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Prelude to a Gong Solo

by John R. Hearnnes
Medium - 4:30

Instrumentation

(4) Timpani, High Snare Drum, Medium Snare Drum,
(2) High Toms, (2) Low Toms, Bass Drum (w/ Low Snare Drum),
Ride Cymbal, Crash Suspended Cymbal, Splash Cymbal, China Cymbal,
Mark Tree, Shaker, Djembe (or hand drum), Triangle, Claves, Tambourine,
Large GONG!!

Performance Notes Included.

Performance Notes...

PRELUDE TO A GONG SOLO is designed to build to a single gong (tamtam) solo hit at the end of the piece. How the piece is performed is up to each individual ensemble. It can be played straight as a normal piece, a group could bring in a special guest performer as the soloist (perhaps a coach?), or a group can add some theatrical elements. This could be accomplished by having the soloist enter in a dramatic fashion as the piece builds to the final measures.

For the timpani, there are two sections that require some preparation of the drums before playing. First, the timpani player puts a suspended cymbal, inverted, on the low drum. As the suspended cymbal is rolled, the player moves the tuning pedal slowly up and down throughout the first eight measures. Once that section is over, the cymbal should be removed and the drum should be tuned to an “E.” The next section that requires drum preparation is rehearsal letter “C.” Mufflers should be put on the drums to make the strikes as staccato as possible. Some companies sell official timpani mufflers that can be attached to the drums and easily put on or off. These can also be made instead of purchased if you have some DIY skills (I made some in college that worked much better than they looked—they were loaned out and never returned, not that I’m still bitter...). You can also experiment with other items that could work, such as small bean bags, hand towels, etc. These can be put on a stand over the drums and quickly placed on the drums during a 12-bar rest (the player has six measures and change to remove them).

The two snares and the two tom players should be set up on opposite sides of the performance area to create antiphonal sounds for those four instruments. It may be beneficial to begin rehearsing with the snares and toms together, but then work on the antiphonal element after the players are comfortable with their parts.

The bass drum/low snare player will use a few different implements during the piece: a bass drum mallet, a brush, and a small hard mallet (such as a swizzle stick or an extra small marching bass drum mallet; in a pinch, an ultra staccato timpani mallet can be used, but I would hesitate beating up on a nice timpani mallet to perform this piece). It is recommended that the snare drum be set up to the left of the bass drum, with a music stand holding the unused implement near the snare (all depending on the dominant hand of the player).

The cymbal player should set up all four cymbals in a row so that each one is easily accessible and that passages that move quickly from one cymbal to another can be performed efficiently. The player will need yarn mallets (mostly for rolled passages) and sticks. A ride, China, splash, and crash (suspended cymbal) will be needed. Ride passages played with sticks will be played by striking halfway between the bell and edge. This technique is also used on the China at times and is marked. All other cymbal strikes should be with the shoulder of the stick on the edge to get a crash sound out of the three cymbals other than the ride.

(embedded)

Prelude to a Gong Solo

For Scott Kinney, who knows it's really a tamtam.

by John R. Hearnnes

Largo $\text{♩} = 60$

inverted sus cym on head; gliss slowly up and down

Timpani
E, A, D, E (low E does not need to be tuned until m. 9) *mp*

High Snare
all rolls are buzzes
snare off *mp*

Medium Snare
all rolls are buzzes
snare off *mp*

High Toms (2)
all rolls are buzzes
w/ sticks *pp*

Low Toms (2)
all rolls are buzzes

Bass Drum Low Snare
one BD mallet, one brush (see performance notes)
stir brush on head (use maximum brush surface area) *mp*

Cymbals (4)
all cym l.v. unless marked
ride w/ yarn mallets *p*

Percussion 1
mark tree *p*
flick mark tree bars *mp*

Percussion 2
claves *mp*

Gong

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pg 2

4 5 6

Timpani

High Snare

Medium Snare

High Toms (2)

Low Toms (2)

*Bass Drum
Low Snare*

Cymbals (4)

Percussion 1

Percussion 2

Gong

w / sticks

pp

strike with tips of bristles

mf

mp

stir

China w / mallets

p

mf

flick mark tree bars

p

mp

Detailed description: This is a musical score for a percussion ensemble, specifically for the prelude to a Gong Solo. The score is written for ten parts: Timpani, High Snare, Medium Snare, High Toms (2), Low Toms (2), Bass Drum/Low Snare, Cymbals (4), Percussion 1, Percussion 2, and Gong. The music is in 4/4 time and features a variety of textures and dynamics. The Timpani part has a melodic line with a fermata. The Snare and Toms parts have rhythmic patterns, with the Low Toms using sticks and the Bass Drum using mallets. The Cymbals part has a melodic line with a fermata and a 'flick mark tree bars' instruction. The Percussion 1 part has a melodic line with a fermata. The Percussion 2 part has a rhythmic pattern. The Gong part is mostly silent. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, fermatas, and articulation marks.

Prelude to a Gong Solo

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B

The musical score is arranged in a system of 11 staves, each representing a different percussion instrument. The key signature is two sharps (F# and C#), and the time signature is 5/4. The score is divided into three measures, with measure numbers 32, 33, and 34 indicated above the staves. A box labeled 'B' is positioned above measure 33. The instruments and their parts are as follows:

- Timpani:** Bass clef. Measure 32 has a quarter note with an accent. Measure 33 has a half note with *mf* dynamic. Measure 34 has a quarter note.
- High Snare:** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent and *mf* dynamic.
- Medium Snare:** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent and *mf* dynamic.
- High Toms (2):** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent.
- Low Toms (2):** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note.
- Bass Drum / Low Snare:** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent.
- Cymbals (4):** Measure 32 has a quarter note with an accent and *f* dynamic. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent. The text "China (halfway between center and edge)" is written above the staff in measure 32, and "ride" is written above the staff in measure 33.
- Percussion 1:** Measure 32 has a quarter rest. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent.
- Percussion 2:** Measure 32 has a quarter rest. Measure 33 has a quarter note with an accent and *mf* dynamic. Measure 34 has a quarter note with an accent.
- Gong:** Measure 32 has a quarter rest. Measure 33 has a quarter rest. Measure 34 has a quarter rest.

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This musical score is for a percussion ensemble and is divided into three measures, numbered 35, 36, and 37. The instruments and their parts are as follows:

- Timpani:** Bass clef, key signature of two sharps (F# and C#). Measure 35: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 36: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 37: quarter note G2, quarter note F#2, quarter note E2, quarter note D2.
- High Snare:** Treble clef. Measure 35: eighth notes G4, A4, B4, C5, quarter note D5. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: eighth notes G4, A4, B4, C5, quarter note D5.
- Medium Snare:** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- High Toms (2):** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Low Toms (2):** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Bass Drum / Low Snare:** Treble clef. Measure 35: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 36: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 37: quarter note G2, quarter note F#2, quarter note E2, quarter note D2.
- Cymbals (4):** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. A "crash" is indicated in measure 36.
- Percussion 1:** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Percussion 2:** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Gong:** Treble clef. Measure 35: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 36: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 37: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.

Dynamic markings (*mf*) are present in measures 35 and 37 for the Snare and Medium Snare parts. A *crash* marking is present in measure 36 for the Cymbals.

Prelude to a Gong Solo

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w/ muffers

56

57

58

mp

djembe (or other hand drum)

mp

Timpani

High Snare

Medium Snare

High Toms (2)

Low Toms (2)

Bass Drum
Low Snare

Cymbals (4)

Percussion 1

Percussion 2

Gong

Detailed description: This is a musical score for a percussion ensemble. It consists of ten staves, each representing a different instrument. The top staff is for Timpani, written in bass clef with a key signature of two sharps (F# and C#). It features a melodic line starting at measure 57, marked with a mezzo-piano (*mp*) dynamic. The other staves are for various snare and tom instruments, as well as cymbals and a gong. The snare and tom parts use 'x' marks to indicate muffled hits. The cymbal part features a rhythmic pattern of eighth and sixteenth notes. The Percussion 1 part is marked with a *djembe (or other hand drum)* and a *mp* dynamic. The Percussion 2 and Gong parts have simpler rhythmic patterns. The score is divided into three measures, with measure numbers 56, 57, and 58 indicated at the top.

Prelude to a Gong Solo

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D

This musical score is for a percussion ensemble, specifically for measures 59, 60, and 61 of a piece in D major. The instruments are arranged in a stack of staves from top to bottom: Timpani, High Snare, Medium Snare, High Toms (2), Low Toms (2), Bass Drum/Low Snare, Cymbals (4), Percussion 1, Percussion 2, and Gong. The Timpani part is written in bass clef with a key signature of two sharps (D major). Measure 59 features a melodic line on the Timpani and a rhythmic pattern on the High Snare and Medium Snare. Measure 60 continues this pattern with a change in the High Toms and Low Toms. Measure 61 introduces a dynamic marking of *mf* (mezzo-forte) and features a more active melodic line on the Timpani and High Toms. The Gong part remains silent throughout these measures.