



THRESHOLD

an Etude Arrangement for Advanced Battery Percussion

Written & Arranged by:
ZACHARY L. BRUMFIELD



to the Original Music of:
ADAM NEELY AND SHAWN CROWDER

Threshold by Sungazer, arranged by Zachary L. Brumfield
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OVERVIEW

PERFORMANCE NOTES

Threshold is an advanced etude for battery percussion that challenges performers both mentally and physically. Based on Sungazer's track from the album Perihelion, this arrangement explores the complexities of the 19/16 time signature, breaking it into a variety of subdivisions that keep performers engaged and constantly shifting their internal pulse. The rhythmic density requires a heightened sense of ensemble awareness, making the piece as much an intellectual exercise as it is a technical one.

The writing balances rudimental rigor with melodic contour, moving seamlessly between linear sticking passages, dense rhythmic figures, and groove-based ideas. The snare drum part introduces recurring motifs built on R-L-L/L-R-R groupings and extended polyrhythmic figures, while the tenor writing demands both fluid movement and precise execution of interval changes. The bass drum line, divided across multiple voices, adds another layer of complexity with interlocking split patterns that reinforce and destabilize the composite rhythm at different points.

Tonally, the piece is enhanced with percussive effects such as puffles, mallets, and edge-to-center motions, which add color and timbral variety beyond the strict rhythmic demands. These orchestrational elements allow performers to explore not only precision but also dynamic shading and sound quality. The score frequently contrasts explosive fortissimo bursts with restrained pianissimo textures, forcing players to expand their expressive range and control.

Ultimately, Threshold is more than an etude—it's a study in balance between complexity and clarity, density and space. It challenges players to navigate intricate rhythmic phrasing while still achieving a unified ensemble sound. For performers ready to push their limits, this work offers a stimulating and rewarding addition to the advanced battery repertoire.

Subdivision of 19/16

Players must internalize the metric breakdowns (commonly grouped as 6+6+4+3 and 5:6/4:6 figures). Directors should rehearse these subdivisions slowly first, then accelerate to performance tempo so the ensemble locks into a consistent composite rhythm.

Dynamic control and contrast

The score demands wide dynamic shifts, often within a single phrase. Encourage performers to exaggerate these contrasts in rehearsal, ensuring that softer passages retain clarity while louder passages maintain quality of sound.

Sound color through playing zones

Frequent use of puffles, mallets, and edge-to-center motions expands the timbral palette. Instruct performers to treat these not as effects, but as core musical colors—precision in placement (gut edge, center, rim) is critical for the intended sound.

OVERVIEW

INSTRUMENTATION

BATTERY PERCUSSION

- **3-9 Marching Snare Drums (w/ Mounted Ribbon Crasher)**
Two standard marching drum sticks
- **2-4 Marching Tenor Drums**
Two standard marching drum sticks with rubber butts or secondary set of puffy/soft mallets
- **5 Marching Bass Drums**
Two puffy and standard marching mallets

22 *to front edge* 4:6 4:6 4:6 23 *to center* 24 *to gut edge* 4:6 4:6 C1 26 27

mf *pp* *ff* *pp* *mf* *p* *mf* *p*

28 29 30 C2 32 *gut edge*

mf *p* *mf* *p* *f* *p* *pp* *pp*

[illegible][illegible]

E2

62 63

mf *pp* *mp/p* *mf* *pp*

mp/p *mf* *pp* *mp/p*

p *mf* *p* *f* *mp* *f* *p*

64 65 66 67

mp/p *mf* *pp* *mp/p* *mf* *pp* *mp/p* *mf* *pp*

mf *pp* *mp/p* *mf* *pp* *mp/p*

f *p* *f* *p* *f* *p* *ff* *p* *f*



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