

NOTE TO CONDUCTOR

This work was originally written for 13 Percussion players, in 13 separate parts. In order to permit it to be performed with as few as 10 and no loss of lines or colors, the following grouping by players rather than instrumentation has been followed in the preparation of the individual parts:

Player 1: Xylophone, Triangle & Cowbell

" 2: Bells & Cowbell

" 3: Vibes & Gong

" 4: Chimes & Cowbell

" 5: Marimba & Bass Drum

" 6: Tambourine

" 7: Tom-Toms & Gong

" 8: Suspended Cymbal & Temple Blocks

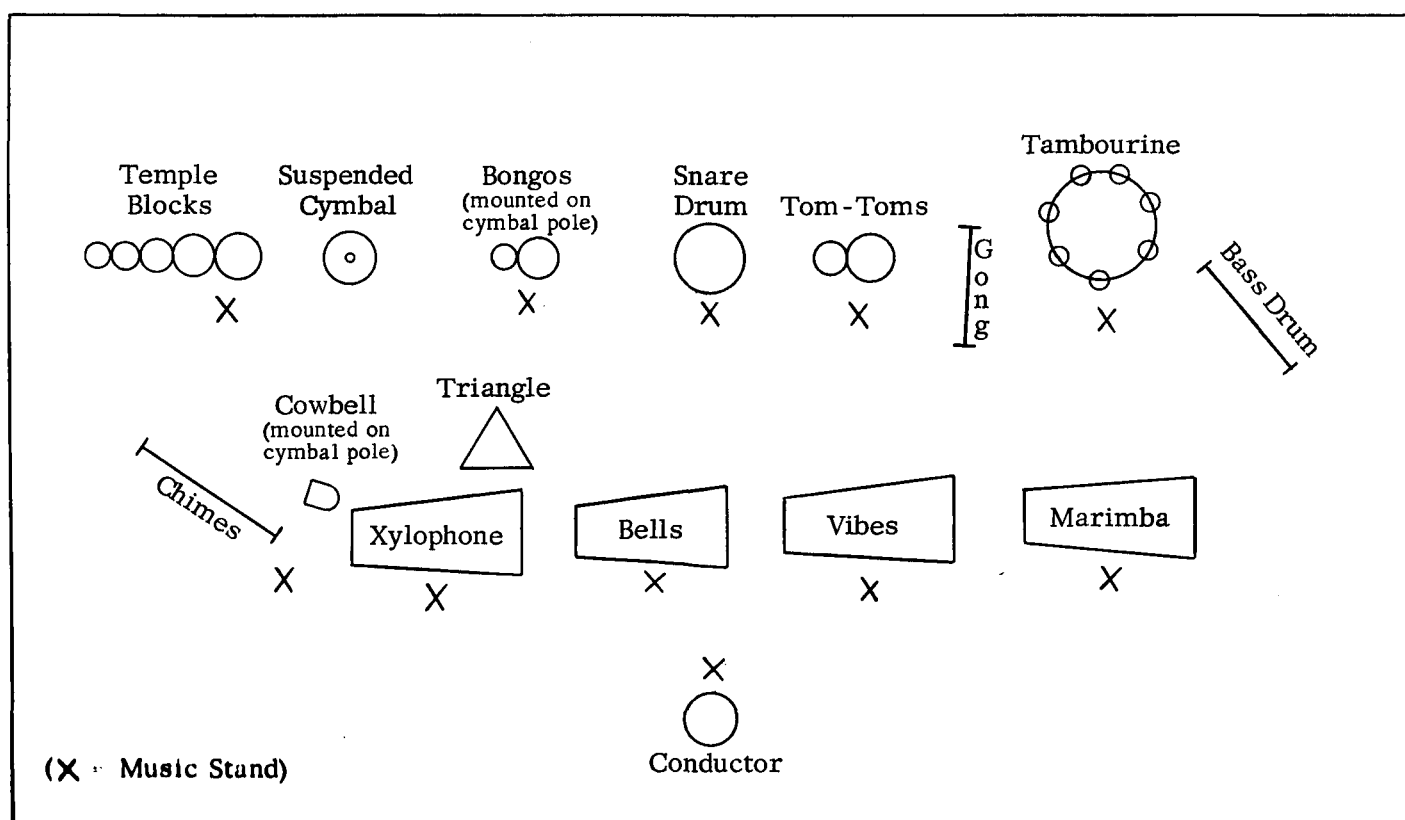
" 9: Suspended Cymbal & Bongos

" 10: Snare Drum

When performed by 10 players there will, of necessity, be a certain amount of sharing of instruments, and it is for this purpose that certain instruments appear in the parts of more than one player, i.e. Cowbell, Gong, and Suspended Cymbal. This will make possible a choice between performers as to which one will play any one passage in question, and also make switching from one instrument to another much easier during performance.

In order to keep such physical movements of players during performance to a minimum, the following set-up of instruments and music stands is recommended:

Suggested Physical Set-up of Instruments and Players



In the Conductor Score, the numbers in circles indicate which player, preferably, is to perform each part, on the basis of 10 players being used. If more than 10 players are available, then the amount of sharing of parts will be reduced for each player over 10 taking part in the performance.

The following Stick and Mallet indications appearing in the score and parts are herewith listed for ready reference by both conductor and players:

| | indicates Snare Drum sticks

↑ indicates a Hard Mallet

↑ indicates a Soft Mallet

A letter between two Mallets indicates the kind of Mallet required:

|x| = hard Xylophone Mallets

|v| = soft Vibraphone Mallets

|B| = Bell Mallets

|M| = wound Marimba Mallets

Other markings utilized and their meanings in this score are:

Ped. = Pedal marking for Chimes and Vibes. The dots after this figure indicate to let all tones ring together for the duration of the dotted line.

* = Ending of a passage played with the Pedal held down for the length of time indicated by the dotted line. The Pedal is to be released at this point to dampen all Chimes or Vibes.

☉ = Snares On (for Snare Drum).

Aside from the above Pedal indications, the Pedal may also be used to sustain tones for their normal duration, if necessary, due to the particular instrument or the acoustical considerations imposed by the concert room in which the performance takes place.

The Chimes are to be struck only with a Rawhide Mallet, and only on the caps.

The Bass Drum and Gong are to be struck with a mallet of the proper size in order to bring out the maximum possible sound.

Fred A. Wickstrom
Director of Percussion
University of Miami
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PROGRAM NOTE

CATAPHONICS is the first major work for Percussion Ensemble by Lawrence Weiner, Assistant Professor of Theory-Composition at Texas A & I University in Kingsville, Texas, and recent Ostwald Award winner.

The music calls for all major Percussion instruments except Timpani, and requires a minimum of 10 players for performance. Its four movements encompass a wide variety of moods, colors and effects, sudden rhythmic changes, harmonic devices ranging from the traditional to the most advanced, and frequent contrasts between the most powerful and delicate sounds obtainable from the group.

CATAPHONICS received its first performance on November 23rd, 1969, by the Percussion Ensemble of the University of Texas, George Frock conducting.

CATAPHONICS

I

LAWRENCE WEINER

Edited by

Fred A. Wickstrom

Moderately fast (♩ = 112)

Xylophone
 Bells
 Chimes
 Tambourine
 Gong
 Temple Blocks
 Tom Tom
 Suspended Cymbal
 Snare Drum
 Bass Drum

Xylo.
 Bells
 Chimes
 Tamb.
 Gong
 T.Blks.
 T.T.
 S.Cym.
 Sn.Dr.
 B.Dr.

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① 8

Xylo. *f*

Bells *mf* ② ④

Chimes *mf*

Tamb. Gong ⑥ ③ *f*

T. Blks. ⑦ ⑧ *f*

T. T. *cup* 3 *edge* >

S. Cym. ⑨ *f* ⑩ *mf*

Sn. Dr. B. Dr.

Xylo.

Bells

Chimes

Tamb. Gong ⑥ 3

T. Blks. ⑧ >

T. T. ⑦

S. Cym. *cup* 3 3

Sn. Dr. B. Dr. ⑨ ⑩ 3 3 3 3