



TRANSMISSION

for Advanced Front Ensemble Percussion

Written & Arranged by:
HUNTER W. DAVIS

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OVERVIEW ————— PERFORMANCE NOTES

Transmission is a slow-burn signal that emerges from darkness, gathers articulation and heat, and then recedes—an essay on restraint, blend, and the shared responsibility of balance. Written and arranged for advanced front ensemble percussion, this work demand nothing short of the highest dynamic control and timbral subtlety while keeping the through-line of pulse and harmony unbroken.

The piece opens calmly, immediately establishing vertical clarity and long-phrase listening over barline-to-barline. From the first pages, you hear a warm, darker spectrum—a product of soft mallets across the board and felt-hammered piano character—so that even inner voices speak as glow rather than glare. Alternating meters (4/4 and 3/4) keep the texture elastic while avoiding rhythmic fussiness; the players breathe the time instead of counting it into fragments.

Color is the dramatic engine. The five-part marimba choir, xylophone/crotales, four vibraphones, glockenspiel, and piano create a layered harmonic field where overtones are curated as much as notes. The auxilliary percussion—notably concert bass drum, tam-tam, triangle, wind chimes, and swish knockers—arrive like artifacts in the signal, enhancing direction without clutter. You'll also encounter explicit mallet prescriptions—"w/ soft mallets" early on, later shifting to medium(-dark/-hard) for the escalation—codifying the work's arc from velvet to edge.

Formally, the piece behaves like a transmission being tuned: a quiet carrier establishes bandwidth; partials align; then layers thicken through tuplet groupings (recurring 3s/5s/9s) that generate forward pressure without resorting to obvious groove-grid patterns. These figures migrate voice-to-voice—marimbas laying the floor, vibraphones and metals etching detail—while piano alternates between colorist and focal presence. The result is a long crescendo of complexity: density increases, articulation firms, and spectral brightness expands before the ensemble exhales back toward the dark warmth it began with.

Blend first, then detail

Treat early pages as a single instrument made of many bodies; align decay lengths and pedal behavior, so the harmony blooms rather than stacks.

Implement Integrity

Honor the soft → medium-dark/medium-hard → soft mallet trajectory exactly; the color shift is a structural device, not a convenience.

Dynamic Ceilings

Save true fortissimo for structurally signposted arrivals (often paired with metals/low resonance); aim for depth without glare on xylophone/glockenspiel by managing stroke height and contact time.

Rhythmic Fluency

Let the various odd tuplets feel like breath groups nested within the tempo, not math problems; hand-to-hand alignments should be rehearsed as line choreography.

Resonance Choreography

Metals and bass drum are form punctuation; rehearse their entries like cues in a film score so arrivals read architecturally rather than as constant effects.

OVERVIEW

INSTRUMENTATION

MALLET PERCUSSION

- 5 Marimbas (Two 5-Octave & Three 4.3-Octave)
Four soft and medium-hard mallets
- 1 Xylophone (3.5-Octave) & Crotales (2-Octave)
Four rubber and medium-dark mallets
- 4 Vibraphones (3.5-Octave)
Four soft and medium-hard mallets
- 1 Glockenspiel (3-Octave)
Four medium-plastic mallets
- 4 Timpani
with Optional fifth drum

RHYTHM SECTION

- 1 Piano/Keys
via MainStage/live playback, or acoustic grand piano
- 1 Bass Guitar (Notation & Tablature)
Four-string, tuning: C-G-C-F
- 1 Drumset
Recommended: six-piece kit, or optional four/five-piece drum kit with three to four cymbals & hi-hat
- Auxiliary Percussion #1
Wind chimes, suspended cymbal, triangle, tam-tam, rainstick(s), splash cymbal(s), and zil-bell(s)
- Auxiliary Percussion #2
Concert bass drum, tam-tam, ocean drum, sizzle cymbal, clave(s), concert snare drum, and suspended cymbal

for Advanced Front Ensemble Percussion

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The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a full orchestra and solo instruments. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes parts for Maracas (Mar.), Crotales, Vibraphone (Vibes), Glockenspiel (Glock.), Piano, Bass, Timpani (Timp.), Drums, and Auxiliary Percussion (Aux. Perc.). The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes parts for Maracas (Mar.), Crotales, Vibraphone (Vibes), Glockenspiel (Glock.), Piano, Bass, Timpani (Timp.), Drums, and Auxiliary Percussion (Aux. Perc.).

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4142434445462.47

Mar. #1

f
pp
mp

Mar. #2

f
pp
mp

Mar. #3

f
pp
mp

Mar. #4

f
pp
mp

Mar. #5

f
pp
mp

Xylo.
& Crot.

Crotales
f
mp
p
mp

Vibes #1

f
pp
mf

Vibes #2

f
pp
mf

Vibes #3

f
pp
mf

Vibes #4

f
pp
mf

Glock.

f
mp

Piano

f
ff
mp

Bass

f
mf

Timp.

f
mp
f
mp
pp
mf
f

Drums

f
p
ppp
mf
mf

Aux. Perc. #1

Swish Knockers
f
SusCym soft
SusCym soft

Aux. Perc. #2

f

[illegible]

75 76 77 78 79 80 81 82 83 84

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Mar. #5

Xylo. & Crot.

Vibes #1

Vibes #2

Vibes #3

Vibes #4

Glock.

Piano

Bass

Timp.

Drums

Aux. Perc. #1

Aux. Perc. #2

Triangle

SusCym

p *mp* *mf* *pp*

w/ soft mallets *w/ hard mallets*

11

97 98 99 100 101 102 103 104

rit. $\text{♩} = 128$

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Mar. #5

Xylo. & Crot.

Vibes #1

Vibes #2

Vibes #3

Vibes #4

Glock.

Piano

Bass

Timp.

Drums

Aux. Perc. #1

Aux. Perc. #2

SusCym soft

Sizzle Cymbal

p *mf* *f* *pp*

w/ medium-hard mallets

mf *f* *pp*

This musical score is for the percussion ensemble and piano parts of "The Fire Within" by John Williams. The score is written for a percussion ensemble consisting of five maracas (Mar. #1 to Mar. #5), xylophone and crotales (Xylo. & Crot.), four vibraphones (Vibes #1 to Vibes #4), glockenspiel (Glock.), piano (Piano), bass, timpani (Timp.), drums, splash cymbals, swish knockers, and concert bass drum. The piano part is also included.

The score is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into five measures, with measure numbers 110, 111, 112, 113, and 114 indicated at the top. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

The percussion parts are highly rhythmic, with many measures containing sixteenth and thirty-second notes. The piano part provides a harmonic and melodic foundation, often playing chords and moving lines. The bass part is primarily a single-note line, often playing a steady eighth-note pattern. The timpani part is also highly rhythmic, often playing a steady eighth-note pattern. The drums, splash cymbals, swish knockers, and concert bass drum provide additional rhythmic texture and color.

122 123 124 125 126 127 128

Mar. #1

Mar. #2

Mar. #3

Mar. #4

Mar. #5

Xylo. & Crot.

Vibes #1

Vibes #2

Vibes #3

Vibes #4

Glock.

Piano

Bass

Timp.

Drums

Aux. Perc. #1

Aux. Perc. #2

SusCym

Zil-Bells

Concert Bass Drum

rit. $\text{♩} = 112$

135 136 137 138 139 140 141

Mar. #1 *f* *p* *mf* *pp* *w/ soft mallets*

Mar. #2 *f* *p* *mf* *pp* *w/ soft mallets*

Mar. #3 *f* *p* *mf* *pp* *w/ soft mallets*

Mar. #4 *f* *p* *mf* *pp* *w/ soft mallets*

Mar. #5 *f* *p* *mf* *pp* *w/ soft mallets*

Xylo. & Crot. *f* *p* *mf* *pp* *Crotales* *mp*

Vibes #1 *f* *p* *mp* *w/ soft mallets* *mp*

Vibes #2 *f* *p* *mp* *w/ soft mallets* *mp*

Vibes #3 *f* *p* *mp* *w/ soft mallets* *mp*

Vibes #4 *f* *p* *mp* *w/ soft mallets* *mp*

Glock. *f* *p* *mp* *mp*

Piano *f* *mp* *mf* *8^{va}*

Bass *f* *mp* *mf*

Timp. *f* *mp* *mf*

Drums *mp*

Aux. Perc. #1 *SusCym* *soft*

Aux. Perc. #2 *Concert Bass Drum*

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SKU: VA-025

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