Percussionist

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(PAS)

PURPOSE--To elevate the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

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In this issue

CHAMBER PERCUSSION: APPROACH TO MUSICALITY

by John C. Bircher, Jr.

ABOUT THE AUTHOR:

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The world of percussion is swamped with attitudes, arguments, methods, and materials which seem to be aimed in the direction of perpetuating the technically proficient drummer. Musical consideration is often the last to be given the aspiring percussionist. Band and orchestra directors are faced with the dilemma of what to do with technically proficient students who cannot make use of aural and mental facilities. The percussive arts can be strengthened most effectively by applying teaching techniques which have the development of musicianship as their aim.

Through the chamber method, musicality may be developed and enhanced through all levels of instruction and proficiency. The interaction, subtlety, and awareness which can be cultivated through the chamber ensemble is desirable to the formulation of a musical concept. The unique musical situations and opportunities prevalent in the study of percussion, should be used as a basis for developing percussion as an art, and most important, the artist-percussionist.

The chamber method of teaching musicality in percussion is based on the concept and character of chamber music. As set apart from others, the chamber method refers to the use of a relatively

small group of players, and a diverse and quite flexible instrumentation. One player for each part is most common. Unity of ensemble and lack of solo emphasis characterize chamber music in the traditional sense.[1] The concept of chamber percussion may be applied to the percussion ensemble or to any small ensemble utilizing percussion and various instruments. The chamber method is best typified by the independence of each part from another and the dependence of each player on the entire group. This term must not be thought of to include all percussion ensemble literature. Those of novel character, and those based on showmanship do not exhibit chamber qualities.

The small size of a chamber group allows much flexibility in scheduling. The concept of chamber percussion does not rely on a large percussion setup. The basic keyboard and battery percussion instruments will suffice for much of the typical chamber literature. [2] This makes it a workable approach for the secondary school program.

To develop musicianship, the percussionist must take a decisive role in the making of music. When technique is limited, the main working area for percussionists is the practice room. This develops more bad attitudes than it does musical understanding. A chamber ensemble utilizing two, to ten players allows a feasible basis for learning musical skills. This ensemble is homogeneous in nature. The basic technical considerations are transferrable from instrument to instrument, therefore a practical approach to teaching is in effect. Within the chamber ensemble, however, much may be perceived in the way of musical learning. The manipulation of tone color is possible by changing a mallet. Dynamics may be controlled by merely striking a different area of an instrument. A wealth of learning may take place without advanced technical skill. Within this group can be developed a sense of tonal and coloristic subtlety hard to achieve in other ensembles.

Musical learning for the percussionist is often limited by the scheme or traditional outlook taken on the percussion section of a large organization. Through lack of time and sometimes ability on the part of many band and orchestral conductor-teachers, the percussion section is all but forgotten. The precision, vast technical knowledge, and acute sense of perception required of the percussionist is expected but in some cases not taught. By developing needed aural skills through chamber playing, the percussionist gains the understanding of music transferrable to any musical situation.

The high school percussion section may easily learn the total percussion technique by merely treating their instrumental area as percussion and not simply snare drum, bells, or timpani alone. To play band or orchestral literature of contemporary times, a

limited concept to percussion is detrimental. By organizing the percussion section into a chamber unit, all instruments may be studied and applied seriously.

Progressive attitudes toward the mastering of percussion performance, and composition in the college music program has demanded that students entering these programs must be proficient in all percussion techniques. Common requirements include playing proficiency in at least two areas of percussion. These areas are to be chosen from the divisions of snare drum, mallet instruments, timpani, and accessory instruments. Proficiency in these areas will transfer to the total percussion concept.

The lack of open-mindedness has caused deficiency in the teaching of percussion. The chamber approach is a significant vehicle for a comprehensive view of percussion. Through the chamber ensemble, total learning can take place in the performance area of percussion as well as perception of a wide gamut of musical experiences.

Part II
Musical Skills Through Ensemble Playing

The chamber percussion ensemble is an organization through which concrete musical learnings may take place. Aural perception may be strengthened by the emphasis on listening which is required in chamber playing. The diversity of sound, style, texture, and color to be found in chamber literature opens the realm of interpretation.

Techniques which strengthen and sharpen the senses can be applied to the chamber percussion rehearsal. Exercises utlized by the author as rehearsal warm-up drill have shown success in developing the concept of "listening". Such exercises require judgement by each player regarding balance of sound, dynamic contrast, and tone color.

The first such exercise utilized the long roll. All members of the ensemble are required to sustain a sound on the instrument they are assigned. By signyfing alternate crescendos and decrescendos, a uniformity and movement of sound level is the aim in this exercise. Consideration concerning basic sound capabilities of each instrument are discussed. It is important to recognize that the snare drum has the character of cutting through the total ensemble sound. A bass drum roll requires a slower roll motion in softer dynamic levels than loud dynamic levels. It is difficult to sustain a low dynamic level with the suspended cymbal; however, it becomes overpowering quite quickly. These considerations must be recognized by the players.

During this sustained roll, indication is given to each player in turn to change dynamic levels. Following the lead player requires adjustment of sound and does not require any sight contact with a conductor. This exercise is complete when each player in turn has led the dynamic level of the group at least twice. This exercise is based on total aural perception and concentration, and the absence of physical cues.

The second study which is conceivable in the chamber percussion rehearsal is that of improvisation. Percussion instruments for this study are divided into basic categories of pitched and non-pitched instruments. The non-pitched instruments are sub-divided into high sounds, medium sounds, and low sounds. Directions are given by the conductor as to what players should cover each specific category of instruments. Each player in turn chooses the character and mood of improvisation by choosing instrumental sounds at his disposal and playing for a short period of time. The remainder of the ensemble is to follow the character of the first idea as closely as possible. Pedantic evaluation as to whether a certain player is right or wrong is not important. The main value is the verbal interaction which should follow each exercise. This verbalization or discussion should be directed toward opinions of the appropriateness of sounds and rhythms used by each player.

Improvisation of the above type stimulates judgement and growth in perceiving and utlizing tone color and texture. If a lead player starts sporadically swishing on the large suspended cymbal with a brush, for instance, an appropriate accompaniment may be found in using the fingers to strike the bass drum. Random sixteenth notes at a loud dynamic level would not be fitting in this texture or prevailing tone color. Improvisation is a useful tool for the teaching of expression without the worry of technical means.

The skill of interpreting special musical notation must be mastered by the percussionist. Perhaps no other instrumental study is plagued by the lack of standardized notation common to percussion. In some scores a rhythmic pattern for multiple drums may be written on two or three independent staves, while in another score it may be condensed into one staff. The triangle, cymbal, and other accessory instruments are often notated by stars, diamond shaped notes, or various other devices. The job of interpreting the notation of each composer is left to the percussionist. In chamber percussion study, an infinite number of interpretation problems may be seen, worked with, and mastered. Because of much frustration caused by these notational problems, books have been aimed at the standardization of terminology and notation.[3] This standardization is a help for the confused composer, arranger, and percussionist in their mutual search for communication.

The contemporary chamber ensemble as a unit was begun through the compositional pioneering of Stravinsky ("L'historie

du Soldat", 1918), Verese ("Ionization", 1931), and Bartok ("Sonata for Two Pianos and Percussion", 1937) to name a few. These compositions have in common the outstanding contrast and color possibilities capable of percussion. To understand and play compositions for percussion, the technique of sound and tone color control must be mastered by the percussionist.

When considering the sounds available through the percussion medium one must consider the physical diversity of the instruments. Drums and drum-like instruments (tambourine) as well as cymbals and gongs have in common those vibrating qualities typical for what Josephs terms plates. Plates vibrate in different characteristic patterns for every area which is struck. Each characteristic pattern sets off different sound waves which in turn produce different sounds.

Keyboard instruments owe their sound to the vibrating properties of rods. Rods maintain transverse, longitudinal and torsional vibrations. Each of these types of vibrations elicit separate sound character. A difference in vibration is noted with varying hardness of striking medium.

The diverse physical properties of percussion instruments point out the reasons for precision regarding striking area, stick use, and proper tuning.[6] To achieve the perfect control of nuance and subtlety required of chamber performance, each striking area of every instrument must be precisely chosen. A smooth scale on the xylophone or marimba requires not only that the right bars be struck but that these bars be struck in the proper areas. To execute smooth rapid rhythms on any drum requires that the sticks be held with equal tension and that they strike the same approximate area of the head.

Sound and color may be varied to vast degrees by choice of beater. On each sounding surface, every substance has a characteristic sound variant. Using wooden sticks to strike a suspended cymbal creates a sound quite dissimilar to using soft mallets. A metal nail or a coin will bring about yet a different sound. Every instrument of percussion has the potential to elicit as many sounds as there are various striking agents. By working with percussion through a chamber ensemble, the percussionist explores all these sound possibilities and must reproduce the sound closest to that for which the composer wrote.

Through innovation and creative teaching and the chamber percussion organization, concrete musical learning can take place. The nature of this unique musical ensemble brings about perception of tone color and texture. The next expression characterized by compositions of our machine age has limitless bounds in the chamber percussion ensemble.

FOOTNOTES

1 Willi Apel, **Harvard Dictionary of Music** (Cambridge, Mass.: Harvard University Press, 1968), p. 128.

2 Based on a survey of intermediate level chamber ensemble literature by the author.

3 One deserves mention: Owen Read and Joel T. Leach, **Scoring for Percussion** (New York: Prentice-Hall, 1969).

4 Jess T. Josephs, **The Physics of Musical Sound** (New Jersey: D. Van Nostrand Co., 1967), p. 127.

5 Josephs, p. 128.

6 Equal tension must be maintained in the entire circumference of the drum head for it to vibrate in its characteristic manner.

PERCUSSION IN THE ORCHESTRA 1750 - 1850

by Sherman Hong
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Overview

A historical span encompassing the years 1750-1850 reveals both evolutionary and revolutionary events. Paralleling the forced disintegration of existing governmental practices was the movement toward "vulgarizing" or popularizing "art" music. The art of music was now one to be enjoyed not only by the learned and aristocratic, but one to be grasped by all who would. The changing faces of musical form, harmony, and rhythm were caused by demands upon improved instruments and by the search for the new. Man was not content to rest on the laurels of the past; he constantly sought to improve or experiment with the art of his predecessors.

Evolving Orchestra

Except for opera orchestras, the mid-18th century orchestra was basically small and varied. There existed no standard instrumentation; rather, patronized composers wrote for localized musical conditions. Composers wrote for particular patrons, for particular occasions, for a particular body of performers, and for particular places of performance.

The 18th century symphony was actually chamber music and was not designed to be played by large orchestras. Concert music was usually performed by small orchestras suited to the size of room they played in. In the "Magazin der Musik" (1783), Gramer

recommended that symphonies should never be played by more than seventeen performers.[1] The La Pouplinieres Orchestra (1731-1762) consisted of only five violins, one cello, one flute, two clarinets, one oboe, one bassoon, two horns, one clavecin, and one harp -- a total of only fifteen players.[2] Joseph Haydn required only about twenty instrumentalists at Esterhazy, but contemporary performances in the opera houses of Paris, Milan, and Naples demanded seventy or more players.[3]

Both Haydn and Mozart had little difficulty in composing for and maintaining a balanced concert orchestra. In their prime, they wrote for the prevailing small orchestras with a small woodwind group and two pairs of brass instruments, which played only the overtone series of the instrument, and optional timpani and percussion.[4]

In addition to necessary adjustment in number of players to the size of rooms, a general and progressive increase in the strength of orchestras appeared during the last quarter of the 18th century. As wind instruments were improved and players became proficient on these instruments, they were added to the orchestra. By the beginning of the 19th century it had become customary to write for pairs of horns, trumpets, timpani, flutes, clarinets, oboes, and bassoons; hence, the number of strings in an orchestra were necessarily increased so that balance could be maintained. The strings were strengthened in such numbers that the size of the orchestra became approximately double. During the course of the first half of the 19th century, another pair of horns, three trombones, an ophicleide, and more percussion were added; the strings were increased to about forty to fifty players whenever possible.[5] Growth of orchestras was further stimulated by increasing numbers of concerts for a paying, general public. To meet the demands of a music-hungry populace, concerts were moved to larger halls and larger orchestras became necessary. Summarily, the increased size of the orchestra was largely due to an increased use of wind instruments and the practice of concertizing before larger audiences of subscribers in larger halls.[6]

Carse listed the salient features of the orchestra up to the mid-19th century:[7]

A. Increased string power by augmenting the number of players
B. Woodwinds remain unaltered except for occasional or local additions which added variety but very little power [8]
C. Brass group was greatly increased in both power and variety by the addition of more instruments
D. Addition of some percussion, other than timpani, and one or more harps
E. The lead in acquiring additional instruments was taken by opera orchestras

The fourth feature will be the basis for the balance of this article.

STATUS OF PERCUSSION

Only about 31% of the 18th century orchestras retained percussionists as regular members.[9] Musicians and orchestras were commonly maintained by royalty or private benefactors, but a perusal of extant orchestra personnel list will give misleading impressions of the position of percussion. Unlike other orchestra members, trumpeters and drummers were not usually considered part of the household; rather, these people belonged to the military. Upon occasions the orchestra called upon the military to supply the best and most musically educated trumpeters and drummers.

Trumpet and drum parts were generally reserved for the loudest movements in a composition--usually, the first and last movements of a symphony and with the choruses and finales of operas.[10] Carse asserts that except when trumpets were used as solo obbligato, drums go hand in hand with them. Drum parts were not always included in the score, but the drum parts were of a standard type which could esily be improvised or played from a trumpet part.[11] About these optional trumpet and drum parts, Carse stated this:

> There is, in all probability, not one of the hundreds of published symphonies written in the second half of the 18th century for which the composer either did not write trumpet and drum parts or would not have been quite ready to do so.[12]

Carse cites certain symphonies of Gossec, Haydn, and J.S. Bach, all published in Paris about 1773, which includes these words: "Avec timbales et trompetts qui se vendent separiment" (Play with or without timpani and trumpets.)[13] Longyear, a musicologist and percussionist, refutes Carse's assertions. Longyear found a large number of symphonies and overtures which specifically calls for trumpets, but not for timpani. He further deduced that works of Mozart and Haydn which do contain timpani parts were written for large orchestras which gave public concerts or for large operatic orchestras.[14]

Until Berlioz and his contemporaries, percussionists were thought to be incompentent and rarely necessary. A list of wages paid to the Covent Garden Orchestra (1818-1820) will reveal that the drummer received the minimum wage. It would seem he received this amount only because he had other duties--playing harp and tuning all the pianos in the theatre.[15] A further look at this same list revealed that the orchestra librarian was also expected to play bells, castanets, and tambourine.

By the middle of the 19th century about 84% of the European orchestras maintained a percussion section,[16] but the competency of those sections was doubtful. In a letter contained in his **Memoirs,** Berlioz deplored the Berlin Orchestra's percussion:

> The kettle-drummer is a good musician, but his wrists are not supple nor his rolls sufficiently rapid; his kettledrums also are too small, and have too little tone, and he is only acquainted with one sort of drumstick. . . . . .you rarely find a pair of cymbals intact, that is to say, neither cracked nor chipped. . .[17]

Berlioz did not lay the blame entirely on the percussionists' shoulders, for he further wrote: "But his defect is evidently due to the style of writing of certain composers, who attach so little importance to these instruments that their successors. . . are not able to get anything out of them."[18]

He offered a remedy for such poor percussion sections and berated the reasons for such poor training:

> There ought to be a class in every Conservatoire for percussion instruments, where first rate musicians should thoroughly teach the use of the kettledrums, the tambourine, and the military drum. . . From their having hitherto been employed by composers only to produce more or less unpleasant noises or merely to mark the accented times in the bar, it was concluded that they were fit for nothing else. . . and. . . that it was therefore quite unnecessary either to study their mechanism with care, or to be a real musician in order to play them. . .[19]

It would seem that Berlioz was the first conscientious percussion educator.

Berlioz was a visionary when it came to percussion education; his beliefs in percussion carried over into his concepts of the ideal or "dream orchestra". His "dream orchestra" included the following percussion instruments: 8 timpani, 6 small drums (snare drums), 3 large drums (bass drums), 4 pairs of cymbals, 6 triangles, 6 glockenspiels, 12 old cymbals (suspended cymbals), 2 large bells (chimes), 2 tam-tams, and 4 half-moons (turkish ceremonial bells).[20] His "dream orchestra" is still just a vision.

Timpani

Although timpani has been firmly established in the works of J.S. Bach and Handel, timpani usage declined during the middle years of the 18th century. The most probable reason for decline was the change in orchestral sound discussed earlier. In Breitkopf's Thematic Catalogue, Longyear found that only two symphonies before 1778 and only about half after 1780 called for timpani in their instrumentations.

Timpani during the 18th century were tunable, but were primarily cavalry size (sizes which could be carried on horseback and used for military purposes). The ranges and changes which could be made on timpani were limited; hence, such instruments offered little usage. Paralleling the improvement being made on brass and

woodwind instruments, timpani were enlarged to produce better sounds and there were experiments with mechanical means to change the tuning of them. There were many individual mechanical inventions which "served their purpose. . . as long as their respective inventors were there to look after them and see that nothing went wrong within their works."[22] As early as 1812, in Austria, there was considerable experimentation with mechanical drums, and with improvements, timpani became more widely used.

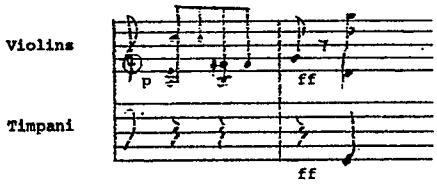
Berlioz deplored the misuse of percussion and, in particular, timpani in the Berlin Orchestra (see p. 6); such neglect was apparently due to ignorance or poor training of the percussion section. The timpani mallets used in the 18th century orchestra was primarily wood or ivory-headed because such hardness was demanded for outdoor military use. There must have been soft mallets, too, because a pianissimo roll called for in Mozart's **Don Giovanni** would be out of musical context if wood sticks had been used. In all probability, Mozart, Haydn, and Beethoven (and their contemporaries) had access to wood, sponge (soft), and "general" mallets.[23]

The use of timpani would often drown out other instruments. This problem was remedied in most cases by careful placement of the drums, often alongside the trumpets in the rear of the stage. In many opera orchestras of that time, trumpets and drums were placed on an extreme and or even outside the orchestra pit.[24]

Haydn used timpani more frequently than prior composers and he even wrote several solos for it. Perhaps his best known use of timpani was in the "joke" in the Andante of the G Major Symphony (The Surprise). Because timpani usage in such a manner was rare, it was also known as the "Paukenshlag" (timpani stroke) Symphony. Haydn's joke was that a sudden fortissimo on timpani was to stimulate and keep awake somnolent concert-goers.

Ex. 1 Haydn, Surprise Symphony--Andante Movement

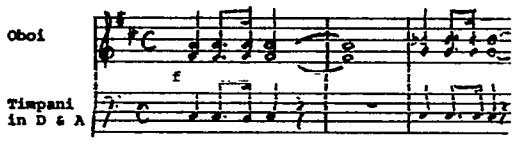
Meas. 24-25



Mozart's use of timpani was basically like Haydn's, but he went further. In Mozart's **Divertimento No. 5,** for flute, trumpets, and kettledrums, he wrote for four different drums--evidently, the first time this had been done. This seems to be a rare case, for in most of his music only pairs of timpani were utilized. An example of such use is in his **Serenade in D Major,** K. 320, the so-called "Posthorn

Serenade". The notes to be played and the notes notated did not always correspond.*

Ex. 2 Mozart, Serenade No. 9, "Posthorn-Serenade"
First Movement Adagio Maestoso



In his "Cosi Fan Tutti" he called for timpani on eleven different occasins **with** tuning changes.[25] Anton Reicha in his **Ode to Schiller** used eight different drums tuned chromatically. Pieranzovini (1814-1885) wrote a concerto for timpani and strings; Hutshenruyter (1795-1878) wrote a concerto for timpani and orchestra that required eight timpani and only one performer. [26]

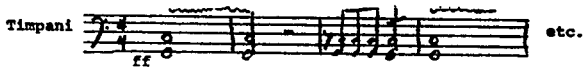
The usual pair of timpani was frequently increased to three or more during the 19th century. Weber's **Peter Schmoll** (1801) and **Ruler of the Spirits** (1811) required three timpani; Meyerbeer's opera, **Robert le Diable** (1831) required four. In the finale of Act II, the four drums state the main theme and serve as an introduction to a recitative.[27]

Beethoven recognized the musical possibilites of timpani and he, accordingly, wrote more flexible and "daring" parts. He accomplished 1) chordal writing (double stops), 2) tuning of a diminshed 5th (A-Eb in Fidelio), and 3) tuning of a minor 6th (Symphony No. 7), tunings of an octave (Symphony No. 9), and 4) octave unisons with other instruments (Symphony No. 8).[28] Beethoven is often credited with being the first to write chords for timpani, but this was done by late 18th century composers.

For example, in 1794 Jean Paul Aegide Martini, in the opera **Sapho,** asked that two notes be played simultaneously on the timpani.

Ex. 3 Martini, from the opera **Sapho**

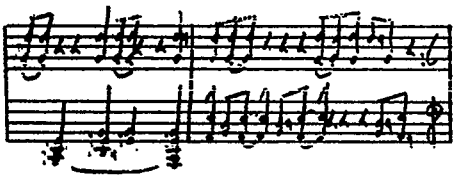
Fur las Deux



Such use of "double stops" was used to heighten the dramatic action of the orchestra.[29] Beethoven's use of chordal writing in the Ninth Symphony added depth to the tutti scoring in measures 153-154 of the Adagio.

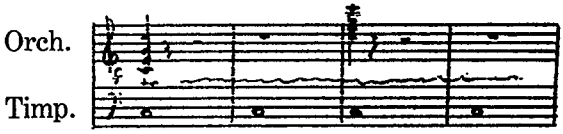
*Such notation for timpani was common through the works of Haydn and Mozart.

Ex. 4 Beethoven, Ninth Symphony, Adagio Movement



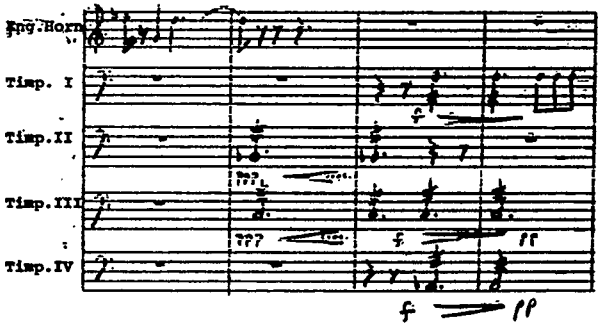
Beethoven also used rolls to enhance orchestral colors at various dynamic levels. He is considered to be responsible for the introduction of the loud roll as a close amidst short, punctuating chords in the orchestra.

Ex. 5 Beethoven, Leanore Overture, No. 3



Berlioz went further than Beethoven. In his **Romeo and Juliette,** he called for eight performers who played a series of three and four note chords and, in one instance, they all play together to produce a cluster of sound (the parts are now played by two timpanists using four drums each). Another example of multiple-timpanists and chordal writing is at the end of the third movement of the **Symphonie Fantastique** (1830). The timpani are used in conjunction with an English horn:

Ex. 6 Berlioz, **Symphonic Fantastique,** Third Movement



Unlike Beethoven, who used two timpani to add to the harmony, Berlioz used the drums as harmonic instruments. Berlioz also specified the types of mallets to be used.

Turkish And Other Percussion

The "Turkish" instruments entered European orchestras during

the mid-18th century. These instruments, bass drum, triangle, tambourine, and cymbals, became influential through Turkish military bands in Poland and Austria; French and Italian operas made free demands on these instruments and from Rossini's time they were regarded as essential for all full opera orchestras.[30]

Triangle

The original Turkish triangles were heavy metal and were often equipped with rings on its base to provide additional noise. This instrument was at first used as a novelty, then to describe the color of the east and finally as an instrument of pure timbre. Gretry's opera **Lucile** used triangle, as did Gluck's **Iphigenie en Tauride** (1779); Mozart's **Abduction from the Seraglio** (1782) and Haydn's **Military Symphony** (1794). All the previously mentioned works used the triangle as a "color of the orient" instrument. Beethoven used this instrument as pure timbre in his Ninth Symphony (1823).

Tambourine

Tambourines were used at the Paris Opera as early as 1750; the primary reason being to give "color" or description to the opera. Even as late as the mid-19th century, this instrument was considered a color instrument; for in his **Treatise** (1834), Berlioz stated that the tambourine was "of excellent effect employed in mass to strike like cymbals and with them mark a rhythm in a scene of dance and Orgy."[31] All people did not feel that way about this instrument; in fact, playing the tambourine became fashionable especially by ladies in the last quarter of the 18th century. Such an "in" instrument caused music publishers and composers to exploit it profitably. There came into existence such compositions as Joseph Dale's **Favorite Grand Sonata for the Pianoforte and Tambourine** (1800), and Clementi's **Twelve Waltzes for the Pianoforte** with accompaniment for a tambourine and triangle. There were, of course, more serious compositions utilizing this instrument: for example, Beethoven's **Ruins of Athens** (1911), **Weber's Precoiosa** (1816), and Glinka's **Russlan and Ludmilla** (1838).

Cymbals and Gongs

The cymbals which made their way into the orchestra were rather flat and were played at first by a swishing motion, rather than a clash commonly used later.[32] This instrument was used mainly at musical apexes and for coloration.

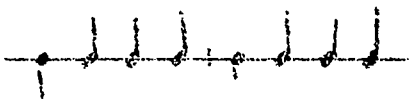
Finger-type cymbals appeared in the 19th century. Berlioz used the ancient cymbal (small cymbal which is definitely pitched) in his **Romeo and Juliette** (1838).

The gong was used in orchestrations in the latter part of the 18th century. Steibelt used it in his **Romeo and Juliette** (1793) as did Gossec in the **Funeral March** (1791).

Bass Drum

The bass drum was originally ". . . a shell considerably deeper (longer) than the diameter of the head." [] [33] In the 18th century it was played by using a wood stick in one hand and a bunch of twigs or metal rod in the other. This method of playing explains some of the early notation for this instrument.

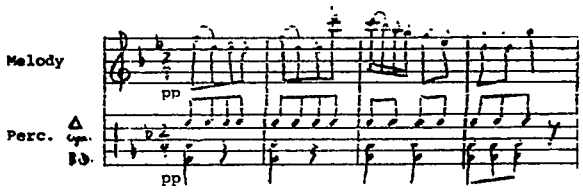
Ex. 7 Haydn, Symphony No. 100, Second Movement

Tambaro grande  etc.

(It is assumed that the performer knew which stick went in either hand, for this writer can find no source which specifies the placement.)

The bass drum assumed its present shape about the beginning of the 19th century, but there were still experiments on its construction. Distin's Monster Drum, made for the Jullien Concerts, was introduced in 1857. It was seven feet in diameter and its skin was of buffalo hide. This drum looked like a big gong, except that it was, in fact a drum. (This drum could possibly be the model for the "flat-jack" drums popular in the early 1960's)* Because of the variety of bass drums in the 19th century, some composers specified the type to be used. In the preface of **Wellington's Victory,** Beethoven specified a small military bass drum and also one "at least five Viennese feet high" to produce the effect of cannon shots.[34] Beethoven's **Marcia Alla Turca** is a good example of how the basic turkish instruments were used to add color and weight to the music.

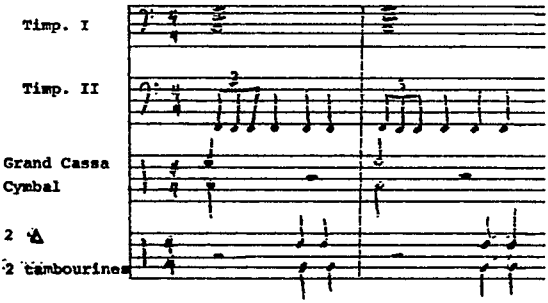
Ex. 8 Beethoven, **Marcia Alla Turca**



*See p. 512 of **Oxford Companion to Music.**

Berlioz combined turkish instruments and timpani in **Romeo and Juliette.**

Ex. 9 Berlioz, **Romeo and Juliette**



The positive effect of Turkish instruments in orchestras was that percussion, as a whole, was accorded a place in orchestral music. It was not until later that the percussion section became equal to the other sections of the orchestra.

Snare Drum

During the 18th century, the snare drum's use in art music was almost non-existent, not even in military band music. The snare drum was used primarily for marching, but the "Turkish" instruments were used when the whole band played.[35] There were definite techniques and strokes used by the snare drummers even then. The 17th century theoretician, Mersenne, summarily discussed the use of the drum and his remarks hold true throughout the 18th century.

> ". . . One can relate to this sort of instrument all that makes a similar noise, like those of the musket, the cannon, and those which form the doors of churches and other places, of which the resounding imitates so closely the noise of musketry that it is almost impossible to discern them.[36]

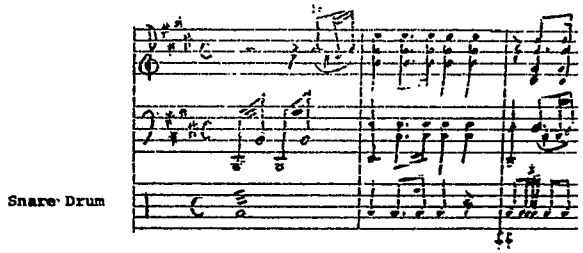
Mersenne also gave interesting descriptions of 17th century drums, their structures, and even the technique of playing different strokes.

Gluck used the snare drum in his **Iphignie en Tauride** in 1778--the drum called for was a large deep one with one or two cords acting as snares.[37] Almost all of Beethoven's "outdoors" music calls for snare drum and the Turkish instruments. He used several terms to describe the snare drum: 1) Turkisches Tromel, 2) Tamburodi Soldato, 3) Kleine Trommel, and 4) tamburo militare. The drum parts were notated in several ways: in treble clef, just below the staff in treble clef, bass clef, or in bass clef on the same line with, but above, the bass drum. His written parts consist of single-

strokes, short rolls, and long rolls.[38] He was careful to differentiate between single strokes and unmeasured rolls.

Rossini's **La Gazza Ladra** (1817) prominently featured the snare drum as a solo and accompanying instrument.

Ex. 10 Rossini, **La Gazza Ladra**

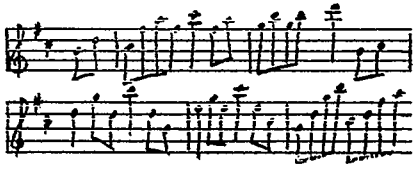


Auber's **Fra Diavolo** (1823) contains elaborate and consistent use of the snare drum; yet, by the middle of the 19th century it was still an infrequently used instrument of the orchestra. Improvements were made during this interim, and the improvements were so effective that by 1842 Wagner specified "Ruhrtrommel" (field drum) rather than "kleine trommel" (snare drum).[39]

Glockenspiel

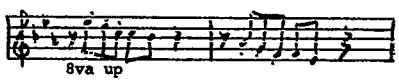
The first glockenspiel came into existance as an imitation of the carillon. The early glockenspiels were often activated by means of a keyboard, and, consequently, had full chords written for it. Handel's **Saul** (1739) included a part for such a glockenspiel.[40] One of the most famous glockenspiel parts come from Mozart's **Magic Flute** (1790)--the melodic structure indicates that a keyboard was used.

Ex. 11 Mozart, **Magic Flute**


etc.

Gradually assuming its present shape and being played with mallets, the glockenspiel was used frequently as a solo instrument (because of its penetrating timbre). Such an example is Meyerbeer's **L'Africaine**

Ex. 12 Meyerbeer, **L'Africaine** 8va up



Tubular Bells

Tubular bells resulted from attempts to duplicate church bells; such attempts were not rewarded until the 18th century. These bells were used in giving realism to musical sounds of jubilation, gloom, or suspense. J.S. Bach used them in the Cantata **Schlagdoch gewanschte,** but a better example is Tchaikovsky's **Overture 1812.**

Xylophone

The xylophone, originally an African instrument, was known at this time, but because of the instrument's biting sound it was not used orchestrally until after the middle of the 19th century.

Anvil

Auber can probably claim first use of the anvil in **Le Macon** (1825). Berlioz incorporated its use in **Benvenuto Cellini** (1838), and Verdi did the same in **Il Travatore** (1853). It was and still is an infrequently used instrument.

Musical Glasses—The Harmonica

One of the rare instruments of this period, the musical glasses, or harmonica, had a short period of notoriety. Gluck gave a performance on musical glasses in 1746; the advertisement for his concert is given:

> A concerto upon Twenty-six Drinking-Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new instrument of his own Invention; upon which he performs whatever may be done on a violin or Harpsichord, and thereby hopes to satisfy the Curious, as well as Lovers of Musick. [41]

This advertisement was not entirely truthful, for there are records of others who performed earlier.

The Harmonica, which was originally played by friction of the wetted fingers on the rims of the glasses or by using small hammers held in the hand, was mechanized by Benjamin Franklin. Franklin affixed hemispherical glasses of graded sizes on a revolving rod, which was turned by a foot pedal and played with the fingers. Haydn, Mozart, and Beethoven wrote for it; as did J.G. Naumann (six sonatas), Padre Martini, Hasse, Galuppi, and Jommelli. Beethoven's composition utillzed a combination of speech and music, and simple three part harmony was considered the most effective. [42] However, because of the limited dynamic and timbre control of the instrument, it could not be incorporated into the orchestra and it fell into disuse.

Summary

Except for opera orchestras, the mid-18th century orchestra was small and consisted of instrumentations dependent on localized

conditions. Composers wrote for particular occasions, particular patrons, particular orchestras, and for particular places of performance. By the latter part of this century wind instruments and players improved so much that more wind performers were utilized, thus increasing the size of the overall sound. Summarily, the increased size of the orchestra was due largely to an increased use of wind instruments and the practice of concertizing before larger audiences of subscribers.

In the 18th century only about 31% of the orchestras retained percussionists. The probably reason for lack of hired percussionists was the availability of drummers from nearby military units; hence, use of percussion was on a "call" basis and was not necessarily included in orchestrations. But with improved instruments, better training, and a growing awareness of percussion timbre, 84% of the European orchestras maintained percussionists by the mid-19th century.

Haydn and Mozart used "fashionable" (Turkish) percussion, but used them only as color instruments. Beethoven began incorporating percussion as an entity, for its own timbre, and as an integral segment of the aggregate texture. Berlioz went further by writing timpani parts as integral segments of the harmonic as well as textural structure.

It is from Beethoven and Berlioz that romantic composers take their cues. Percussion writing during the balance of the 19th century became steadily improved, albeit slowly, until it has reached the 20th century level of equality with other instruments. It has been a long time coming, but now percussion literature **per se** has come of age.

FOOTNOTES

1 Adam Carse, **The Orchestra from Beethoven to Berlioz** (Cambridge: W. Heffer and Sons, Ltd., 1948), p. 20.

2 Adam Carse, **The Orchestra in the XVIIIth Century** (Cambridge: W. Heffer and Sons, Ltd., 1940), p. 70.

3 Carse, **The Orchestra from Bethoven to Berlioz, op. cit.**, p. 18.

4 **Ibid.**, p. 22.

5 **Ibid.**, p. 19.

6 **Ibid.**, p. 21.

7 **Ibid.**, pp. 64-65.

8 The additions of wind instruments depended largely upon the supply of players from local military bands.

9 Edgar B. Gangware, **The History and Use of Percussion Instruments in Orchestration** (Unpublished Doctorial Dissertation Northwestern University, 1962).

10 Carse, **The Orchestra in the XVIIIth Century, op. cit.**, p. 139.

11 **Ibid.**, p. 135.

12 **Ibid.**, p. 140.

13 **Ibid.**

14 Rey M. Longyear, "Percussion in Breitkopf's Thematic Catalogue, 1862-1878," **Percussionist**, Vol. III, No. 1 (October, 1969), p. 4.

15 Carse, **The Orchestra from Beethoven to Berlioz, op. cit.**, p. 193.

16 Gangware, **The History and Use of Percussion Instruments, op. cit.**, p. 173.

17 Ernest Newman (editor), **Memoirs of Hector Berlioz from 1803 to 1865** (New York: Dover Publications, Inc., 1960), p. 309.

18 **Ibid.**, p. 310.

19 **Ibid.**, p. 406.

20 Frederick Dorian, **The History of Music in Performance** (New York: W.W. Norton and Co., Inc., 1942), p. 245.

21 Longyear, **op. cit.**, p. 3.

22 Carse, **The Orchestra from Beethoven to Berlioz, op. cit.**, p. 422.

23 Rey M. Longyear, "Percussion in the 18th Century Orchestra," **Percussionist,** Vol. 2, No. 1 and 2 (February, 1965), p. 3.

24 See illustration on page 232 of Carse's **The Orchestra from Beethoven to Berlioz.**

25 Owen Clark, "Percussion in the Opera Orchestra of the 17th and 18th Centuries" **(Percussive Notes** Vol. V. No. 3), p. 13.

26 **Ibid.**, p. 168.

27 Gangware, **The History and Use of Percussion Instruments in Orchestration, op. cit.**, p. 163.

28 Bell Krentzer, "The Beethoven Symphonies: Innovations of an Original Style in Timpani Scoring," **Percussionist** Vol. VII, No. 2 (December, 1969), p. 61.

29 Gangware, The History and use of Percussion Instruments in Orchestration, op. cit., p. 152.

30 Carse, **Beethoven to Berlioz, op. cit.**, p. 64.

31 Percy A. Scholes, **The Oxford Companion to Music** (New York: Oxford University Press, 1965), p. 786.

32 Gangware, **The History and Use of Percussion Instruments in Orchestration, op. cit.**, p. 210.

33 Carse, **Beethoven to Berlioz, op. cit.**, p. 423.

34 Longyear, "The Domestication of the 'Snare Drum,' " **Percussionist,** Vol. 3, No. 1 (November, 1965), p. 5.

35 **Ibid.**, p. 2.

36 Marin Mersenne, Harmonic Universelle, (1635), translated by Roger E. Chapman (The Hague, Netherlands: Martinus Nijhoff, 1957), p. 556.

37 Clark, **op. cit.**, p. 12.

38 Longyear, **Domestication of the Snare Drum, op. cit.**, p. 2.

39 **Ibid.**, p. 5.

40 Gangware, **The History and Use of Percussion Instruments in Orchestration., op. cit.**, p. 221.

41 Scholes, **The Oxford Companion to Music, op. cit.**, p. 442.

42 **Ibid.**, p. 443.

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President's Corner

During this summer your President again asks you to spend a few of your leisure or vacation hours thinking percussion. It is time for re-evaluation of concepts and for surveying the years growth. Your society will be surveying its direction and growth while you are reviewing your own.

Communication of the ideas that take place within those hours are the key for future growth. The society will communicate theirs through minutes of meetings, by establishing new committees, and by reporting on completed projects. This, however, is only half of the picture. To complete it the membership must report their ideas also. You may do this by writing articles or letters to the editor for publication in our magazines, or by sending ideas and suggestions to any board member, officer, or state chapter chairman.

As President, I send my best wishes for an enjoyable summer to all of the Society, with hopes that September will be the beginning of another successful year for the PAS.

THE RITE TIMPANI PLAYER

by Charles L. White
Timpanist, L. A. Philharmonic 1918-1962

Few compositions offer so great a challenge to the timpanist as that presented by Igor Stravinsky's "Le Sacre du Printemps," --The Rite of Spring. It is a challenge not only to the player and the conductor, but to the listener as well. It is a most controversial and difficult work. The Timpani part is one of the most dreaded in all musical literature, and the timpanist who plays it without a mishap may indeed feel the satisfaction of having met a formidable adversary and emerged with honor and glory justly due him. Playing "Sacre" well is a heroic and memorable achievement. It is not often well done.

This monumental composition has caused more than one well-established timpanist to lose his job. The very alarm it arouses in a sensitive but unprepared player has been known to cause heart attacks and sudden death. Others, feigning illness, have stayed away from orchestra rehearsals and concerts on account of the terror it instills; and scheduled performances of "Sacre" have had to be cancelled on account of it being too difficult to play without endless and perhaps fruitless rehearsals.

The intricate orchestral parts of The Rite of Spring have, at times, been emasculated and watered down by well-meaning conductors, simplified until the character and complexion of the stupendous musical design have been changed into mere shadows of Stravinsky's original virile intent.

While over-simplification is perhaps a fatal kindness to "Sacre," some logical clarification of the original timpani part will be of assistance to any player who needs meet this heartless adversary on the concert stage under the unsympathetic baton of a demanding conductor.

The timpani part must be played with authority and conviction. It cannot appear as if the inappetent timpanist were the unfortunate victim of a diabolical plot dreamed up by some sadistic maniac, and that the part was designed solely for the purpose of torture. The Timpanist **must** take advantage of every possible aid and suggestion, if he is to play this difficult piece well and with the necessary enthusiasm.

Stravinsky's timpani parts are never easy to play. In "Sacre" the difficulty is not necessarily of a technical nature. It lies in the abnormal unrhythmic patterns of sequence which seldom (if ever) are found in traditionally accepted standard musical works.

The peculiar broad, spacious manner in which the parts are written is extremely confusing, and they have an unnaturalness which arouses but little sympathetic rhythmic response in the musical being of the performer. The eccentric parts are perhaps merely a challenge to test the ability of the player.

At times Stravinsky uses an entire five-lined staff for the note he assigns to each drum; or perhaps he will divide the part and give two drums to each staff. Then again he may write for five drums on three staffs and make such complexity and chaos of it that the players are totally bewildered. (This perplexity is shown by the many frantic pencil marks on the rented timpani parts.) Occasionally Stravinsky writes a seemingly difficult rhythmic pattern within another pattern, and this takes intense concentration to analyze the figures and discover their tricky character and set the passage straight.

In order to prepare the timpanist for the ordeal, to acquaint him with the intricate rhythmic patterns and unorthodox figures to be played, and to provide him with an opportunity for more advance study and preparation than a rented score would allow, a helpful explanation and rearrangement of "Sacre's" notorious timpani part has been made available.

In this book of instructions Stravinsky's intricate, hard to understand score has been analyzed, edited and re-written. Several bars of short duration have been grouped into bars of greater length and time signatures have been altered for easier reading and less probability of the player becoming completely befuddled and irretrievably lost. Advice is given for detailed counting. When to watch the conductor's slightest move and when to disregard his most compelling gyrations. And when clicking one's teeth together in rhythm may provide the needed moral support for pinpointing each tiny but important note. The book contains excellent materials for studying music notation, rhythmic structure and analysis.

Upon seeing his part to "Le Sacre du Printemps" for the first time, the reaction of the timpanist is apt to be one of stunned bewilderment. The music is so unconventional that it is hard for him to believe it is intended to be played.

At places the notes are written in such minute time fractions that there is a fast beat for each tiny bar, consequently there are no downbeats. Just beat, beat, beat, beat! But none with musical significance. One passage in the score -- a 6-4, 5-4, 2-4, 3-4 mess of confusion--contains small groups of notes hidden within a larger pattern. Cleverly written, yes, but unless the player can untangle the puzzle he will be unable to play the tricky rhythm. It seems too complicated and he dare not watch the conductor, for the baton would only make matters worse. Near the end of the piece three

players are confronted with full pages of notes seemingly written at random on three staffs from which they must choose for themselves about who is going to play what and when. Other places, perhaps written for pictorial effect, have numbers indicating which drum to use. But, the numbers are reversed, according to the drum placement customarily used in America. Several impossible page turns further complicate matters.

Fortunately, I was lucky years ago in happening to notice a stack of music intended to be set on the stands for the following morning's rehearsal. It proved to be the orchestra parts for Stravinsky's "The Rite of Spring," of which I had never before heard. I found the timpani part, and one brief glance told me that I could not play it. I couldn't even read it! I removed the part and took it home with me for study.

At home, my first impression remained. It seemed impossible to figure out the meaning of the widely spaced notes. But I studied and re-studied the unorthodox score and then made an attempt to translate it into more intelligible form. It took all night, but when the rehearsal (with Artur Rodzinski) started the next morning I had a scribbled timpani part that made at least a semblance of musical sense. This first attempt at re-writing the troublesome part was far from perfect; but it sufficed for the time being, and I was able to play the piece (after a fashion) and got by without being trampled and gored by the conductor.

Not long after this first meeting with "Sacre" reports came about other timpanists and their troubles with it. One concerned the second timpanist in a major midwestern symphony who was called on short notice to play this notorious part, the regular timpanist being ill. The second timpanist was not prepared to play it and he begged to be excused, but the conductor insisted. As a result the timpanist had a heart attack and died. At that time I promised myself that I would continue improving my hastily thrown together part and some day make it available to other players. With this in mind, every time "Sacre" was performed in the (L.A.) Philharmonic or Hollywood Bowl Orchestra, I continued the editing and improving process until at last the part became acceptable, usable and not too difficult.

Then came the shocking news about a widely acclaimed timpanist with one of the most respected American orchestras who, after years of flawless service, was fired for being unable to sight read and play this dreadful part for a recording with a strange conductor. Next heard was the story of Anatol Dorati going to Australia to play concerts in Sydney and Melbourne. When the drummers in both orchestras saw The Rite of Spring music they were expected to play, they took their "sickies" (sick leaves) immediately and

went home. The incident received wide publicity in Australia and needless to say, Maestro Dorati was furious. Next, word got around about Stravinsky having to spend five hours rehearsing the last page of the timpani part for a concert he was to conduct.

Up to that time the "vow" about making the timpani part available to my colleagues had lain dormant in my mind, but the Australian incident and the five hour rehearsal for only a few bars recalled it to my attention. And then, as if to remind me more forcefully, I caught the 'flu' and for three successive nights my sleep was tormented by feverish nightmares involving this overpowering music. All the difficult passages kept running through my head so vividly that I could get no rest. In desperation I set myself to the exacting task of writing the music of my "translated" part--which I had by then perfected--on onionskin manuscript paper and also preparing an instruction book for intimate study. Getting myself involved with the writing and typing put my mind at ease and I was no longer haunted by the crazy rhythms of this difficult piece.

The re-written timpani part has been a great help to me and to others who have used it. It removes most of the hazards to be encountered when playing "Sacre." I used it myself several times in the L.A. Philharmonic with Alfred Wallenstein and John Barnett. Neither suspected that I was not using the regular rented part, and I am certain that no faults nor discrepancies were noticed. In fact Mr. Wallenstein was so confident of it that at one (hectic) rehearsal he urged the orchestra by all that was holy to follow the timpani.

After Mr. Wallenstein left Los Angeles, Georg Solti came to conduct for a while and he had The Rite of Spring scheduled on his very first program. The orchestra read through the piece at the morning rehearsal, then we broke for lunch; but I did not leave the stage immediately. In a few moments the off-stage door opened slightly and Mr. Solti peeked in. When he saw that I was still there he came in to speak to me. He asked if I would mind playing a few bars of the Stravinsky for him. I told him that I would be glad to, so he went to his dressing room and returned with his score.

We started at the beginning and played all the difficult passages. When we reached the end, Mr. Solti asked if I would mind playing the last page once more. He said I had played it correctly, but he wanted to be sure that I had not done it by accident. So I played it again for him. Solti scratched his head and said that he could not understand it. He had seldom heard the part played correctly,--and would I please play it once more--just to be doubly sure. I played the tough part for him again and he seemed convinced that it could be done.

"But," he said, "you did not play the figure at No. 152. What was the matter?" "Mr. Solti," I replied, "you were so badly lost in that section that it was impossible to know what was going on." Solti was man enough to admit that he was "swimming" at that spot and that the fault was his. . . . . What he did not know was that I was using my own timpani part and **not** the one that came with the rented material. Otherwise I could not possibly have played the music to suit him.

Above are my reasons for having prepared this very difficult timpani part and for writing the analysis of it in the form of an adequate book of instructions which may (and should) be studied with a good recording.

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A STUDY OF SELECTED PERCUSSION ENSEMBLE MUSIC OF THE 20TH CENTURY

by Ronald Keezer

(*Cont. from page* 99, *March* 1971 *Percussionist - Vol. VIII, No.* 3)

Barney Childs and "Take Five"

The general trend in most percussion ensemble music since the 1950's has been in the middle-of-the-road, assimilatory vein. The percussion ensemble music of Armand Russell, Michael Colgrass, Warren Benson, and Ronald LoPresti to name only a few composers, has greatly expanded this category. A composer who works in this same category with relatively conventional instruments, etc., but with an entirely different formal concept is Barney Childs.

Barney Childs, born in 1929, is a former student of Carlos Chavez, Aaron Copeland and Elliot Carter.[1] The innovative work of John Cage, Morton Feldman, and Christian Wolff[2] into the field of aleatoric or chance music has been applied by Childs to the field of the percussion ensemble. "No composer has written as much chance music for percussion as has Barney Childs."[3]

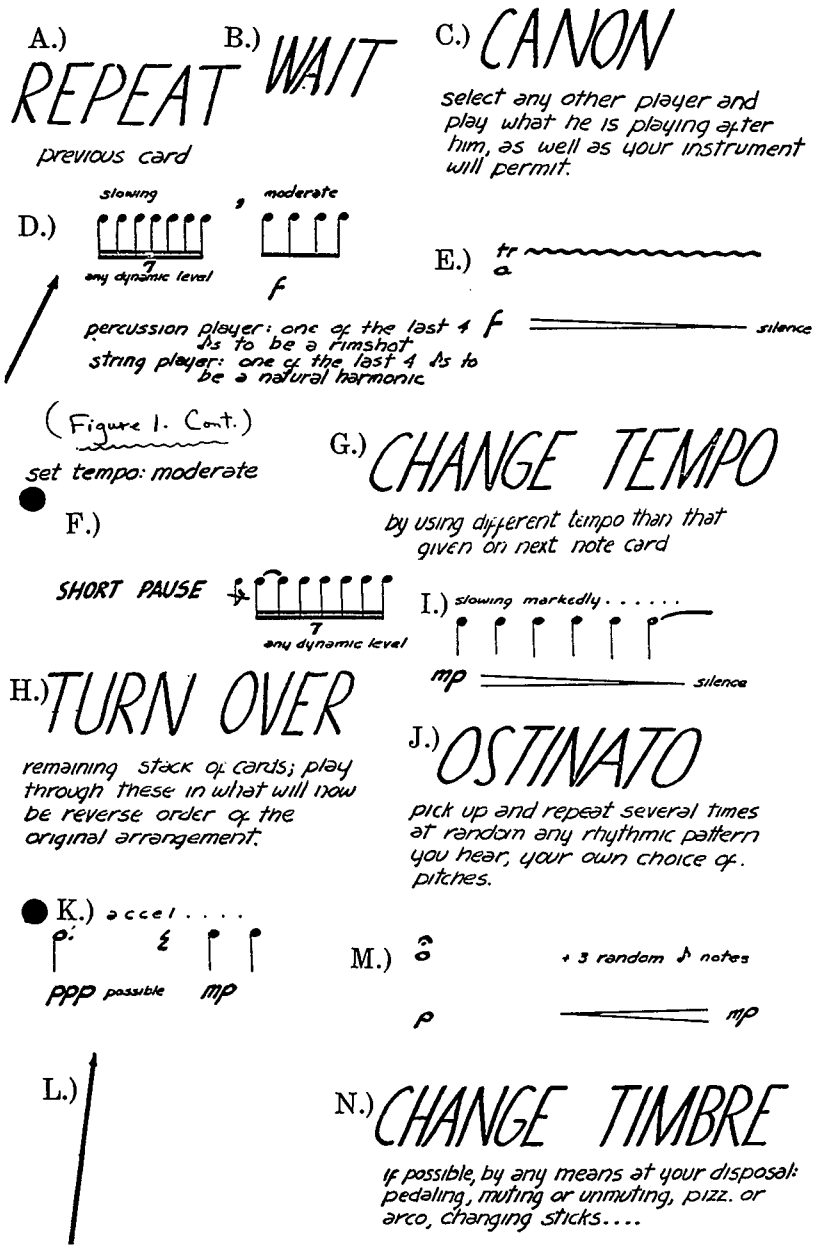
Although the rationale for the concepts of aleatoric music has been underattack for many years, the fact remains that there is a large number of compositions for percussion written with chance methods or to be performed spontaneously. One of these works that expresses the raison d'ete of the avant garde is "Take Five" by Barney Childs.

An Analysis of "Take Five"

"Take Five" is written for five performers. According to the instructions that are included with the composition any type or mixture of instruments will suffice,[4] but Childs, himself, prefers that "Take Five" be done with percussion.[5]

The composition is printed in the form of 101 cards. Each of the five players chooses sixteen of the shuffled, face-down cards. The instructions that are included with the cards relate to the positioning of the players, the use of the cards, the use of silence, the beginning and ending of the work, and the specific notation on the cards. (See Figure 1. below)

Figure 1. (Examples of instructions and music on cards.)



"Take Five" was written partly by chance means and partly not. It was set up (the sound parts) as one single line of rhythms with varying dynamics and registration and tempo indications, then cut up into however many cards-with-notes-on-them there are. The proportion of each sort of card was arrived at by what is probably called "educated guessing"--how much silence, how much ostinati, etc.[6]

"The first two or three tries with any group will be more or less unsatisfactory; after that, however, the players will begin to listen to what happens, to time their entries by a sense of the constantly renewing ensemble balance, and to feel the silences for what they are, a creative part of the total piece."[7]

Ed. note—See page 143 for footnotes.

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The Challenge

As many of our readers know, PAS works closely with the International Percussion Reference Library. This co-operation is very vital to our Material Review section in PERCUSSIONIST and a real help in maintaining an updated PAS Literature compilation list which is now printed and available to our membership. (More information on this list is found elsewhere in this issue.)

The Library also offers a real functional service for our readers. We, therefore, wish to encourage all our publisher members as well as individual composers to send two copies of their publications and/or manuscripts to the Library. This will aid in giving the composition additional exposure to those educators and professionals sincerely interested in percussion literature.

We also wish to encourage our readers to participate in the excellent service offered by this Library. It is a rather unique concept in an area of music education and one which offers help in whatever aspect of percussion one is involved.

Following are the printed guidelines for the use of the Library. To some this will be only a reminder of its function, to others it will be an enlightenment of a real service in which they may wish to participate.

The LIBRARY is being developed as a central reference source for all compositions featuring percussion. Upon request and a handling fee of $.50, scores will be sent for perusal. Performance copies, however, are not available from the LIBRARY and must be obtained from the regular sources such as the publisher. Catalogue No. 14 contains over 1000 percussion solos and ensembles and 240 methods and books on percussion.

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Executive Committee Meeting, Columbus, Ohio, June 4, & 5, 1971

Present: Sandy Feldstein, President; Gary Olmstead, First Vice-President; Ron Fink, Second Vice-President; Neal Fluegel, Executive Secretary; James Moore, Editor of PERCUSSIVE NOTES; and Jackie Meyer, Secretary.

Since PAS is in charge of percussion programs and clinics at the Mid-East Band and Orchestra Clinic in Pittsburgh, tentative plans were made for the convention in 1972. Totally, there will be four clinics in percussion.

Plans for a day of percussion at the close of Mid-West was discussed. Hopefully, on Saturday, the final day of the Mid-West Band and Orchestra Clinic, percussion ensembles, solos, lecturers, etc. will appear for a PAS sponsored day of percussion. These activities will be held at DePaul University in downtown Chicago. Further announcements of times, exact rooms, personnel, etc. will appear in future issues of PERCUSSIONIST and PERCUSSIVE NOTES.

Mike Combs has been named as the "contact person" for the percussion column of Instrumentalist.

Nominations for PAS Board of Directors were discussed and candidates will appear, for voting, in PERCUSSIVE NOTES.

Considerable discussion took place regarding the future growth and long range plan of activities for the Society.

Practical Drum Set Studies

by Bob Tilles
Professor of Percussion
DePaul University

When the drummer reads rhythmic figures in a drum part, he has a choice of playing the patterns on the snare drum only or in a unison or independent manner.

Two common and widely used figures are:

I. "KICK BEATS"

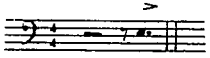
II. "CHARLESTON BEATS"

If the figures are played only on the snare drum, the cymbal rhythm stops and the band is left without rhythm.

If the cymbal, snare drum, and bass drum all play the figures, then a strong unison effect is produced along with a rhythm feel. This is useful for big band playing or for extra emphasis on the accents.

EXAMPLE

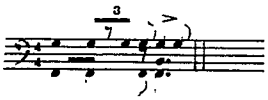
AS WRITTEN



"KICK BEAT"

Right (cym.)
Left (snare)
bass drum

UNISON EFFECT



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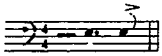
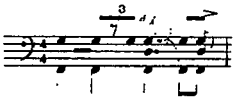


"CHARLESTON BEAT"

UNISON EFFECT



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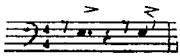
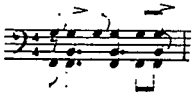
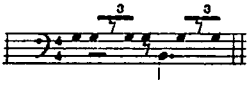


"KICKBEAT" CHARLESTON BEAT

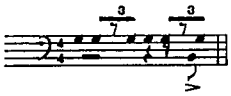
UNISON EFFECT



When the rhythmic figures are played by the left hand or the bass drum while the right hand plays the cymbal rhythm, the independent approach is used.



"KICK BEAT"

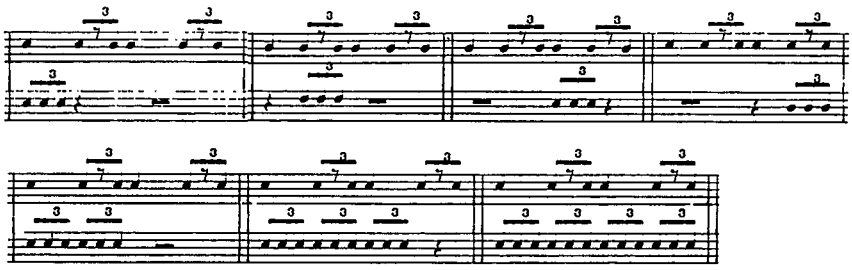


"CHARLESTON BEAT"

When practicing independence, it is helpful to visualize the right hand cymbal rhythm as written in triplet, eighth note, or dotted eighth-sixteenth note form to correspond with the left hand figurations.

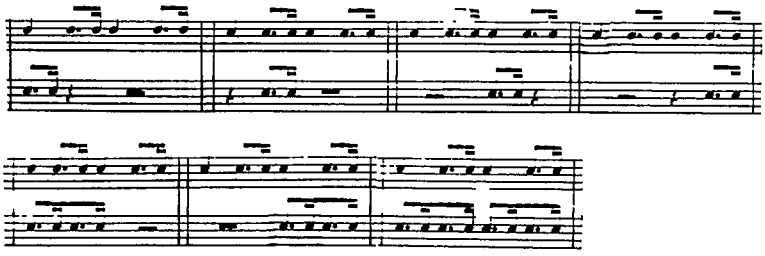
Later, the cymbal rhythm can be played in any form to fit the music.

I. Triplet feel



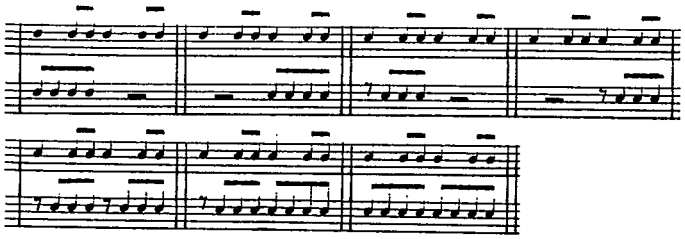
Experiment with other triplet combinations

II. Dotted eighth, sixteenth note feel



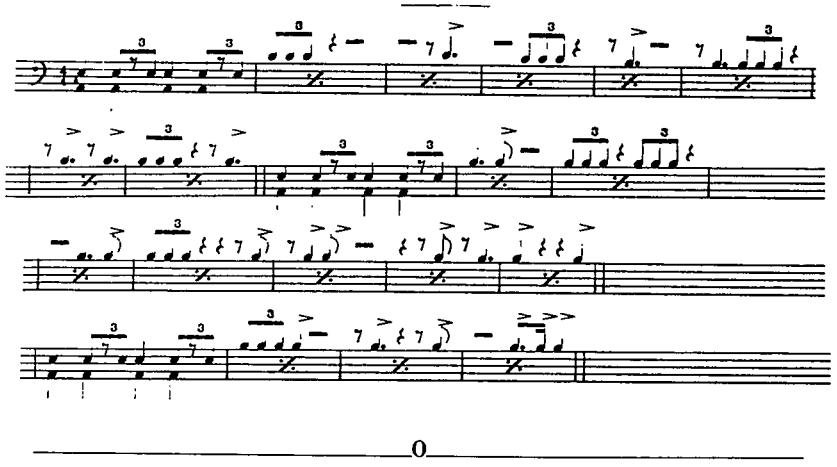
Experiment with other dotted combinations

III. Eighth note feel



Experiment with other eighth note combinations

IV. Combination, Independent Study



TEXT AND REFERENCE MATERIAL

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet under the sponsorship of the Percussive Arts Society (PAS) is now available — Send $1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

It is also requested as you use this booklet, that any errors, corrections, and especially additions be reported to Mike Combs. Yearly supplements and a new edition every five years are planned. Like any list it is "out-of-date" practically as soon as it leaves the press, and only with the cooperation of the publisher and the members of PAS can it continue to be a valuable document.

Percussion Material Review

PERCUSSOLIN Duet for Multiple Percussion & Violin, Donald Gilbert, $2.50; Kendor Music, Inc.

The instrumentation for this four minute piece is two timpani, temple blocks, tom-toms, orchestra bells, suspended cymbal, tam tam and triangle. The slow tempo and rhythmic combinations are such that this should be an easy piece for secondary school students. More literature of this level for percussion and other instruments are needed.

PERCUSSIONET Duet for Multiple Percussion and Clarinet, Donald Gilbert, $2.50; Kendor Music, Inc.

This is the same composition as PERCUSSIONOLIN transposed for clarinet.

STATEMENT FOR TIMPANI, Garwood Whaley, $1; Kendor Music Inc.

This short solo for three timpani presents good practice in changing meters and the division of five 16th notes per quarter. Some use is made of double stops.

ETUDE FOR PERCUSSION QUARTET, Garwood Whaley, $3; Kendor Music, Inc.

Playing time is 3:25. Except for two uses of quarter note triplets in 4/4 meter, this piece can easily be used for the first attempts at ensemble playing. Each player has the experience of using two instruments. The total instrumentation should be common to any instrumental program.

SNARE DRUM MUSIC, Burns & Feldstein, 32 pages, $2; Alfred Music Co.

The many musical properties of one snare drum are explored and utilized in this progressive collection of easy to medium solos. The performer gains experience from the use of several different meter signatures throughout the collection.

DRUM SET MUSIC, Burns & Feldstein, 48 pages, $4; Alfred Music Co.

This collection avoids series of two and four bar drum set patterns so common to drum set books. It is a collection of solos for the set. The compositional techniques and other hints are given to the student before each solo. Space is allowed after each solo for the student to write his own version based on the themes of the original.

BEGIN TO PLAY ROCK ON THE DRUM SET, Saul Feldstein, 33 pages $1.50; Alfred Music Co.

This book was designed to train the beginning student to play easy rock type music on the drum set. It assumes that the student has no previous experience with music notation. It uses only quarter notes and duplet eighths.

BEGIN TO PLAY ROCK & JAZZ ON THE DRUM SET, Saul Feldstein, 64 pages, $2.95; Alfred Music Co.

The first 33 pages of this book are duplicates of the preceeding listed book. The additional pages involve the use of triplets for jazz style and explanation and application of rock and jazz blues rhythms and form.

MULTIPLE PERCUSSION MUSIC, Saul Feldstein, 32 pages, $2; Alfred Music Co.

The majority of the 18 solos are easy while the last five might be considered intermediate. The number of instruments for each piece range from one to five and are all common to an average instrumental program. A variety of meters are used.

THE SNARE DRUM IN THE CONCERT HALL, Albert Payson, 132 pages, $5; Payson Percussion Products, 2130 Glenview Avenue, Park Ridge, Ill.

This is an advanced book for the serious student preparing for performance in a major symphony orchestra and multiple percussion playing with standard and avant-garde notation. The first 92 pages deal with explanation, exercises and orchestral excerpts for the snare drum. The remaining pages deal with problems of reading and performance of nonpitched instruments in advanced multiple percussion performance.

FIVE DREAM SEQUENCES FOR PIANO & PERCUSSION, Walter Ross Score, $1.50; Bossey & Hawkes.

Six scores are needed for conductor and the emsemble. Graphic and avant-garde as well as standard notation is used. However, the piece is quite easy to read and interpret. The percussion instrumentation is: orchestra bells, vibraphone, marimba, xylophone, chimes, bass drum, castanets, shaker, claves, rachet, four tom-toms, two suspended cymbals, timbales, five temple blocks, maracas, quiro, two wood blocks and tam tam.

TIMEPIECE FOR VIOLIN, PIANO & PERCUSSION, Lawrence Moss, Complete score and parts $12; Fereol Publications.

This is a difficult trio which would require musicians with a knowledge of modern unmeasured notation. It is possible that each player would prefer a score which is $4. Percussion instrumentation is four timpani, three tenor drums, vibraphone, three suspended cymbals, tam tam, and chimes.

The following mallet ensemble music is available from Earl Hatch Publications, 5140 Vineland Ave., North Hollywood, California 91601. In most cases the first four parts can be played on two four octave marimbas. The bass marimba parts are not mandatory and other bass instruments may be substituted. In some arrangements, the Musser 4 1/3 octave marimba may be used for the first bass marimba part. All music is hand manuscript ozalid process. The arrangements do not include a score.

FUGUE IN C MINOR, Bach-Hatch; five players on three marimbas plus bass

AIR ON THE G STRING, Bach-Hatch; four players on three marimbas plus bass.

CHRISTMAS MEDLEY, Hatch; four players on two marimbas, one player on vibraphone, bells and chimes, bass.

AT AN OLD TRYSTING PLACE, MacDowell-Hatch; four players on three marimbas plus vibraphone.

HORA STACCATO, Dinicu-Heifetz; five players on five marimbas plus bass or lessor combinations possible.

SABRE DANCE, Khatchaturian-Hatch, four players on two marimbas plus two bass parts and optional percussion.

ALLA HEMIOLA, Hatch; four players on two marimbas plus string bass.

THREE CONCERT PIECES, Hatch; four players on two marimbas plus string bass

VALSE SCHERZO, Hatch, four players on two marimbas plus string bass.

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FOOTNOTES

1 Michael Rosen, "A Survey of Compositions Written for the Percussion Ensemble", **Percussionist,** Vol. 4, No. 4, May, 1967, p. 191-2.

2 Calvin Tomkins, "Profiles. . . figure in a Imaginary Landscape," **New Yorker,** Vol. 40, November 28, 1964, pp. 64-6+.

3 Rosen, **Loc. Cit.**

4 Barney Childs, "Take Five", Theodore Presser, Co., Bryn Mawr, Pa.

5 Statement by Barney Childs in a letter to the author, Dec. 10, 1968.

6 **Ibid.**

7 Childs, **Loc. Cit.**

Index To Features and Columns--Volume VIII

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

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