



Percussionist

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FALL, 1976

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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MULTIPLE MALLET MARIMBA TECHNIQUES

By Linda Lorren Pimentel



About the Author:

Author of the "Marimba Bar" column in PERCUSSIVE NOTES MAGAZINE, Linda Lorren Pimentel has long striven to validate the solo percussionist. Mrs. Pimentel is presently on the teaching staff at Denison University and Ohio State University where she is completing the requirements for the Ph. D. degree. With bachelor's and master's degrees from San Jose State University, she has appeared in concerts, recitals, and clinics throughout the West Coast. She has appeared as guest artist with a number of orchestras including the San Francisco Symphony. A recent performer and lecturer at the Percussive Arts Society National Conference in Chicago, Mrs. Pimentel, along with her daughter, percussionist Sylvia Pimentel, are now performing in the Midwest.

Marimba: Four-Mallet Positions

Dave was quite a proficient student of the marimba. He had been studying for about three years and was a junior in high school. He was studying Creston's *Concertino for Marimba and Orchestra*. Thus, when I assigned Bartok's "Minuet" (Example 1) for a "one-week special," he anticipated no problems. But problems he had, and so does almost everyone else with this apparently simple composition. Dave had difficulty in keeping the intervals of sixths spaced correctly and playing them in the center of the bar. Because of the problems he had encountered in "Minuet," Dave and I pursued a lengthy exploration of four-mallet techniques. This led to a more systematic appraisal of the technical problems in his pieces. It also laid a foundation for the techniques involved with six-mallet performance.

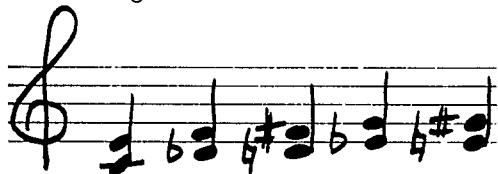
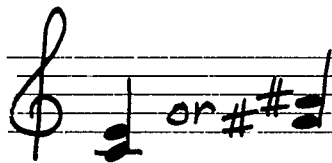
EXAMPLE 1

Positioning of sixths: Bartok, "Minuet."

Musical notation for Bartok's "Minuet" in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked "Rather slowly". The first measure of the treble staff has a dynamic marking "P" and the instruction "gracefully". The notation shows a series of sixths (intervals of six notes) across four measures. The bass staff has a dynamic marking "P" and a fermata over the first measure. The second measure of the bass staff has a dynamic marking "P" and a fermata over the first measure. The notation shows a series of sixths across four measures.

EXAMPLE 2

Positioning of thirds.

**EXAMPLE 3**

**Striking Two Bars Simultaneously
With One Hand**

We began by exploring the possibilities of the interval of a third. This interval is difficult, moving up chromatically, to play with one hand (Example 2). If the performer strikes only the center or the edge of the bar, he will have to make some quite contortionistic moves. The basic motions for striking any two tones simultaneously can be divided into three categories. These are 1) the frontal position, 2) the inner swing, and 3) the outer swing. In the frontal position both notes are played on the same set of bars, either the naturals or the sharps and flats (Example 3). The body assumes a comfortable position when performing the frontal position. As Dave discovered, the ease of the frontal position is deceptive. Frontal positions are easy to play only so long as the arm and elbow involved are comfortably positioned alongside the body trunk. In actual music, however, the hand involved may be moving stepwise or leaping while the other hand is engaged in an entirely different pursuit. Thus one cannot always have his trunk moving around to position the arm. If the frontal position must move away from the body, the wrist and hand should be led by an extended elbow. As the frontal position moves close to and in front of the body, the wrist must flex inward and lead the hand. Dave's problem with the "*Minuet*" was solved when he learned to lead with elbow and wrist so that the mallet tips were always in the center of the bar. An incorrect positioning of one from a series of moving intervals can result in the interval being a step too large or small.

Stout's *Etude No. 4*, calls for both hands, working in thirds, to leap and skip here and there (Example 4). Almost all of the positions from this excerpt maintain a frontal position.

The other two categories of striking two notes simultaneously employ exaggerations of the two movements discussed in the frontal position category. The wrist must flex and lead in the inner swing category (Example 5); the elbow is closest to the body in the outer swing (Example 6). Both of these movements are compounded when both arms must maintain different positions (Example 7), and then quickly move to opposite positions. When this occurs the performer is not always able to obtain his optimum goal of having every note in per-

fect alignment. Rapid passages create hazards, and, particularly in subordinate voices, less vibrant notes can be tolerated. In Example 8, the E in the left hand can be played on the inner edge of the bar just beside the area where the D[#] was struck.

EXAMPLE 4

Frontal positions of thirds, Stout, *Etude No. 4*.

The image shows two systems of musical notation for Example 4. The first system consists of two staves. The upper staff has a treble clef and contains a series of chords and eighth-note patterns. The lower staff has a bass clef and contains a similar series of chords and eighth-note patterns. Dynamics markings include 'cresc.', 'ff', and 'mf'. The second system also consists of two staves. The upper staff has a treble clef and contains chords and eighth-note patterns. The lower staff has a bass clef and contains chords and eighth-note patterns, with some triplets indicated by a '3' over the notes. Dynamics markings include 'cresc.'.

EXAMPLE 5

EXAMPLE 6

Inner and outer swing positions.

A single staff of music in treble clef showing a chord with a flat (F) and a sharp (C#) alternative. The notes are F and C. The text 'or #' is written between the notes.

A single staff of music in treble clef showing a chord with a sharp (F#) and a flat (C) alternative. The notes are F# and C. The text 'or b' is written between the notes.

EXAMPLE 7

EXAMPLE 8

Assuming different and changing positionings.

Two systems of musical notation for Example 7. The first system has a treble clef and a 3/4 time signature. It shows a series of chords with various accidentals (bb, #, b). The second system has a bass clef and a 4/4 time signature. It shows a series of chords with various accidentals (#, b). Dynamics marking 'mp' is present.

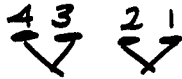
A single system of musical notation for Example 8. It has a treble clef and a 7/4 time signature. It shows a series of chords with various accidentals (#, b). There is an 'x' mark over a note in the bass clef staff.

Combining the Three Positions With Mallet Independence

Solving two problems at once is desirable. The next few examples combine position study with the development of mallet independence. Examples 9 through 14 further develop the original exercise (Example 2), and the student should learn to construct such exercises. Preferably these exercises should be done by ear so that the student understands the pattern and does not just go ahead blindly reading notes without reasoning. The student must be able to apply his knowledge of these patterns to future pieces as well as employ them in improvisational passages.

Carcassi's *Study No. 17* (Example 15) amply explores both mallet independence and interval techniques.

Extension and development of exercises.



EXAMPLE 9



EXAMPLE 10



EXAMPLE 11



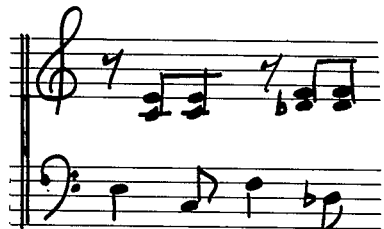
EXAMPLE 12



EXAMPLE 13



EXAMPLE 14



EXAMPLE 15

Mallet independence and interval techniques, Carcassi, *Study No. 17*.

The musical score for Example 15 is presented in two systems. Each system contains a treble and bass staff. The first system features a right-hand melody with eighth-note patterns and dynamics markings of *mp*, *f*, *p*, and *dim.*. The left hand provides a steady eighth-note accompaniment. The second system continues the right-hand melody with triplet figures and a fourth-note pattern in the left hand.

Developing Positioning and Independence Through Literature Performance

The "Introduction" and "Reel" (Examples 16 and 17) from *Sonata*, by Pitfield, contain excellent examples of the use of parallel thirds, primarily in the frontal position. Again the rapid parallel and disjunct movement calls for careful leading from the elbow or wrist so the mallet tips strike in the center of the bar and the spacing of the interval remains accurate.

After dealing primarily with thirds, the student can apply his experience to other interval combinations. Example 18 allows an interval pattern of fourths. Each hand has its own problems, though both are moving parallel. In Example 18, the left hand, in octaves, plays frontal positions and the right hand plays all three basic types of positions. The interval of a third takes on a new personality when used in contrary motion, as Example 20.

EXAMPLE 16

Parallel thirds, Pitfield, *Sonata*

The musical score for Example 16 is presented in two systems. Each system contains a treble and bass staff. The first system begins at measure 5 and features parallel thirds in the right hand with dynamics markings of *f* and *p*. The second system begins at measure 10 and continues the parallel thirds pattern.

EXAMPLE 17

EXAMPLE 18

EXAMPLE 19

EXAMPLE 20

New intervals, new directions.

Technical experience **MUST** be applied to and further developed with actual music. Each of the following examples are from pieces that Dave was studying or ones that we planned for him to study in the near future. Thus he immediately put his new skills to work.

The first section of *Le Petit Nigre*, by Debussy—Pimentel (Example 21) deals almost exclusively in all three techniques for playing thirds. The example also demands mallet independence, rhythmic synchronization, and juxtapositioning of the hands. The melodic material uses only the frontal position. The octaves (M 9 onward) also maintain that position. The melody and the octaves, however, are so juxtapositioned that the technique is stretched to the limit. The left hand (M 3 through 8) employs the techniques that Dave had earlier practiced, with the right hand maintaining frontal positions while the left hand changes positions.

EXAMPLE 21

Mallet independence, rhythmic synchronization, and juxtapositioning of the hands, Debussy, *Le Petit Nigre*.



EXAMPLE 22

Parallel fourths, Fluegel, *Rhapsody For Marimba*.



A more unusual use of parallel intervals can be found in Fluegel's *Rhapsody For Marimba* (Example 22). This work employs a most exciting glissando. Dave learned to negotiate the passage by striking the first three 16th notes in a normal fashion. As he struck the fourth 16th note, he forced the mallet tips to remain against the bar in a choking, staccato fashion. He immediately applied pressure for a large sound and slid to the next rolled chord. The resulting sound was forceful and dramatic.

EXAMPLE 23

Repeating a chord reinforces correct positioning, Musser, *Etude opus 6, No. 9.*



The *B major Etude*, by Clair Omar Musser, offers an excellent opportunity for developing good marimba positioning. The repeating device employed in this composition can be altered to fit all chord practice. Repeating a chord a set number of times before progressing to the next chord is excellent reinforcement practice. And it gives time for double-checking each position. Example 23 shows a downward run in which the left hand employs both the inner and outer swing while the right hand maintains a frontal position.

A new work, Example 24, that effectively employs a repeating device is *Toccata*, by Johnson.

EXAMPLE 24

Repeating device, Johnson, *TOCCATA*



EXAMPLE 25

Contrary motion, mixing rolls and single strokes, Pimentel, *Greensleeves.*



Greensleeves (Example 25) illustrates both hands working primarily in contrary motion, mixing rolls and single strokes. The intervals are, for the most part, consistent in each hand, with increases or decreases of one note only in the span. The addition of the F# actually simplifies what might have been a problem spot if noted entirely in naturals.

EXAMPLE 26

Hand independence, varying intervals in right hand roll, Smith, "Blues" from *Suite Moderne for Marimba*.



Mallet positioning is crucial when maintaining a one-handed roll through varying intervals and positionings. Sharon Smith's "Blues" requires hand independence. The right hand must swing from a frontal position to an outer swing while changing intervals and maintaining a legato one-handed roll.

At first glance, "No. 11" from *First Term at the Piano*, by Bartok (Example 27) presents no chord structural problems. The leaping line, however, does follow chord patterns. A smooth performance dictates careful use of the above discussed positions.

"Carillon" from *Suite for Marimba*, by Sifler (Example 28) synchronizes both hands using interval techniques. The problem is a crucial one in the right hand. Often, instead of playing the first note with the elbow away from the body and bringing it toward the body for striking the second note, the performer twists the wrist to move to the second note. This type of movement results in more errors and a tendency

EXAMPLE 27

Four mallet spacing applied to two contrapuntal lines, Bartok, "No. 11" from *First Term at the Piano*.

Andante; Roll all notes

to strike the bar off-center. Again the performance will be smoother if the right hand is blocked off in careful chord positioning from M 13-16 (Example 29).

EXAMPLE 28

Rapid adjustment of positioning, Sifler, "Carillon" from *Suite for Marimba*. Lento $\text{♩} = \text{c. } 63$

EXAMPLE 29

Four mallet spacing applied to two contrapuntal lines, Sifler, "Carillon" from *Suite for Marimba*.

Composer Gordon Stout appears to delight in using interval techniques in unusual ways. Examples 30 and 31, from his *Two Mexican Dances*, are a striking example of the blend of technical virtuosity and imaginative creativity. Example 30 illustrates duple octaves in a triple meter pattern, octave misplacement of sixths and other intervals, sharp directional adjustments, and octave patterns with one "wrong note." Similar things occur in Example 31. This example emphasizes even more strongly the need to feel not only single body positions, but fluid lines of changing positions.

EXAMPLE 30

Octaves, sixths, and thirds, Stout, *Two Mexican Dances*.

Example 31 is a musical score for marimba. It consists of two staves. The upper staff is the melodic line, and the lower staff is the bass line. The key signature has one sharp (F#). The score includes dynamic markings such as *sf* (sforzando) and time signature changes to 4:3. There are also some rhythmic notations like $4:3$ and $4:3$ with arrows indicating the change.

EXAMPLE 31

Frontal position, inner swing, outer swing, Stout, *Two Mexican Dances*.

Example 31 continues with a melodic line and a bass line. The upper staff features time signature changes to 13:3, 7:2, and 10:3, along with a *trava(á 2)* marking. The lower staff includes dynamic markings such as *loco*, *poco a poco rit.*, *ff* (fortissimo), and *mp* (mezzo-piano). There are also *poco a poco dim.* markings and a *ff* marking in a circle. The score includes various rhythmic notations and slurs.

The foregoing discussion has attempted to point out some of the body positionings and modifications of these that are employed in 4-mallet performance. The awareness of how to transfer notation into body positionings and the application of these into performance will aid the student. He will read two or more lines more fluently. The tone quality and the accuracy of his performance will improve. As he plans ahead, his body motions will become more fluid and his phrase lines will flow more easily. These improvements should contribute to a more mature performance.

Marimba: Five- and Six-Mallet Positions

One avenue of approach toward using three mallets in one hand is to proceed from a standard, four-mallet grip to the new grip. The marimbist can proceed from the grip with which he is most familiar as one of three points of departure. For this study a description of the right hand only will be given as the left hand grip is simply a reversal of the right. All photographs have been taken with the palm facing the camera in order to allow the reader a more detailed examination of positioning of mallets. The writer reminds the reader that each marimbist's hands are shaped differently. Thus each grip varies from individual to individual. The photographed positionings illustrate how the writer

manipulates a maneuver; they should not be employed as an exact bible of possible positionings. Mallet numbering will be indicated as follows:

$\begin{matrix} 3 & 2 & 1 \\ \diagdown & | & / \\ & V & \\ & \diagup & \diagdown \end{matrix}$ = right hand

Three Points of Departure

From the Musser Grip

The standard two mallets of the Musser grip (Example 32) remain mallets number one and two. The tip of mallet number three is crossed behind the tip of mallet number one, next to the palm. The shaft of mallet number three extends to the left of the thumb, with the head continuing the diagonal. In the Musser grip, mallets one and two are controlled in an almost normal fashion. The last finger balances the cross between mallets one and three. Mallet number three is primarily manipulated by the middle finger. Example 33 illustrates three mallets held in one hand as proceeding from both the Musser grip and the standard cross grip.

EXAMPLE 32



EXAMPLE 33



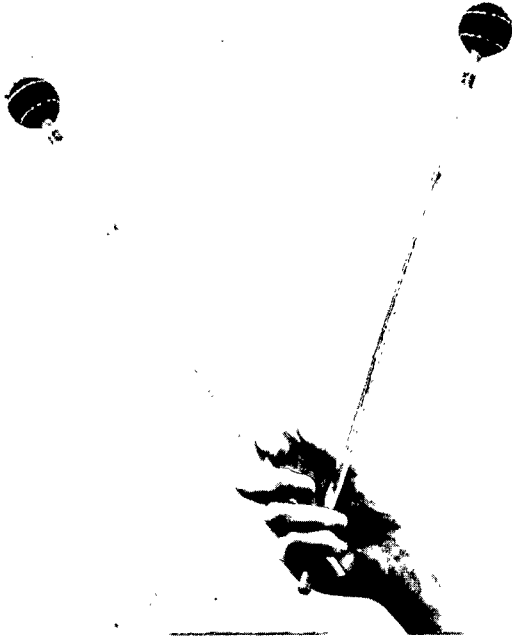
From the Standard Cross Grip

Proceeding from the cross grip (Example 34), the two mallets are stretched to a wide interval (imagine an octave or seventh), and they then become mallets one and three. The middle finger must be positioned between these two mallets, along with the index finger. Mallet two is gripped by the thumb and index finger in a Musser grip fashion. The little finger controls the cross between mallets in a normal cross grip fashion. And again, mallet number three is primarily manipulated by the middle finger.

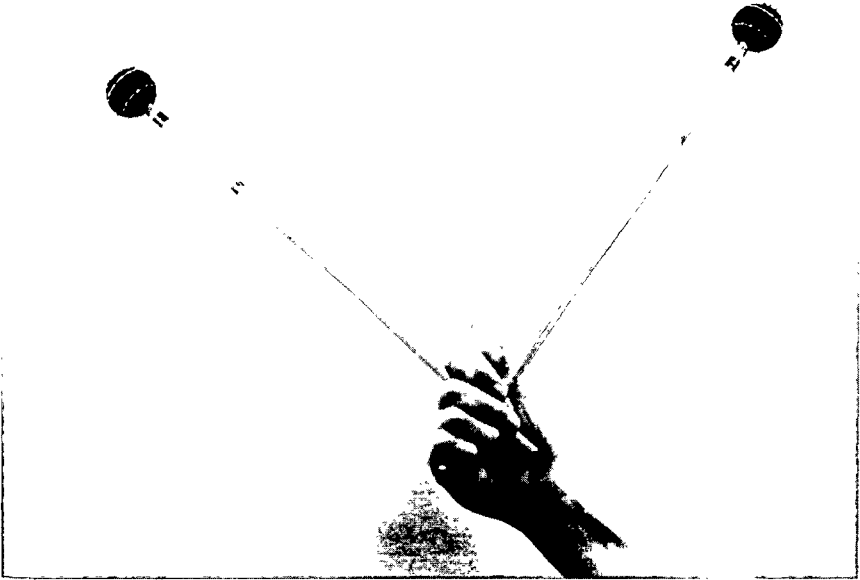
From the Burton Grip

The writer has not made lengthy use of the Burton grip with a six-mallet technic. With brief experimenting she finds three mallets can be operated in a flexible manner with this grip (Examples 35 and 36). The procedure for adapting three mallets to the Burton grip is roughly the same as that used for the cross grip.

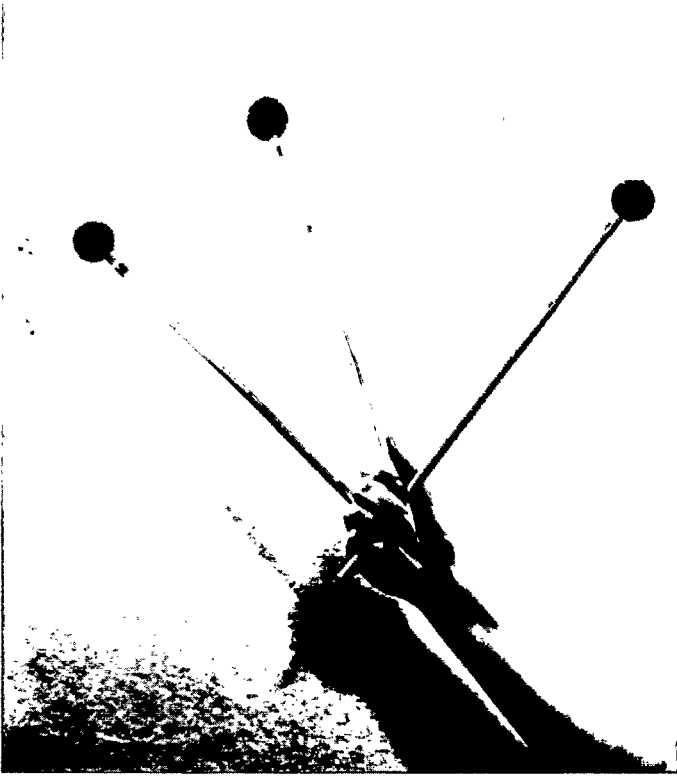
EXAMPLE 34



EXAMPLE 35



EXAMPLE 36



Control of Individual Mallets

Mallet One

In order to leave the index finger free (with the thumb) to manipulate mallet two, mallet one is positioned between the middle and the index fingers. It can be expanded further to the right by extending the middle finger outward (Example 37). Further expansion can be achieved by placing the little finger on the outside of the mallet shaft and swinging the little finger toward the thumb. The furthest expansions with mallet one are created by placing the middle and the ring fingers, one at a time, on the mallet shaft, bringing the shaft of mallet one above the shaft of mallet three and at a right angle to the shaft of mallet two.

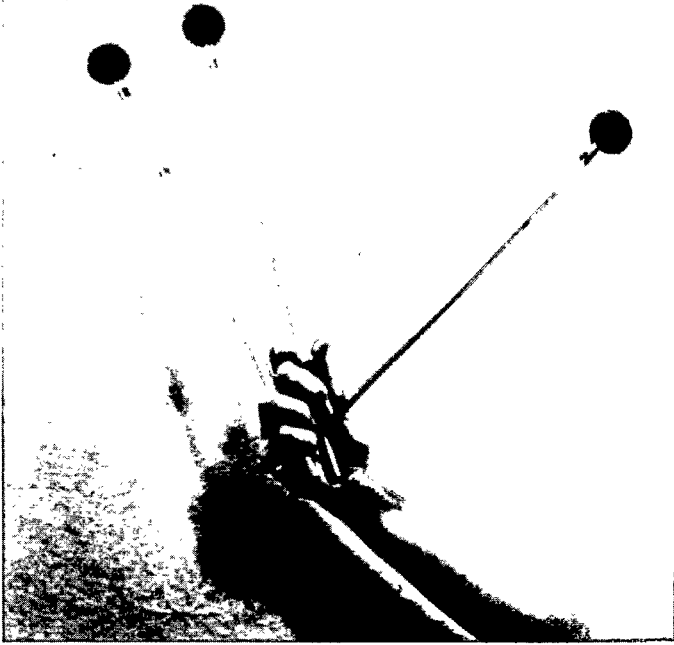
EXAMPLE 37



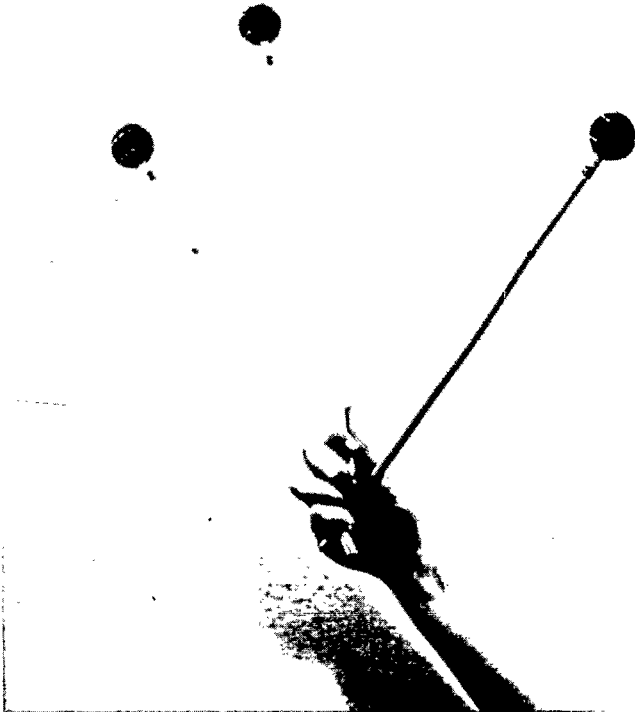
Mallet Two

Mallet two can be extended outward with a rotational motion in order to reach upper bars when the other two mallets are on the lower bars (Example 39). To return to the normal position, the index finger and the thumb can shove mallet two stem downward until the tip of the mallet lies next to the palm, behind the shaft of mallet three. Pressure from the thumb moves the mallet to the right (Example 38); pressure from the index finger moves it toward the left (Example 37). The tip of the index finger can be placed on top of the shaft for more individualized pressure. Mallet two can be shoved far backward by pushing the mallet head with the left hand or by shoving the mallet head against a section of the instrument (Example 40). To return to normal position, the shaft of mallet two can be shoved against the hips.

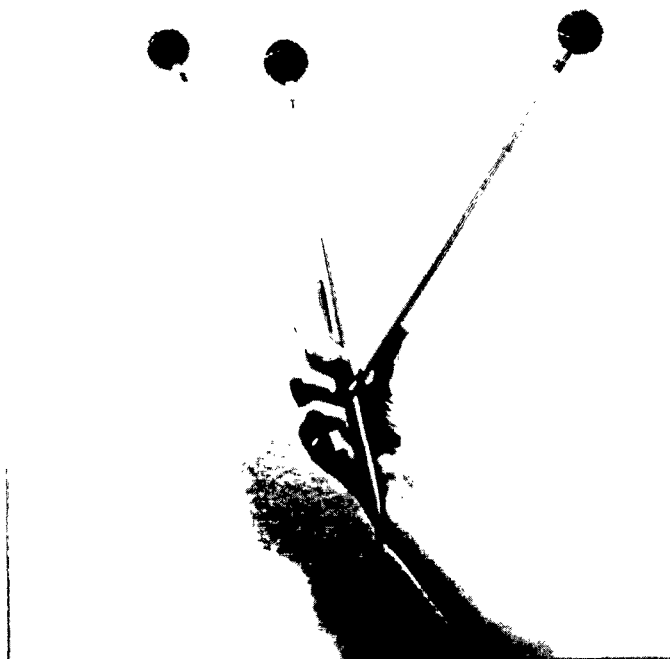
EXAMPLE 38



EXAMPLE 39



EXAMPLE 40



Mallet Three

The normal position of mallet three is to the left of the thumb. In an extremely closed position, it comes in contact with the thumb just past the final knuckle, below the nail. In more open positions the mallet shaft slides down the thumb, and it finally extends from the palm. Again, as with mallet one, the little finger maintains the balance of the crossing sticks. In a closed position the pad of the little finger is in equal contact with both mallets one and three. In more open positions the little finger is only in contact with mallet one. Mallet three is held *ONLY* by the pressure exerted toward the palm from mallet one. In very extended positions, when the middle and ring fingers alternate to extend mallet one, mallet three is again controlled by the little finger.

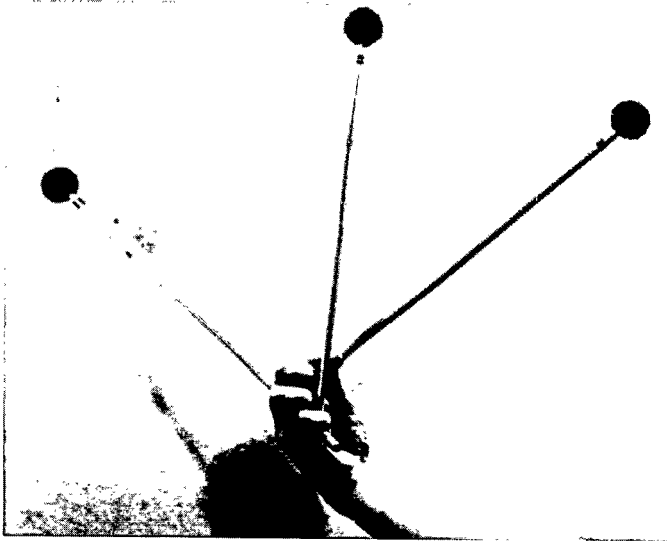
Burton Grip Adaptations

Some of the above descriptions need to be adapted if the performer is proceeding from the Burton grip. For instance, over half the time, with the Burton grip, the tips of mallets one and two would lie behind mallet three, next to the palm. Also the finger and balance control between mallets one and three varies considerably with this grip. The basic principles of balance and manipulations, however, are applied in a similar fashion.

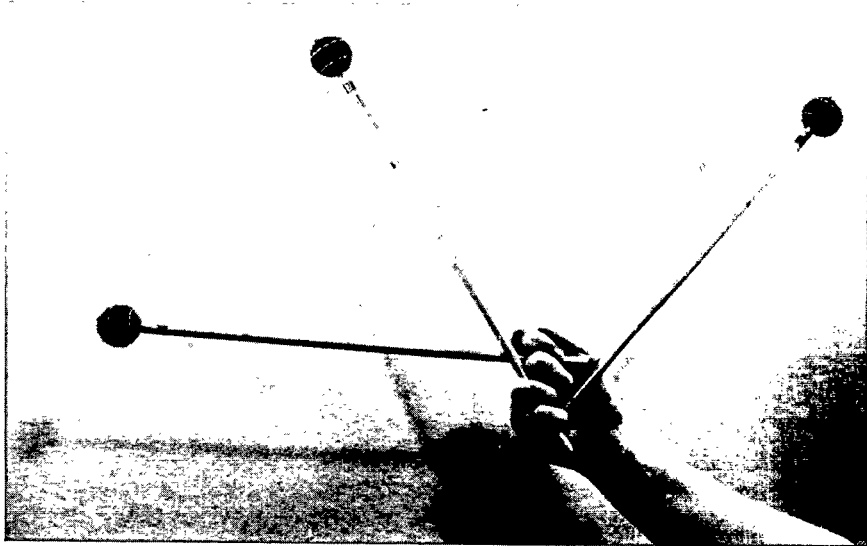
Two Unusual Positionings

Because mallet two is both versatile and flexible, being controlled by both the thumb and the index finger, it can be rotated around quite at will. Certain extended positions can be more easily and firmly played in this juxtapositioning fashion than in the normal mallet ordering. In Example 41, mallet two extends behind mallet three. The index finger curves around mallet two; the palm padding below the thumb also grips firmly. Mallet two is swung far to the right in Example 42. The index finger curves over the shaft; the thumb, pressing at the tip, controls the angle of the mallet head.

EXAMPLE 41

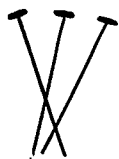


EXAMPLE 42

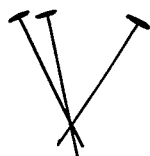


EXAMPLE 43

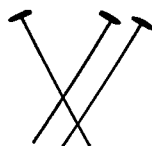
Root Position



First Inversion

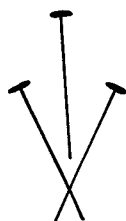


Second Inversion

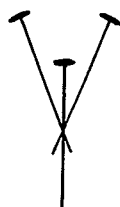


EXAMPLE 44

E G# B



Eb G Bb



Manipulating Hand Positions

The various positions that must be coordinated with three mallets in one hand can be thought of as extensions of triads and inversions. If three notes, performed as a block or in close succession, are approximately of equal distance, they can be performed in basic triadic positioning (Example 33 and 43). If the greater distance is between the upper two notes, the pattern resembles that of the first inversion triad (Examples 37 and 43). If the greater distance is between the two lower notes, the position assumed is that of the second inversion triad (Examples 38 and 43). Exact descriptions and actual examples are of little use in this situation because the various makes of marimbas vary considerably in width of bar between instruments and on width of bar in different registers of bars on one instrument. Thus only generalized statements can be given.

Some of the exaggerated positions demanded by the use of sharps and flats can be manipulated through use of the inner and outer swings. Often, as previously described, mallet two must be extended or retracted in negotiating patterns that contain both lower and upper bars (Example 44).

Use of Rolls

The single stroke roll, alternating between the two hands, is about as easy to perform with three mallets in each hand as with two mallets in each hand. Chords with exaggerated positions are more difficult to roll. Mixtures of arm and wrist motion are sometimes advisable. The single stroke alternating roll can be performed between any two mallets

or between a pair and a single mallet in each hand. At the outset of six-mallet practice, certain mallets will not be as easy to control as others. This is particularly noticeable while rolling. Making demands on the weaker mallet(s) seems to correct the situation.

A Musser or ripple roll can be maintained between mallets one and two, with mallet two striking a little later than mallet one. A six mallet Musser or ripple roll is possible. Mallets one and three can be struck simultaneously, with mallet two entering later. A fairly consistent one-handed ripple roll can also be developed.

The mandolin roll is almost as easy to perform and is as useful with six mallets as with four mallets. In the normal four-mallet technique, the mandolin roll is produced by placing one mallet above the tip of a bar and one mallet below the tip of the bar. An up and down stroke accomplishes the roll. The mandolin roll is usually performed on the lower, natural bars, and one or two bars are struck with the up-down alternation. When rolling two bars, and upper bar can also be employed. Using six mallets, all three in one hand or any two can be mandolin-rolled. Usually mallet two is placed above the bars, with mallets one and three below the bars.

The one hand roll that is maintained by rotating the forearm, can be performed between any two mallets in one hand. The rotation is also possible between three mallets by having two mallets strike simultaneously. For the marimbist who has learned to roll with one hand, the addition of an extra mallet will bring only temporary problems. For the student who has not mastered this art, it may be wise to learn the manipulations first with only two mallets in each hand.

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**STAGE ARRANGEMENT
FOR THE PERCUSSION ENSEMBLE**
By Ramon E. Meyer
Prof. of Music
Indiana State University

The logistics of preparing a percussion ensemble concert are more complex than for any other musical ensemble. The number of instruments used far exceeds the number of performers and the portage of this galaxy of hardware will frequently tire any percussionist who is merely mortal. No conductor, however, should inflict on an audience the spectacle of monoliths of metal and wood being dragged across the stage between numbers. Re-setting the stage destroys the continuity of the program and is disconcerting to the audience.

During the past twenty years the percussion ensemble has shed the stigma of being a musical side show. As an accepted medium of musical expression audiences should be encouraged to concentrate on the music rather than the physical maneuvers of the performers and the stage crew.

The following suggestions for developing composite floor plans which accommodate all the compositions on each half of the program, with only minor adjustments, will substantially reduce the time customarily taken between numbers for re-setting.

To facilitate the use of two composite plans for each concert, an intermission should be included in each program. Since the complexity of a set-up increases in direct proportion to the number of instruments played by each performer, the complex numbers should be equally divided between each half of the program.

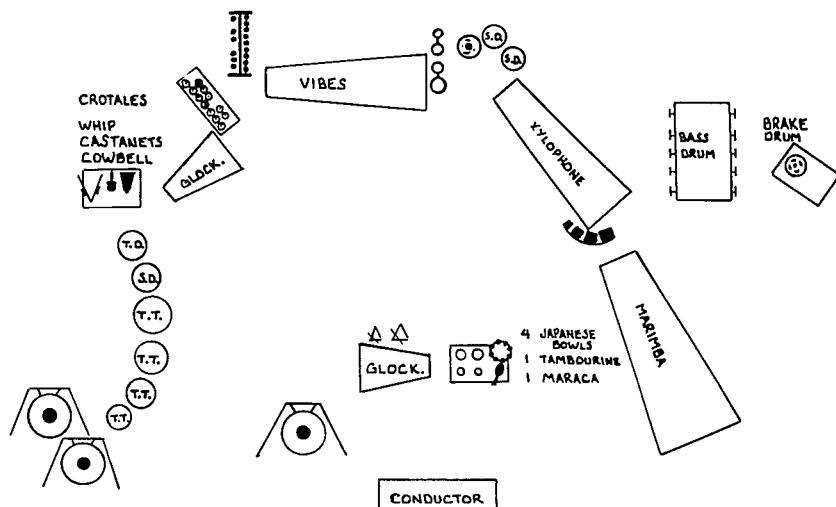
Composite floor plans demand a willingness to compromise on the part of both performers and conductor. The conductor, accustomed to cuing players in one position during rehearsals, can expect to find some players in an entirely different position when a composite plan is used. Similarly, performers who have become conditioned to hearing certain instruments adjacent to their set-up may find their aural environment substantially altered. Conductors must also be willing to sacrifice some time during one of the last rehearsals to check the floor plan and make final adjustments to it. Finally, those responsible for setting the stage must expect a larger number of instruments to be employed since much time can be saved by using duplicates of those instruments which would otherwise have to be moved between numbers.

Before drawing the floor plan, every performer should prepare a diagram of the exact placement of instruments, stands and trap tables for each piece. Beginning with the most complex set-up (the composition requiring the most instruments per player), arrange the instruments equally to the conductor's left and right in the positions indicated on the performers' diagrams. (Ill. 1) If two or more players must share an instrument the set-ups for these players must be adjacent.

For Whom The Bell Tolls - Robert Anthony Briggs

Illustration No. 1

FOR WHOM THE BELL TOLLS



Player I: Bells, crotales, castanets, cowbell

Player II: Xylophone, two snare drums, temple blocks, suspended cymbal

Player III: Vibes, four bongos, chimes

Player IV: Marimba, bass drum, brake drum

Player V: Snare drum, four tom toms, tenor drum, whip, two gongs

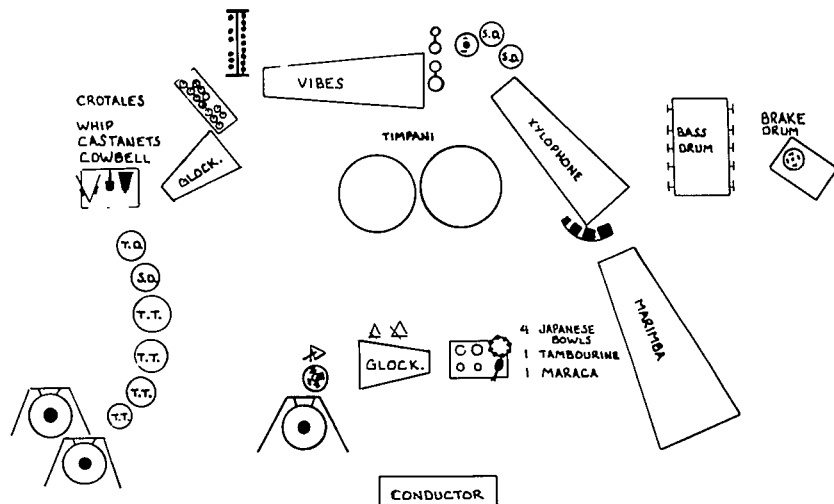
Player VI: Maraca, bells, two triangles, tambourine, four bowls, gong

Illustration 2 shows the next most complex set-up added to the initial plan.

Prelude and Allegro - Edward W. Volz

Illustration No. 2

FOR WHOM THE BELL TOLLS
PRELUDE AND ALLEGRO



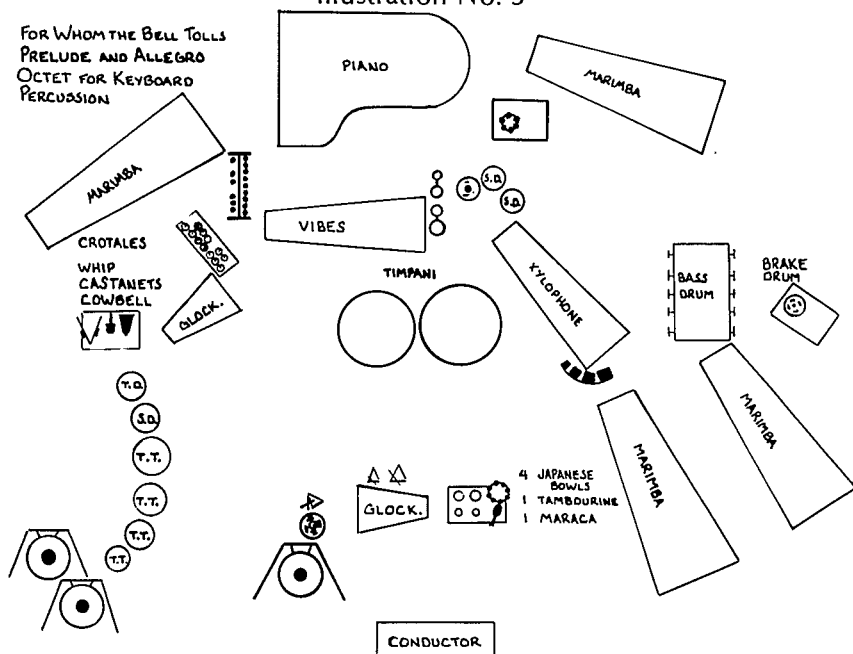
- Player I: Snare drum, tambourine
- Player II: Four tom toms
- Player III: Two timpani
- Player IV: Suspended cymbal, triangle, gong
- Player V: Bass drum

One should not expect every floor plan to be developed with the ease apparent in the two preceding illustrations. In actual practice it may be necessary to try several different arrangements before finding one that will provide each player easy access to all the instruments needed.

Once the plan has been developed to the point where the remaining compositions require only one instrument per player the complexities have been resolved and it is simple to place the additional instruments in the open spaces (Ill. 3, 4).

Octet for Keyboard Percussion - Kenneth M. Snoeck

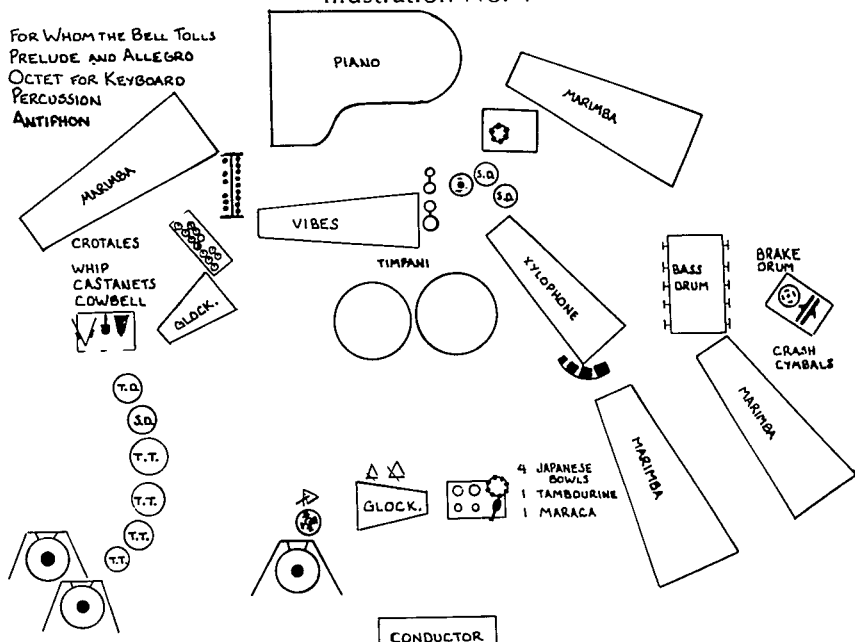
Illustration No. 3



- Player I: Bells
- Player II: Bells
- Player III: Vibes
- Player IV: Piano
- Player V: Chimes
- Player VI: Marimba
- Player VII: Marimba
- Player VIII: Marimba

Antiphon - F. Michael Combs

Illustration No. 4



- Choir A - I: Snare Drum
- Choir A - II: Two Snare drums without snares
- Choir A - III: Two large tom toms
- Choir A - IV: Two Timpani
- Choir A - V: Crash Cymbals
- Choir A - VI: Bass Drum (choir B located off stage)

With the addition of music stands and stick trays the floor plan will be complete. Before the concert or rehearsal begins each player should place sticks and mallets beside the instruments on which they are first used.

Composite floor plans should be used for the last two or three rehearsals so both conductor and performers can become accustomed to the stage positions and so the setting of the stage becomes a routine and efficient operation.

Although the programming of several complex numbers may necessitate moving one or two instruments between numbers, the use of composite floor plans will reduce the distracting amount of time usually allotted for re-setting the stage to brief movements primarily of people and mallets.

Note: The illustrations, by John All and Samuel Withrow, represent half of a program presented April 29, 1976, by The Indiana State University Percussion Ensemble, Neal Fluegel, conductor.

CONSIDERATIONS IN GRADING PERCUSSION LITERATURE

By James Warrick

About the Author:

James Warrick has recently completed a Bachelor of Music in Instrumental Education at Ohio University in Athens, Ohio. He is currently engaged in Masters of Applied percussion study at the same school. (Will complete in July 1976).

He has studied with such teachers as Guy Remonko, Michael Combs, Sam Ulano and Jeffrey Alan Myers. He has had professional experience thru employment at Disneyland in California.

This past year he served as Percussion Instructor at Marshall University and Assistant conductor of the Ohio University Orchestra and Percussion Ensemble.

Following is a list of considerations which would relate to the classification of percussion literature into one of four performance categories:

- Junior High Level
- High School Level
- College Undergraduate Level
- College Graduate and Professional Level

It is imperative that in making such classifications, the reviewer should consider the subjective musicality of the piece in question. Many works which may be technically demanding might have little or no significant musical value other than for etudal study or for concentration upon one aspect of performance which might be of interest to the percussionist. Considerations can be divided into five mediums of performance, excluding a list of general considerations which would apply to any area. These mediums include:

- 1) Snare Drum Performance
- 2) Multiple Percussion Performance
(An area which combines two or more mediums,
played by one performer)
- 3) Mallets or Keyboard Performance
(Excluding piano)
- 4) Timpani Performance
- 5) Drum Set Performance

Note: Percussion ensemble literature is excluded from the following list due to the need for other performers, and the combinations of all the following considerations.

Instrumentation should not be among the considerations made when classifying musical compositions. A composer should be able to write for any percussion instrument without fear of substitution or unavailability of certain instruments. (For example -- Tuned elephant

bells). Unfortunately, this is not the case and many otherwise easy or moderately difficult works risk a lack of performance by younger players, regardless of their ability, due to the restricted number, quality, or availability of instruments.

General Considerations

- I. General considerations applying to any medium of performance:
 - A. Complexity of rhythms.
 - B. Polyrhythms. (Four against three, two against five, etc.)
 - C. Artificial rhythm groups.
 - D. Mixed meter signatures within one composition and/or use of complex meters. (Metric modulation)
 - E. System of notation. (Conventional or devised for that particular composition)
 - F. Speed/tempo of composition.
 - G. Dynamics involved and dynamic factors of individual instruments in regards to balance, sustaining and decaying characteristics, and precision of attack, etc.
 - H. Length of composition. (Is endurance a factor?)
 - I. Different movements within the composition. (Does performer understand the character of a Bouree, Minuet?)
 - J. Are phrasings marked or left to the discovery of the performer?
 - K. Difficulty of accompaniment.
 - L. Ensemble considerations of accompaniment and soloist.
 - M. Is composition thru-composed or does it contain aleatoric sections?
 - N. Musicality of piece. (Does composer have a goal? What was that goal? Did he reach his goal?)

Specific Considerations

- I. Snare Drum Performance
 - A. Rudimental or concert style.
 - B. Use of other mallets requiring special techniques. (Brushes, etc.)
 - C. Special effects. (Rim shots, dead stick. Does piece explore tonal, melodic capabilities of the instrument?)
 - D. Individual hand technique or finger control.
- II. Multiple Percussion Performance
 - A. Number of instruments used.
 - B. Physical set-up of instruments. (Can a younger or smaller player reach all the instruments with a minimum of movement?)
 - C. Changes of mallets.
 - D. Individual techniques needed for each instrument. (Tamb., triangle, castanet techniques.)
 - E. Technique. (Cross-sticking, ricochet sticking, finger control, independent hand, single stroke roll, etc.)

III. Mallet Keyboard Performance

- A. Number of mallets used. (two, three, four)
- B. Mallet spread. (Can a younger player reach an octave in one hand or both ends of the instrument.)
- C. Mallet control. (Use of multiple bounce, double stops, independent hammer, ripple roll, tone bending, etc.)
- D. Special effects. (Nodal playing, mandolin roll, etc.)
- E. Technical passages. (Complexity and speed of runs, scale passages, twelve-tone playing.)
- F. Legato playing.
- G. Type of mallet used. (Is player required to play in upper registers with gray yarn mallets?)
- H. Pedaling, particularly in vibes playing, and legato playing using mallet dampening, finger dampening, etc.

IV. Timpani Performance

- A. Pedaling.
- B. Number of drums used.
- C. Technique. (Cross-sticking, ricochet sticking, etc.)
- D. Number of mallets used.
- E. Portamento
- F. Sticking problems or uncomfortable stickings.
- G. Striking position or special effects. (Is performer required to strike the center of the head, rim, bowl?)
- H. Range in regards to proper tone production. (Does the lowest note require a pitch lower than D? Is a fortissimo roll required on a high E?)
 - I. Type of stick used.

VI. Trap Set Performance

- A. Is improvisation required of the performer?
- B. Independence of limbs.
- C. Technique. (Cross-sticking, etc.)
- D. Styles. (Is performer required to have a previous understanding of authentic styles or rhythms like Cuban, Latin, Swing, Rock?)
- E. Number of drums required.
- F. Special effects.

Another possible use for these considerations is a guide to problems a student might have in a particular composition. Definition of the problem is the first step toward a solution. In many respects, any difficulty a student might encounter can be classified into one of these characteristics, or his misunderstanding of such. By isolation of the difficulty, it becomes easier to suggest exercises which might correct the trouble area.

BRAZILIAN PERCUSSION: THE CUICA

By Norbert Goldberg

About the Author:

Mr. Goldberg is 23 years old and holds a B.A. degree from Brooklyn College where he studied percussion with Morris Lang. At the age of 18 he traveled to Viet Nam and Thailand playing drums for a U.S.O. show. The following year he toured Romania with the Brooklyn College Percussion Ensemble. He has recently returned from Brazil where he did independent research on Brazilian music and percussion.

The music scene today requires that a percussionist be familiar with a vast number of instruments, many of these ethnic in origin. Brazil, in particular, has a wide variety of fascinating percussion instruments, each with its own specialized technique.

Having recently been in Brazil, where I met and heard many fine percussionists, I was surprised to discover that many of them, although playing most of the other Brazilian percussion, specialize in only one or two instruments which they play in recording and live situations. These "ritmistas" are known for their skill and virtuosity on instruments ranging from the "tamborim," a small hand held, single headed drum, to the "surdo" the cylindrical bass drum which provides the foundation for the complex rhythmic patterns used in Brazilian music.

Tenor and snare drums are also used in the Brazilian percussion section. The tenor drums are usually played with one stick, using mostly rim shots; the remaining hand uses a slapping motion and fills out the rhythm by playing on the after beats. The tenor drum is also used as a solo instrument, playing cadences that bring in the rest of the players.

Ex. I

2/4

x = slap

Snare drums are played with two sticks, one hand playing a samba rhythm, the other filling with a buzz-roll, almost on the rim.

Ex. II

2/4

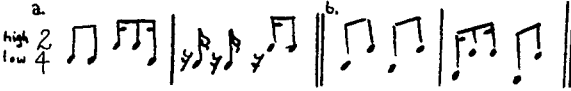
z = buzz roll

There is much interplay between tenor and snare drums, usually resulting in very sophisticated rhythms. These drums are made of light metal, the snare having a few wire strands on the top head or sometimes on the bottom; calf skins are usually used. It is interesting to note that many of these players learn as youngsters, mostly by watching, and it is not unusual to see children of five or six playing these instruments with surprising skill.

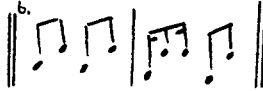
The agogo is one instrument which has recently become popular in this country. It consists of two differently pitched bells joined by a curved metal rod. The pitches of the bells lend a semi-melodic feeling to the rhythmic patterns.

Ex. III

a. $\begin{matrix} \text{high} & 2 \\ \text{low} & 4 \end{matrix}$

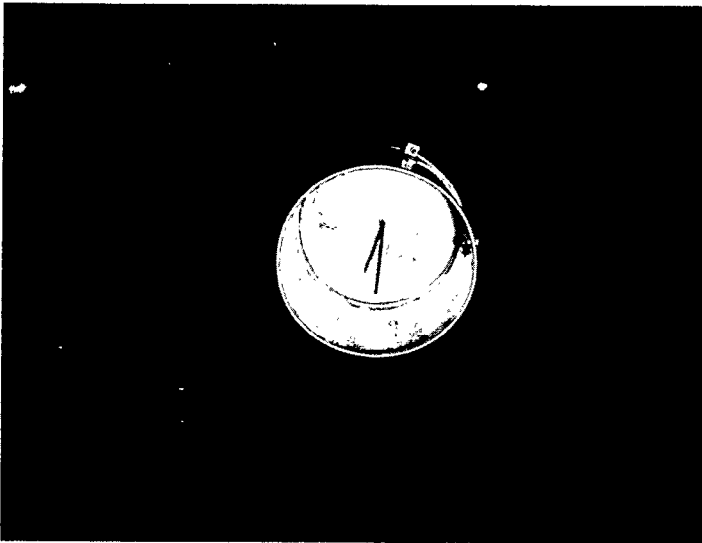


b.



Other instruments used in Brazilian percussion are metal shakers of different shapes and sizes, the "pandeiro" or tambourine, and perhaps the most interesting of all, the cuica, whose roots can be traced back to West Africa, where samba rhythms are said to have originated.

The cuica is a friction drum which is similar in principle to the more familiar lions' roar. In this case, a thin bamboo stick is attached to the skin inside a single headed drum made of metal or wood.



Sound is created by rubbing the stick with a moistened cloth, thereby causing the skin to vibrate. By using various pressures on the skin with the fingers, many different sounds and effects can be produced. The sound of the cuica was described in an article reviewing an outdoor concert by the Brooklyn College Percussion Ensemble directed by Morris Lang.

"At one point during the composition Goldberg played the cuica, a Brazilian instrument which emits a sound somewhere between screeching tires on asphalt and a burp. This sound elicited responses of hoots and attempts at mimicking the cuica from the audience."

Although the above description might sound a bit far-fetched, it should give the reader an idea of the immense possibilities the cuica offers. The article also describes a typical reaction of people hearing this instrument for the first time.

The cuica is held to the body by the left hand, fingers on the skin. A strap, or simply the players leg may be used for additional support. The right hand loosely grasps the stick inside with the moistened cloth, and by rubbing back and forth a sound is created. Pressure on the head by the left middle finger is used to make the higher pitched sounds. By rhythmically alternating finger pressure on and off the skin, the contrasts in sound are fully exploited.

If possible, the reader should listen to Brazilian records which employ the cuica or records by Dom Um Romao and Airto, both fine Brazilian percussionists.

Aside from its use in Brazilian music, the cuicas' distinctive sound has found its way into numerous percussion ensemble works, as well as some contemporary popular music. Considering the growing popularity of Latin music, particularly the current Afro-Brazilian influence in jazz and rock, it is the time to expand one's knowledge of the numerous and diverse percussion instruments afforded us by other cultures.

In some cases, two fingers may be used; one finger raises the sound of the instrument, much like a capo on the guitar, while the other now alternates on and off the head.



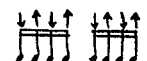
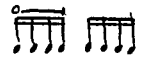
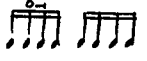
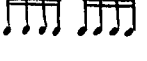

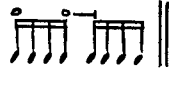
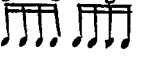

Note: For best results, the middle finger should be next to the bead in the center of the cuica.

The following are some exercises and rhythms to help the reader achieve the proper sounds.

Code

L.H. ○ = finger pressure on skin / ○ — = hold pressure for duration of rhythm

R.H. ↑ = up ↓ = down

1. $\frac{2}{4}$  || No FINGER PRESSURE - VARY SPEEDS
2. $\frac{2}{4}$  || TRY TO GET CONSISTENT HIGH AND LOW SOUNDS
3. $\frac{2}{4}$  || CAREFUL COORDINATION OF FINGER PRESSURE WITH RHYTHM.
4. $\frac{2}{4}$ 
5. $\frac{2}{4}$  ||
6. $\frac{2}{4}$  ||
7. $\frac{2}{4}$  ||
8. $\frac{2}{4}$  ||

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HAROLD FARBERMAN: CONCERTO FOR TIMPANI AND ORCHESTRA Analysis by Cynthia Soames

An accomplished percussionist, Harold Farberman (b. 1929) was formerly a member of the Boston Symphony Orchestra.¹ His *Concerto for Timpani and Orchestra* (1962), first performed by Everett Firth, Solo Timpanist of the Boston Symphony Orchestra, is one of the difficult works in the repertoire for timpani. It is published by Franco Colombo and is available with a reduced orchestral score for piano accompaniment.

Analysis

The *Concerto for Timpani and Orchestra* is a one-movement work for five pedal timpani. The work can be divided into three main sections and a coda. The melodic material of the first eleven measures is developed throughout the work, with variations of it taken as themes for sections two and three. The three sections are connected by cadenzas. Each section of the work is in a different tempo, the first section marked ♩ = 64-70, the second, ♩ = 112-120, and the third, ♩ = 124-130. Farberman notates the correct sticks and pitches before each entrance of the solo instruments. The timpanist is instructed to use either regular felt-headed, wood, or hard felt-headed sticks throughout the work. Farberman also writes for the timpani to be played with maracas in the third section.

The composition is built on the use of the minor second interval. A minor second set (G-A flat) is developed by transposition and inversion, and is the basis for both thematic and harmonic consideration. The main thematic material is stated by the piano during the first eleven measures of the ninety-one measure first section. This thematic material is revealed in a multimetric scheme, i.e. 3/4, 2/4, 4/4, and 5/8 meters, and includes wide contrasts of dynamics and articulation. The timpani restate the thematic material of the first eleven measures in measures twelve through twenty-one. In measure twenty-three the piano begins to develop the thematic material. The timpani part is doubled by the piano beginning at measure twenty-nine for three measures, during which the timpani outline a major seventh interval, the inversion of the basic set G-A flat, moving chromatically in eighth notes. The intricate development of the minor second interval is illustrated in measures thirty-five through thirty-eight (Fig. 1).

The timpani and piano develop material by augmentation, diminution, and inversion, with patterns of glissandi and staccato eighth notes, and alternate beats developing the minor second interval within both parts and between both parts until a timpani cadenza at measure eighty-one. This brief cadenza is developed on the minor second interval and the inversion of the set. The piano enters at the end of the first cadenza, outlining in sixteenth notes the major seventh interval of the cadenza. The timpani enter in measure eighty-three with another brief cadenza a minor second lower than the first cadenza. The meter of measure eight, leading to the first cadenza was 4/4; of measure eighty-two, leading to the second cadenza, 5/4; and measure eighty-four, leading to the third cadenza, 6/4. Wooden sticks are used for the first two cadenzas, the performer changing to general felt-headed sticks for the third cadenza. In the third cadenza, the timpani play the interval transposed to E flat, E, before returning to the original set.

Fig. 1-Farberman, *Concerto for Timpani and Orchestra*, Section one, measures thirty-five through thirty-eight, illustrating the development of the minor second interval.

The musical score for measures 35-38 consists of two systems of staves. The upper system contains the piano part, and the lower system contains the timpani part. The piano part is written in a complex rhythmic scheme, featuring eighth and sixteenth notes, often in groups of three (triplets). Dynamic markings include *mf* and *f*. The timpani part is written in a similar rhythmic style, with notes that correspond to the piano's thematic material. A bracket labeled '5' is placed above the first measure of the section. Above the timpani staff, the instruction 'to hard sticks' is written. The score concludes with 'etc.'.

During the first ninety-one measures of the composition, section one, the basic minor second set is broken down and developed by anticipation and delays in resolution. This development continues throughout the work as minor second intervals are combined to form chords and clusters, and create a thicker texture. The delayed resolution of the minor second interval during section two gives the impression of the section being built on minor and major thirds (Fig. 2).

The second section begins in measure ninety-two, continues seventy-seven measures, and is marked ♩ 112-120. The accompaniment is responsible for the majority of thematic development of this second section, although the timpani enter in measure ninety-nine with a melody that outlines section two and ends section two in measure 167. The timpani enter in measure 169 with another cadenza built on the minor second set. The cadenza here serves the same purpose as the cadenzas at the end of section one, introducing the next section by providing a transition to it. The cadenza at the end of section two encompasses the major seventh interval, as did the final cadenza following section one. The cadenza ritards and returns to the G-A flat set to prepare the tempo for the beginning of the third section.

Section three begins in measure 170 and continues for eighty-nine measures. The tempo is twice as fast as measure one, marked ♩ 124-130. Farberman notates timpani played with maracas from measure 176 to 181, while the timpani presents the melodic material of the third section. In measure 216, the A flat (G# spelled enharmonically) G set is inverted to form the basis of the climax of the third section. In both measures 216 and 222, the first and last measures of this climatic section, the timpani and piano play five beats against four beats. In measure 222, the tempo is less than half the previous tempo, marked "Doppio meno mosso". The melodic material of the third section is recalled and developed "a tempo" until a "slightly slower" section begins in measure 251. A solo timpani section from measure 253 outlines a minor-minor seventh chord, leads to the G-A flat set in measure 255, and to a coda beginning in measure 259.

Fig. 2-Farberman, *Concerto for Timpani and Orchestra*, Measures ninety-five and ninety-six, illustrating the delayed resolution of the minor second interval.



The twenty-four measure coda begins with a return to the "Doppio meno mosso" tempo and a tempo roll on the minor second interval, C[#]-D. The timpani present a closing section of staccato sixteenth notes similar to measures sixty-four through seventy of section one, and ends with the inverted G-A flat set. The coda theme is restated in the "Doppio meno mosso" tempo and the work resolves and closes as it began, pianissimo.

Performance Problems

Farberman's composition is a difficult work for timpani. The orchestral reduction presents a very difficult task for a pianist. The minor second set, resolutions, anticipations, and inversions must be effected by an ensemble of solo and accompanying parts. The timpanist must effect pitch changes within short amounts of time and usually change mallets while changing pitches. To make totally accurate changes of pitch the timpanist must have at his disposal a set of pedal timpani in excellent working condition, with good heads, and a sturdy pedal mechanism. To make the intervallic changes required in the dissonant texture an easier task, the timpanist should also have developed a facility for tuning the timpani quickly and quietly, and be thoroughly acquainted with his part and the pitch changes.

¹James Blades, *Percussion Instruments and Their History* (New York: Frederick A. Praeger, Publishers, 1970), p. 431.

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President's Corner

Another PAS milestone has come and gone and I hope you were among the almost 600 in attendance at the first PAS International Convention. Among the many firsts were our independence from any other conference or convention, exhibits, banquet, events spread over a three day period, and a record-breaking attendance. There were many factors contributing to the success of the Convention with the extremely high quality of the program, the Eastman facilities and cooperation, exhibits, and the superb organizational efforts of John Beck and the PASIC-76 Committee heading the list. I take this opportunity to thank the many who were responsible for the spectacular success of PASIC-76.

The Board of Directors has already committed itself to the planning of PASIC-77 to be held at the University of Tennessee, Knoxville on October 28-30, 1977, Michael Combs, host. With the desire to make this an annual event, the Board has also started to consider future convention

sites including suggestions of Denver-78, St. Louis-79, and San Francisco-80. These future sites are simply in the discussion stage at this point and we invite membership response and ideas about them.

With the PAS Convention activity shifted to our annual International Convention, we are thankful that the Illinois State Chapter has picked up the Midwest Convention in hosting the Illinois Day of Percussion on the Saturday following the Midwest. We look forward to seeing the regular Midwest crowd at that event.

In closing, if you are still one of those who is standing on the sidelines waiting to see if PAS is for real, if it's going to get off the ground, what's it going to do for me, etc.: let me assure you that PAS **IS** for real, is growing larger and stronger every day, continues to initiate new programs and services, and has become established as one of the most viable musical organizations in the world. We sincerely invite you to become **involved** and help work for the continued betterment of the organization. The challenge goes out to **YOU** to participate!

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Time and Place

Saturday, December 18, 1976, 8:00 a.m. to 5:00 p.m. Illinois State Chapter of Percussive Arts Society presents a "Day of Percussion".

This event is held in conjunction with the Mid-West Band and Orchestra Clinic and is hosted by Roosevelt University, Dr. Felix Ganz, Dean, School of Music.

All events will be held at either Ganz Hall or O'Malley Theatre at the University. There will be a registration fee of \$2.00.

Concerts and Clinics are as follows: (not necessarily in order) Bobby Christian -- Total Percussion; Fred Sanford -- New Developments for Contemporary Marching Percussion; David Samuels -- Techniques for Multi-Mallet Playing; Al Payson -- Percussion Writing of Gustav Mahler; Louis Bellson -- Drum Set Clinic and Performance (schedule permitting); Rich Boetel -- Brazilian Percussion; Mike Balter -- Mallet Wrapping; Jeff Thomas -- Steel Band Concert and Clinic.

Letters to The Editor

Dear Mr. Fluegel:

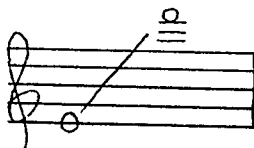
I am writing in response to Charles Seiler's article "Gustav Mahler and Percussion" in the Winter 1976 issue.


It is important to realize that Mahler's glockenspiel parts were written not for today's orchestra bells, but almost entirely for the European keyboard instrument (as were most glockenspiel parts from *Magic Flute* to *Sorcerer's Apprentice*). This instrument sounds one octave higher than written and has a more extended range than the mallet instrument.

At Figure 63 of *Symphony VII*, i, the glockenspiel part has the following:



Since the glockenspiel part duplicates the high woodwinds here, the trill sign indicates real trills, not simply rolls. This part is obviously impossible to play as written on orchestra bells for reasons of technique and range; however, it is quite possible for a keyboard player. For an example of a part for mallets, see the last two measures of the first movement of *Symphony VII*; the indication there "mit Kloppeln" translates "with clappers", which in this case refers to brass mallets. Mahler's glockenspiel parts fall within the following written range:



Another point that I would like to add to the article is that Mahler evidently originated the notation for shaking cowbells intermittently (), having no precedent to follow.

There are two errors in the article that should be corrected. The first is that sleigh bells had been used in the orchestra before Mahler; Mozart, in fact, used five tuned sets in the Trio of his *German Dance*, K. 605, No. 3 ("Sleighride"). Secondly, Mahler also was preceded in the usage of the ruthe by Haydn and Mozart (James Blades, *Percussion Instruments and Their History*, p. 265, 396).

Sincerely,

Dr. David W. Vincent
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