

# Rapid Eye Movement

for Wind Ensemble

## INSTRUMENTATION:

piccolo  
flute I  
flute II  
oboe I  
oboe II  
bassoon I  
bassoon II  
Eb clarinet  
Bb clarinet I  
Bb clarinet II  
Bb clarinet III  
bass clarinet  
alto saxophone I  
alto saxophone II  
tenor saxophone  
baritone saxophone

cornet I  
cornet II  
cornet III  
trumpets I-II  
horn I  
horn II  
horn III  
horn IV  
trombone I  
trombone II  
bass trombone  
euphonium  
tuba  
double bass  
grand piano  
(w lg. tri. beater)

timpani (w/ suspended cymbal)

### percussion I:

glockenspiel  
4 tom toms (sticks)  
bass drum  
claves  
suspended cymbal (sticks-ride & yarn)  
snare drum  
crash cymbals  
hi hat  
2 bongos (w/ sticks)

### percussion II:

4 triangles  
crash cymbals  
vibraphone (4 mallets)  
bass drum  
whip  
snare drum  
suspended cymbal (sticks & yarn)  
tambourine

### percussion III:

suspended cymbal  
(triangle beater, sticks, & yarn)  
wood block (rubber mallets)  
vibraphone (4 mallets)  
4 tom toms (sticks)  
glockenspiel  
triangle  
snare drum (w/ brushes)  
large triangle beater on grand piano  
floor bass drum (w/ pedal)  
crash cymbals  
large tam tam

### percussion IV:

marimba  
2 congas  
xylophone  
crash cymbals  
chimes

## ABOUT THE WORK:

*Rapid Eye Movement* is study in development of a single melodic and rhythmic motive within the structure of a three-section concert overture. The melodic material for the work outlines a progression of perfect fifths, resulting in the root, fifth, and ninth scale degrees of a major scale. Derived recurring harmonies include stacked major triads—the roots of which are a ninth apart—and major triads with an added ninth. The rhythmic impetus is a dotted-note figure that appears early in the work, the syncopation from which becomes a rhythmic ostinato begun by the triangle solo at the outset of the “Vivo” section.

The work loosely depicts what might be experienced in an active dream state: a period of inactivity prior to the deepest sleep (“rapid eye movement”), during which dreams become active, constantly changing. . . sometimes taking the sleeper to impossible physical feats along with emotional highs and lows. Sometimes, the sleeper is relieved to be awakened finding “it was only a dream” while other times, the dream inspires the person to strive for higher aspirations in his/her daily life.

The work is written for and dedicated to Dan Stowell, director, and his Logan [Utah] High School Wind Band. . . for their efforts and success in teaching and learning the critical thinking involved in lifelong music-making.

— Thomas P. Rohrer, February 14, 2003

## Suggested Percussion Set-up

