



Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME VI, NUMBER 2
DECEMBER, 1968

PERCUSSIVE ARTS SOCIETY
(PAS)

PURPOSE--To elevate 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.

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EXPERIMENTS IN ELEMENTARY PERCUSSION EDUCATION

by Ronald Keezer



ABOUT THE AUTHOR

Mr. Ronald Keezer holds a B.A. degree in music from Wisconsin State University at Eau Claire and has taught elementary instrumental music in the Muskegon, Wis. public schools.

He has done graduate work in composition at the University of Wisconsin and has studied percussion with Mr. Alan Dawson of the Berklee School of Music, Boston, Mass.; Mr. Paul Price (Summer Clinic at Madison, Wis.); and Mr. Dean Kool of Eau Claire, Wisconsin.

Professional playing experience includes work with the Madison, Wis. Symphony; the Boston Conservatory Symphony; the University of Wisconsin Symphony; the Wisconsin State University - Eau Claire Symphony; and 15 years of dance band experience including radio, television, musicals, recordings, etc.

Mr. Keezer is a member of the Percussive Arts Society committee on improving elementary percussion education, and currently is studying with Peter Tanner and working on an advanced degree at Wisconsin State University at Eau Claire, Wisconsin.

It has been my pleasure, for the last two years, to work in the area of elementary instrumental music. That situation has provided me with a unique workshop insofar as elementary percussion instruction. Even though the number of students made the schedule heavy, I was able to conduct some interesting experiments involving matched grip and mallet percussion education. Because of the level and number of percussion students involved I'm sure the foundation upon which I've based my conclusions is quite broad.

By way of background information, I worked with fifth and sixth grade students (age eleven and twelve), the great majority of them having no previous training in instrumental music. My aims were to introduce the basic instruments and techniques and, in so doing, start the children in their musical endeavors. I attempted to

introduce the basic percussion instruments to those students who were chosen for and preferred percussion. I mention the basic percussion instruments because the situation still exists, far too frequently, wherein the beginning percussion student is given an introduction only to the snare drum. I tried, and in most cases succeeded, in introducing the drumsticks and the mallets simultaneously. My students, being rank beginners, found no difficulty in accepting keyboard percussion and at the same time the "traditional" percussion instruments.

Initially, all the percussion students purchased their book, sticks, and pad, but the school system furnished a small set of bells and mallets. I found that the introduction and use of the matched grip greatly enhanced the student's ability to transfer what he had learned from keyboard percussion to the "traditional" percussion instruments and vice versa. The fact that right from the beginning the percussion students had an instrument that could play melodies, I'm sure, enhanced their self-image. At no time did any of the percussionists exhibit symptoms of inferior musicianship. Many times a feeling of inferiority arises among beginning percussionists when they see and hear their friends playing music and they're still just tapping with drumsticks. As a matter of fact, the percussion students were held in esteem by the other beginning instrumentalists as they, the percussion students, had two instruments to play.

I found the First Division Method books most effective in teaching this approach to complete percussion. Not only do these books include elementary mallet percussion in conjunction with the other percussion instruments, but they can also be used as a complete band method. (i.e., rehearsals and lessons.) Mr. Fred Hoey had a great deal to do with developing this series for percussion and, in my opinion, his efforts were very successful. I believe however, that these books were geared especially for beginners of the 5th and 6th grade level and consequently they would not work as well for older beginners. I know there exists today a number of adequate percussion methods, but for my situation (an elementary school with an instrumental program and a large number of percussion students) this First Division Method seemed ideal.

Each lesson was composed of exercises on the small set of bells, the snare and bass drum and occasionally cymbals, triangle, etc. Both the traditional grip and the matched grip were taught and I stressed the use of both types by switching grips during the lesson. My students invariably preferred the matched grip and only at my insistence would they switch to the traditional grip. Major emphasis was placed on reading the percussion music. Too many percussionists learn early to unobtrusively make up their own parts and forget what has been written. During the lessons, I continually tested the student's ability to maintain a steady beat. By starting the exercises and then stopping my beat, I stressed this cornerstone

of musicianship. The percussion students soon learned to depend on their own sense of time and not just the director's. This sense of time or beat was drilled frequently and the percussion students eventually learned to differentiate between the basic beat and the rhythm.

The concept of rolling was not introduced until approximately the 16th lesson. By that time the percussion students had acquired control of the basic fundamentals and could concentrate on this unique technique. In my opinion, many methods and instructors force the percussion student into learning the roll too soon, which results in an awkward, uneven and, many times, faked roll. My percussion students understood and applied their knowledge of the difference between the double-stroke snare drum roll and the single-stroke mallet percussion roll. The single-stroke roll, being more applicable insofar as the number of percussion instruments upon which it is employed was stressed from the start.

In conclusion I found 1) a great degree of success in introducing the mallet percussion instruments in conjunction with the "traditional" percussion instruments and 2) the use of the matched grip was preferred by the students, both for playing ease and transfer qualities. (i.e., from snare drum to bells, etc.) I'm sure the great number of percussion students, and the small amount of time in which I had to work with them, limited my results, but I offer my beginning experiments and their success to other teachers of percussion as a motivational or incentive factor. Percussion teachers, at this point, might take a tip from the coaching profession. "The varsity team is only as good as the beginners program." In the percussion field the polished performer has a solid foundation in the fundamentals.

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THE PERCUSSIONIST'S OBLIGATION TO THE MUSIC DIRECTOR

Maxine Lefever
Percussion Instructor, Purdue University
Sec.-Treas., Indiana Chapter of PAS

Within the past few years it has become the rule, rather than the exception, for the percussionist to be an educationally aware person. True, the percussionist has always been interested in students, but too often this was only on a local or teacher-to-student basis. Today's percussionist can finally boast that he has taken an equal place alongside other musicians and is fully conscious of his total educational responsibilities.

There are now professional publications devoted entirely to percussion - (those published by organizations as PAS) and (those sponsored by the manufacturers). Percussionists in the many areas of this broad field of percussion are being encouraged to contribute to these journals. Advanced degrees in percussion specialization are offered by numerous schools and this, too, tends to encourage journalistic efforts by the percussionist and by the advanced student.

Most of the national music journals and several of the state association publications have a percussion column or, if not a regular column, do at least have frequent articles pertaining to percussion and/or reviews of percussion music.

Percussion clinics are becoming more and more frequent and are held at music stores, in educational institutions, and at the various music association meetings, usually with the sponsorship of the manufacturers. While there are still gains to be made in this area (in frequency and in scheduling) it is now possible to find a percussion clinic on nearly every state, district, and national music education meeting.

But, what about the **quality** and **appropriateness** of these articles and clinics. Let us discuss these separately, as it would seem that the history and the faults seem to have evolved separately and, thus, are distinctly different.

The percussion clinic, more often than not, is scheduled at the state, district, or national meeting by the officers of the organization concerned. From the character of the programs offered, it would seem that these persons are looking for (1) a program of popular appeal or (2) a highly technical program. No one will argue that there are times and places for such programs, but are they appropriate here? The potential audience at a music association meeting is composed primarily of music directors - and future music directors - who are generally not percussionists themselves. Our audience may enjoy being entertained and, if alert, may pick up something of educational value from the program. Programs of a highly technical nature will, alas, be aimed well over the head of the average music director and will only seem to discourage him from attending further percussion sessions.

What kind of programs and clinics do we need? Ask yourself what questions you, a percussionist, have been asked by our average music director. They are generally questions which seem overly simple to the trained percussionist. But bear in mind that the asker of these questions has a bare minimum of percussion background. Problems which are elementary and simple to us are of vital concern to the music director. He needs information which will enable him to instruct beginning students, and to develop them musically and technically so that they may function effectively in his organization.

As percussion educators, we must resist the opportunity to present a clinic which is entertainment for entertainment's sake only.

We must resist the temptation to present a clinic so technical that it will impress only our fellow percussionists in the audience. We must give our music educators information useful to them, and we must convince the officers of the music associations in our locale of the need for such clinics.

The problems encountered in the percussion literature would seem to be more specific in nature. With the percussionist's increasing emphasis on research, our writings have become more and more technical. There is a place and a need for these technical articles - in journals intended primarily for the percussionist - and all percussionists should be familiar with these writings. But do these materials belong in the journal which is aimed at the average music director? Here again, it would seem that we need to reach down to his level. We need not fear ridicule from our fellow percussionist writing at this level, for all must realize that such elementary writings are, indeed, the foundation of percussion education.

So let us continue to increase our technical and scholarly writings, based upon our research and our specialized backgrounds. Let us broaden our sphere of activity to include writings which will be of value to the average music director. Let us place our articles and our clinics judiciously so that they may be of maximum benefit to reader and to listener.

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Time and Place

Percussive Arts Society Annual Meeting dates.

Friday and Saturday, December 20 and 21, 1968. (Mid-West Band and Orchestra Clinic, Sherman House, Chicago, Illinois)

Friday - 8:00-9:30 a.m. C.S.T.-Manufacturers' Breakfast Meeting
Friday - 5:00-6:30 p.m. C.S.T.-Board of Director's Meeting
Friday - 6:45-7:45 p.m. C.S.T.-Member's Annual Meeting
Saturday - 8:00-9:30 a.m. C.S.T.-Informal Membership Breakfast Meeting

We hope all members will keep the above dates and times free and plan to attend those meetings which are pertinent to their membership.

Exact room locations have not as yet been designated. There will be a poster at our booth location giving the specific rooms for each meeting.

This will be the Fifth Annual Meeting of PAS. We plan to continue the informal get-together breakfast which proved stimulating last year by providing atmosphere for the discussion of common interests and projects related to percussion.

PERCUSSION: Its Status from Antiquity to the Modern Era

by Geary H. Larrick

ABOUT THE AUTHOR

Geary Larrick graduated with honors from Ohio State University where he was featured as marimba soloist with the OSU Concert Band. He is a former member of the Baltimore Symphony Orchestra and has taught at the Forest Music Camp. Currently teaching music in the Cambridge, Ohio schools, he is also completing work on a M.M. degree in performance and theory at the Eastman School of Music where he has studied percussion with John Beck.

"In the beginning there was rhythm" is in fact true. The heartbeat of the first man as we know him established a vital link between man and rhythmic pulsation. Even today, there are many theories concerning the heartbeat's importance in determining tempo, etc.

The desire to make sounds of a rhythmic or musical nature appears very early in life, both in the race and in the individual. (The natives of West Australia accompany their dances by clapping their hands and stamping their feet.) 1

Man does, in fact, possess an innate desire to express emotion; this is expressed, most often, with a resulting motion. Most emotional movements are audible. But primitives probably stamped the ground or struck their bodies long before they became aware of the accompanying sound as a separated phenomenon. It must have been a still longer process before they stamped or struck intentionally to obtain a sound.

Thus, we may hypothesize, it would not have been an illogical progression from stamping or striking to picking up a stick or stone and striking another object with it. When Man picked up a stick and beat on a log, then, he had played the first percussion instrument (although the striking of two sticks together probably preceded this action).

Thus we have the hypothesized origin of percussion instruments. Probably the predecessors of our **claves** came first - two sticks struck together. Later, the predecessors of the drum, tambourine, ratchet, and guiro evolved: a skin stretched over a hollow tree stump might have provided the first drum; other combinations of natural objects could have produced those that jingled, those that rattled, and those that could be scratched to make a noise. The predecessor of the cymbals might have originated in striking two rocks together, but most progress in the area of cymbals and the present metal percussions (triangle, etc.) was not until the invention of metal.

Such an apparently complex instrument as the xylophone might have been one of the first to develop: several somewhat resonant

pieces of wood arranged in any order would provide a series of different-pitched sounds when struck with another object.

It might be added here that the evolution described in the preceding paragraphs -- as any series of inventions and discoveries by man -- did not happen "overnight", so to speak. This evolution undoubtedly took many thousands of years.

Curt Sachs has outlined a chronology of the early instruments--only percussion instruments are listed here (see Table One; also, see Appendix for listing of percussion instruments and their probable date of origin.)²

During the Stone Age (ca. 100,000 B.C. to 4,000 B.C.) instruments primarily served ritualistic ends; no aesthetic effect was achieved or desired; there was no pleasure intended.

Table One

Chronology For Early Instrumental Development

The **early stratum** comprises those instruments which, prehistorically, occur in paleolithic* excavations and, geographically, are scattered all over the world. These are:

Idiophones

rattles
rubbed shell
scraper
stamped pit

Membranophones

No drums appear in this early stratum.

The **middle stratum** comprises those instruments which, prehistorically, occur in neolithic excavations, and, geographically, in several continents, though they are not universal. These are:

slit-drum
stamping tube

drum

The **late stratum** comprises those instruments which, prehistorically, occur in more recent neolithic excavations, and, geographically, are confined to certain limited areas.

rubbed wood
basketry rattle
xylophone

(Also friction
drum and drumstick,
although these are
not membranophones.)

*The Paleolithic (Old Stone Age) people lived in caves and under rock shelters much the same as wild animals and are commonly referred to as the "Cave Men".

The Neolithic (New Stone Age) was determined by the building of houses, nurturing crops and domesticating animals and the time of this change is estimated at some ten or fifteen thousand years before the Christian era. 3

Antiquity

After the beginnings of civilization and recorded history, the available evidence includes not only preserved relics but sculptured, painted, and written depictions of an enormous multiplication of musical instruments of all kinds, but still prominently featuring, if not actually dominated by, many percussion types: clappers, small and large bells, xylophone-types, concussion sticks, rattles, cymbals, and a great variety of drums--including an enormous bass drum almost as tall as its two players, which appears in Sumerian art in the latter half of the third millennium, B.C.! 4 There are several Biblical references to bells, cymbals, etc. Chinese antiquity apparently possessed several types of drums, and two bronze cymbals have been recorded in the artwork of ancient Greece dating from the third or second century B.C. 5

In Egypt, in the Old and Middle Kingdoms (c. 4000 B.C. - 1580 B.C.), the music was a restrained type performed mostly by upper classes. There were no drums until 2000 B.C., but there were castanet-types, as well as the sistrum (a rattle-type) before that time.

A practical use for the rhythm made by percussion sticks in Egypt is shown on reliefs made soon after 3000 B.C.: while the vintagers press the grapes with their feet, two other men are clapping the rhythm with their sticks, one held in each hand, to facilitate the tiring labor. This is an archaic example of work-rhythm as a source of musical activity. 6

In the New Kingdom (1580-1090 B.C.), the professional musician evolved and the lower classes took part. This was the era of large choruses and orchestras -- the orchestras sometimes consisting of up to 800 players. 7

Mesopotamia (3500 B.C. to 500 B.C.) had tambourine-types, drums, cymbals, and finger-cymbals. According to Peters, "music became an art in Mesopotamia," and although it took some time for drums to be accepted into art music, the other percussion instruments were accepted almost at the outset. 8

As mentioned previously, during the Stone Age percussion instruments served mainly ritualistic purposes. In ancient Persia and China, however, the percussion instruments -- primarily the drums -- found another emotional outlet with which to serve Man: as an instrument of war.

The warlike Persians are known to have used drums in military maneuvers since the sixth century B.C. Also, in the Chinese "Book of War" written in the fifth century B.C., Sun Tzu said,

“By means of drum, bell and flag, the direction of large forces in battle is possible.”⁹ The first major use of the bass drum was to emphasize (or accent) drum beats for the military.

Early Christian Era

Although the “music of the early Christian Church” would be a voluminous project for a book of history and literature, percussion performance was reduced to practical nonexistence in the art music of this era. The Christian Church, which, at that time, had exclusive control of art music, condemned percussion instruments because of their theatrical and warlike associations. Indeed, one of the principal tasks of the Christian Fathers was to purge secular musical influences from the budding Christian Church, and this concerned the whole of percussion performance up to this time.

Obviously, since the Church has major control over art music for the next thousand years, this had a lasting effect on the use of percussion instruments -- the results of which may be felt rather strongly right up to the present day.

However, percussion instruments were used unhesitatingly in secular music of this period -- particularly in dance music -- and this is the primary position to which percussion was relegated in Western music for the next 1500 years.

Middle Ages

With the rise of polyphony in the eleventh century, instruments began to find their way back into the church. The most frequently used instruments were flutes, recorders, viols, and trombones. One percussion instrument was allowed admission: the *cymbala* or bell-chime, a row of small bells that were struck with small hammers.¹⁰

Indeed, Gulielmus Durandus wrote that “bells proclaimed God’s word to the whole world like the preacher proclaiming the Scriptures.” Thus, in the fifteenth century came the first entrance of percussion into the Church.¹¹

Percussion instruments that were quite commonly used in the fourteenth century were the *tabor* (tambourine-like instrument without the jingles -- jongleurs probably used the *tabor*): *nakers* (tiny kettledrums, scarcely bigger than the fist); *cymbals*; *tambourines* (somewhat like the tambourine of today); *tablettes* (clappers); *crotales* (antique cymbals); and the *trepie* (triangle).

Also, in the Middle Ages, the first snare drum appeared: a single strand of gut was stretched across one head of a small drum.

Medieval dance music utilized percussion: “It is suggested that in performing the music of the medieval dance that just a recorder or a viol be used, with a *tabor* drumming *ad libitum*, while the first beat is reinforced by a tambourine.”¹²

Other uses of percussion instruments included their use as “sound-effects” instruments in mystery plays (medieval sacred dramas). The “fife and drum” were the principal instruments of the infantry during the Crusades, while the *estampie* (dances) were

often performed with fife and tabor accompaniment. Many of the aforementioned instruments were new to Western music, and one can be fairly safe in saying that the principal musical achievement of the early Middle Ages (in respect to percussion) was the importation of instruments from the East; the last two centuries of the Middle Ages saw the adaptation of them by the West.

Renaissance

The dance became an important art in the Renaissance, and it was in this dance music that percussion was generally restricted, as an art.

Outside of art music, however, the development of percussion was well on its way in the sixteenth century. In the early sixteenth century the Dutch added snares to the tabors and called them *snaartrommeln*, the source of our words **snare drum**. There were only two snares, usually strings of gut, or even ropes, at the bottom of the drum; the tensioning was provided by means of ropes rather than by long screws and metal nuts as in our present-day drums. The tone was doubtless very coarse and deep and could be heard for long distances. The sticks had wooden heads the size of present-day wooden timpani sticks. The present-day smooth roll was impracticable; a single-stroke roll of fast "32nd notes" was used for the sustained roll.

The principle source of information regarding snare drums during the latter part of the sixteenth century is a treatise (written in dialogue form) by Jehan Tabourot (under the pseudonym of Thoinot Arbeau) entitled **Orchesography: A Treatise--whereby all may easily learn and practice the honorable exercise of dance**, written around 1585 and printed in German, French, Spanish, and English editions. The first part deals with military march-beats played by the *snaartrommel* (the first written drum cadence) and the second part mentions dances with drum accompaniment. 13

Also, in the sixteenth century, the drum came into its own as an instrument of the military. Indeed, the combination of the flute and drum, which had been used by the jongleur and the mountebank since the latter days of the Roman Empire, has persisted in altered form down to the present time; for even today the fife and drum band serves as accompaniment for marching soldiers.

Another phenomenon of the sixteenth century had to do with the development of what is today referred to as "Turkish music":

In 1542 Henry VIII of England sent to Vienna for some fifers and drummers. This city was the Turkish divan or custom house of oriental trade in those days. By 1557 these instruments were a fixed ingredient in the British military music. The oboe was the next instrument to be supplanted. The drums were also used with them. Subsequently, other instruments were added to the regimental band: variants of the oboe, clari-

nets, horns, bassoons, serpents, trumpets, and trombones. However, something was needed to emphasize the mensural regulation in these bands; this led to the adoption of drums in the regimental band itself, as distinct from the regimental drums. This growing instrumental renaissance led to a craze that soon swept through European armies, generally known as **Turkish Music**.

Turkish Music refers to the Janizary (the regular infantry created by the Ottoman Turks in the fourteenth century, which became their principal force and made possible the vast conquests of that and the following centuries), the military bodyguard of the Turkish sovereigns (c. 1400-1826) or the pieces written in imitation thereof. Characteristic percussion instruments of the Janizary were big drums, cymbals, triangles, occasionally tambourines, and the **Turkish crescent** or **Jingling Johnny** (also sometimes referred to as a "bell-tree" in the United States.)¹⁴

"Turkish instruments", then, include bass drum, cymbals, triangle, etc., and were among the first to be accepted into the symphony orchestra--along with timpani and snare drum.

Modern Era

After 1600, when instruments were being developed, improved, and performed more and more, percussion finally made its belated entrance into "serious" music.

The first use of timpani written into the score was probably in 1628 in the **Festival Mass** by Orazio Benevoli.¹⁵ Henry Purcell was perhaps the first composer to conceive and develop a fundamental technique of scoring for the "kettledrum". Composer Marin Marais wrote an opera called **Alcione** (1706) in which he used the snare drum to imitate the sound of a storm. This is one of the earliest occasions in which a side drum was used in the orchestra.¹⁶

In the Classical period, the Janizary bands of the Turks exerted their influence on European music. This led to the introduction of the "Turkish instruments" (cymbals, triangle, bass drum) into the orchestra. Gluck, Mozart, Gretry, and Boieldieu introduced the "new" percussion sounds into the classical operas. Turkish Music is also used in Haydn's **Military Symphony** (No. 100, G. Major) and in Beethoven's **Ruins in Athens**, **The Battle of Vittoria**, and in the finale of his **Ninth Symphony**.

In the nineteenth century the percussion instruments were refined and improved, and their purpose in the orchestra included anything from making noise (Berlioz' **Requiem**) to tone-color painting in the works of Debussy. Certainly the attitudes toward percussion had changed since 1511 (Virdung's statement) when Hector Berlioz, in his **Treatise on Instrumentation**, could state that "any sonorous body employed by a composer is a musical instrument"!

The twentieth century has brought an improvement in instruments, performance ability, pedagogy, and has brought new percussion literature into being. The percussion ensemble of the mid-twentieth century, spurred on by the works of such composers as Michael Colgrass and Warren Benson and others, has finally placed percussion in a firm seat in the field of art.

Conclusion

The history of percussion yields many interesting facts. Early man was quite unaware, as he stamped on the ground or slapped his body, that in his actions were the seeds of the earliest instruments. It is these innate desires, however, in which lie the causes for percussion's late acceptance into the art music of the Western world.

Indeed, the function of percussion instruments through the ages in ritual, dance, communications, the military, as ornaments, as toys, and as parts of more sophisticated ensembles are prominent indeed. All of these, however, with exception of the latter and perhaps dance, are anti-art music.

The early Christian Church refused percussion because of its ritualistic-warlike background, and the propensity for percussion's popularity in dance (secular) music reinforced this rejection. Even when percussion entered the orchestra, its primary purpose was that of "noisemaker"--not to enhance the performance musically. It was left to the twentieth century to mold percussion into the realm of art. And only in the last few years has the field of percussion become a completely "reputable" one--and even now there exist prejudices (often well-founded, sometimes not) held by other musicians against the percussionist. Such attitudes, however, are not phenomena solely of the twentieth century; the origin of these ideas is rooted deeply in the past, and, perhaps, in the origin of mankind.

Appendix

Origin Of Percussion Instruments 17

Name of Percussion Instruments	Approximate Date of Origin
bass drum	ca. 3000 B.C.
bongos	20th Century
castanets	ca. 200 B.C.
chimes	ca. 700 B.C.
claves	Prehistoric
conga drum	20th Century
cowbell	ca. 14th Century
crotales (ancient cymbals)	Biblical
cymbals	Biblical
glockenspiel	ca. 17th Century
gong (tam-tam)	ca. 1000 B.C.
guiro (scratcher)	Prehistoric

kettledrums (timpani)	600 A.D.
maracas	Prehistoric
marimba	Prehistoric
ratchet (rattle)	Prehistoric
side (or snare) drum	ca. 14th Century
tambourine	ca. 100 B.C.
temple blocks	ca. 200 B.C.
tenor drum	ca. 14th Century
timbales	20th Century
tom-tom	Prehistoric

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Practical Mallet Studies

by Bob Tilles

Professor of Percussion

De Paul University

MALLET IMPROVISING

In the October, '68 issue of PERCUSSIONIST, an improvised chorus was analyzed with emphasis placed on simple rhythms and basic scale or chord tones.

This thought process develops into an important, three stage approach to improvising.

- I. Note Selection.
- II. Rhythmic Pattern.
- III. Resolution.

I feel that most soloists follow this precept, either deliberately or accidentally.

For the first part, since improvisation is a personal thing, unhampered by rules, it is presumptuous to say what is correct or incorrect and whether a player should rely on rest tones or on dissonant tones.

Certainly scale or chord tones are safe but eventually boring to some tastes. Conversely, unrest tones, used to excess, may sound incorrect to others.

Technically, chords can be related to various scales in different forms and modes and the player makes his personal choice.

Secondly, the rhythms used by the soloist contribute immensely to his improvisation and a mood is created by the notes selected and their execution. A by-product results, with dynamics, accents, and other nuances.

Thirdly, continuity can be established by subtly resolving one chord or scale to the next chord or scale in the composition.

In past issues of PERCUSSIONIST we have studied various progression alterations and chord substitutions. All of this material can be incorporated in the playing of modern music and improvisation.

For the beginner or concert oriented musician unaccustomed to "ad lib" playing, some of these suggestions may help his approach to improvisation.

The ability to improvise has become increasingly important today with the popularity of the avant-grade scene - and other free forms of composition. The jazz player has always existed in our life time, but the serious player now is required to improvise as well, or at least he should be competent in this area.

In summation, included in the complicated thought process of the improviser, three dominant decisions need a rapid answer.

What note or notes?

What rhythm?

What resolution to the next change of chord or scale?

After lengthy experimentation with simple progressions and rhythms, the player should add more involved chord changes, alterations, and rhythmic patterns to his improvisation.

In the next issue of the PERCUSSIONIST, there will be additional exercises for modern mallet playing.

The Challenge

It continues to remain astounding, the lack of percussion publications in this, the "Golden Age of Percussion".

The advancement of percussion education in the past fifteen years and particularly in the past five years has been phenomenal and yet a real void continues to exist in good performance literature. This is not to imply that solos and ensembles are not available, but only to emphasize a real lack of quantity - snare drum solos excepted - and in many cases, a lack of musical quality.

It seems we are still in a stage of turmoil: most composers are reluctant to write serious percussion solos and ensembles, perhaps due to a lack of knowledge about percussion instruments and their notation, or fear of few or no performances. Often if one is inclined, and in fact does write serious percussion literature, he is hesitant about submitting it to a publisher for fear or knowledge it will be rejected. He even refrains from sending it to strategic places in which it can be evaluated and publicized in manuscript form - reason unknown.

Many publishers feel there is little market for serious percussion literature and tend to be reluctant to publish works other than those of an elementary nature, or jazz oriented - "it won't sell", or "there is little market for it".

And so it becomes a typical vicious circle - which comes first, the literature, the market for the literature, the performance of the literature, or the audience's appreciation of the literature?

When will the art of percussion truly become of age? When will composers realize the receptiveness and market for serious percussion literature and be willing to compose for this medium without a contest or commission? When will publishers realize the need and market for serious percussion literature - the most vibrant and colorful of the musical arts? Must we await the arrival of the 21st century? It is hoped that the people who are members of PAS subscribe to its basic philosophy "to raise the level of percussion performance". This can be accomplished by its members; those inclined as composers writing serious and challenging percussion literature; its publishers publishing these compositions; and its teacher, student, and professional members supporting this endeavor by performing and/or directing performances of the literature.

THIS IS THE CHALLENGE.

Composer's Corner

by Rupert Kettle
Professional Percussionist
and Author

Multi - Percussion Spellings (I)

One of the first problems encountered in composing for any multi-percussion set-up would seem to be the selection of a suitable staff. While this writer, if only for convenience, prefers to use the standard five-line staff wherever possible (albeit "wasting" some lines or spaces if only two or three instruments are being written for) other staves designed for particular situations may also be employed.

However, one aspect of "artificial" staves which should be a negative consideration by composers and publishers is the tendency to stretch notation to the point that, graphically, a line of music is occupying ten or more times the amount of vertical space on a page than is necessary.

Figure 1.

Suspended Cymbal

Snare Drum

Higher Tom-tom

Lower Tom-tom

etc.

The above could, of course, just as well be written:

Figure 2.

Suspended Cymbal

Snare Drum

Higher Tom-tom

Lower Tom-tom

etc.

Or, using the conventional staff:

Figure 3.

Suspended Cymbal
Snare Drum
Higher Tom-tom
Lower Tom-tom



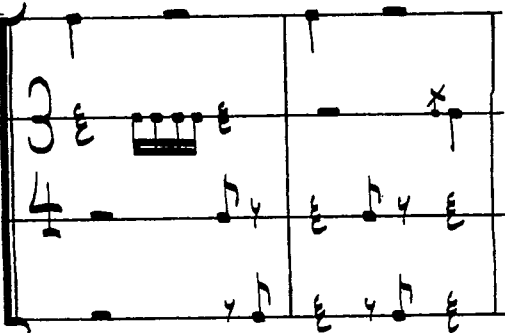
etc.

To give credence to my plea for the abandonment of the oversized, artificial staff, it is suggested that the reader test each of the foregoing examples by covering up the other two, then quickly glancing at the page, while asking himself, "Now, which of these would I prefer to read in a sight-reading situation?" Musical/orthographical point thus proven, we can move to another consideration - rests.

Rests seem to be foolishly and indiscriminately used in a considerable amount of percussion literature, due in part, perhaps, to those garishly large staves mentioned above. For example, our Figure 1 might often appear as:

Figure 4.

Suspended Cymbal



etc.

. . . for no apparent reason other than, "Well, there's all that space there -- might as well fill it up with something." Which is silliness, of course, as the musical quote used is but one, single "melodic" line, and a rest should be used only when it is an actual part of an overall line.

Another possible reason for the evident ineptitude in the use of rests, especially as they are often found in much drum-set literature, may stem from our upbringing in high school bands, and whatnot. From the very beginning, we read parts in which the snare drum is written in the third space, the bass drum in the first space, and in which rests may occur as follows:

Figure 5.



Now, the rests used in Figure 5 are absolutely correct, as **two separate and distinct parts** are being shown on the same staff. But, probably due to force of habit, many parts (again, especially those for the drum-set) contain similar use of rests when only **one line** is being notated. For example, in the first four measures of the first improvised chorus on "For Big Sid", Max Roach states the following melody:

Figure 6.



But I'd lay heavy odds that it would come out as Figure 7 in the hands of many transcribers:

Figure 7.



Having discussed various situations concerning staves and proper melodic spellings, it would seem that the next point to consider is the distribution of pitches within the staff, as relative to the number and kind of instruments being employed, and to their spatial lay-out ("set up"). This, however, is a topic for an entire column, and will be a topic in a future issue. Questions and suggestions are welcomed and necessary to this column, and it is hoped that readers will address same to this columnist, in care of PERCUSSIONIST.







A COMPREHENSIVE OUTLINE FOR THE TEACHING OF RHYTHMIC READING

by Robert Houchell
Assistant Professor of Music
Indiana State University

(continued from page 24 in October, 1968 issue)

Part II of this outline is concerned with rhythmic sounds that are generally found in 6/8, 9/8 and 12/8 meters with the dotted-quarter note receiving the beat. In Lessons XI through XVI, I have identified most of these sounds that are confined to the duration of a beat. For the most part, these are common musical sounds, however, a few uncommon sounds have been included for theoretical purposes.

Again, I would like to suggest that the reason why so many musicians read poorly in these meters, is due to insufficient drill on these some 15 or so basic sounds. Another reason for some of the confusion when reading in these meters is a lack of awareness that the sound of a rhythmic pattern radically shifts depending upon whether the reader is dividing the beat into two or three equal parts. This point is illustrated by the patterns below:

$4/4$, Quarter note receives the beat.	$6/8$, Dotted-quarter note receives the beat.
1. 	1. 
2. 	2. 
3. 	3. 

In the corresponding examples of each meter, the notes occur at the same time within the duration of the beat, however, the sounds are quite different. In the third example the sound in the 6/8 meter is so awkward that it would be difficult to find a composition that utilizes such a pattern. But the same pattern in the 4/4 meter is familiar enough to our ears. My thesis is, of course, that the reader is caused to create these differences in the sounds by the changing of the division of the beat from two to three equal parts.

I have mentioned earlier in this article the necessity of the student acquiring certain basic skills necessary for accurate rhythmic reading. Undoubtedly, these twin abilities of dividing the beat into two and three equal parts are examples of such basic skills. Therefore, when teaching a student to read in 6/8, 9/8 and 12/8 meter, the division of the beat into three equal parts should be stressed.

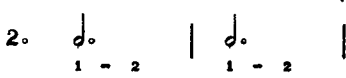
And, it probably should be pointed out to the student that correct interpretation of any conventional rhythmic notation is dependent upon his being aware of the proper division of the beat into either two or three equal parts.

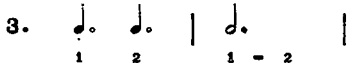

To return to the major objective of Part II of the outline, that is, drilling students on the sounds that are found in 6/8 meter, this writer would like to apologize for the fact that nearly all of the exercises are notated in 9/8 meter. The 6/8 meter is of course more common, but after many attempts at presenting the material in a form that was interesting for the students to read and at the same time feasible for dictation, the present 9/8 scheme was adopted. This arrangement does have the advantage of exposing the student to three beat measures after having been so thoroughly drilled in Part I of this outline in four beat measures.

Lesson X is not concerned with the teaching of new sounds but rather a different way of notating the sounds already learned in Lesson I. The Lesson consists of 16 exercises, of which the first four are notated in 6/8.

LESSON X

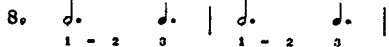
6
8

1.  2. 

3.  4. 

The next four are notated in 9/8:

9
8

5.  6.  7.  8. 

Exercises 9 through 16 are notated in 12/8 and are identical to those in Lesson I.

$\begin{matrix} 12 \\ 8 \end{matrix}$ 9. |
 10. |
 11. |
 12. |
 13. |
 14. |
 15. |
 16. |

LESSON XI

Generally, the organization, or format, of lessons XI through XVI is the same. This organization, while retaining some of the features used in lessons II through VIII, differs from earlier lessons in that the exercises are only one measure long and instead of one sound per lesson, there are three or four sounds.

Each lesson has 27 or 28 exercises; seven exercises are used for each sound. The dotted-quarter note is used as the contradistinction element. The lessons, of course, are read with the dotted-quarter receiving the beat.

$\begin{matrix} 9 \\ 8 \end{matrix}$ 1. | 2. |
 3. | 4. |
 5. | 6. |
 7. |
 8. | 9. |
 10. | 11. |

12. | 13. |

14. |

15. | 16. |

1- ti 2- ti 3- ti

17. | 18. |

19. | 20. |

21. |

Syllabication: 1 ta te ta ti ta, etc.

22. |

23. |

24. |

25. |

26. |

27. |

28. |


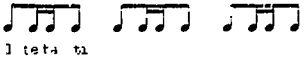

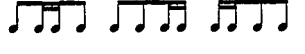
Notes, Lesson XI

Examples of Lesson XI

1. M: 48-60.
2. Reading with the eighth note receiving the beat does not present much challenge to a class, however, I suggest that this be done at least once during the few days of drill on each lesson.

LESSON XII

This lesson is concerned with the sounds of two eighth-notes and two sixteenth notes. Again, the dotted quarter note is the contra-distinction element. The organization of exercises one through 21 is the same as used in Lesson XI. However, due to there being only three sounds in Lesson XII as compared to four sounds in Lesson XI, exercises 22 through 27 are different.

1.		2.	
8.		9.	
15.		16.	
22.			
23.			
24.			
25.			
26.			
27.			

Notes, Lesson XII

1. M: 40, and M: 72.

2. In lessons XII through XVI, the syllabication becomes a problem. It takes considerable practice to be able to syllabicate these lessons at M: 72. For this reason, I suggest that syllabication be used only at the slower tempo and "dum" be used on the faster tempo.

LESSON XIII




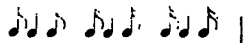
This lesson follows the same organization as Lesson XII, and is concerned with the sounds of four sixteenth notes and one eighth note.

1.		2.	
8.		9.	
15.		16.	
22.			

LESSON XIV

This lesson is concerned with the sounds of two sixteenth notes and a quarter note. The sound of a sixteenth-quarter-sixteenth is more theoretical than practical. To demonstrate that proper metering can frequently make the sounds more easy to read, the meter in the exercises 22 through 27 was changed from 9/8 to 9/16.

I am not convinced that this lesson is necessary to the outline; it was included for theoretical reasons.




$\frac{9}{8}$ 1.  | $\frac{9}{16}$ 2.  |
 1 tate- 2 tate- 3 tate- | 1 tate- 2- tita 1 ta-ta |
 8.  |
 1-ti'ta 2-tita 3-ti'ta |
 15.  |
 1 ta-ta 2 ta-ta 3 ta-ta |

LESSON XV

This lesson consists of the following three sounds:

  
 1-ta ti 1 te-ta 1 ta-ti

Omitted from the outline are the following three sounds which this writer considers too theoretical:

  
 1-ta ta 1 te ta- 1 ta ta-

LESSON XVI

This lesson has four sounds and follows the organization used in Lesson XI. The fourth sound is included for theoretical reasons:

   
 1- tatita 1 ta-tita 1tate- ta 1 tateta -

(To be continued in a future issue)

WHERE ARE WE GOING -- WHAT ARE WE DOING?

by George Allan O'Connor

ABOUT THE AUTHOR


George O'Connor received a B.S. in Education degree from State University College in Fredonia, New York and a Master of Music degree from the University of Illinois. He has studied percussion with Theodore Frazeur, Danlee Mitchell, Paul Price, and Jack McKenzie, and composition with Robert Marvel, Salvatore Martirano, Herbert Brun, and Lejaren Hiller.

Mr. O'Connor has been principal percussionist with the Erie Philharmonic Orchestra. He has taught in the Illinois Summer Youth Music Program and participated in a European tour in 1966.

Most of the numerous articles written about the educational and practical uses of rudiments, have been concerned with different approaches to the same problem. Few have been concerned with breaking down the problem as a whole, and almost none has been concerned with a thorough analysis of the extents and limitations of rudiments and rudimental styles of drumming. It is this final aspect I propose to discuss in the course of this article.


Probably the most practical application of the rudiments is their use in teaching students the snare drum. Most instructors will agree that the main reason rudiments are taught is to increase control and facility in performance. They are supposedly designed to meet this need in the same way that scales and arpeggios do in melodically-oriented instruments.

I feel that in many cases the hard-core 26 rudiments do not adequately fulfill this need. For instance, there are certain short rolls that are always started on the same hand; namely, the 7, 11, and 15 stroke rolls. The flamacue will always appear in a solo with an accent on the second stroke, and that stroke will always be with the left hand.

As a student plays more and more pieces that contain the previously mentioned mandatory executions, he will doubtlessly form the habit of always playing those rhythmic figures with the rudimental sticking. As any good teacher knows, in an orchestral snare drum part notated as follows: , a flamacue is not exactly idiomatic.

One must also consider whether or not the rudiments are the easiest way to go about achieving the desired results. True, they are exercises designed to perfect technique, but in some cases they are actually so remote from the desired technical results that continued application of this method can be more frustrating than rewarding to a student. For example, in learning how to play a long roll, if we insist that a student be able to control individual strokes adequately before he can begin bouncing them and start closing

them into some semblance of a roll, the habits he may have developed at the desired roll speed could be very difficult to break at this point. It is impossible to keep a beginning student from trying to duplicate the sound of a closed roll; therefore, why shouldn't we teach him a buzz roll technique first, so that his improvement will appear more positive to him, and then work in reverse as his muscles gain the required strength needed to control bounces and fast single strokes?

As far as the intermediate and advanced student is concerned, how can he readily transfer the techniques learned in rudimental snare drumming to other areas of percussion when he begins to study them? He has been accustomed to play figures notated in the following manner, , as paradiddles or something similar. Now he begins to learn about orchestral playing and is told that paradiddles are not applicable.

How would any rudiment other than a single stroke roll, which is one of the most basic sounds in percussion, help a beginning marimbist?

Does the regular phrasing of rudimental solos readily transfer to jazz drumming?

How does getting accustomed to sticks as wide as stair banisters help a student's finger touch for timpani playing?

Rudiments as they stand today do offer solutions to a great number of problems involving control and facility on the snare drum, but their versatility is greatly limited in this area and does not adequately transfer to other areas of percussion. For instance, if a student is called upon to play a series of flams in rapid succession, such as sixteenth notes at a speed of $\text{♩} = 144$, the rudimentally trained student may fall flat on his face when he attempts to play this at a pianissimo level. His habit of raising the sticks to different levels of height when alternating flams would contribute more to his failure than to his success.

The concepts instilled into a student who has been taught to alternate some rudiments and not to alternate others can be more of a detriment than a help when he plays orchestral snare drum, jazz drums, marimba, and/or timpani.

When a passage of rapidly occurring sixteenths, grace notes, or of fast dotted sixteenths and thirty-seconds occurs, (as in the *Creston Concertino*) we do not tell a marimba student to play it by alternating flams. Why should we do so on snare drum?

The rudiments can also hamper a percussionist musically. For instance, if a conductor desires the third movement of *Scherzade* played as an open seven stroke roll, the phrasing used to execute that roll in a rudimental style is not only unmusical, but also rhythmically inaccurate! Furthermore, in playing some snare drum solos, such as those by Michael Colgrass and Warren Benson, there is very little if any "rudimental transfer" possible if the desired musical results are to be achieved.

I feel that rudiments, used in the same manner as they frequently are today, will do more to make a percussionist an unmusical technician rather than a positive, musical contributor to an ensemble or orchestra. Rudiments have advantages in increasing control, but these advantages are limited, and their contribution does not seem to readily extend very far beyond these limits.

The ultimate goal in the teaching of a student is to decrease the tendency toward looking at music in a narrow-minded manner. A student must never believe that there is only one way to play something. Because of the nature of percussion and percussion instruments, this concept is especially applicable here. A student who learns that a roll must always start in a certain place and be played a certain way according to its duration, or that a figure must be played a certain way because of its appearance on the printed page, is not well on the way to achieving this desired end.

A hypothetical solution to this problem would be a unified method of teaching - an open system that would encompass all phases of percussion. This is a system that would take rudiments into account, but would put them in their proper perspective in relation to what is **musical**, and not in relation to what is successful on the snare drum.

This system would have as its basis one concept that is the concept of a UNIT. Everything taught would be broken down into units which could be based on technical problems, musical divisions, etc. Most important of all, they could include all styles and concepts of teaching under one single heading.

Because this heading is so general, it would allow each instructor to deal with each individual student in his own way, but would provide a common basis for learning and teaching.

For example, teaching a sonata from the classic period on the marimba: the piece can be broken down into three large units (movements). The first of these units can be broken down into three smaller units (exposition, development, recapitulation). The first of those smaller units can be broken down again into two smaller units (first and second themes).

From there it is possible to go into phrases, cadences, etc., all of which could be studied through the teacher's own method, but all of which are based on the same idea. This offers a wonderful perspective into the temporal relations, symmetry, and other aspects of the piece.

Individual pulses can be considered as units which can be broken down into smaller units (rhythms). Rhythms, or these smaller units, can be symmetrical, asymmetrical, similar or dissimilar. This offers the possibility of teaching, for example, four sixteenths, in recurring sticking patterns such as paradiddles, or in dissimilar patterns such as in orchestral type phrasings.

As far as I am concerned, the greatest advantage of this system is that it can be used (in a very similar manner) to teach the timpani part to Beethoven's **Ninth Symphony**, Creston's **Con-**

certino for Marimba, John S. Pratt's Gladstone Cadets, or Karlheinz Stockhausen's Zylkus.

It puts rudiments in their proper perspective -- how much of the total space they occupy when using musical considerations as a criterion. If rudiments are taught in the same perspective as technical considerations, students, teachers, performers, and composers could profit from them a great deal more than is now the case.

This system will succeed only when based on the one important musical consideration. Namely, "there is no one way of doing it".

—O—

THE DRUMSET

by John Baldwin
Instructor of Percussion
Wisconsin State University
Oshkosh, Wisconsin

Trap Drum Family

George Lawrence Stone suggests that the word **trap** was "originally used to designate what we now identify as our bass drum pedal, and that this word was coined at its first appearance . . . somewhere in the early 1890's." ¹

This new trap, or pedal, enabled one percussionist to perform the formerly two-man job of playing both snare drum and bass drum. The related terms **trap drum** and **trap drummer** thus probably followed quite naturally.

The term **double drums** also came into general usage with the practical application of the new bass drum pedal and the snare drum stand, which allowed the percussionist to "double up" on two drums instead of just one as before. ²

The 1928 edition of **Funk and Wagnalls Standard Dictionary** defined **trap drummer** as a "wandering musician who performs upon several instruments at the same time by operating various devices attached to his head, elbows, hands, knees, and feet." ³

Other origins of the word **trap** and its related terms have been cited by various people. John A. Mendoza of Sacramento, California, says that the word **trap** came from "trappings, i.e., adornments, accessories, 'enabling an individual performer to play all or most all of a percussion score without the aid of an assistant.'" ⁴ Charles P. Wolfersberger, a professional percussionist and teacher in Hutchinson, Kansas, states that "'traps' is a slang term denoting the 'junk' the drummer carried and played upon." ⁵ Don DeMicheal, editor of **Down Beat**, confirms this, saying that "the term is an old nickname for the accessories a drummer carried: temple blocks, wood blocks, gongs, cymbals, cowbells, etc." ⁶

Bill Davis of Glenside, Pennsylvania, feels that:

The word "trap drum," as applied to drums is an abbreviation of "trappings," and was originally applied to the decoration of a horse. . . . The term "drums and trappings" was contracted to "drums and traps," then to "trap drums." 7

Mr. Stone reports that an unidentified contributor to his column in **The International Musician** claims the term originated in the "good old days" when bass drums were of sufficient size and girth to accommodate, inside, through a trap door affixed to the shell, the snare drum, plus all the traps needed to complete the "double drum outfit" then in use by the drummer doing fly-by-night dance jobs. 8

Snare Drum

The snare drum has been that instrument of the drum set whose size has been least restricted by convention or conformity to a norm.

Charles L. White writes that he was using a "3 X 14" single-head snare drum" around 1907. 9 Nicholas A. Narducci writes that in the 1920's, he was using a "5-1/2 X 14" Snare Drum, all metal," while at present he is using a "7" X 14" Snare drum in pearl finish." 10 Pictures and listings of Jack "Peacock" Kelly's percussion equipment in **The Moeller Book** (Ludwig and Ludwig, 1925) show that he used a "5 X 14" Peacock Pearl Finish . . . Snare Drum." 11

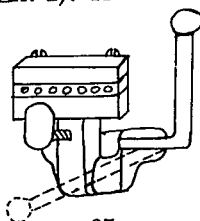
An examination of the major percussion catalogs of today will show the many sizes of snare drums in use by present percussionists with their drum sets. While these sizes range from 3" X 13" to 7" X 14", the most popular size is probably 4" - 5" X 14".

Metal tension rods first replaced rope tensioning on snare drums around 1915. 12 However, bass drums continued to be tensioned in the manner of the earlier snare drums, that is, by ropes and leather "ears".

Wire snares were not used before the 'teens in this century. To borrow mechanical terminology, the early wire snares had a relatively low pitch, that is, the number of spirals/inch was relatively low. But with increased demand and increased production improvements, the pitch, or number of spirals/inch, was gradually increased. 13

The first snare strainers were of the simple screw variety. But, again in the 'teens, the present-day type of "throw-off" snare release was introduced (see Ex. 1). 14

Example #1



The most important technological innovation in connection with the snare drum has been the development of the parallel snare action, a mechanism whereby the snares are kept at full tension while they are moved as a unit to and from the snare head. While the parallel snare mechanism is usually thought of as a fairly recent innovation, it was previously produced in the late twenties.¹⁵

Snare Drum Stand

The early concert or "show" snare drummer who used a concert-size snare drum without a sling was accustomed to placing his drum on a convenient chair-seat, adjusting its angle to his liking, and then standing up to play it.¹⁶ At best, the element of chance was always present in that sometimes the drum fell over or off at the most inopportune moments.

In the 1890's, V.C. Leedy invented and patented the first folding snare drum stand.¹⁷ These early stands, though folding, were fixed or immovable with regard to height and angle. They merely held the drum in the same position that the chair originally did. Gradually more and more adjustments were added for height, for tilt or angle, and for clamping the drum in the "arms".

One notable innovation has been the flat or flush, base stand. The base, or legs, of this stand are somewhat heavier than the normal tripod stand, and are positioned flat or horizontal in relation to the floor. This eliminates much of the "tangle" encountered around a drum set or any other use of multipercussion which involves the use of several drum stands.

Bass Drum

The early (1890's) bass drums used in a drum set were of the relatively large diameter of 30"-32",¹⁸ with shell widths ranging up to 24".¹⁹ Nicholas A. Narducci writes that in the 1920's he was using a 14" X 30" bass drum. He goes on to say that "the large size bass drum was gradually reduced to 14" X 28", then 26", then 24", and at present I am using a 14" X 22"."²⁰

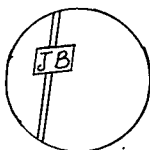
One possible explanation of the large bass drums used with early sets might be that, as the set or double drums was a new concept at the time and had not as yet fostered many instrumental innovations, the drummers were simply making the existing concert-size bass drums function in a new role. Then, as the trap drummer became increasingly accepted and necessary, the continual demand for more convenience and portability influenced the ever-decreasing size of the bass drums.

After this trend reached the point of 18" and 20" bass drums a few years ago, the more discriminating and musical percussionists realized the need for a larger minimum size in order to obtain the desired tonal qualities. Thus, most percussionists today recognize the 14" X 22" bass drum as the minimum, regardless of the size of the performing ensemble.²¹

“Gong” bass drums (one-headed bass drums) were used, though sparingly, throughout the early dance band years. This type of bass drum was used mainly by the small-time traveling drummer who also used it as a packing case for the rest of his outfit. One manufacturer went so far as to market a “ ‘portmanteau’ drum which can best be described as two gong drums fixed together with strong clip fasteners.” 22

The painting of the front bass drum head with landscapes, sunsets, nudes, and what-have-you, probably was instigated to partly disguise the use of light bulbs inside the bass drums. These lights were used to help dispel dampness and humidity, which were (and still are) quite detrimental to the proper response of skin heads. Sometimes, this function of the lights was also disguised by the addition of various colored bulbs and/or flashers or blinkers. 23

As better humidity controls were introduced into theaters and dance halls, and as more weather-resistant heads were produced, the painting of the bass drum head was no longer necessary. However, the principle lingered on and can still be seen in the monograms on the bass drum heads of many set percussionists. (see Ex. 2).



Example #2

While the more recent plastic heads are undoubtedly the most successful of the weather-resistant heads that have been produced, there have been many previous attempts. George Lawrence Stone reports that “cloth drumheads, also the process of coating heads with celluloid to make them water-proof, date back as far as 1880, according to patent office records.” 24 And Charles P. Wolfersberger states that “treated silk cloth” was used for heads in the 1830’s by the Drumhead Company of America. 25

Footnotes

1. George Lawrence Stone, “Technique of Percussion,” *The International Musician* (August, 1964).
2. *Ibid.*
3. *Ibid.*
4. George Lawrence Stone, “Technique of Percussion,” *The International Musician* (December, 1964).
5. Interview with Charles P. Wolfersberger, May 25, 1965.
6. Don DeMicheal, “Evolution of the Drum Solo,” *A Manual for the Modern Drummer* (Boston, Massachusetts: Berklee Press Publications, 1962), p. 95.

7. Stone, *The International Musician* (December, 1964).
8. *Ibid.*
9. Letter from Charles L. White, March 7, 1965.
10. Letter from Nicholas A. Narducci.
11. Sanford A. Moeller, *The Moeller Book* (Chicago, Illinois: Ludwig and Ludwig, 1925), cover and p. 96.
12. Gordon Peters, "Percussion Instruments and Jazz," *Treatise on Percussion* (Eastman School of Music, 1962), p. 290.
13. Wolfersberger, interview.
14. *Ibid.*
15. Interview with James Sewrey, May 11, 1965.
16. Stone, *The International Musician* (August, 1964).
17. Peters, *Treatise on Percussion*, p. 289.
18. Wm. F. Ludwig, Sr., "67 Years of Drum Pedals," *The Ludwig Drummer* (Spring, 1962), p. 5.
19. "Drums and Drummers Then and Now," (author and source unknown), p. 53.
20. Narducci, letter.
21. Sewrey, interview.
22. "Drums and Drummers Then and Now," p. 53.
23. Wolfersberger, interview.
24. George Lawrence Stone, "Technique of Percussion," *The International Musician* (October, 1960).
25. Wolfersberger, interview.



President's Corner

The September issue of the "Music Educators Journal" contained a listing of state, area and national conventions that will take place this year. The multitude of events emphasized the opportunities available for all interested in music and music education to broaden their individual knowledge of new ideas and techniques in this area.

In most cases these conventions include at least one percussion clinic and one percussion ensemble performance, often conducted by a member of the Percussive Arts Society. Many of the state meetings also include PAS state chapter meetings. All members should take advantage of these opportunities to keep abreast of the percussion activities in their own state and throughout the country.

The Society's annual meeting will be held during the Midwest convention. (Time and location as listed in this journal) As president, I encourage as many of you as possible to attend this meeting. The Executive Committee and the Board of Directors are looking forward to personally meeting as many members as possible.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

The following titles are, for the most part, new releases. These include new arrangements and new publications of old scores as well as new original compositions.

Snare Drum Solos:

HUNTING HILL, Krause; Briarcliff Press, Box 1161, Decatur, Georgia 30033. This is in rudimental style using many flams and drags.

PEACHTREE STREET, Krause; Briarcliff Press. This is an easy to medium rudimental style with marked dynamic changes and using the Fp roll technique.

TABULA RASA, Collins; Newtown Music, Box 6808, Nashville, Tennessee 37215. Piano accompaniment and changing meter of 2/4 up through 6/4 gives some variety to a basic medium rudimental snare drum solo.

SONATA #1, Moore; Ludwig Music Publishing Co., 557-67 East 140 Street, Cleveland, Ohio 44110. Movement I: tenor drum, two snares; Movement II: vibraphone, suspended cymbal, four temple blocks; double stops are used on the vibes. Movement III: three drums, two bongos, wood block; some simple two hand independence and double stops are used.

MARCH & POLONAISE For Timpani and Symphonic Band, Tausch-Thoreson; C. F. Peters Corporation, 373 Park Ave. South, New York, New York 10016. This is an arrangement of the original six drum solo published by Peters. Except for the fact that six drums are needed, a good secondary school timpanist could handle the solo. The accompaniment is easy. It would fit on a school program quite well from a musical as well as dramatic selection.

SOLOS FOR THE VIRTUOSO TYMPANIST, Hinger; Fred Hinger, 2400 Hudson Terrace, Apt. 1G. Fort Lee, New Jersey 07024. Ten solos are included in this collection. The solos require from two to four drums. They demand a variety of technique which included double sticking and pitch changes using the pedal as a bass player would his left hand. The manuscript is clear and easy to read.

Duets:

THE SPRITELY TWO, Krause; Briarcliff Press. Both parts are written on the same staff and there is some discrepancy in notation. It is very conveniently printed so that the three pages open as one. It is rated as an easy-medium rudimental duet.

PRINCE & JESTER PERCUSSION DUET, Krause; Briarcliff Press. Player I uses bells and xylophone while player II uses a snare and field drum. This piece adds to the much needed area of musical percussion duets using different instruments instead of two snares. The mallet part will give a comfortable challenge to the average secondary school performer. The duet is medium in difficulty.

Trios:

THREE BY THREE, Browne; Ludwig Publishing Company. The instrumentation of this intermediate trio is two timpani, triangle, bass drum and snare drum. The meter is straight 3/4.

SET OF FIVE for Violin, Piano & Percussion, Cowell; C. F. Peters. Each of five movements calls for a different combination of percussion instruments played by one performer. These include five gongs (large mixing bowles may be substituted) xylophone, five medium to small drums, six small bowls, and celesta. The celesta part is short and rather simple. This composition is good for university recital for students or faculty.

Quartets:

CONCERTO FOR PERCUSSION & ORCHESTRA, Finney; C. F. Peters. Four players are needed for the solo percussion part. The orchestra is full instrumentation including harp, piano, and celesta. The duration is 15 minutes. Except for the fact that the composition is quite transparent in orchestration, it should be a medium level for a good college orchestra. Each section must carry its share sometime during the composition. It calls for an extensive number of percussion instruments, but most are common or easily obtained.

AFRICAN SKETCHES, Williams; Ludwig Music Publishing Co. The instrumentation includes a high tom-tom, two medium tom-toms, a low tom-tom, two cow-bells, three tuned drums, log drum, gourd, and maracas. It is a medium grade composition which should prove an interesting variety to the standard quartets for secondary schools.

CAMPTOWN RACES, Bilik; Ludwig Music Publishing Co. As the title suggests, it is an arrangement of the Camptown theme. The instrumentation is orchestra bells, snare drum, vibraphone, cow-bell, wood block, xylophone, cymbal, four temple blocks, and two timpani. Some easy three mallet vibe work is necessary.

CHARACTERS THREE, Moore; Ludwig Music Publishing Co. Three movements are entitled Bolero, Swinging, and Latin-Like. The

instrumentation is snare drum, tambourine, wood block, castanets, suspended cymbal, two timpani, bass drum, and conga or large tomtom. It is grade easy and should be of interest to elementary as well as secondary school ensembles.

Quintets:

QUASI BASSI NOVA, Clark; Ludwig Music Publishing Co. The instrumentation includes two snare drums, tenor drum, bass drum and cow-bell. The composition is quite short and easy.

SOLILOQUY & SCHERZO, Moore; Ludwig Music Publishing Co. Flute, celesta, triangle, suspended cymbal, orchestra bells, three temple blocks, marimba, gong, snare drum, timbales, and bass drum comprise the instrumentation. The piece requires quite a bit of medium level four mallet work. The other parts are not difficult. The overall composition is about medium for college level. Piano may be substituted for celesta.

JUDGEMENT, Vore; Ludwig Music Publishing Co. The instrumentation is two snare drums, field drum, chimes, plate cymbals, gong, suspended cymbal, orchestra bells, and two timpani. The two snare drums are doubled almost the entire piece so that it sounds more like a quartet. This rather short composition should be easy for secondary school ensembles.

PERCUSSIVE PANORAMA, Hall; Ludwig Music Publishing Co. The title is quite descriptive of several short sections in this composition. It should prove to be quite interesting to the average school band concert audience. The instrumentation is xylophone, marimba, snare drum, orchestra bells, triangle, castanets, tambourine, slap stick, chimes, wood block, bass drum, temple blocks, maracas, plate cymbals, sandpaper blocks, bongos, slide whistle, and three timpani.

Large Ensembles:

RITMICA NO. 5, Roldan; Southern Music Publishing Co. Inc., 1619 Broadway, New York 19, New York. This composition by the Cuban composer is in the tempo and style of a Son and Montuno. The patterns are broken by meter changes. Eleven players are needed for the instrumentation of four sets of claves, cow-bells, maracas, jaw bone, gourd, bongos, timbales, three timpani, bass drum, and marimbula, or contrabass.

HOMUNCULUS, C. F., Perry; Southern Music Publishing Co. A total of ten performers are needed for this composition, with eight of them being percussionists. The instrumentation is four timpani, two suspended cymbals, plate cymbals, snare drum, bass drum, two wood blocks, xylophone, vibraphone, celesta, piano, and harp. The rhythms and abnormal groupings will make this a mildly difficult composition for university performers.

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

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SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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