

# Percussive Notes

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## **Nessun Popolo Oppresso 6**

Luigi Morleo

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### **MorleoEditore**

This piece for snare drum and piano serves as an excellent example of writing for snare drum that reflects 20th-century performance practices. For example, the drum is treated here as a multiple sound source, using a number of different playing areas with and without snares engaged, and utilizing effects such as two varieties of rimshots, striking one stick against the other, and several types of rolls, including the “ordinary” variety and two one-handed versions. Although other composers have expanded the sound palette by using a number of different implements, Morleo uses only drumsticks and the player’s hands.

The drum part requires that right and left hands must at times perform two independent lines, elevating the status of the drum to one that supports the performance of two separate parts. Morleo uses a two-stave score, the upper staff devoted to the right hand and the lower to the left. Examples of hand independence are displayed in passages such as one in which the right hand executes a one-handed roll that must be integrated with a syncopated rhythm pattern in the left hand, doubling the same

rhythm found in the right-hand piano part. In yet another passage, the right hand plays triplets against duplets in the left hand. In passages that are written in traditional fashion using a single line of notes, the player will encounter a part that requires the control and finesse of an accomplished orchestral drummer.

The major portion of the piano score is written in two-part counterpoint. Both parts feature syncopated rhythms and a disjunct melody (particularly in the left hand); both voices are given added punch by the addition of octaves to melodic material initially expressed in single notes. The contrapuntal portion of the piano part is created from three basic patterns, each four bars in length and used a number of times. Following a ten-bar interlude for snare drum alone, the piano score changes to a contrasting homophonic section using six- and seven-note chords, and a few clusters.

Advanced college level percussionists will find that this solo provides an opportunity to test their mastery of contemporary snare drum performance practices. And it would be wise if those who decided to work on the piece got an Italian dictionary to help translate some key phrases containing performance-related information.

—John R. Raush