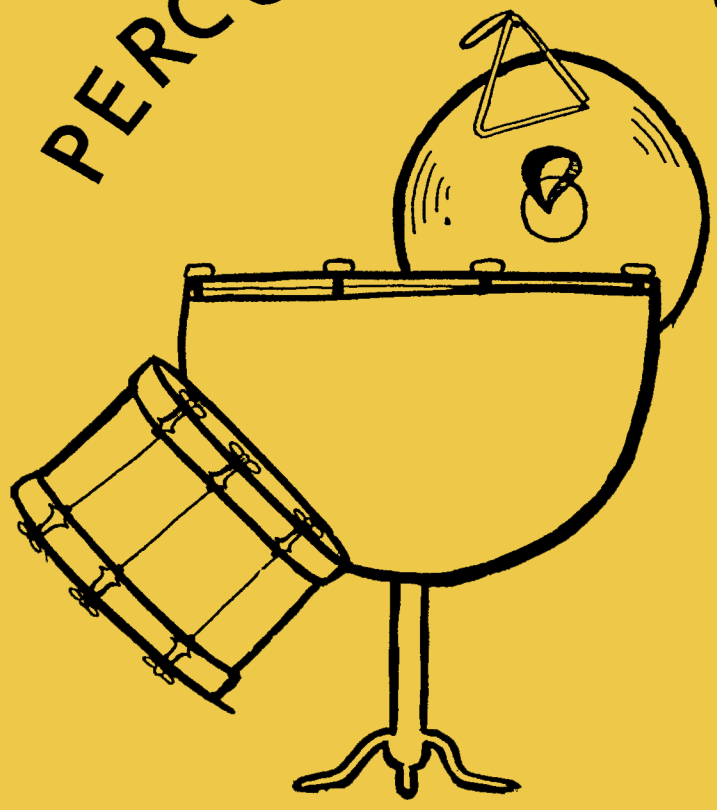
PERCUSSIVE NOTES

VOL. 5 NO. 3
1967



MULTIPLE BOUNCE, etc.

PERCUSSIVE NOTES
5085 HENDERSON HTS.
COLUMBUS, OHIO 43221

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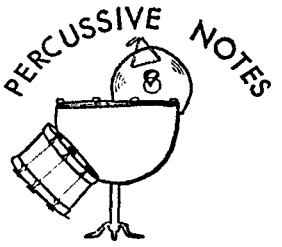

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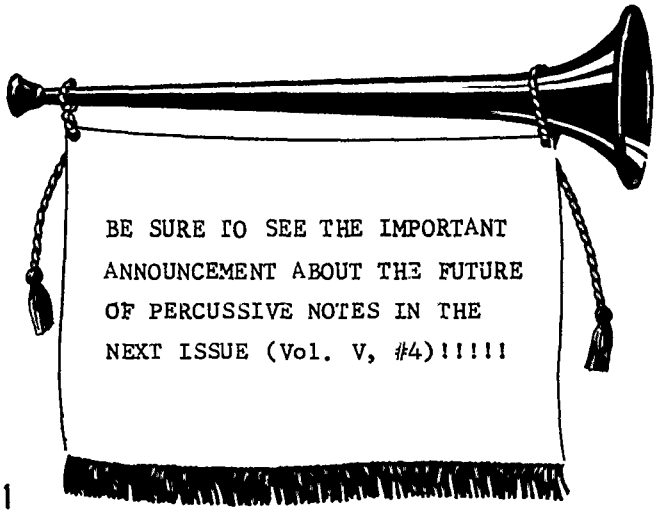

BE SURE TO SEE THE IMPORTANT ANNOUNCEMENT ABOUT THE FUTURE OF PERCUSSIVE NOTES IN THE NEXT ISSUE (Vol. V, #4)!!!!!

PERCUSSION DISCUSSION

Editor's Note--The following is a letter from Miss Marta Ptaszynska, Warszowa 97, Milanowska 16- Poland to Mr. Owen Clark of the P.N. staff.

Thanks for your letter. You asked me to write about our studies in our music schools and the instruments that we use.

In Poland we have three kinds of music schools. The first is for children from 7 to 14 years old. Next we have secondary school for a period of five years. When we receive graduation papers from this school we can already play in an orchestra. In Warsaw and a few of the bigger cities we have Superior Schools. The biggest school is in Warsaw. Studies last 4-5 years. In Superior Schools there are six chairs; the first is composition, theory and conducting, the second piano, the third is song, fourth chair of musical education, fifth is of all orchestra instruments, including percussion, and the last one is music producing. During my studies I have played much percussion music including the pieces for percussion by the French composers such as Bigot, Y. Desportes, and Delscluse, as well as American percussion music by Carter, Cage, Benson, Bergamo, Cowell, and Wouorinen. We have founded a percussion ensemble, and also in April I will perform my diploma concert on which I will play Adventures for One by Robert Stern, Recitativ and Improvisation for 4 Timpani by Elliott Carter, Toccata for Marimba by Emma Diemer, Sonata in A Major by J. S. Bach, Variations and Fugue written by my Professor of Percussion W. Rudzinski, and my own composition Four Preludes for Vibraphone and Piano. In my diploma thesis I am writing on the notation system used in contemporary percussion music. If you have any material on notational systems would you kindly send it to me. It is rather difficult to find something suitable here. I am planning to attend the seminar classes at the Berkshire Music Centre near Boston this coming summer. I will be pleased if you can use this material in your magazine. I will look forward to corresponding with you. Best wishes,

Your sincerely,

Marta Ptaszynska

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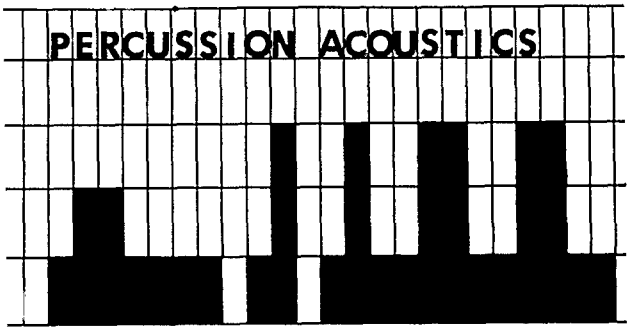

A CENTER FOR EXPERIMENTAL RESEARCH IN THE ARTS has been established at the Ohio State University. The main purpose of the Center is to engage in, foster, and support experimental research in the arts. Bibliographies of material relating to the physical and psychological dimensions of tone are being compiled. The Center houses the School of Music Sound Laboratory which contains sound generating, analyzing, modifying, and recording equipment. Research programs of the Center will include such topics as FORMANTS IN ORCHESTRAL INSTRUMENTS, THE STUDY OF COMBINATION TONES, and TONAL SPECTRUM MEASUREMENTS OF VARIOUS MUSICAL INSTRUMENTS. The chairman of the Center committee is Dr. William Poland of The Ohio State University School of Music.

Persons or organizations wishing more information about this activity should write to: Mr. Robert Lowry, Senior Research Assistant, Center for Experimental Research in the Arts, Lord Hall, Ohio State University, Columbus, Ohio 43210.

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A PERCUSSION SPECIALIST FOR SCHOOLS?

A recent article by Louis Wildman in the International Musician discussed the proposed plan of having a professional percussionist available as a "new kind" of substitute teacher in a school system. One who would be able to present to music classes a well organized clinic-concert presentation on a day when the regular music teacher was not able to teach.

This plan has merit, as does a further more permanent proposal that each school system of sufficient size would hire as a regular member of their staff a percussion specialist. His duties would include private and group instruction and ensemble work with the percussion students in the various schools of the system.

A plan of this nature would do much to lift the burden of percussion teaching from the non-percussion specialist band or orchestra director, and insure higher quality performance by the young percussion students.

Multiple Bounce Rolls

A COMPENDIUM OF COMMENTS ON THIS TOPIC FROM P.N. VOLS. I - V

MULTIPLE BOUNCE ROLLS

Erwin C. Mueller
Ball State Teachers College

There are many misconceptions concerning multiple bounce rolls. This roll is not a "scratch" or "press" roll; but rather as the name implies, a multiple bounce preceded or initiated by a stroke.

How many bounces? After some serious work, one will soon find that two or three bounces are all that can be produced and have any great variance in dynamics. This means that each hand would play one stroke and two or three bounces; each hand would play the same number of bounces, either two or three. This is in difference to the rudimental roll in which we have one stroke and one bounce on either hand. I have found for myself that one stroke and two bounces on either hand serves me best. It has a definite triplet feeling.

The counting of these rolls is by the number of strokes, bounces are disregarded. A three stroke roll then would be RLR or LRL which would equal rhythmically the rudimental five stroke roll. This then is the basis for counting all multiple bounce rolls.

Why would a performer substitute the multiple bounce for a rudimental roll? A roll should approximate a continuous sound as a held note on any other instrument. If one is playing a rudimental roll in a tempo where the quarter note equals 116, how much more closed would the roll sound if one more bounce is played on either hand. The result of this experiment is evident; a tighter roll is had, consequently, a roll more closely approximating a continuous sound is produced.

In playing a multiple bounce roll one must always be on guard not to crush the bounces. There should be a definite cluster of bounces, not a string or a buzz. After some work, one can control this multiple bounce roll as well as the rudimental roll. That is, the performer can start slowly--Rrr Lll etc., and with an accelerando build a roll just as precisely as he would rudimentally. This seems to me highly advisable as there must be an equal number of bounces on either hand to produce an even roll. After the performer has gained control of this multiple bounce, many and varied applications can be made.

sbb sbb

THE SNARE DRUM ROLL

by Emil Sholle

(Reprinted from the Instrumentalist magazine, Jan. 1958, with permission of the publisher and author.)

For years I used the method of teaching the roll as suggested in most drum study books, i.e., by starting slowly and hitting two left hand strokes and two right hand strokes, controlling each hit until a certain speed was reached and then going into the "hit-bounce" in the fast speed. Inasmuch as thousands of drummers have learned to make the roll in this manner, there must be some merit in following this procedure.

I still feel it is good practice. However, I have come to the conclusion that it is wiser for the drum teacher to introduce the study of the roll in a different way and use this "old method" only after the student has reached a certain stage of development as far as the roll is concerned.

If you analyze the movements involved in the making of the roll, you find the most important things to be: (1) evenness in the stroking, left hand as well as right; (2) an equal volume of sound made by both sticks; and (3) an equal number of taps made by each thrust of the stick.

By an equal number of taps, I mean two taps with the left and two with the right, or three with each stick, or even four with each. Of course, they must be the same in speed, volume and number. An absolute matching in all of these things is the aim. When considering exercises for the study of the roll, these items listed must be kept in mind. The improvement and perfection of each of these should be the result of such exercises if practiced correctly.

When I decided to write my book, "The Study of the Snare Drum Roll," I corresponded with many teachers and received some fine suggestions. I was happy to hear that many others felt as I did regarding the study of the roll. To correctly study the exercises in Section I of my book, each exercise is played three ways. The first time: Each note is played with what we will call the "Hit Free Bounce." We strike and let the stick bounce many times with what we might say is a "buzz stroke." Both sticks must match in the number of taps and in the volume and in the speed and evenness of bounce.

The second time: Each note is played twice (with one stroke). We will call this the controlled "Double Bounce."

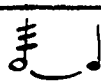
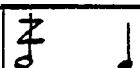
The third time: Each note is played three times (with one stroke). We will call this the controlled "Triple Bounce."

A NOTATION FOR DOUBLE AND MULTIPLE BOUNCE STROKES

JAMES L. MOORE

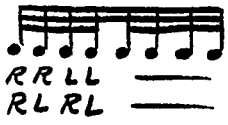
Today more percussionists and teachers are becoming aware that two essentially different techniques of snare drum performance exist. One being the "rudimental" (double bounce, open, parade, da-da - ma-ma, outdoor, military) style; and the second, the "concert" (multiple bounce, closed, buzz, press, indoor, orchestral) style.

However, today we have an inadequate system of snare drum notation to express the differences in these two systems or styles. The following notational system is proposed as a possible solution to this problem.

DOUBLES			MULTIPLES	
1D.		ROLLS		1M.
2D.		RUFFS		2M.
3D.		FLAMS		3M.

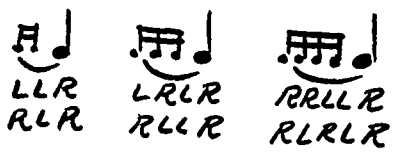
Refer to Chart

1D. Normally performed as bounced 32nd. notes, or when appropriate as single stroke 32nd. notes.

Ex. 

The 3 short slashes (32nd. abb.) for the roll are in keeping with the standard measured tremelo notation wherein an exact number of notes is indicated.

2D. The exact number of grace notes appearing should be articulated so that each note is heard clearly. This being done by bounced double strokes or by single strokes.

Ex. 

3D. Performed as a so-called "open flam." The grace note and the principal note must both be heard clearly. The absence of the tie on the open ruffs and flam aids in clarifying the necessity of hearing each note distinctly.

1M. Performed as a roll containing an appropriate number of multiple bounce strokes at the given tempo to best sustain a continuous tone. The stem notation for the multiple bounce roll ( ) contains within itself the element of connection that is desired in the performance of this roll, namely a smooth sound resembling a lone tone.

2M. Performed as one multiple bounce stroke ending with a single tap. Often, so-called, "rrrrip" sound.

2M. Both sticks should strike closely together (so-called "closed flam"). Only enough apart to avoid the deadening effect of both hitting exactly together. The use of the tie on the multiple bounce ruff and flam indicates the drawing together or closeness of the embellishment to the principal note.

The consistent adaption of this or any new standardization of notation would require much serious effort on the part of percussionists and publishers, not to mention also an awareness and understanding on the part of composers and arrangers. If you have thoughts or comments on the above material, we would like to hear from you. Write PN-Percussion Discussion.

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MULTIPLE BOUNCE ROLLS

Editor's Note--The May 1965 issue of PN contained a discussion of and a proposed new notation for multiple bounce strokes. We are pleased that two outstanding percussion teachers have written comments, gleaned from years of experience, about their views on this controversial topic.

Haskell Harr, author and Educational Director of the Slingerland Drum Company writes:

I have just returned from a summer on tour as the percussion-coach with the School Band of America. We had a fine section of 8 players, and performed the Concertino for Percussion and Band by Williams, and my novelty number Skip to My Lou. I think you have a fine publication. However, after having read the notation article, I don't believe the different notations are necessary.

There has always been a distinction between rudimental and concert playing. The rudimental style of playing is for out-of-doors where volume is required. Large parade drums, with gut snares are used for that purpose. For concert playing, where more finesse is required, smaller high pitch drums are used and the rolls must be played closed, to better sustain the tones. That is where the multiple or buzz roll fits in. The drummer must be taught that the multiple stroke roll must be bounced off the head a couple of inches, and that the buzz roll is not a press roll.

The drummer in the concert band must learn to play with a great deal of musicianship. He must learn that all rolls do not end with an accent, that some rolls start with an accent, others start and stop without an accent, depending on the type of music being played. It is poor taste, when the band is playing legato half notes, and the drummer has corresponding half notes to be rolled, to have the drummer and his roll with a heavy accent. The notations learned in the rudimental drumming for seven, nine, eleven strokes, etc., do not apply in concert music, as the tempo changes the number of strokes to be used in the roll. The faster the number, the fewer the strokes, the slower the tempo, the more strokes should be used. He shouldn't bother to count the strokes, just play whatever is necessary to hold the note its correct time value.

I don't believe changing the notation would help. Most arrangers are not interested in what style of roll is used to play their numbers, as long as it is done smoothly, any more than they are in the way the drummer holds his sticks.

To sum it up, I believe it is more important to teach the drummer how to play his drums musically. Every drummer should be taught to play rudimental style drumming, concert drumming, and dance drumming, and know when to use them. In our band programs today all three styles of drumming can be used to great advantage.

HASKELL W. HARR

●

Rolls

RICH O'DONNELL
ST. LOUIS, MO.

Rolls, being the most important rudiment, often present the biggest problem to the drummer. There are several types of rolls that he must master. The basis for learning all rolls is the old traditional mama-daddy roll, or otherwise known as the open double stroke roll. This roll is played with two distinct bounces on each stick and must be played so that each bounce will be heard in a measured pattern. By learning to control this roll at all speeds, the drummer will have control to play any of the other rolls any way he chooses. Slow, diligent practice is mandatory to develop this roll--there is no real short cut. After he masters this, he can, by pressing his sticks a little more into the head, produce a very nice press roll. The effect of this press roll is more like a three stroke roll--i.e., the stick strikes the head more than twice. If the open double stroke roll is not perfected first, the press roll will most likely sound very uneven because the player will not have much control over the bounces beyond the initial stroke.

Study the open-double stroke roll first and a perfect press roll will require almost no practice. Needless to say, the open-double stroke roll is much harder to play. The press roll is more commonly used today in concerts and dance work. The open roll is used in concert marches, contests and in field drum playing.

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MULTIPLE BOUNCE ROLL NOTATION

William J. Schinstine
Pottstown, Pa.

There is already an effective notational marking in use to indicate a multiple bounce stroke: It was devised by Maurice D. Taylor for use in his new series Band Fundamentals in Easy Steps. The notation was also used in the Schinstine-Hoey Intermediate Drum Method and the Schinstine Adventures in Solo Drumming.

While this satisfies the need for an indication for a single multiple bounce stroke, it does not fulfill the general need of regular roll notation to indicate the difference between a rudimental roll and the multiple bounce roll. However, the multiple bounce itself can be of varying amounts of taps per hand. This difference I like to call the relative saturation of the roll. A little experimentation will show you what I mean. It seems that this saturation (2,3,4, etc., bounces per hand motion) is entirely at the discretion of the performer, and is largely the result of different speeds and different needs.

Actually the multiple bounce roll was first used in the Schinstine-Hoey Basic Method for Drums as a different approach in the learning process. It's use greatly speeds up the development of a useable roll for young students. This is important. After they have played in their schools for a year or two, they are much better equipped to cope with the other types of controlled rolls. Also, because the multiple bounce roll is taught using the basic hand motions, the students immediately develop a rhythmic understanding of rolls.

Perhaps at the advanced level there is a need for a notation to indicate what type roll the composer intends. It should be devised to take into consideration that there are many ways to saturate the roll. ●

JAY COLLINS
WISCONSIN STATE UNIVERSITY

The style of roll used is called the Multiple Rebound style which means that more than one rebound is usually produced from each stroke when playing a roll. This type of roll is used because there is more uniformity of sound in producing the roll regardless of the tempo and because it blends with sounds from other instruments in the orchestra or band. It is always played very closed without concern for the number of rebounds being produced from each hand motion with the drumstick. Other terms have been used to describe this snare drum roll. Some of them are closed roll, crush roll, multiple bounce roll, press roll, etc. The press roll is probably the next best term to use in identifying the multiple rebound roll since it is produced by a rapid and smooth alternation of each stick pressing (but not too firmly) into the drum head. The term multiple bounce actually means the same thing but is avoided whenever possible by this writer because of its usual use in some beginning drum books in which this type of roll is all the student ever learns. It is very important to realize that the roll referred to as the multiple rebound style roll is actually that portion of the traditional long roll played open-close-open when it is closed to the point at which more than one rebound is being produced from each stick. In strict snare drumming contests and in drum and bugle corps competitions the snare drummer is never allowed to arrive at the point where more than one rebound per stick is being produced. It is this "completely closed" roll that is used in concert style snare drumming.

SMALL TRAPS AND WHAT TO DO ABOUT THEM
OR
YOU NEED A PERCUSSION CABINET!

The small percussion instruments usually referred to as traps, and often in the trade as "kitchen equipment," can and do serve a musical purpose in an ensemble--if played properly. Some drummers either do not know or tend to neglect the proper playing techniques of these instruments and thereby leave themselves open to the old stock jabs such as, "noisemakers, toy boys, and clowns." It behooves the percussionist to approach these instruments with the idea in mind that they are musical instruments. While not in themselves extremely musical, these instruments in the hands of a skilled player often add just that needed coloring or appeal to a number to make it a real success.

Every percussion section should possess at least the most frequently used traps and every effort should be made to add to these until a complete selection is obtained. Many of these small traps (maracas, gourds, castanets, tambourines, etc.) are rather fragile and are easily damaged or broken by mishandling and improper storage. A well organized PERCUSSION CABINET or case is highly recommended for storing all of the small instruments.

Organization of the percussion section and its equipment is a very important topic and much could be written to cover this adequately. However, concerning the small traps, they must be within easy reach of the players. Often fast changes from snare drum to a small trap must be made. To have small instruments laying on the floor, setting on chairs, or hanging from drum tension rods and in many other equally misguided places is only inviting trouble. There is nothing that will destroy the effect of the small percussion instruments more than to hear them being dropped, kicked, and rattled accidently during a number. These will surely be the "rewards" of the above mentioned positions.

The top surface of a percussion cabinet should be waist high (34" to 36") and should be covered with felt or cloth to deaden any noises. The instruments should be laid out conveniently on this surface prior to the start of a number, thereby being ready to be picked up without unnecessary noise or delay. Some percussion sections use this surface for laying out the orchestra bells, and some cabinets have been designed with slots in the top for placing the cymbals within eacy reach.

Percussion cabinets are usually mounted on wheels so that they may be

rolled about, and often hand grip rails are provided on the ends of the cabinet for lifting. The interior of the cabinet is designed to hold all of the small traps, also the cymbals and snare drums. The interior specifications usually include various combinations of drawers, shelves, and slotted compartments. Some custom-designed models have open slots in the top for inserting the cymbals in vertical position for ready playing access position. To avoid the time consuming job of packing snare drums, etc., into cases, some custom-designed models have been fitted with padded compartments sized for the instruments, so that they may be stored and transported in the cabinet without packing into cases first.

Several firms have percussion cabinets on the market that are well designed and constructed. Also many musical organizations have found that the best way to obtain a percussion cabinet that meets their exact needs is to design and build their own custom-made model. If any PN readers would like to send in the plans for percussion cabinets that they have made and share these ideas with the readers, we will be glad to see that some of these plans are reproduced in a coming issue of the bulletin. If postage is included, the plans will be promptly returned after being duplicated.

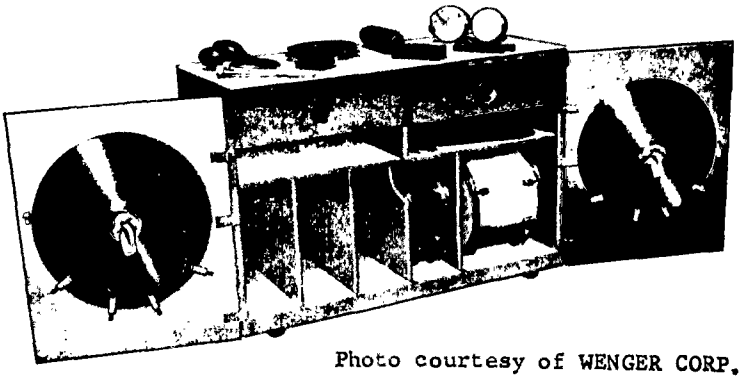


Photo courtesy of WENGER CORP.

APPALACHIAN STATE TEACHERS COLLEGE

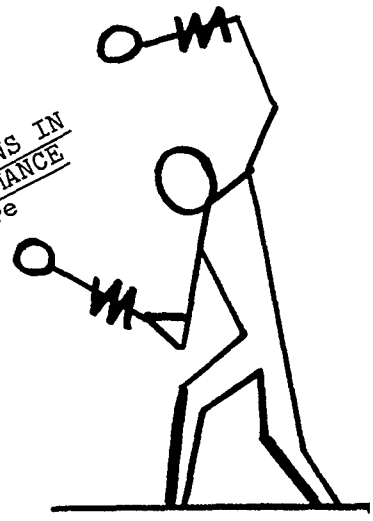
Boone, North Carolina

PERCUSSION ENSEMBLE

Conductor, JOHN J. PAPASTEFAN

COMMON MISCONCEPTIONS IN PERCUSSION PERFORMANCE

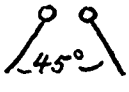
by James Moore



Misconception: The handles of the timpani mallets should always be held absolutely parallel.

Fact: When the handles are parallel the elbows are cramped into the sides and the performer must stand at an excessive distance from the playing surface. Holding the mallets parallel tends to bring in an arm-action roll rather than the correct wrist-action roll. The most natural position of the hands and arms places the handles at approximately a 45° angle and affords a very relaxed and comfortable playing position.

Right



Wrong

Misconception: When producing a cymbal crash one cymbal should go up and the other should come down.

Fact: Avoid the "Statue of Liberty play" caused by raising only one cymbal. Both cymbals must be raised and faced otward after the crash so that the tone is projected forward over the bodies of the players in front of the percussion section.

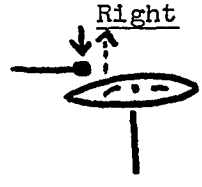
Right

Wrong

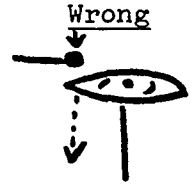
Misconception: When striking the suspended cymbal with a stick or mallet, be sure to follow through right down toward the floor.

Fact: Always lift the striking object (stick, mallet, etc.) up away from the playing surface of a percussion instrument; this "draws the tone out" of the instrument properly. Observe this principle by watching the action of the hammer striking a piano string.

Right



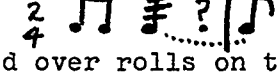
Wrong



Misconception: Always play the ruff ( ) quite open so that each grace note is heard distinctly.

Fact: The ruff should usually be quite compact, often thought of as the "rip" of a sheet of paper. Try playing the ruffs on the trio of the famous National Emblem March open and see how it distorts this alla breve march into a 6/8 feeling march. An exception to this is made in some styles or schools of thought in rudimental drumming, where the generally accepted means of performance is to play the ruffs very open.

Misconception: Every roll written without a tie-over to the next note should be separated from that note.

Ex. 

Fact: Tied over rolls on the drum part give continuity and rhythmic flow to the part and "knit" the musical fabric together. Unless it is apparent in the musical phrasing that a separation should occur, it is usually best to tie over all rolls to the next strok.

Examples:

Misconception: You should never allow more than a double bounce (RRLL, etc.) when producing the snare drum roll.

Fact: The double bounce, often called "rudimental roll," and the multiple bounce roll consisting of three or more bounces per stick are both part of the "tools" of an experienced snare drummer. The only poor roll is the so called "scratch, dig, or Crush" roll where the sticks are not allowed to bounce in a relaxed manner.

Misconception: When the cymbal part indicates "choke" or when a very short note is desired, the cymbals should be slammed together tightly.

Fact: The technique of "choking" the cymbals involves striking them together, parting them, and very quickly muffling them against the arms and sides. The only time that the cymbals are actually pressed together would be in a situation where the pair of cymbals are being used to imitate the sound of the foot pedal "hi-hat" cymbals. This technique is particularly useful in marching bands when performing show music.

Misconception: A good heavy cord should be knotted tightly around the triangle to be sure it is there when needed.

Fact: The triangle must vibrate freely to produce the correct bright, tinkling tone. Often a deadened sound is caused by suspending the triangle from too heavy a cord. The best means of suspending the instrument is to use a loop of light gut or fly-casting fish line.

Misconception: Always use only the pair of bell mallets that came with that instrument.

Fact: The sound of bells is determined by the type of mallets used; (1) medium-hard to hard rubber mallets, (2) plastic mallets, (3) brass mallets, each produce different sounds. the player should experiment to find out the most appropriate mallet for the selection being played. Often on marches the brass mallets would sound best. If the bells are being used to play vibe cues, the medium-hard rubber mallets would be best. One word of caution, the brass mallets will damage aluminum alloy bells and should be used only on steel bells.

Misconception: Since the snare drummers in my band play too loudly and have difficulty getting a smooth roll with medium size sticks, I have insisted that they all use very light, thin sticks for better results.

Fact:

Even the best of professional drummers would have difficulty producing a good sounding roll with extremely light stocks. These "name," or "pencil," model sticks are intended for a specific purpose: riding on a cymbal in dance set playing where roll quality is not an extremely important part of the overall technique. The most control and the best tone from a drum can be obtained by using a medium (i.e., 5B, 2B) or even medium-heavy (1S) stock. As far as over loud playing goes--it isn't the stick, it's the fellow hanging on to the sticks! This type of "drum beater" won't let a lighter stick stop him!

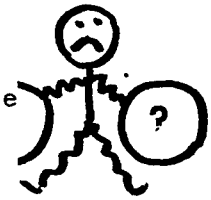
Misconception: The best way to check the tuning of a timpani head is to "flip" with the finger tips.

Fact:

"Flipping" the timpani head with the fingertip does not produce the fundamental tone clearly. A light tap with the mallet head produces a clear, true tone. If this is done softly and the player bends over and places his ear close to the head, the sound will not be loud enough to be heard more than a few feet away.

Misconception: The bigger the size of a concert band (orchestra), the bigger the pair of crash cymbals that should be used.

Fact:



Cymbal players of some large concert organizations, through a well meaning, but misguided director, are forced to attempt to perform on over size crash cymbals such as 22" pairs or even 24" pairs, this in an effort to get a "big tone." The

truth of the matter is, a good cymbal player with a good pair of cymbals of approximate 16" - 18" can produce a better tone and have much more control and playing ease than the player with the "giant, non-economy" size. If an organization's budget permits purchase of as many as three pairs of cymbals, then perhaps that third pair could be an extra large pair for certain grand occasions.

Misconception: The bass drum used for concert band or symphony orchestra work should be well muffled with a strip of cloth stretched across the inside of the head.

Fact: While this technique of dampening is desirable for dance set bass drums, and is often desirable for Scotch size marching bass drums, it is not correct for the concert bass drum. The concert bass drum must be capable of producing long ringing notes or short staccato notes. This is best controlled by the player's fingertips; with a cloth dampening strip, a beautiful 32" to 36" bass drum will produce only a "thump" much like a 20" dance bass drum. If this is the sound that you want, you might as well buy a 20" bass drum for your concert group and save a lot of money! The art of being a bass drummer involves knowing how to tune and control the instrument to produce a wide variety of nuances. ●

GOING TO COLLEGE WITH PERCUSSION?

Let us go to Utopia High School and listen in on a recent conversation.

"I hear you're thinking of going to college and majoring in music. Is percussion going to be your major performance area?"

"Well yes, percussion, actually drums I guess you would say. I don't want to sound like I'm bragging, but my private instructor and band director both say that I do quite well."

"Fine! What sort of material have you been working on?"

"Well, of course, I went through both of the Barr Books. I guess all of my instructors students do this first. Then I really worked over that big collection of solos and several other real 'swingin' books by Harley Milloxen. Then I got a copy of those solo books by Tratt and really tore through them. I worked out just about all of Binstine's solos too."

"Great! You have covered a lot of good material."

"I haven't been narrow minded either, if I do say so. I really have my set independence going. I went through Thapin's book four times, and about six others too."

"Say, I hear its a good idea to know major scales; have you tried to play any of them on the marimba or vibes?"

"Oh man, my director tried to show me something about those half-step and whole-step things. That really mixed me up. That's not for me."

"Did you ever get so you could play any of the bell parts in concert band?"

"No, you see, there's this girl...."

"Oh, you mean she keeps you from getting any practice...."

"No, not that. I mean this girl, the piano player, she plays all the bell parts in band. You ought to see how fast she can play with her right hand!"

"Haven't you ever tried to play any of the bell parts?"

"Oh, I tried once when she was absent. It took me awhile to figure out all those letter things, ... you know, flats and stuff. I wrote all the letters in above the part."

"Easy to play then?"

"Actually all of the pencil marks kind of covered up the notes and got me sort of mixed up!"

"Can you play the kettledrums?"

"Sure, my director says he's never heard a more powerful roll than mine on the kettledrums!"

"Those kettledrums can be tuned to a lot of different notes can't they?"

"Yeah, I guess so. My director usually gets them tuned up for me before we start."

"Did you ever take piano lessons?"

"Piano lessons? I sure haven't. When I was a little kid my mother kept nagging about how good it would be to be able to play piano, but I kept fighting her off and she finally gave up on that idea."

"Can you sing very well?"

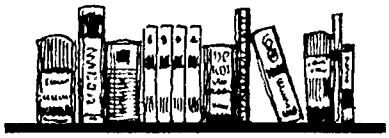
"Who me? I can't sing at all. Last lesson my instructor was trying to get me to sing that song 'My Country Tis of thee.' I can't make those sounds, that he calls intervals, come out right."

"Say, I've heard you have to do some of that music stuff when you study at a music college."

"Well, I will probably have to learn some of that when I get there."

"I've heard that some colleges even think that you should be able to do some of that stuff in order to start studying there."

"Oh? ....(pause)... I'd better check into that." ★★★★



PERCUSSION IN THE OPERA ORCHESTRA OF THE 17th & 18th CENTURIES

Owen Clark

Introduction

It is very strange that the first instruments known to man, percussion instruments, were the last ones to gain a permanent place in the orchestra. Timpani, triangle, cymbals, bass drum, snare drums, tambourines, etc., were in use in the military organizations of 1600-1700 but previous to this time there is very little evidence that any of these instruments were used in any orchestras. One of the features of the Baroque Era (ca. 1600-1750) was sharp, piercing sounds and it is odd that percussion usage did not hit an all time high during these years.

It is not until our 20th century that the wide range of tonal colors and dynamic contrasts available from the percussion section was fully exploited.

Let's take a look at the use of percussion from 1600-1800 to see how our modern section started out. First, a look at the instruments used during this period:

Timpani

The drums used were actually horse drums converted to orchestral use. Grove "Dictionary of Music and Musicians," Vol. II states that the earliest report of timpani is in France in 1457 and that they reached England about 1550. Timpani were also used in Germany during the 16th century and were known as "Persian Drums."[6] According to Kirby,[20] Timpani were used in the English masque orchestra of 1604.

During the 18th century, more timpani, as well as other percussion instruments, moved into Europe, via Austria and Poland, with the Turkish Janizary bands. These bands were much favored by the nobility and the various percussion instruments they employed began to see greater usage.

The timpani varied greatly in size. The horse timp. were approximately 18" and 20" in diameter with different shaped kettels. Larger timpani were slowly developed and Burney, the late 18th century historian, describes a pair of timpani 35" and 39" in diameter.

Many different materials were used in the construction of the kettles. Bronze, cast iron, copper and wood were all used.[6] At first the heads were tuned with thongs or cords but gradually a screw type tuning mechanism was developed. A key was used, much like a large snare drum key, and rapid tuning changes were impossible.

There is much uncertainty about the types of beaters used. Solid wood and ivory headed sticks were in use and some type of soft headed stick may have been used to play some of the pp rolls.

Notation also poses a problem. Some of the scores are notated all on C and G but designated by the composer as to what notes should be played.[4,7] Example,

TIMPANI IN D & A

In many opera orchestras of the 18th century the timpani and trumpets were placed on a platform at one end of the orchestra and sometimes even on a platform outside the pit.

Full scores were seldom printed and the trumpet and timpani parts were added on an ad-lib basis. A good timpanist was supposed to be able to fake his part from the 2nd or 3rd trpt. part. This is very unfortunate as we have no way of knowing, outside of a limited number of scores, exactly what was expected of a timpanist and his drums during these years.

Triangle

The Hamburg Opera House used triangle in 1710 and two triangles were purchased for the Dresden Opera House in 1717.[5] Later in the century the Turkish Janizary bands helped to install the triangle in the permanent instrument inventory of the European musicians.

It was used mostly in continuous quarter or eighth notes, almost as if beating time, and was usually used to add color and/or depict a certain scene.[3]

Cymbals

The cymbals of 1600-1800 were smaller in size than the orchestral cymbals of today; quite heavy in weight, and usually high pitched. (The British called them "clash-pans.") The earliest evidence of their use is in 1680, in Strungk's opera "Esther" performed in Hamburg and in Freschi's opera "Berenice" performed at Padua.

Snare Drum

This was a large deep drum with one or two cords acting as "snares," and one of the crudest of the percussion instruments when compared with the snare drums of today. Gluck used the snare drum in his "Iphigenie en Tauride" in 1778 and many other composers probably used it in martial scenes. It was probably used on an ad-lib basis as there is not much score evidence as to its actual use.

Glockenspiel

The modern glockenspiel is often thought of as the marching bell type. In Mozarts day it was played from a keyboard much like a celeste. The modern instrument is classified in the percussion section but it is doubtful if the one called for by Mozart "Stremento d'acciaio" (steel instrument) could be classified the same way.

Miscellaneous

Burney mentions the "fantascie machinery used in the operas of the 17th century." Many effects were called for and doubtless many "instruments" used to produce them. It is hard to say if the whip cracks, sounds of thunder, etc., fell to the percussion section or the stage hands. Perhaps many of these effects were stock props in most of the theatres and therefore never notated into the scores.

Bass Drum

Until the beginning of the 19th century, the bass drum was known as the "Turkish Drum." It was longer and smaller in diameter than the drums of today, and was tensioned by ropes or thongs. It was played with a wooden (or occasionally padded stick) in one hand, and a metal rod, wooden switch, or bunch of leather thongs in the other hand.[7]

Crescent (Jingling Johnny)

"This is a fancy percussion instrument consisting of tranverse brass plates of crescent form topped often with a hat like pavilion, all of which was strung with little bells."[7] This may be one of the Turkish instruments called for in Freschi's opera "Berenice."

Use of the Percussion Instruments

The instruments we have covered provide the basic foundation for a percussion section. Now that we have some idea of what instruments the composers had to work with, let's see to what advantage they used them.

Grout, in his "Short History of Opera" states that Monteverdi called for 2 drums in his opera "Psyche ed Amore" (1565) but this opera is not given much attention by other authors when weighed against his other works. It would probably be safe to assume that the two drums called for were timpani. Kettledrums were also called for in several of the English masques produced from 1604 onwards. The earliest example is in Jonsen's "The Golden Age Restored" (1616) where the stage direction reads "The evils enter for the Antimasque and dance to 2 drums, trumpets and a confusion of martial music" and again in James Shirley's "Triumph of Peace (1634) where a drummer on horseback playing 2 timpani is called for.[21] John Locke with his opera "Psyche" (1673) and Lully with his opera "Thesee" (1675) are rivals for the credit of officially introducing the timpani into the orchestra.[9] In the list of 53 musicians employed in the great masque given at Whitehall in 1674, the name of Walter VanBright, Kettledrummer, appears.[21] Freschi's opera "Berenice" performed at Padva in 1680, calls for "six drummers, six minstrels playing Turkish and other instruments and six cymbaleers. Purcell wrote one of the first "solo" passages for timpani in his opera "Fairy Queen" in 1692.

In the 1700's we come to Sacchini, who used two and possibly four timpanis in his opera "Oedipe e Colone" (1786). The first bar of the overture has 2 "B's" an octave apart which would necessitate 2 drums. Later on the "B's" are combined with 2 "F's" an octave apart, which would seem to indicate 2 more drums. After the overture the timpani's are not used again till the ending. Most of the motion is in half or quarter notes with a few eighth's and sixteenth's on the ending. The rhythmic patterns are quite simple with some dynamics.

The overture to "Medea" by Cherubini also used Timpani. Bars 47-56 have a roll on "C" starting pp with a gradual cresc. This might help support the theory that some type of soft headed stick was in use at this time. The drums receive moderate use, usually as support for the other instruments.

There were literally hundreds of operas written and produced from 1600 to 1800. Pincherle[23] states that there were 150 between 1680 and 1700 and 432 between 1700 and 1743. Martial, storm, and fight scenes were very popular and probably a good percentage of the operas used percussion in one form or another. Scarlatti, Handel, Gluck, Haydn and Mozart were outstanding composers whose

works have lived through the years. Rather than look at a jumble of inconsequential works let's look at a few examples of how these composers used percussion.

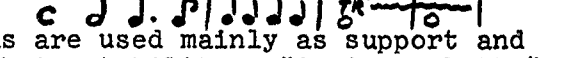
Alessandr Scarlatti (1659-1725). In "Mitridate Eupatore" (1707) two drummers were used. The fourth act opens with a solemn march." Two muted trumpets and drums lead off, echoed by 2 trumpets and drums from the ship at the back of the stage."[24] "Marco Attilio Regolo" (1719) used "bagpipes, castanets, and rattles in the manner of barbarous nations."[24] Here Scarlatti used percussion to try and portray local color. Scarlatti probably made quite good use of percussion but there is not too much score evidence available today.

George Frederick Handel (1685-1759). Handel wrote 43 Italian operas. We know that he used timpani but there is not much score evidence as to how he put them to work though not an opera. It is worth noting that Handel's drum part for his "Messiah" is one of the most idomatic drum parts ever written.[6] Handel also anticipated Tchiakowsky by using gunfire as a musical climax in "Judas Maccabacus" (again not an opera) although it is hard to say if this effect would fall to the percussion section or the stage crew. He also wrote a drum solo in "Semele" to depict Jupiters oath, which shows that the dramatic possibilities of the instrument were not ignored by him.

Cristoph Willibald Gluck (1714-1787) Gluck was an important figure not only in opera and opera reform but also in the use of the percussion section. "Cadi Dupe" (1761) was one of the first to be scored for Turkish percussion.[3] The comic opera "La Rencontri Imprevue" (1764) also used Turkish percussion and a "big bass drum."[10] Timpani were used in "Iphigenie en Aulide" presented in Paris on April 19, 1774, Armide (September 23, 1777), Orpheus (1762), Alceste (1767), Semiramis and Paride ed Elena." The drums were used the same way in all of these operas so not too much is gained by a detailed description of each work. Gluck used Turkish percussion and snare drum in "Iphigenie en Tauride" (May 18, 1778) and illustrates the barbaric tone of one scene by his "clattering orchestration" utilizing snare drums and cymbals.[9] The storm music could well have used rumbling timpani and crashing cymbals and it is possible that these effects were used and never scored. "Die Pilger Von Mekka" was scored for cymbals in the overture. No solos and mostly eighth note motion. "Echo und Narcissi" uses tambourine. It is scored along with the flute and piccolo and probably ad-libs a rhythm pattern. Gluck made very good use of percussion and it is unfortunate that many of the parts were ad-libed and never scored out. Perhaps many of the effects called for were part of the percussionists personal repetoire and it was not deemed necessary to write them out.

Franz Josef Haydn (1732-1809). Haydn was a timpanist[20] and it is very unfortunate that there is little evidence left to assess his works properly. Most of the scores were lost in a theatre fire in 1779. Haydn spent some time in London and his diary contains a humerous quote concerning a timpanist: "At a grand concert, as the director was about to begin the first number, the kettledrummer called loudly to him, asking him to wait a moment because his two drums were not in tune. The leader could not and would not wait any longer and told the drummer to transpose for the present."[12] It is very unfortunate that we do not have more material left to see how this percussionist-composer utilized percussion.

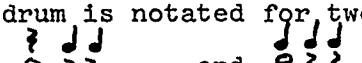
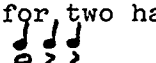
Wolfgang Amadeus Mozart (1756-1791). This musical genius made good use of all available percussion in his operas. The overture to "Don Diovanni" is an example of the old style notation. Timps are in D & A but the notes appear as C and G. Mozart's use of timpani is about the same in all his operas. Tuning is to the tonic and dominant with no rapid changes and the rhythmic patterns are quite simple, e.g.,

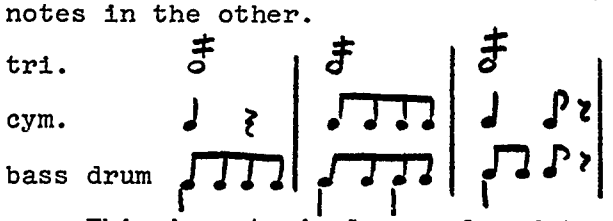


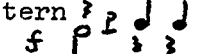
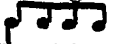
The drums are used mainly as support and for rhythmic stability. "Cosi Fan Tutte" would be a good example as to how much the timps were used. A complete rundown is as follows.

	First act
Overture	C & G
#3 Terzetto	C & G
#8 Coro	D & A
#9 Quintetto	D & A
#13 Sestetto	C & G
#15A Aria	D & A
#18 Finale	D & A
	Second Act
#26 Aria	C & G
#31 Finale	C & G
Scena XVI	E & B
Scena XVII	D & A
Scena Ultima	E & B
	C & G

There are enough tuning changes to keep the drummer on his toes. One of the most important operas as far as percus-

sion goes is "Die Entführung aus dem Serail" (The Seraglio) 1782. Turkish perc. and timpani are used heavily throughout. The overture has timp. in C & G, tri., cym., and bass drum. The timpani, bass drum and cymbals work pretty well together with the tri. in straight quarter notes. No. 3-Arie, has cymbals and bass drum. The bass drum is notated for two hands, e.g.,  and  This would indicate a stick and a switch of some type. No. 5-Chor der Janitschafen uses timps in C & G, tri., cym., and bass drum. The triangle plays straight eighth notes from start to finish. The bass drum also has a lot of eighth note motion and the timp and cymbals are in quarter notes. Nos. 7, 11, and 13 all use timpani, with the same type of patterns and movement. No. 14-Duett has tri. cym., and bass drum but no timpani. The tri. plays 42 bars and a pick up beat of straight 1/16 notes. The dynamic markings range from pp to f. This part would call for two beaters as the tempo marking is allegro and with one beater the dynamic levels and the rhythm pattern would be very hard to control. The cymbals use mostly quarter note motion. The bass drum has a lot of eighth note motion in one hand and 1/4 notes in the other.



This is a typical example of the percussion scoring. In No. 21-Vaudeville, at the "allegro assai" marking, the tri, cym. and bass drum come back in again. The tri. plays 19 bars of constant 1/8 notes in a 3/4 time sig. The cymbals play the first 1/4 note of each bar and the bass drum plays sort of a "boom-chick-chick" pattern  This also remains constant throughout this section. In this movement the percussion is used almost like a modern rhythm section--laying down a pattern for the other instruments to work over. The last movement of the opera is the "Chor der Janitcharen." The tri. plays 98 bars of constant 1/8 notes in a 2/4 time signature with an "allegro vivace" tempo marking. The bass drum plays 77 bars of  with very few rest bars. The timpani and cymbals move mostly together in 1/4 notes with one bar of 1/8 notes for the timpani. This opera would have to be classed as a major step forward for the percussion section.

In the Magic Flute, 1791, timpani are used and the "Glockenspeil" is called for. This opera also has a slightly more complicated timpani part than the other operas. As with any instrument, the study could go on endlessly as to how and when they were used. I think we have covered enough of the works to show how percussion was introduced and utilized and I think the percussionists and indeed, all musicians, can be very thankful to these composers who began to utilize one of the most colorful, versatile, and dynamic sections in the orchestra.

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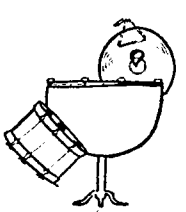

DRUMMING AROUND

The percussion ensemble of INDIANA STATE UNIVERSITY, Terre Haute, Indiana, Neal Fluegel, conductor will present a clinic and concert for the North-Central MENC Convention this month in Detroit.

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The 8th Annual Mid-East Instrumental Music Conference held in Pittsburgh in March featured performances by the Dick Schory Percussion Pops Orchestra, vibe soloist Gary Burton, and a student percussion clinic presented by the Duquesne University Percussion Ensemble, Dennis Kahle, director.

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For a graduate thesis at Kansas State College, Pittsburg, Kansas DAVID MOORE has chosen to develop a curriculum guide for the study of percussion instruments in the Kansas public schools. Contained in the thesis will be an analysis of available percussion literature and a suggested list of those publications which provide a sound academic and professional approach to the study of percussion instruments. Publishers and persons wishing to correspond with Mr. Moore may do so: c/o 920 West Oak, Columbus, Kansas.

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SHERMAN HONG, percussion instructor at the University of Southern Mississippi will be a panel member at a NACWPI Session of the Southern Division MENC Convention in Atlanta in April. The topic to be discussed is: New Trends and Ideas for Wind and Percussion Students. After presentation and evaluation of all materials at the convention Mr. Hong plans to make available a report of the session.

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The University of Colorado will sponsor a Percussion Workshop directed by JOHN GALM from August 7 to 18 this summer. This intensive workshop open to professionals and music educators will feature guest clincians who will cover much of the contemporary percussion repertoire, including new research and ideas. Further information on fee and registration may be obtained by writing to Mr. Galm, c/o College of Music, University of Colorado, Boulder, Colo. 80302. The University of Colorado Percussion Ensemble has recently completed a one-half hour video-tape for Educational Television in Denver. Mr. Galm would be interested in arranging trades of tapes from other organizations who have completed similar projects.

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The Eastman School of Music will sponsor a Percussion Institute under the direction of JOHN BECK July 3 to 14 this summer. Further details may be obtained by writing to Mr. Beck, c/o Eastman School of Music, Rochester, New York 14604.

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ROBERT McCORMICK a percussion student at San Diego State College is currently doing a study on "the use of the roll in orchestral or concert drumming" to determine the sound, type, and style of rolls most often used by top percussionists. In order to achieve his purposes, he has sent questionnaires to leading authorities on percussion performance. Results of this project should be of value to all percussionists performing on the snare drum. Mr. McCormick may be contacted: c/o Box 640, San Diego State College, San Diego, Calif. 92115.

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The 3rd annual Wisconsin State Music Convention held this past January featured a performance by the CUDAHY HIGH SCHOOL PERCUSSION ENSEMBLE, HAROLD LORENZ, DIRECTOR. This ensemble is one of the numerous instrumental ensembles annually formed as part of the regular band curriculum at this school, and was organized to perform the ever-increasing flow of materials for this specialized instrumentation.

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"Congratulations on another fine issue of PERCUSSIVE NOTES. The Vol. V, #2 issue is bigger and better than ever and your articles are of the highest calibre." Mzxine Lefever, Percussion Instructor, Purdue University, Lafayette, Ind.

Suggestions to the Student

by Jerry Kent

Editor's Note--This is a list of suggestions that author Jerry Kent gives to his students in his highly successful private teaching work. If you are teaching, you may wish to have copies of this page made and given to each of your students. You have P.N.'s welcome permission to copy or reproduce this excellent list.

1. Have good lighting in the room, with the light either over your shoulder or from directly above. Don't practice facing a large window that floods your eyes with the strong outdoor light.

2. No noise should be in the room except the sound of your instruments. This means no playmates, no brothers or sisters, no TV or radio while you are practicing.

3. Be comfortable. If you are practicing on a drum pad use one that doesn't bounce around (nail it to a heavy board). Sit comfortably. Use good equipment. You get better music out of good equipment than you do poor equipment.

4. Keep playing equipment out in plain sight. If you put your equipment out of sight you are likely to forget to practice.

5. Put a piece of adhesive tape on the mirror that you look in each day with the word "PRACTICE" written on it. (In our house we have this word on a piece of tape on the bottom of the TV screen.

6. Put slogans, pictures, or letters from famous drummers on your wall to remind and to inspire you to practice. Ask your teacher for advice on where to get said pictures.

7. If possible, practice with a buddy once in awhile. You can learn so much by exchanging information with another drummer or some other musician.

8. If you get bored with your practice routine, change it. Your teacher suggests a balanced routine, but it is better to practice your own way than not to practice at all.

9. Spend a lot of time on a little bit of material. A skimpy amount of time on many things does not get as good of results as really "blitzing" a particular problem.

10. Do not continually interrupt your practice time. Good students will ignore the telephone, the door bell, and the desire to make trips to the refrigerator. Your buddies will soon learn that your practice time is serious with you and will leave you alone until you are through practicing for the day. And they will respect you even though they tease you.

11. Practice the same time each day. This establishes a habit. If you have trouble practicing after school, try practicing in the morning before school starts. Put your practice before TV, ball games, and messing around and you will be a much better drummer in later years.

12. <u>After</u> you have done exactly what your teacher has told you to do:
    Set aside a part of each practice period to work on your school music,
    Set aside a part of each practice period for just "messing around." "Messing around" keeps up your morale, it teaches you the set, it teaches you to relax. But don't make this your total practice program.

13. If you intend to eventually make your living by playing the percussion instruments, YOUR PRACTICE TIME IS PROBABLY THE MOST IMPORTANT THING YOU DO EACH AND EVERY DAY.

14. Have a reason for practicing. Your lesson is not reason enough. You must have a personal goal such as being first chair drummer in your school band, becoming a drummer in a name group, earning a good living playing.

15. While you practice, CONCENTRATE on what you are doing. In the beginning you must force yourself to concentrate. It will later on become an automatic process. If you are watching the clock every little bit you are practicing wrong. Don't have a certain number of times through an exercise or page of reading as your goal, but rather have perfection as your goal.

16. Right along with number 15, set high standards. I am often amazed with how little it takes to satisfy some pupils. A pupil will often have a page of music nothing but a recital in noise with no "music" taking place at all. A question you might ask yourself, concerning your lesson, "Is it good enough to play on a stage before the public?"

17. Admit to yourself that daily practice is an exercise in MATURITY. You can say to yourself, "I am a child and therefore will make excuses for not practicing." Or you can say to yourself, "I am becoming an adult and will therefore practice because I know that it is merely something that must be done." A parting thought: If you "have" to practice instead of "get" to practice, you may be in the wrong field.

CAPRICE FOR PERCUSSION

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