Percussionist

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VOLUME VII, NUMBER 2
DECEMBER, 1969

PERCUSSIVE ARTS SOCIETY, INC.
(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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In this issue

THE EVOLUTION OF EARLY JAZZ DRUMMING

by Theodore D. Brown

ABOUT THE AUTHOR:

Theodore D. Brown was born in Waltham, Massachusetts on February 15, 1940. He received a B.M. degree from Boston University and an M.M. degree from the University of Michigan.

He has studied percussion with George L. Stone, Charles Smith, James Salmon, Thomas Gauger, Stanley Spector and Alan Dawson.

Mr. Brown's professional experience includes work with the Boston Civic Orchestra, Toledo Symphony, Green Bay Symphony as well as various dance bands, combos, shows, etc.

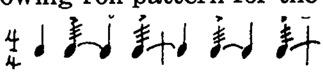
He has taught in the public schools for two years and is currently the Percussion Instructor at Wisconsin State University, Stevens Point.

At the beginning of the twentieth century, early jazz flourished in the dance halls and cabarets of the Storyville district in New Orleans. Jazz moved off the streets and the funeral parades into a more confortable position in the night life of the Crescent City. Musicians too made the transition. They brought their instruments, usually left-overs from the military bands of the Civil War, into the night clubs to play from 8 p.m. to 4 a.m. for wages of $1.50 to $2.00 plus tips.[1] The music they played consisted mainly of dance steps which included mazurkas, waltzes, polkas, scottished, and the quadrille, a medley of popular tunes played in 2/4 or 6/8 meter. Later these dances were replaced by the two-step, slow-drag, ragtime one-step, and the fox trot. The instrumentation of the early jazz band varied, but included several melodic instruments plus a banjo, piano, and drums for the rhythm section. The drummer's main purpose was to supply the rhythmic foundation for the various dance steps. When the time came to play an improvised blues song, the drummer played a concoction of military beats plus his own rhythmic inventions.

The interweaving melodic line improvised by the other instruments presented a problem to the rigid, strict playing style of the military oriented drummer. He could no longer serve as the metronome within the group; instead he had to bend his rhythmic patterns to fit the rhythm and melody of the song. It became the drummer's duty to supplement the ensemble textures and accent the speech-like cadences played by the other instruments. This was quite a task for the drummer whose only techniques consisted of an assortment of rolls, flams, ruffs and other military rudiments.

As the drummer was called upon to provide support for the changing texture of the jazz ensemble, he began to experiment with different percussive sounds, paving the way for the subsequent growth of the drum set to include a wide variety of whackable accessories. Drummers began to use woodblocks, cowbells, Chinese tom-toms, gongs, cymbals, triangles, anvils, castanets, Chinese temple blocks, and similar exotic paraphernalia.

In order to break the monotony of his playing, the early jazz drummer used contrasting rhythmic figures for different musical strains. Warren "Baby" Dodds, probably the most influential of all the New Orleans drummers, illustrates this technique in "Manhattan Stomp" recorded with pianist Don Elwell in 1946. On this recording, Dodds plays the following roll pattern for the first chorus:



Since this is a moderately fast tempo blues, Dodds used five stroke rolls. For the second chorus, Dodds used this pattern:

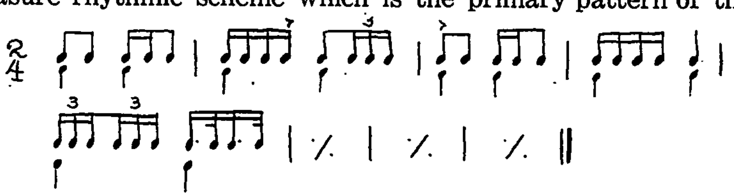
This figure was commonly played by early jazz drummers and is the exact reverse of the ride cymbal beat used by all modern jazz drummers today  We might not be able to attribute the evolution of this figure to Baby Dodds but we can say that he was a key figure in the process.

Early jazz drummers served a melodic as well as rhythmic function. As the ensemble played the melody, the drummer tried to tie the phrases together and fill in the gaps left by the other instruments. This was often done by rolling at the end of one phrase into the beginning of the next.

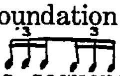
It is obvious that the roll was the basis for the technique of the early jazz drummer. With it, he was able to create a wide variety of nuances to fit the music he played. For example, the five-stroke roll was used for fast tempos, the seven-stroke roll for medium tempos, and for slow blues, the nine-stroke roll. Often a variety of rolls would be used within the same number, using perhaps a series of five-stroke rolls for the first chorus and switching to nine-stroke rolls for the second chorus.

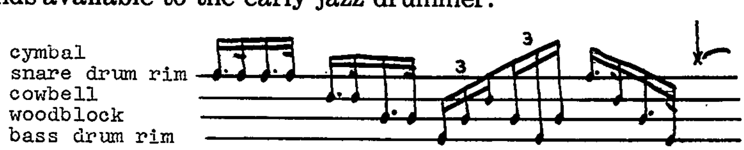
Unfortunately the playing technique of the early jazz drummers is not well documented on records. The early recording sessions prohibited the use of either the snare drum or the bass drum because it was feared that these loud instruments would drown out the melodic instruments. Consequently, most of the playing of which there is evidence, was done on the snare drum rims, bass drum shells and woodblocks. On the recordings made during the 1920's, most of the drumming is covered up by either the piano or banjo, and by the time the recording techniques were improved to include the drum set, New Orleans jazz was out of style.

The early jazz drummer often did not play solos, since his main function was to provide rhythmic support to the ensemble. When he did play a solo, it sounded more like the drum part to "Stars and Stripes Forever" than improvised rhythmic expression. Baby Dodds illustrates this solo technique during his solo "Rudiments with Drumstick Nervebeats." (This recording was made in 1951 by Folkways Records and Service Company in an attempt to provide information about the early jazz styles). The solo begins with a two bar introduction followed by a street-beat-like cadence played on the snare drum. The following example shows the eight measure rhythmic scheme which is the primary pattern of the solo.



The "nervebeat" section of the solo occurs twice, both times at the end of the eight bar theme. "Nervebeats" were played by holding both drum sticks loosely in one hand and making them rattle by tightening the fore-arm muscles and shaking the sticks violently.[2]

Another solo style is demonstrated by Dodds on "Spooky Drums I." The rhythmic foundation for this solo consists of two patterns:  and . Dodds repeats these patterns over and over in various sequences using the different tonal sounds of his drum set. The following illustration shows the wide variety of sounds available to the early jazz drummer.



Equally as important as the evolution of playing styles was the development of the drummers' equipment.

Originally, two drummers were used in the early jazz bands, a snare drummer and bass drummer. This was a direct carry-over from the funeral parade bands which influenced the beginnings of jazz. Credit is given "Dee-Dee" Chandler for the invention of the bass drum pedal around 1894-95 which enabled one drummer to play both instruments.[3]

As was true of most instruments used in the early jazz bands of the 1900's, the drums were descendants from the post Civil War military bands. Bass drums came in an assortment of sizes, but the most popular drum was twenty-eight inches in diameter. The snare drum used during this period was very good even by today's standards. This was an all metal drum with double tension rods which enabled the player to tune each head separately. However, this type of snare drum was often quite large, sometimes exceeding six inches in depth.

When the role of the drummer changed within the jazz group, he began to experiment with new sounds and ideas. He borrowed cymbals from his classical counterpart in the orchestra and hung them on his crude drum set. Drummers would use these cymbals to reinforce the melodic accents in the melody as well as for novelty effects. Two types of cymbals were used: Zildjian cymbals from Turkey and Chinese cymbals. Both were made of thick metal and were very heavy. The chinese cymbal had turned-up edges with a one inch raised cup in the middle. Very often rivets were placed on the cymbal much like the "sizzle" cymbal of today.

One of the most important parts of the drummers' equipment was the woodblock. They came in various shapes and sizes and were primarily used for rhythmic accompaniment during soft melodic passages played by the piano. Drummers often used more than one woodblock with their drum set.

Cowbells served more of a melodic function than rhythmic. Dodds, for instance, used four tuned cowbells to play melodic solos.

With the addition of the tom-tom, drummers came closer to realizing their melodic potential. Often drummers would tune their tom-toms to specific intervals such as fourths and fifths. The most popular tom-tom used during this period was the "Chee-foo" tom-tom. It ranged in size from very large, which were placed on timpani stands, to a smaller type, which could be attached to the bass drum. The heads of these tom-tom's were made of tough pig-skin. Strung through the middle of the smaller drums were several wires which gave this drum a characteristic buzz when struck. Like the bass drums used at this time, tom-toms had pictures painted on the drum head.

Generally speaking, most of the equipment used by the early jazz drummers was used for novelty effects rather than for percussive sound. Tom-toms could be found in a variety of sizes and were hung around the drum set in the most convenient places. The chee-foo drum was often placed in a stand similar to those used to hold gongs today. The head of the drum was horizontal, thus enabling the drummer to play the tom-tom like a marching bass drum. These stands were placed high behind the drummer either to the right or left and, when the drummer wanted to play this drum, he swung his arm over his shoulder, striking the tom-tom with his stick. This must have looked quite flashy; however, complex rhythmic patterns would almost be impossible to play.[4]

The playing style of the early jazz drummer has been highly influential in the progress of jazz drumming to this day. Very few of our modern drummers have not been affected by the legacy of our early jazz musicians.

FOOTNOTES

1. Samuel B. Charters, **Jazz; New Orleans 1885 - 1963** (New York: Oak Publications, 1963), p. 18.
2. Bruce King, "The Gigantic Baby Dodds," **The Jazz Review** Volume 3, Number 7, August 1960 (New York: Jazz Review Inc., 1960), p. 14.
3. Charters, p. 6.
4. James Salmon, from an interview November 21, 1966.
5. Leonard Feather, **The Book of Jazz** (New York: Meridian Books, Inc., 1957), p. 126.

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Charters, Samuel B. **Jazz; New Orleans 1885-1966.** New York, N.Y.: Oak Publications, 1963.

Feather, Leonard. **The Book of Jazz.** New York: Meridian Books, Inc., 1957.

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Ramsey, Frederic, Jr. and Charles E. Smith. **Jazzmen.** London: Sidgwick and Jackson, 1957.

Sargeant, Winthrop. **Jazz: A History.** New York: McGraw-Hill Book. Co., 1964.

Ulanov, Barry. **A Handbook of Jazz.** New York: The Viking Press, 1960.

PERIODICALS

DeMicheal, Don. "Drums in Perspective, The Styles and How They Developed," **Downbeat.** New York: March 3, 1960. Maher Publications.

______________. "The Evolution of the Drum Solo," **Downbeat.** New York: March 30, 1961. Maher Publications, 1961.

Feather, Leonard. "Jazz Drummers: A History." **Downbeat.** New York: Maher Publications, March 20, 1958.

Hentoff, Nat. "Garvin Bushnell and New York Jazz in the 1920's," **Jazz Review.** New York: Jazz Review Inc., December, 1958.

King, Bruce. "The Gigantic Baby Dodds," **Jazz Review.** New York: Jazz Review Inc., August, 1960.

Wettling, George. "A Tribute to Baby Dodds," **Downbeat.** New York: Maher Publications, March 3, 1962.

RECORDINGS

Folkways Records, Album No. F.P. 65. **Jazz-Chicago No.** 2 (Alternate). New York: Folkways Records and Service Corp., 1952. "Sweet Lovin' Man," King Olivers Jazz Band, Recorded June 22, 1923.

____________. Album No. F. P. 63. New York: Folkways Records and Service Corp., 1951. "Southern Stomps", "Dixie Blues," "I Can't Say," and "Come on and Stomp, Stomp, Stomp," King Olivers Creole Jazz Band. Recorded in Chicago 1923, 1926, and 1927.

Baby Dodds Trio. "Manhattan Stomp," and "Alberts' Blues," New York: Ciccle Sound Inc., January 7, 1946.

Footnotes to Jazz, Vol. I. "Baby Dodds - Talking and Playing Drum Solos," New York: Folkways Records and Service Corp., 1951.

INTERVIEWS

Salmon, James. School of Music, University of Michigan. November 21, 1966.

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Time and Place

The times and places for our annual meeting in Chicago are as follows:

Friday Dec. 19, 1969 8:00 A.M. - Executive Board and commercial members breakfast - Crystal Room.

Friday Dec. 19, 1969 5:00 P.M. - PAS Board Meeting - Polo Room

Friday Dec. 19, 1969 7:45 P.M. - PAS Annual Meeting - Louis XVI Room.

THE PERCUSSIONIST'S BOOKSHELF

John K. Galm

Professor of Percussion
University of Colorado

One of the requirements of the Doctorate of Musical Arts Degree in Percussion Instruments at the University of Colorado is to produce a Program Document to accompany each recital. Before this degree was initiated, I had to assure the curriculum committee that there was adequate research material available for the degree candidate's Program Document. As I compiled the bibliography, I felt others interested in the percussion arts would like to know about the number of fine books and treatises dealing with the various aspects of percussion instruments and their performance techniques. Also, it was interesting to notice how many books in this area have been written since 1960.

Another reason for writing this article is the fact that very few libraries in the country have any sort of percussion bibliography. Perhaps, this listing will be helpful to librarians in adding percussion materials to their music collections.

This listing is by no means complete nor exhaustive. I have omitted all books which are basically instruction tutors; i.e., those which have the majority of their pages devoted to exercises and excerpts. This is not to say that excellent information is found in these tutors but simply that they belong in a separate catagory and will be discussed in another article. All listings are restricted to the holdings of the Music Library at the University of Colorado. This restriction is due to the fact that this bibliography was originally presented to the D. M. A. curriculum committee cited above. I would welcome any and all additions to this bibliography.

The bibliography is grouped in the following nine categories:
Dictionaries, Encyclopedias and Listings
History
General Percussion Education Studies
College Class Percussion Texts and Music Educator's Guides
Acoustics
Organology
Ethnology
Orchestration
Periodicals

DICTIONARIES, ENCYCLOPEDIAS AND LISTINGS

Avgerinos. **Lexicon der Pauke.** Frankfort: Verlag das Musik-instrumente, 1964.

Written by the timpanist of the Berlin Philharmonic this little dictionary is a fine history of the timpani. It includes 18th century recipes for treating drum heads as well as slang terms and all musical descriptions concerning the timpani from all eras. One hopes this dictionary will soon be translated from the original German.

Barnett. **The Mallet Percussions and How to Use Them.** Chicago: J. C. Deagan, 1968.
After a brief description of the mallet instruments and sticks, there are extensive listings of compositions for solo mallet percussion, with orchestra, with band, in ensembles as well as listings of etudes and instruction tutors.

Combs. F. M. **Solo and Ensemble Literature for Percussion.** Columbia, Mo.: University of Missouri Music Department, 1968.
The most extensive, widely distributed, listing of all percussion literature excludes only literature for mallet percussion instruments.

Galm. J. **Discography of Percussion Music.** Boulder, Col.: University of Colorado, College of Music, 1967.
This discography concentrates on percussion concerti, percussion chamber music, and concert music involving a large amount of percussion writing.

International Percussion Reference Library Catalogue. Tempe, Ariz.: International Percussion Reference Library, catalogue III, 1968.
This catalogue lists all music available for examination for a two week study period. This library has one of the largest holdings of percussion music in the world. The catalogue also includes listings from rental libraries and publishers.

Rutan. **Annotated Bibliography of Written Material Pertinent to the Performance of Brass and Percussion Chamber Music.** Ann Arbor: University Microfilms, 1960.
The title of this thesis is quite descriptive of the contents. The emphasis is more on brass with percussion rather than percussion alone.

Spinney. **Encyclopedia of Percussion Instruments.** Vol. A and B. New York: Brad Spinney, 1959.
Everything an encyclopedia should be: full of pictures, obscure facts, scholarly articles and lengthy discussions. One hopes that some organization such as the Percussive Arts Society can sponsor the completion of this work.

HISTORY: This catagory includes historical studies and older instruction tutors.

Altenburg. **Anleitung zur Trompeter und Pauker Kunst.** 1795. Reprint from Amsterdam: Antiqua, 1966.
This famous treatise in German gives an insight as to what was expected from a trumpeter and kettledrummer employed in the service of nobility during the Baroque Era. It includes marches

and exercises as well as the famous Concerto for Seven High Trumpets and Timpani by the author.

Arbeau. **Orchesography.** 1588. trans. by Evans and published by Dover Press, New York, 1967.
This French dance treatise contains the first method of beating for drummers. Considering the march of the military as the first basic dance, Arbeau shows how the "dance" fits the beats of the drum.

Ashworth. **New and Complete System of Drumming.** 1812. Williamsburg, Va.: Drummer's Assistant, 1966.
Major Charles Ashworth wrote the first military drum method in the United States. This edition by George Carroll gives the translation of the original notation (found in Vol. A. of Spinney, **Encyclopaedia of Percussion Instruments**) with appropriate fife melodies.

Bruce and Emmett. **The Drummer's and Fifer's Guide.** Philadelphia: W. A. Pond, 1864. (Some reprint copies might be available from Williamsburg, Va. Drummer's Assistant). This famous manual from the Union Army of the Civil War gives instruction in both Fife and Drums and then a large collection of military camp duties, marches and battle signals. This book is considered the basis of the present rudimental system in this country.

Farmer. **Handel's Kettledrums and Other Papers on Military Music.** London, Hinrichsen, 1965.
This collection of historical papers include studies on the use of the Tenor Drum, Turkish Janissary Music and the mystery story of the missing Tower Drums used by Handel.

Gangware. **History and Use of Percussion Instruments in Orchestration.** Ann Arbor: University Microfilms, 1962.
This work is the largest and most complete survey of percussion used in the orchestra. A fine source to gain the perspective of an orchestral percussionist and his changing role.

Kietzer. **Schule fur Trommel.** Frankfort: Wilhelm Zimmermann, c. 1914.
No. 157 in the Zimmermann School this German instruction tutor is also written in English and Russian. In addition to exercises there are German World War I fife and drum marches.

Pfundt. **Die Pauken.** Leipzig: Breitkopf und Hartel, 1849.
This instruction book written by Mendelssohn's timpanist in the Gewandhaus Orchestra is an important source of timpani playing in the transition period to pedal timpani. Pfundt was one of the early inventors of a machine drum and dsicusses this in his book.

Seele. **Schule fur Pauke.** Frnakfort: Wilhelm Zimmermann, c. 1910.
This instruction book is No. 120 in the Zimmermann school. It is in German, English and Russian and borrows freely from Pfundt's, **Die Pauken.** It shows various machine drums and a discussion of sticks including the "non plus ultra" model.

_______________.**Schule fur Xylophone.** Frankfort: Wilhelm Zimmermann, 15th revised edition, 1933. This book is No. 173 in the Zimmermann School and is written in German and English. It discusses technique on the Xylophone, tubaphone and vibraphone. Also has a diagram of the bar arrangement of a "strawfiddle" of 34 pitches. As is customary with all Zimmerman School tudors a short history of the instruments is included.

Sousa. **Field Trumpet and Drum.** 1886. Reprinted by W.F.L. Durm Co. Chicago, 1954.
This is the only music book the famous March King wrote. It is a pocket manual containing the tunes and beatings for the military with a short instruction given for each instrument.

Tanner. **Timpani and Percussion in the Works of Hector Berlioz. Ann Arbor: University Microfilms, 1968.**
A careful study of the first composer to exploit the possibilities of percussion instruments in the orchestra. From Berlioz' quotations we can see what a sad state of percussion performance existed in early 19th century Europe. A fine scholarly work which should be enjoyed by everyone interested in percussion.

Titcomb. **The Kettledrums in Western Europe; their History Outside the Orchestra.** Cambridge, Mass.: Harvard University Library Microproduction Center, 1952. This two-volume thesis is a complete study of its subject from not only the historical aspect but also the social, etomological and iconigraphical as well. Over 40 illustrations are included in this monumental work.

White. **Drums Through the Ages.** Los Angeles: Sterling Press, 1960.
It is difficult to classify this work since it reads as if it were a story of percussion rather than a documented history. It also includes chapters on tuning gauges, conductor and timpanist relations, and orchestral attitude. A very warm and personal account of drumming by a man who has devoted his life to the art.

GENERAL PERCUSSION EDUCATION STUDIES: This category includes diverse studies on one aspect of percussion performance or discussions on various performance problems.

Blades. **Orchestral Percussion Technique.** London: Oxford University Press, 1961.
This is part of the Oxford Press Instrumental Series which also includes the Schuller, **French Horn Technique** and others. The viewpoint is British and it contains excellent discussion on all phases of percussion performance.

Buggert. **Teaching Technique for the Percussion.** New York: Belwin, 1960.
This book is primarily concerned with snare drum technique although mention is made of most of the common instruments.

There is an interesting discussion of the rudiments with a chart showing their frequency of application in the various performing media.

Peters. **Treatise on Percussion.** Rochester, N. Y.: Eastman School of Music, 1962.

If I had to choose one book that contained the most information about all aspects of percussion it would be this treatise. It is concerned with everything from the history of percussion to how to organize a marimba band. A valuable source that is of interest to any percussionist.

Salmon. **The Percussion Section for the Concert Band.** New York: Hal Leonard, 1955.

In addition to a brief discussion of all the percussion instruments, this book describes the various organizations and set ups of a concert band percussion section.

Wildman. **Understanding of the Percussion Section.** Boston: Bruce Humphreys, 1964.

Addressed to composers, conductors and performers this book provides a philosophy of percussion performance. It also includes discussions on how to perform various percussion concerti and chamber works.

Kent. **Handbook for the School Drummer.** Denver: Jerry Kent, 1964.

Written primarily for the secondary school drummer, this book is a delight for all levels with its many cartoons and illustrations. It also contains good advice concerning attitude, equipment and musical performance of percussion instruments.

Kirby. **The Kettledrums.** London: Oxford University Press, 1930.

This is the first complete study of the kettledrums from both a performance and an acoustical basis. Also a section dealing with stick types, tuning using the harmonic series and repetoire is included.

Shivas. **The Art of Timpanist and Drummer.** London: Dennis Dobson, 1957.

Another English contribution to the overall view of percussion playing. However, this book deals for the most part with snare drum technique and timpani with little or no emphasis given other instruments.

Taylor. **The Art and Science of the Timpani.** London: John Baker, 1964.

This study continues from Kirby, **The Kettledrums.** It deals with head preparation, kettle shapes and stick types. Also, with a typical British viewpoint, it shows why hand tuning drums are superior to any machine drum with the exclusion of rapid tuning and glissandi performance.

Combs. J. C. **Problems of Sight Reading on Mallet Played Instruments.** Ann Arbor: University Microfilms, 1961.

This thesis contains a full discussion of the problems with the author's solutions and suggested exercises.

COLLEGE PERCUSSION CLASS TEXTS AND MUSIC EDUCATOR'S GUIDES

Bartlett. **Guide to Teaching Percussion.** Dubuque, Iowa: W.C. Brown, 1964.

The largest of all the college text books contains a very large section on snare drum techniques. It also contains a handy picture chart identifying the various percussion instruments, their effective use, and their foreign name (the latter are not always correct). It includes exercises and pictures of the instruments though not always in playing position. Also several errors appear such as a listing of gong and tam-tam as the same instrument.

Collins and Green. **Playing and Teaching Percussion Instruments.** New York: Prentice Hall, 1962.

Organized in 37 lessons with 33 devoted to rudimental snare drum technique this text slights the discussion given the other instruments to a great degree. There are few pictures and illustrations of performance techniques but many exercises and blank pages for student assignments.

Firth. **Percussion Symposium.** New York: Carl Fischer, 1966.

This book is written by the timpanist of the Boston Symphony Orchestra and reflects his personal experience as a teacher and performer. It is also directed to composers, conductors, students and music educators. The pictures are good with most of the instruments in playing position although some of the captions are misplaced. It discusses all the instrumental techniques.

Leach and Feldstein. **Percussion Manual for Music Educators.** New York: Belwin, 1964.

A well-balanced text with emphasis given all aspects of percussion performance. Each major section of the book has exercises to develop the techniques described. The text and pictures are very clear and readable.

Payson and McKenzie. **Music Educator's Guide to Percussion.** New York:Belwin, 1967.

The newest of the college texts reflects the latest developments in percussive techniques such as matched grip for snare drum, etc. It contains the suggested percussion contest requirements from the Percussive Arts Society and many illustrations of instruments in playing position. Also contains a full discussion of marching percussion sections.

Spohn. **The Percussion.** Boston:Allyn and Bacon, 1967.

This text contains fine discussion regarding the philosophy of percussion performance. In addition to good coverage of all the instrumental techniques, this text contains parts to a percussion chamber work and the percussion parts to **Fiesta Mexicana** by H. Owen Reed. This affords the students the opportunity to deal with actual problems of the repetoire.

ACOUSTICS

Henzie. **The Amplitude and Duration Characteristics of Snare Drum Tones.** Ann Arbor: University Microfilms, 1960.

This important dissertation is one of the few devoted to the study of acoustical aspects of percussion. There are some impressive findings regarding length of stroke, type of stick used and size of drum.

Partch. **Genesis of Music.** Madison, Wis.: University of Wisconsin Press, 1949.

This work while not exclusively a study of percussion instruments contains some interesting acoustical studies and construction details of Partch's fantastic instruments such as: Marimba Eroica, Diamond Marimba, etc.

ORGANOLOGY: This category includes studies of the actual percussion instruments.

Colman. **The Book of Bells.** New York: John Day, 1938.

____________. **The Drum Book.** New York: John Day, 1931.

____________. **The Marimba Book.** New York: John Day, 1930.

These three books are part of the Creative Music Series. Their appeal is to the secondary school general music student but the pictures make a valuable contribution as to how these instruments are used around the world in other cultures. They also contain descriptions on how to make various percussion instruments out of ordinary boxes, tin cans, string, etc.

Howard. **Drums in the Americas.** New York: Oak Publications, 1967.

One of the finest scholarly studies on percussion. Howard traces the origin of all the drums to appear on the American continent with accompanying folklore, construction methods and performance techniques. It is fascinating reading on almost any level. The center of the book has over 20 pages of photographs of drums and percussion instruments--many from Howard's extensive percussion instrument collection.

Mason. **Drums, Tom-toms and Rattles.** New York: A. S. Barnes, 1938.

This book is written in the same style as the Coleman works mentioned above. However, it contains one of the finest discussions of American Indian drumming in publication with many illustrations.

Morris. **Bells of All Nations.** New York: Robert Hale, 1951.

Of the many volumes written on the subject of church bells this seems to have the most information from a percussionist's point of view. The various types of casting and alloys are mentioned with many photographs.

Smits van Waesberghe. **Cymbala (Bells in the Middle Ages).** Rome: American Institute of Musicology, 1951.

This scholarly treatise in English is an important study of the structure and use of small bells called cymbals in the Middle Ages. It discusses the tunings, arrangements and gives a list of the important treatises of the period dealing with this subject.

ETHNOLOGY: This category includes studies about instruments used in non-Western cultures.

Brown. **The Mr'danga: A Study of Drumming in South India.** Ann Arbor: University Microfilms, 1965.
This is a study of the two-headed log-shaped drum of South India. In the dissertation, Brown discusses the construction of the instrument, the social aspect and the basic performance techniques. The last part is a drum method which teaches how the basic strokes (bols) are combined to perform in the time units (talas).

Kaufmann. **Musical Notation of the Orient.** Bloomington, Ind.: Indiana University Press, 1967.
Thirty-five pages of this book are devoted to a discussion of North Indian Drumming using the tabla. The notation used for tabla is simply vocal syllables. After the basic strokes are presented with illustrations the theories of combinations of these strokes into various combinations of time units (talas) are discussed.

Chenoweth. **Marimbas of Guatemala.** Lexington, Ky.: University of Kentucky Press, 1964.
A very readable account of the marimba and its social aspects as reflected in the life of the people of Guatemala. It includes many illustrations of the construction of the marimba bars and resonators as well as showing the relationship of the marimba to the African xylophones and marimbas. Also the book contains typical marimba band music.

Robertson. **A Rhythmic Introduction to Indian Music: Tabla.** New York: Peer International, 1968.
This is probably the best self-tutor of the study of the most sophisticated drums in the world, the tabla. It contains a short history of Indian drumming and gives instruction on the tuning and care of the tabla. Due to the many schools of drumming in India the bols or basic strokes given here are not the same as in Kaufmann and Brown listed above, which might lead to some confusion. Good illustrations and photographs show the basic techniques but there is not much discussion on how the bols are combined into groupings.

ORCHESTRATIONS: This category includes those works which concern orchestration and composition for percussion instruments.

Karkoschka. **Das Schriftbild der Neuen Music.** Celle: Herman Moeck Verlag, 1966.

Although written in German this work contains many of the newer scores of the avant-garde concerned with new or unusual notation. Many of the notations for percussion instruments, sticks and performance techniques are given.

Kotonski. **Schlaginstrument in modernen Orchester.** Mainz: Schott, 1968.

This is another book that is difficult to classify since it contains descriptions of all the percussion instruments as well as their techniques and uses in compositions. I have chosen to place it in this category because Kotonski is best known as a composer and the text reflects this point of view. All instruments are photographed with their names in German (the language of the text), English, French and Italian. Also many examples from percussion scores are quoted and discussed.

Leach and Reed. **Scoring for Percussion.** New York: Prentice Hall, 1969.

I have not seen this work as of this writing but from all advance reports it seems it will be an important contribution to the field of composition for percussion instruments. Leach is a college percussion instructor and author while Reed is the composer of **Fiesta Mexicana** among other works.

Read. **Thesaurus of Orchestral Devices.** London: Pitman, 1953.

This is an important source for both composer and performer. Although the book is not solely for percussion there are many examples quoted involving percussion instruments. The book is organized so that if you want to find where maracas on timpani have been scored, you look under "maracas". There is the score listing with the exact measure numbers.(This happens to be Berstein, **Jeremiah Symphony.**) It also contains the largest listing of terminology of percussion instruments, sticks and techniques in English, Italian, French and German.

PERIODICALS:

The Drummer's Assistant. Williamsburg, Va. 1965-.

A journal devoted to the study of colonial and civil war music for fife and drum corps. It includes photographs and discussions of old instruments, music and interviews with leading players of this style. Also contains news of modern fife and drum corps units and competitions and meetings.

The Ludwig Drummer. Chicago: Ludwig Drum Co., 1962-.

The house organ of the Ludwig Drum Company has many informative articles including interviews with various performers in the world of percussion. Issued twice yearly.

Percussionist. Terre Haute, Ind.: Percussive Arts Society, 1963-.

A periodical issued four times per academic year containing articles dealing with all aspects of percussion performance, teaching, composition, history and acoustics. It is the most scholarly of all periodicals concerning percussion. It also contains reviews of publications and information about the Percussive Arts Society.

Percussive Notes. Columbus, Ohio: Percussive Arts Society, 1963-. This periodical is issued thrice yearly and contains interesting articles and discussions about the total percussion picture. It is less formal than **Percussionist** with cartoons, percussion solos and an important listing of programs of percussion concerts given during the year. Also includes reviews of new publications and recordings.

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President's Corner

Our membership is made up of those who are percussionists or who are highly interested in percussion. It is, therefore, obvious that this group is aware of the sonorities of this instrumental family and react to hearing their sounds incorporated into every phase of today's musical environment.

The music being written today in the "serious", pop, rock, avant-garde and other related fields cannot truly be understood and/or appreciated without first understanding the percussion family. This represents a strong case for solo percussion and percussion ensemble performance. An obvious prerequisite to listening to the tonal qualities of instruments alone and in homogeneous groupings would be to understand and appreciate the tonal qualities combined with other instruments.

What of the many musicians and the majority of lay public who are not aware of the fact that a great percentage of movie backgrounds, T. V. scores, commercials and records of all types of music are constantly exploring the percussion instruments? Why does contemporary "serious" music, much of which contains a wealth of percussion activity, receive a cold reception from the majority of concert goers? Would more knowledge of the percussion family help alleviate these situations?

Your president believes that one of the many goals of our membership is to acquaint the public with the percussion instruments. Our goal should be not only to perpetuate the growth of this group of instruments in a self centered way, but more over to help listeners more fully enjoy and appreciate all types of music. In today's musical environment this is not possible without the understanding of the entire percussion family.

The Beethoven Symphonies: Innovations of an Original Style in Timpani Scoring

by Bill Krentzer

ABOUT THE AUTHOR:

Mr. Krentzer is a senior percussion major at Wichita State University School of Music. In January, 1970, he will receive both a BM and BME degree in music.

He was the winner of the KMTA state audition and in 1969 won the Naftzer Young Artist Competition sponsored by the Wichita Symhpony Society.

Mr. Krentzer has performed with the Wichita Symphony and is section leader of the University Orchestra and Symphonic Band.

He has studied percussion with both James Sewrey and Alan Kennedy.

The timpani is considered to be the most important percussion instrument in the orchestra today. However, they were not recognized as musical instruments in their treatment by composers until the nineteenth century. It is this achievement of recognition, traced through the contributing innovations evidenced in the scores of Beethoven, that will be discussed in the text of this article.

Dating from the time of their introduction into Europe, there had been a close relationship existing between the timpani and the trumpet. This situation was derived, in part, from their belonging to the same guild of artists and, consequently, being governed by the same laws. Thus, their treatment was alike in both style and purpose.

Bound to the trumpets in this manner, the range and tunings of the early timpani were quite restricted. They were usually heard pitched in **c** and **G**, **c** being the keynote of the trumpet and the **G** its dominant below. This interval of a fourth was never deviated from until Haydn and Mozart daringly scored for timpani in fifths late in the eighteenth century.

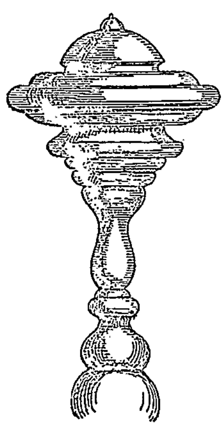
If one were to depict the early timpanist at work, hard wooden hammers in hand, arms raised high in the air and appearing as if about to administer the final blow that would forever end the annoyance of a mortal enemy, it would be easy to imagine what these instruments must have sounded like (Fig. 1).

Fig. 1

The initial change which gave the timpani impetus towards recognition as musical instruments of the orchestra were the improvements made in construction. As can be seen from the illustration, the general structure and over-all appearance of the early timpani was a major detriment to their acceptance as an instrument capable of producing a sound other than that used for a martial effect. The size and weight of these earlier instruments were primary factors which prevented their production of any sound other than a dark, non-resonant "thud." The use of ornately-carved wooden or ivory-tipped sticks undeniably added to this unmusical harshness (Fig. 2). This particular type of mallet, however, was retained well into the nineteenth century.

During the formative years of the eighteenth century the timpani underwent major improvements.

Fig. 2



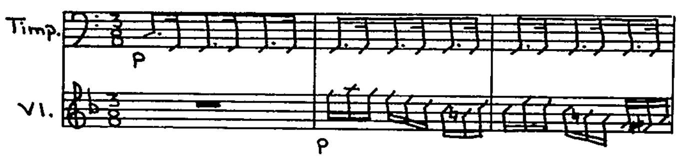
Although greater musical awareness and a finer sense of taste in orchestration had been increased, it was not until the appearance of Ludwig van Beethoven's (1770-1827) scores that these particular instruments were treated with any degree of originality.

The improvements in construction, along with increased size, gave Beethoven the opportunity to introduce tunings on the timpani which had previously been impractical and inconceivable. This innovation in tuning was only one of his accomplishments that revolutionized the art of timpani playing. Thus, an exemplified account of the major breakthroughs in timpani scoring achieved during his career in compostition, including significant tunings, will be surveyed.

It has been said that Beethoven supposedly "...took the shackles from the expressive powers of the timpani and showed how they could be made to utter notes of over-powering solemnity and majesty."[1] Even though this masterly scoring for the timpani is found in many of his major works ranging from the pervading figures in the **Concerto for Violin** and the **"Emperor" Piano Concerto** to the technical mastery found in his choral works, only the symphonies will be cited in this analysis since they are notably his most renowned works.

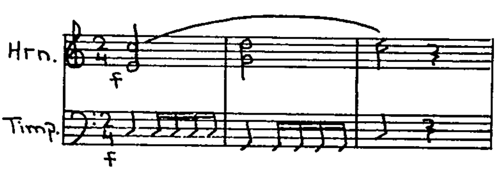
In all the symphonies, Beethoven showed that he was particularly fond of heightening a climax by using the timpani to reinforce tutti passages, or by omitting them for a certain number of measures and then bringing them back in unexpectedly. Although this was surely a rare delight for the timpanist, the first real dynamic showing of his artistry came in the **Andante** movement of his **Symphony in C.** In this instance the concluding theme heard in the violins is decorated by an isolated rhythmic pattern of dotted sixteenth, thirty-second notes (Fig. 3). This pattern is heard throughout the codetta and transition to the recapitulation for a total of

Fig. 3. Symphony No. 1, Andante, meas. 53-55.



sixteen measures. The last eight measures of its appearance is enhanced by an effective contrast in dynamics whereby alternate measures of "forte" and "piano" are scored. In the fourth movement Beethoven treats the timpanist with a short solo passage in support of legato half-notes in the oboe, horn, and trombone (Fig. 4). The tactful scoring shown in these two examples set an unequalled precedent for the original style of timpani scoring in Beethoven's orchestrations.

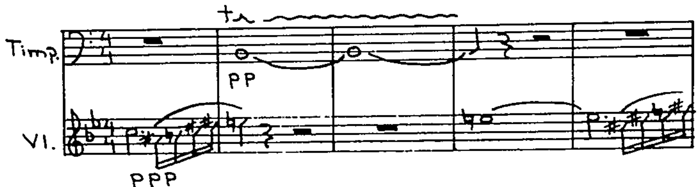
Fig. 4. Ibid., Allegro, meas. 31-33/35-37.



In both **Symphony No. 1** and 2 Beethoven adheres to the "old style" in his treatment of the timpani; that is pitching them in **c-G and d-A** respectively through-out an entire work. In the **Symphony No. 3** he broke this age-old tradition by pitching them in e-flat and B-flat in all but the second movement.

In addition to his effective writing of isolated rhythmic patterns as accompaniment figures, Beethoven also was original in his scoring of the roll for the timpani. In the first movement of the fourth symphony, short, two-measure rolls at the "pianissimo" level are found at the beginning of the final transition to the recapitulation. This creates an effective solo pedal point between chromatic sixteenth-note figures in the violin (Fig. 5). The transition is then brought to

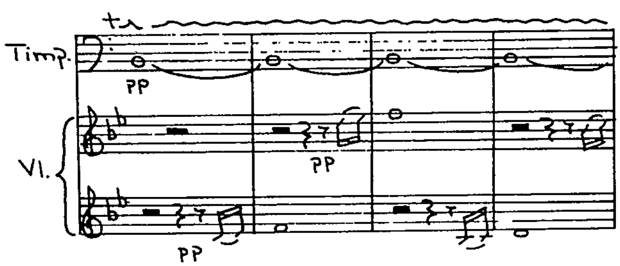
Fig. 5. Symphony No. 4, Allegro vivace, meas. 296-302.



a close with an extended twenty-five measure roll in the timpani, again, on the root of the chord while the strings are actively engaged in motivic figures which completes the harmonic sequence (Fig. 6). It is the solemn treatment of passages such as this that Coleman was speaking of in his description of Beethoven's unleashing of the expressive powers of these valuable instruments.

The following year, in his description of Beethoven's unleashing of the expressive powers of these valuable instruments.

Fig. 6. Ibid., meas. 304-345.



The following year, in his **Symphony No. 5**, the same one in which the piccolo, trombone, and contrabassoon all make their debut into his orchestral scores, Beethoven gives the timpani a "re-birth." In the **Scherzo** movement the tonic chord is heard in the lower strings sustained over forty-three measures, the only moving line occurring in the first violin part. To this, Beethoven adds a timpani part that maintains the metric pulse and gives extra depth and warmth to an already awesome passage. These two passages, cited below, could probably be considered the most musical treatment of a timpani part thus far in orchestral literature. The first example (Fig. 7) is taken from the opening measures of the passage with the second (Fig. 8) showing the point at which the first violins enter, presenting motivic figures of the principal theme in transition.

In the **"Pastoral" Symphony** (No. 6), the timpani are portrayed in Classic tradition in their suggestion of thunder. In the climax of the storm, a programmatic effect of the fourth movement, four six-

Fig. 7. Symphony No. 6, Allegro, meas. 324-338.

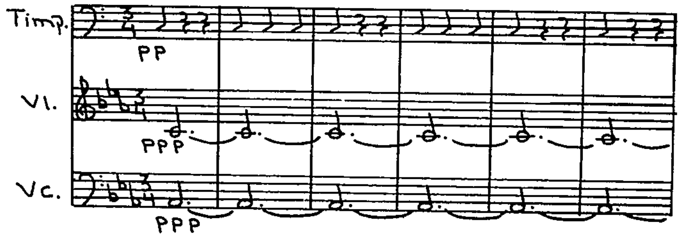
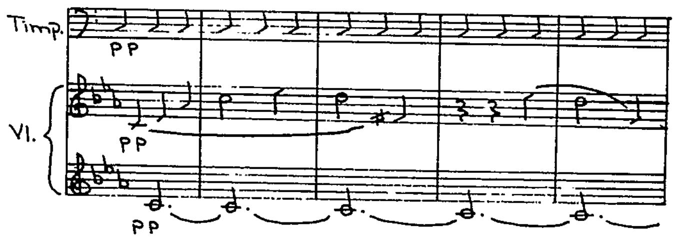



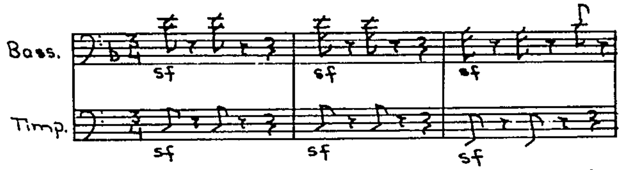
Fig. 8. Ibid., meas. 339-365.

teenth notes are heard as the preparation for a thunderous roll in the tutti section. It is well to mention that even though the roll appeared in the scores of the Classical composers, it had never been considered as an expressive technique. Haydn and Mozart exploited it only as a means of gaining greater volume in tutti passages. Beethoven, however, was especially fond of using the roll to enhance tonal colors at various dynamic levels. The importance of Beethoven's use of it lies in the fact that he is considered to be responsible for the introduction of the "thunderous" roll as a brilliant close amidst short punctuating chords in the orchestra.[2] (A classic example of this is found in the **Leanore Overture, No. 3**).

With the completion of **Symphony No. 7**, Beethoven had completely broken away from the custom of pitching the timpani only in fourths and fifths. The harmonic innovation in the **Concerto for Violin**, with the timpani scored for on the third of the chord, serves as a prelude to his most original and outstanding contribution to the development of the orchestral timpani: the tuning of a minor sixth in the Presto of his seventh symphony. He derived this tuning from the following key scheme: **f**, **A**, and **d**, using the high **f** and low **A**, the **A** being a common tone to all three keys.[3]

In 1814, in Symphony No. 8, Beethoven made his most monumental challenge to the timpanist. In the third movement he effectively proves that the timpani can expressively serve as a background color for instruments other than the brasses by scoring them in unison with the bassoons, thus, breaking down the fatal link between the timpani and trumpet forever (Fig. 9).

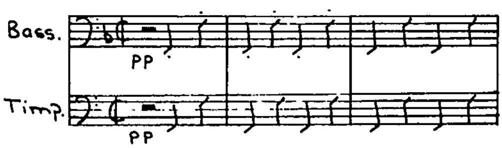
In the last movement Beethoven pulls all stops and sets the timpanist "spinning" with the increased intervallic span of the two

Fig. 9. Symphpny No. 8, Menuetto, meas. 16-18.



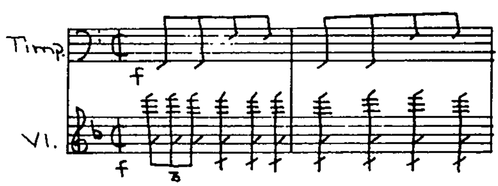
drums to that of an octave. In doing so, he craftily took advantage of the improvements in timpani size and construction. This octave tuning would have been an impossibility on the original eighteen and twenty-four inch diameter bowls. It is supposed that by the time of the eighth symphony the diameters of the bowls had been increased to twenty-five and twenty-nine inches respectively.[4] The example cited below is taken from the transition to the recapitulation where Beethoven uniquely scores the timpani (in octave **F**'s) in unison with the bassoons, thereby creating a poignant contrast in timbres (Fig. 10). This passage, treated as a solo for the timpani and bassoon, immediately preceeds a brilliant mixutre of flutes and upper strings.

Fig. 10. Ibid., Allegro vivace, meas. 351-359.



Another passage containing the octave tuning is found in the concluding measures of the same movement. Here Beethoven writes the timpani in subdivision against triplet figures in the orchestra (Fig. 11). The merit of these passages lies in the fact that timpani parts entailing this independence were practically non-existent in earlier orchestral scores.

Fig. 11. Ibid., meas. 480,481.



Of **Symphony No. 9**, Marion Scott writes the following:

> In the orchestration Beethoven is at his most explosive and the drum passages are amazing. Throughout his career it is a characteristic of his that though he gives the drum a status approaching virtuosity, he never allows it to unsettle the legitimate symphonic style.[5]

Examples of these passages of virtousity are especially commendable in the second and third movements. In the second movement, Beethoven scores the introductory octave motive for the timpani alone in the fourth measure. The solo treatment of the octave **F's** is used dramatically--paramount to a **fortissimo** tutti on the same motive (Fig. 12).

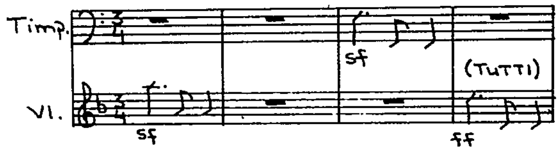
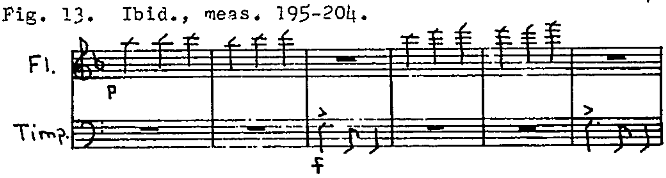
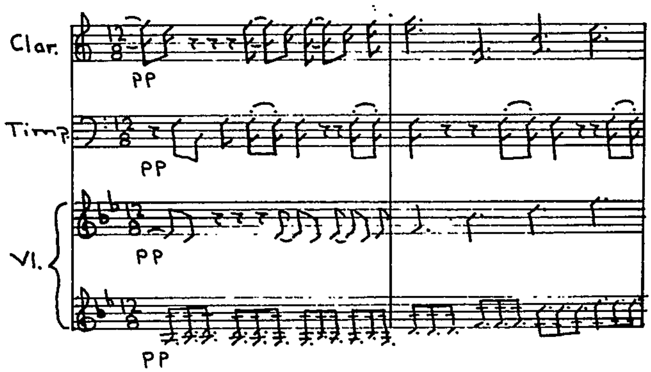
Fig. 12. Symphony No. 9, Vivace, meas. 3-7.

The two measures of rest in the orchestra which intervene before the **pianissimo** entrance of the melody are strikingly characteristic of Beethoven's artistry in orchestration. This same pattern, used as a bridge between tutti passages, is found again in the developmental section. Here he employs the resonant timbre of the timpani, with dynamic contrast, as the medium given the responsibility of keeping the original melodic motive fresh in the listener's mind while the orchestra develops it in tutti (Fig. 13).

Fig. 13. Ibid., meas. 195-204.

Although Beethoven is given credit for being the first composer to write chords for the timpani, there are instances of this harmonic usage found in the late seventeenth century. In his book, **The Kettledrum,** Kirby states that Claude Babelon, chief kettledrummer for Louis XIV (1638-1715), wrote chords for the timpani in some of the marches that he composed for the kettledrums.[6] This, however, has not been verified by a score analysis. Nevertheless, it would be naive to think that the regimental kettledrummers through the ages had not tapped this valuable resource.

Beethoven's initial purpose in writing two notes together on the timpani can assuredly be considered a musically expressive one. This same premise, however, cannot be made of the earlier French kettledrummer when one takes into account the general usage of these drums at that time and their over-all unmusical character due to construction. The passage containing this chordal writing is found in the concluding measures of the third movement. The timpani are pitched in **B-flat** and f and are given an independent rhythmic pattern to add harmonic depth to tutti scoring at the **pianissimo** level (Fig. 14).

With the nine symphonies as evidence of his major contribution to orchestral literature, one can truly call Beethoven the first composer in musical history to free the timpani from the 'shackles' of its former restrictions. He found them, so to speak, in the "kitchen" and elevated them to a respectable position in the "dining" room. With a delicate and artful perception of their fundamental nature he built their rhythmically expressive sound into the very substance of his works. It was for this purpose that he enlarged their scope by removing the former restrictions attached to them.

Fig. 14. Symphony No. 9, Adagio, meas. 153,154.

The way of the timpanist was now paved for the virtuoisty and taste found later in the scores of Berlioz, Wagner, Tchaikovsky, Strauss, Ravel, and Stravinsky -- to name only a few.

1. Satis N. Coleman, **The Drum Book** (New York: John Day Company, 1931), p. 100.
2. Gordon B. Peters, "Treatise on Percussion" (unpublished Master's thesis, Eastman School of Music, University of Rochester, 1962), p. 79.
3. Ibid., p. 81.
4. Charles L. White, **Drums Through the Ages** (Los Angeles: Sterling Press, 1960), p. 149-150.
5. Marion Scott, **Beethoven** (London, 1934), p. 86.
6. P. E. Kirby, **The Ketteldrum** (London, 1930), p. 24.

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ROLL RATIOS

by Eddy Kazak

ABOUT THE AUTHOR:

Eddy Kozak began studying drums at age three. By the time he was twelve, he had added xylophone, marimba and piano. He spent many years on the road doing theater, network radio, club dates, RKO Circuit and cross-country tours with George Gobel and other name entertainers. For more than a year he was Xavier Cugat's featured marimba soloist.

After 25 years of "living out of a suitcase", Mr. Kozak settled in Shreveport, Louisiana and opened the Eddy Kozak Music Studio. He teaches piano, marimba, organ and drums.

Some students have been referred to Mr. Kozak by doctors who realize the "extra-musical" value of his teaching methods. He finds himself involved in correcting coordination defects in place of a physical therapist.

He has conducted numerous experiments in various kindergartens and schools on the value of music education to develop students (normal and abnormal) both physically and mentally.

Every instrument has its "Achilles Heel" so to speak: on piano, it's usually considered to be a cleanly played C Major scale; on brass instruments, long tones; and on drums, it's the long roll. Nine times out of ten, if a drummer has a good roll, he's a good drummer.

Many drummers have trouble playing a good roll - it either sounds crushed or it sounds too open and rough. This kind of trouble is created when a drummer tries to fit a certain roll to the tempo. In short, he is playing WPB (wrists per beat) instead of WPM (wrists per minute). The difference is significant. A nine stroke roll would sound fine at the proper tempo - but if you speed up the tempo and still try to play a nine stroke roll, it will sound crushed or smothered - slow down the tempo and the nine stroke roll will sound too open and rough. A roll, to sound like a roll, must be calibrated at so many WPM - not WPB, because of the variance of tempi.

In the many experiments I have conducted, statistics have proven a good roll to consist of 400 WPM + 20. It is easy to test a student or to test yourself. Example: Play a good long roll while watching a clock or watch with a sweep second hand. You need only roll for fifteen seconds and you only have to count the number of right wrists played. Multiply this number by eight to allow for only counting 1/4 of a minute and only counting one hand.

Another roll problem that many drummers have is the habit of starting all rolls with the right hand. Some even compound the felony by starting and ending each roll with the right hand. At times, this habit obviously will cause a "tongue-tied" sticking impediment - or worse - cause the drummer to break meter.

My staff and I have experimented with various means of developing good rolls in our students. The exercise that we found to be the "sure cure" is one that I originally developed to aid students in subdividing a beat. Since WPB rolls require quite a variety of beat subdivision, it was natural that this rhythmic exercise should prove so beneficial as a roll exercise.

To achieve a good roll under any circumstances, all the student needs is a relaxed grip, supple wrists, a metronome, this exercise and tenacity. Below are the instructions for the roll ratio exercise.

Set the metronome at 60, and instruct the student to play single notes 1:1 ratio (one tap per click); then a 2:1 ratio (2 taps per click); then 3:1; 4:1; 5:1; 6:1; and 7:1 ratios. **Be sure** that these taps are evenly spaced in each ratio situation.

Now instruct the student to "bubble" or rebound the stick as he would for a closed roll. Substitute these "bubbles" for the single note taps in the first ratio exercise (1:1 - 7:1).

Next, set the metronome at 120. Using single notes again, start the student with a 1:2 ratio (one tap for two clicks); then a 2:2 ratio (2 taps for 2 clicks); then 3:2; 4:2; 5:2; 6:2; and 7:2 ratios. ratios.

Once again change the single notes to bubbles and repeat the second exercise from the 1:2 to the 7:2 ratio.

To show the need for such coordinative rhythmic training, set the metronome at 144. You will notice that a 2:1 roll ratio is too slow, and conversely, that a 3:1 roll ratio is really a bit too fast. At first glance, there doesn't seem to be anything between the 2:1 and 3:1 ratios - except 2-1/2:1. But how can you play 2-1/2 wrists per beat? Look at the second ratio exercise. 5:2 is the same thing as 2-1/2:1, only we can think in whole numbers rather than in fractions. Incidentally, if you" try the 5:2 ratio, you'll agree, I'm sure, that it fits perfectly at this tempo.

More finite divisions can be achieved by using a 1:3 ratio (one tap per click, met. at 180). But for the average situation, the first two ratio exercises should enable the student to play a good roll at any tempo without any awkwardness due to coordination or rhythmic problems.

REPORT
of the
COMMITTEE ON
IMPROVING ELEMENTARY PERCUSSION EDUCATION
of the
PERCUSSIVE ARTS SOCIETY

Chairman: William J. Schinstine

Members: Al Payson
Barbara Buehlman
Robert Sonner
Dr. Robert Buggert
Harry Brabec
Ron Keezer
Richard Talbot

Editor's Note:

The following report was presented to the Board of Directors of PAS at the December 1969 Board meeting. The main points of the report are included in this brief report. Any member wishing to receive the full report may do so by requesting it from the Executive Secretary, and prepaying mailing and xerox costs.

The report follows in the order of the original recommendations:

1. P.A.S. should encourage more top professionals and outstanding teachers to give percussion clinics and demonstrations.
2. P.A.S. should encourage manufacturers who sponsor clinics to present more diversified programs that demonstrate the musical aspects of percussion.
3. P.A.S. should help keep music educators and percussion students aware of good literature and recordings in the percussion field.
4. We commend the work of the committee on upgrading the percussion events in the school music contests and festivals. In addition, where feasible, we suggest they consider expanding the scope of their activities. We also encourage them to continue listing more serious percussion ensemble music at all levels.
5. To encourage colleges and universities to follow set standards for percussion education, we recommend:

   (a) The committee on college and university percussion curriculum and materials be encouraged to develop a set of minimum standards for: (1) applied percussion and, (2) percussion methods courses.
   (b) A wide representation of members on this committee to include members from elementary teachers to professional players.
   (c) Through our college and university members, the creation of a similar committee from NASM who will work in the same direction.

(d) The eventual formation of a liason sub-committee from each group to work out differences and ease the acceptance of standards by NASM.

(e) A special group be appointed to find methods of financing this project from grants, foundations, manufacturers, etc.

(f) The Board recognize this long-range project as one of the most important ones for the inprovement of percussion education. This project eventually will be the key to solving many other problems. It is deserving of our finest efforts. Much of the success in improving elementary percussion education rests in the improvement of the percussion education of our future public school music teachers.

6. We recommend that the above mentioned committee(s) make periodic reports of their progress. We also recommend that the Board of Directors of P.A.S. give top priority to #5.

7. The committee recognizes that there has been an ever-increasing number of excellent articles in our magazines concerning practical help in percussion pedogogy. We also feel there is a great need for more of these types of articles. We further urge all percussion teachers to consider writing articles about their successful methods.

8. (a) We recognize the tremendous improvement in the quality of percussion literature since our first report.

(b) We further recognize the need for more quality literature in all areas, but in particular for keyboard percussion instruments and in better basic methods for all percussion instruments.

(c) We strongly recommend that P.A.S. encourage and report contests for percussion works, especially in the areas needing the most attention.

(d) In addition, consideration should be given to a "Hall of Fame" type of award(s) which would be bestowed upon members, who have made long-term contributions to the percussive arts in various catagories.

9. The committee recognizes the continued lack of complete keyboard percussion instruments (KPI) in our school music organizations.

(a) We also note that the KPI manufacturers are so busy turning out new KPI that we feel the trend toward improvements in this area are progressing in a very positive way.

(b) We feel that teacher training is the key to greater pupil acquaintence with KPI.

(c) We encourage college and university music departments to make KPI background a requirement for all applied percussion auditions. This fact should be made known to high school percussionists who expect to continue music studies at the college level.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

COLLECTION

DRUM FUN, Thomas Brown; Kendor Music, Inc. A Collection of eleven quartets $8.

This set of five books, including the conductor, is designed for early ensemble experience at the elementary and jr. high levels. It uses a wide variation of the most common percussion instruments. Explanation of pertinant problems for each instruments, before it is used, helps to make this set a fine combination for teaching purposes.

DUETS

ETUDE EN FORME DE TOCCATE, Francois Morel; Associated Music Publishers $2: duration two minutes.

Instrumentation includes two conga drums, three pedal timpani and a basic dance set. The piece is in straight two with easy four division type rhythms.

VARIATIONS FOR MULTIPLE PERCUSSION & FLUTE, George Frock; Southern Music Company $4.

A theme and six variations are carefully notated as to type of instrument and beaters. Instrumentation includes four toms, bass drum, suspended cymbal, wood block, triangle, vibraphone or bells. While the piece is not difficult as a whole, some rhythmic combinations of five over four may cause some problems.

TRIOS

GAVOTTE, Martini-Dutton; Percussion Arts; 410 South Michigan Ave. Suite 524; Chicago, Ill.

This is an arrangement for three marimbas from a sonata for organ published in 1742. It is rather short in duration and all three parts are in the range of easy-medium.

THE MOMENT, Raine and Ystedt; Associated Music Publishers, Inc. $2 each for three scores: duration is eight minutes.

The instrumentation is for one percussionist is vibraphone, three suspended cymbals, triangle, tam tam and two gongs. This composition is a poem for soprano, celesta and percussion which should be easy to medium for a college level group.

HERTA'S PARADE, Sheldon Elias; Camco Drum Co.

The trio is primarily an easy marimba solo with some three mallet work. The other two parts are for suspended cymbal, snare drum, bass drum and triangle.

TRIO FOR PERCUSSION, WILLIAM KRAFT, MCA Music.

While there is quite a lot of changing between 3/8 and 2/4, this little musical trio is not difficult even for elementary students with some ensemble and counting experience. Instrumentation includes tambourine (or bongos), snare drum and bass drum.

TRIO FOR PERCUSSION, E. L. Masoner; Kendor Music, Inc. $2: duration five minutes.

The instrumentation is tambourine, bells and bongos, The mallet part can be played by a student with elementary technique. All rhythms are straight eighth and sixteenth divisions in a moderato 2/4.

HEY, JAY! Gerald von Klein, Southern Music Company $2: duration one and one half minutes.

The instrumentation is for drum set, timpani and vibraphone or any other mallet instrument. This piece, in a medium bounce tempo, is primarily a drum set solo with a few mallet and timpani fills.

"CHI-CHI'S CHA-CHA", Doug Hartzell; Swing Lane Publications, Inc. $.60.

This is a short trio for three snare drums and the spoken and grunt sounds of "UNH".

Practical Mallet Studies

by Bob Tilles
Professor of Percussion
De Paul University

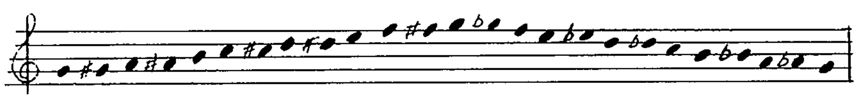
The study of scales is important to the improviser; many forms of scales are available to the player and many variations and alterations of the original scales are possible.

Scales can be divided into diatonic and chromatic forms. The diatonic includes major and minor scales, and the latter sub divides into natural, harmonic, and melodic minor scales.

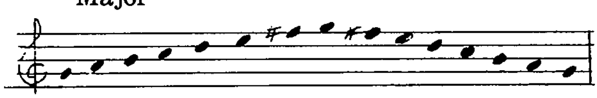
Additional scales include the whole tone scale, modal scales, pentatonic (major and minor) and many jazz scales, formed by alterations and combinations of basic forms.

Example G

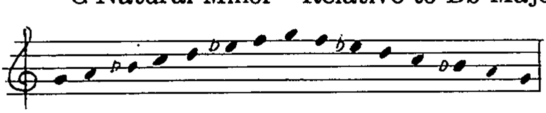
Chromatic



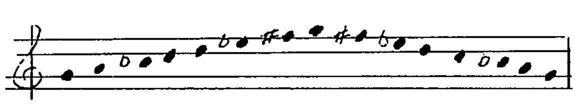
Major



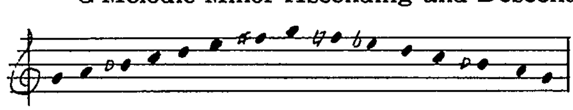
G Natural Minor - Relative to Bb Major



G Harmonic Minor - Relative to Bb Major

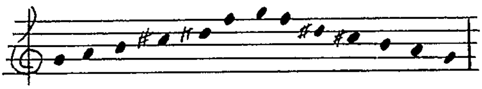


G Melodic Minor Ascending and Descending



The whole tone scale is built on whole steps.

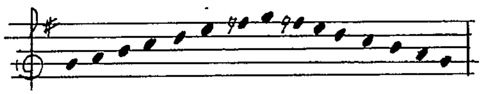
G Whole Tone Scale



The major scale may be used for improvising a major chord, the minor scales are suitable for minor chords, and the whole tone scale contains augmented 5th chord tones.

By flatting the 7th note of the major scale, a dominant 7th type scale is formed for the dominant 7th chords.

G Dominant 7th Scale



It is important to transpose and practice these scales in all keys and apply them to progressions of your choice.

In future issues of PERCUSSIONIST, we will study additional scales and chords as related to modern playing.

Percussion Music - A Musical Experience
National MENC Panel Discussion

(Continued from page 19 in October, 1969 issue)

Mr. Galm: Mr. Armand Russell is chairman of the music department of the University of Hawaii and a well known composer. He will talk about the development of percussion music.

Mr. Russell: The significant and recent development of percussion music separate from other instruments was really inherent in the change from traditional music to contemporary music around the turn of the century. This development was implied when we discarded the traditional systematic approach to pitches with traditional harmonic and melodic treatment. This was a natural, logical outgrowth of our times and affected both the avant garde styles and the more established and "traditional" contemporary styles. This liberation of percussion is a part of the times, not only recent times, but the period of the last few generations. Our thinking must exist in this broad context.

As a composer my conception of percussion writing really starts and hinges on line. I think of this as a very important factor in percussion writing. Here there is the possibility of a line rhythmically speaking. One can have a sense of melodic continuity within smaller figures, including focal points in the figures, and then groups of figures including focal points for these larger packages of rhythmic figures. This sense of direction and of motion toward goals is a very important thing in my mind when it comes to development of line and melodic treatment for percussion. This does not mean that the music always has to have a sense of goal or focus. The characteristic of some of the avant garde music is to remove the sense of focus and direction. I do not want to imply that this is a weakness in the music of our time; it is a different way of looking at things. When it comes to percussion writing, however, this can be an important and useful resource--focus and direction.

Pitch is another special consideration, since there are several families of percussion instruments in which you have pitch differentiation in either an absolute or in a relative sense. In the latter case a set of four tom-toms can be organized in terms of low, medium low, medium high, high etc., and various other families of instruments can be organized in this way. You can have sets of triangles or sets of cymbals; almost any instrument in the gamut of instruments can be organized in little families of this kind. The families can even be relatively large in some cases. This means that we here must consider a fresh approach to pitch in which a relative pitch approach is used as opposed to an exact, absolute or determined approach to pitch. From this point of view, you can develop a kind of line, then, in a set of tom-toms and a line in temple blocks and then relate it to a similar line on xylophone. This assumes the xylophone will not exhibit capabilities producing a detrimental comparison with the other instruments that have only four or five different sounds to deal with.

Timbre and tone quality are now much more important and an essential resource for development. We have the possibility of a "monochrome" treatment. For instance, in the second movement of the Symphony, by Anthony Cirone, there is an area of strong emphasis on the membrances. This kind of focus on certain tone color areas is very important -- it resembles a shift of tonality in traditional terms. You can mix the colors in various ways with the predominance of one family or one part of a family in the percussion section. Here, then, we have a resource for brighter architecture and more subtle building. We have, particularly in percussion, the possibility of what I call "polychrome" lines, that is a single melodic line that shifts its colors as it moves from instrument to instrument. In percussion this is a particularly important resource considering their limits pitchwise. Polychrome lines will surely develop further in the future even though it yields some special problems for the performer.

Dynamics are another very important item in situations where the traditional systematic pitch organization is absent. Dynamics, in my mind, are considered on two levels. I feel that it is essential that the performer approach the score with the idea of adding dynamics to mine. I will have a general contour of dynamics for the phrase, for a line and for the work as a whole; but I expect some subtleties that arise from his approach to phrasing -- subtleties that make the music more meaningful and refined. If I added every single thing that I would like to have in the music, I think it would be cumbersome for the performer to read, and I think there would be the possibility of a very cold and calculated performance. In his process of discovering how to add the nuances and dynamics I think he comes to more understand the work, I think it is an important part of the whole musical process to consider dynamics in this way. I'm happy enough with this approach since I hear performances that satisfy me in this regard; that is, they are well-organized in terms of nuances, interpretations, and dynamic phrasing. This is further evidence that now we have a "golden era" in percussion performance.

Chords, of course, are possible with the pitched percussion instruments, but I conceive of "chords" more in terms of textures and the possibilities that result both from texture in a rhythmic sense, that is rhythmic texture, or texture in the sense of the vertical spread of the sound -- thick and thin, various lines, creating contrapuntal texture, etc. The whole area of texture comes alive as an important shaping, formative force in the music that takes the place of the older notion of harmony. This, then, not only involves types of color or timbre "chords," figuratively speaking, with various instruments combining for a distinctive combination, but it also is concerned with contrapuntal writing when various kinds of simultaneous lines contrast in terms of rhythm as well as timbre.

Finally, I see that percussion writing leads the composer or I think it should lead him, toward a slightly different consideration of form. When I re-examine my materials, discount or reevaluate the pitch element, and increase the importance of other aspects, I see and I feel that the forms change as a result. I could not catalogue all the changes that must take place, but there are certain important changes. Recapitulation is less exact and has the pressure of change forced on it because of the preceeding situations. Phrases are variable units: they may be suggested, they may be clear, they may be unclear. There is a give and take waxing and waning, because of the nature of the resources used.

Last of all, in terms of form and organization, I am aware of a tremendous gamut in terms of tension and relaxation in the area of percussion and percussion sounds. Particularly, percussion resources provide a very wide range of dynamics -- you can derive the most delicate sound from one wire of a wire brush striking an obscure area of a cymbal or you can create the most enormous sound through more direct means. I see this enormous span involving and resulting in highly diversified forms of tension and relaxation. In this way the percussion instruments and percussion ensembles offer us all a very exciting and rich artistic resource.

Percussive Arts Society
College Curriculum Project

Compiled by Ron Fink

(Continued from page 33 in October, 1969 issue)

PERCUSSION METHOD CLASS

The course is designed for non-percussionists (usually music education majors) and is usually a required subject for the music education majors. The course covers percussion pedagogy at various levels and usually includes class instruction on as many percussion instruments as possible. Special attention is given to proper playing technics of the instruments and methods for teaching fundamentals. The level of instruction is very elementary, being compatible with the non-percussionist capabilities and thereby taking a "learning-by-doing" approach. The methods class is in many cases a prerequisite to student teaching, since many schools have percussion barrier exams which music education majors must pass before they can practice teach.

The class is normally open to anyone within the university, regardless of their major. In many instances, composers will take the course for obvious reasons of learning notation, technics, and tone colors of the various instruments. Percussion majors may take the course in order to prepare for the eventuality of teaching the course themselves someday.

The minimum number of students needed, in order to have a class, averaged around five. The maximum average was sixteen. It is difficult to say what an ideal size class might be since factors of space, equipment, and having a teaching assistant influence the situation. It would be reasonable to believe that classes of ten to fifteen would be the maximum functional size, as too many students impede progress and limit individual attention to their problems.

Credit per semester for the course averaged one hour for three one hour class meetings weekly. The majority of replies indicated that the class meets a total of 28-36 clock hours per semester.

A majority of schools report that the percussion methods class is a one-semester course. Most schools offer the class every semester and others offer it every other semester. Although fairly evenly split, more than fifty percent of the schools do **not** offer the course in the summer.

The following list of books were submitted as required texts which a given instructor used in his methods class. These texts are listed according to number of replies but does not reflect any recommendation by the Percussive Arts Society.

Required text:

Bartlett, "Percussion Ensemble Method"
"Guide to Teaching Percussion"
Harr, "Books I & II
Payson, McKenzie, "Music Educator's
Guide to Percussion"
Colin & Green
Rubank Books I & II
Firth, "Percussion Symposium"
Leach-Feldstein, "Percussion Manual
for Music Educator's"
McKenzie "Concert Snare Drum".
Burns, "Elementary Drum Method"

Optional text:

Bartlett, "Percussion Ensemble Method"
"Guide To Teaching Percussion"
Payson-McKenzie, "Music Ed. Guide"
Goodman, "Modern Method for Timpani"
Goldenberg, "Modern School for Xyl., Mar."
Spohn, "The Percussion"
Burns, "Elementary Drum Method"
Harr, Book I
Leach-Feldstein, "Perc. Manual for Mus. Ed."
Peters, "Treatise on Percussion"

also mentioned:

Blades, "Orchestral Percussion Techniques"
Heim,
Leidig,
Ludwig, "Collection of Drum Solos"
McMillan, "Snare Drum Technic"
Podemski, "Standard Snare Drum Method"
Stone, "Stick Control"

Required materials for the class are snare drum sticks, and in some cases practice pads when not furnished by the school. Other materials less often required were mallets and notebooks.

The instruments which the students actually practice and play in order to gain elementary technique and skills depends on the course outline, amount of time and equipment, but generally they are:

1. snare drum
2. keyboard percussion
3. timpani
4. bass drum/cymbals

5. traps
6. Latin-American instruments

Areas not covered, in actual practice and playing were taught primarily by lecture and demonstration, such as multiple percussion, drum set, or any of the above mentioned, except snare drum which is the most often taught of the percussion instruments.

A number of good ideas were submitted on how to administer the methods class. A condensed version is as follows:

1) In the summer, offer the methods class for returning graduates, who are usually deficient.
2) Spread the class over two semesters, requiring one semester in the junior year before music education students practice teach, and one semester in the senior year as a follow-up, after practice teaching.
3) Provide a self-contained classroom:
   a) enough room and percussion equipment to eliminate moving problems
   b) black boards & a flat floor
   c) phonograph player and tape recorder
   d) percussion music library
   e) opaque projectors, movie projectors, film strips, cameras, strobe tuners, oscilliscopes, etc.
   f) complete selection of mallets
   g) large collection of ethnic instruments
4) Provide enough instruments for students to practice and play rather than so much rotation.
5) Have the percussion class come late in student's college carrer. Student should at least be competent in piano, theory, etc.
6) Insist on one hour of daily practice outside of class.
7) Have class members perform in an orchestra or band to see how a section functions.
8) Observe a student teaching a pupil under observation to see if student really understands the technics of teaching. Observe the student giving a clinic on various percussion instruments.
9) Play simple percussion ensembles so they can apply the technics and information they have learned. Also encourage them to write simple compositions.
10) Discuss maintenance, purchase, care and repair.
11) Evaluate various method books and ensemble literature.
12) Discuss pedagogy.
13) Discuss guides to contests (solos, preparation, rudiments, ensembles).
14) Require notebooks made by each student containing class notes and extra materials, to be checked at semester's end.
15) Require attendance at rehearsals or performances of per-

cussion ensembles to a) see the problems of multiple percussion, set-ups, etc. and b) see ways parts are designated.

16) Have non-percussionists present a percussion ensemble program.

At this point the curriculum committee would like to inject a problem and a proposal, which was not developed from the report.

There are so many diverse curriculums and requirements in the various schools of music that it would be hard to generalize this problem, but we feel it exists.

It is our assumption that most music schools require two semesters of brass, woodwinds and strings for their music education majors, but only **one** semester of percussion. If this is the case, we feel that the student is ill-prepared, since there are so many instruments, pedagogy, and materials to cover in such little time. We would therefore, propose two semesters of required percussion class.

There are some considerations necessary as to how these classes would be structured. Possible suggestions would include:

Plan A

1st Semester: Study graduated pitched instruments - snare drum, traps, and Latin American - and pedagogical materials related to these instruments.

2nd Semester: Study pitched instruments - keyboard mallets and timpani - and pedagogical materials related to these instruments.

Plan B

1st Semester: Study basic instruments - snare, keyboard mallets, and timpani and pedagogical materials related to these instruments.

2nd Semester: Study all trap and Latin American instruments and pedagogical materials related to these instruments.

NOTE: Pedagogical materials include teaching approaches, method books, ensembles, band, and orchestra parts.

The following suggestions are submitted pertaining to requiring a percussion major to attend the percussion methods class, regardless of academic credit.

1. It is good to review the basic concepts of the instructor.
2. Majors should conduct one session of the class each semester; they should present different material, so that they have this pedagogical study throughout four year's.
3. Majors should attend during the Freshman year to get ideas on what is required of a "total percussionist" and give him a chance to realize weak points. His senior year he will be more concerned with the teaching aspect of percussion rather than learning the technique himself.
4. Require incoming Freshmen percussionists to attend lectures on other instruments (traps, b.d., cym, etc.) so that lesson time can be spent on the "big three".
5. Some viewpoints varied in that students were overextended and too much was already expected. Some felt that the focus should be strictly on developing performance ability to the highest level.

To Be Continued

AN INDEX OF PERCUSSION ARTICLES APPEARING IN DOWNBEAT

Compiled by
Edward P. Small
United States Marine Band
Washington, D. C.

Magazines examined include those published from January, 1934 through September 4, 1969.

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Vol. 16, No. 5, March 25, 1949. p. 18.
Vol. 16, No. 7, April 22, 1949. p. 18.
Vol. 16, No. 9, May 20, 1949. p. 18.
Vol. 16, No. 11, June 17, 1949. p. 16.
Vol. 16, No. 13, July 15, 1949. p. 16.
Vol. 16, No. 16, August 26, 1949. p. 16.
Vol. 16, No. 18, Sept. 23, 1949. p. 16.
Vol. 16, No. 20, Oct. 21, 1949. p. 16.
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Vol. 17, No. 3, Feb. 10, 1950. p. 18.
Vol. 17, No. 7, April 7, 1950. p. 16.
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Bellson, Louie. "The Musical Drummer."
Vol. 17, No. 15, July 28, 1950. p. 16.
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Vol. 17, No. 20, Oct. 6, 1950. p. 18.
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Vol. 17, No. 24, Dec. 1, 1950. p. 16.
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———"Evolution of the Drum Solo."
Vol. 28. No. 7, March 30, 1961. pp. 22-26.

———"Jazz Vibes: Three Eras."
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Gitler, Ira. "Stanley Spector: Drum Guru."
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Gottlieb, Bill. "Latin American Rhythms Herald New Kind of Jazz."
Vol. 14, No. 17, July 30, 1947. p. 10.

Kettle, Rupert. "Roach vs. Rich: A Notated Analysis of Two Singificant Modern Jazz Drumming Styles."
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———"Re: Elvin Jones."
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———"The Artistry of Bellson, An Analysis."
Vol. 34, No. 6, March 23, 1967. pp. 22-24.

Knapp, Leon. "Balanced Swing Essential to Drummers."
Vol. 5, No. 10, Oct. 1938. p. 22.

Knapp, Roy C. "Attention Band Masters: Are Your Drummers in a Snare?"
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Vol. 36, No. 16, August 7, 1969. pp. 33-34.

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________________"Drum Talk Coast to Coast."
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Vol. 6, No. 9, Sept., 1939. p. 25.
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Vol. 7, No. 6, March 15, 1940. p. 18.
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Vol. 7, No. 10, May 15, 1940. p. 15.
Vol. 7, No. 12, June 15, 1940. p. 15.
Vol. 7, No. 15, Aug. 1, 1940. p. 16.
Vol. 7, No. 17, Sept. 1, 1940. p. 17.
Vol. 7, No. 19, Oct. 1, 1940. p. 18.
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