Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY, INC.

VOLUME VIII, NUMBER 2
DECEMBER, 1970

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

A PERCUSSION PERSPECTIVE: 1970

by Gordon Peters

About the Author:

Gordon Peters is principal Percussionist of the Chicago Symphony Orchestra and also serves as administrator of the Chicago Civic Orchestra. He was active in the founding of PAS and served as the group's first president.

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In order to gain a view of the state of the Art of Percussion, it might help to look at various aspects of the medium individually. It would seem that the categories of Performance, Teaching, Literature, Instruments, Communication, and Problems would accommodate most of what there is to be said.

Performance and Teaching

One area that has made great strides in the last 10 or 20 years is the percussion ensemble. This "new" outlet (beyond the bass drum-cymbal-snare drum area of literature) has shown percussionists that they must be able to move from one instrument to another, and play in many different styles. The ensemble experience (unavailable in sufficient quantities elsewhere) is very valuable; however, the literature is, for the most part, musically inferior.

The "Marimba Masters" (a marimba ensemble of seven players which I formed in 1954) proved to be a musically rewarding experience in chamber music for the players, a great hit with the public, and remunerative. Other groups have had the same experience. Percussion instructors who are opposed to musical transcriptions for the marimba ensemble are restricting their students' (and their own) development. After all, percussionists must learn to phrase--to play melodies and harmonies--not just the rhythms to which most percussion ensemble literature is limited. Playing baroque, classic, romantic, 20th century, and pops music on mallet instruments--with a great deal of finesse-- is essential for today's professional percussionist. Also, don't overlook the musical experience of playing chamber music with instruments other than just percussion.

The various levels of percussion teaching should be examined to gain a better perspective of our art. The first is the rhythm band exposure to the very young (ages 5-10), in which general music teachers often employ the systems of Carl Orff and Zoltan Kodaly involving membranic, wooden, and metallic percussion instruments, including the keyboards. It is curious to find in the next stage of percussion education (taught by instrumental specialists) that instruction is generally limited to the snare drum!

In the last several years, many music education departments at our universities have included percussion classes and even private lessons for their non-percussion students, helping to raise the level of percussion understanding and teaching of our future music

directors. Some basic questions to be raised by the percussion student who is considering a private teacher are these:

1. Is the teacher qualified by training and experience to teach the area of percussion the student wishes to study?
2. Is the teacher aware of current percussion literature available?
3. Has the teacher produced capable players in the recent past?
4. Is the student's development of greater concern to the teacher than the collection of his fee?

Admittedly, the answers to the above are difficult to ascertain initially. Some teachers may feel that it is impertinent for a student to raise these questions. However, during my early student percussion days, I could have chosen some of my teachers more wisely had someone suggested such inquiries to me. Also, my own choice of teachers has always been those who have had practical playing experience.

One-Teacher Limits

There is a further relationship which needs mentioning: the student who is "married" to one teacher. The limitations of perspective here are obvious. No student should stay too long with one teacher, with the possible exception of the qualified university percussion instructor who, with today's varied demands, **can** keep an industrious and talented pupil involved in creative study for four or five school years. Weekly one-hour lessons should be the minimum diet for the student who may have professional aspirations. Perhaps the most honest and functional insurance for a valid student-teacher relationship is to have a good chat about goals and course of study. A lesson environment should be developed where questions can be asked and ideas exchanged freely.

The matter of "course of study" (curriculum) is extremely important to the pupil at all levels. It is obvious that the needs and goals of pupils vary, but too often we find the unimaginative teacher adhering to a stereotyped study plan with little or no variation from one pupil to the next.

The matter of contests, particularly at the secondary school level, has improved in the last five years, largely as a result of the urging of the Percussive Arts Society (PAS). Basically, I think we can all agree that the demands made by percussion music should be tested in the contest situation. The matter of versatility, sight reading, tuning, multiple percussion facility, etc. should serve as goals, as well as testing areas, for the percussionists. How else can we advance our art if the goals and standards during the formative period are antiquated?

The perpetuation of the percussion art is largely in the hands of teachers. We must all work toward a more imaginative, self-discip-

lined, and communicative approach if our art is to flourish and grow.

Literature

The volume of percussion literature that has appeared in the last 20 years is staggering. I think it is fair to estimate that the percentage of valid, meaningful percussion method books and performance literature is probably about the same. The teacher must plow through all of these materials and choose what he feels is consistent with his musical concepts and will best fit into his teaching plans.

There are three basic sources of printed music: the publishers themselves (write directly to them for catalogs, music on approval); large music stores and drum shops; and the International Percussion Reference Library, Music Department, Arizona State University, Tempe, Arizona 85281, where over 1100 titles are available (with full scores) on a two week loan basis.

Publishers have some fine works on a rental basis only. Because of high costs, this may discourage potential performances. However, publishers have indicated that as the demand for these works increases, more will be made available for sale.

The performance literature known as "multiple percussion" (playing several percussion instruments simultaneously and in rapid succession) is filling a previous gap in preparing our young percussionists to fulfill demands made upon them in bands, orchestras, and stage band drumming.

Films and Papers

Another comparatively new type of "literature" for percussion are the many films now on the market on how to play and teach percussion instruments. They are particularly valuable to those persons in areas where a competent percussion teacher is not available. Many of these are in color, and though they may appear costly to some, with repeated use they are a fine institutional investment.

Graduate papers on percussion in the form of essays, theses, and dissertations have gradually increased as percussion has been recognized by music schools as a degree instrument. In fact, there are now a few institutions offering the Doctor of Musical Arts degree in percussion.

The literature for percussion ensemble has grown by leaps and bounds in the last two decades. There are works available for virtually every combination of instruments and numbers of instruments and numbers of players. Most of our publishers have at last been convinced that there is a real market for percussion music. Many times the emphasis is still on membranic and rhythmic percussion to the near-exclusion of the pitched and exotic in-

struments. It has been my personal choice for 10 years, at both the Eastman School of Music and at Northwestern University, to program percussion ensemble works on the first half and marimba ensemble on the second. I can trace part of my own musical growth to this dual experience.

Instruments

The development of percussion instruments in the past 15 years has been nothing short of spectacular. I feel that this growth has been motivated not only by the dollar-incentive which businessmen must consider, but also by genuine educational motives, and competition between manufacturers. Further, refinements demanded by some percussionists (not forthcoming from established firms) have spawned many excellent custom-made products, which have ultimately led manufacturers to produce both modifications and new products.

Generally, instrument quality has improved greatly. There are those occasions, of course, where quality control breaks down. This is understandable when mass production techniques are used. The only recourse is to write directly to the manufacturer (send a copy to the dealer) stating the problem encountered and requesting that an adjustment be made.

The advent of the plastic age has had considerable influence on percussion. This, along with electronics, will continue to play a major role in the development of new and modified instruments. Plastic drum heads have certainly been a valid answer to the problems of humidity. Also, plastic shafted mallets have eliminated the problem of warping.

Perhaps one reason why percussion manufacturers have been able to sustain a great growth trend in business is that, in addition to the general expansion in school music, drums have been a part of every new "fad:" the drum and bugle corps of the '20's, the swing era of the '30's, the accordion rage of the '40's, the percussion ensemble explosion of the '50's, and the guitar and electronic music of the '60's. All of these have required percussion instruments in one form or another.

Problems

I see some weaknesses which demand attention. Since each topic could be expanded into a full article, I will mention only "germ motives:"

1. The influence of easier money, greater leisure time, less parental discipline, and less teacher discipline, in many cases, and the availability of many percussion teachers who are not really qualified above a certain level--all of these factors have had their impact on percussion education.

2. In instrumental music education, elements of basic music theory, including sight reading of rhythms, are usually ignored.

3. Teachers often do not teach enough about routine and organization to their students. Percussion players especially need to come early enough to assemble equipment, decide upon the most efficient instrument set-up, note changes of instruments necessary, and mark parts accordingly. This ability to plan ahead is of far greater importance to percussionists than for other instrumentalists.

4. There is a general lack of versatility amongst players, i.e., not being able to play **all** the percussion instruments.

5. Students should be taught to do more thoughtful practice **before** going to the instrument. They should know what the piece will sound like. Phrasing, tempo, and sticking should all be considered well in advance of the first reading with the actual equipment.

Communication

As an art, industry, or activity grows, there is a strong motivation among those involved to know what others are doing in the field. In the early 1960's, the Percussive Arts Society (PAS) was formed to attempt to fulfill this need. Among the projects accomplished to date are: contest percussion adjudication procedures; university percussion curriculums; percussion notation; bibliographies, including graduate theses and chronological listings of periodical percussion articles. Many other projects are in progress or under consideration.

All PAS efforts are volunteer. In addition to members' dues, support comes from manufacturers, wholesalers, drum shops, and publishers. The communication of ideas among these diverse interests in percussion is marvelous. Perhaps the greatest step forward in percussion in this century has been the formation of this organization. As with the ecological problems confronting us today, we have started something for our art, but we all can do much more.

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A Study of Selected Percussion Ensemble Music of the 20th Century

by Ronald Keezer

Cont. from p. 23, October 1970 - PERCUSSIONIST

ALAN HOVHANESS and "OCTOBER MOUNTAIN"

Henry Cowell's compositions for percussion formed a basis for the early works of John Cage and Lou Harrison. The direct lineage and logical development of this line is nowhere more evident than in the works of Alan Hovhaness.

Alan Hovhaness Chakmakjian was born in Sommerville, Mass. on March 8, 1911.[1] Hovhaness can claim a unique first generation American mixture of "an Armenian heritage from his father, Haroutiun Hovhaness Chakmakjian, a chemistry professor at Tufts

College, and a Scottish background from his mother, Madeline Scott."[2] As a youngster living in the proper Boston suburb of Arlington, Alan Chakmakjian no doubt felt that his full name was a bit unwieldy. So "Alan Chakmakjian became for a while Alan Vaness, then Alan Scott Hovaness and finally Alan Hovhaness."[3]

As a student of music in Boston, Hovhaness studied piano with Adelaide Procter[4] and Heinrich Gebhard, "who was also teaching a (nother) bright young student named Leonard Bernstein."[5] His first formal lessons in composition came at the age of 21 from Frederick Converse at the New England Conservatory.[6] Up until that time Hovhaness had taught himself the art of composing music. By the time he was a teenager he had produced a considerable bulk of music, including an opera and some huge symphonic works.[7]

In 1942, at the age of 31, Hovhaness won a scholarship to study with Bohuslav Martinu at Tanglewood, Mass.[8] These studies seemed to have brought about a major change in the compositions and career of Alan Hovhaness. His music up to then had revealed an "enveloping Sibelius influence"[9] and most of it was unimpressive. Hovhaness must have reached the same conclusion, for he destroyed almost all of his music written during the 1930's.

The music that Alan Hovhaness has composed since 1941 has been a successful blend of eastern and western ideals. His Armenian-Middle Eastern heritage and knowledge of oriental music has been tempered and fused with his command of western contrapuntal and harmonic practices. Hovhaness has avoided the harmonic procedures of the western Romantic era in favor of a simpler, almost medieval linear emphasis. His music for percussion instruments and for the percussion ensemble in particular has been in the realm of the exotic . . . a subtle, haunting quality is obtained and yet the instrumentation is quite conventional.[10]

Hovhaness' real worth lies in the wide acceptance of his music by people in both the eastern and western worlds. Henry Cowell has written in the **Musical Quarterly** that "Hovhaness' music sounds modern (but not ultra-modern) in a natural and uninhibited fashion, because he has found new ways to use the archaic materials with which he starts, by following their natural trend towards modal sequence and polymodalism. His innovations do not break with early traditions. His is a moving, long-breathed music, splendidly written and unique in style. "It is contemporary development . . . which sounds like the music of nobody else at all."[11]

AN ANALYSIS OF "OCTOBER MOUNTAIN"

"Mountains have always fascinated and inspired him (Hovhaness) and they figure in many of his titles."[12] October Mountain is the name of a country road near Tanglewood, Mass. and it was there in 1942 that Hovhaness "parked his car one afternoon and . . composed the score for his percussion piece of the same name."[13]

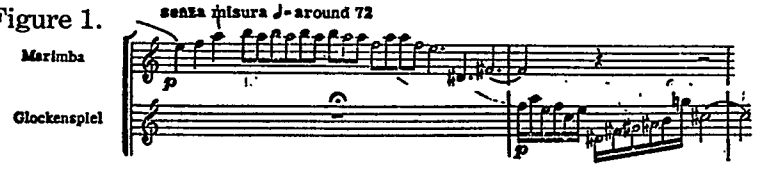
"October Mountain" is scored for six players. There are four

unpitched and three types of pitched percussion instruments called for in the score.

The work is divided into five sections and the overall form is roughly architectonic. The first and fourth sections resemble each other, and the second and fifth sections seem to be related. These two large groups (i.e. I-IV and II-V) revolve around the third or center section of "October Mountain". This third section is entirely different from any of the other sections and it serves to add variety and color.

The first section (I) has two distinct parts. The first subsection (bars 1-6) is in a free tempo and the marimba and glockenspiel are featured. This sub-section acts as a prelude or introduction. (See Figure 1. below)

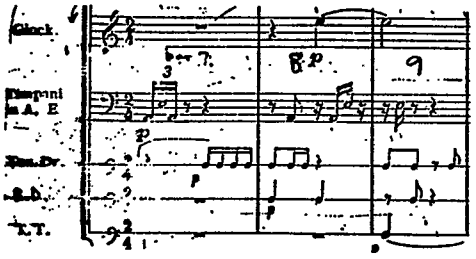
Figure 1.



Melodically, the Marimba centers on "A" in the manner of a reciting or psalm tone. The glockenspiel plays almost every note of the chromatic scale when it enters to break up the phrygian modality set up by the marimba.

The second sub-section of I features the non-pitched instruments in various ostinato patterns. The meter is written as 2/4 and the dynamic level moves from soft to loud and back to soft again during the second sub-section. (See Figure 2. below)

Figure 2.

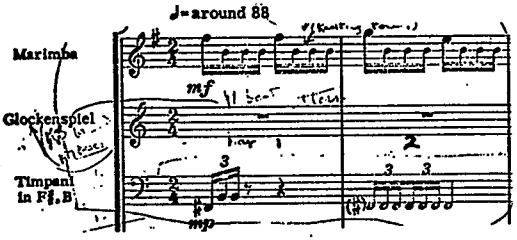


The glockenspiel waits three beats and then begins an 8½ beat pattern; the timpani plays a 6½ beat pattern; the tenor drum plays a 9½ beat pattern; the bass drum plays a 13½ beat pattern and the giant tam-tam plays a 10½ beat ostinato pattern. The notes played by the glockenspiel (i.e. E, F, A, D#, and F#) outline the basic pitches of bar 1 in the marimba. (See Figure 1).

The second section (II) features the marimba and timpani in dual solo roles. The timpanist plays a 20½ beat phrase four times. During the fifth repetition (bar 46) he breaks the pattern for a "composed" finale. The marimba's phrygian "melody" is very near the tonality of B minor, but no discernable ostinato pattern

is followed. (See Figure 3. below)

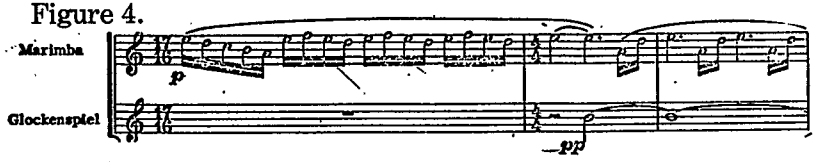
Figure 3.



The constantly repeated "B" in the marimba produces the effect of a drone and it is this pitch that finally dominates, due to the re-enforcing effects of the glockenspiel and the timpani. The other players (i.e. bass drum, gong, and giant tam-tam) carry the ostinato idea of Section I, part 2, throughout this second major section (II). The bass drum plays a 14 beat ostinato; the gong plays an 8½ beat ostinato, and the giant tam-tam plays an 18 beat ostinato.

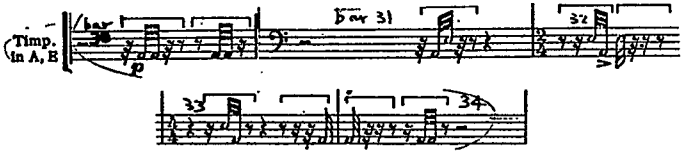
The third section (III) is basically a melismatic duet between the marimba and the glockenspiel. (See Figure 4 below)

Figure 4.



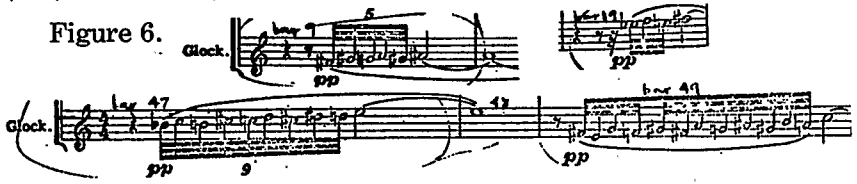
The timpani enters in bar 30 at the dynamic "climax" of the section and plays a mirror inversion of its own part (bars 30-32½) from bars 32½-34. (See Figure 5. below)

Figure 5.



The variance of meters and rhythms in this section give the listener a feeling of chant or "instrumental" plainsong. The glockenspiel part serves a type of cantus firmus function except in bars 9, 19, 47 and 49. (See Figure 6. below)

Figure 6.

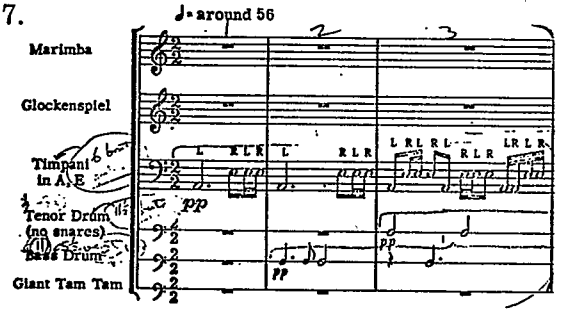


At these points the quick chromatic flourishes act as tonal clearing centers and as introductory tremolos or **attendete** to the cantus firmi. The melody played by the marimba has no discernable formal structure; however many of the measures are similar or

identical (e.g. 1-7; 3-8; 4-10; 1-13; 2-14; 3-15; 10-18; etc).

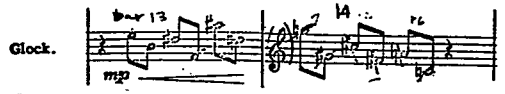
The fourth section (IV) is faster in tempo than any of its predecessors and it seems to refer to and develop the ideas of Section I, part 2 (bars 7-27). The timpani carries a very rhythmic pattern throughout this section. This 6 beat timpani ostinato acts as a ground bass, passacaglia-like figure. It not only sets up the first noticeable beat pattern in the work, but it also circumscribes "A" as the tonal center of the section. (See Figure 7. below).

Figure 7.



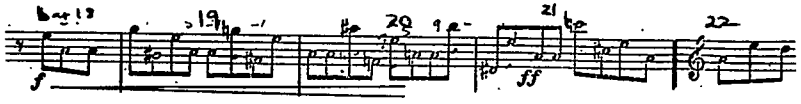
The glockenspiel functions as it did in Section I, part 1 (bars 1-6). Every note of the chromatic scale is played in bars 13-14 and again in bars 26-27 of Section IV. (See Figure 8. below)

Figure 8.



The marimba plays only once in this section (bars 18-22) and its part consists of an intricately woven line that constantly refers to the tonal center "A". (See Figure 9. below)

Figure 9.

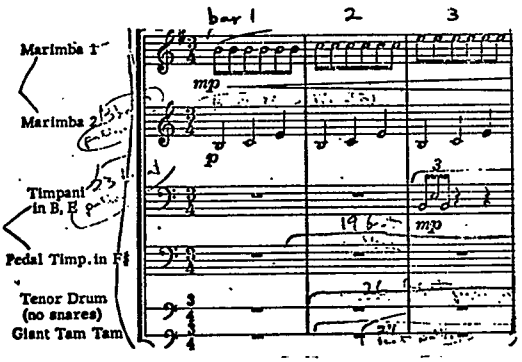


The other instruments repeat the now familiar ostinato patterns; the tenor drum plays an 11½ beat pattern, the bass drum plays a 5½ beat pattern and the gian tam-tam waits three measures before beginning its 26 beat pattern.

The fifth and last section of "October Mountain" has the quick tempo and pulse of a finale movement. The dynamics, however, are quite subdued throughout the section. This section can be divided into three sub-sections due to the ABA form of the marimba melody. However, the asymmetrical patterns of the ostinatos cause the form to be reconsidered as ABC.

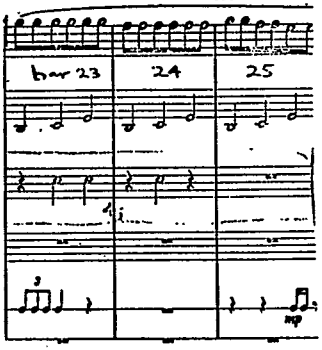
The first sub-section of V (bars 1-22) can be distinguished by the ascending line of the first marimba over the ascending three note ostinato of the second marimba. (See Figure 10.)

Figure 10.



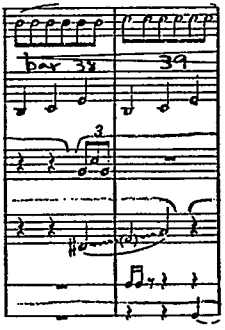
The second sub-section (bars 23-37) of section V is the direct opposite of the first section insofar as the first marimba line descends. The second marimba's ostinato remains the same. (See Figure 11. Below)

Figure 11.



The third and last sub-section (bars 38-52) of section V returns to the ascending line in the first marimba, but the accompanying figures in the non-pitched instruments give this section a different sound than that of the first sub-section. (See Figure 12. below)

Figure 12.



The ostinato patterns played by the timpani, tenor drum and giant tam-tam are more involved in this section than in any of the other sections. The tenor drum waits 3 beats and then begins its 26 beat pattern. The giant tam-tam also waits 3 beats and begins a 27 beat pattern. Both of these ostinatos are broken in bar 48 and a "composed" ending is inserted. The pedal timpani in F# plays a 19 beat pattern throughout the work after waiting 2 beats

at the beginning.

The ostinato of the timpani in "B" and "E" is the part that Hovhaness varies. It begins as a 23 beat pattern in bar 3 and continues until bar 25. In bar 26 a new 5 beat pattern is substituted and this is continued until bar 31. From bar 31 until the end of the composition Hovhaness inserts a variation of the old 23 beat pattern.

The overall effect of "October Mountain" is one of an oriental or monodic chant being accompanied by ostinati of varying timbres. The subtle expression that Hovhaness created in "October Mountain" greatly expanded and improved the language and literature of the percussion ensemble.

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Footnotes

1 **Groves Dictionary of Music and Musicians,** Vol. 4, p. 386.

2 Miles Kastendieck, "Alan Hovhaness," **International Cyclopedia of Music and Musicians,** 1964, p. 1008.

3 Oliver Daniel, "Hovhaness: In and Out of Our Time," **Saturday Review of Literature,** Vol. 41, February 22, 1958, p. 42.

4 Kastendieck, **Loc. Cit.**

5 Daniels, **Loc. Cit.**

6 **Groves Dictionary of Music and Musicians,** Vol. 4, p. 387.

7 Daniels, **Loc. Cit.**

8 **Ibid**

9 Kastendieck, **Loc. Cit.**

10 Michael Rosen, "A Survey of Compositions Written for the Percussion Ensemble," **Percussionist,** Vol. 4, No. 3, March, 1967, p. 142.

11 Ned E.G. Will, Jr., "Alan Hovhaness: West Meets East," **Music Journal,** Vol. 21, April, 1963, p. 30.

12 Oliver Daniel, "Far East of Boston," **Saturday Review of Literature,** Vol. 46, October 12, 1963, p. 124.

13 Daniel, "Hovhaness: In and Out of Our Time".

Article to be continued

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Time and Place

The annual 1970 meeting of the Percussive Arts Society will be held during the Mid-West Band Clinic at the Sherman House in Chicago, Illinois.

Following are the times and rooms for each meeting:

8 a.m. to 9 a.m. -- Friday, November 18 -- Manufacturer's breakfast meeting--Crystal room.

5:45 p.m. to 6:45 p.m. -- Friday, November 18 -- Board of Directors' meeting--Polo room #102.

6:45 p.m. to 8:00 p.m. -- Friday, November 18 -- Annual membership meeting--Louis XVI room.

We wish to encourage all members to attend the annual membership meeting. An excellent program is planned consisting of a panel discussion based on the interest and needs of those in attendance. The panel members will be:.

Frank Arsanault--Ludwig clinician and rudimental expert

Mervin Britton--Curator, International Percussion Reference Library, Arizona State University

Vic Firth--Timpanist with the Boston Symphony

Al Payson--Percussionist with the Chicago Symphony

Ed Shaughnessey--Drummer on the Tonight show

Larry Vanlandingham--Professor of Percussion, Baylor University

Neal Fluegel--PAS Executive secretary will serve as moderator.

The Challenge

In the past three years PAS has received many requests to compile a definitive list of available percussion materials. A committee of people interested and quite knowledgeable about percussion materials was appointed and Mike Combs named chairman. Under the direction of Mr. Combs, the committee accepted the challenge and worked diligently to achieve its goal. Two months ago this project became a reality. PAS now has a compilation of published and unpublished works under one cover available to all who are interested in such a list. The price is $1.00 which covers printing cost and postage. This is available from Mike Combs, 501 Kendall Road, Knoxville, Tennessee 37919.

This list of publications is the most complete available. It is the intention of PAS and the committee to continue working on this project for the purposes of sophistication and augmentation. This project is one which will never really be completed, but only as up-to-date as is possible. PAS, with the continued cooperation and work of the committee, will correct any omissions which may exist and print each year a supplement to this basic list. Each member is encouraged to purchase this list and also help the committee by informing them of additions which should be made.

PAS is most pleased with the accomplishments of this committee and wish to thank them for the time and work each has devoted to making this challenge a reality. The cooperation of many individuals and publishers has been most appreciated by all of PAS. We wish to specifically thank, however, those individuals who spent much time in compiling this master list and wish them continued success in making further revisions and additions:

John Baldwin
Wisconsin State University
Oshkosh, Wisconsin

Charles Buechman
Hoxie Community Schools
Hoxie, Kansas

F. Michael Combs
Department of Music
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Millikin University
Decatur, Illinois

Geary Learick
Wisconsin State University
Stevens Point, Wisconsin

Jan Lishon
Franks Drum Shop
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E.L. Masoner
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Bemidji, Minnesota

THE SNARE DRUM ROLL
A discussion for the teacher-- with the emphasis on the beginning student.

by Gary J. Olmstead

Professor of Percussion
Indiana University of Pennsylvania
Indiana, Pennsylvania

There are several ways to produce a roll on a snare drum with the object being, in most cases, to effect a "sustained sound". For each of the examples given below, the player would start slowly and gradually increase the speed until a relatively sustained sound is achieved. The rolls with a triple base would probably be considered more as practice techniques to improve and add to the control of the other rolls rather than as usable roll systems. The "buzz", "crush", and "press" rolls employ the multiple bounce technique with the difference being the concentration of bounces in a given length of time. The terms "crush" and "press" usually indicate a more rapid alternation of hands than the "buzz" with each bounce being more compressed, or literally "crushed" or "pressed" into the drum. The term "press" often indicates a very short roll sound involving only one or two pressed bounces.

Rudimental Long Roll

Rolls with a Triple Base

Buzz Roll

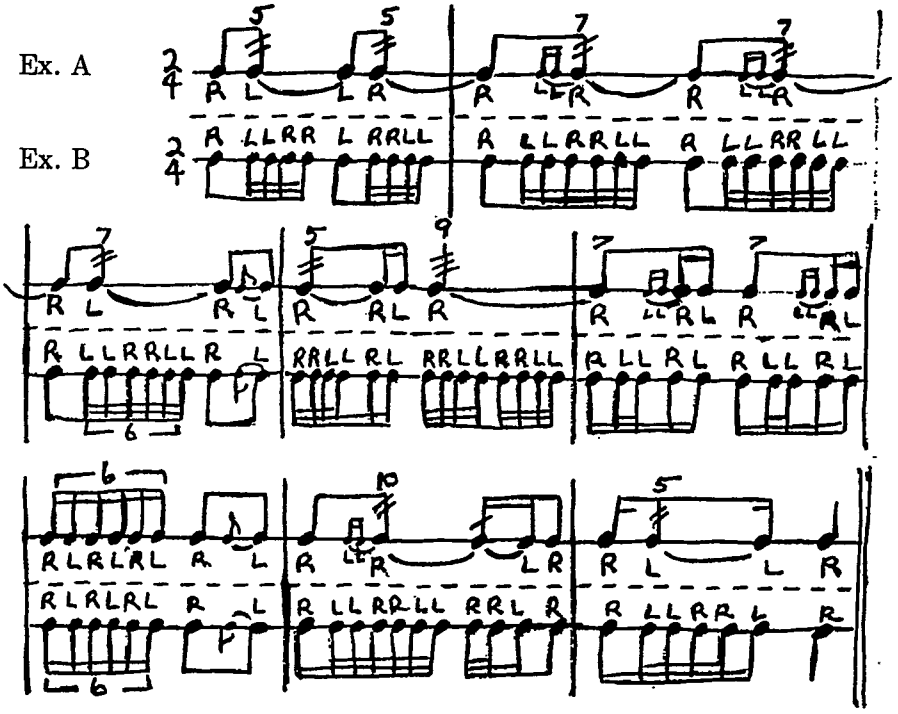
hereafter notated

Explaining the Term "Roll" to the Beginner

Teachers often make the mistake with beginners of not clearly explaining the "roll", its purpose and function. In its simplest definition, the roll is a percussionist's way of sustaining a sound. The terms "sustained sound" and "long tone" seem to aid in clarifying the term "roll" for the beginner. It also helps to compare the roll to the long tone of the wind player, produced by continuously blowing through the instrument, or the sustained sound a string player achieves by smoothly and continuously drawing the bow across a string. It might help to have the beginner simply hold a sustained sound with his voice. All these long, sustained sounds produced by other instruments can then be likened to the purpose and function of the snare drum roll.

The Rudimental or Military Roll

The preceding definition of the roll as a smooth, sustained, long tone would apply to the "concert roll" or that type of roll generally used by the snare drummer in the orchestra, concert band, percussion ensemble, and other chamber ensembles. In contrast, the rudimental roll is based on the double bounce. This means that one will actually hear two distinct sounds in each double tap. To illustrate this point, compare the following examples.

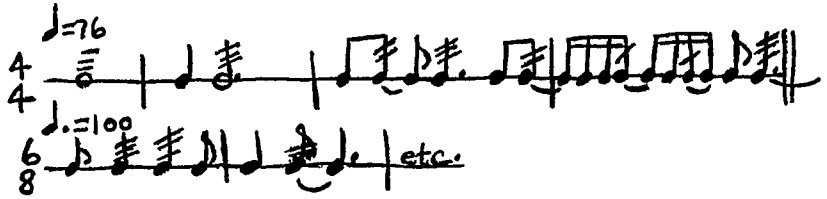


Example A is a typical eight bar section from a rudimental solo containing several rolls. Example B is the same only written out as it would actually sound in the open, rudimental style. In other words, the rudimental roll is not really a sustained sound at all but a rhythmic pattern. This "open" style is preferable in military music for the following reasons: 1) the tempos are consistent; 2) uniformity of sticking and style is desired; and 3) the playing is done with larger sticks on parade drums where the response is somewhat slower than the smaller concert, snare drums. It should be pointed out that it is important for the concert snare drummer to know when to apply this more open, rudimental type roll in the concert situation. The obvious times would be in music of a military character and when playing on larger drums such as a parade or military drum, tenor drum, etc.

Although the rudimental rolls make excellent stick control stu-

dies or warm-ups for the young beginner, there are several problems involved in using them as the **only** basis for roll production at the beginning level. First, it will probably be quite some time before the beginner will be able to master these rolls to the extent necessary to make them usable. It can be very frustrating for the youngster to be confronted by such a difficult task at the beginning, especially when the relevancy or application is somewhat hazy.

The second problem is concerned with the application of the rudimental roll system to the practical playing situation. The system sets up the following stroke rolls: five, seven, nine, ten, eleven, thirteen, fifteen, and seventeen. The problem for the snare drummer is the application of this information to the band, orchestra, or non-rudimental solo part. For example:



The rudimental roll system doesn't explain what to do with a roll longer than seventeen strokes, one shorter than five strokes, or how to allow for tempo and meter changes.

Let me emphasize the importance of the rudimental rolls to the beginner as stick control studies. I do, however, criticize the teacher who begins a young student on **only** rudimental rolls and, with little explanation, expects the student to apply the system to a band or orchestra part, study, or solo which is not specifically rudimental. The second year of study would be soon enough to begin serious study of the rudimental system of rolls and their application in rudimental solos. Although this writing is concerned specifically with the roll, the same idea may be applied to rudiments in general.

In the first year or so, introduce the beginner to the easier rudiments as stick control exercises and as they have some application to the student's immediate situation and playing material. The concentration in the first couple years of study should be on rhythmic study and reading, exposure to keyboards, timpani, the more familiar accessory instruments, and general musicianship. In light of these objectives, I deem the buzz roll the preferable solution to the beginning roll problem. Several method books are available which employ the buzz roll approach or divide the roll studies between the rudimental roll and the buzz roll.

Why the Buzz Roll for Beginners?

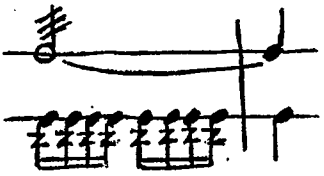
The buzz roll is probably easier in the initial stages for the beginner. Within a matter of weeks the beginner should be making a

fairly good attempt at producing a sustained sound. Consequently, the percussion student can be introduced to the concept of a long sound or note duration at the same time as the wind player. This is not to say the roll is "accomplished" at this point, for it will need continual improvement, practice, and study as the student progresses. The important thing is that the student can **begin** to think in terms of the long sound almost as soon as he can hold the sticks. Even more important, perhaps, is the long range value of the buzz roll. This roll is not just a beginner's technique to be substituted for one of the other roll techniques. It is the basis for producing the smooth, sustained sound so important to the snare drummer at any level, whether he be a fifth grade beginner or an accomplished performer.

In considering the implementation of the buzz roll, a few words about the basic technique are in order. The terms "buzz" and "multiple bounce" both aid in defining the objective of letting each stick bounce several times instead of being confined to two bounces per stick. A student can easily observe the natural tendency of the stick to rebound of its own accord by supporting the stick where it is usually held and then simply dropping the stick to the drumhead. The stick will probably rebound a half dozen times by itself. He then begins to control this bounce by holding the stick in the normal position and bringing it into contact with the head as in the normal single stroke. Instead of immediately lifting the stick, allow it to bounce freely and then return. After this process becomes comfortable with each hand alone, the hands should be put together in a slow alternation and gradually increase the speed. The beginning of the bounce of one hand should just slightly overlap the release of the bounce of the opposite hand. As soon as the student is comfortable with both hands in alternation, he should begin with easy rhythmic patterns and reading easy roll studies.

Applying the Buzz Roll

There are many playing situations when it helps to think in terms of a rhythmic base when applying the buzz roll to the printed page. The rhythmic base is that note value which affords a smooth, sustained sound when the player alternates the hands in multiple bounces. In other words, if the rhythmic value or base for a particular situation is a sixteenth note, then the player alternates the sticks with multiple bounces in the value of sixteenth notes when confronted with a roll. To illustrate, the example below shows a half note, tied roll in 2/4 meter at a moderate tempo where the rhythmic base would probably be a sixteenth note. The important fact to remember is that the tempo determines the choice of rhythmic base. Before starting a piece of music, a player must ask himself the question, "In what rhythmic value must I alternate my



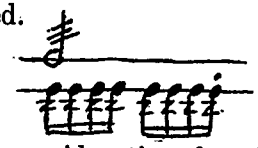
hands in order to produce a smooth, sustained sound"? This process will soon become an automatic response as the player gains some experience.

There are many times when the establishment of a rhythmic base is either impossible or unnecessary, as in the case of the fermata or in those instances when there is a constantly changing tempo. The buzz roll may still be used in these situations with the problem being to simply alternate the hands in multiple bounces at a speed necessary to effect a sustained sound for the duration of the note. In fact, this process can actually be used in any roll situation. However, the application of a rhythmic base and patterns often makes the reading easier, makes for a more precise sound, and allows for better ensemble when more than one person is playing a part.

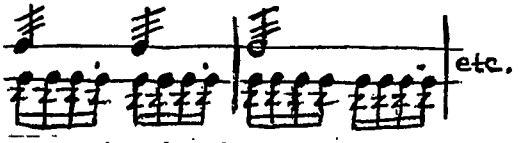
There are many subtleties in the use of the buzz roll with which the player must become familiar. For example, the ending of the roll should be given careful attention. Rolls obviously end in one of two ways -- either with or without a tie. With the tied rolls the single tap to end the roll is on the note following the tie. That note at the end of the tie should sound much the same as it would if there were no roll preceding it. The tap should be given the same volume as the beginning or any other part of the roll. A slightly different situation exists with the untied rolls. One good place to start with this explanation is to imagine how the same note would sound if played on any other instrument. It might help to have the student sing or play on the piano several untied half notes in succession, at a given tempo, and on a single pitch. The sound produced in these several ways may best be described as a sustained sound for the duration of the written note with just a slight break before the following note. (Occasionally, a slight stress on the beginning of the note is in order.) The length of this break is increased or decreased depending on a number of variables such as the style, context, etc. The snare drummer should attempt to effect the same type of sound from his instrument as the wind, brass, or string player.

The general rule on the release of the untied roll is to place the single tap to end the roll on the last note of the rhythmic pattern applicable to the particular note. There is a very important difference, however, between this single tap as a roll release and that of the tied roll explained above. If the tap is emphasized in

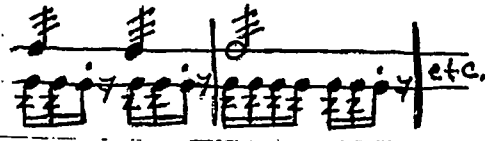
any way or even played at the same volume as the roll proper, then the effect is one of almost a "hiccup" at the end of the note. An untrained brass player sometimes gets this when stopping a note by placing the tongue in the mouthpiece. To prevent this type of sound in the untied roll, the player should de-emphasize the single tap almost to the extent of not being able to hear it. The single tap is important to the player in that it allows for a clean, crisp ending to the rolls but should almost be "dropped off" (indicated by a staccato dot in the examples below) as far as the actual sound is concerned.



Another important consideration for the roll release involves those situations when the player feels the roll should be shortened slightly to increase the space between the notes of a particular passage. For example, one frequently hears a conductor rehearsing a march, stop to ask the wind players to use more separation or make more "space" between the notes. The same comment should apply to the snare drummers. To illustrate this point, consider a passage in a march style containing untied quarter notes or half notes scored in the wind and snare drum parts. The pattern suggested by the chart would be:



For more separation the player would simply drop one note off the pattern or play the single tap one base note earlier in the bar. The pattern would then read:



Again, this is the type of thing that becomes an automatic response on the player's part with a little experience in the application of the buzz roll.

In conclusion, the buzz roll is probably the most practical solution for teaching rolls to the beginning student. It is initially the quickest way with which to gain a certain degree of proficiency and allows the student to execute a fairly sustained sound almost at the beginning of his playing experience. Above all, the buzz roll is the smooth, sustained, concert roll which the student will use most of the time in the orchestra, concert band, percussion ensemble, and any other playing of a non-rudimental nature.

READING AT THE DRUM SET

By: Peter Magadini

About the Author:

Peter C. Magadini has taught Percussion and Theory at the San Francisco Conservatory of Music. In addition, he has recently (1968) been awarded a Fellowship to the Berkshire Music Center at Tanglewood.

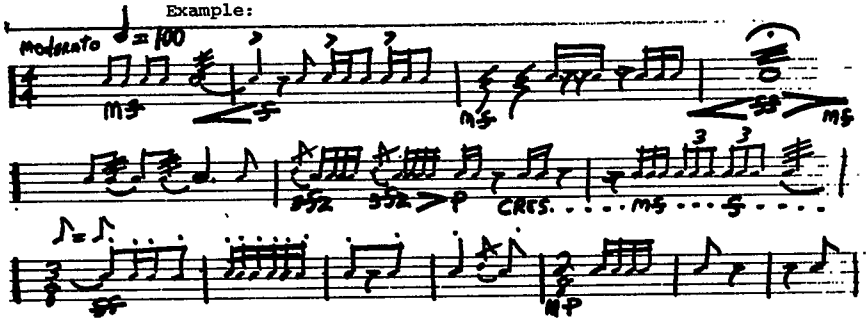
As a drummer he has played with many and diverse artists and organizations including the Denny Zeitlen Trio, the Oakland Symphony Orchestra, John Handy Quintet, the San Francisco Artist's Ensemble, Mose Allison, Barney Kessel, and Art Pepper, to name a few.

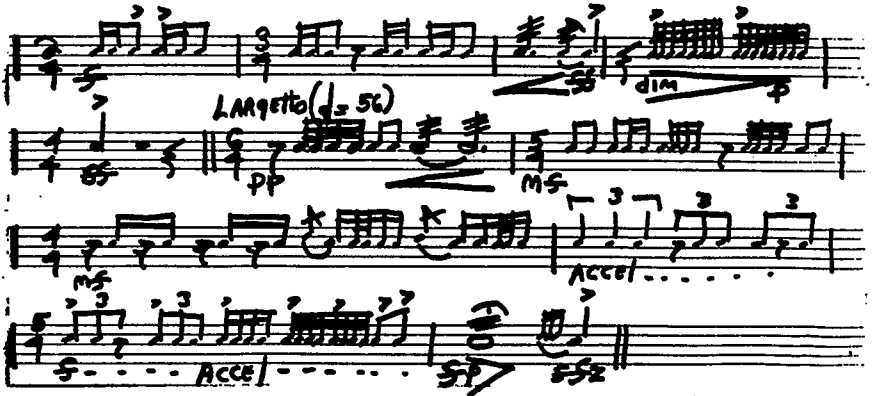
Among his teachers he lists the following: Percussionists Roland Kohloff and Donald Bothwell; Drummer, Roy Burns; East Indian Tabla Master, Mahapurush Misra; and Composer, Robert Erickson.

Currently, he lives in Los Angeles and teaches at the Professional Drum Shop.

Many drummers (students and professional) have shared in a perplexing problem and frequently have asked this question. "Why do I have trouble reading drum-set music after having a good background in reading standard snare drum repertoire, concert band and orchestra parts?"

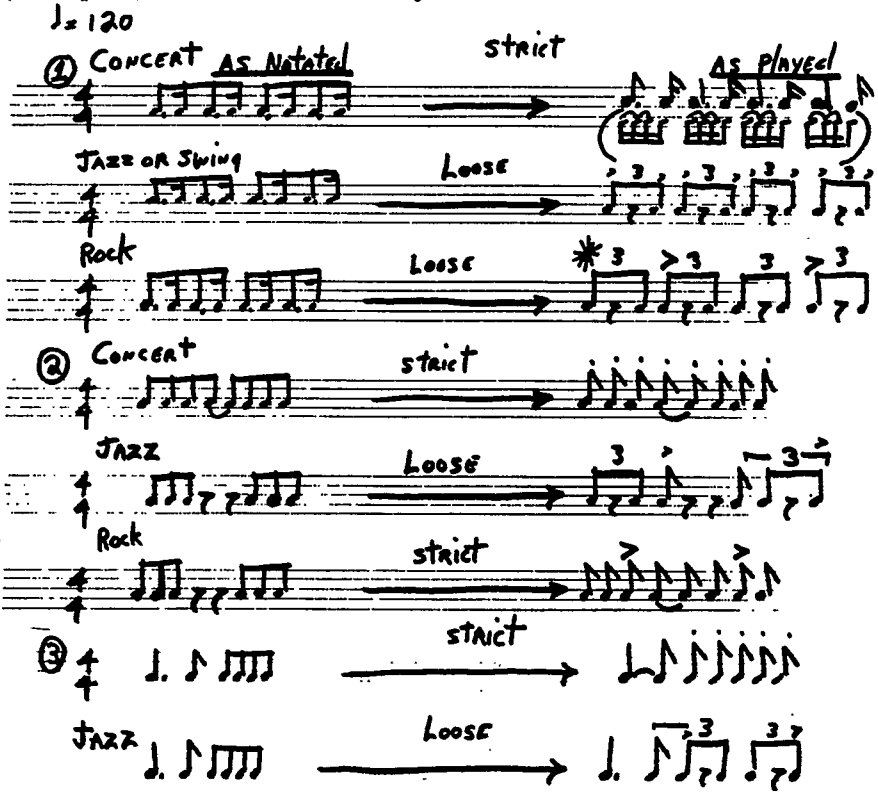
First, the concert snare drum part and solo exercises (as found in many snare drum method books) are meant to be played and interpreted exactly as written with notes and rests played to their full value. The quality of a well played snare drum part rests entirely on precision reading and exact interpretation of the note values and dynamics written by the composer. To do this well and musically requires a competent reader and musician.

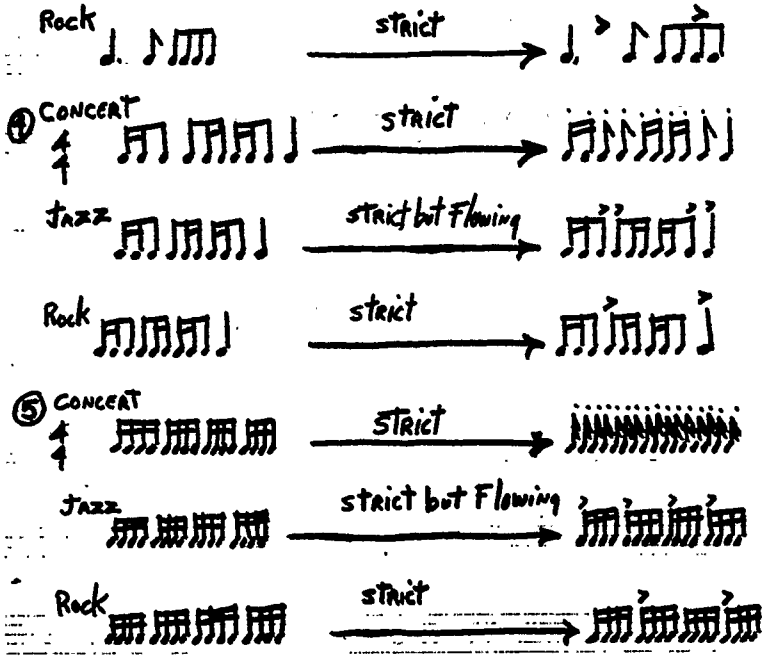




The performer at the drum set also concerns himself with notes, rests and dynamics and, as the concert musician, is subject to the boundaries of the + chart as written by the composer.

This, for the most part, is where the similarities end. When reading at the drum set the values of notes and rests are subject to change depending on the style and tempo of the composition. Dynamics and accents are also flexible, often-times left to the discretion of the drummer. Here are a few examples of the same note values first in the strict and accurate style of the concert snare drum part, then in the idioms of jazz and rock.





+ Drum Chart=Drum part

* In rock drum parts the strong accent on the 2nd and 4th beats of a 4/4 bar is felt and played whether written or not.

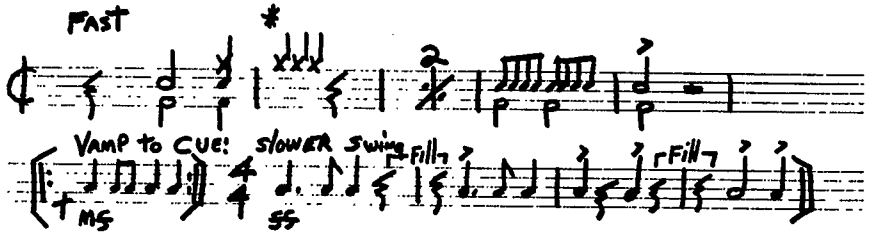
In reading and playing these short general/examples you may find yourself having difficulty in understanding the differences of the three idioms. Unless a musician is somewhat familiar with the style of music beforehand he cannot fully recreate the required sensitiveness and perception necessary to play concert, jazz or rock through notation alone. The drummer, who sincerely desires to learn the art of reading, must spend time listening and practicing the areas of music he wants to play.

DRUM SET READING

In drum set reading, the drum chart must be intepreted by the performer. Many drum charts are merely road maps, offering at best a general outline of the music. Specific rhythmic patterns, except when unmistakably written, are often left to the inventiveness of the drummer.

Here now are four basic examples of drum charts requiring the talents of the reading drummer. These examples and exercises are generally analyzing the essential qualities of the following styles of music. It would be impossible to include all the exceptions in this short S.A.

1. Shows - a show may have many tunes and several styles of music. The drummer may be required to read in a fast 2/2 for half a page, then, on cue, change to a moderate 4/4 swing.



* This symbol is used to indicate the notes are to be played on a cymbal.

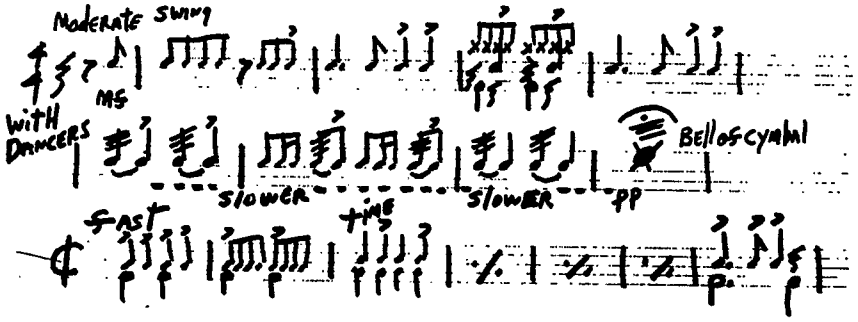
+ Bass drum notes are sometimes written however, they are many times left out of a part. Unless the bass drum has an unmistakable figure the general rule is that the drummer uses the bass drum to enhance and punctuate the written part.

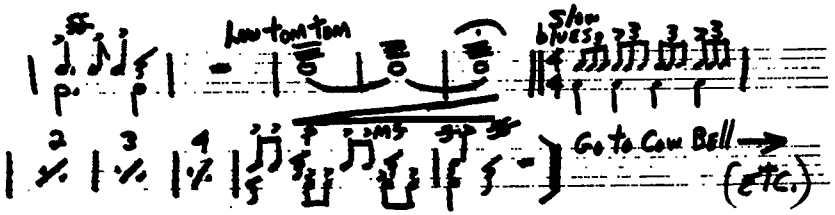
The show drummer may also be called upon to play the accessories (wood block, cowbell, tambourine, etc.) along with the drum part. This is known as doubling. Although doubling is not uncommon the usual practice is one player to play the drum set part and a second percussionist to play the accessories along with any timpani and mallet parts that are written.

Shows vary tremendously and the competent show drummer must have a knowledgeable understanding of many types of music--a Broadway show (usually a large orchestra in a pit below the stage), a nightclub show (usually a singer with anything from a trio to a big band), also comics, rock shows (Hair), and television variety. The good show drummer has to be alert and responsive to many outside events such as visual cues from the conductor, word cues from a performer on stage, dance moves, light cues and a hundred other things that might require a flexible drummer.

The complete show drummer is a fine musician and many times his important job goes by unheralded by the cast and audience.

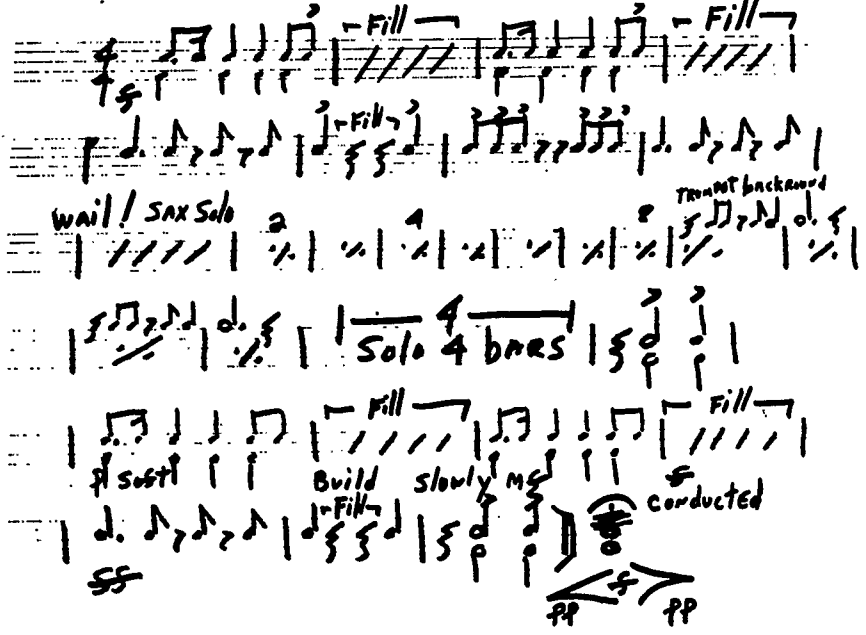
Example:





2. Big Band - The big bands (10 to 20 musicians or more) customarily require a drummer with power and a solid driving pulse. The excitement created by a big band revolves around the feeling created by the rhythm section (piano, bass, guitar and drums). Big band reading, at times, parallels show reading. However, the big band chart usually doesn't have cues and tempo changes as does the show part. The big band chart also leaves more freedom for the drummer to improvise and create. The big band drummer is the strength of the rhythm section and heartbeat of the band.

Example:



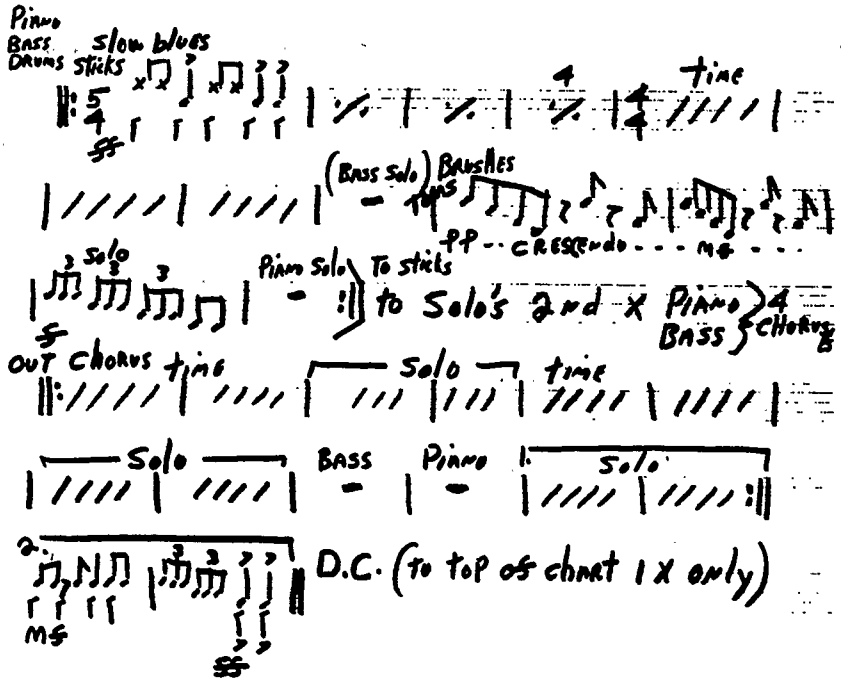
3. Small Jazz (trio to octet)

In small group playing, creative flexibility is an important objective to the artistic drummer. The small group drummer must master many subtle techniques necessary for proper shadings and sensitive dynamics, while combining a written drum part to the over-all sound of the group.

The art of reading while at the same time improvising and creating, is the essential principle behind the small group drum

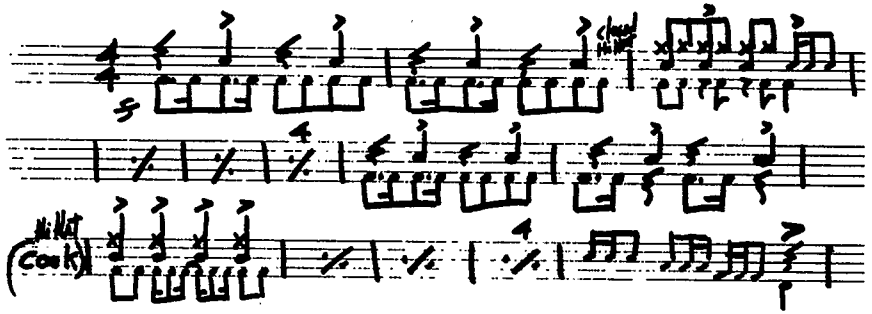
chart.

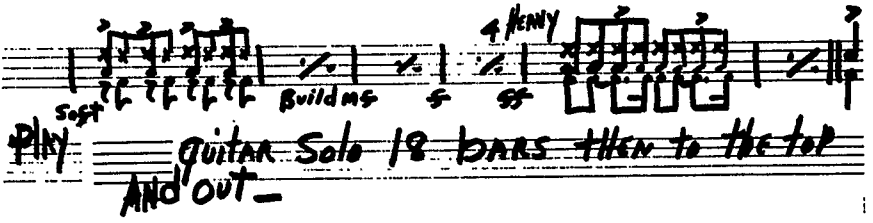
Example:



4. Rock - the rock drum part is interpreted and felt around the accented second and fourth beat of the 4/4 bar. The fortification of the second and fourth beats (theoretically known as the weak beats of a 4/4 bar) is the primary reason for the driving moving pulse of the music. When reading a rock drum chart this pulse must not stop or the essential rhythmic drive will be lost. In rock playing eighth notes are predominant and played to their full value. The bass drum patterns and the interpretations of the rock "feel" are usually not written in the part but left to the drummer's own taste and style.

Example:





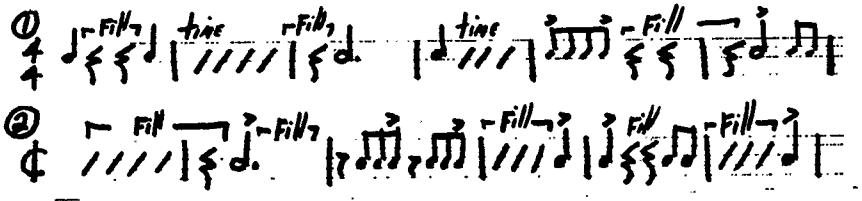
These are four basic situations that may require a reading drummer. Although the style of playing differs and each situation is unique, there are two factors that are common to all.

The first and foremost consideration is the drummer's responsibility as timekeeper, technical skill and reading proficiency mean nothing if the time is not steady and reliable. The time has to be played consistently in all four styles of music. Yet this time has to conform with the music being played. A jazz time feeling does not work well in a rock group. On the other hand a rock "back beat" (2 & 4) played through an entire jazz tune, that tends to float on a straight (1, 2, 3, 4) syncopated time feel, would limit greatly the freedom of the other musicians. To the set reading drummer this means not only playing the time to fit the music but the interpretation of notes and rests to conform with the time.

The second and perhaps the most difficult obstacle in set reading is the problem of space. As previously mentioned the composed snare drum book or concert drum part, has the spaces indicated by rests. In this playing situation the drummer stops and counts, exactly the full duration of the rest. The silence is complete. The contrary generally applies to a drum set chart. When a drummer has rests designated on a chart the rests are frequently an indication for drum *"fills". In order to keep the music alive the drummer usually fills the space indicated by rests and long note durations. Many times the word "fill" is written over the rests when the composer feels it is fitting. However, this is not always true, therefore the drummer must sometimes instinctively sense where and when a drum fill would enhance the music.

The ability to feel space, long and short, is the art of a creative drum set reader. The competent drummer has developed the talent to play what is written and improvise what is not.

Example:



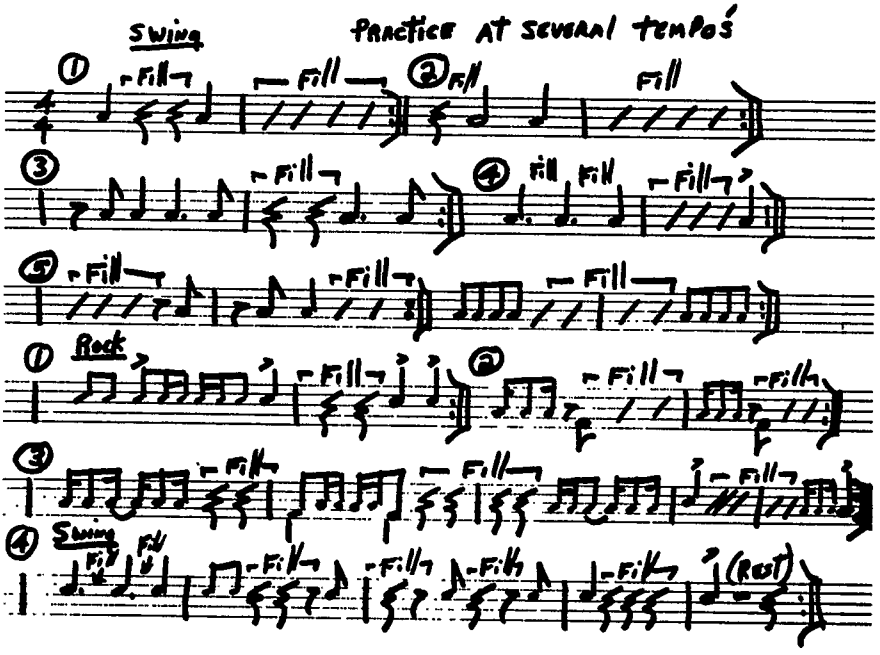
* A fill is a short improvised drum solo anywhere from one beat to four bars long. The fill is played in open spaces from one written note to another.

PRACTICE

Here are some pointers which may help in the development of drum set reading.

First read as many syncopated rhythms as you can find. Drum set technique requires the ability to read syncopation at sight. Along with sight reading you should work on fills. Practice long and short fills while playing from one written drum figure, fill through the rest, to another. Here are some exercises utilizing the drum fill. It is also suggested that you write out your own drum figures. Writing your own drum chart exercises help a great deal in understanding some of the problems a composer may have when writing a drum part.

Example:



Finally, work on reading all styles and tempos. The same chart has shorter spaces at faster tempos and longer spaces at slower tempos. This author recommends an excellent book by Ron Fink called "Drum Set Reading," Published by Ron Fink, North Texas State University School of Music, Denton, Texas.

Above all else, when you are behind the drum set it's your chair, be creative.

"A Study of Methods Used in Pitch Production of the Timpani"

by Robert Houston

About the Author:

Currently a member of the United States Navy Band in Washington, D. C., Mr. Houston holds a B.A. degree in Music from North Texas State University and a M.M. from the University of Miami in Coral Gables, Florida. He is working towards a Ph.D. in Musicology at the Catholic University of America.

Prior to entering the service he played in the Dallas Symphony, Miami Opera and Ballet companies, and has participated in numerous nationwide television broadcasts originating in Miami Beach.

He has studied with Jack McKenzie, Tommy Gwin, Ron Fink, and Fred Wickstrom.

A well developed ear and an accurate sense of relative pitch are as important for the timpanist as tone production, technical facility and reading proficiency. The ability to hear a desired pitch is, in the case of most timpanists, fully developed through many years of practice and experience.

In order to become more familiar with the various techniques used in tuning, this writer distributed a questionnaire in 1967 to the timpanists of sixty major symphony orchestras and the percussion instructors of thirty-five colleges and universities. Fifty-one questionnaires were returned. Though the statements contained in this article reflect opinions which have had almost three years to change, it is unlikely that technology has relieved us of problems concerned with tuning. The writer ventures to surmise that the overall results of this questionnaire would be quite similar if the questions were proposed yesterday. Though the questionnaire included queries covering a wide range of tuning problems, this discussion is limited to the material that dealt specifically with the production of a desired pitch.

One such question asked whether the use of tuning devices was recommended to aid in obtaining pitches. Forty-five per cent of the total number of returns indicated that the use of a tuning fork (most specified A-440) was the most popular. The chromatic pitch pipe was favored secondly, followed by the use of keyboard instruments. When asked which devices were recommended for use by the beginner, most authorities suggested the employment of a chromatic pitch pipe. The chromatic pitch pipe enables the student to match all twelve tones, whereas the tuning fork, which was favored for use by the intermediate student, demands a deeper knowledge of intervallic relationships. As to be expected, those who took part in this survey recommended less dependence on tuning devices for the advanced player. Statistically, the results of this question break down into the following percentages:

	Pitch Pipe	Tuning Fork	Keyboard Instruments	No Devices
Beginner	48%	20%	22%	10%
Intermediate	16%	48%	10%	26%
Advanced	8%	42%	5%	45%

In conjunction with the production of pitch, the timpanist has to make use of some method to validate his choice, whether it be through the use of a stick-tap, flick with the finger, singing into the drum for sympathetic vibrations, or any combination of these techniques. When asked which of the aforementioned techniques was most favored, 51 per cent of the participants selected the light tap of the stick. Almost an equal number, 49 per cent, favored the use of a finger tap or flick. Twenty per cent replied that they sing into the drum for sympathetic vibrations in combination with a light tap of the stick or flick of the finger. For an explanation of these techniques see "Some Thoughts on Timpani and Intonation" by Ted Frazeur in PERCUSSIONIST, VI, #4 (1969), 113.

The final question that dealt with pitch production concerned the use of tuning gauges. Fifty per cent opposed the use of tuning gauges. Forty-five per cent however, stated that they made use of the gauges in difficult repertoire and for the negotiation of fast changes. Only five per cent of the total returns indicated that gauges were used frequently.

Although the questions discussed here represent only a few of the problems concerning the timpanist and his development, perhaps knowing what the majority feels to be the most efficient solution to a problem will be beneficial. This study has been an attempt to ascertain the feeling of fellow percussionists regarding problems we all share.

Practical Mallet Studies

by Bob Tilles
Professor of Percussion
DePaul University

In the past issue of the PERCUSSIONIST, chords and altered chords were shown to be derivatives of major, minor, and chromatic scales.

Some additional improvising scales and their chords are:

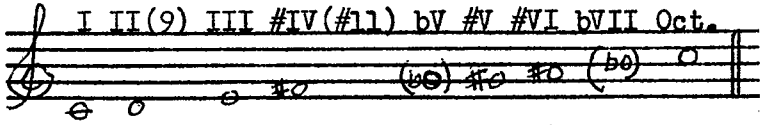
I **Whole Tone Scales**

The intervallic structure of the scale is:

I II (IX) III #IV (#XI) bV #V #VI (bVII) OCTAVE

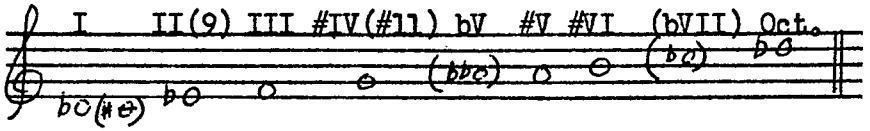
There are two possible whole tone scales and by starting on different intervals, every key will be constructed in whole tone sequence.

EXAMPLE--C Whole Tone Scale



This scale includes the keys of C, D, E, F#, Gb, Ab, and Bb

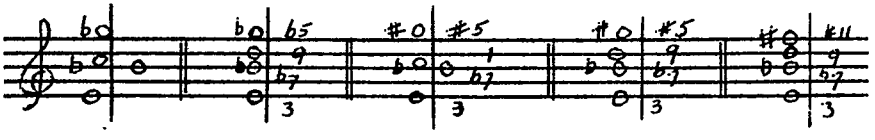
EXAMPLE--Db Whole Tone Scale



This scale also forms the keys of C#, Eb, F, G, A, B, and Cb as well as Db.

The following chords will use intervals of the whole tone scale in their voicings.

C7(b5) C9(b5) C+7 C+9 C11+

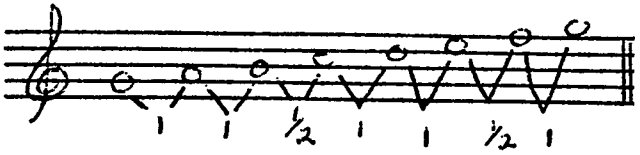


It is recommended that these dominant 7th alterations be transposed to many keys in four part harmony and then improvised by using the appropriate whole tone scale.

II Mixolydian Modal Scale

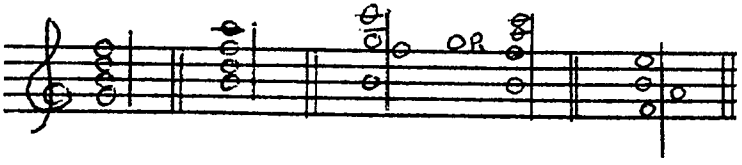
The scale construction is 2½ 2½ 1 (PERCUSSIONIST Vol. VII, No. 3, March 1970)

EXAMPLE G MIXOLYDIAN



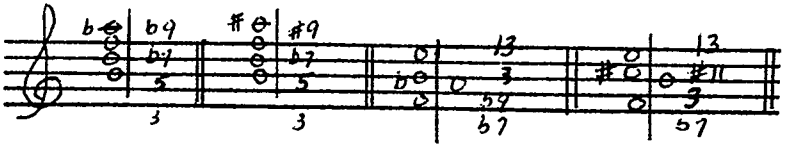
The following dominant 7th chords can be constructed from the mixolydian scale

G7 G9 G11 G11 G13



By altering the mixolydian scale to include A b9, #9, or #11, the following altered dominant 7th chords are possible.

G7(b9) G7(#9) G13(#11)



Transpose the four part chords and use the altered or natural mixolydian modal scales for improvising in any key.

AN INSIGHT INTO HISTORICAL LITERATURE ADAPTABLE TO PERCUSSION

By Gene J. Pollart

About the Author:

Currently Mr. Pollart is an Assistant Professor of Percussion at South Dakota State University and the State Chairman for the Percussive Arts Society.

He holds a Bachelor's and Master's Degree from the University of Colorado and is presently working toward a Ph.D. in Music from the University of Iowa.

The primary purpose of a program in percussion instruction is to assist percussion students in developing performance skills to the highest possible level. It is the function of the teacher to guide the development of the student, as an individual, through technical exercise and implementation of an extensive range and variety of percussion materials and repertoire.

The instructional process of a student depends a great deal upon his musical needs. The following set of objectives are specifically for applied study. They define musical knowledge, understanding, attitudes, appreciation, and musical habits which should be sought for applied students.

1. To improve solo performance
2. To become a more valuable member of music groups
3. To become familiar with the world's best musical literature from all periods.
4. To develop special musical talents
5. To build a better foundation for a career in music[1]

The percussion instructor can satisfy all of these objectives except the third. . . "familiarity with good musical literature from all periods." The percussion field is at a definite disadvantage in comparison to the other performing areas because of the notable lack of available and appropriate materials and literature to present an over-all view of history, style, and interpretation which should be an integral part of the performance repertoire.

The term "percussion music" has been interpreted to include solos and ensembles almost strictly from the 20th century, and it occupies, in current musical life, a place neither as dominating nor as well defined as the other performance areas. In attempting to rectify this situation and improve the educational effectiveness of percussion performance, either solo or ensemble, the teacher must look beyond the normal repertoire of percussion literature. By combining the heritage of the other performing areas into percussion literature in historical and aesthetic perspective, the percussion instructor should be able to make a greater contribution to the student.

Looking back into the history of music, it must be kept in mind

that the music chosen to be transcribed or arranged for the percussion idiom should illustrate the musical style and period for which it represents, and it must be literature which will adapt suitably to percussion instruments.

The Renaissance period (c. 1400-1600), one of the most fertile of all music literature, saw the culmination of sacred polyphonic writing, the development of the secular madrigal, and the beginnings of independent instrumental writing.[2] A great deal of the vocal music was normally performed with one singer on a part. The compositions referred to are madrigals, chansons, and motets. Generally speaking, these vocal forms will adapt themselves quite easily to mallet instruments of either four or five parts.

Instrumentally, the lute played an important part in the rapid development of instrumental music that occurred in the latter part of the sixteenth century. During that period it occupied a position as a domestic instrument comparable with that of the piano today.[3] Hence, there is a large number of manuscripts, as well as printed books, by composers from Italy, Spain, Germany, France, and England which include dances, canzonas, ricercars and fantasias which will transcribe nicely to the percussion idiom as solo or ensemble material. Also included in the solo literature could be recorder works and compositions for the various string instruments known as viols.

Literature of the Baroque period (c. 1600-1750) was marked by the use of homophonic texture and experimentation with harmony and instrumentation.[4] With its compelling rhythms of a strong and driving nature and its highly ornamented melodies, it lends suitably to the percussion idiom.

Keyboard suites and partitas, as well as two and three part inventions lend well to transcription for mallet ensembles. Vocally, the Baroque period produced chorales, among other forms which can be transcribed for mallet groups.

The solo literature of the period revolves primarily around the concerto along with the sonata and the sonatina. Flute, violin and oboe works of this nature need not be transcribed to mallets. It is necessary, however, for the performer to give careful insight into the editing (i.e. rolls, trills, etc.).

The seventy years from 1750 to 1820 produced the Classical period which was vital to the development of symphonic, piano, and chamber music. There was also a trend toward some solo with accompaniment styles such as the Classical concerto, sonatas, and sonatinas as well as minuets for solo instruments (especially flute and violin).[5] These solo works adapt well to the mallet instruments.

With the growth of chamber music during the 1770's and 1780's there were several distinguished composers writing for wind instruments alone, or string instruments alone, or combinations of

the two in duets, trios, and quartets.[6] The most significant of these small groups was the string quartet which was utilized by almost every composer of the Classicial period. Many of their works will transcribe easily to mallet groups and will prove beneficial in teaching the style of the 18th century.

Romanticism (c. 1820-1900) with its subjectivity led to a degree of rhythmical imbalance that upset the standardized metrical schemes that had been so prevalent. There is a pronounced use of syncopation along with complicated cross-rhythms as composers used such devices as the celebrated "three against four" and "two against three."[7] These elements will obviously adapt well to the percussion idiom.

There have been several excellent transcriptions and arrangements for mallets taken from the music of this period. Percussion instruments do lend themselves very adequately to this period of music. Had percussion instruments of the 19th century been as highly developed as they are today, Romantic composers surely would have utilized them to a much greater extent.

The use of piano literature for multiple mallet solos as well as the use of literature of other instruments, such as oboe, English horn, and clarinet, usually transcribe well to mallet instruments. Often duets, trios, and quartets of other performing media work into good ensemble literature for mallet groups, especially clarinet and cornet (trumpet) repertoire because of the corresponding range and tessitura with that of the mallet instruments.

Impressionism launched a style of composition which was in vogue from about 1890 to 1920. It remained almost exclusively a French style, although some composers in England, Italy, and the United States composed music of a similar nature. The heart of Impressionistic music can be found in the terms "color" and "light" --in melody, rhythms, and harmony.[8]

The vibraphone lends itself especially well to the style of this period with its light sonorous quality and its ability to sustain tones.

There is not a great deal of literature from this period that will adapt well to the percussion ensemble, however, there have been arrangements made of Debussy's **Clair de Lune,** as well as transscriptions of string quartet literature of the period. Some solo literature will transcribe to mallets (i.e. vibraphone), as piano literature can be used and violin and woodwind literature also works well if the range is appropriate.

For literature from the Contemporary period (20th Century) the percussion instructor need look no further than his own repertoire to provide an insight into the style and interpretation of 20th Century music. With respected composers now writing for percussion, both solo and ensemble, there is becoming a reservoir

of good original material to choose from without using transcriptions from the other performing areas.

As the foregoing shows, the percussionist can adequately use repertoire from other performing media to fulfill the void of literature with which the percussion student and teacher are faced. This repertoire covers a huge span in time and can provide the student with a remarkable range and depth in the varying relationship of the performer to the music. Playing a madrigal by Morley, a chorole by Bach, or a nocturne by Chopin can prove most enlightening and educational to the young student, and neither should the student be denied the delight of playing a sonata by Mozart. Thus the most ancient and the most modern of musical expressions are open to the percussionist. Limitless, indeed, seem the possibilities of performance in this idiom.

The following is a list of suggested material for transcription (or has already been transcribed) which will illustrate the general course of musical style from the Renaissance period through the Impressionistic period. While this list makes no pretense to completeness, it is a compilation of the basic musical materials and composers and it furnishes what is necessary for the practical performance of the most characteristic forms and styles of the various periods.

RENAISSANCE PERIOD

SOLO (TITLE)	(COMPOSER)	(PUBLISHER)
Book of Pieces (recorder)		Kalmus
Two Lute Ricercars	Dalza	HAM
Two Ricercars (viola da gamba)	Ganassi	HAM
ENSEMBLE		
April is My Mistress Face (Madrigal)	Morley	E.G. Schirmer
Ave Maria (Motet)	Des Pres	Kalmus
Canzona	Gabrieli	HAM
Duets of Old Masters (16th c.)		Kalmus
Instrumental Suite	Praetorius	HAM
My Bonny Lass (Madrigal)	Morley	E.G. Schirmer
Ricercar	Willaert	HAM
Twelve Fantasies	Di Lasso	Barenreiter

BAROQUE PERIOD

SOLO

Two Pieces (oboe)	Purcell	Boosey & Hawkes
Sonata in Bb (flute)	Bach	Ricordi
Air and Dance (oboe)	Corelli	Edition Musicus
*Chorale in A. Minor	Bach/Moore	Percussive Notes
Le Rappel des Oiseaux (flute)	Rameau	Baron
Concerto No. 1 (oboe)	D. Scarlatti	Chester, Ltd.

Six Sonatinas (violin)	Telemann	Boosey & Hawkes
*Sonata No. 3	Handel/Musser	Belwin
Suite I (flute)	Couperin	Mercury
Twelve Sonatas (violin)	Corelli	International
*Toccata in D Minor	Bach/Moore	Percussive Notes

ENSEMBLE

*Adagio and Allegro (mallet Quintet)	Handel/Moore	Percussive Notes
Allegro in G Minor (clarinet trio)	Scarlatti	Ricordi
Bouree (three clarinets)	Handel	C. Fischer
*Chorale and Gavotte (mallet Quartet)	Bach/Moore	Percussive Notes
Chorales (collection)	Bach	Hall & McCreary
Duos (clarinet)	Scarlatti	Mercury
Fughetta (flute trio)	Bach	Mills
Fifteen Bach Inventions (Duet Form)	Bach/Lang	Henry Adler
Gigue (flute duet)	Corelli	Editions Musicus
Six Canonic Sonatas (violin duet)	Telemann	International
Six Chamber Sonatas (violin duet)	Corelli	C.F. Peters
Six English Suites (clavier)	Bach	Kalmus
Six French Suites (clavier)	Bach	Kalmus
Sonata in D (flute trio)	Quantz	Nagel
Suite (flute duet)	Couperin	Editions Musicus
*Toccata & Fugue in D Minor (mallet quintet)	Bach/Moore	Percussive Notes

CLASSICAL PERIOD

SOLO

Adagio Religioso (Eng. horn)	Mozart	Andraud
Allegro and Minuet (flute)	Mozart	Zimmerman
Andante Cantabile (Eng. horn)	Beethoven	Southern
Andante in C (flute)	Mozart	Boosey & Hawkes
*Eighteenth Century Theme	Mozart/Jolliff	Rubank
*Gypsy Rondo	Haydn/Barnes	Ludwig
*Marriage of Figaro	Mozart/Musser	Southern
Rondo (viola)	Beethoven	Associated
Serenade (oboe)	Haydn	Cundy/Bettoney
Twenty Sonatas (violin)	Mozart	Kalmus

ENSEMBLE

*Andante (Mallet duet)	Mozart/Moore	Percussive Notes
Four Trios (2 flutes, cello)	Haydn	Southern
Quartet in A, C, or D (flute, violin, viola, cello)	Mozart	International
Serenade (flute, violin, viola)	Beethoven	C.F. Peters
Three Sonatas (violin, viola)	Haydn	Edition Musicus
Three Trios (violin, viola, cello)	Haydn	International
Trio (2 oboes, Eng. horn)	Beethoven	Andraud
Trio in D Major (violin, viola, cello)	Beethoven	International
Trio in F, Op. 11 (flute, violin, cello)	Haydn	Associated

Twelve Duets (violin, viola)	Mozart	International
Twelve Trios (2 violins, viola)		
Twelve Trios (2 violins, viola)	Haydn	International

ROMANTIC PERIOD

SOLO

Andantino (oboe)	Tschaikovsky	G. Schirmer
*Ave Maria (4 mallets)	Schubert/Hatch	Marimbas Unlimited
*Ava Maria (4 mallets)	Schubert/Hatch	Marimbas Unlimited
*Berceuse (4 mallets)	Godard/Hatch	Marimbas Unlimited
Humoresque	Dvorak/Musser	Southern
*Hungarian Dance #4 and #5	Brahms/Hatch	Marimbas Unlimited
Melody & Soldiers March (viola)	Schumann	Galaxy
*Nocturne	Chopin/Musser	Forester
*Polonaise Brilliante	Weber/Musser	MPH
Rhapsodic Fantasie	Liszt/Edwards	Rubank
*Schubert Unaccompanied Studies	Musser/Cambell/ Felstein	Adler
*Serenade	Schubert/Musser	Gamble-Hinged
Shepards Song (Eng. horn)	Wagner	C. Fischer
Sonata (oboe)	Saint-Saens	Southern
Sonata No. 2 (viola)	Brahms	Southern
Three Romances (oboe)	Schumann	G. Schirmer
Unaccompanied Song Studies	Schubert/Musser	Henry Adler

ENSEMBLE

*Andante (5th Sym.)	Tchaikovsky/Musser	Forester
*Dance of the Comedians	Smetana/Musser	Forester
*Famous Waltzes (mallet quintet)	Brahms/Musser	Forester
Five Little Duets (2 clarinets)	Schubert	Mercury
*Largo (New World Sym.)	Dvorak/Musser	Forester
*Pilgrim's Chorus from Tannhauser (mallet quintet)	Wagner/Musser	Forester
Sonatina in Eb--F minor (2 clar.)	Brahms	Boosey & Hawkes
*Tales of the Vienna Woods (mallet trio)	Strauss/Coffin	Boosey & Hawkes
Two Duets (2 cornets)	Rimski-Korsakov	C.F. Peters

IMPRESSIONISTIC PERIOD

SOLO

La Fille aux Cheveux de Lin (violin)	Debussy	Durand
Le Petit Berger (flute)	Debussy	Durand
Le Petit Negre (violin)	Debussy	Leduc
Piece en Forme de Habanera (violin)	Ravel	Leduc

ENSEMBLE

String Quartet, Op. 10	Debussy	Kalmus
String Quartet	Ravel	Kalmus

COLLECTIONS (from the various periods)

SOLO

Album of Sonatinas (flute)	arr. Mayre	G. Schirmer
*Bach, Beethoven, Brahms	arr. Farberman	Henry Adler
Classical Album (oboe)		Boosey & Hawkes
Classical and Romantic Pieces (violin)		Oxford
Concert Album (viola)		Edition Musicus
Oboe Solos		Amsco Music
Viola Solos	ed. Berger	MCA

ENSEMBLE

Selected Duets (clarinet) Vol. II	Rubank
Selected Duets (cornet) Vol. II	Rubank
Selected Duets (flute) Vol. II	Rubank
Selected Duets (saxophone) Vol. II	Rubank
Selected Duets (violin) Vol. II	Rubank

* has already been transcribed or arranged for mallet percussion.

Footnotes

1 **Handbook for Applied Music** (Albany, New York: Bureau of Curriculum Development, New York State Education Department, 1957), p. 11.

2 Winold, Allen, **Elements of Musical Understanding** (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 181.

3 Parrish, Carl and John F. Ohl, **Masterpieces of Music Before 1750** (New York: Norton and Co., 1951), p. 74.

4 Clendenin, William R., **Music: History and Theory** (Garden City, New York:) Doubleday and Co., Inc., 1965), p. 61

5. **Ibid.** p. 270-271

6 Grout, Donald J., **A History of Western Music** (New York: Norton and Co., Inc., 1960) p. 291.

7 Clendenin, **Op. Cit.**, p. 311.

8 **Ibid.** p. 400.

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