DAVID AVSHALOMOV

Drum Row

for
Non-pitched Percussion Ensemble
[5 or more players]

SCORE

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### INSTRUMENTATION

<table>
<thead>
<tr>
<th>PLAYER 1</th>
<th>PLAYER 2</th>
<th>PLAYER 3</th>
<th>PLAYER 4</th>
<th>PLAYER 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>corkpop</td>
<td>anvil</td>
<td>finger cymbals(s)</td>
<td>guiro</td>
<td>claves</td>
</tr>
<tr>
<td>maracas</td>
<td>tambourine</td>
<td>high wood block</td>
<td>high slapstick</td>
<td>castanets (machine)</td>
</tr>
<tr>
<td>wind machine</td>
<td>5 temple blocks</td>
<td>cowbell</td>
<td>4 concert tom toms</td>
<td>ratchet</td>
</tr>
<tr>
<td>(optional—large or nothing)</td>
<td>4 roto-toms (small, tight)</td>
<td>snare drum</td>
<td>wood slit drums (4 pitches)</td>
<td>sleighbells</td>
</tr>
<tr>
<td>crash cymbals</td>
<td>suspended triangle</td>
<td>field drum (gut)</td>
<td></td>
<td>small bass drum</td>
</tr>
<tr>
<td>suspended cymbal (opt. two)</td>
<td>medium gong</td>
<td></td>
<td>(Scotch marching, or large loose tenor drum)</td>
<td></td>
</tr>
<tr>
<td>huge tam-tam</td>
<td></td>
<td></td>
<td>large concert bass drum</td>
<td></td>
</tr>
</tbody>
</table>

**EXTRAS:** If you have extra players, they can take over (a) claves, maraca, slapstick (b) some metals (marked) (c) roto-toms, wood slits; (d) corkpop, anvil. This will make for a less frenetic performance by reducing the amount of quick swapping of instruments. (But there is something to be said for the “worried drummer” effect if you use just a quintet.)

**TABLES:** All players will need steady tables or horizontally-flat stands covered with felt or cloth, for quiet put-down and pick-up of mallets and some small traps.

**MARKINGS:** The markings for types of sticks, beaters, and mallets; striking spots, damping, etc. are important, because groups of several instruments across two or more players form (or suggest) a wider gamut of that color or timbre (wood, membrane, metal). Tone quality is important in creating the illusion of mega-sets.

**PROGRAM NOTE:** This little “kitchen sink” march is the final section solo variation on “Row Your Boat” (before the last full-band variation and coda) from the composer’s “Lifeboat Variations” for concert band (1970/80). It is a sort of multiple “Moebius Strip” which continually repeats, extends, and further varies the short initial “theme” version that is first stated in the snare drum (for rhythm) and then in the temple blocks with tom toms (for relative “pitch”). This piece was a Finalist in the 1989 Korg composition contest.

**Duration:** ca. 2’ 45”
Drum Row
(variations on "Row Your Boat" from the "Lifeboat Variations" for band)

(Extra players, if available, can take over Claves/Maracas/Slapstick, Finger Cymbals/Sleighbells, Roto-Toms, Woodblocks, Corkpop/Anvil)
DAVID AVSHALOMOV

Works for, or featuring Percussion

*Diversion*  violin and 5 pedal timpani [5]

First Prize, Aspen Festival Competition

*Chiaroscuro*  pitched percussion quartet [5]

*Drum Role* from Lifeboat Variations  all non-pitched percussion instruments, 5-8 players. [2] (Finalist, Korg contest)

*Concerto con Timpani* (baroque style)  6 (or 7) drums with strings and harpsichord [12]  (*nom de guerre*, “G. F. Salomon”)

*Glockenspiel March*  old-fashioned gazebo novelty for concert band featuring the glockenspiel or bell lyra section [3]

ALSO:  *Bach, Sinfonia to Cantata No. 29*, transcribed for solo marimba (or xylophone) and band [3]

Performance materials and complete list of works available through

Raven Music

davshalomov@earthlink.net  -  www.davshalomov.com
(310) 392-2641
DAVID AVSHALOMOV

Transcriptions for pitched and mixed Percussion Ensembles

Schumann Prophet Bird, 5 players [3]

Debussy *Feu d’artifice (Fireworks)*, 9-10 players [5:10]

Bartok [2 to 8 players]
   Grasshoppers’ Wedding [1:45]
   Song of the Feast [1]
   Bear Dance [1:45]
   From *Mikrokosmos*:
      83 Interrupted Melody
      97 Notturno
      107 Melody in the Mist
      109 From the Island of Bali
      110 Clashing Sounds
      112 Variations on a Folk Tune
      113 Bulgarian Rhythm
      118 Triplets in 9/8
      120 Fifth Chords
      124 Staccato
      125 Boating
      126 Change of Time [also for perc. with brass]
      129 Alternating Thirds
      137 Unison
      138 Bagpipe
      139 Merry Andrew
      144 Minor 2nds, Major 7ths
      146 Ostinato
      148 Dance in Bulgarian Rhythm No. 1
      153 Dance in Bulgarian Rhythm No. 6

Schoenberg Op. 19, Nos. 1. 2. 3. [3]
**DRUM ROW**

**Percussion 1**

CORKPOP, MARACAS, WIND - MACHINE (OPT--large or nothing), CRASH CYMBALS, SUSP. TRIANGLE (or 2), SUSP. CYMBAL, SMALL TAMTAM, LARGE TAMTAM, (opt. extra Claves/cues)

**Allegro Vivace** \( \frac{\text{q}=144}{4} \)

1–4

5–8

9–10

11–16

20

25

27

27–30

37

37–42

45

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{pp} )</td>
<td>( \text{p} )</td>
<td>( \text{ppp} )</td>
<td>( \text{mp} )</td>
</tr>
</tbody>
</table>

**CRASH CYMS**

1. **SUSP. CYM.**
   - Wood butt
   - Metal btr.
   - \( \text{sf} \) center
   - \( \text{mf} \) edge

2. **TRI.**
   - Wood butt
   - Metal btr.
   - \( \text{mf} \) edge

3. **Crash Cymbals**
   - Wood sn. stick tip
   - Metal edge
   - Wood butt

4. **Sus. Cym.**
   - Wood butt
   - Metal btr.
   - \( \text{mf} \) edge

5. **Maracas**
   - Wood butt
   - Metal btr.

6. **Sm. TamTam**
   - Wood butt
   - Metal edge

7. **Tri.**
   - Wood butt
   - Metal btr.

8. **Sus. Cym.**
   - Wood butt
   - Metal btr.

9. **Sm. TamTam**
   - Wood butt
   - Metal edge

10. **Tri.**
    - Wood butt
    - Metal btr.

11. **Sus. Cym.**
    - Wood butt
    - Metal btr.

12. **Sm. TamTam**
    - Wood butt
    - Metal edge

13. **Tri.**
    - Wood butt
    - Metal btr.

14. **Sus. Cym.**
    - Wood butt
    - Metal btr.

15. **Sm. TamTam**
    - Wood butt
    - Metal edge

16. **Tri.**
    - Wood butt
    - Metal btr.

17. **Sus. Cym.**
    - Wood butt
    - Metal btr.

18. **Sm. TamTam**
    - Wood butt
    - Metal edge

19. **Tri.**
    - Wood butt
    - Metal btr.

20. **Sus. Cym.**
    - Wood butt
    - Metal btr.

21. **Sm. TamTam**
    - Wood butt
    - Metal edge

22. **Tri.**
    - Wood butt
    - Metal btr.

23. **Sus. Cym.**
    - Wood butt
    - Metal btr.

24. **Sm. TamTam**
    - Wood butt
    - Metal edge

25. **Tri.**
    - Wood butt
    - Metal btr.

26. **Sus. Cym.**
    - Wood butt
    - Metal btr.

27. **Sm. TamTam**
    - Wood butt
    - Metal edge

28. **Tri.**
    - Wood butt
    - Metal btr.

29. **Sus. Cym.**
    - Wood butt
    - Metal btr.

30. **Sm. TamTam**
    - Wood butt
    - Metal edge

31. **Tri.**
    - Wood butt
    - Metal btr.

32. **Sus. Cym.**
    - Wood butt
    - Metal btr.

33. **Sm. TamTam**
    - Wood butt
    - Metal edge

34. **Tri.**
    - Wood butt
    - Metal btr.

35. **Sus. Cym.**
    - Wood butt
    - Metal btr.

36. **Sm. TamTam**
    - Wood butt
    - Metal edge

37. **Tri.**
    - Wood butt
    - Metal btr.

38. **Sus. Cym.**
    - Wood butt
    - Metal btr.

39. **Sm. TamTam**
    - Wood butt
    - Metal edge

40. **Tri.**
    - Wood butt
    - Metal btr.

41. **Sus. Cym.**
    - Wood butt
    - Metal btr.

42. **Sm. TamTam**
    - Wood butt
    - Metal edge

43. **Tri.**
    - Wood butt
    - Metal btr.

44. **Sus. Cym.**
    - Wood butt
    - Metal btr.

45. **Sm. TamTam**
    - Wood butt
    - Metal edge

David Avshalomov
Rit.  

Presto $j = 176$

(sub: several players pitchless wind blowing, "fhwooo")

Wind Machine (large, or nothing)

A Tempo $j = 88$

Let spin!

75 A Tempo $j = 88$

85 S. Cym.

Maracas

Riten.

94 a tempo, Presto $j = 176$

poco rit.

S. Cym.

Molto Ritenuto

lunga

Drum Row

David Avshalomov
Percussion 2

ANVIL, TAMBOURINE (on felt, one edge propped up),
5 TEMPLE BLOCKS, 4 ROTO-TOMS, (med. and small, tight)

Allegro Vivace \( \frac{4}{5} = 144 \)

DRUM ROW

1–4

5

6–8

10 TEMPLE BLOCKS

p hard rubber

mp mp

p

pp

mp p

pp

mp p

pp mp

pp

mf

p subito

pp

mf pp

pp mf

pp

pf

f

Anvil

Tambourine

Blocks

Roto-Toms

(sm. metal hammer)

(fingers)

(h. rubber)

(ff)

(h. rubber)

(hd. rubber, centers)

(h. rubber, (hd. cord))

(small notes cue Wood Slits)

(put hammer down, Maxwell)

David Avshalomov
**Drum Row**

David Avshalomov
Percussion 3

FINGER CYMBAL(S), SUSP. FINGER CYMBAL, HIGH WOOD BLOCK, COWBELL, SNARE DRUM, FIELD DRUM

Allegro Vivace \( \frac{\text{b}}{\text{q}} = 144 \)

DRUM ROW

\[\text{Snare Drum solo}\]

\( p \) brushes

\( \text{Field Drum} \)

13-17 wood sticks \( mp \) \( \Rightarrow \) \( pp \)

\( \text{Finger Cymbal(s)} \)

21-23 (wood) \( mp \) \( \ll \)

\( \text{a2 clicked shut} \)

(or 1, sus., tri btr., hand-choked)

\( f \) \( \Rightarrow \)

\( pp \) \( \Rightarrow \) cresc.

\( \text{Wood Block} \)

30 centers \( mp \) \( \Rightarrow \) \( mp \) hd rubber

\( \text{Wood Block} \)

\( f \) wood butt \( ff \) \( ff \) rimshot

\( ff \) wood butt \( 37-40 \)

\( \text{W. Block} \)

hd. rubber \( mf \)

\( \text{Wood Snare} \)

\( mf \)

\( L.V. \)

\( \text{F. Cym.} \)

metal \( mf \)

\( \text{W. Block} \)

\( mf \)

\( \text{W. Block} \)

\( mf \)

\( f \)

Drum Row
Percussion 4

**GUÍRO, HIGH SLAPSTICK, 4 CONCERT TOM-TOMS**
**WOOD-SLIT DRUMS (4 pitches) (opt. triangle, susp.)**

**Allegro Vivace** $\frac{4}{4} = 144$

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\[\text{TOM-TOMS}\]

Drum Row
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David Avshalomov
**Allegro Vivace**

- **Tempo**: \( q = 144 \)
- **Percussion**: CLAVES, CASTANETS (machine), RATCHET (attached to table), SLEIGHBELLS, SMALL BASS DRUM (or large loose Tom Tom.), LARGE BASS DRUM.

**Claves**

- **Notation**: Wood snare stick (tips), at centers
- **Expression**: Cresc.

**Bass Drums**

- **Notation**: Wood snare stick (tips), at centers
- **Expression**: Cresc.

**Castanets**

- **Notation**: Wood snare stick (tips), at centers
- **Expression**: Cresc.

**Ratchet**

- **Notation**: Wood tip, center
- **Expression**: Cresc.
Presto $j = 176$

A Tempo $j = 88$

Ritenuto

L. V.