



Percussionist

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Percussion in the 18th-Century Orchestra

by
R. M. Longyear

By 1700 the timpani were firmly established, albeit occasionally used, instruments of the orchestra, indispensable for creating an atmosphere of pomp, festivity, and drama, especially in operas and "concerted" church music. J. S. Bach made an important use of the timpani in his two D major orchestral suites, written for the Collegium Musicum of the University of Leipzig, as well as in his Christmas Oratorio and several of his church cantatas. Handel used these instruments to great effect in the climactic choruses of his oratorios and in such festive pieces as his *Dettingen Te Deum* and *Ode on St. Cecilia's Day*. In his operas Rameau used the timpani seldom, but tellingly.

During the middle years of the century the timpani underwent a decline. The most probable reason is in the change in orchestral sound between 1740 and 1775 caused by the disappearance of the harpsichord or organ continuo, its replacement by sustaining wind chords, the disappearance of the virtuoso clarino style of trumpet playing, and the use of only the lower partials of the overtone series on the natural brass instruments. Yet the timpani returned to a position of importance in the last three decades of the eighteenth century. Haydn was a percussionist who could call down incompetent timpanists and repeat anecdotes about conductors (then as now!) who knew nothing of the problems of percussion. As a young man in Salzburg, Mozart wrote delightful chamber works for winds and timpani (the divertimenti K. 187 and 188) and the *Serenata notturna*, K. 239, for strings and timpani which contains solos for the timpani. By 1790 the orchestral work which did not require timpani was a rarity.

The accessory percussion instruments, often known as the "Turkish Music" or "Janissary Music," came from the Turkish military bands via Poland and Austria into European music between 1765 and 1780. These instruments were used to create an atmosphere of the Near East (Mozart's *Abduction from the Seraglio*, Weber's *Abu Hassan*) or the military band (Haydn's Symphony No. 100, Beethoven's Symphony No. 9, last movement). The "Turkish music" became so popular that around 1800 some pianos were equipped with a "Janissary pedal" which would provide percussion crashes which the pianist could add when performing a march or battle piece.

The basic "Turkish" instruments were a triangle, a bass drum, and a pair of cymbals. The triangle was often equipped with rings on its base to

provide additional noise and maintained a steady eighth- or quarter-note beat throughout the piece. The bass drum was longer and had a much smaller diameter than today's bass drum. It was played with a wooden or, occasionally, padded stick in one hand (notated with the stems pointing down) and a bunch of twigs or a metal rod in the other (notated with the stems pointing up); on the march it was carried flat, played on as if it were a kettle-drum, and this is the best position for the bass drum in the orchestra. The upright position of the bass drum is excusable only if a cymbal is affixed to the top of the shell and both bass drum and cymbal parts are performed by one player; this is characteristic especially of the French and Italian opera orchestra between 1810 and 1870. The cymbals were not unlike our smaller orchestral cymbals, were relatively heavy (in comparison with the very thin Chinese cymbals, or *cinelli*), and had a fairly high pitch in keeping with their British name of "clash-pans."

Pictures and descriptions of 18th-century timpani show quite marked variances in size. In his *Gabinetto armonico* of 1723 Filippo Bonanni depicted a pair of timpani, the largest of which cannot have exceeded 20 inches in diameter. A more convincing illustration is found in Johann Christoph Weigel's *Musicalisches Theatrum* of around 1713, in which the drums are the same size, but not as spherical, as today's timpani. The kettledrums of the Royal Artillery which Handel borrowed for several of his oratorio performances were larger than the conventional timpani of the time. Charles Burney, the musical historian of the late 18th century, stated that the best timpani were more cylindrical than hemispherical and described a pair of "double-bass" timpani, 35 and 39 inches in diameter, specially built for the Handel commemoration festival of 1784.

There is considerable uncertainty about the material used in the heads of the timpani sticks. Bonanni's illustration shows cartwheel-type sticks but the details are so unclear that one cannot tell whether the material was wood or cloth. The wooden stick heads in Weigel's illustration have a good sized diameter (about three inches), but the playing surface cannot have been more than half an inch in height.

No definite statement can be made about the material used in stick heads, but it is more than likely that the customary wood- or ivory-headed sticks, highly appropriate for outdoor purposes such as military signalling or parades, would not have been exclusively used in indoor music. The indications by Cherubini and Andreas Romberg for timpani "con sordino" for funereal scenes no doubt meant soft-headed sticks rather than a muting of the drum, since their timpani parts specified rolls which are not possible to execute softly, sonorously, and cleanly when the drum is muted with cloth. Although it is most probable that the timpani parts in the works of J. S. Bach, Handel, and Rameau were frequently performed with hard-headed sticks, one cannot imagine wooden sticks playing such masterful studies in the pianissimo timpani roll as occur in Mozart's *Don Giovanni*.

On the other hand, the pianissimo roll does not occur very often in Haydn's orchestral music; he calls for single strokes in such masterpieces of restrained timpani writing as the slow movement of his Symphony No. 102 or the "Representation of Chaos" in *The Creation*.

Berlioz is noted for having specified the exact kind of stick for certain effects: "bois" for wooden heads and "éponge" for soft heads. It is most conceivable that he was not the inventor or discoverer of the effects which could be produced, but was alert to the tricks of the working timpanist, and it is most probable that three kinds of stick, at least, were in use during the time of Mozart, Haydn, and Beethoven: wood, sponge, and a sort of all-purpose stick, most likely with a felt cover and wooden core.

Robbins Landon's statement concerning the performance of Haydn timpani parts deserves citation and discussion as the most recent statement by one of the leading scholars of 18th-century music:

It has become the fashion to employ very large and highly resonant timpani in modern orchestras. For the execution of 18th-century music this is a great mistake: Haydn's brass and drum parts should be played forte without drowning the other instruments, and as far as the latter are concerned this is only possible on the small kettledrums employed during the period, on which the drummer can play loudly without causing the unpleasant, deep reverberations caused by large timpani.¹

On the Music Guild recording of Handel's *Ode to St. Cecilia's Day* (Anthony Bernard, conductor), an example of "non-resonant timpani" can be heard in the aria "The Trumpet's Loud Clangour." Though Handel preferred the most resonant timpani obtainable, the conductor saw fit to use different instruments. Timpani in any circumstance do not record very well, but these non-resonant timpani sound like two Scotch bass drums of various sizes with the shells stuffed with newspaper; the pitches distinguishable are high thud and low thud. One can seriously wonder whether this was the effect Landon had in mind.

To use pedal timpani with plastic heads and all the mechanism inside the kettle is an unmusical and historically incorrect solution of the performance of 18th century music. Hermann Scherchen, one of the finest interpreters of the music of this period, recommends small-headed sticks for the performance of the music of this period and "light, chamber-music playing" for the kind of patterns which emphasize rhythms, cap climaxes, and in which definition is necessary.

Some passages in 18th-century music demand sonority, for which Beethoven-type sticks with medium-sized heads should be used. Such a passage specifies timpani strokes (allowed to ring, even if not notated thus) to accompany sustained chords in the winds; sonority rather than definition is the important factor. The drums should be either hand-tuned or pedal

¹ H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London, 1955), p. 126.

timpani with the tensioning mechanism outside the kettle. A correspondent for the *Galpin Society Journal* (an English publication dedicated to the history of musical instruments) reported the finding of a set of wooden timpani in Poland and of the fine effect they made in a Haydn symphony.

The style of playing and the choice of drums and sticks just mentioned holds true not only for 18th-century music, but also for Beethoven's first two and eighth symphonies and most of the orchestral music of Schubert and Mendelssohn.

Factors other than the size of the timpani result in the "drowning" of other instruments through forte playing. Most of the problems arise from poor tuning, injudicious choice of sticks, and lack of musical sensitivity on the part of the timpanist and often the conductor. A major factor is in the unfortunate seating of the present-day orchestra, with all of the violins on the conductor's left, the timpani behind them, and the brass ranging from the center to the other side of the stage. Virtually every 18th-century orchestral seating chart shows the timpani and trumpets together, either in the rear centre or the right of the stage. In many opera orchestras of the time the trumpets and timpani, often on a platform, were on the extreme end, or even on a platform outside of, the orchestra pit.

A more subtle but nonetheless important factor in balancing the timpani with the orchestra concerns the harmony notes played by the timpani. Few if any 18th-century drums had tuning screws; they were tuned by a key like a large snare drum key, and thus rapid changes of tuning were impossible. Composers would have the timpani play not only the root, but even the third, fifth, or seventh of a chord, as well as any of the members of a diminished seventh chord. On the root of a chord a good healthy forte is not to be disdained and it blends well with the orchestra when the drums are in tune. More care should be taken with the third of a chord, as this produces a thick effect (see the ending of the second movement of Beethoven's 5th symphony). The fifth should be emphasized only in a cadential 6/4 pattern. The seventh of a chord should be played diminuendo, since the normal resolution of a 4/2 chord is to a first inversion, whereas the timpani (if playing) would play the root above or below the third in the bass, the most important harmony note. Since all the notes of a diminished seventh chord are equal in importance (there being no genuine root), in such a chord the timpani would be most likely to "cover" the rest of the orchestra.

During the 18th century full scores were seldom printed, only the orchestral parts. Frequently separate trumpet and timpani parts were included *ad libitum*, often written out in manuscript, and a timpanist worth his salt could "fake" a part from the second trumpet part. This has led to the hypothesis that trumpets and timpani should be introduced into the 18th century symphony even when not specified. Although most of the evidence supports this, it would spoil the intimate character of such works as Haydn's Symphony No. 67 and Mozart's Symphony No. 29, K. 201. This hypothesis

can be borne out only when the music is of such a character that extra volume is felt necessary and should not be resorted to indiscriminately.

During the past several years musicologists have called into question the "traditional" Romantic style of performing 18th-century orchestral music. Although most of the worst stylistic incongruities have been eliminated, much still needs to be done in securing musically and historically correct performances of some of the finest orchestral music in the repertory. It is hoped that this study will contribute to this goal.

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Rich O'Donnell, who is principal percussionist of the St. Louis Symphony, has compiled interesting and important material entitled "The Musical Percussionist." This material is available courtesy of St. Ann Music Studio, 1007 St. Charles Rock Road, St. Ann, Missouri.

Percussion Growth, Research, and the Future

by
Tom Siwe

Since the turn of the twentieth century, the use of percussion instruments in both *art* and *popular* music has had an ever-increasing popularity. Early in this century composers such as Bartok, Stravinsky, and Varèse emancipated the percussion section of the symphony orchestra and later Varèse, along with Roldon and Chavez, created for the Western world a chamber percussion music. To watch the orchestral, ensemble, and solo percussion repertoire grow is an exciting, but at times, disconcerting, phenomenon. Basic problems which have existed since before 1900 have not yet been resolved, but rather have become increasingly complicated. The notation of percussion instruments, and the identification and classification of them are areas in which basic problems exist. For example: if one scores for claves, wood blocks, and castanets, how should these instruments be arranged in the score? Should one use a five line staff? What is a tambour? Is it large or small? With snares or without? What instruments belong to the percussion family? How are they grouped? These and a multitude of other questions and basic problems in other areas of the percussive arts present a great challenge to the interested percussionist, composer, and acoustician.

Sources for Information on Percussion

Where can one find valid data to answer questions and to help solve percussion problems? Authoritative sources on percussion instruments, notation, range, etc., are virtually non-existent. Re-issues of archaic instrumentation books perpetuate mistakes, misconceptions, and old wives' tales. Most so-called modern orchestration manuals have done little more than copy the percussion chapters from the old ones and add a few new mistakes. The majority of method books offer no really new solutions. Most percussion instrument manufacturers have relied too much on cost control and sales charts, and have often ignored the areas of acoustical research and the opinions of informed percussionists. Today there is an urgent need for more scientific work and research to help solve recent as well as historical problems. There is a need for a compilation of sound data concerning the percussion instruments from which the percussionist, the composer, educator, and manufacturer can build, expand, and contribute to the future and to the musical percussion concepts.

What Musical Instruments Are or Should be Included in the Percussion Family?

Percussion—the striking of musical instruments to produce tones; for example drums, cymbals, triangles. Let's face facts: the dictionary and text book definitions of percussion instruments have little relation to many of the instruments incorporated in contemporary percussion ensembles or band and orchestra percussion sections. Included nowadays on most lists of percussion instruments are some that are plucked, rubbed, scraped, shaken, blown, whirled, popped, and squeezed, as well as those that are struck. Composers and arrangers of this century have delegated to the percussion group almost every new or unusual instrument from auto-horns to slit drums.

Today, symphony percussionists may be expected to play new electronic instruments (eg., Theremin), or non-Western musical instruments (eg., Javanese gongs), or perhaps instruments whose previous association was with folk music (bongoes), or jazz (sizzle cymbals). Of course, the percussionist with a radio or TV station, movie studio, or percussion ensemble position is expected to perform on a host of (percussion) instruments. Some professional percussionists, composers, educators, and manufacturers have criticized and resisted the assimilation into our musical culture, our art music, new percussion instruments. All students of music history know of the scandals caused by composers' first use of the bass drum, the xylophone, etc., in our symphony or opera orchestras. In spite of the criticism, these instruments slowly have come to be accepted as new and often desirable sources of sound. Historical justification of the acceptance of older percussion instruments is no criterion for judgement of new instruments being introduced today; but it should make one stop and re-examine his motives or justifications for rejection of these new instruments.

To try to limit the percussion instruments to those instruments notated in the so-called *standard repertoire* for orchestra is as justifiable as limiting percussion instruments to those found only in jazz bands. It is too late to close the door to the percussion section nor would it be desirable to try to do so. Limiting the imagination of artists and composers results in a stagnant stylization of music and art (eg., Russia). Percussion is the only rapidly growing group of musical instruments and its growth potential has just recently started to be realized. As directors and performers we should accept these new instruments. Think of them as a composer would: that is, as a new *sound source*, as a new timbre for the enrichment of our musical palette.

The Need For A New Classification System

An alphabetized list of percussion is a far from satisfactory organizational approach for hundreds of instruments which have such a divergence of

musical timbres, techniques, and physical appearance. A cross-classification system between pitched and non-pitched or membranes *versus* non-membranes excludes too many percussion instruments.

A numerical code, such as the one used by most musicologists, is not practical nor entirely accurate and is based upon the nomenclature rather than the sounds of the instruments. This classification system was designed by Hornbostel and Sachs for "musicologists, ethnologists, and curators of ethnological collections."¹ They hoped to show genetic and cultural links and to correct curators and collectors from indiscriminate cataloging. To this day no other system of classification is more frequently quoted, nor has any later system arisen to supplant it. For the Musicologist, 111:242:222 represents a glockenspiel: not the orchestra bells familiar to us all, but rather a bell chime. The breakdown of numbers is as follows: 1 designates an idiophone; 11=struck idiophone; 111=idiophone struck directly; 111:2=struck upon; 111:24=percussion vessels; 111:242=bells; 111:242:2=sets of bells; and 111:242:222=suspended bells. Obviously, neither the numerical code, nor the word description of the code would be of practical use to us as composers, performers, and manufacturers.

Acoustical Research and Percussion

In 1914 Sachs rejected a classification system which used a pitched and non-pitched distinction for idiophones because at that time "considerable difficulties were met since acoustic physics had so far covered but the smallest portion of the preliminary investigations."² Acoustical investigations since have led to significant data available for string and wind instruments. Scientific investigation of percussion instruments, however, has been largely ignored. This was partially due to the problem inherent in percussion sounds. That is, to the fact that percussion sounds are largely transient sounds. There are sounds which last but a short time, as the sound of a snare drum stroke. Our aural perception of certain percussion instruments, such as the tubular chimes, relies upon the transient nature of the strike tone and upon the unique and inharmonic distribution of the partials and the subjective tones.

A Possible Solution

The complexity of the problem both physically and mathematically has deterred researchers of the past. Today, with the use of high speed computers and the adaptation of available scientific equipment, such as harmonic wave analyzers, a thorough sound analysis of percussion instruments is possible. (In 1963 a preliminary investigation on tom-tom sounds was

¹Erich M. von Hornbostel und Curt Sachs, "Systematik der Musikinstrumente: Ein Versuch," *Zeitschrift für Ethnologie*, Jahrg. 1914, Heft 4 a 5 (Berlin, 1914).

²*Ibid.*

performed at the Experimental Music Laboratory under the direction of L. A. Hiller, Jr., University of Illinois, Urbana, Illinois.) When enough data concerning the formant and other properties of these instrumental sounds becomes available, a new scheme for classifying musical instruments should be devised based upon these facts. What we need is a percussion classification system based primarily upon a scientific description of the instruments' sounds. It would be beneficial to the entire profession to support efforts to do research in this direction.

Benefits for the Profession

A classification of sound would help us as performers to better understand the pitch and sound potentials of the percussion instruments. It would help us to select and produce the certain sound that we want while at the same time discarding awkward or stereotyped performance practices. Composers and arrangers could legitimately solve the problem of score order. New instrumental combinations would be suggested, new sounds examined. For the educators this system would help develop and refine their concepts for a better teaching approach. Manufacturers would have a scientific basis for quality control, and a breakthrough to mass production of certain instruments that are now being built or tuned by hand might result. The potential or possibilities that may be uncovered by the investigation of sound analyses of percussion is unlimited. Rather than resuscitate or adopt any system not satisfactory to our needs, we should put our time and energy into a search for a new way; to discover new information which will satisfy and benefit our entire profession.

The growth of percussion is phenomenal. Old and new percussion instruments are and should be added to the percussion family. Research and classification of percussion instruments is an urgent goal for our immediate future.

Mr. Saul (Sandy) Feldstein, Professor of Percussion at the State University College at Potsdam, New York, was a guest clinician at the New York State School Musician Association's annual summer reading clinic. The clinic, which is attended by school music teachers representing all areas of New York State, was held August 30th-September 2nd at the State University College at Potsdam, New York.


A Study of the Rudiments Used in Foreign Military Drumming Styles

by
John K. Galm

During the reign of Charles II a decree was issued ordering all drummers under the royal command to adopt a common method of beating.¹ From this attempt to have improved communications in the field of battle developed a system of drumming known today as "The 26 Rudiments." These rudiments are rhythmic cells based on different combinations of single and double strokes. When the rudiments are joined in sequence, they grow into phrases that make up the various military signals and "rudimental solos." Since the orchestral snare drummer is often called upon to interpret a part in a military style, this basis of the rudiments is a necessary element of his performance technique. The National Association of Rudimental Drummers selected the 26 Rudiments from what they considered the basic technique to perform the military style of drumming, based on the Charles Ashworth system of drumming printed in 1812 and the *Drummer's Guide* by Bruce and Emmett written in 1862. They also endorsed a system of notation which is in general use in the United States today.²

While this system has accomplished its purpose in establishing a standard, it has imposed a conformity of style. Drummers who have learned this military system tend to play percussion parts in orchestras and bands in this style without considering alternate artistic possibilities. Also when playing compositions of foreign countries, the American drummer usually is not cognizant of the fact that another notational system is being used. In other words, drummers show a tendency to be domestically limited in their thinking rather than internationally enlightened.


One method of broadening the artistic range of the drummer in this country is a study of military systems used in other countries. This study will show the various methods of notation and how to correctly interpret


them. For example, when this symbol  ³ is written in an American

¹ Bradley Spinney, *Encyclopedia of Percussion Instruments* (Hollywood: Hollywood Percussion Club, 1955), p. 35.

² *The 26 Rudiments* (Chicago: National Association of Rudimental Drummers, 1935).

³ In the examples "L" is the left hand and "R" is the right hand. All examples are 120 beats per minute unless otherwise indicated.

composition, it is called a flam and executed by two strokes playing almost simultaneously. This symbol  in a French composition is called a *fla* and is played the same way but if a subtle notational change were made,

 it would be a *coup anglais*, or a *Batard* in which case there would

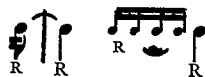
be a stroke before the flam, producing an entirely different sound. This relatively small point of interpretation becomes important when the snare drum part to "Iberia" by Debussy is examined. There, what looks like a flam is possibly a *coup anglais*. This passage alone seems to justify an inquiry by the serious student of percussion instruments.

For the basis of the comparative study, the rudiments will be divided into groups—according to similar types rather than numerical order. The first group is the "roll" type comprising nine rudiments of the "26." Group II consists basically of those rudiments using single strokes such as the four stroke ruff and the paradiddles. Group III includes all the flam types, and Group IV classifies all the rudiments embellished by ruffs or drags.

Since most systems of drumming are based on a verbal tradition, it is only in this century that many of them have been notated and have been taught through instruction books. It is from such books that this study is based to determine how these various systems are used today.

The German System

The study of the German system is based on a tutor by Franz Krüger written in 1951.⁴ In the roll group is found the *Doppelwirbel* or long roll. For the stroked rolls there is only mention of *Der Deutsche Ruf* written



and played as our five stroke roll. The only differ-

ence is that it is started and ended with only the right hand, never the left. The *Französischer Ruf* appears in two forms; the short "French ruff"

which is the same as the American Ruff , and the longer 

"French ruff" which is like our four stroke ruff only the appoggiatura group is with the same hand. The latter ruff has the effect of making the principal note more important with less emphasis on the initial three strokes. Here is the first difference in interpretation. The American style employs the single stroke sticking which gives more clarity to each note


⁴ Franz Krüger, *Pauken und Kleine Trommel Schule* (Berlin: Hinrichsen, [1951]).





Obviously the American style will produce a different sound than the German style ruff and would be incongruous if it were played in a German composition.

Group II, the single stroke group, mentions only the single stroke roll omitting the paradiddles.

Group III, the flam group, includes the *Schleifschlag* (sliding stroke) which is the same as our flam. The difference again being that it is to be

played only with the right stroke as a principal stroke . The flam

taps are played either  or  just so that the

right hand flam is always played. The same for the flam accents played

either  or . The last member of

the flam group is the *Druckruf* or pressed ruff, notated



It is to be executed by playing a right hand flam only pressing with the right stroke, followed by a left hand press and ended by a final right hand stroke. It is used in very fast tempi.

No members of Group IV, the ruff embellished group, are mentioned; however, they appear in various combinations in the exercises as a result of composition.

In summary, the German system does not have as many particular rudiments as the American system but it uses one which we don't, the *Druckruf* or flammed pressed roll. Also there is not as much hand-to-hand alternation of flams, ruffs, and rolls as we use; thus, there is an entirely different character to the music. The right hand is used on all strong beats and the principal stroke of ruffs, flams, and rolls, never allowing a contrasting left stroke to interrupt the steady driving cadence of the German Style.


The Dutch School

The study of the Dutch system of military drumming is based on two books written slightly conflicting in notation. The *Eenvoudige Leergang*⁵ is written by M. Schneifer who is the instructor of the Neatherlands Military Drum Corps. This book contains mostly small marches using the tenor drum, bass drum, and cymbals along with the snare drum. The *Tamboer-*

⁵ M. Schneider and W. F. Sprink, *Eenvoudige Leergang* (Rotterdam: N. V. Konefa Muziekuitgaven, n.d.).

*school voor Marsch- en Concerttamboers*⁶ by A. van Veluwen, instructor of the Amsterdam Police Orchestra is more comprehensive in its scope including *Jazz-muziek*. Since the van Veluwen book is of a more advanced nature and the Schneider book borrows marches by van Veluwen, this section is based on the van Veluwen book except where there is conflicting notation.

The Dutch system admits the long roll, five stroke, seven stroke, and nine stroke rolls. The ruff is used and like the German system, a four stroke

ruff is played by using the same stick for the appoggiatura group: 


Group II, the single stroke family, includes the single stroke roll and a different method of playing triplets. The normal practice in this country is to play triplets hand-to-hand, but the Dutch play the first two strokes with the same hand. This gives the same quality to each triplet rather than a contrasting flavor produced by alternation.

The Flam Group is the richest in variety of types of any of the systems studied. The flam is known as the *Vlamslag* and is played by both hands.

Van Veluwen notates it $\frac{2}{4}$  , while Schneider calls it *de*

korte voorslag and notates it  . *De dubbele slagen* is

played by both sticks hitting the drum at the same time producing the first

overtone:  . This sound is considered objectionable in rudimental

drumming because it indicates that a flam has been misplayed. But the Dutch use this in a very effective contrasting manner, usually the first note of a march:



⁶ A. van Veluwen, *Tamboerschool* (Wormerveer, Holland: Molenaar's Muziek-centrale, n.d.).

The rudiment which sounds like a flam played very open (fa—lam) is called *de lange voorslag* by Schneider and notated



Van Veluwen calls this a *dubbelslag* and notates it $\frac{2}{4}$.

This rudiment will show a close resemblance to the French “charge stroke” mentioned later.

Two open style rudiments are the *Verwisselagen* which is a flammed ruff

$\frac{2}{4}$ and the *Vijfslag* which is a flammed five stroke roll played

in eighth or sixteen notes: $\frac{2}{4}$ | |

In Group IV, there is only one beat embellished by the ruff. The *Appelslag* or Dawn stroke is notated with a *dubbelslag* according to van Veluwen,

$\frac{2}{4}$, and a *korte voorslag* according to Schneider:



The Dutch system is distinguished by its large vocabulary of Group III flam-type rudiments. With its use of flammed open rudiments and “right-handed” triplets, it has a unique flavor among military drum systems.

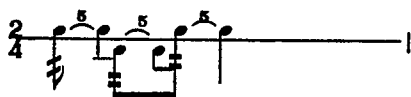
The Swiss or Basle System

Probably the oldest system of military drumming can be traced to the Swiss. Ironically it wasn't until this century that this system was notated by the late Dr. Franz Robert Berger of Basle.⁷ The notational system used was developed by Dr. Berger and is probably the most exact notation used. All notes above the line are right hand and those below the line are for

⁷ Franz Rober Berger, *Instructor for Basle-Drumming* (Basle: Trommelveilag Basle, 1937).

the left hand. All the rolls in the American system are included in the Swiss system with the addition of the seventeen stroke roll.

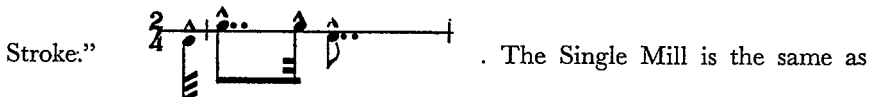
An unusual method of alternating the rolls is written:



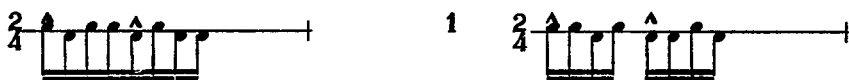
In order to interpret the notation one must think a background beat of 32nd notes and begin the second roll on the 64th note following the last



Group II has the single stroke roll plus a variant called "The Charge-



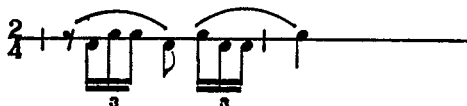
our paradiddle except that it can appear inverted with the double stroke first.



While no other name is found than sextolet for this rudiment, it is clearly



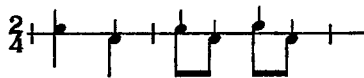
The last member of Group II is the "Half Ruff" which is the same figure as our four stroke ruff with an important change of sticking:



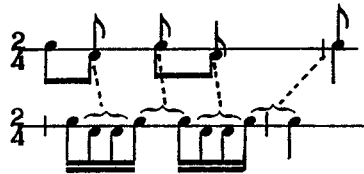
This along with the German sticking of the four stroke ruff gives a possibility of three methods of interpreting the figure.

The flam family makes use of all the rudiments found in the American

system with the exception of the flamacue. The flam is notated



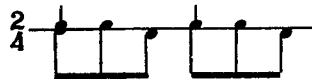
and the flam tap is notated



with the sixteenth tap coming before the note. Also all rolls can begin with a flam.

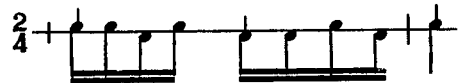


When the method of playing triplets in the Dutch system is recalled, the Swiss style uses the same method merely adding a flam.



This is known as the Swiss army triplets. The paradiddle is flammed but

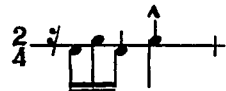
only in its inverted position



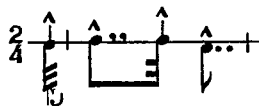
called a "flammed mill."

Of the rudiments not found in the "26", the following are members of the flam group. The "Patafla-fla" is a direct import into the Swiss style

from the French military style. It is notated:

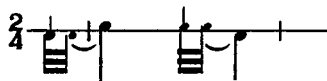


The charge stroke is flammed in this fashion:



and an open ruff such as seen in the Dutch style is flammed and called

a stroke of three:



Group IV doesn't appear with specific names for each ruff embellishment. All the members of the American Group IV are found in variations of the "Reveille Strokes."

The Swiss drum is a long metal-shelled drum with four snares. It is played very tightly with large light-weighted sticks producing a very clear sound in which every stroke of the faster beats are distinctly articulated. As there is little playing while marching, the tempi are much slower

$$\left(\text{♩} = 80 - 100 \text{ m m} \right)$$

and greater attention is paid to musical factors such as dynamics and phrasing. It is probably this musical aspect that led Rolf Liebermann to write a concerto for Basle Drum and orchestra. Need it be necessary to point out that here is a large area of percussion literature often neglected by the American drummer, and unjustly so. Here is a short example transcribed into standard notation:

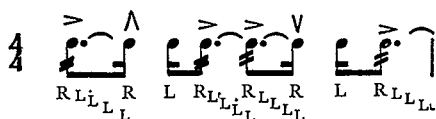
The Scotch System

The study of Scotch drumming is based on *Mozart Allan's Pipe Band Drum Tutor*⁸ by John Seton and the various collections mentioned in the bibliography. One fundamental observation should be made before con-

⁸ John Seton, *Mozart Allan's Pipe Band Drum Tutor* (Glasgow: Mozart Allan, 1950).

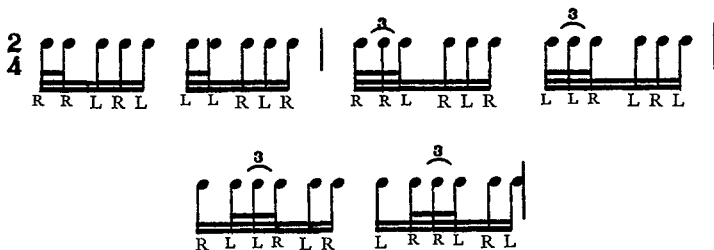
sidering the details of the Scotch system: the drum is the natural partner to the bagpipe in Scotland and, therefore, does not exist in an independent state as in other systems. The bagpipe with its drone needs the peppery style of the Scotch drumming to produce the lively spirit which distinguishes this music.

The greatest concentration of rudiments lies in Group I. The long roll, five stroke roll, and a ruff called a "drag" is included in this group with a six stroke roll based on our ten stroke roll. This similarity occurs in the sticking of the final two notes, both with single strokes. In addition to this conventional roll, the Scotch contrast a "Buzz Roll" which is notated



and is executed by playing a right stroke immediately following with a left pressed multiple bounce stroke and a final right stroke. This more than any other rudiment gives the flavor of Scotch drumming.

Another member of Group I is the "Birle." The "Birle" is merely a double or triple stroke inserted in a group of single strokes.



The mark of an accomplished Scotch drummer is measured by how many "Birles" he can skillfully use in a composition.


The only other rudiments mentioned in Seton's tutor are the flam and the paradiddle. One small aspect of notation peculiar to Scotch drumming is the accent. The **V** accent when used in conjunction with the **>** accent is heavier and usually occurs on the strong beats.

The sound of the Scotch drum is that of tight clarity. The drum has usually two sets of snares; a set of gut snares on the snare or resonating head and a set of wire snares on the batter head. With very small, light-weighted sticks the various speeds of the roll, open, closed, buzzed etc., can be well distinguished. One other feature of this style is the alternation between the lead drum which is usually improvisatory and the rest of the drums resulting in a theme and variations form.

The French System




Robert Tourte of the National Opera in Paris and formerly of the Paris Conservatory has written *Methode de Tambour*⁹ on which this study is based. This book is not only a fine tutor, but includes many historical marches from the time of Napoleon.

Group I includes all the rolls of the "26." A six and eight stroke roll is produced by adding a flam to the five and seven stroke rolls respectively. The *ra de quatre* which is notated as our four stroke ruff is played with a

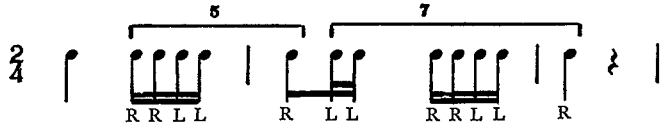
double stroke between the first and last single stroke. 

Remembering the German ruff played with a triple stroke and a single stroke and the American four stroke ruff which is alternately stroked, the French *ra de quatre* is a compromise containing the bounce feature of the German style and the articulation of the American style.

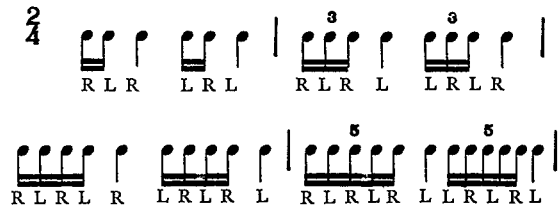
One notational difference sometimes occurs in the ruff. Instead of the

customary  , it is often written  , it is often written 

Also the five and seven stroke rolls are written in a lower measure to be played open in slower marches:

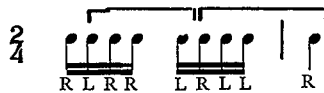


The single stroke roll of Group II is divided into units of three, four, five, six, seven, eight, and nine single strokes called *Coup Frisés*:



⁹ Robert Tourte, *Methode de Tambour* (Paris: Editions Salabert, 1956).

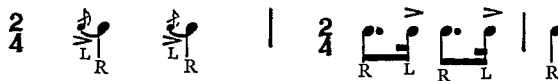
Le Moulin, the mill, is like the paradiddle differing in the fact that the figure begins on the second sixteenth note and ends on the beat:



This conception prevails among most all French rudiments indicating that they think of their rudiments as beat embellishments. The *Volant* is a double paradiddle again ending on the strong beat:



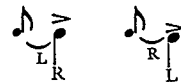
The last member of Group II is *Le coup de charge*:



The accent on the sixteenth before the eighth note gives a curious syncopation to French military music.

The flam group in the French style is a collection of onomatopoeic

terms. While this notation designates the *Fla* or flam



when a line is drawn through the appoggiatura note this rudiment then

becomes *le coup Anglais*,¹⁰



which is played with a single stroke

before the flam in the manner of a rapid flamtap: . If

this sticking is used, the name is altered to be a *Batard*: .

¹⁰ Berger, 22. "...it may be possible that this "English stroke" is an adaptation of the English "Flam and Stroke" used in Potter's Manual of 1786. However this was used in a cadence of 60."

As mentioned in the introduction, this rudiment is very easy to misinterpret as a flam; therefore, care should be taken to avoid this mistake while playing French compositions. Observe the following example.

fla ga da le coup anglaise
Pa-ta-fla-fla

le coup de charge

The image shows two musical staves. The top staff is in bass clef, 2/4 time, and contains the melody for 'le coup anglaise' with lyrics 'fla ga da le coup anglaise' and 'Pa-ta-fla-fla'. The bottom staff is in treble clef, 2/4 time, and contains the melody for 'le coup de charge'.

The *Fa-ta-fla* is played as its name sounds which is the same as our flam accent if it were started on the second note of the triplet:

The image shows a musical notation for 'Fa-ta-fla' in 2/4 time. It consists of a triplet of eighth notes (F, A, F) followed by a quarter note (A). The sticking is indicated as R L R L R.

The *Pa-ta-fla-fla* is of the same type with an extra flam added to conform

to the four sixteenth notes: . The last member of this

The image shows a musical notation for 'Pa-ta-fla-fla' in 2/4 time. It consists of a triplet of eighth notes (F, A, F) followed by a quarter note (A), then a pair of eighth notes (F, A), and finally a quarter note (A). The sticking is indicated as R L R L R L.

flam group is the Fla-ga-da: . It is

The image shows a musical notation for 'Fla-ga-da' in 2/4 time. It starts with a quarter rest, followed by a pair of eighth notes (F, A), then a quarter note (A), then a quarter rest, and finally a triplet of eighth notes (F, A, F). The sticking is indicated as R R L R L L R.

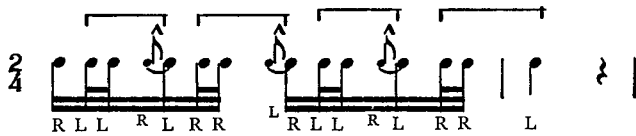
played alternately and it will be noticed that it has the identical sticking of the *ra de quatre*.

Group IV contains *le coup du Rigodon* which is the same as the single drag. *Le coup de la Diane* or beat of reveille is like the double drag:

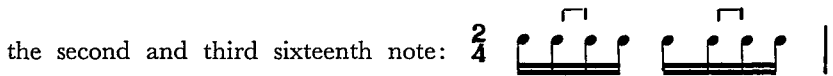
The image shows two musical notations. The first is for 'le coup du Rigodon' in 6/8 time, consisting of a quarter note (F) followed by a pair of eighth notes (A, F). The sticking is R LLR L. The second is for 'le coup de la Diane' in 6/8 time, consisting of a pair of eighth notes (F, A) followed by a quarter note (A). The sticking is RR L RRL R.

The only member of Group IV which is unlike a member of the "26" is *le coup coulés* or *le coup Roulés* translated as a "flowing beat." This rudi-

ment is a combination of the ruff and the *coup de charge* so that the last note of the ruff is the first note of the charge stroke:



To challenge the virtuosic drummers, the French have derived a series of rudiments known as "Sautés." The basis for this rudiment is the group of four sixteenth notes with a place for optional embellishment left between



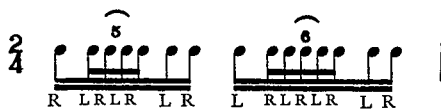
If the drummer chooses to put a ruff in this space, it is called a *Raté-Sauté*



is placed here, the rudiment becomes a *Raté-Sauté de cinq*:



The *Frises-sautés* refers to the use of single stroke in this space:



and the *coulés-sautés* refers to the use of the *Coup de coulés* or *Roulés*:



As can be seen from this short study, the French system offers the most contrasting style to the American style. Here is a very old system which contains twelve additional rudiments to the "26." Also the concept of leading to a beat is a new method of thinking about the position of the rudi-

ments in the musical phrase. More than an academic study, the French system becomes important when one considers the various compositions written for band and orchestra which incorporate this military style. Therefore, a correct interpretation is important to faithfully reproduce the ideas of the composer. And a correct interpretation must be based on a knowledge of the system in which it is written.

Summary

From the following charts it can be observed that the twenty-six rudiments have been expanded into an international list of fifty-seven. Of course many of the rudiments show only a subtle change but it must be remembered that they have been abstracted from their particular system.

In Group I not only has the speed of the roll been varied but also different types of rolling have been introduced such as the German Pressed roll and the Scotch "Buzz" roll. Of particular interest is the four stroke ruff which is given a three-fold variety in the sticking.

Group II has added the charge stroke and a new variety of triplet sticking.

The flam Group III has the largest number of additions including three different ways of playing the flam itself.

Group IV adds an unusual rudiment in the *Appelslag* of the Dutch. Also the French system of *Sautés* is very challenging.

Here, clearly, is an enriched vocabulary for the American drummer. He should no longer be in doubt as to notation and with practice should be able to interpret a composition of most any style.

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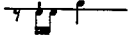
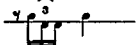
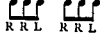
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DRUM RUDIMENTS

GROUP I



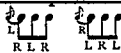












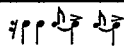

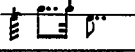
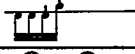



Symbol	Name	System Where Found
	Long Roll	American
	Ruff	American
	Five Stroke	American
	Seven Stroke	American
	Nine Stroke	American
	Ten Stroke	American
	Eleven Stroke	American
	Thirteen Stroke	American
	Fifteen Stroke	American
	Voorslag Van Drie	Dutch
	Ras De Trois	French
	Ra De Quatre	French
	Franzosischer Ruf	German
	Druckruf	German
	Buzz Roll	Scotch
	Birles	Scotch
	Six Stroke Roll	Scotch

DRUM RUDIMENTS
GROUP II






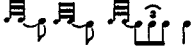

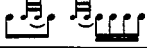


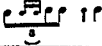
Symbol	Name	System Where Found
	Single Stroke	American
	Paradiddle	American
	Double Paradiddle	American
	Le Coup De Charge	French
	Charge Stroke	Swiss
	Stroke of Three	Swiss
	Half Ruff	Swiss
	Triplets, Triolen	Dutch

DRUM RUDIMENTS

GROUP III

Symbol	Name	System Where Found
	Flam	American
	Flam Tap	American
	Flam Accent	American
	Flamacue	American
	Flam Paradiddle	American
	Flam Paradiddle-diddle	American
	De Dubbele Slagen	Dutch
	De Lange Voorslag	Dutch
	Verwisselagen	Dutch
	Vijfslag	Dutch
	Ra De Six	French
	Ra De Huit	French
	Le Coup Anglais	French
	Batard	French
	Pa Ta Fla	French
	Pa Ta Fla Fla	French
	Fla Ga Da	French
	Flammed Charge Stroke	Swiss
	Patafla-Fla	Swiss
	Swiss Army Triplets	Swiss
	Flammed Rolls	Swiss
	Flammed Mill	Swiss

DRUM RUDIMENTS
GROUP IV

Symbol	Name	System Where Found
	Single Drag	American
	Double Drag	American
	Lesson 25 Ratatap	American
	Single Ratamacue	American
	Double Ratamacue	American
	Triple Ratamacue	American
	Drag Paradiddle No. 1	American
	Drag Paradiddle No. 2	American
	Le Coup Coules	French
	Les Sautes	French
	Appelslag	Dutch

All About Paradiddles

by
William J. Schinstine

Paradiddles have long been one of the favorite devices in the drummer's bag of tricks. One of the earliest of the rudimental beats, they derived their name from the way they sound: Par-a-did-dle-R-L-R-R. In fact, paradiddles are primarily a way of sticking and not a rhythm unto themselves.

The first problem the young student encounters in playing paradiddles is the awkward feeling created by the doubled notes in one hand. Speed is illusive at first, and often for much of the drummer's career, if proper instruction is not available. To achieve speed, a proper balance must be established. In order to acquire this balance, it must be understood that *whenever two or more notes are played consecutively in one hand, the opposite hand must be lifted to counter balance.* This rule applies to all phases of drumming technique. Once the single, double, and triple paradiddles have been learned, the following variations will open up a whole new set of challenges.

Accent Varieties

It is possible to compute the following 16 accent varieties of the single paradiddle.

- | | | | |
|------------|------------|-------------|-------------|
| 1. R L R R | 5. R L R R | 9. R L R R | 13. R L R R |
| > | > | > | > |
| 2. R L R R | 6. R L R R | 10. R L R R | 14. R L R R |
| > | > | > | > |
| 3. R L R R | 7. R L R R | 11. R L R R | 15. R L R R |
| > | > | > | > |
| 4. R L R R | 8. R L R R | 12. R L R R | 16. R L R R |
| > | > | > | > |

There are 64 accent variations on a double paradiddle.

- | | | | |
|----------------|----------------|-----------------|--|
| 1. R L R L R R | 5. R L R L R R | 9. R L R L R R | |
| > | > | > | |
| 2. R L R L R R | 6. R L R L R R | 10. R L R L R R | |
| > | > | > | |
| 3. R L R L R R | 7. R L R L R R | 11. R L R L R R | |
| > | > | > | |
| 4. R L R L R R | 8. R L R L R R | 12. R L R L R R | |
| > | > | > | |

- | | | |
|--------------------------|--------------------------|----------------------------|
| 13. > >
R L R L R R | 31. > > >
R L R L R R | 48. > > > >
R L R L R R |
| 14. > >
R L R L R R | 32. > > >
R L R L R R | 49. > > > >
R L R L R R |
| 15. > >
R L R L R R | 33. > > >
R L R L R R | 50. > > > >
R L R L R R |
| 16. > >
R L R L R R | 34. > > >
R L R L R R | 51. > > > >
R L R L R R |
| 17. > >
R L R L R R | 35. > > >
R L R L R R | 52. > > > >
R L R L R R |
| 18. > >
R L R L R R | 36. > > >
R L R L R R | 53. > > > >
R L R L R R |
| 19. > >
R L R L R R | 37. > > >
R L R L R R | 54. > > > >
R L R L R R |
| 20. > >
R L R L R R | 38. > > >
R L R L R R | 55. > > > >
R L R L R R |
| 21. > >
R L R L R R | 39. > > >
R L R L R R | 56. > > > >
R L R L R R |
| 22. > >
R L R L R R | 40. > > >
R L R L R R | 57. > > > >
R L R L R R |
| 23. > > >
R L R L R R | 41. > > >
R L R L R R | 58. > > > >
R L R L R R |
| 24. > > >
R L R L R R | 42. > > >
R L R L R R | 59. > > > >
R L R L R R |
| 25. > > >
R L R L R R | 43. > > >
R L R L R R | 60. > > > >
R L R L R R |
| 26. > > >
R L R L R R | 44. > > >
R L R L R R | 61. > > > >
R L R L R R |
| 27. > > >
R L R L R R | 45. > > >
R L R L R R | 62. > > > >
R L R L R R |
| 28. > > >
R L R L R R | 46. > > >
R L R L R R | 63. > > > >
R L R L R R |
| 29. > > >
R L R L R R | 47. > > >
R L R L R R | 64. > > > >
R L R L R R |
| 30. > > >
R L R L R R | | |

There are 256 accent varieties possible on one triple paradiddle.

- | | | |
|-------------------------|-------------------------|----------------------------|
| 1. >
R L R L R L R R | 5. >
R L R L R L R R | 9. >
R L R L R L R R |
| 2. >
R L R L R L R R | 6. >
R L R L R L R R | 10. > >
R L R L R L R R |
| 3. >
R L R L R L R R | 7. >
R L R L R L R R | 11. > >
R L R L R L R R |
| 4. >
R L R L R L R R | 8. >
R L R L R L R R | 12. > >
R L R L R L R R |

85.	> > >	109.	> > >	133.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
86.	> > >	110.	> > >	134.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
87.	> > >	111.	> > >	135.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
88.	> > >	112.	> > >	136.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
89.	> > >	113.	> > >	137.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
90.	> > >	114.	> > >	138.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
91.	> > >	115.	> > >	139.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
92.	> > >	116.	> > >	140.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
93.	> > >	117.	> > >	141.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
94.	> > >	118.	> > >	142.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
95.	> > >	119.	> > >	143.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
96.	> > >	120.	> > >	144.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
97.	> > >	121.	> > >	145.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
98.	> > >	122.	> > >	146.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
99.	> > >	123.	> > >	147.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
100.	> > >	124.	> > >	148.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
101.	> > >	125.	> > >	149.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
102.	> > >	126.	> > >	150.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
103.	> > >	127.	> > >	151.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
104.	> > >	128.	> > >	152.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
105.	> > >	129.	> > >	153.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
106.	> > >	130.	> > >	154.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
107.	> > >	131.	> > >	155.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R
108.	> > >	132.	> > >	156.	> > >
	R L R L R L R R		R L R L R L R R		R L R L R L R R

- | | | | | | |
|----------------------|-------------|----------------------|-------------|----------------------|-------------|
| 229. R L R L R L R R | > > > > > > | 239. R L R L R L R R | > > > > > > | 248. R L R L R L R R | > > > > > > |
| 230. R L R L R L R R | > > > > > > | 240. R L R L R L R R | > > > > > > | 249. R L R L R L R R | > > > > > > |
| 231. R L R L R L R R | > > > > > > | 241. R L R L R L R R | > > > > > > | 250. R L R L R L R R | > > > > > > |
| 232. R L R L R L R R | > > > > > > | 242. R L R L R L R R | > > > > > > | 251. R L R L R L R R | > > > > > > |
| 233. R L R L R L R R | > > > > > > | 243. R L R L R L R R | > > > > > > | 252. R L R L R L R R | > > > > > > |
| 234. R L R L R L R R | > > > > > > | 244. R L R L R L R R | > > > > > > | 253. R L R L R L R R | > > > > > > |
| 235. R L R L R L R R | > > > > > > | 245. R L R L R L R R | > > > > > > | 254. R L R L R L R R | > > > > > > |
| 236. R L R L R L R R | > > > > > > | 246. R L R L R L R R | > > > > > > | 255. R L R L R L R R | > > > > > > |
| 237. R L R L R L R R | > > > > > > | 247. R L R L R L R R | > > > > > > | 256. R L R L R L R R | > > > > > > |
| 238. R L R L R L R R | > > > > > > | | | | |

If you consider the reverse sticking, double the above number of accent variations. By combining the various accent combinations of single, double, and triple paradiddles, an almost endless amount of possibilities exist for creating paradiddle solos and exercises.

Permutation of the Diddles.

Permuting the diddle within the paradiddle creates another interesting variation. There are four of this type variation possible with single paradiddles.

- | | |
|---------|---------|
| R L R R | L R L L |
| R L L R | L R R L |
| R R L R | L L R L |
| R L R L | L R L R |

Six possibilities exist in each hand with the double paradiddle.

- | | |
|-------------|-------------|
| R L R L R R | L R L R L L |
| R L R L L R | L R L R R L |
| R L R R L R | L R L L R L |

R L L R L R L R R L R L
 R R L R L R L L R L R L
 R L R L R L L R L R L R

Eight possibilities exist in each hand with the triple paradiddle.

R L R L R L R R L R L R L R L L
 R L R L R L L R L R L R L R R L
 R L R L R R L R L R L R L L R L
 R L R L L R L R L R L R R L R L
 R L R R L R L R L R L L R L R L
 R L L R L R L R L R R L R L R L
 R R L R L R L R L L R L R L R L
 R L R L R L R L L R L R L R L R

Adaptation of Paradiddles Across Uneven Rhythmic Groups:

TRIPLETS

Singles R L R R L R L L R L R R L R L L R L R R L R L L
 Doubles R L R L R R L R L R L L R L R L R R L R L R L L
 Triples R L R L R L R R L R L R L R L L R L R L R L R R
 L R L R L R L L R L R L R L R R L R L R L R L L

QUINTUPLETS

Singles R L R R L R L L R L R R L R L L R L R R
 L R L L R L R R L R L L R L R R L R L L
 Doubles R L R L R R L R L R L L R L R L R R L R L R L L R L R L R R
 L R L R L L R L R L R R L R L R L L R L R L R R L R L R L L

Triples RLRLR LRRLR LRLRL LRLRL

RLRRL RLRLR LLRLR LRLRR

LRLRL RLLRL RLRLR RLRLR

LRLRL LRLRL RRLRL RLRL


This method may be extended through groupings of 7, 11, 13, 15, and larger. Permuted paradiddles may also be applied to these groups.


Flam Variations

Flams may be added to any part of the paradiddle. In fact, in order to investigate all possibilities of their use, they should be tried on the accents of the accent variations. This will produce every possible way of using flams with paradiddles.

Ruffs with Paradiddles

Ruffs are traditionally treated as additions in front of groups.

Drag Paradiddle No. 1 

Drag Paradiddle No. 2 

When ruffs are inserted at the beginning of consecutive single paradiddles, the difficulty increases because of the four consecutive notes in the same hand.



This difficulty can be reduced by sticking in the following manner.



The ruff still must be hurried, but since it is now being played by the opposite hand, more time is available to prepare for it.

It is possible to add ruffs in the same manner as suggested for flams in order to have all possibilities available. This, however, will cause major problems in regard to speed.

The application of these variations of paradiddles to dance drumming can open up entire new areas of rhythmic independence. Not only can they be played on any one of the drums or tom toms, but by careful practice, can be adapted to all parts of the set, including the cymbals. For the concert drummer, the practice of these variations will open up new areas of flexibility and coordination. For the drum composer, these variations offer an unlimited source of ideas for solos and exercises.

Here are the complete tools of which paradiddles are made and varied. It is up to you, the drummers of the world, to find the best ways to use them.

The Marimba as a Useful and Musical Band Instrument

by
Sandy Feldstein

Many new percussion publications are making it possible for the one time "drummer" to become a musical percussionist. No longer must an elementary, secondary, college, or private teacher be afraid to start a student on mallet instruments, a drum set, or timpani because of a lack of knowledge or a lack of good methods and materials. With these advancements in teaching aids, it is no longer unusual to see young students performing on many percussion instruments even in locales where a percussionist is not available to give instruction. With the availability of these players, it is possible for composers and arrangers to make more use of these instruments in a useful and musical manner.

The marimba, because of its ability to blend and produce a smooth legato sound, has become the mallet instrument (to date) that has been used most effectively with bands and wind ensembles.

The following discussion of "The Marimba as a Useful and Musical Band

Instrument" will contain examples of the techniques mentioned. These examples are currently being employed by the Crane Wind Ensemble of The State University College at Potsdam, New York, directed by Willard I. Musser.

The marimba may be used doubling the lower woodwinds and/or brasses. This may be done by one player with four mallets or by two players with two mallets each. When used with one of these sections, the marimba adds depth and roundness to the quality of the section with which it is playing. Besides adding the unique color of the instrument, the marimba supplements the section's resonance and sustaining power.

Ex. I. Doubled with Woodwinds—Condensed score, measures 1-5 of "Chaconne" by Frank Erickson (Copyright 1960, Bourne, Inc., New York, N.Y. Used by Permission).

Musical score for Woodwinds (W. W.) in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over measures 1-5. The bass staff contains a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present in the bass staff.

Marimba Part

With W. W. (Soft yarn mallets)

Musical score for Marimba Part in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over measures 1-5, identical to the woodwind part. The bass staff contains a harmonic accompaniment with chords and moving lines. The dynamic marking *mp* is present in the bass staff.

Ex. II. Doubled with Brasses (Copyright *ibid*).

Brass 9

Musical score for Brass 9 in 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a slur over measures 1-5. The bass staff contains a harmonic accompaniment with chords and moving lines.

Marimba part

With Brass 9 (Soft yarn mallets).

A musical score for a marimba part, measures 17-21. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and melodic lines, with a crescendo indicated by a hairpin symbol at the end of the passage.

When used with both sections simultaneously, the marimba helps in blending the two sections into one complete tonal color.

Ex. III. Doubling Woodwinds and Brasses—measures 17-21 “Chaconne” by Frank Erickson (Copyright *ibid*).

A musical score for a tutti section, measures 17-21. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and melodic lines, with a crescendo indicated by a hairpin symbol at the end of the passage.

Marimba part

A musical score for a marimba part, measures 17-21. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and melodic lines, with a crescendo indicated by a hairpin symbol at the end of the passage. A dynamic marking 'mf' is present in the first measure.

The marimba is also used in doubling melodic passages. This is usually done by one player with two mallets. It has been used most effectively with low clarinets and other woodwinds. The blending power makes it possible for the marimba to help create a fullness and mellowness without making its presence obvious.

Ex. IV. Measures 1-8 of the trio of "Minute Man" (Concert March), by Robert H. Pearson (Used by Permission of Robert H. Pearson).

5 | c/s. Trio

p

HORNS RHYTHM

TRDS

pp

SW. DR. Brush etc.

Marimba Part
c/s. Trio

One of the most interesting uses of the marimba in a concert march. Here the marimba may play the chordal background usually played by the horns and/or trombones. If doubled with these instruments, the marimba adds depth and roundness to the quality of the section while supplementing its resonance and sustaining power. The marimba can also execute this chordal background by itself. Besides creating a new color that is fresh and pleasing, the marimba, used in this manner, introduces new contrasts to a type of musical composition that has often become stereotyped and boring in tonal colors.

Ex. V. Measures 1-8 of the trio of "Minute Man" (Concert March), by Robert H. Pearson. Condensed score is the same as Ex. IV above.

Marimba Part
c/s. Trio

The type of mallets to be used depends upon the size of the performing group, the musical composition being played, the instrument being used, and the place of performance.

All of the marimba parts used in the above examples have been arranged for an instrument with the range of:



It is the author's hope that the above discussion will give composers, arrangers and conductors additional ideas concerning "The Marimba as a Useful and Musical Band Instrument."

Dance Drumming

Co-ordinated Independence in Jazz

by
Nick Ceroli

The field of percussion includes many instruments in a variety of musical settings. There are certain qualities each percussionist must possess: touch, control, ambidexterity, and the ability to read music. On the other hand there are some attributes that are more peculiar to a particular instrument. It is necessary for the tympanist to have a good ear; whereas, this asset is of no practical use to the snare drummer. The characteristic that distinguishes the jazz drummer is the constant use of co-ordinated independence.

Throughout the development of jazz, increasing emphasis has been placed on independence, but in the earliest stages of this development co-ordinated independence was used very little. The drummer, whose function has always been to maintain the rhythmic pulse for the band, kept the beat almost entirely with his right foot on the bass drum. Later, as cymbals became more popular, drummers began to add the right hand on a cymbal to help emphasize the beat.

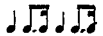
Originally the high hat or sock cymbal was only about one foot high and was played with the left foot for a splash effect. Although the left foot still plays the high hat, the cymbal stand has been raised so the drummer can easily play on the cymbals with his right hand. Throughout all this the left hand on the snare drum only served to accent strong beats.

As the drummer became more inventive his limbs became less dependent on each other, and the set drummer began to take on greater responsibilities. The bass drum was no longer limited to the monotonous four-beat

rhythm; with the right hand assuming more of the responsibility of time-keeping, the bass drum was used more effectively for accent and color.

The sock cymbal has also developed into a very flexible instrument, capable of a variety of sounds. When the cymbals are closed, and played with a stick, they yield a tight, metallic sound, and when they are partially opened, a bright, sizzling sound. Played with the foot alone the sock cymbals are still used to produce the "splash" sound; when the foot pedal is pressed down and the cymbals are closed, a tight "click" sound results. The latter effect is most commonly used today to accent the second and fourth beats of each measure.

The left hand, which had little to do before, has the most freedom now, since, unlike the other three limbs, it is not immediately responsible for keeping the pulse. Drummers often use the left hand to play rhythmic patterns or fills which add flavor and excitement to the beat. Also the left hand is often employed to execute extensive solos. Finally, because the right foot has been partially freed from time keeping duties, the right foot and left hand often co-operate in playing figures or solos, very much in the manner of two bands. This co-ordination of the right foot and left hand (bass drum and snare drum) has opened up new areas of learning for the jazz drummer. His rhythmic potential has become greater, and his playing has become more complex while, at the same time, he is able to keep the cymbal beat going.

To accomplish these many feats of co-ordinated independence, the student must first learn the jazz cymbal beat (). With the help of a metronome the student can learn to discipline and control the cymbal beat, for unless it is played with a strict pulse, it becomes useless. He must become so familiar with this beat that he can play it without concentrating on it.

At this point the student can begin the study of independence by playing the cymbal beat with the right hand while playing simple four-four reading exercises from an elementary snare drum book with his left hand. By practicing these simple co-ordinations, the mind will become accustomed to thinking of two things at the same time. As difficult as it first may seem, the beginning independence student will eventually be able to synchronize his two hands.

When the student is able to execute this phase of independence at various tempos, the next step is to add his right foot playing four beats to each measure. As this combination becomes comfortable, add the left foot on the second and fourth beats of each measure. (The introduction of the two feet can be taught along with the cymbal beat, depending on the preference of the teacher and the flexibility of the student.)

By becoming accustomed to playing with all four limbs simultaneously and in strict tempo, the student will discover what is to be his primary role as a drummer—THE TIME KEEPER. Good time is the result of

playing strongly, steadily, and consistently, without slowing or speeding the tempo.

When the student becomes adept at the elementary reading exercises, he will have a basic foundation for a further study of independence.

Among the books available, I strongly recommend Jim Chapin's *Advanced Techniques for the Modern Drummer*, a complete, concise and well organized study of jazz independence. This book will teach the student complex independence between two hands and, also, co-ordination between the hands and feet. Once he has mastered the material in Chapin's book, the student will have a thorough knowledge of jazz independence.

It is at this point—when independence becomes automatic—that imagination becomes a factor in the creation of jazz, for any knowledge or control of independence is merely a tool. Independence itself should not be considered the end, but a means to an end—that end being creativity. Here the teacher is somewhat limited, for jazz is an individual expression and depends on the drummer's imagination. The teacher can only offer encouragement and the profits of his own jazz experience.

Co-ordinated independence has become the jazz drummer's most valuable asset. His imagination and flexibility have built independence into a complicated art, and this ever increasing imagination will develop even further uses for the independent co-ordination of arms and legs. The future development of independence will enable the drummer to evoke an even wider range of sound from the drum set.

Through all this, the root of jazz independence remains unchanged. No matter how far out jazz may go, the pulse remains constant. In every stage of his development, the jazz drummer must never forget that his main responsibility is to keep good time.

Utilizing his freedom of expression along with his independence, the jazz drummer is able to fulfill this responsibility and yet he can build this steady pulse into a complexity of sounds and colors.

J. C. Deagan, Inc., of 1770 West Berteau Avenue, Chicago, Illinois 60613, has just published a 60 page soft-back book entitled *The Mallet Percussions and How to Use Them*. Wallace Barnett, Chairman of the Instrumental Music Department of Decatur (Ill.), Public Schools, compiled this educational aid.

The purpose of this book, as stated in the forward is to:

1. Better acquaint *music directors* with the colorful mallet percussions,
2. Inform directors of music written for these instruments,
3. Encourage acquisition and use of mallet percussion instruments for bands and orchestras, and
4. Provide a guide to the purchase of mallet percussions.

The Challenge

By way of introduction to this, our second year of the "Challenge," I would like to bring into sharp focus the tremendous importance of this section of the *Percussionist*.

You remember, perhaps, the opening paragraph of "The Challenge" in Volume I, No. 1 of our P.A.S. bulletin. It began by justifying the inclusion in that first publication of an extremely long and varied list of projects which seemed to be needed and were of interest to the membership. The last sentence said:

It is not the list that is the challenge but the problems involved in implementing any one of the proposed projects, establishing a priority list, and carrying them out collectively.

This challenge was met head-on. Because of membership response to the first "challenge," top priority was given to school contests. The first paragraph of Volume I, No. 2 of the *Percussionist* read:

It seems that one of the best ways to make immediate progress toward raising the standards of percussion performance is to undertake a project which effects at once the student and the teacher in the public and private schools across the country. The contest and all its implications are of considerable interest to every teacher of instrumental music and, of course, the student is an integral part of anything the teacher does with contest.

Having selected number one on the priority list of projects, our next step was to implement the project. Member Gordon Peters, principle percussionist of the Chicago Symphony and percussion instructor at North-Western University, had shown tremendous interest in this area of contests in an article in the *Ludwig Drummer* and seemed to be the logical person to set down a suggested set of requirements as a point of departure. These rules and evaluation sheets were included in the second publication of our bulletin.

The third step was to "carry them out collectively." Volume I, No. 3 included ideas for this implementation. Member Ramon Meyer of Florida State University volunteered his services on this project and, working with Gordon Peters, chairman of this project; James Salmon, University of Michigan; Vern Reimer, York Township High School Band Director and Band Contest representative to the Illinois High School Association (Official sanctioning group for all contests in the state of Illinois); and other

interested parties, present in this issue the Revised Contest Materials. Members, each and all, read this material carefully, study it, test it, and, collectively, through individual effort, it can and will be a truly fine vehicle for progress.

No small amount of time and effort has gone into this project by the committee members. To them we owe a debt of gratitude payable only through continued effort on the part of each member to follow through with what has been started. To quote a famous personality—"DO IT."

Since this issue begins our second year with the *Percussionist*, it seems appropriate to "challenge" you with other projects which need immediate attention. This is not to imply that we have finished the contest project, far from it, but there are those P.A.S. members who could begin at once to work on specific interest committees.

The two biggest and most talked about problems seem to be NOTATION and PERCUSSION CURRICULUM. Rather than stating at this time the direction these projects should take, a request is made now for an indication from the membership as to your interest and willingness to serve on committees for these two projects. Please write to your Executive Secretary concerning these projects or others of specific interest to you. This could well be your most important contribution to percussion. Will you accept the "Challenge"?

HIGH SCHOOL MUSIC FESTIVAL
PERCUSSION ENSEMBLE EVENT
RULES AND EVALUATION SHEET

R U L E S

1. A maximum of ten (10) minutes shall be allowed for each event. This must include time for setting and breaking the stage as well as performing the music.
2. The ensemble will be judged on the basis of the musical merits of the work plus its compatibility with the performers' technical resources.
3. Each director or principal percussionist shall supply the judge with a copy of the score with the measures numbered.
4. The names of all instruments used must be placed in the diagonal blanks at the top of the evaluation sheet prior to submitting this sheet to the judge.
5. Memorization of ensemble music is not required.
6. The judge will use the evaluation sheet as follows:
 - a. Checks will be placed opposite those factors found unsatisfactory. Upon totaling these checks the judge will then determine the various rating categories. Ensembles with the least number of checks will rank highest.
 - b. Written comments will be made on the back of the sheet. The judge will make as many pertinent comments as possible within the allotted time.
7. The judge will hold the following as being his fundamental objective and criteria: to determine the degree of musical and technical attainment of each ensemble as a unit.

PERCUSSION ENSEMBLE EVALUATION SHEET

* List here all instruments for which the composition is scored.

I. TECHNIQUE as related to:

1. position of sticks and/or instrument																				
2. Playing area																				
3. rolls																				
4. muffling																				
5. tuning of drums (timpani only)																				

II. TONE as related to:

1. stick choice																				
2. head tension																				
3. playing area																				
4. articulation																				
5. instrument and stick position																				

III. ENSEMBLE

- 1. balance
- 2. clarity and accuracy of rhythm and pitch
- 3. steadiness of tempo
- 4. avoidance of extraneous noises

IV. INTERPRETATION

- 1. appropriateness of tempo(s) ..
- 2. character
- 3. choice of sticks and mallets
- 4. dynamic contrasts
- 5. phrasing
- 6. accentuation

V. GENERAL EFFECT

- 1. conviction
- 2. stage presence
- 3. posture
- 4. grace of movement
- 5. appearance (neatness) ..

VI. APPROPRIATENESS OF SELECTION

- 1. musical content
- 2. sufficient display of technique..
- 3. appropriateness to player's musical and technical resources

USE REVERSE SIDE FOR COMMENTS
TOTAL POINTS LOST

RECOMMENDED FOR
(Division I, II, III, IV, V)
SIGNATURE OF JUDGE:

HIGH SCHOOL MUSIC CONTEST
PERCUSSION SOLO EVENT
RULES AND EVALUATION SHEET
As Recommended By
PERCUSSIVE ARTS SOCIETY COMMITTEE:
Gordon Peters, Chairman
Ramon E. Meyer
Laverne R. Reimer
James D. Salmon

R U L E S

1. At least ten minutes shall be allowed per event.
2. Solos shall be performed only on the following percussion instruments: snare drum, timpani, marimba, xylophone, and vibraphone. The following instruments shall not be acceptable for solo performance by themselves: bass drum, bell-lyra, glockenspiel (concert bells), chimes, and dance-drum set.
3. The choice of solo(s) should be made on the basis of the musical merits of a work plus its compatibility with the performer's technical resources.
4. The duration of the solo should be between two and five minutes. The judge should stop the contestant beyond this maximum time to allow for the other categories on the evaluation sheet to be tested.
5. A contestant will be permitted to play solos on two major percussion instruments with the permission of his music director. However, these shall be regarded as separate events. In no case shall the same contestant be permitted to perform in more than two solo events, however.
6. Each contestant shall supply the judge with a copy of the solo (or score if accompaniment is involved) with the measures numbered. Student compositions will be allowed only if they have strong musical qualities and include sufficient technical material.
7. All snare drum rudiments shall be played at the contestant's maximum controlled speed with the sticking indicated on the evaluation sheet in this manner: *forte*...a diminuendo to *piano*...returning through a crescendo to *forte*. The total duration of this procedure shall be between seven and fifteen seconds.
8. All abstract rolls (those not appearing in solos) on instruments other than the snare drum shall be played both *forte* and *piano* unless otherwise indicated.
9. The choice of scales and arpeggios shall be made by the judge, but only those with not more than four sharps or flats shall be considered.
10. Any anatomically correct grip of sticks and mallets shall be acceptable, including the matched grip on the snare drum.
11. The snare drum may be rested on a snare drum stand or hung from a sling. Either wire, gut, or a combination of the two types of snares will be acceptable. Plastic and calf-skin heads are both acceptable and may be used in com-

- bination. The angle of the drum should be consistent with the grip used: tilted for the traditional grip and flat for the matched grip.
12. Each contestant shall perform a solo in one of the three major areas (snare drum, timpani, or mallet instrument) or a multiple instrument solo including any one or more of the major instruments and any number of auxiliary instruments. He shall also perform the minimal requirements indicated in SECTION III of the evaluation sheet in the two areas not including his major solo instrument. In addition the contestant should be prepared to perform the techniques indicated in SECTION IV; the judge may choose any one of the areas listed, depending on time restrictions.
 13. The judge shall use the Evaluation Sheet as follows:
 - a. SECTION I: All solo events.
 - b. SECTION II: Only that division pertaining to the contestant's solo instrument.
 - c. SECTION III: Only the two non-solo instrument divisions.
 - d. SECTION IV: Choose one of the divisions if time allows. The judge may either use music or merely have the contestant demonstrate single beats and roll techniques.
 - e. The judge shall indicate a check opposite those factors he finds unsatisfactory. Upon totaling these checks the judge must then determine the various rating categories. Contestants with the least number of checks will rank highest.
 - f. Any further written comments will be helpful to the contestant and should be included within the limits of time.
 - g. The judge should hold the following as being his fundamental objective and criteria: to determine the comparative degrees of musical and technical development and the contestants' abilities to play several percussion instruments.
 14. The following rules regarding sight reading shall prevail:
 - a. The materials used shall be from any standard percussion method book; no manuscript-type notation shall be used.
 - b. The level of difficulty shall be between elementary and intermediate.
 - c. The length shall be eight to sixteen measures.
 - d. Similar materials shall be used for all the contestants.
 - e. The tempo will be set by the judge.
 - f. Any meters common to the literature being performed by high school bands and orchestras shall be considered suitable.
 15. The only pitch that a timpani contestant will be allowed from the piano shall be an "a" or "B^b". This same rule shall apply to SECTION III (timpani).
 16. Each music director should be thoroughly acquainted with the evaluation sheet and rules, and he should provide each percussion contestant with a copy of same at least three months in advance of the contest. The rules and evaluation sheet should act as a guide to the student in preparing for his contest appearance.
 17. All music directors shall use the evaluation sheet as a guide for a proficiency examination of all prospective contestants prior to their enrollment in contests to see that they are qualified to compete.
 18. The host school of the contest shall be responsible for furnishing the following percussion instruments: piano, timpani (at least two with pedals, preferably four), chimes, marimba or xylophone, vibraphone, orchestra bells, bass drum, snare drum (on stand), a pair of cymbals, one suspended cymbal, triangle, tambourine, plus at least ten music stands for ensembles).

EVALUATION SHEET

SECTION I: SOLO INSTRUMENT CRITERIA (all contestants)

<p>TECHNIQUE</p> <p>Left Hand: Right Hand:</p> <p>..... Grip</p> <p>..... Up and down stroke</p> <p>..... Arm</p> <p>..... Wrist</p> <p>..... Equal height of sticks or mallets</p> <p>ACCURACY (Memorization)</p> <p>..... Number of stops</p> <p>..... Correct rhythm and/or pitches</p> <p>..... Steadiness of tempo</p> <p>..... Avoidance of extraneous noises</p> <p>INTERPRETATION</p> <p>..... Appropriate tempo</p> <p>..... General volume</p> <p>..... Accents</p> <p>..... Dynamics and other nuance</p> <p>..... Expression</p> <p>..... Phrasing</p> <p>..... Character</p>	<p>..... Rhythmic clarity, precision</p> <p>GENERAL EFFECT</p> <p>..... Conviction</p> <p>..... Stage presence</p> <p>..... Posture</p> <p>..... Grace of movement</p> <p>..... Appearance (neatness)</p> <p>APPROPRIATENESS OF SOLO</p> <p>..... Musical content</p> <p>..... Sufficient display of techniques</p> <p>..... Appropriateness to instrument</p> <p>..... Appropriateness to player's musical and technical resources</p> <p>ACCOMPANIMENT</p> <p>..... Accuracy</p> <p>..... Ensemble</p> <p>..... Balance</p> <p>SIGHT READING</p> <p>..... Accuracy</p> <p>..... Consistency of tempo</p> <p>..... Dynamics and other nuance</p>
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SECTION II: SOLO INSTRUMENT CRITERIA (all contestants, solo instruments only)

<p style="text-align: center;">A. SNARE DRUM</p> <p>TONE</p> <p>Head Tension</p> <p>..... Batter (top)</p> <p>..... Snare (bottom)</p> <p>..... Snare adjustment</p> <p>..... General sound</p> <p>Sticks</p> <p>..... Tips equidistant from rim and snare bed</p> <p>..... Appropriateness to size of drum</p> <p>..... Angle with drum (above rim)</p> <p>..... Angle with arms (almost straight)</p> <p>..... Angle with each other (90 degrees)</p> <p>ROLLS</p> <p>..... Evenness</p> <p>..... Attacks</p> <p>..... Releases</p>	<p style="text-align: center;">B. MALLET INSTRUMENTS</p> <p>TONE</p> <p>..... Striking center (or extreme ends) of bars</p> <p>..... Degree of mallet hardness (for instrument)</p> <p>..... Mallet appropriateness to solo</p> <p>ROLLS (except vibraphone)</p> <p>..... Evenness</p> <p>..... Legato technique</p> <p>..... Attacks</p> <p>..... Releases</p> <p>MUFFLING (vibraphone)</p> <p>..... With pedal</p> <p>..... With mallets</p> <p>MALLET VERSATILITY</p> <p>..... Use of both two and four mallets</p> <p style="text-align: center;">C. TIMPANI</p> <p>TONE</p> <p>..... Correct playing area (approx-</p>
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- imately three inches from rim
- BOTH sticks)
- Quality of sticks
- Stick appropriateness
- Stick angle with head (above rim: minimize)
- Avoidance of clicking rim and/or "T"-screws with stick shafts
- ROLLS
- Speed in lower register
- Speed in upper register
- Attacks
- Releases
- TUNING
- In tune with self (balanced head)
- Intervallic intonation (pedaling)
- MUFFLING
- On time
- Quietly
- Completely

SECTION III: BASIC TECHNIQUES
(all contestants, other than solo instruments)

- A. SNARE DRUM
- RUDIMENTS (ask for no more than two in each section)
- Rolls
- Single stroke
- Double stroke, open
- Double stroke, closed
- Flams
- LR LR LR LR etc.
- RL RL RL RL etc.
- Alternating
- Drags
- LLR LLR LLR LLR etc.
- RRL RRL RRL RRL etc.
- Alternating
- Four-stroke ruffs
- LRLR LRLR LRLR etc.
- RLRL RLRL RLRL etc.
- Alternating
- B. MALLET INSTRUMENTS
- SCALES AND ARPEGGIOS (ask for any two in each section)
- Scales (two octaves) (up and down)
- Major
- Minor (harmonic form)
- Chromatic (start on any pitch)
- Whole-tone (either one, start on any pitch)
- Arpeggios (two octaves) (up and down)
- Major
- Minor
- Diminished
- Augmented
- Four-mallet chords, closed position (one octave) (up and down)
- Major
- Minor
- Diminished
- Augmented
- C. TIMPANI
- TUNING AND TECHNIQUE (any two pitches; ask for two)
- Perfect fifth
- Major third
- Perfect fourth
- Major sixth
- Roll evenness
- Correct playing area (equidistant from rim, about three inches)

SECTION IV: AUXILIARY INSTRUMENT AND TECHNIQUES
(all contestants if time allows, judge choosing one area)

- A. CYMBALS
- TECHNIQUE
- Stance (one foot in advance)
- Grip of straps (thumb nails parallel to cymbal)
- Height of cymbals (chest)
- Preparatory stroke (both cymbals moving)
- Follow-through stroke

ARTICULATION

- *Forte* crashes
- *Piano* crashes
- Use of entire cymbals
- No "cupping" (vacuum)

Suspended Cymbal

- Beating spot (edge)
- Roll (two yarn mallets, opposite edges)

B. TRIANGLE

TECHNIQUE

- Height of instrument (shoulder)

Striking points

- Side (opposite open end, 1/4 of distance from corner)
- Bottom (1/4 of distance from closed corner)
- Tip of beater
- 90° angle, beater and triangle

SUMMARY OF POINTS LOST

- SECTION I
- SECTION II
- SECTION III
- SECTION IV
- TOTAL

Roll

- Evenness
- Equidistant (from corner) striking of sides
- Grip of holder
- Muffling

C. TAMBOURINE

TECHNIQUE

Roll:

- Shake
- Thumb
- Near horizontal plane at commencement and termination of roll
- Thumb or fingers muffling head sufficiently

ARTICULATION

- Knee-fist (loud, fast passages)
- Fingers (soft, slow or fast passages)
- Predominance of jingles' sound over head's sound)

RECOMMENDED FOR
(Division I, II, III, IV, V)

SIGNATURE OF JUDGE:

SUPPLEMENTARY OBSERVATIONS AND SUGGESTIONS:
HIGH SCHOOL PERCUSSION CONTEST EVENTS

1. Ideally, more than ten minutes per event should be allowed to test more broadly the contestant's qualifications. The judge would then be permitted to make more meaningful written comments, making the contest a more profitable experience for the contestant. Additional percussion judges might be engaged where economically possible.
2. Restrictive lists of solo and ensemble literature should be discarded to make way for new and better literature (see rule No. 3).
3. Some persons are of the opinion that bell-lyra and orchestra bells (glockenspiel) solos should be included as solo instruments. This committee takes this stand: the criteria for inclusion in the solo group should be the instrument's potential value as a vehicle for solo *musical* performance, not just the availability of the instrument and/or literature for it or the excuse that a music department only owns a set of bells in the mallet department!
4. Jazz traps-set solos might be considered in the future, with the stipulation however, that the contestant also perform rudiments or a "legit" solo on another major percussion instrument.
5. Securing the services of capable percussion judges for this proposed program may pose some problems. It is the moral responsibility of contest officials to seek out only competent judges. How else can percussion standards be elevated?
6. When possible, the judge might hold a session of summary and allow for questions and answers. All contestants should attend such concluding sessions as well as all the other events in the percussion category.
7. A separate adjudication sheet (with further rules and explanations) should be evolved for percussion ensembles (this project is presently in progress-Sept., 1964).
8. The excuse of school budgets not allowing for purchase of pedal timpani and mallet instruments may not always be a valid argument. It is the music director that determines *where* the money goes. These instruments are necessities in today's music-making and should rate an equal priority with other instruments. As to the host school supplying all the indicated instruments, if it does not own them it should either rent or borrow them from another institution(s). It is regrettable that most of our music-teacher institutions have so grossly neglected percussion education: this is the root of the limited concepts of percussion prevalent today.
9. More solo and ensemble workshops between two or more schools should be encouraged. This, plus clinics, usually benefit the students more than do competitions.
10. Adaptation of these rules and adjudication criteria can easily be evolved from the foregoing to fit local situations, including grammar school levels.
11. The overall objectives that guided the formulation of these suggested rules and adjudication sheets were:
 - a. To promote the concept that percussion embodies *all* the percussion instruments, not any one to the exclusion of the others.
 - b. To test competitively the factors of musicality, technical control, *and* versatility with *several* instruments.
 - c. To elevate the art of percussion playing and understanding among music directors and young percussionists by providing an outline-guide of basic percussion concepts and techniques.
12. The purposed contest rules were derived from a cross-section of thinking representative of all phases of contest procedures and problems.

Questions & Answers

We have some interesting questions from brother drummer Warren Jernsted of Minot State College, Minot, North Dakota. I'm sure that our readers will recognize some common problems, and sympathize with him. I send along the following material to him, knowing full well that there can be more than one answer to his questions. Well, here goes for another PAS Bulletin Q. & A. contribution.

Q-1) "What is the best snare drum method for beginners? (I have been using the Harr method.)"

A-1) I use the following in my education classes here at Michigan: *Drum Class Method*, by Alyn Heim, pub. by Belwin, N.Y.; and *The Collection Of Drum Solos*, by Wm. F. Ludwig, pub. by Ludwig Drum Co., Chicago, Ill. The Haskell Harr books are all fine, and I have used all of them in my class work. I still use them in my private teaching.

Q-2) "What is the best method to follow after (the) Harr (books)?"

A-2) After the beginning books you might wish to try these books: (a) Schinstine-Hoey, *Intermediate Drum Method*, Southern Music; (b) Edward B. Straight: *Lesson File, Analysis of 6/8 Time*, Frank's Drum Shop, 225 South Wabash Ave., Chicago, Ill.; (c) Benjamin Podemski, *Standard Snare Drum Method*, Mills Music; (d) Robert Buggert, *Intermediate Method For Drums*, Rubank Pub. Co.; (e) Jack McKenzie, *Concert Snare Drum*, Chas. Colin, Pub., 315 W. 53rd St., N.Y.; (f) Haskell W. Harr, *Reading Material For Drum Methods I & II*, Cole Pub. Co., Chi-

cago, Ill.; (g) Paul Price, *Beginning Snare Drum Method*, E. H. Morris & Co., New York; (h) Bob Tilles, *Practical Percussion Studies*, Henry Adler, Inc., Pub., 136 W. 46th St., N.Y.

Q-3) "How soon should I introduce *timpani* and other *mallet-played instruments*?"

A-3) If you have a serious student you should begin work on the *timpani* and the *mallet-played instruments* as early as possible. Probably in the second year of study.

Q-4) "What are some devices I can use to stimulate the student's desire to learn and prevent his tendencies toward boredom and disinterest?"

A-4) I don't know any "cut-and-dried" method of getting students to work and practice, other than to constantly tell them that they are the ones who will benefit by the work that they put into learning to play a musical instrument properly. The teacher cannot do their work for them. One thing to remember: DON'T BABY THEM! Let them know from the very beginning that you will not tolerate "laziness" or poor work in lesson preparations. If you are demanding you are

more apt to get good work from them; and if you let them "slip by" with poor work, or allow disinterest, then you, *the teacher*, are at fault! You might lose a few students by this method, but those students who remain with you will no doubt be better examples of what you preach.

Q-5) "I have been requiring the students to learn key signatures, the circle of 5ths, major scales, and major triads. Do you think that the student will feel that he is being burdened with unnecessary trivia in regard to his drum lessons?"

A-5) I see no reason for your not continuing this practice with the regular drum lessons. I strongly believe that every drummer should have proficiency in piano, and another instrument, in order to prepare for a playing experience that is comparable to the concert master in a concert band or orchestra. The modern musical arrangements that the drummer is expected to play today demand that he know more than just a handful of military drum rudiments as his sole claim to drumming proficiency.

Q-6) "If not included in regular drum lessons (see Q-5), when and in what degrees should the key signatures, circle of 5ths, major scales and chords be introduced, and to what extent?"

A-6) I would use a part of each lesson period to include general musical information as well as basic musicianship, some keyboard harmony and a bit of theory. If you can play piano it might help if you played some accompaniment chordal patterns along with the drummer as he plays his drum lesson. If you cannot play piano well enough to do this perhaps you might arrange to play some of the melodic lines from the band class

methods on *bells* or *xylophone*. As long as you would be the only one playing melody it wouldn't matter if you played the melody from a C, B^D or E book, as no transposition would be necessary under these conditions.

Q-7) "Do you think that it is within reason to introduce these things (mentioned in Q-5 and Q-6 above) to beginners? I have a student who has a great deal of natural ability but does not practice, and still does well in his lessons. I know for a fact that he practically sight reads his lessons; yet he does extremely well. I assign extra work in the hopes that he will take the challenge, but to no avail."

A-7) It is not only within reason to include the above items in your regular drum lessons, I think that it is *mandatory!* As for the extra work assigned to this type of student, it is not enough to give extra amounts of the same material; try giving something that will make the student use his own abilities a different way. Have you ever had a student write original drum solos, or a drum ensemble using four or five of the basic percussion instruments usually found in the average band rehearsal room? Maybe you are doing all the thinking and the work, and not giving the student the opportunity of contributing to the problem.

Q-8) "How can I stimulate his interest? He could do so much better if he were motivated to practice. On the other hand, I have a student who practices and works very hard but is consistently poor (in performance). Drumming comes very hard for him, and frankly I don't have the heart to tell him that he doesn't have what it takes to be a drummer. His parents

bought him a drum for Christmas and he is very enthusiastic, but he has absolutely no sense of rhythm whatsoever."

A-8) See A-7 re: stimulation. Also, I stimulate a student's interest by dividing lessons into sections: (a) current lesson material; (b), review material (they must be responsible for *all previously assigned* material at any time it may be called for); (c) new lesson material. Then relate the lesson materials in the book with drum parts from the band and orchestra literature that they may be playing at the present time. Include instruction in the proper handling of the accessories: triangle, tambourine, and castanets (etc.).

If a student just doesn't seem to have talent, *be honest with him* and the *parents* from the very beginning. Tell him so, but do it in a nice way. Tell him to keep trying and maybe he might do better, but at the present he is not moving too fast and that it will take a long, long time. It might possibly be better if he considered getting

interested in some other activity. As for the "lazy bones" type of student, tell them to get *on the stick* or no more lessons! You can do without this kind of student (even if you have to lose a few dollars per week in income) as they usually will drop out in the future anyway. By operating in this manner you will develop a good name and reputation as one who deals fairly with everyone.

None of us have all the answers. I have given you a few of my ideas and suggestions. Perhaps our readers would like to include some of their "pet tricks" to get students to do better work in their percussion assignments. If so, you may contact this man as follows:

Mr. Warren Jernsted
263 Pioneer Hall
Minot State College
Minot, North Dakota

In the meantime, let's have more "Q's" and "A's" for the Ideophones and Membranophones column of the PAS Bulletin.

New Materials—*Mervin Britton*

Drummers File, by James Hankins, pub. by Carl Fischer, \$1.50.

Snare Forward, by James Hankins, pub. by Carl Fischer, \$1.00.

March for Timpani and Brass, by Brent Heisinger, \$2.50.

Six Allegro Duets for Percussion, by Lauson-Gould, pub. by G. Schirmer, Inc., \$1.25.

Percussion Suite of Brazilian Folk Songs, by Russell Hartenberger, pub. by Curtis Institute of Music, Philadelphia, Pennsylvania.

Solo for Timpani, by Fred Hinger, pub. by Curtis Institute of Music, Philadelphia, Pennsylvania.

Concierto Para Cinco Timbales y Orquesta (309m), by Jorge A. Sarmientos, Fleisher Collection, Free Public Library, Philadelphia, Pennsylvania.

Statement for Percussion, by Matthew Hopkins Ensemble, pub. by Elkan-Vogel Company, 1963, \$1.50.

Concertino for Percussion and Full Orchestra, by Thomas B. Pittfield, solo

- percussionist, pub. by Oxford University Press, 1962, Solo part & piano score, \$2.50.
- Three Dances for Solo Snare Drum*, by Warren Benson, pub. by Chappell & Company, Inc., 1962, \$1.00.
- The Marimbas of Guatemala*, by Vida Chenoweth, pub. by University of Kentucky Press, \$3.50. Book concerning the history and growth of the marimba as a solo instrument.
- March for Timpani and Brass*, by Brent Heisinger, pub. by Carl Fischer, 1964, score and parts, \$2.50.
- Rondo for Marimba and Piano*, by Theodore Frayeur, pub. by Music for Percussion, 1963, \$3.50.
- Easy 2/4 Percussion Quintet*, by Don Ross, pub. by Music for percussion, 1962, \$2.00.
- Divertimento—Percussion Trio*, by A. E. Planchart, pub. by Music for Percussion, 1964, \$3.50.
- Snare Drum Solo No. 1*, by Robert Lepre, pub. by Music for percussion, \$.75.
- A Round of 6/8 Drum Solos*, by Fred Hoey, pub. by Southern Music Company, 1957, \$1.00.
- The Selection, Care, and Use of Cymbals in the Stage and Dance Band*, by Roy Burns, pub. by Henry Adler, New York, \$1.50.
- Practical Understanding of the Percussion Section*, by Louis Wildman, pub. by Bruce Humphries, Boston, Massachusetts, \$5.00.
- Band Directors Guide to Percussion*, by Joel Leach, pub. by Henry Adler, New York, \$5.00.

*Available at Carl Fischer in Chicago
Galaxy Publishers—good source of 16th Century Music*

(E=Easy; M=Medium; D=Difficult)

FOR MALLETS

- Bach, *Air on a G String*, Presser-11449 (E)
- Mozart-Heifetz, *Allegro Molto* from *Quartet in C Major*, Fischer (E)
- Beethoven, *Bagatelle Violin*, S15 A15, Ludwig (E)
- Bach, *Violin Concerto G Major*, Peters (D)
- Concert No. 2 in E Major* (D)
- Haydn, *Konzert in C Major No. 1*, Peters (D)
- Mozart, *Concerto No. 2 in D Major*, Arr., Carl Fischer (M)
- Vivaldi-Natchez, *Concerto in A Minor, Opus 3 No. 6*, Schott

- Concerto in D Major, Opus 3 No. 9* (M) \$3.00, *Concerto in G Major, Opus 3 No. 3*, \$3.00 (M), Edition Musicus: Max Eschig.
- Concerto in G Minor*, Schott 901, \$1.75
- Debussy, *En Bateau* (E)
- Bartok (Sone 4 mallet), *An Evening in the Village*, EMB-Budapest, 75c
- Chopin, *Etude, Op. 27 No. 3*, G. Shirmer, 60c (E)
- Harris, Roy, *Fantasy for Violin and Piano*, Mills Music, 75c
- Couperin, *La Fleurie*, Carl Fischer, 50c
- M. Ravel, *Furiane from Le Tombeau De Couperin*, Fischer B 2611, 80c
- Bach, *Gavotte in E Major*, Foley 1110, \$1.00 (M)
- Handel, *Gavotte*, J. A. H. Wagenaar, Utrecht, Henri Elka, Representative, 90c (M-E)
- Mozart, *Gavotte*, B1851, C. Fischer, 75c (M)
- Debussy, *Golliwaggs Cakewalk*, C. Fischer B 2610, 80c (E)
- Ravel, *Habanera*, Foley B 2133, 80c (M)
- Handel, *Aria*, B2057, 75c, C. Fischer B2058, \$1.00 (E)
- Bloch, *Abodah*, Carl Fischer, B2178, \$1.00
- Brahms, *Hungarian Dances*, L890, C. Fischer, \$1.50
- Haydn, *Hungarian Rondo*, \$1.00 (M)
- Brahms, *Intermezzo*, Opus 116, No. 4, 60c (M), Opus 118, No. 2, 75c (M)
- Opus 116, No. 6, 50c (M), G. Shirmer
- Brahms, *Opus 117, No. 3*, \$1.00 (M), *Opus 117, No. 2*, \$1.00 (MD), Mills Music
- Vivaldi, *Intermezzo from Concerto Grosso in D Major*, Viola, G. Shirmer, 50c (D)
- Mozart, *Intro and Rondo in A Major*, J. U. Chester, Ltd., 402, \$1.60 (M)
- Corelli, *Introduzione*, Giga Da Cameda, B 740, C. Fischer, \$1.00 (E)
- Milaaud, *Ipanema*, Associated Publishers, ME 1475, 70c (E)
- Bach, *Jesu Joy of Man's Desiring*, Acc. and Solo by H. Grace, Oxford Press, \$1.55
- Chopin, *Mazurka, Opus 17, No. 4*, B 2077, Carl Fischer, 90c (E-M)
- Handel, *Menuet from Concerto Grosso No. 5*, Mills Music, 50c (E)
- Mozart, *Menuetto from String Quartet, B Flat Major*, Carl Fischer, 60c (E)
- Bach, *Now the Sheep Secure are Grazing*, B 2676, Carl Fischer, 60c
- Bach, *Sarabande*, B 2310, Carl Fischer, 60c (E)
- Bach, *Sarabande and Bouree*, J. U. Chester, 401, \$1.50
- Bach *Sarabande from Suite No. 6*, B2401, Carl Fischer, 80c (E)
- Corelli, *Sarabande and Allegretto*, Foley, 1172, \$1.00 (E-M)
- Handel, *Entr'Acte from Semele*, Shapiro, Bernstein, 85c (E)
- Bach, *Sonata No. 4 in C Minor*, G. Shirmer, \$1.00 (M)
- Bach, *Sonata No. 1 in B Minor* (D), *Sonata No. 3* (DD), *Sonata No. 2* (D), *Sonata No. 5* (D), \$1.00
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