
# Percussionist

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# In this issue

# College Percussion Training

by

Sherman Hong

An instrumental music director will reprimand his percussion section for playing too loudly, ruining a phrase, getting undesirable sounds from their instruments, counting incorrectly, and other mistakes which are contrary to good musicianship; yet, this same director will seldom take enough time to work with this unmusical section. Such a section will usually remain unmusical unless the individuals playing percussion instruments are taught the fundamentals of musicianship. The students in a slighted drum section will continue to be "drummers" who bang on drum and cymbals and seldom play the phrasing, articulation, rhythm, or dynamics correctly. The director's reluctance or inability to work with the percussion section seems to stem from the inadequate percussion training given to the instrumental teacher in college. Those who have not received sufficient training in percussion can not be expected to train students properly.

In 1958 Michael B. Lamade conducted a survey of teacher-training on percussion instruments. An analysis of his findings will reveal why percussion training in secondary schools is usually of a low calibre. Lamade sent questionnaires to 210 member schools of the National Association of Schools of Music; there were 116 replies. Here are the results of his survey:

1. Sixteen N.A.S.M. schools did not offer percussion instruction of any kind.

2. Fifty-seven per cent of those replying had *no* music education major who was a percussionist. A few larger colleges with outstanding percussionists on their faculty were the exceptions.

3. At the time of this article (1958) 74% of the schools in the N.A.S.M. did not offer a degree with a major in percussion. Of the remaining 26%, nearly half did not have any applied percussion majors at that time. The rest had an average of one percussion major per school.

4. Sixty-seven per cent of the persons teaching percussion in colleges were not percussionists at all, but were instructors in other areas. These people taught percussion because there was no one else qualified to teach the subject or in order to fill-out their schedules.
5. Only 10% of the N.A.S.M. had full-time percussion instructors with a college degree with percussion as their major instruments.
6. Only eight per cent of the schools had part-time instructors with a college degree with emphasis in percussion.
7. Fifteen per cent employed part-time percussion teachers who played professionally, but who had no college training.
8. Only 36% of the schools provided percussion practice rooms. In many cases the percussion instruments were kept in an auditorium or rehearsal room and were not available for student use.[1]

A close examination of Lamade's report will show that (1) very few percussionists have been inclined toward the field of college teaching and (2) most schools do not have enough qualified percussion students to require a full-time percussion teacher, but it must be pointed out that percussion students will not come unless there is a good instructor available. With such a small quantity and quality of percussion being taught in music schools, the level of percussion playing has generally remained below that of other instruments.

It is important in those schools having percussion training that the students have experience in the understanding of various styles of music, including the "rudimental" style of drumming. In contemporary music, whether it be opera, ballet, symphonic, band, chamber, commercial, or jazz, the percussionists will be called upon to read parts involving rhythmic and metrical combinations that would have "horrified" percussionists of the previous generations.[2] Composer and percussionist Michael Colgrass has said, "The modern percussionist is expected to be proficient on all the percussion instruments . . . and in every case he must have a virtuoso control of these instruments which permit him freedom for interpretative applications."[3]

Gordon Peters, Instructor of Percussion at Northwestern University, listed the common weaknesses in the percussion curricula:

1. Too little emphasis on mallet-played instruments
2. Too little time alloted to the proper playing techniques of cymbals and traps

3. There is usually no solfeggio program for the percussionist; hence, there is inadequate time for aural conditioning of the student in connection with timpani playing.

4. Imbalance of emphasis between individual development and ensemble work

5. Little sight-reading

6. Lack of attention to basic philosophies and attitudes of percussion playing

7. Inadequate time utilized on percussion pedagogy

8. History and functions of percussion instruments are seldom a part of the student's training[4]

The listed weaknesses are recognized by conscientious educators and groups, and efforts are being made to eliminate them.

*The Music Curriculum*

Because education represents the thoughts of people who are in a constantly changing world, it should never be static. Institutions of higher learning are cognizant that students enter schools with various interests, talents, and future plans; therefore, in addition to the special courses required of a music student, each student is required to take "liberal" arts courses (courses involved with reading, writing, speaking, natural science, social science, history, philosophy, or religion). The student majoring in music should welcome the study of liberal arts, for the other subjects often have strong bonds with music. The forms of poetry and stories are paralleled by music forms similar to the literary works. An understanding of 18th century history will bring light to the understanding of 18th century music. Music will help to illustrate the laws of acoustics, a branch of physics; and some music is mathematically orientated.

This writer surveyed various music school catalogs to determine the basic liberal arts requirements. The average minimum requirement was thirty semester hours, among which were included hours in English, a science, sociology, psychology, and various electives such as a language or philosophy.

There is no set plan of instruction in every music school because:

> So much . . . depends on the background and quality of the students. At an established school where a percussion program has been in existence for quite a while, and there has been a history in the geographical area of sound training on the pre-college level, it is possible to set up a firmly structured curriculum with high standards. On the other hand, when a percussion program is new and the (student) material coming in is weak, more flexibility is necessary—or often demanded by the administrators. "We can't keep you on the faculty if you're going to wash out most of your students."[6]

A survey of the percussion requirements of different schools will validate the previous statements. In schools without a firmly established percussion department, the requirements are usually low—the maximum requirements are near the junior year requirements of an established department. For example, a young music school listed minimal requirements instead of expected levels of achievements each year. The entire percussion curriculum of that school was geared to the inadequately prepared percussion student.

This writer noticed that not all percussion curricula offered instruction in jazz and Latin drumming. Jazz and Latin instruction should be included because the modern percussionist may be called upon to perform music which involves jazz and/or Latin rhythms. Jazz rhythms are now complex, not as they were in the past. Leonard Feather described the changes in jazz drumming:

> The importance of the contrast between today's percussionist and the jazz drummer of Dixieland Days lies in the prodigious advance in musicianship, not only from a technical aspect, but in terms of general knowledge and sensitivity. The typical percussion artist today may be a man who not only reads music, but who has had experience as a composer and arranger, has been to music schools as a student, teacher, or both. Instead of drawing a line between the strict four-four beat requirements of the simplest jazz and the more complex demands of other forms, he has studied polyrhythms, has a far more keenly developed sense of time . . .[7]

Latin instruments and rhythms are often used in modern dance and concert music. The Latin instruments, which include bongos, timbales, conga drums, maracas, claves, guiro, and cowbells, have greatly en-

riched the colors of modern music. Concert band and orchestra arrangements will usually have written parts, but it is usually desirable to substitute authentic patterns for those notated.

After analyzing a questionnaire of Gordon Peters, the Lamade Report, and various catalogs, this writer makes the following recommendations:

1. Extra solfege and ear-training classes should be set up for those percussionists who are inadequate in these phases of musical training.
2. There should be more of a pedagogical approach to percussion for those who desire to teach. This includes discussion of texts, methods, basic concepts, and demonstrations.
3. Percussion and marimba ensembles should be accredited.
4. There should be percussion seminars for percussion students and other interested students to discuss percussion problems. These seminars will serve to promote initiative and deeper knowledge.
5. Student research papers in various aspects of percussion are excellent projects for broadening the horizons of the percussionist.
6. There should be a greater use of excerpts from orchestral and/or band music in teaching.
7. The percussionist must be taught to approach percussion problems with an open mind, to absorb or discard proposed solutions intelligently, and to utilize those methods or materials most beneficial to him and the music being played.
8. There should be repertory classes to discuss available solo and ensemble material. This class should teach quality discrimination.
9. The student should write solos and/or ensembles to gain greater insight into the possibilities of percussion usage.

(Editor's note: Time and budget considerations are the primary deterrents to the above recommendations all being incorporated immediately.)

Percussionists are no longer considered to be only "noisemakers", for through the efforts of professional percussionists and instructors the "drum" section is becoming known as a "percussion" section. A constant evaluation of the texts, pedagogy, and techninques used in college percussion training is a must if the standards are to continue to move higher, both on a secondary and college level.

## FOOTNOTES

1. Michael B. Lamade, "Teacher-Training in Percussion," *The Instrumentalist,* XII, No. 7 (March, 1958), 74-76.

2. Michael Colgrass, "Musicianship in Percussion," *Music Journal,* XIII, No. 2 (Feb., 1959), 28.

3. *Ibid.*

4. Gordon B. Peters, "Treatise on Percussion" (published Master's Thesis, Eastman School of Music, University of Rochester, 1962), 341.

5. James Carlsen, "Toward Academic Excellence in Music," *Music Educators Journal,* 1, No. 4 (Feb.-March, 1964), 117-118.

6. Correspondence from Rey M. Longyear, Director of Graduate Studies in Music, University of Kentucky.

7. Leonard Feather, *The Book of Jazz* (New York: Horizon Press, 1957), 132.

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Look for "New Products" section in next issue.

# MUSICAL PERFORMANCE AND THE PERCUSSIONIST

by James Sewry

*Reprinted from the November 1963 issue of* The School Musician *Director and Teacher Magazine by special permission of the Editor and Publisher, Forrest L. McAllister, 4 East Clinton Street, Joilet, Illinois.*

## PHRASING

Many players of percussion instruments take it for granted that *mere* instrumental skill is sufficient to do justice to the music they perform. *This cannot be true,* if the instrumental percussion player is to take music at all seriously.

In an approach to artistic musical performance the percussion player must go beyond the attainment of a technical skill in instrumental performance and learn the intensities held captive in every composed musical line. Technical skill alone is not the determining factor in the knowledge or art of phrasing.

The art of phrasing a musical line comes from within the performer's own inherent intellectual make-up to give nuance to the implied expression of the musical line. Development of musical taste is dependent upon an availability of opportunity for learning and experiencing and upon one's own desire and intellectual curiosity to seek beyond that which is, and offer something more to the music by new means of expression or by finding deeper and more meaningful ways to use what has already been found.

## HOW?

In order for one to develop a feel for phrasing, it is altogether desirable to establish musical awareness. One must be able to pick out and enjoy the subtleties, refinements, nuances, and modes of treatment that make music beautiful. The percussionist must develop musical perception, musical imagery, musical feeling, and keen, clear musical apprehension. In performing music, musical ideas and intentions must precede the appearance of the music itself. Musical performance should be a creative act, embodying personal imitations from exploration discussion, listening, and reading, and should convey the unique individuality of the performer.

For a moment, let's consider the wind instrumentalist. The utmost problem of musical phrasing encountered is the projection of the notes with proper regard for the printed indications in relation to the mode and scope of the written composition. The projection of the notes is highly dependent upon degrees of internal resistance (diaphragmatic controls), and tonguing articulations. It is the control, then, of this state of internal resistance and the tongue which enables the wind instrumentalist to vary the intensity of tone so necessary to good phrasing.

The percussionist, too, encounters the same problem. However, the method of varying the intensity is not a matter of diaphragmatic control. This is accomplished by varying (1) the size of the surface being struck, (2) the type, weight, and size of applicator (beater, mallet, stick) used, (3) the placement of the applicator(s), (4) the type grip used, (5) the type, strength, and speed of the stroke, (6) the manner of dampening control, and (7) the use of the agogic accent; applying weight values to note values in relation to the dynamic level. As for the tonguing articulations, they are replaced by one of twenty-six rudiments or by a certain rhythmic stock grouping. Not to be forgotten is the use and amount of tensioning as applied to membranic heads and to snare strainers; also, the depth of the drum equipment.

## FACTORS

There are certain very definite factors which will help the percussion player to grasp the inflection in musical notation; to understand the thought that the composer has tried to put into his musical composition.

*Time Signature.* The time signature indicates a feel for an impulse in a melody and indicates accent; the composer decides the time signature suitable for conveying his musical thoughts. A knowledge of the order of emphasis in each time signature and in each measure will direct the performer to help convey the musical idea from the notation and thereby make musical sense in phrasing.

*Pivot Notes.* There is in a musical phrase, almost always, one or more notes around which the phrase seems to center. The musical notation leads to such a note or notes. These notes are called pivot notes. Such notes seem to require more intensity as they are approached through notation. Direction is concentrated toward the pivot note(s). Upon reaching and leaving the pivot note(s) there is a feeling of relaxation. A good musician will instinctively feel this rising and falling of intensity in a phrase.

*Symbols, Metronome Markings, Musical Terms.* The symbols, metronome markings, and musical terms are clues to the spirit behind the composition. They are the instructive sights into the exact thought that the composer hopes will be recreated by the performer.

## DEVELOPMENT

To understand what thoughts or musical ideas are to be conveyed to the listener, which can only be approximated by a string of individual notes, the serious percussionist should have the knowledge of musical study in composition, orchestration, theory, ear training, form and analysis, history, conducting, and score reading. The young percussion performer should be developing an awareness to, and the knowledge of the same, through a reading and listening program. School directors can and should encourage and direct this elementary development by using the condensed score, the piano, recordings, informative sources, and by provoking discussion in percussion sectional rehearsals. Beyond this, the young percussionist must develop his powers of listening to become discriminatory. This listening must be exercised at every attended rehearsal and performance, and with recordings.

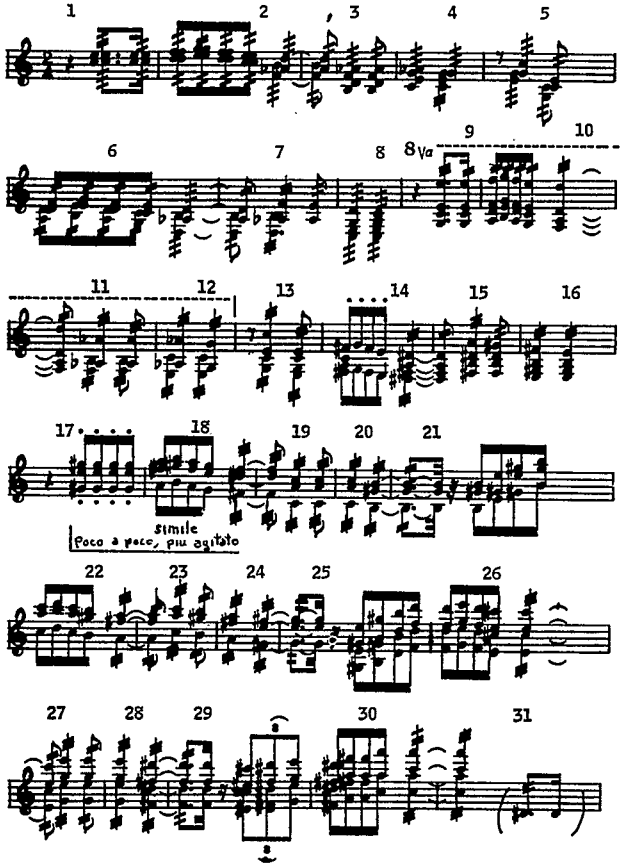
It has been said that there are *no* shortcuts in the development of the instrumental performer. Maturity is not attained in one large dose. The principles of instrumental performance must be practiced, repeated, reviewed, and rehearsed until they become natural to musical performance through the performer. Musical growth is a movement from the concrete to the abstract.

Note: An excellent chapter on "Musical Phrasing" appears in *The Art of French Horn Playing* by Phillip Farkas, Published by Summy Birchard, 1956.

## EXPANDING FOUR-MALLET MARIMBA TECHNIQUES

by

Gordon B. Peters




The above example of four-mallet marimba technique displays the following varied possibilities of voicing:

a. over-lapping thirds (measures 1-2)

b. over-lapping inner voices (2-4) (6-7) (11-12)

c. triads, over-lapping inner voice (5-6)

d. octave melody (9-12)

e. conventional positioning of voices: open harmony, closed harmony (8) (13-16)

f. in thirds, octave doubled (17-25)

g. parallel sixth (25-31)

Mallet types: medium yarn mallets or soft rubber mallets

Style: very legato, analogous to a violin bow.

Notation: strict attention should be payed to rolled and non-rolled notes.

Mallet change: at bar 31 the performer must decide whether to change from yarn to rubber mallets for the subsequent passage work, or to play this section with rubber mallets and drop two mallets at bar 31.

A strict pulse (a tempo consistent with the performer's abilities technically) should be observed.

* * *

# PERCUSSION IN THE ORCHESTRA OF HARRY PARTCH

by

Danlee Mitchell

The purpose of this article is not to present a detailed study of instrument construction and/or playing techniques, but to interest the reader in the work of Harry Partch so that perhaps he might desire to pursue the subject further.

Harry Partch is a living American composer who has abandoned the European equal tempered division of the octave and replaced it with a forty-three tones-to-the-octaves scale of his own construction. The purposes of this scale are to enable intoned speech-melody to be accompanied at the unison or harmonized, to allow the composer the choice of just intonation for melodic and harmonic intervals, and to be able to use the sounds of our environment more effectively in his music.

The forty-three tone scale is not equal tempered but acoustically arrived at by tuning out beats between scale pitches, rather than tuning them in, and the relative distances between pitches varies as one goes up or down the scale stepwise.

In order to compose music in this scale system Harry Partch designed and constructed musical instruments using this scale tuning, and devised a notational system for each instrument. Many of these unique instruments are percussion instruments, and due to the design of the instruments and notation for each, mastering a particular instrument is much like learning to play and read during the beginning musical experience. When current instruments, such as cello and woodwinds, are employed, they are notated by means of a color analogy. There are, for example, four C#'s distinguished by colored lines above or below the written notes: purple, blue, orange, red.

Although Mr. Partch presently includes many percussion instruments in his orchestra, the percussion instruments are a fairly recent development in his instrumentation, the earliest dating from the mid 1950's. These instruments include; the Marimba Eroica, Bass Marimba, Boo (Bamboo Marimba), Cloud-Chamber Bowls, Spoils of War, the Diamond Marimba, etc.

In terms of notational and technical problems, the most challenging and difficult is certainly the Diamond Marimba, and it's recently built twin, the Quadrengularis Reversum.

The Diamond Marimba does not utilize all forty-three tones of the octave, but includes only those which combine into six major eleventh chords and six minor eleventh chords, in just intonation. It is called a Diamond Marimba because the placing of the rosewood and pernambucco bars as adjacent chord notes form a diamond. The twelve chords organized in the shape of a diamond comprise thirty-six notes. The notes of the chords are on a waist level stand with resonators underneath and approach the player descending at a 45° angle, both from the right and left.

Conventional meter signatures and note rhythmic patterns are used, but the proper bars to strike in the right or left diagonal chord pattern is indicated by numbers either above or below the notes, which appear on a conventional five line staff.

Methods of reading our Western notation often do not help the performer and sometimes can hinder learning of these instruments. The ethnomusicologist must face similar problems in learning the notations and instruments of non-Western cultures not in the European musical tradition.

Notational and technical re-orientation are not the only problems facing the performer of Partchiana, for these are complicated by: frequent use of difficult cross rhythms and irregular meters, the fact that Mr. Partch's music mostly falls in the general category of opera or dramatic stage production where one must learn the skills of the opera musician, plus the fact that it is many times necessary to memorize sections of music where stand lights might interfere with stage lighting. The instruments are used as an integral part of the stage set and the dramatic action. The performers must not only sound appropriate but must look appropriate and have the versatility or lack of inhibition (if a musician of the European tradition) to leave his instrument to sing, dance and act (as will be required in his latest work—CRY FROM ANOTHER DARKNESS).

To be able to learn, play and perform in a Partch ensemble is a rare privilege for the musician, and it is a liberating experience both technically and intellectually. His music is consistent in its power to open the doors to perception.

## PERCUSSION EDUCATION DEPARTMENT

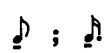
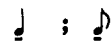
by

James D. Salmon

I believe that much of the confusion that occurs in the teaching of snare drumming stick techniques by the average music teacher, who is not a percussion major, probably occurs when that teacher has to explain (and hopefully demonstrate correctly) the various Rudiments of Drumming to his beginning drummers.

For now, let us consider only the Grace Notes (single, double, and triple) as they are found in snare drum notation. The experienced drummer usually refers to them as *flams, drags,* and *ruffs.*

Perhaps the following considerations will be helpful if the reader will strike a comparison of these *flams, drags,* and *ruffs,* in drumming with the interpretation of *nuances* and other *articulations* usually attributed to the so-called "melody instruments", (i.e. piano, violin, flute, cornet, etc.).

| RUDIMENT: | NOTATION: | SHOULD SOUND AS: | NOT ALWAYS PLAYED AS: |
|---|---|---|---|
| 1. FLAM; |  1 R (r L) |  A short tenuto, slightly fuller than a single tap on the drum. | An "acciacatura", or "appoggiatura" on a melody instrument. |
| 2. DRAG; |  11 R (rr L) |  A slightly longer tenuto than the Flam (above). | A "double appoggiatura," or "slide" on a melody instrument. |

| | | | |
|---|---|---|---|
| 3. RUFF; (3 stroke) |  rl R (lr L) | A "mordent". More clearly defined because of alternate sticking.  | A "double appoggiatura", or "slide" on a melody instrument. |
| 4. RUFF; (4 stroke) |  lrl R (rlr L) | A very short "single stroke roll". Sometimes interchanged with 5 stroke rolls in marches. | As an "inverted mordent" on a melody instrument. |

In each of the above *flam, drag,* and *ruff* notations the drum part will sound more musical and fit much better into the music if the drummer plays the grace notes *without* emphasis and accents the note to which the grace notes are attached. Most beginners have a strong tendency to *spread* the grace notes *too far away* from the note to which they are joined, and then *over-play* them as well, so as to present a heavy, unmusical lumbering gait to the rhythmical pulse of the drum part. When this happens the drum part often "gets in the way" of the melodic lines in the musical score.

Some "rules of thumb" to remember in the interpretation of snare drum music.

a) Traditional style for the playing of military music, older drum solos for the field snare drum, etc. requires the drummer to play with a more "open" sticking of all grace note patterns; while the modern-contemporary styles of musical composition require a "closer," more compact sticking of all grace note patterns in order for the drummer to achieve a more musical performance on the snare drum.

b) In the traditional *rudimental style* of snare drumming, the sticking is the constant factor, whereas the notation may change from time signature to time signature, and therefore is the variable factor. Tempo is also an important factor in performing "open", or "closed" styles of drumming.

c) By careful observation and close adherence to the style of music being performed, the alert and well trained drummer should know when to play "open", or "closed" sticking in all of his performance activities. If there is any doubt at all, a quick check of the musical score will give the phrase lines; the style will be evident to the director, and the drum part can be properly set to the score. Very often the drum part is overscored with grace notes, so don't be backward in taking them out when the interpretation of the music is damaged by leaving them in.

We need both the "open" and "closed" styles of drumming in order to function properly as musical percussionists in today's modern-contemporary musical scene. The modern drummer of today *must* make room for current ideas and concepts in the development of *all* his performance techniques, always bearing in mind that we have what is available to us now only because of the solidly based traditions from the Rudimental Drumming of the past.

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# PRACTICAL MALLET STUDIES

by Bob Tilles

In the past two issues of the P.A.S., we have seen how simple progressions can be used as an introduction or a turn around in a given tune.

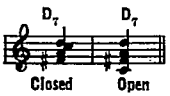
The same progressions can be employed when modulating from key to key.

The basic rule for a successful transition to a new key would be to end the modulation cadence with the dominant (5th) of the new key in the lead (top note).

Thus, a modulation to the key of F, whether it be F major or F minor, should have $C_7$ as the final chord in the progression. The key of G would have $D_7$ — the key of Db, Ab7 etc.

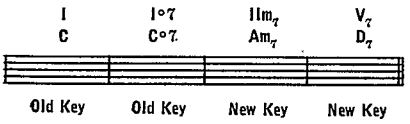
The strongest possible voicing of the dominant 7th chord would have the root of the chord in the lead. In the key of G, for example, $D_7$ is the dominant 7th, and the single note D sets the tonality of the key.

Example: Key or G major or G minor.

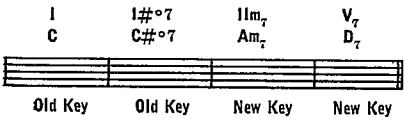



The average modulation is played in a two or four bar phrase. By employing the previous progressions studied to date, we can formulate a modulation from the key of C to the Key of G in the following manner.

I. Four bar modulation using I, I°7, IIm7, V7



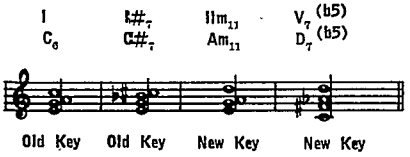

II. Four bar modulation using I, I#m7, II7, V7



Thus the old key retains its tonality with the first chord of the modulation and then moves into neutral territory with the diminished 7th chord based on I or I#. The third and fourth measures use II and V of the new key.

III. Four bar modulation using I $I\#^{07}$, $IIm_{11}$, V7

In this progression, the II chord of the new key will become a m11th chord, retaining the same lead note as the V7 chord. The V7 chord can be altered to read Dom.7 (b5) to add another sound for variety.




Note the chromatic sequence in the lead line.

The preceding examples can be transposed to fit any interval of modulation and its is advisable to practice many different combinations.

Example:

Up a 4th—C to F

Down one step—C to Bb

Up a b3—C to Eb

Down a 3rd—C to Ab

And so on throughout other transpositions.

# PERCUSSIVE ARTS SOCIETY

## Committee on Improving Elementary Percussion Education

## PRELIMINARY REPORT

*Members of the Committee*:

Al Payson, Chairman
Harry Brabec
Dr. Robert Buggert
Ruth Jeanne
John Noonan
William Schinstine
Robert Sonner

### *Purpose of this Report*

This report consists of a general discussion of the aims, methods of teaching, problems, inadequacies, and needs in the field of elementary percussion education. The report can then in turn be used by the committee as a basis for determining what directions it should take in attempting to improve elementary percussion education.

### *Aims of Elementary Percussion Education*

The purpose of music education is to evolve in people a sense of musical responsiveness, or *musicality,* and to make them aware of the place of music in a total world culture. Percussion education is a means toward this goal.

In learning to play a musical instrument, there are primary and secondary goals. Technique for the child is a means to slightly different ends than is technique for the professional. For the professional, perfection in performance may be primary; for the school child, the aesthetic concept, musical awareness, etc., are primary.

### *Problems in the Field*

1. There is little (but a growing) awareness, in music education, of percussion as a medium of musical expression. Not enough teachers dwell on the ultimate musical experiences open to the percussionist. In the school music program, percussion is often treated in a quasi-utilitarian fashion: i.e., getting ready for this game, the next parade, the next show, the next concert. The percussionist, therefore, becomes an "organization-tool" rather than an independent musical being.

Indeed, the entire school music organization is sometimes used primarily as an entertainment service for the school and community: i.e., sports events, parades.

In other words, the goal of percussion instruction is often limited to just meeting the demands of the school music program, which in turn (to make matters even worse) all too often is not pursuing primary goals of music education.

2. The caliber of percussion instruction is generally low. The primary reason for this seems to be that too many educators receive poor training (or no training) on the college level. Thus percussion education becomes haphazard, even by the most well-intentioned.

3. Many percussion teachers do not keep abreast with modern techniques of education, particularly those developed by educational psychologists. Relative to this, too much percussion instruction amounts to just a "presentation of material," with little regard to factors relating to the individual student: i.e., age, aptitude, motivation, coordination, etc.

4. "Percussion" instruction in most cases is confined almost entirely to snare drum instruction. There is little awareness of the necessity for "total" percussion instruction: i.e., snare drum, mallet keyboard instruments, timpani, tambourine, triangle, etc. This situation is partly due to a great shortage of mallet keyboard teachers.

5. Some school music educators make a practice of putting students with the lowest aptitude on "drums." Relative to this many children wish to study the drums because they think it is the easiest instrument to play.

*Some Needs*

1. The music educator's awareness of the possibilities of percussion as a means of musical expression must be broadened. If this can be accomplished, most of the problems in the field will be eased or eliminated. Some ways and means of accomplishing this are:

a. Encourage more competent professionals and outstanding percussion teachers to give clinics and demonstrations.

b. Encourage manufacturers who sponsor clinics to present a diversified program that demonstrates the musical aspects of percussion. Many clinics amount to little more than the audience watching a jazz "star" "build a house" on a drum set.

c. Make music educators and students aware of good literature and recordings in the field.

d. Work toward upgrading the percussion event in the school music contest.

2. Colleges should be made to realize what percussion education standards should be, and could be encouraged to meet those standards.

Some ways and means are:

a. Some percussion organization, such as P.A.S., could evolve a percussion methods course outline to serve as a "model" or "minimum standard"; also, a curricular outline for percussion majors.

b. A list could then be evolved and published of schools that presently meet these standards.

c. All schools that are members of the National Association of Schools of Music furnished copies of both (a) and (b).

d. Our publication, the *Bulletin,* must constantly promote this cause.

3. Percussion educators should be kept abreast of modern teaching techniques. There is a great deal being said about "what" to teach, but almost nothing being said about "how" to teach it.

4. The percussion ensemble should be used (much more than at present) as a training tool and as a means of musical expression in concert, using quality literature.

5. There is a great need for quality literature and teaching materials at all levels. In particular: solos, ensembles, and concerti of a serious musical nature.

6. Children usually do not begin percussion instruction until they are 9 - 10 years of age (5th grade). Instruction could be started much earlier. If piano instruction can be successful at pre-school and primary level, so can percussion instruction. Additionally, a study might be made of a school "rhythm class" at the primary level instead of the perfunctory "song flute" class, or combine both. This has been done with some success.

7. There is a lack of keyboard percussion instruments in school music organizations. Grade schools should have at least one metallic keyboard instrument; junior high and high schools should have at least one metallic and one wooden keyboard instrument.

8. Percussion instructors with limited training or a lack of diversified training (mallet keyboards, timpani) should be encouraged to send their precocious or talented students to qualified teachers.

9. The idea of having clinics or seminars for private instructors should be explored.

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## PERCUSSIVE ARTS SOCIETY

## PROJECT ON TERMINOLOGY AND NOTATION OF PERCUSSION INSTRUMENTS

Committee Report

GORDON PETERS, *chairman*

This is a report of a meeting with:

Anthony Donato

James Hopkins

John Paynter

Thomas Siwe

Alan Stout

(Northwestern University faculty members)

### I. SPECIFIC SUGGESTIONS

A. *Minimum* number of percussion players to be expected in following organizations:

1. chamber orchestras: one timpanist, one percussionist

2. professional full orchestra: one timpanist, two (or three) percussionists (only three major orchestras in the United States carry a timpanist and four percussionists under contract)

3. school orchestras: usually unlimited

4. wind ensemble-band (school): one timpanist, four percussionists (usually unlimited number available)

(The above information is listed only as a guide; the composer-orchestrator should not be inhibited should he wish to score for a greater number of players)

B. Indicate percussion parts by player(s) rather than by instrument (easier for conductor: cuing, saves rehearsal time; however, many percussionists feel that the distribution of instruments to the players is up to the principal percussionist, who best knows the talents of his players and who can assign instruments more systematically than the composer-orchestrator)

Though both "by player" and "by instrument" systems have been used, it was felt that the latter mentioned has predominated with the following general scheme having been used:

1. Orchestra: timpani
   snare (& other membranes)
   bass drum, cyms.
   traps
   mallet-keyboards

2. Band: timpani
   mallet-keyboards
   snare (& other membranes)
   traps
   bass drum, cyms.

C. Percussion parts in timpani parts:

1. Avoid in band writing

2. Historically: avoidance in 99% of orchestral music

3. Professional percussionists' attitude: two distinct instruments, keep percussion out of timpani parts (Amer. Fed. of Musicians, also)

4. For expedience of composer-orchestrator, least important percussion parts might be put into timpani part if there is a shortage of percussionists; however, a duplicate part should be made available for a percussionist if available.

D. Percussion score versus individual parts for players:

Percussion parts in score form are very functional insofar as the case of distributing parts is concerned among the players and are recommended. However, with all the instruments represented in one part, it sometimes becomes too cumbersome and makes page turning almost impossible.

In evolving separate single instrument parts for the percussion section or parts for small groups of percussion instruments, the following combinations are most functional:

1. Primary Percussion Parts:
   a. Bass drum and cymbals (written on the same part, but a separate part of each player);
   b. Snare drum or other membranic instrument (other than timpani, B.D.)
   c. Mallet-keyboard percussions (all on the same part but duplicate copies for each keyboard instrument used);
   d. Timpani;
2. Secondary Percussion Parts:
   a. If a second keyboard instrument or a second snare drum is used simultaneously with the first part, it can be scored on the first part on a separate staff, and duplicate parts used.
   b. As to triangle, tambourine, castanets, etc., these instruments should be inserted in the primary percussion parts into which they best fit. Cross-cuing, however, is very helpful. As a rule, all of one part (such as *all* the triangle notes) should be fitted into the part where all of it can be played by one man. However, the part can be divided if necessary. If only a little percussion playing is involved, but requiring two players, all these instruments should be put on one part; however, each player should have his own copy. Adequate time must be allowed in changing instruments.

E. Duration, clarify notation of same:

1. writing  is contradictory;

   L.V. (Let Vibrate)
2. specify if duration is to be achieved through rolling or free vibration;
3. percussionists' basic question: "Where do you want me to muffle the vibration?";

4. specific instruments, how to indicate duration:
   a. cymbals, triangles, bass drum, timpani, tam-tam, antique cymbals and comparable instruments: indicate with specific note values, ties, and rest(s);
   b. mallet keyboards of metal (including tubular chimes)
      1. in passage work: allow to vibrate freely unless otherwise indicated.
      2. for single notes (not in passage type phrase): indicate as for cymbals, triangles, etc. (above mentioned)
      3. use of damper pedal for vibraphone and chimes should be clearly indicated as it is for piano.
      4. vibraphone: indication for "motor on" or motor off" should be included. Speed of vibrato (available on some instruments) can be indicated if desired (1 to 12 pulsations per second (6 is the usual rate). (or ||

G. Non-pitched percussion instruments: use neutral cleff sign: Use single line staff, score and parts; (necessary in scores to conserve space, easier to read, less cluttered for player)

H. Determine through experimentation whether it is easier to read lines or spaces when using a full staff for non-pitched percussion instruments, particularly as relates to multiple percussion instruments for one player.

I. Differences of:
   1. Tam-Tam: no distinct pitch; slightly convex surface; half to one inch curled edge;
   2. Gong: has a predominating pitch; flat surface; two to four inch curled edge; surface can also have a dome in center (no hole);

   Functionally, the names tam-tam and gong are usually used inter-changeably in most Western music but the non-pitched tam-tam is the instrument intended.

J. Clarify common ambiguities:
   1. "tamb." has been interpreted as snare drum, field drum, tambourine, tam-tam, etc.;
   2. tambourine rolls: shake or with thumb;
   3. cymbals: a pair of cymbals struck, or suspended cymbal;
   4. timbales: could mean "Latin-American" pair of tom-toms or in French means timpani;

K. Differentiate:

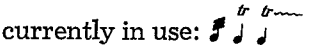
1. Mute: control (inhibit) degree of vibration without stopping it;
2. Muffle; stop vibration

Relative to the military, the official U.S. Army instructions for a muffled drum are as follows: " . . . Loosen the snares and secure them against rattle or vibration by inserting a quarter-inch thick roll of paper or piece of leather under snares near edges of counterhoops." The funeral tradition of draping the drum with a cloth holding the regimental insignia as a symbol of respect has led to the corruption of placing a cloth on the batter head as part of the practice of mufflling the drum. It is the *snares* which must be muffled, *not* the batter head. When observing "muffled drums", however, the batter and snare heads should have less tension than normally. For concert purposes the following alternatives exist and should be clearly differentiated:

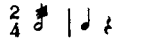
a. snares on, muted (mute touching batter head)
a. snares off
c. snares off, muted

L. Use English terminology

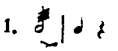
M. Eliminate "x's" and diamonds for note heads in indicating cymbals and other percussion instruments.

N. Rolls: three types of designations are currently in use: 
It is recommended that three lines through the stem be used to designate rolls, exclusively. If articulated 32nd notes are desired, indicate by writing out the first group of 32nds and then the abbreviated form with the word "similarly" included.

O. Termination of rolls, clarify:

Written:  could sound (or be played):

Rolls should be articulated with the rest of the ensemble.
Composers should be more explicit about indicating termination of rolls.
When rolls are desired on mallet instruments, they should clearly be indicated.

1. 
2. 
3. 
4. 

P. Embellishments: their function is to reinforce, elongate, or to embroider (embellish), they are played before the beat (unless indicated otherwise, verbally); the speed (and somewhat the sticking) with which they are played is largely dependent on tempo and style: more closed (or faster) in fast tempi and more closed in the concert school of drumming as opposed to the military-rudimental;

 -flam:

 -drag:

 -ruff:

 -multi-stroke embellishment (4 or more)

Q. Evolve a descriptive list of non-Western percussion instruments in use today (particulary colloquial Spanish and Portuguese instrument names);

R. Copyists must be schooled in the above matters;

S. An abundance of examples should be incorporated in this proposed Guide Book.

II. Two Examples of Contemporary Indications for Percussion Instruments:

A. IMPROVISATION SUR MALLARME by Pierre Boulez (1958)
Vibraphone has following indications used throughout work:
san vibrato (motor off)
vibrato lent (let vibrate)
vibrato stop (muffle)
pedal———"*" 
roll: 
et' (muffle)

B. DIMENSIONEN DER ZEIT UND DER STILLE by Krzysztof Penderecki (1959-61)

 - with triangle rod

 - with drumstick (with a porcelain head for the xilorimba and vibraphone

 - with a kettledrum stick (with a soft head in the case of the xilorimba and vibraphone)

 - with one drumstick strike the other drumstick, after having laid it on the striking surface of the instrument (bgs., Tomts, Tmb., Tmp.)

 - strike the striking surface and the edge of the instrument with the same drumstick simultaneously (Bgs., Tomts., Tmb., Tmp.)

 - strike the edge of the instrument (Bgs.)

 - flagelet: strike near the edge of the instrument (Tmp.)

 - strike the instrument with the handle-end of the drumstick

 - with jazz brushes

III. POSSIBLE REFERENCES:


A. Anderson, Shirley. THE NOTATION OF PERCUSSION INSTRUMENTS (Unpubl.)
3816 Locust Street
Philadelphia, Pa.

B. Bartlett, Harry. GUIDE TO TEACHING PERCUSSION

C. Goldenberg, Morris. THE MODERN SNARE DRUMMER AND GUIDE FOR THE ARTIST PERCUSSIONIST

D. Kennan, Kent. TECHNIQUE OF ORCHESTRATION

E. Marcuse, Sybil. MUSICAL INSTRUMENT: A COMPREHENSIVE HISTORY

F. Peters, Gordon. TREATISE ON PERCUSSION

G. Read, Gardner. THESARUS OF ORCHESTRAL DEVICES

H. Spinney, Bradley. ENCYCLOPEDIA OF PERCUSSION INSTRUMENTS

I. Possible unpublished graduate studies.

# THE SISTRUM AND THE TRIANGLE

by Gordon B. Peters

The sistrum was a type of rattle and may be considered a prototype of the triangle. It consisted of a handle and a bronze or copper frame with jingling metal crossbars. It had an inverted horseshoe-shaped frame with the closed end at the top tapering into a handle. Through opposite holes in the sides of the horseshoe frame, two, three, or four wires slipped back and forth in the loose holes and jingled when their bent ends touched the frame.

During the Old and Middle Kingdoms of Egypt (c. 4000-1580 B.C.), small jingling disks were strung upon the wires to increase the noise. Finer specimens appeared in the New Kingdom (1580-1090 B.C.), having a rich, symbolic decoration which alluded to the ritual purposes of the instrument. It was thought to drive evil spirits away and was used at funeral ceremonies. Frequently, it was ornamented with heads of deities and other devices. It seemed to have always been used by women with at least the rank of priestess.

*****

The triangle is closely allied to the ancient sistrum, for in medieval times three, four, or five small rings were generally strung on the horizontal bar (three was the usual number before 1600, and afterwards, five), any clearcut rhythm thereby being obliterated. Also, the open corner was closed up at that time. It was used by the Romans in dances connected with the orgies of their imported Eastern religions. Man for centuries has been attracted to this instrument where the high, dissonant partials drown the fundamental pitch and make the sound tinkling and shrill without a definite pitch. The same tendency to supplement the natural tone of other percussion instruments with a rattling or jingling sound thus was evinced even in the triangle.

In a tenth century manuscript (see *De Cantu* by Gerbert: *A Textbook of European Musical Instruments* by F.W. Galpin), the triangle appears of elaborate outline and with pierced ornamentation but without rings. However, in fourteenth and fifteenth century Italian and English works, where it is depicted in the hands of angels and adoring saints, it was made in either triangular form or with four corners approximating a trapequim (similar to the shape of a medieval stirrup); and it was provided with several rings carried on the lower limb. Accordingly, contemporaneous names indicate sometimes the triangular type, such as the French *trepie* and sometimes the stirrup form, the

Italian *staffa,* and the German *stegereif.* The term "triangle" occurs for the first time in a Wurttemburg inventory of 1589. Besides these indicative names, triangles are sometimes hidden under the misleading name "cymbal(e)" used even by such a careful scholar as Father Mersenne. He also described the triangle as the "attribute of the beggar," showing that the triangle had little regard in this period.

In the Turkish Janizary bands several triangles were employed. From there, along with other "noise-producers," they were passed into the military music of the West and were used with metal rings up to about the nineteenth century. However, there is no positive evidence whether the rings were removed from the triangle in its early operatic or orchestral use. It may be added that most of the triangles used up to this time were much heavier and larger than the instruments in use today.

At the Hamburg Opera House the triangle was employed as early as 1710, and seven years later two triangles were bought for the Dresden court orchestra. It really became a permanent member of the orchestral percussion section at the beginning of the nineteenth century with Beethoven's *Ninth Symphony* (though he also used it in 1813 in his *Battle of Vittoria*). Specific evidences of usage leading to the nineteenth century are: *La fausse Magie* (in the "Gypsy March") by Gretry (1775), *Iphigenie en Tauride* (in the "Scythian Chorus") by Gluck (1779), *Abduction from the Seraglio* by Mozart (1782), and the *Military Symphony* by Haydn (1794).

The triangle has perhaps gained its greatest prominence in Liszt's *Piano Concerto* in *Eb Major,* often subtitled "The Triangle Concerto" because of this instrument's soloistic usage (1849). This work acts as the historical hinge in taking the triangle from its military connotative usage to one of the subtle and more musically aesthetic usage we find in practice today.

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Beginning in February Dr. Robert Buggert, percussion instructor at Northern Illinois University at DeKalb, Illinois, will move to an administrative position in the School of Music, and his position will be filled by Tom Siwe.

## MATERIAL REVIEW FOR PAS BULLETIN

The following titles do not represent new releases. Often, such lists are misplaced or forgotten before the titles become established in the repertoire. Also, a title that may be will known by some turns out to be completely new to others. Each of the titles listed below may be used in a specific problem are of percussion development.

HANDBOOK FOR THE SCHOOL DRUMMER, Jerry Kent, 7912 N. Zuni Street, Denver Colorado. $3.00

The style of the book is geared in a rather humorous manner to the student. However, the content is quite serious and will be of benefit to any student drummer. The table of contents includes: Your attitude; Rehearsal procedures; Reading Music Technique of the various instruments, The Marching Season; The Challenge.

READING WITH JAZZ INTERPRETATION, Joel Rothman, 2112 Dorchester Road, Brooklyn 26, N.Y.; JR. Publications. $1.00

Each rhythmic example is notated "as written" and then notated "as played" in the jazz style of drumming. It is a fine reference for the study of specific patterns.

READING CAN BE ODD, Joel Rothman, 2112 Dorchester Road, Brooklyn 26, N.Y.; JR. Publications. $2.00

This is a beginning text for reading odd meter signatures. The quarter note, eighth note and sixteenth notes are used as the basic unit for counting in each of three main sections. Patterns are not repetitive, but change from measure to measure.

AUTHENTIC BONGO RHYTHMS, Bob Evans; Henry Adler, Inc. $1.00

The basic bongo pattern with variations for each of the standard Latin dances is clearly explained and notated.

AUTHENTIC CONGA RHYTHMS, Bob Evans; Henry Adler, Inc. $1.00

The basic conga pattern with variations for each of the standard Latin dances is clearly explained and notated.

CONCERT SNARE DRUM, Jack McKenzie; Chas. Colin, Inc. $3.00

The basic rudiments are used in musical exercises and etudes to develop the beginning student's technique and musicianship. There is some use of odd meters. Both standard stick grips are explained, but left to the discretion of the teacher.

SELECTION CARE & USE OF CYMBALS IN THE STAGE AND DANCE BAND, Roy Burns; Henry Adler, Inc. $1.50

The 28 pages cover a wealth of material in the area stated in the title. Large headings include: Selection of ride, hi-hat and crash cymbals; Performance; Care of cymbals; Tips from 20 famous drummers.

THE ART OF PLAYING THE CYMBALS, Sam Denov; Henry Adler, Inc. $1.50

This book is a guide and text for the artist percussionist in the schools and professional organizations. It includes: Selection of basic equipment; Playing positions; Special effects; Antique cymbals, Glossary of foreign terms and an explanation of the steps in manufacturing cymbals.

128 RUDIMENTAL STREET BEATS, John S. Pratt; Belwin, Inc. $1.50

The variety of phrases in these rudimental street beats will be of interest to any drum section that marches 120-132 to the quarter note.

ADVENTURES IN SOLO DRUMMING, William Schinstine; Southern Music Company. $2.00

While these 20 solos are rudimental in style, some of them are superimposed upon changing meters. This along with the number of notes per measure will be a challenge to many students of the snare drum.

DRUMMING TOGETHER, William Schinstine; Southern Music Co. $2.00

30 original snare drum duets are designed for the intermediate and advanced school drummer. The rhythms include mambo, bop, swing, numba, rudimental, novetly and jazz. These duets will lend variety to the student's regular course of study.

DUET FOR SNARE DRUM AND TIMPANI, Tom Siwe; Music For Percussion. $1.00

Performance of this duet will be a worth while challenge to both the intermediate timpanist as well as the snare drummer. There is a need for more compositions of this nature.

PARADE FOR PERCUSSION ENSEMBLE, MORTON GOULD; Chappell & Co., Inc. $2.50

Except for a few ppp 4 stroke ruffs, this is a rather simple, but musical trio for percussion. It will be an aid to each performer in that they must learn to carry their own part while blending with the other two. Its simplicity has audience appeal.

NIGHT WATCH, Ellis Kohs; American Composers Alliance, 170 West 74th St., N.Y.

This manuscript for flute, horn and two timpani can be performed by competent secondary school musicians. It presents problems of chamber music performance. The composition also has a great deal of audience appeal.

PERCUSSION STUDIES, Brown-Musser; complete set $7.00; Kendor Music, Inc.

A set of 5 books includes Conductor, Snare drum, Bass drum (cymbal, woodblock, triangle), Timpani (maracas, claves), Triangle & tambourine (woodblock, cymbal, claves). Each book includes technical explanations along with exercises for the instruments. When combined, the parts fit into 14 short quartets. This is a fine set to introduce ensemble performance to the percussion section.

## LIST OF PERCUSSION WORKS
by William Kraft

Mills Music, Inc.
1619 Broadway
New York, N.Y. 10019

(1) CONCERTO FOR FOUR PERCUSSION SOLOISTS AND ORCHESTRA (1964)
(2) THREE MINIATURES FOR PERCUSSION AND ORCHESTRA
(3) THREE MINIATURES FOR PERCUSSION AND ORCHESTRA, PIANO REDUCTION (For percussion solo)
(4) SUITE FOR PERCUSSION

Try Publishing Co.
854 Vine
Hollywood, California

(1) NONET FOR BRASS AND PERCUSSION
(2) SCHERZO A DUE
(3) 2-4-1 (PERCUSSION SOLO)

Wolf-Mills Inc.
8814 Trask Avenue
Playa del Rey, California 90292

(1) FRENCH SUITE (PERCUSSION SOLO)

Avant Music
2859 Holt Avenue
Los Angeles, California

(1) MORRIS DANCE (PERCUSSION SOLO)
(2) THEME AND VARIATIONS FOR PERCUSSION QUARTET

## NEW PUBLICATIONS

COUTELIER, T.—
Studies for snare drum with piano accompaniment $ 9.00

COUTELIER, T.—
Studies for 2, 3 and 4 tympani with piano accompaniment $12.00

COUTELIER-DE POPPE—
4 Studies for percussion instruments and piano $10.00
1. Catch
2. Stravaganza e Strepito
3. Pitreries
4. Danses Tchadiennes

TESINK, J.—
Concerto No. 1 for percussion instruments $ 2.50

TESINK, J.—
Concerto No. 2 for percussion instruments $ 2.50

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## THE PERCUSSIVE ARTS SOCIETY

PURPOSE—To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

*OFFICER REPRESENTATION CATEGORIES*—Professional; College Education; High School, Elementary School Educational; Private Teacher; Composer; Drum Corps; Instrument Specialist; Publisher; Manufacturer; and Members at Large.

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*MEMBERSHIP—REGULAR*: $5.00 annually

*STUDENT*: $2.50 annually (any full-time student at any educational level)

*Note: All memberships will be automatically continued (with annual billing) unless cancelled by member. A membership year starts on April 22 and terminates on April 21 of the following year; memberships received during this time will automatically commence with the previous April (quarterly journal(s) since that date). Please report changes of address promptly.*

*SPECIFIC PROJECTS UNDER CONSIDERATION*

A. Improvement of percussion solo and ensemble contest adjudication standards and procedures.
B. Percussion education in general: all categories and at all levels (curriculum, pedagogy, materials)
C. Avant-garde percussion music.
D. Percussion literature improvement: methods, solos and ensembles, percussion parts to band, orchestra, and stage band music.
E. The acoustics of percussion instruments.
F. Standardization of terminology and notation of percussion instruments.

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**Percussive Arts Society**
**251 S. 21st Street**
**Terre Haute, Indiana**