Percussionist

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VOLUME XIII, NUMBER 1
FALL, 1975

PERCUSSIVE ARTS SOCIETY
(PAS)

PURPOSE--To elevate the level of music 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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PERCUSSION IN THE TEACHING OF MUSIC

Siegfried Fink

(From MUSIK UND BILDING, July-August, 1973,
published by B. Schott Sons, Mainz)

Translated by C. N. Wolfe, Ph.D.
Formerly Professor of German, Indiana State University

Dr. Klaus Stahmer held an interview on this important subject with Siegfried Fink of the Bavarian University of Music in Wurzburg. In his percussion studio Professor Fink is breaking new ground for the introduction of modern instruments, including jazz percussion, into the realm of music education. He has already achieved great success in many countries through numerous lectures, concerts for young people, and demonstration classes with amateurs. As editor responsible for the series "A Battere" of Schott and "Percussion Studio" of Simrock, he fosters appropriate cooperation among publishers, composers, and teachers. In what follows he expounds his views on a series of questions dealing with practices in his field and furnishes insight into his experience in the use of percussion in music education.

Professor Fink, why is it that percussion instruments are found among the youth of today to a much greater degree than formerly and that music teachers are beginning to recognize their possibilities and to use them?

There are a great many reasons for the tremendous rate of increase. In part they lie outside the realm of music and are socially conditioned; they depend only partially upon technical developments in music itself. To begin with the latter point: From Impressionism onward there has been a stream of new percussion instruments in orchestral scores, and it is not abating. The increasing enrichment of the orchestral palette, which began around the turn of the century, has naturally affected musical activity among non-professionals. And so today we can presume familiarity with many instruments which fifty years ago were either completely unknown or were excluded. Just a glance at the displays of a music store will reveal the variety that is there and taken for granted by young people.

The tremendous increase of international contacts and the ease of global communication have opened foreign cultures to us. Today we have frequent opportunities to become acquainted with the folklore of many lands and with a related, partially unfamiliar group of instruments, things which young people in particular assimilate very spontaneously. There are several reasons for this interest in the folklore of foreign cultures and with the role of percussion, commonly dominant in them. For one thing, it is an expression of longing for a vitality and spontaneity which have been lost to people on the assembly-line of industrial society. It is just these qualities which are very plainly revealed in rhythm. On the other hand, there are the sounds, which originally had magical significance and which affect us psychically. This music appeals to all those for whom "The Beat" has become too artificial, jazz too commercialized, and pop-music too technological.

And there is another important point to be remembered: that for the first time and only in the last ten years so-called serious music has allowed itself to be influenced by popular music.

But during the twenties didn't serious music borrow from jazz? I am thinking of Hindemith or Krenek. And what about Liebermann?

The present relation between serious and popular music forms a poor comparison with that situation. Until now popular music was always in the shadow of serious music, simply copying and exploiting technical innovations. But today popular music has come of age, and many contemporary composers are influenced by its new technical possibilities.

But Professor Fink, I think we should make certain historical reservations. There has not always been this opposition of two branches which today stand equal, side by side. The dance movements in Bach's Suites or Mozart's minuets were originally, after all, entertaining occasional music.

In Bach's day the split between serious and popular music did not yet exist, although it was opening up. Since Gustav Mahler at the latest, the two realms can no longer be united, and today we have, as already suggested, two branches existing independently. What we have to at-

tempt now--this is really how we arrived at this topic--is to make use of young people's interest in Beat, Jazz, Pop, etc., for educational goals. To do this we must once and for all get rid of the denigration of popular music in comparison with serious music. Basically there should be only good or bad music, to use Louis Armstrong's saying. There is just as much serious music which is artistically unrewarding as there is outstanding popular music.

I think we might consider that, historically speaking, the split which was completed in the eighteenth century has now been overcome. The artist's strong self-awareness and sense of mission, which are linked to a post-feudal social structure, have relaxed, and the boundaries are once more becoming blurred.

Yes, the critical word which you just used is "self-awareness." And this brings us to a further important argument for including percussion in music education. Percussion instruments provide access to the most recent music as no others do. Hitherto students have been trained in musical comprehension which is primarily historically based. Some years ago this led to unforseeable manifestations of crisis and induced fundamental evaluation among teachers. Young people of 18 to 20 are generally much more self-aware today and no longer so easily manipulated. They have turned away from this musical activity which does not much appeal to them and found their own terrain. Just take the bare facts: In the growth-rate for the production of musical instruments in West Germany, most recent figures put percussion instruments way out in front with 44 percent, followed by woodwinds with 20 percent and harmonica instruments with 19 percent. By comparison, the guitar is running well behind again, to say nothing of other instruments. When asked to name their favorite instrument, students of three high-schools in Fulda gave guitar, organ, and percussion as their preferences; 12.2 percent of the students preferred percussion to the 4.7 percent who chose violin. When they were asked which instrument they would actually study if they had the chance, 15.2 percent chose percussion. Percussion stood in third place, ahead of organ, trumpet, clarinet, saxophone, trombone, flute, mandolin, and violin, which received only eleventh place. This interest has not hiterto been recognized in inquiry as to instruments actually played, and hence the potential was simply not there.[1]

There are now a whole series of experiments, testing new paths in music education. How would you compare, for instantce, your teaching endeavors with those of Carl Orff, who also works with percussion and has found a world-wide response?

Orff's schooling and mine are not incompatible, nor do I want to minimize Orff's contribution. But I would like to make one point: He himself is least responsible for the simplification which has been adopted along with his teaching. I consider what is practiced today in his name to be a misinterpretation of what Orff actually intended. As far

as my own work is concerned, there are points of contact with Orff's teaching.

One cannot avoid noticing that for about five years the use of Orff's method has declined and that euphoria has yielded to a more critical awareness. I would demand that all students play percussion as little as I would demand that all students between 3 and 18 play Orff, as was once the case. This did a lot of damage, and we should at all times be on guard against a repetition of the same error. But the enthusiasm with which students respond to these new sensations speaks for itself. Experiments like these are only some among the many possibilities for revitalizing music in our schools.

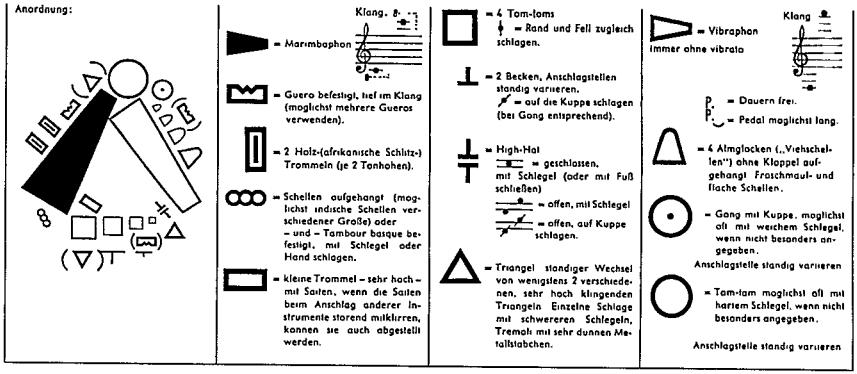
Many critics have accused proponents of other pedagogical directions of pursuing a method which develops by avoiding the work of serious contemporary music. Doesn't percussion music have the great advantage of being very closely connected with the avant garde?

In percussion music a dominant role is played by sound, something which is less important with Orff. Compared with the primarily rhythmical, percussion music depends principally upon the play of the sound elements in music, and this is, as we have seen, a main reason for the immense development of percussion instruments in our century, certainly in the avant garde. While the violinist can escape only with the greatest effort from the "devil's circle of the fifth," as Konietzny called it, the percussion player uses from the outset a medium which carries only a slight historical burden. He does not have to work his way through obligatory exercises in classical-romantic music in order to arrive at contemporary work. Contact with the composer and with the most recent creations of form is like that between the string-player and the composer in Bach's time.

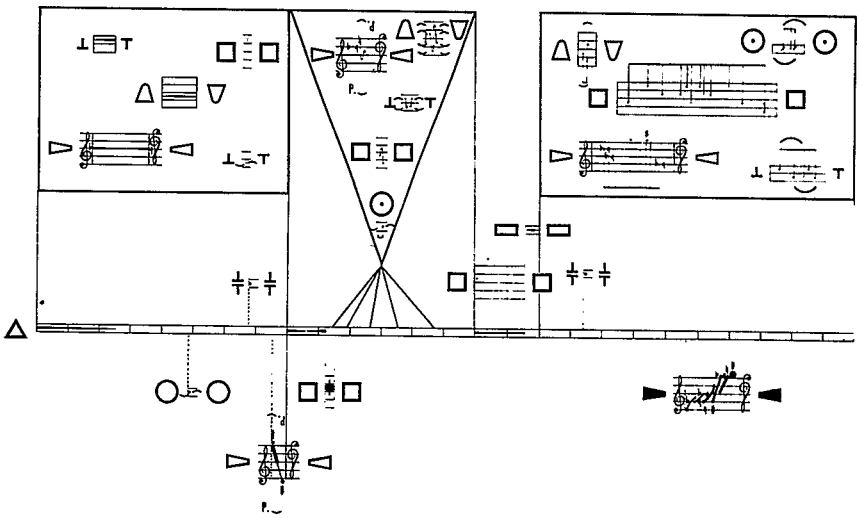
Notation demonstrates this already, doesn't it? Yes, notation for percussion has gone its own way and indeed has developed from performance practise. Stockhausen has been the most influential and the first, in his *"Zyklus"* (See Example 1), to show the way by introducing symbols which make it possible to comprehend the notation more quickly. Since then there have been numerous attempts to codify new signs and instructions, because their practicality had been recognized. At the same time there resulted an excess of new and partially ambiguous or even superfluous signs. One of the worthwhile accomplishments, therefore, is Erhard Karkoschka's 1966 catalogue of the most frequently used signs, which is today a standard reference work.[2] Kotonski and Peinkofer touch this field more or less marginally.[3] And there is my notation, which helps to simplify multiplicity and has very quickly become popular.[4] It is, moreover, designed for expansion, that is, it is brought up to date at each new printing.

In teaching, too, it becomes immediately obvious that very close connections exist between the new music and percussion. When students who are already accustomed to the new notation through their

ZYKLUS für einen Schlagzeuger



Karlheinz Stockhausen: Anordnung der Instrumente und eine Partiturseite aus „Zyklus" (Universal Edition, Wien)



percussion work are shown a score of Penderecki or when one discusses with them a work of Stockhausen's, they approach matters with much more professional understanding than if the works were discussed only by means of recorded examples or musical aesthetics, as is usually done.

But Professor Fink, doesn't the opposite question also arise? That is, doesn't experience with percussion obstruct access to music history, because one is involved exclusively with contemporary music?

Not at all. To understand this, we must make a short excursion through history and inform ourselves about the historical usage of the instruments. Let us begin for the moment with our western history. The oldest indigenous evidence comes from the Middle Ages. We know to-

day that percussion instruments played a preeminent role in medieval music and in the dance-music of the Renaissance. It is true that we do not know all the details of performance, but it is absolutely proper to use percussion with every recorder group which plays dance pieces by Praetorius or similar old music. The teaching of cultural history is also decidedly enlivened, if one pays attention to examples of old costumes, dance-steps, etc. Mallet instruments permit playing duets for two melody-instruments, whether these are the simpler *galant* pieces of Chedeville or even the Bach Inventions, which are admirably suited for this purpose. This has nothing whatever to do with "Play Bach" and must not be confused with it. It is not a bit more authentic to play the Inventions on a concert-grand. Why then should these Inventions, specifically written as teaching pieces, not be played also on marimbas and vibes? There is a tremendous gain as well, in that techniques of composition, especially imitation, etc., are far more directly experienced in playing duets than in playing alone. The old music does not have a restricted instrumentation but was intended "for singing and playing on all kinds of instruments." For pedagogical purposes, therefore, nothing need stand in the way of transcription for mallet instruments.

How many instruments does percussion music use?

There is a collector in New York with more than two thousand instruments; here in Germany we use about 150 to 200 different producers of sound. In the past, by comparison, the instruments numbered 20 or, at the most, 25.

How can one acquire a collection of instruments? Isn't it a very expensive business to begin studying percussion?

I said earlier that one of the principal sources of percussion music is found in the folklore of primitive peoples. The instruments employed are very simply made, and one can still recognize their descent from the simplest of implements. You can either make them yourself--the result is a very practical method of combining instruction in crafts with study of a work--or you can purchase them commercially. They are really inexpensive, cheaper than many other instruments. It must be assumed, of course, that the total necessary outlay is not available to the teacher initially. Three hundred marks are sufficient at the outset for acquiring the foundation:

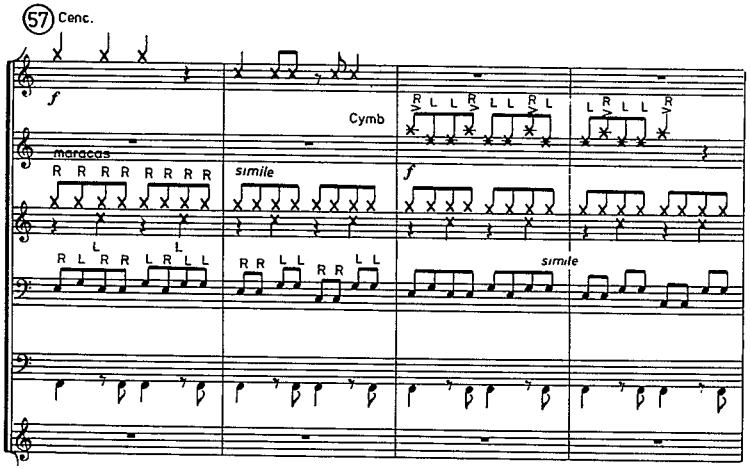
a) Folklore instruments: claves, gourds, guiro, maracas, castanets, tambourine, tabok, sleigh bells, triangle, cow-bell, bongo-drums.

These instruments are in part included in the Orff battery.

And what music can be played on these instruments?

There are many folkloristic pieces which can be performed quite easily by a larger group. Here I would cite only one which seems to me very typical (see Example 2).

What age seems best for the beginning student, and how much time must elapse before first success is achieved?



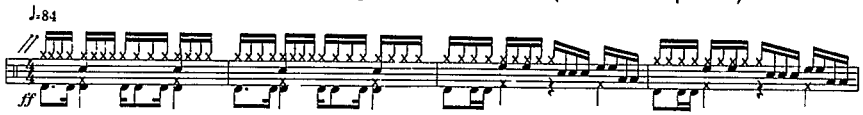
It's a very different matter from beginning violin study, which must often be undertaken with a half-or three-quarter size instrument. Children from eight to ten can begin right away with genuine instruments, including mallet instruments, which are highly interchangeable and variable in size. The age depends, naturally, on the prior experience of each student. If someone already plays piano or another instrument, he finds it particularly easy; in other cases you can assume that, for instance, it will be possible to play a Telemann duet with mallets after one to one-and-one-half years.

How can the battery then be expanded?

There really are no norms one can set down, and this is, on the whole, a matter which must be left to the instructor. We can assume that some young people own instruments for jazz percussion, and in this case they should be incorporated. They consist of:

b) Jazz set: bass-drum (with pedal), snare drum, two or more tom-toms, High-hat and other cymbals.

These instruments, too, have their own specially written music, suited to the needs of young people according to their development in performance readiness and learning to read notes (see Example 3).



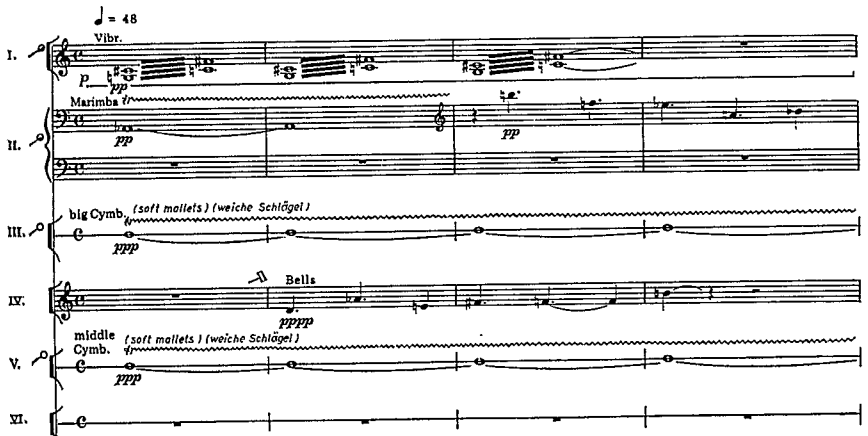
c) Supplementary drums: conga, kettle-drums
d) Supplementary wood instruments: temple-blocks, wood-blocks
e) Supplementary metal instruments: gong, Swiss bells, tam-tams.
f) Mallet instruments: glockenspiel, vibes, xylophone, marimbaphone
g) Special effects: flexatone, friction-drum

If the battery is expanded and more complex instruments are played, obviously the teacher must understand performance technique. Can this be expected of a school instructor?

Further development of this music depends very much upon recognition by the educational authorities that a music instructor absolutely must understand the handling of percussion instruments. This is less a matter of individual performance ability than one of basic knowledge gained by experience with the instruments. The instructor must advise students who play in a band; he must be able to guide them to the proper handling of the instruments. How much instrumental instruction he should give is a topic to be taken up in another connection. The principal difficulty, however, is that up until now we have no suitable teachers. A music teacher with a percussion major, for instance, would have a far better chance of occupying twenty-five students immediately and purposefully than would one with a violin major.

But the teacher with a violin major would be in a position to conduct a school orchestra competently. What are the possibilities for the percussionist?

There have been percussion ensembles for many years, some of them professional. I am thinking here of the Strasbourg Percussion Group and, in part, of amateur groups. The efforts of the latter are still very new, and the Bonn Ensemble, which is formed entirely of young people, still has many growing pains to overcome, mainly because of the lack of suitable literature. This is an area where publishers need to recognize blank spots even more than formerly. The supply of really playable, original, artistically demanding music for percussion ensemble is so far relatively meagre, but one example (see Example 4) indicates the direction in which everything could move, a markedly poetic and melodious piece by the young Spaniard, Josep Soler.



Doesn't the incorporation of percussion music into the schools face the difficulties which arise because students want more than anything else to improvise?

But that is precisely the great advantage of this music, and the teacher should develop this valuable tendency skillfully. He has here

possibilities for initiation into the craft of music through listening and a healthy need to imitate. Often, for instance, a student who has comprehended a phrase will ask: "How would that be written?" We are approaching things here in an inverted manner: we are not proceeding from notation to execution but experiencing basically the recreation of a historical sequence. After all, notation appeared very much later than performance, did't it? If he knows how to make proper use of this path, the teacher is spared many problems. Moreover, in music there should be much improvisation. Elsewhere one sees laborious efforts to conjure up creativity, but here it is present in the subject itself. The execution of graphic notation offers far less difficulty, too, compared with the problems faced by someone who is accustomed only to playing notes. Here one has a genuine opportunity to play both what is written and what is improvised. Just as with the whole-word method in the instruction of German, the student comes in contact with increasingly complex formations, which he then gradually breaks down into musical elements, eighth-and-quarter-notes, for instance.

Nevertheless, I can see a grave danger for this method. Is it not likely to bog down in dilettantism like many other pedagogic efforts? Isn't it just an offspring of the Children's-Sing-and-Play-Movement in modern dress?

Certainly some very fundamental efforts must be made to prevent this from happening. Some things, the tasks of the music teacher, the publisher, and the composer, for instance, we have already discussed. Providing instruments, as has been demonstrated, presents no problems. The interest and the will for development and learning on the part of the young people is also there. But we lack teachers, and there is a real absence of music instructors in music schools for young people. Except for sporadic instances, I do not know of music schools which offer instruction in percussion. Until now it has been treated only as part of the orchestra, and it has been assumed that the few--as it was thought--places available could always be filled by specialized students. Something has to happen.

One very important step would be to include percussion at last in the contest "Youth Makes Music." For ten years now this contest has been conducted, and it has been proven to play a highly important role in the whole existence of private music. It has produced a sense of direction among all music teachers. Harmonica instruments and plucked instruments have benefited from these advantages, very properly. But when we consider that, according to reliable estimates, between 100,000 and 200,000 young people are playing percussion and that no one is paying attention to them, we can readily see that something urgent must occur. Musical potential is being neglected, and nobody can afford to take that responsibility on himself.

Naturally there is a close connection here with the possibilities for preparing percussion teachers. Fortunately, practical channels have

emerged for just this area. The study of percussion at a university or professional conservatory can, in the meantime, be designed for great variety and can be expanded into the entire educational complex. After a basic, integrated course of study of perhaps two years, a student who demonstrates more ability for teaching than for a soloist's career can expand his studies on the pedagogical side through instruction in professional methods. Until now a highly inadequate use has been made of this possibility, and the future must show whether the interplay of these energies can find a balance. There are many unused opportunities for professional development here, and one can only hope that the boom which ten years ago led to a barely controllable flood of guitarists will begin somewhat less suddenly with percussion, so that music education can make better use of it.

It is not entirely true that this vacuum has been unacknowledged everywhere. The State Academy in Trossingen is, so far as I know, the first institution to direct its attention to fostering percussion among amateurs. When a course was announced there for a maximum of sixty interested students, so many registered that two additional courses had to be set up immediately. For years I have been teaching in Weikersheim within the framework of the Youth Concerts, but all this is like a drop of water on a hot stone. Much more could be done to meet the present need properly. Perhaps there may be a way here to remove some misconceptions in music education. At a time when music increasingly runs the risk of becoming simply an object for reflection and social mastery, the forces which allow it to be what it has always basically been are especially valuable. Music can certainly be discussed, it can also be talked to death, but it remains something that one can experience only in direct recreation.

FOOTNOTES

[1]Data on the increase / of interest in percussion/was published by I. Bontick-Kuffel in *Research in Music Education*, vol. 5/6 (1971), pfl 26.

[22]Erhard Karkoschka, *The Notation of the New Music*, Celle (Moeck), 1966.

[3]Wlodzimierz Kotonski, *Percussion Instruments in the Modern Orchestra* (Edition Schott 5522).Karl Peinkofer and Fritz Tannigel, *Percussion Handbook* (Edition Schott 5524)

[4]Siegfried Fink, *Notation 72*, Hamburg (Simrock), 1973.

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HERBERT BRUN: Three Works for Percussion

By Burt Levy
Music Dept.
SUNY, Albany, N.Y.

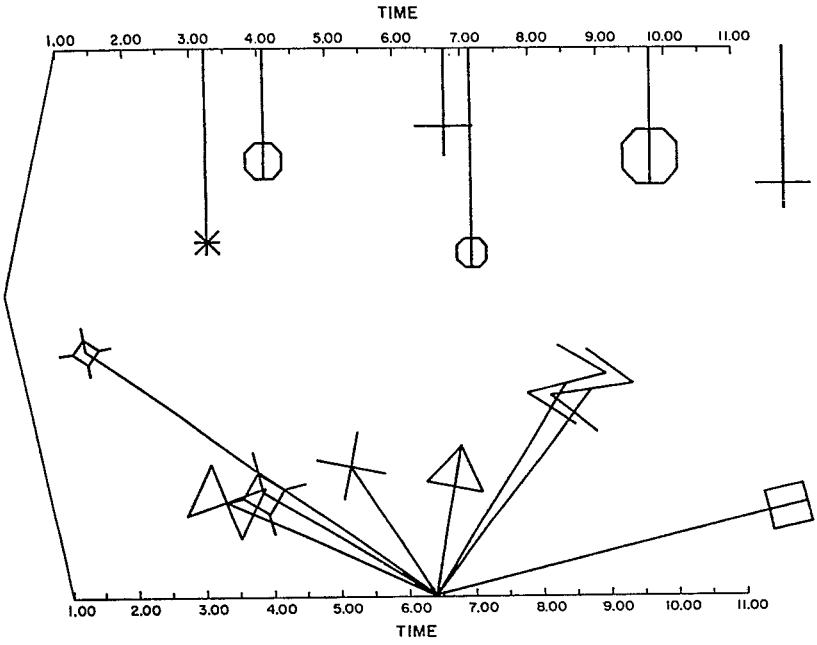
IN HERBERT BRUN'S three works for percussion—*Plot; Touch and Go; Stalks and Trees and Drops and Clouds*—the interaction between

the composer and the manipulative functions provided by electronic data processing systems has been extended to the realm of graphic displays. Using fourteen discrete symbols in the repertoire of the CalComp 670/564 plotting system operating off-line with an IBM 7094, the composer constructed the scores by varying the distribution of the selected symbols, the size and position of these symbols on the page, and the modes of connectivity between symbols. Although thirteen of these symbols are utilized in all three scores, the interpretative directions are unique in each work; hence the visual format of each work is unique.

The instructions to the performer in each work are divided into five categories. Three of these categories refer to the description of those symbols which indicate the instruments, the articles producing the sonic initiation (i.e., mallets, sticks, beaters, arms, fingers, breath, etc.), and the modes of connectivity. The fourth category concerns the definition and interpretation of the coordinate system comprising the pages (Brun uses the word "frame") of the three scores. In general, the coordinates are the force with which the performer strikes a particular instrument and the time in seconds. The fifth category concerns the interpretation of size with respect to the coordinates and the position of the symbols within the coordinate system. The various sizes of the symbols suggest a particular region in the "range of timbre" of an instrument. That is, size indicates the area to be struck and/or the choice of mallet, stick, or beater. The specific interpretative decisions are left to the performer. The number of times each symbol appears is indicated for each work. Thus the performer can take cognizance of the macro-implications of his interpretative decisions at a glance.

On numerous occasions the vertical position of a symbol, which indicates the force of a stroke and the size of the symbol contradict one another. This confrontation with "mutually hostile directions" presents the performer with the necessity of flexing his muscular attachments to his instruments in order to shake out new possibilities of sound.

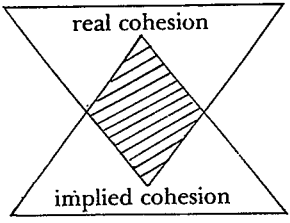
A more challenging problem confronts the performer of *Stalks and Trees and Drops and Clouds* (see Ex. 1). The title, which is a verbal description of the symbols, also refers to four characteristic events comprising the total fabric of the work. The four events are "Stalks" or single attacks (one per symbol), "Trees" or individual gestures composed of mixed speeds and quantitites of impulses forming a continuum of changing instrumental sounds, "Drops," or overlapping single attacks, and "Clouds" or individual gestures composed of a continuum of "mixed reverberation modes and timbres." The first two events are placed on the lower half of the page and the other two events are placed on the upper half of the page with the distance from the respective time axes indicating the force of a stroke. The performer is directed to strive for "uninterrupted chains, coherent phrases and relentless drive." The dichotomous nature of the events and the frequent presentation of two different types of events simultaneously



Ex. 1. A page from *Stalks and Trees and Drops and Clouds*

often force the performer to imply cohesion when real cohesion is obviously not possible. The composer provides the performer with the following diagram indicating the relative degrees of cohesion to be attempted:

CLOUDS
TREES
CLOUDS AND STALKS
DROPS AND STALKS
DROPS
STALKS
DROPS AND TREES
CLOUDS AND TREES



In order to achieve a macro-sensation of uninterruptedness, the performer is asked to take psychoacoustical considerations as well as musical ones into account.

Although the essence of a performance of any one of these three works is a function of the player's interpretative reaction to the score, I do not believe Brun's music is in the category of so-called aleatory compositional practices. For Brun is not asking the performer merely to choose on the basis of visual suggestiveness and/or a sequential set of instructions a succession of acoustic events *already* plausible. Rather, the performer is placed in a situation where he must confront and necessarily reject the known pleasantries of his relation to his instruments. He must seek, instead, the rejuvenation of the present by a true projection of the image of the present.

DUETTINO CONCERTANTE BY INGOLF DAHL
Analysis by
Robert M. McCormick

The composer, conductor, pianist, Ingolf Dahl, was born in Hamburg in 1912. He studied at the Music Academy in Cologne and at the Zurich Conservatory. He was a conductor of the Zurich Municipal Opera before he came to the United States in 1938. Settling in Los Angeles, Dahl studied with Nadia Boulanger who, on special occasions, gave master classes in this city.[1]

Dahl became an arranger for Hollywood films while continuing his career as a pianist, working as an accompanist for Gracie Fields and other artists. During this period he did serious composing. In 1945 Dahl joined the faculty at the University of Southern California. At this institution he conducted the orchestra, taught conducting, founded the collegium musicum, lectured on music history, and later, composition.[2]

Dahl received two Guggenheim Fellowships, two Huntington Hartford Fellowships, and an award from the National Institute of Arts and Letters. He has received commissions from Benny Goodman, Sigurd Rascher, the Louisville Orchestra, the Fromm Foundation, and the Koussevitsky Foundation. Several of his works have been recorded.[3]

In addition to his musical activities, Dahl was an ardent conservationist and a member of the Sierra Club. Ingolf Dahl died from a respiratory ailment in August 1970.

Musical Characteristics

Throughout his career, Dahl's music has encompassed various stylistic trends. His early works were influenced by serialism. Later his work was influenced by Stravinsky whom he greatly admired and with whom he worked. Many of his works of this period are of the neo-baroque style. In his latest works he has returned to using many of the characteristics of serialism.[4]

The rhythmic characteristic of Dahl's music is considered precise and original, though there is some reflection of Stravinsky and jazz elements. His texture is usually open and his melodies have a wide range. Even as a serial composer, his works sometimes suggest a tonality. Dahl possessed an outstanding knowledge of the idiomatic possibilities of instruments. His structure is a solid form of tradition.[5]

A characteristic work of Dahl's is *Ars Sinfonia*, written in 1965. It is an orchestral work of symphonic length with a formal relation to the operative *scena*. It consists of a recitative, a *cavatina con variazioni*, a second recitative, and final rondo which uses the *fioritura* of the operatic aria.[6]

In his composition, *Quodlibet on American Folk Tunes and Folk Dances*, Dahl uses six tunes which are contrapuntally combined. Four of the tunes are well known square dances, the other two tunes are slow.[7]

In his Piano Quartet, each of the three movements *(Fantasia, Antiphon, Rondo alla Campanella)* is in a different sonority. The first movement uses strings to the opposition of the piano; the second movement is in alternation; and the third movement is in combination. The composer explains his use of these techniques:

> the very idea of using carillon motives in the last movement was prompted by the necessity for finding sonorities which would seem natural and convincing in a medium as unnatural. . .as the combination of three strings with a modern concert sound.[8]

In Dahl's work, *Trio for Piano, Violin, and Cello* unity is attained by exploitation of a *Grundgestalt.* This is used exhaustively to control the melodic, harmonic motivic and formal foundations of the word. In this piece the fast movements are variations of each other, and the slow movements reflect each other. The work as a whole is reminiscent of the classical sonata style though the movements are much shorter.[9]

Dahl's catalog comprises substantial works for orchestra, wind band, piano, and for many instrumental ensembles of various compositions. The value and width of his legacy is yet to be evaluated.[10]

DUETTINO CONCERTANTE

The first movement, *Alla marcia,* is an A B A form. The main theme begins in the first measure in the percussion. The flute enters on measure three, playing an inverted C major triad, on the same rhythm the percussion had played on the first beat. In measures four and five the flute outlines a B flat major triad against the percussive background. After this point the flute melody continues with characteristic rhythmic fragments against the counterrhythms of the percussion. In measure 11 a G major triad is suggested by the B, G, B on the second beat. The rhythm used at this point is the same as that used in measure three. A C major again enters on the "E" of the third beat of measure 15 and on the first beat of measure 16. The material in measure 16 and 17 is a direct reversal of measure one and two in the percussion part. The flute takes this rhythm in measure 18. In measure 29 the *Grazioso* begins a new section of the work. Tempo I appears again in measure 67 marking the return of the A section. At this point the flute begins a C major triad with the rhythms stated by the percussion in measures one and two. Measure 69 again uses the inverted C major triad on the "E" of the last beat. Though slightly embellished, the note structure in measures 70 to 74 is the same as that in measures five to eight. Measure 90 uses the same intervals as is stated in measure 29. The movement ends softly in the percussion based on rhythmic fragments which have been used throughout the piece.

The second movement, *Arioso accompagnato,* begins with a solo in the percussion. The work follows the basic *arioso* style and is in A B A form. At the end of measure three, the flute has the solo with the percussion taking over on the second beat of measure five. Each time a

solo pattern enters, it begins on a different part of the beat. At measure 16 the flute has the solo with the percussion playing an accompaniment based on the rhythm used by the flute in measure three, four, and five. At measure 31 the flute and percussion are of equal importance as they each play fragments of the melody. The B section of the work begins at measure 48 with a scale-like passage beginning on an E flat. This passage uses the first four notes of the E flat scale. Section A returns at the *Adagio, con prima* measure 57. At this point the flute enters with the same theme it introduced at the end of the third measure. The percussion answers this with the rhythm used in measure five. The end of this movement goes directly into the third movement, *Fughetta.*

This movement begins by introducing the subject of the fugue in the lower percussion followed by an answer in the higher part of the percussion in measure three. The flute enters with the subject at the end of the fourth measure. The basic motif of this fugue is a dotted sixteenth followed by a thirty-second and a eighth note. This pattern is used throughout the piece. A coda is next developed. This begins at measure 33.

The last movement, *Presto Finale,* begins with a rhythmic theme in the percussion. Meter changes are prevalent throughout this movement with the sixteenth note remaining equal. At measure five the flute enters playing a scale-like passage. The parts become of equal importance, each assuming a solo role on different beats in measure six. At measure 15 the flute enters on a dotted sixteenth note rhythm which is followed two notes later in the percussion. From measure 23 to measure 72 the flute plays against the percussion accompaniment. In measure 89 the flute part plays without a meter signature against the percussion which stays in meter for the first time. From the second beat of measure 112, the flute plays arpegios which suggest the following chords: C minor, D minor, E flat major, C seven, G sharp minor, B minor, to C minor, etc. Measure 149 brings back the flute-lead percussion-answer effect used in measures 15 and 16. A sustained D sharp in the flute with the non-pitched melody in the percussion brings the work to a quiet ending.

A variety of symbols are used to achieve various sounds in the percussion part. The performer should spend a certain amount of time memorizing these symbols before attempting to perform this piece. The symbols and signs are explained in a key which is listed in the front of the score.

FOOTNOTES

[1]Ingolf Dahl, "Fanfares," *New Music for the Piano,* Robert Helps pianist. Notes in jacket by Joseph Prostakoff, RCA Victor LM 7042.

[2]Halsey Stevens, "In Memoriam: Ingolf Dahl, "*Perspectives of New Music,* Fall-Winter 1970.

[3]Dahl, op. cit., Notes in jacket.

[4]Stevens, op. cit., p. 148.

[5]Ibid.

[6]Ibid.

[7]Ingolf Dahl, *Quodlibet on American Folk Tunes and Folk Dances* (New York: C. F. Peters Corporation, 1967), Preface.

[8]Scott Goldthwaite, "Current Chronicle," *The Musical Quarterly*, XLIII/3, July, 1957, p. 392.

[9]Karle Kohn, "Current Chronicle," *The Musical Quarterly*, L/2, April, 1964, p. 227.

[10]Stevens, op. cit., p. 148.

INGOLF DAHL:
Duettino Concertante
Analysis by
Geary H. Larrick

Ingolf Dahl (1912-1970) was born of Swedish parents in Hamburg, Germany. He was trained at the Conservatory of Cologne and at the University of Zurich, specializing on the flute. After the beginnings of a conducting career in the Zurich Municipal Opera, he came to the United States and settled in California in 1938. In Hollywood he became an arranger for films and radio and among other things, accompanist for Gracie Fields. At this time he divided his talents between the commercial music of Hollywood and the less lucrative, but more adventurous, aspects of "serious" music. Eventually he was moving entirely within the latter orbit.

From the beginning he was a mainstay of the Evenings on the Roof concert series and its successor, Monday Evening Concerts, conducting and performing many new scores and shedding new light on early ones.

In 1945 he was appointed assistant professor at the University of Southern California where he conducted the orchestra and taught conducting, founded the *collegium musicum*, lectured on music history (especially the Classical period and the music of Stravinsky), and eventually became quite influential as a teacher of composers. He taught during the summers of 1952-55 at the Berkshire Music Center in Tanglewood, and in 1953 and 1962 he was awarded Guggenheim fellowships.

His major works include *Andante and Arioso* for woodwind quintet (1942); *Music for Brass Instruments* (1944); *Concerto a tre* for clarinet, violin, and cello (1946); *Duo* for cello and piano (1946); *Concerto* for saxophone and wind orchestra (1949); *Symphony Concertante* for two clarinets and orchestra (1953); *Sonata Seria* for piano (1953); *The Tower of Saint Barbara*, symphonic legend (1955); *Sinfonietta* for concert band (1961); piano trio (1962); and *Aria Sinfonica* for orchestra (1965).

Dahl has described his early music as "an expressionistically oriented dissonant and polyphonic style."[1] Several of his works are

serial or quasi-serial. Halsey Stevens describes Dahl's mature musical style as follows:

> . . .Rhythmically it is precise, alert, pertinent, deriving certain characteristics from Stravinsky, others from jazz, but determining its own identity. Its textures are open and economical, its harmonies clean-cut, suggesting, if not unambiguously establishing, tonal allegiances. Melody is spontaneous, of wide ambitus; counterpoints are plastic. Instrumental setting is impeccable, with a keen ear to the idiomatic capabilities of instruments individually and in combination.[2]

Besides music, Dahl had a great love of nature. He was an ardent mountain climber throughout his life, having climbed well over a "hundred peaks" in southern California after moving to the United States. He often took sabbatical leaves in Switzerland or the Austrian Tyrol. An ardent conservationist, member of the Sierra Club and other ecologically concerned organizations, he supported actively and wholeheartedly movements to preserve and improve the natural environment.

ANALYSIS

The *Duettino Concertante* (1966), for flute and percussion, is in four movements: I. *Alla marcia,* II. *Arioso accompagnato,* III. *Fughetta,* and IV. *Presto Finale.* Knowing that Dahl was a flutist, one would expect a creative approach to idiomatic use of the instrument. It is interesting to note, however, that his idiomatic flute writing is comprised very little of "gimmicks". Effects such as fluttertonguing. tone-bending (*glissandi*) use of airy sounds (without the usual production of tone), and clicking keys are used very little or are nonexistent. By the use of primarily traditional flute writing, Dahl has proven very adept at solving the problem of contrast in timbre and character between the flute and the percussion instruments.

In many passages, Dahl has found a common ground between the sounds produced by flute and percussion. In the first movement, considerable use is made of grace notes first performed by one performer and then by the other (I: m. 16-19, 67-70, 83-84). Timbrel imitation also exists several places throughout the work (I: m. 37-49; II: m. 30-34, 40-41; IV: 15-17, 45-47, 195). An intelligent use of various types of articulation is displayed in passages such as measure 12 of the first movement, measures 69-70 of the second movement, and measures 13-22 of the third movement. Use of pointillistic effects (III: m. 23-24), low register playing (II: m. 22-31, 57-62; IV: m. 107-110, 120-126, 134-138), alternation of *vibrato* with *senza vibrato* (IV: m. 181-195), all add to the timbrel capabilities of the flute, as do the virtuosic ascending passages in the last movement (m. 5, 22, 48, 78, etc.) that result in an aural blur of notes.

No less remarkable, however, is the inventiveness the composer has shown in writing for the percussion instruments. Instrumentation for the percussionist includes four drums (including two snare drums),

A^1	A^2	trans.	B^1	B^2	trans.	A^1	coda
m. 1-16	17-31	32-36	37-53	54-64	65-66	67-76	77-95

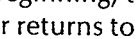
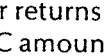
As its title indicates, the first movement is characterized by a steady rhythmic pulse; thus the different methods of varying or destroying the pulse are important factors in delineating form. Section A^2 begins with an inverted repetition of the beginning, and the rhythmic pulse is broken up at the end of section A^2 (m. 29-31); regular pulse is then established at the beginning of section B^1. What appears to be a breaking of pulse at the beginning of section B^2 amounts to the establishment of a triple-based pulse (6/16 meter) in contrast to the preceding section in duple-based pulse (2/4 meter), with the sixteenth-note retaining a constant tempo over the transition. The second section A^1 is a repetition of the beginning, played in the flute rather than in the drums, as before. A final deviation of pulse occurs near the end of the movement (m. 90-92) with triplets in the flute part contrasted against the rhythmic pulsation of the drums; this is followed, however, by an ending in steady rhythm.

The form of the second movement *(Arioso accompagnato)* is delineated by the changing relationships between soloist and accompanist, and can be sketched as follows:

A	B	C
m. 1-15	16-56	57-80

In section A, the relationship amounts to a flute solo with introduction and accompaniment by the drums and cymbals; the rhythm and character are quite free. Section B begins in steady rhythm, with the flute and percussion playing nearly equal roles (the flute predominates somewhat). By measure 31 the relationship becomes equal, and from measure 40 to the end of the section the two instrumentalists trade soloistic passages of equal importance, resulting in a unison climax reached at measure 53 followed by a short flute cadenza and a longer percussion cadenza which serves as a transition to the next section. Section C opens as at the beginning of the movement, with the percussion cadenza (m. 54-56) serving a function similar to the percussion introduction in measures 1-3; the flute part is transposed down a major thrid from the beginning.

Although the solo-accompaniment parts in section C are similar to the beginning, the balance of power between soloist and accompanist never returns to the relationship established throughout section A. Section C amounts to a duet between flute and percussion, with each playing an equal role (unlike the solo-accompaniment relationship throughout section A).

The third movement is a standard "fughetta"; the opening subject is played in the drums () and is followed immediately by the second subject () played by the left hand of the percussionist while the first subject is repeated in the right hand (see m. 1-4). The flute then enters with the first subject (m. 4-6) and is accompanied by

the second subject in the drums, with the drums playing a three-note transition at the end of measure 9.

The fughetta continues in similar fashion, with the flute taking the initiative in measure 10. Each subject is then developed and reaches a peak of concentration with a stretto fugue--one eighth-note apart--in measure 22, based on the beginning of the first subject (♬♪).

A slight pause at measure 30 sets apart the climax of the movement, this time in stretto at the quarter note. Once the climax is reached, a release of tension and rhythmic concentration occurs simultaneously with a descent of the melodic line (m. 32). The closing section (m. 33-39) continues the release of tension and rhythmic concentration to the end of the movement, with only a *pianissimo* reminder of the opening subjects occurring in the percussion in measures 35-37, before the final close.

The form of the last movement *(Presto Finale)* is that of a rondo with a coda:

A	B	A	C	A	coda
m. 1-52	53-71	72-119	120-136	137-167	168-195

The major factor in the delineation of sections is contrast in character of the music. The A sections are fast and rhythmic in character, whereas the contrasting sections (B and C) are less frantic in nature. The A sections are in two parts, with the second part beginning as a repetition of the first part and developing somewhat differently, although many elements are common to both parts--thus the A sections are considerably longer than the contrasting sections.

For example: the first section (m. 1-52) opens with a fast introduction in the cymbals; the rhythmic pattern is then picked up by the flute (m. 4-6). This is followed by a definitive iteration in the flute part (m. 7) of the rhythmic pattern (6/16:♪♬)which was the chief figure developed in the fughetta of the third movement (III: m. 1). Interplay between flute and percussion continues and ends in an imitated duple figure (m. 15-17). The percussion then opens as at the beginning--this time on the rims of the drums--and a section similar to the first continues, also including an imitated duple figure (m. 45-47). The second A section follows a similar repetitive and development pattern. Thus the first two A sections could be sketched as follows:

A^1	A^2	A^3	rhythmic	A^4
M. 1-17	18-52	72-87	elision	88-119

The third A section (m. 137-167) contains the same material as the previous A sections, but does not include a repetition of the opening motive in the percussion; thus there is no delineation of a sub-section, and the third A section is correspondingly shorter in length.

The coda contains elements of the previous sections (frantic rhythmic passages of the A sections, serene elements of the contrasting

B and C sections), but opens with sharp. pointillistic attacks in flute and percussion, effecting the change in character needed to set off the coda from the previous section.

Because of the nature of the instruments involved, a consideration of vertical harmonies does not carry much importance. Horizontal sonorities do play an important role, however, in establishing character, tonal centers, etc.

Functional tonality, in the Common Practice sense, does not exist in the *Duettino.* Certain passages do seem to have a tonal center, however. In the first movement, a tonal center of c seems to be temporarily established at the end of the first section (m. 16). Likewise, a center around c seems to be temporarily established at the beginning of the third section (m. 37). This pattern continues throughout the first movement; that is, tonal centers seem to be established at the places that mark a section (around *g* at m. 54, around c at m. 67), then any implication of tonality is dissolved between the formal delineation areas. The final flute passage (m. 90-92) breaks up the implication of both pulse and tonality, however, ending on *f-sharp.*

In the second movement, tonal centers are established rarely, and then for only a few notes (around *c-sharp* in m. 36-40; around *a* in m. 42-47). These instances of "temporary tonality" do not coincide with the formal scheme as in the first movement. The movement does end on an *f-sharp,* however, as does the first movement.

The third movement contains fewer allusions to tonality than do the first two movements, although it also ends on *f-sharp* in the flute part. The main fugal subject()is made up of two notes a third apart, and the second subject starts out with two notes a sixth apart. They are placed throuhout the movement so as to avoid a stable tonal center, however.

Motives in the A sections of the final movement often involve the range of a third, thus hinting at temporary tonal centers on occasion. The contrasting sections are less tonal-oriented, however. The final fifteen measures of the work do seem to hint at a tonal center of *c:* the flute sustains a *d-sharp* (enharmonically a minor third above c) before punctuating its final c at the end. It is interesting to note that the grace note (e-*natural*) to the final c negates the implication of a minor key relationship, serving a function similar to that of a Picardy third in tonal music.

Throughout the *Duettino,* Dahl seems to be particularly fond of the interval of the seventh in the flute part, and its inversion at the octave--the ninth; sevenths and ninths play important parts in outlining Dahl's melodies. The alternation of major and minor thirds also occurs throughout the work, playing an important role in hinting at tonal functions.

Dahl's treatment of rhythm varies throughout the *Duettino.* The relationship between pulse and form of the first movement has already

been mentioned. In the march, the pulse usually moves regularly at the quarter note in 2/4 or 3/4 meter, but this is often varied with other meters introduced. The contrasting meters may move at the eighth-note (I: m. 8, 3/8 meter; also m. 14, 72, etc.) or at the sixteenth-note (m. 12, 5/16 meter); however, the pulse then returns to regular movement at the quarter note. These contrasting sections do not negate the pulse of the "march", but do offer variety in rhythm.

Dahl's technique of dissolving the pulse (already mentioned in connection with formal delineation) is worth noting: in measures 29-31 and 90-92, the flute plays triplets with irregular accents--the melodic lines are disjunct in duple patterns--against the continuing pulse movement at the quarter-note in the drums; this serves the function of destroying any feeling of pulse.

Another interesting use of rhythm in the first movement is the change of pulse in the flute part (m. 53-60) from the quarter note in 2/4 meter to the dotted quarter note in 6/16 meter to the eighth-note in 3/8 meter and back to the quarter note in 2/4 meter. The drum part makes the change from quarter-note pulse in 2/4 to pulse at the dotted quarter note in 6/16 meter; however, the percussion then plays a pattern with a pulse that could be interpreted as moving at either the eighth-note or the dotted quarter note in 6/16 meter. This ambiguity is settled with the unison return to quarter note pulse in 2/4 at measure 60.

In the second movement *(Arioso)*, regularity of rhythm is dependent upon the musical style. In the passages that are declamatory or cadenza-like (II: m. 1-13, 42-47, 54-70), the rhythmic treatment is freer than in passages that involve equal interplay between flute and percussion (m. 16-39, e.g.).

In the *Fughetta*, pulse moves regularly at the quarter note or eighth-note, depending upon which aspect of the fugue subjects is being presented.

In the *Finale*, the rhythmic pulse moves at a very fast rate, but quite regularly at the eighth-note or dotted eighth-note throughout.

Several times throughout the *Duettino*, Dahl's rhythms are similar to jazz rhythms (I: m. 14-15, 40-49; II: m. 26-27, 67-68; III: m. 24-29). Other jazz elements include the "drum breaks" in the second movement (m. 54-56) and the last movement (m. 1-4, 88-92, 137-140), in addition to the use of grace notes in the flute part of strategic times (very similar to modern jazz-flute style). Examples of this jazz flute sound (which is quite effective even in the hands of flutists who do not play jazz) include: I: m. 40; II: m. 13 (the two tenuto slurred notes), m. 20, 45, 75; III: m. 34; IV: m. 181.

Performance Problems

The performance problems involved for the flutist are generally of a different nature from those of the percussionist. Other than working out technically difficult passages, the flutist's problems usually involve

rhythm or pulse. The flutist must maintain a perfectly steady pulse at times when such steadiness does not come naturally (I: m. 40, 54, etc.). At times the pulse must be sub-divided for learning purposes; this at times interferes with chamber music concepts that flutists normally adhere to (especially in Baroque, Classical, and Romantic music).

Probably the greatest problem confronting the percussionist is that of learning a completely new notation (similar to learning a new clef on another instrument). Even though the *Duettino* is written in standard notation (i.e., notes with stems, accents, etc.), the percussionist must familiarize himself with the instrumental set-up and the corresponding position marking each instrument on the musical staff--both of which the percussionist will be unfamiliar with upon approaching the *Duettino* for the first time. In addition, the percussionist must learn the meanings of Dahl's symbols (see Figure 1). The symbols used in the *Duettino* are quite logical, but the lack of standardization of percussion notation among composers is a problem that will keep the incidence of performance of modern percussion chamber music at a comparatively slow rate for a few years until many percussionists have built up their personal repertoire of such music.

FOOTNOTES

[1]Quoted in Gilbert Chase, *America's Music, New York:* McGraw-Hill Book Company, 2nd edition, 1966, p. 563.

[2]Halsey Stevens, "In Memoriam: Ingolf Dahl," *Perspectives of New Music* 9/1 (Fall-Winter 1970), p. 147.

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3. "Ingolf Dahl." *Baker's Biographical Dictionary of Musicians,* 5th edition ed. by Nicholas Slonimsky. New York: G. Schirmer, 1967, p. 341.
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Periodical Article

5. Stevens, Halsey, "In Memoriam: Ingolf Dahl." *Perspectives of New Music* 9/1 (Fall-Winter 1970), pp. 147-148.

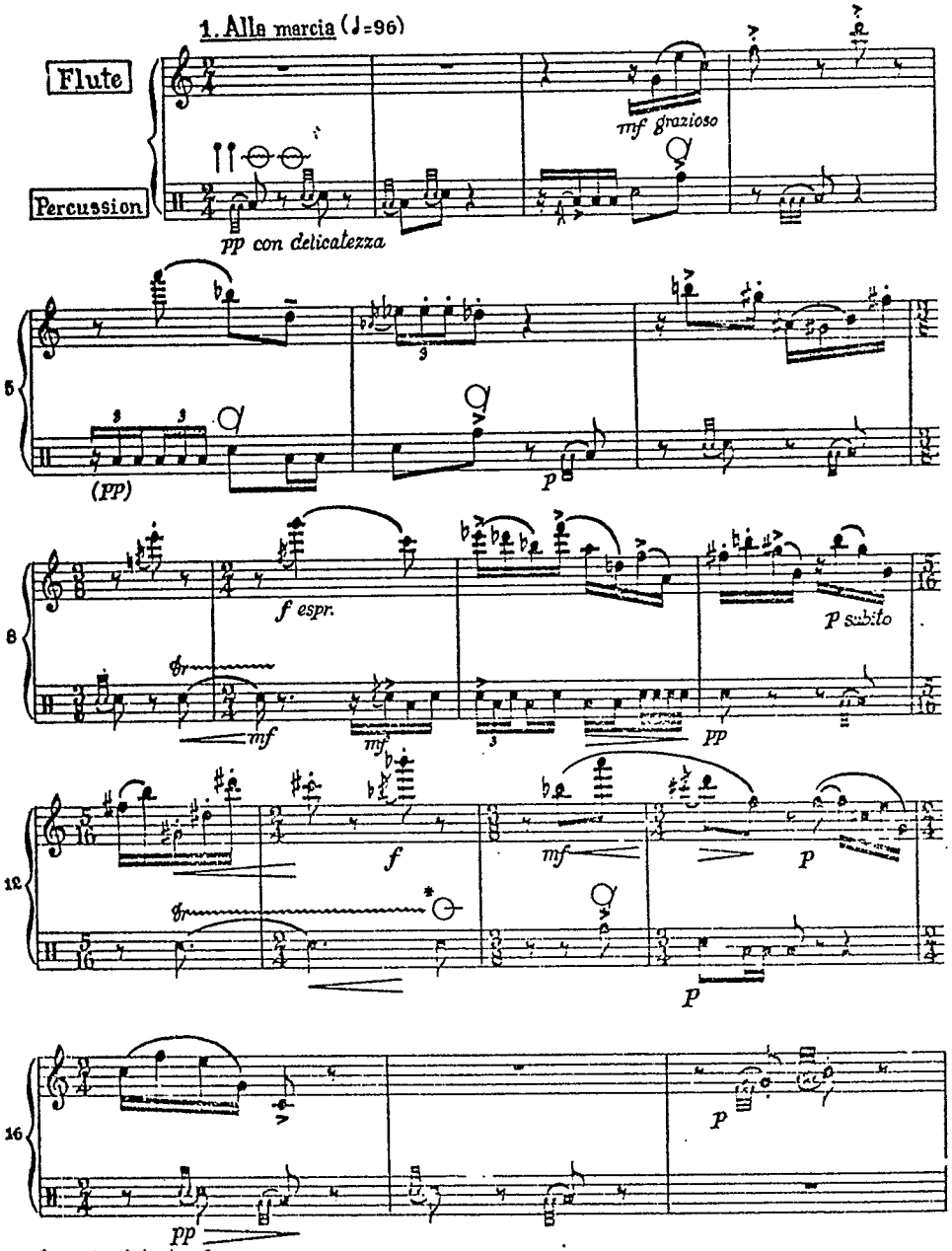
Music

6. Dahl, Ingolf. *Duettino Concertante.* New York: Tetra Music Corporation, 1968 (avail. Alexander Broude, Inc.).

DUETTINO CONCERTANTE

For Flute and Percussion

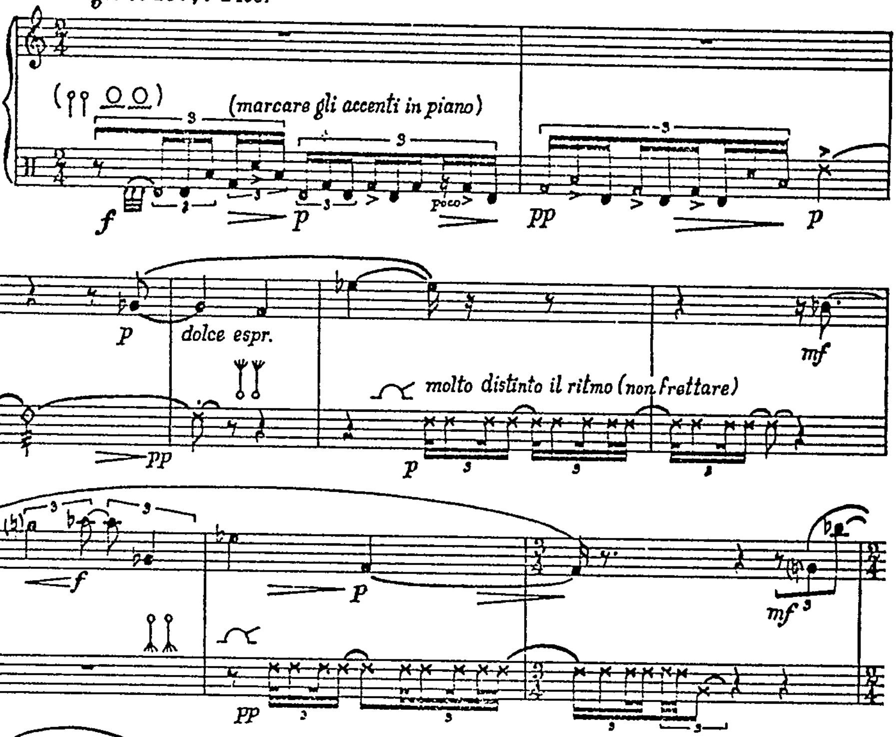
Ingolf Dahl (1966)



A. B 197–22

II. Arioso accompagnato

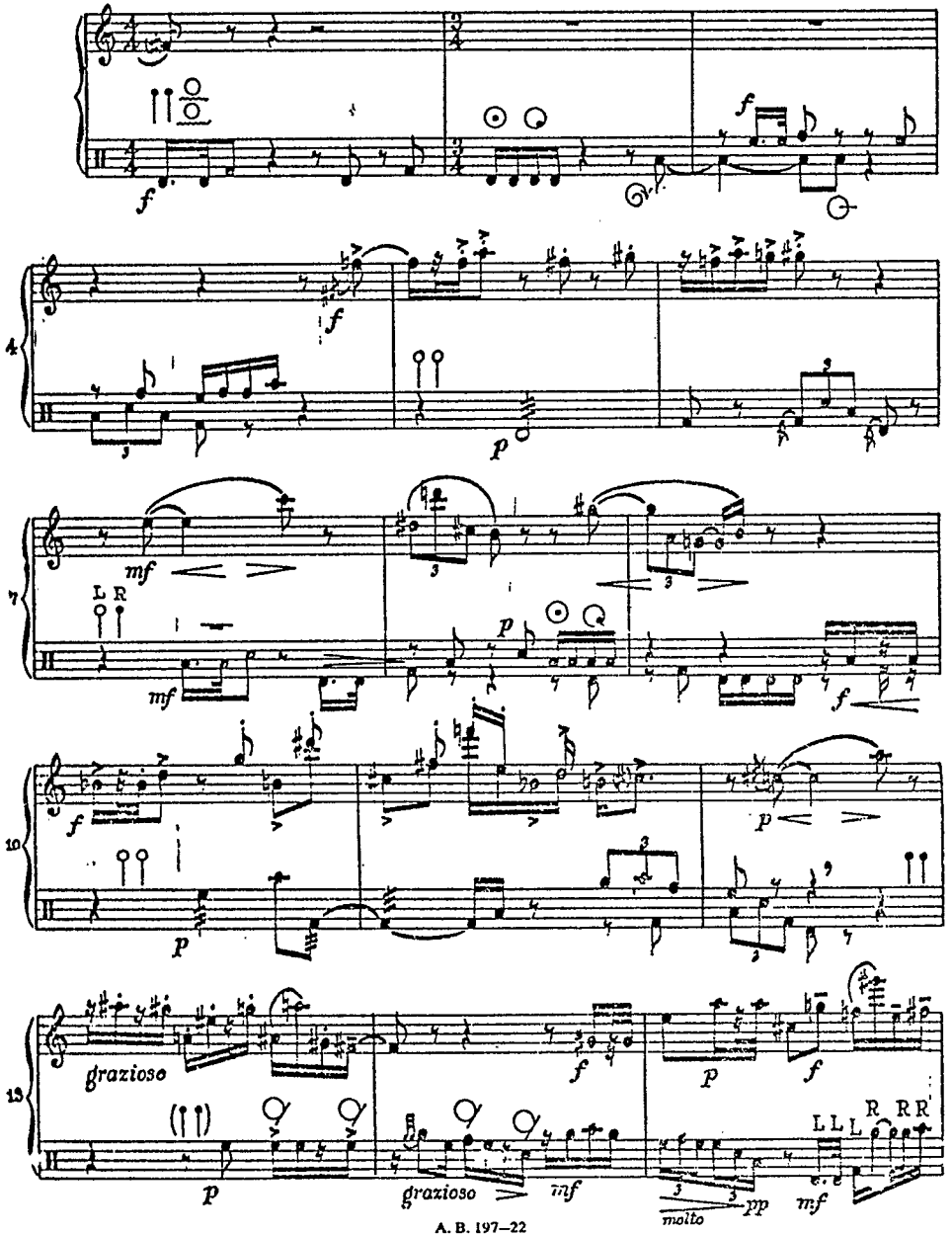
Adagio (♩ = 50, ♪ = 100)



* All accents following ⊖ are to be lightly marked.

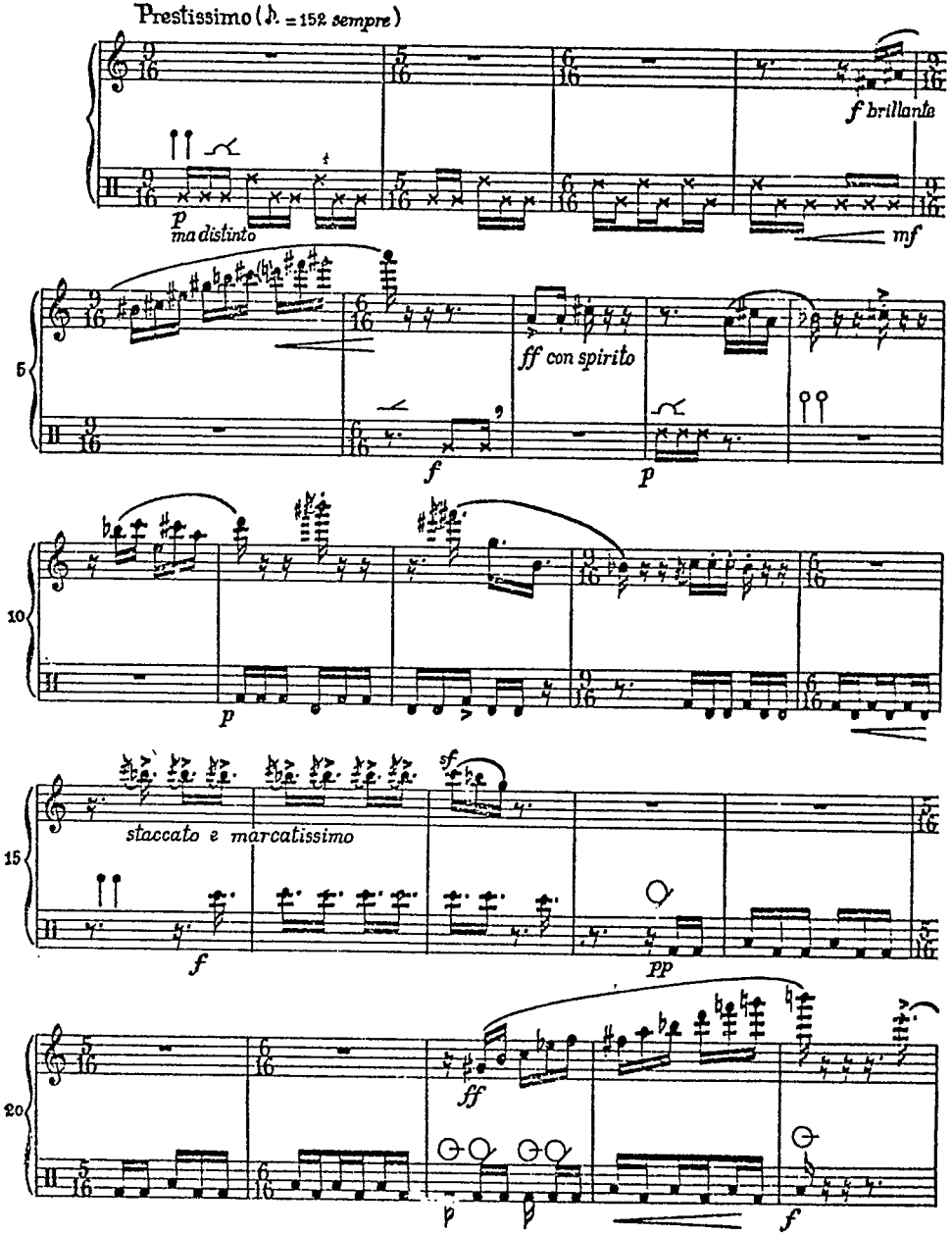
III. Fughetta

Allegro moderato ed energico (♩=88)



A. B. 197–22

IV. Presto Finale



A. B. 197–22

AN INTERVIEW WITH CARLOS CHAVEZ
With Herb Hardt and J. D. Summer

The following interview was given exclusipely by Mr. Chavez for PAS. It was held when Mr. Chavez was appearing at Indiana State University, Terre Haute, Indiana for a three day festival of his works. The interviewers are percussion majors at Indiana State.

Q. Mr. Chavez I would like to ask you some questions about your historical background. First of all where were you born, the date of your birth and in what type of family situation were you raised?

A. I was born in Mexico City on the 13th of June 1899. My parents came from the intellectual middle class. My father was an engineer and my mother was a third grade teacher.

Q. Where are you living presently?

A. My official residence continues to be MexicoCity, although my work in fact has displaced me from Mexico City to mostly the United States. I've been invited to many places, mostly in the U. S., South America and also in Europe. I also keep an apartment in N.Y.C. which in fact is my central operations.

Q. At what age did you become interested in music?

A. Ever since I have recollection of myself, I think 5 or 6.

Q. Do you have any recollection of what inspired you to become a musician? Was it your family or friends?

A. To compose is to express ideas of musical nature so if you have a vocation or a natural inclination for music, your ideas will be musical.

Q. Have you studied an instrument or voice?

A. Yes I have studied piano and I would have loved to be a concert pianist, but in order to be a concert pianist you have to give a lot of time to practice and therefore, I wouldn't have had enough time to compose or become a conductor.

Q. Did you study in Mexico?

A. Yes I studied in Mexico with a marvelous teacher and a marvelous musician, a man by the name of Ogazan, who had been trained and educated here in the United States.

Q. At what age did you start to study piano?

A. I started to study piano when I was about seven or eight years old. My mother used to play the piano and I remember she taught me the notes and the elements in order to begin the piano. Then I studied with Ogazan a great pianist and musician with a marvelous personality. He was my teacher when I was 16-21. Then I also studied in Mexico with a man who had a very good understanding of the harmonic problems, Mr. Preontious. He gave me a very good direction to understand the harmony problem. These should I say were my two teachers in Mexico.

Q. So you started studying composition with them?

A. No not composition. Mr. Preontious as I said before was a very intelligent man and had a very good understanding of all the problems of harmony. He had himself an understanding of harmony which helped alot for composition. I started to compose when I was eight although the first compositions I take seriously were those written when I was 20 or 21 years old.

Q. Mr. Chavez what influences you as a composer, such as past masters or composers in our present society?

A. I think all possible influences of all sorts, musical, psychological, geographical and historical influences, one is subject to all kinds of influences. The problem is not to absorb all the influences but to digest them and to make them become your way of expression.

Q. So you feel that you as a person are influenced through all your senses?

A. Yes of course. That is what we have our senses for and I beleive in E.S.P.

Q. Do you compose at the piano?

A. Yes very much so.

Q. Do you have any particular media of composition that you favor.

A. No I don't think so because your musical concept is specific. You have a musical idea that is specific for piano, orchestra, percussion or a chamber ensemble. So the idea itself is specific. Sometimes one sees cases where the same music fits various mediums. One would be absolutely amazed to see Maurice Ravels works, for instance his instrumentation of some of his piano music is just as filling for the piano as well as orchestra. He was a marvelous orchestrator.

Q. Do you feel any one aspect, or maybe a few, are more important than others such as melody, harmony, rhythm, texture, color or dynamics?

A. No because music is a collection of all these. In music there's melody harmony and rhythm, you can not separate one from another, it is only for analysis that you separate them.

Q. Could you talk briefly about some of the composers that you have talked to about your music or their music and personal friends that you have had?

A. Yes, I was fortunate to have lived in the first half or rather three fourths of this 20th century. I rejoiced in the opportunity not only to know but be a friend of Stravinsky and spoke with him rather intimately. I was also a close friend of Edgar Varese and one of my very best friends is Aron Copland, and also I'm in touch with that generation of the 20's & 30's with Henry Cowell, Roger Sessions and nowadays to see often and exchange ideas with com-

posers such as Milton Babbit and others who are experimenting very successfully on the new music.

Q. What are your feelings on chance music and do you think there is merit in it? And is an important concept in the musical future?

A. I believe in composition by myself and not by anybodys instructions for the performer to develop and follow My ideas in favor of somebody else's. I think the other way around; the composer must furnish the concept, perfect it, and finish it completely. Chance music is music that composers give certain general instructions for the performer to develope and follow.

Q. How about your feelings toward serialism and 12 tone?

A. Well serialism is a technique for composition, it could be a very important way of doing things. Each work is generated by an idea, that's what we would like to accomplish rather than just follow rules. I have never believed in just following rules, be it serialism or be it the treatise of composition on the 19th century.

Q. How about your feelings on electronic music?

A. It is a new medium of product producing sound. I think it has to be explored to the maximum so I understand electronic music as a means to produce sound which has many different possibilities, and it has to be explored further.

Q. Have you ever had any interest in electronic music?

A. Very much so but I wouldn't have time to go deeply into it. Only if I had time to do everything else, then would I study new music to explore and investigate it. Just a little bit here and there, that wouldn't be worthwhile, I'll leave that to the new generation.

Q. Do you think that there are any dehumanizing elements in electronic music?

A. Only in the sense that the electronic instrument at this point doesn't provide us with real flexibility. The ways of producing electronic music is only in the early stages.

Q. I would like to ask you some questions about percussion instruments and percussion performance. Why did you write the composition Toccata?

A. The Toccata was a request from John Cage. John asked me to write a percussion piece for a group he was expecting to have. This was 35 years ago. I was conducting in Chicago, the Chicago Symphony Orchestra. In those days John was living in Chicago and he approached me and said "I am planning to form a percussion group, will you write something for us?" I did write the piece for him, but John wasn't thinking on the traditional percussion, but in the out of the way such as chains, rails, anvils and everything in the kitchen. So I came out for something for drums and it was not what he wanted, so that's how the composition was originated.

Q. That's amazing because Toccata has more performances than any other percussion composition.

A. Yes very much so and it is performed all over the world not only in America, but Europe too.

Q. How did the inspiration and motivation come for Tambuco?

A. The idea continued my exploration in that medium in percussion and that's why I used more percussion instruments, than in Tacotta.

Q. Was that a commissioned work also?

A. Yes it was for Clair Boothe Luce but not that she commissioned a percussion piece. She commissioned something and I decided to do that piece for which I wanted to do and would explore new possibilities. Tambuco is also a construction in timbre using the rasping, metallic, wood and drum sound.

Q. There are some unusual instruments in Tambuco and I was wondering if they are Mexican instruments.

A. Yes the water gourd and the raspir.g stick were used by the Indians in Mexico.

Q. How about the large ratchet?

A. No I don't think the ratchet is Mexican, I don't think I could tell you the origin of the ratchet. Maybe it's European.

Q. When you talk about a large ratchet, what did you have in mind?

A. I have a tremendous sound in mind, because that is the conclusion of that section.

Q. When you have dynamic markings in your part you have pp as soft as possible and ff as loud as possible, do you really mean as loud as possible.

A. Yes I really mean as loud as possible. What I'm trying to say to the performer is to think of the loudest and think of the softest and in between we will have six degrees of dynamics.

Q. Can you give the performer or the conductor any idea of how we might improve on your ideas, if we were performing your work?

A. I am a great believer in musical writing. I think our musical notation is almost 100% reliable and if you do what the score says, we are pretty well off.

Q. Mr. Chavez do you have any particular percussion instrument that you favor?

A. No because each one has a different nature and sound and respond to different expressive needs. So you cannot have preferences because the drums give you one sound and the mallets give a different sound. Every instrument is good for the sounds it produces.

Q. Could you explain the difference between the Mexican and American Marimba?

A. The Mexican Marimba has a piece of tissue paper over the resonators that produces a very special vibration. Here the resonators are tubular and the Mexican marimbas tubes are square.

Q. Do the Mexican Marimbas produce a louder sound?

A. No they sound the same.

Q. I'd like to ask you some questions about your activities in Mexico dealing with Education.

A. In the very old days of the 1930's I had a group of young men, there were 4 or 5, and somehow I launched them composing by following certain principles of conducting. I'd give them certain assignments to compose starting with melodies on different scales. It was there where Mexican composers started to compose. I also founded the orchestra there and conducted it for 21 years.

Q. Did you ever do anything with public schools?

A. No.

Q. Do you have any comments to make about music education today?

A. My impression is that music education in the U.S. is very strong. Music is becoming a part of the general education.

Q. Do you have any thought about how people as individuals can develop their creative ability?

A. To compose is to compose; The only way to develop the capacity to compose is to compose. The great composers are the ones who have given their life and time to composing.

Q. I like to ask you some questions about yourself as a composer. What are you doing presently as a composer/conductor with your works?

A. I am always composing or conducting when I don't have an assignment.

Q. Do you do very many guest University conducting assignments.

A. No, not many. I conduct mostly professional orchestras.

Q. I like to ask you some questions about conducting? Did you study formally?

A. No I did not study conducting formally. I started to conduct when I was 23 and it was then when I started to play Varese's music for the first time, then I formed the symphony orchestra in Mexico when I was 28.

Q. Where are some of the highlights of your career that you have conducted?

A. I can't say because each case is a case in itself. I have enjoyed working for you just as I enjoyed working for another orchestra. If I wouldn't have enjoyed it I wouldn't have done it.

Q. I was going to ask you if you get any satisfaction out of working here with us?

A. Total satisfaction, I give myself completely when I work. I think you can verify that. To me I am working so I give everything I can.

Q. Do you prefer working in the United States or does it make any difference to you.

A. Yes in a way there are certain differences. Sometime you will find that orchestras that are very good professionally but are somehow tired of working. My conducting is a matter of communication.

Q. You seen to have a tremendous amount of energy and good health for a man of your age. Do you have any special diet or do any exercises?

A. No. I eat very simple, and I conduct a great deal so that keeps me in shape. When I have no rehearsel I always do exercises in the morning.

Q. When you do conducting engagements do you primarily conduct your own works?

A. No, that has to do with the kind of invitation I receive. In this instance Jim Dailey invited me to do a couple programs of my music, and I was very happy to. That doesn't mean that I always do that; I usually do a program where I'll do the classics, romantices, moderns and almost always one or two pieces of my own.

Q. Do you feel that when you walk up on the podium as a conductor your personality changes from when you're off the podium?

A. How shall I answer that. Our personality does not change ever. We are the same person where ever we find ourselves. But it is true that the circumstances have an effect on you. One is affected differently by the circumstances. But your personality doesn't change.

Q. I've noticed that when you conduct you don't use a baton is there any particular reason?

A. Conducting is a way of communicating, the baton is a way to beat the measure. You really conduct with your personality you conduct with a whole attitude. You can beat measure without a baton but some passages it is very useful when you have music in 5/8, 7/8, 8/8, 3/8 then somehow the baton multiplies the movement and then that is good for certain fast movements.

Q. What do you feel is the conductors responsibility for interpretating the music of a composer?

A. I think I mentioned before that the conductor should follow the composers instructions as closely as he can because he who knows more about Beethoven is Beethoven.

Q. What are you doing presently as a composer/conductor in your work?

A. I am always composing or conducting when I don't have an assignment.

Q. Do you do very many guest University conducting assignments?

A. No not many. I conduct mostly professional orchestras. I think the first University I conducted was the Buffalo University.

Q. Would you be able to give us a little insight on what you are working on presently?

A. Yes I would. I am writing a cello concerto and a series of pieces for piano. This is what I'm doing now.

Thank you very much for your time, it has been a pleasure. I've been very happy to have this chat with you.

PERCUSSION RESEARCH

by
Dr. Sherman Hong
Professor of Percussion
University of Southern Miss.

The following is a review of Ward, Henry Matthew, *A Beginning Snare Drum Method*, masters thesis, The Ohio State University, 1971.

The purpose of the study was to produce a new method book for the beginning snare drummer. After appraising some commonly used snare drum methods, the writer proposed to use the best ideas from those books and avoid what he considered to be the least effective methods. Books reviewed were by Alfred, Grant, Price, Kinyon, Buggert, Berryman, McMillan, McKenzie, Heim, Belson, Leslie, Harr, Wilcoxon, Ludwig, Moeller, Reifsnyder - Miller, Rothman, Yoder, Schinstine - Hoey, Ostling, Herfurth, and Firth.

After his initial research, the writer listed considerations for a new snare drum method:

I. Introduction - purpose of book, information for the teacher.
II. Psychological considerations: photographic examples, rating charts, encouragement to student, clear, concise explanations, etc.
III. Preparatory Information: grips, equipment, playing positions, common faults in grips, etc.
IV. Rudiments: give derivation of rudiments, use onomatopoetic representations of the sounds, speed, playing exercises, etc.
V. Systematic approach - metrical, counting system, music reading, checklists for both instructor and students, exercising in reading rests.
VI. Miscellaneous - manuscript paper, lesson assignment and record pages.

The author followed his considerations and presented materials in easily readable and logical fashion.

Ward's study has resulted in a snare drum method published by Middle Tennessee State University Bookstore, Murfreesboro, Tennessee.

The following is a review of Heller, Ronald H. "A Study of Orchestral Percussion Literature," unpublished masters thesis, The Ohio State University, 1972.

The study was designed to provide young percussionists with an introductory study of orchestral percussion literature. The author attempts to reveal instrumental and interpretation guidelines to the scores presented. The study was divided into chapters covering snare drum and related instruments, bass drum, cymbals, gong, tam-tam, tambourine, triangle, bar percussion instruments, and other percussion instruments.

The author described the instruments and factors affecting their timbre, terminology associated with those instruments, and some specific performance problems. The most outstanding discussion of problems encompasses the transposition of written glockenspiel notes. The author succinctly stated the problem: ". . .writers have traditionally written the parts down one or two octaves, so as to place the written notes in a register that is easier to read. Unfortunately. . .there appears to have been no convention as to which transposition to use." p. 53. The author advocates the playing of most glockenspiel parts where they are playable, since most are playable at only one place on the keyboard. However, some compositions have parts written out of the playable range of the normal two and one-half octave glockenspiel. (Music examples given were Debussy's *La Mu*, Gershwin's *American in Paris*, Bernstein's *Candide Overture*, Copeland's *Appalacian Spring*, and Strauss's *Also Sprach Zarathustra)*. Heller states that those examples would be playable on a three octave keyboard glockenspiel.

Heller also included a "Glossary of Percussion Terms" that had the most commonly used foreign terms, and he included a supplementary listing for instruments discussed.

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Letters to the Editor

Dear Neal,

Just a note to congratulate you and your staff on the latest issue of *PERCUSSIONIST*.

I think it is most important that the newest developments in percussion and/or composition for percussion be dealt with in the PERCUSSIONIST. One can find the views of music education (as it deals

with percussion) in several magazines like Musical America, the Instrumentalist, etc., but it is difficult to find the views expressed in the Spring, 75 issue. I found them stimulating and simply informative. This is how the PAS can help serve the percussionist. When our student readers have read this issue I am sure their curiosity (which is an excellent way to start) will be piqued. This can lead to very exciting things in the future, both compositionally and performance wise.

I might recommend to our readers *Source Magazine* if they have found this issue interesting.

Once again, my congratulations and a special thanks for a job well done to Ron George and Dennis Kahle.

Sincerely yours,
Mike Rosen
Oberlin Conservatory

Dear Mr. Fluegel,

I am a second-year percussion student under Prof. James Blades at the Royal Academy of Music, London, England, and one of your few readers from this country. While generally I found the contents of your issue Vol. XII No. 2 Winter 1975, the last issue I had, very engrossing, the article 'Development of Mallet Keyboard Percussion' I found rather disappointing in the light of personal knowledge through playing experience and reading my teacher's book, 'Percussion Instruments and Their History'. As I have always understood it Debussy asks for Antique Cymbals (cotales) in B & E, not a Celesta/Glock in *'Prelude a L'Apres Midi. . .'* Stravinsky did of course write a piece *'Fireworks'* but it is the *'Firebird'* in which he really uses mallet percussion. I suggest it is the *Firebird* the author means when he says Le Sacre du Printemps, as I have never seen Xylo, Glock & Celesta used in this. The reference to Lumbyes *"Traumbilder"* I also found surprising since the general misconception has been that it was a Xylophone in this work but if one refers to James Blades' book, it explains that some form of a Zither is called for in fact, which would seem to settle any doubt.

Other than these few faults which I felt I must draw your attention to, I find your magazines on the whole stimulating, and wish you luck in continuing to promote the art of percussion.

Thank you,
Yours,
Kim Sargeant

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

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