Percussionist

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PERCUSSIVE ARTS SOCIETY
(PAS)

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

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In this issue

EVOLVING SOLO TECHNICS FOR THE MARIMBA
by Linda Pimentel

About the Author:

Linda L. Pimentel has a masters degree in piano and percussion from San Jose State. She has previously taught percussion and piano at Pacific Union College north of Napa, California. Mrs. Pimentel is currently engaged in special projects for the Palo Alto School District.

She has done a considerable amount of concertizing, and has soloed with most of the symphony orchestras in Northern California including the San Francisco Symphony.

Simple Strokes and Common Patterns

The first technic that beginning students generally learn is to strike the bar in such a way that the optimum after-ring may be obtained. Such a stroke can be classified as a wrist-flick stroke; the primary joint manipulated is the wrist. The downward swing of the wrist is controlled by gravity. The problem the student faces is to train his muscles to start his wrist in an upward motion at the same instant the note is being struck. Other types of strokes should be avoided until the student has throughly mastered the wrist-flick stroke.

Many marimbists maintain that there are no strokes other than the wrist-flick stroke. These marimbists divide periods of sounds into two categories, staccato wrist-flick and legato rolls. Other marimbists experiment with other possibilities. Elden (Buster) Bailey expresses this broader concept.

> It has been my observation that too many mallet players have limited their potential velocity by a strictly staccato approach to their instruments. Consider the basic individual hand, wrist, and arm motion. If the mallets are held tightly, and short, sharp wrist motions are used, the only possible results can be sounds of a staccato nature. . . . However, if the stick is allowed a little more freedom within the handgrip and smoother, relaxed wrist motions are used, the player will then be able to feel and project a smoother, more legato-like style. It is through this kind of approach to the instrument that the greatest degree of velocity can be obtained.[1]

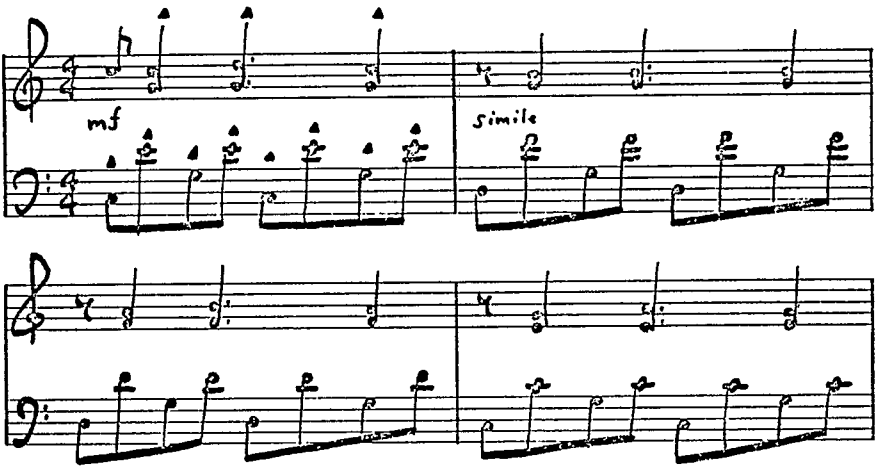
Celso Hurtato's marimba, which he designed and constructed, has an unusually long after-ring. Mr. Hurtato made frequent use of a simple, dry staccato, attained by forcing the mallet head to remain on the note long enough to dampen the after-ring. He used this technic for long, completely staccato passages, involving all four mallets, and also for occasional incidental notes.[2]

Bobby Christian chooses to dampen particular notes.[3] He thinks this especially effective at the end of a phrase or piece. Mr. Christian

uses the same method of stopping the sound that Gary Burton[4] uses on the vibes, by dampening with a convenient finger shortly after the note has been struck. The two effects obtained by the above-mentioned staccato technics are different one from the other. They are both special effects devices, and, when used with care, can be appropriate.

Example 2, A BUNCH OF ROSES, arranged by Linda Pimentel, is played entirely with the dry staccato technic as employed by Mr. Hurtado:

Example 2



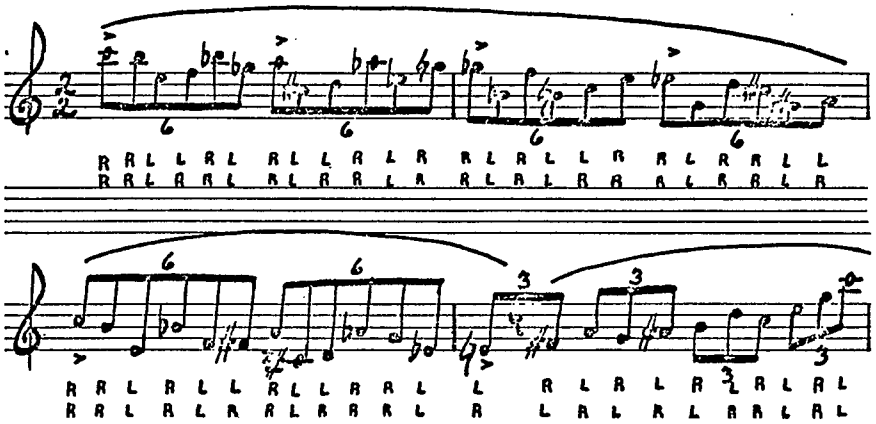
A BUNCH OF ROSES, dry staccato technic

Another stroke used on the marimba is the snare drum "Daddy-Mammy" roll. Earl Hatch finds percussionists trying incorrectly to use this stroke for a marimba roll.[5] The resultant sound is usually uneven because the marimba mallet does not rebound as well as does the drum stick. The after-ring is also deadened, producing a dry sound. This texture is not the intent of most composers when they designate a roll. However, it is possible that this sound is exactly what a composer might need for a special effect; if so, this should be explained in the manuscript.

Occasinally marimbists use the "Daddy-Mommy" technic on rapidly repeated notes. Other marimbists feel that this stroke should be avoided, due to the resultant unevenness of sound. Eldon Bailey takes exception to this: "In many instances, double sticking can be used to better express a desired phrasing because it will distribute the weight differently than the strict use of hand-to-hand sticking."[6]

The following example illustrates Mr. Bailey's sticking concepts:

Example 3



MENTAL AND MANUAL CALISTHENICS, p. 136, double sticking

The finger-rebound stroke, closely associated with the "Daddy-Mammy" roll, is similar to the tympani technic in which use of the stick is controlled by the fingers. When each hand holds only one mallet, the mallet is gripped between the thumb and the index finger, and the back of the hand faces upward in the usual position. The two middle fingers bounce the mallet handle against the palm of the hand The little finger raises slightly to be out of the way. The distance between the palm and the two middle fingers controls the dynamics. While this method of striking a note may seem difficult and awkward at first, it is worth learning. The finger-rebound stroke can be performed faster than the wrist-flick stroke. It is useful in contrapuntal situations when each hand has its own duties. The finger-rebound stroke can be employed in the roll, being particularly effective in the xylophone-tone area. The finger-rebound roll and the wrist-flick roll can be alternated unnoticeably for muscle relaxation in long, rolled passages.

The manner with which the fingers grip the mallet handle determines the quality of sound of the note. This concept, described for the tympani by Saul Goodman, can also be applied to the marimba:

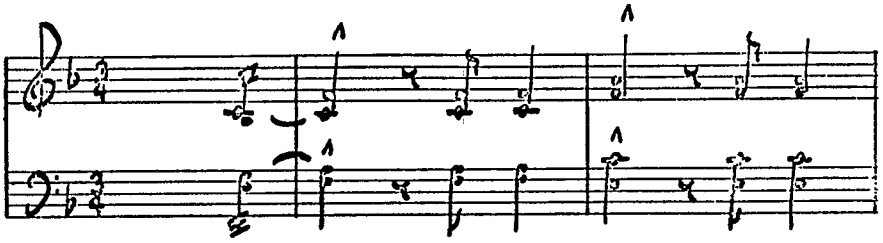
> By exerting different pressures with these fingers on the stick it will be noted that different values can be given to the type of tone produced on the Tympani. By grasping the stick tightly between the thumb and first finger a short staccato tone can be produced on the drum when the stick is held in this manner.[7]

On the marimba this type of pressure can be used for a sound that can be termed "forceful attack." Anthony Cirone describes the same procedure on the snare drum thus: "The desired effect may be

achieved by applying extra pressure to a stick with the fingers and by snapping a stick off the drum as soon as a note has been struck."[8]

The "forceful attack" is often used at the conclusion of a rolled note and is important in giving rhythmical emphasis. In the following example the "forceful attack" is designated by the accent mark:

Example 4



The "forceful attack" stroke is in contrast to the single stroke legato. The single stroke legato is produced by moving the arm as a conductor does when he conducts a legato passage. The desired result of this stroke is to obtain the greatest amount of after-ring. When several notes are played, the single stroke legato is usually incorporated within the rhythmical patterning strokes, discussed later. Striking the keys with the hands is a device using the legato arm motion as that used in the legato stroke. Here again, a long, clear, after-ring is desired.

Each of the above strokes can be varied and may be combined. The choice of when and how they are used is one of musical taste and no set rules can be given. The investigator feels that most marimbists give little thought to the way they strike a note, hence an opportunity for a diversity of tone colorings is lost.

[1]Elden (Buster) Bailey *Mental and Manual Calisthenics for the Modern Mallet Player* (New York: Henry Adler, Inc., 1963), p. v.
[2]Observation of Celso Hurtado, personal interview, July, 1964.
[3]Statement by Bobby Christian, personal interview, July, 1970.
[4]Gary Burton, *Solo* (Chicago: Creative Music, 1966), p. 2.
[5]Statement by Earl Hatch, personal interview, July, 1970.
[6]Bailey, op. cit., p. vii.
[7]Saul Goodman, *Modern Method for Tympani* (New York: Mills Music Inc., 1948), p. 40.
[8]Anthony J. Cirone, *Portraits in Rhythm* (New York: Belwin Inc., 1966), p. 11.

WHY HAVE A STUDENT CHAPTER OF PAS?
by Marlin L. Barnes

About the Author:

Mr. Marlin Barnes recently recieved a Bachelor of Science degree in music education from Indiana University of Pennsylvania where he studied applied percussion with Gary Olmstead.

He is now an instrumental music teacher in the Camden Central School District in New York.

The study of percussion involves a great deal of knowledge in many areas (drums, keyboards, timpani, literature, pedagogy, etc.). Since a good percussion section requires much cooperation among the players, it would seem wise to carry this group effect into the study of percussion. A student PAS chapter could be the foundation for many group activities that would enhance the education of both the performance major and the education major.

A college or university is an ideal place for this group activity. The students are active in percussion daily and are able, because of close proximity, to schedule frequent meetings. They have resources close at hand: instruments, teaching materials, books, records, rehearsal rooms and faculty members who can make some connections with leading people in percussion. They also have the potential for developing projects in percussion, whereas distance and commitments often prohibit other percussionists from forming such activity. College/university students are usually openminded about what they see and are usually eager to learn. As the intermediate level between the beginner and the professional, they are able to draw information from both groups with advantages to all.

Put all this potential together and what can result?

First of all, the student meeting can provide time for researched discussion on percussion topics. For example, our chapter has a project that has become known as the "Great Debate." Each semester, several members are asked to research the subject of the matched vs. the traditional grip. They then present a debate to the Percussion Methods classes. As a result of this, not only were the Methods students enlightened, but our percussionists were better informed on the topic.

Homemade instruments are good student projects because they reduce cost to the school for small instruments that could be easily made to fit specific purposes, and they are educational for the builders. For example a thundersheet may sound like a simple project, but there is more to be learned in building one than you may think (patience!).

Another worthwhile project would be to commission a composition for percussion to be premiered by the university's percussion ensemble. It would be best to commission a state, local or even resident composer at the college.

Could a student chapter benefit area public schools?

In organizing activities, the chapter could be of advantage to not only its members, but to percussionists from area schools. One profitable activity would be the percussion clinic. As one means of organizing clinic sessions, a team of university percussionists could ask the public school music director about specific problems in his percussion sections. Clinics could then be conducted in the high school emphasizing these points. Not only would this be valuable teaching experience for the percussionists but an excellent teaching aid to the public school's music program. These sessions would be beneficial in the communication of ideas, and would be used as an incentive to encourage public school students to become more involved with percussion activities on their own and at the university.

Another type of clinic would be one in which the public school students would be invited to the university. This clinic could be one of two types. First, university students could conduct a clinic in which they would discuss general topics or emphasize problems seen in the public schools. The second type would involve a guest clinician, possibly a prominent percussionist in the area. This could be an afternoon clinic where public school students would meet with the lecturing clinician to discuss general topics, or an afternoon clinic to be used as an introduction to an evening performance by the university ensemble. This clinic could be used as an analyzation of compositions to be performed and problems found in them. This would encourage the public school students to attend the performance and be more aware of what they observe there.

One more project would be to have studio recitals in which pieces could be performed which are not of the nature to be programmed on a recital or are not yet ready to be performed publicly. In this case, there could be questions or criticism from the group. Along with these performances by university students could be performances by private students of the university members. This would be valuable playing experience for the private students and a type of evaluation of teaching techniques for the university student.

What about assisting the PAS state chapter?

The college/university student chapter could be most helpful to the state chapter in organizing large projects such as clinics and special concerts. This way, schools with experience in organizing

clinics or facilities for handling special concerts could host a number of groups from various locations. It could assist in hosting clinics similar to the ones conducted on a chapter level, but on a larger scale. The means for distributing information about these activities could be chapter contributions to the state newsletter.

Organizational details

The necessary officers would depend somewhat on the size of the chapter and how many projects in which they become involved. A large chapter may need a president to oversee general activities, and project chairmen to organize committees for each separate project. Whereas in a smaller less active chapter, the president may be able to handle the general proceedings himself. An important position would be that of secretary. The secretary would take care of the correspondences of the chapter and take minutes at all chapter functions. These minutes would be used in compiling contributions to the state or national publications.

The college/university student has an advantage in establishing meeting times because of his every day involvement with his chaptermates. One hour every week would not be too often to meet. It will be found that normal departmental percussion activities will overlap with those of the chapter, and that time in meetings will serve a dual purpose.

The college and university student chapters of PAS could be a foundation for many activities in the field of percussion. The people, equipment, and time are available and the students are ready for enthusiastic participation on a large scale.

EFFECT OF OTHER MUSICAL ELEMENTS UPON RHYTHMIC STRESS PERCEPTION

by Grant Fletcher
Professor of Music
Arizona State University

Rhythm-Notation and Production
Con't from page 53 of PERCUSSIONIST Vol. X, No. 2

MECHANICS OF PRODUCTION

The mechanical problems of manipulating an instrument or the performing problems of musical groups of various sizes and types also greatly effect our production of rhythmic means. These in turn effect the audience's consequent perception of stresses. The technically efficient performer has almost completely overcome this mechanical

problem, but too often used his great skill to produce pure *sound* rather than to control the necessary means which will produce meaningful music. The well-equipped composer will attempt to use these problems of hand, bow, tongue, and wind mechanics to naturally aid in the interpretation of his ideas. But whether he does or not, it is up to the player to overcome these difficulties. Styles of attack and release and the problems of tone production must be studied and understood by both performer and composer. There is no correct means here, except the most natural to produce the most fitting result.

The term *articulation* has been widely used to refer to the wind players' tongue strokes but I shall use it here in a more fundamental sense to refer to any means of starting a tone. The tongue stroke of the wind player, the finger stroke at the keyboard, the bow change of the string instrumentalist, the finger stroke which produces the new tone in a slurred passage, or the stick stroke of the percussion player shall all be referred to as articulation. Obviously then, each type of instrument shall have varying means of producing more percussive or less definite points of articulation. The clarinetist may produce tone from an almost inaudible sound which will seem to have no definite point of articulation, yet the articulation is present. From this extreme of the inaudible articulation possible on some instruments we may expand through numerous gradations to the greatly stressed articulations possible on extremely percussive instruments. The term articulation has often been used to express the manner of playing certain passages where it refers not only to the inception of the note but also to its manner of continuation, as: legato, staccatissimo, etc. . . . But I prefer to class such practices in their fundamental category of durational problems.

Notation of articulative problems has been referred to previously but most of such productive problems are of necessity left to the performer's discretion. The player should be able to understand and control a great variety of means of articulation and judiciously apply these means to the production of various tonal styles and particularly to the gradations of stresses necessary in these many styles. Music which is based upon little else but purity of tonal quality and is mostly durational in rhythmic character will demand a type of articulation quite different in means from music based upon precise durations and percussive stress. The player must understand that articulative means exist not only in his manner of initially striking the tone but also in any means of change (pitch, quality, etc.) which he is capable of producing. In slurring two open tones the brass player's lip articulates the new tone, and in a slurred passage the string and woodwind players create varying subtle articulative stresses with the fingers. Even a rest can be percussively articulated by a precise stopping of the emanating sound in an ensemble. Many of the articulative means produce greater stresses by creating the tone with an articulative noise

which not only proves very useful as a dynamic means but actually gives the various instrumental families many of their perceivable distinctions in quality. This chapter is devoted to a discussion of stress perceptions but do not forget that any element of change will establish a point for aural identification of the duration of some unit length. The entrance of any new element (color, size, idea) identifies such a point and the relative dynamic strength of articulations of the points of change which follow will set up a pattern of pulse stresses.

I have remarked several times that duration implies stress to our perceptive faculties. In discussing agogic pulse it was stated that the longer tone was perceived as related to the stress point. It is also true that the point of great stress often is naturally lengthened to greater duration. Often we perceive great stress as seemingly longer duration in comparison to equally held notes about it. Organists may produce the effect of stress by slightly lengthening the metric points within bars. The dynamic level often noticeably affects a group's tempo (durational relationships of tones). There are musical points where such association can be a very useful means of producing the required musical result but where such implications would destroy other formal values we must use this knowledge to avoid pitfalls. These associations can often be used to counteract certain mechanical difficulties which will otherwise destroy the composer's intentions.

Before leaving the discussion of mechanics of production I must add that most concert listeners receive visual rhythmic impressions through motion of the players, their mechanical actions and the conductor's visual beat.

Both the notational and non-notational elements affect the listener's rhythmic perception at several unit levels. The listener is most consciously affected by three unit lengths: 1. the simultaneously heard entity of sound, 2. the figure or phrase unit, and 3. the sectional or formal unit. These are the most obvious units of organization and the reader should compare them with the six points of rhythmic concentration (discussed in Chapter VII, p. 116) which furnish the means for creating the above units of perception. Some of the means discussed in this chapter seem to primarily affect the first unitary level (the simultaneously heard entity as compared with other single points): agogic stress, pitch tension, timbre, bulk of harmony, dissonance tension, mechanics of technical manipulation. These means create perceivable relationships of organization within the figure and phrase units which are further affected by: pattern pulses, linear movement or rhythmic urgency, harmonic change (both of color and tonal function), harmonic urgency (in tonal concepts of relationship), and phrase leading. And the combinations of these units create formal design problems on a larger scale: the formal urgency (desire to get to some meaningful point), relationships of climactic

sections, relationships of dynamic and mood contrasts, relationships of technical (structural and stylistic) contrasts.

Many of these latter problems of formal organization have been solved by composers through the simplest of rhythmic articulative or dynamic means. In long and involved designs it is more obvious to perceive the relationship of two fortissimo sections through their dynamic level than through the recurrence of a pitch pattern which may have long since been obscured. Many 20th Century scores have attempted to organize their material through repetitions of rhythmic articulative patterns or by the even more obvious means of an unchanging tempo rather than by unifying the melodic material. And the formal points of change in practically any score have always been marked by changes of these means. Dynamic markings in a score do a great deal toward clarifying the formal design. See the first movement of the Mozart G minor Symphony to observe this point. The Romanticists' expression of emotional intensity created formal patterns which were based upon the constant surge and relaxation of rhythmic means. The statement and digression (or working out of an idea) of the symphonists is yet another pattern exposition of this formal tension and relaxation. The Jazz musicians' use of sections (choruses) identified by bulk of instrumental forces (tutti) or timbre is precisely the same design as that of the Concerto Grosso whose soli were contrasted with tutti in marked formal sections. Classic period divisions, while not always contrasted through such obvious means, were identified by cadence points which use rhythmic means for their clarification. I previously remarked that style is most positively identified by its use and emphasis upon particular rhythmic means, and of course each style of writing will find its own means of creating formal points. The satisfaction of tonal concepts creates points of harmonic and melodic tension and relaxation. These are often contradicted, in even the most conventional music, by the basic laws of line movements and dissonant tensions. Music extraneous to the tonal concept has gone on to the use of increased tensions of dissonance, rhythmic irregularity of stress, dynamic and articulative tensions, and linear concepts.

Since the notational aspects discussed in this chapter were the means of originally creating the periodic pulse patterns of meter, it seems natural that they should also be the means of breaking down this periodic regularity of pulse. When their use is paramount they determine all pulse, but they may also be superimposed above a physical metric pulse, and when this occurs they become a type of subtle dynamic accent. Earlier in this chapter, I suggested that many of the stresses created by these notational elements in the symphonic repertoire of scores were to be classified as cross rhythms, meaning that physical metric pulses did not exist simultaneously. That this has been the general practice does not prove that it is the only possibility.

These same elements may occur above defined, mentally recognized, or physically produced metric pulses-thus becoming true syncopation within a single part. Such occurance give a rhythmic vitality and expressiveness never approached in other ways. The example from Chorus No. 4 "Carmen" quoted and discussed in Chapter IX (Ex. 100a) could be an example of this same style of rhythmic effect (remove the notated accent from count three). The tie, creating an agogically heavy articulation before the pulse of count 4 (it must still sound or be implied) would create an agogic syncop. It is lamentable that such uses are generally entirely dependent upon the style of performance and so left to the players' discretion. It is also true that in this instance the street musician follows his "feeling" to a more proper result than the note reader who disdains what he cannot see.

It would be very valuable to list the characteristics discussed in this chapter in the order of their relative importance in effecting rhythmic feeling. This might possibly be done with some general degree of accuracy, through every style of writing would necessarily evaluate the elements in a different order depending upon their relative emphasis in each tonal language. This author at present is unwilling to devote energy necessary to meticulously collect and analyze the many examples which would be necessary to reach any effective conclusion in this respect. In fact, not only would it be necessary to examine each school and tendencies of that school, but to a large degree each composer and each period of a composer's work would need to be represented to reach conclusive results. So it remains necessary for the musician to use his knowledge of styles and tendencies to fit his analysis to the work under consideration. Music written during the era when tonal harmonic relationships were the commonly accepted means of organizing sound materials would of course predominantly depend upon such factors to create rhythmic meaning. Scores created since the degeneration of the limited tonal (key function) conception, and based upon experiments in dissonant relationships, use rhythmic means fundamentally based upon these latter decisive factors.

Before leaving this chapter I would like to point out that the discussion of notational elements herein presented would hardly have been necessary if we had not voluntarily limited our concept of musical rhythmic means to the boundaries accepted in Chapter I. All the notational aspects are merely relationships of bulk in sound, or complexity in organization which are quite explainable as rhythmic means if the reader is aware that the vibration rates of pitches, and their relationships in harmonies and timbres, are durations and stresses which have surpassed the limits of muscular apprehension and are now perceived through our aural facilities.

THE PERCUSSION ENSEMBLE 1930-1945
by Larry Vanlandingham

Con't from page 95, Volume X, Number 3 of PERCUSSIONIST.

Though often categorized as an experimentalist, Alan Hovhaness' works are fundamentally exotic; "his skill enables him to devise fresh combinations by devices which give the effect of orginality without going beyond what will be acceptable."[1] In the early forty's, Hovhaness was strongly influenced by the culture, philosophy, art, and music of the East. In his works composed during those years, repetition replaced development or variation, and an uninterrupted atmosphere was created through absence of climaxes. *October Mountain* was composed in 1942, shortly after the composer destroyed over 1000 earlier compositions in the Western style.[2]

Hovhaness' *October Mountain* is a suite of five movements requiring six performers.

(1) Marimba - pitched wooden bars mounted on a frame above tubular resonators; 4 chromatic octaves from c to c^4.
(2) Glockenspiel
Marimba II - may be same instrument used by player 1
(3) Timpani - 2 required
(4) Giant Tam Tam
(5) Tenor Drum
Bass Drum
Timpani - one required
(6) Bass Drum - may be same instrument used by player 5
Gong
Tenor Drum - may be same instrument used by player 5

In instrumentation, Hovhaness uses standard percussion exclusively, limiting himself in number and variety.

There are no written performance instructions accompanying the score. The composer does not dictate the types of sticks and beaters or sizes of instruments.

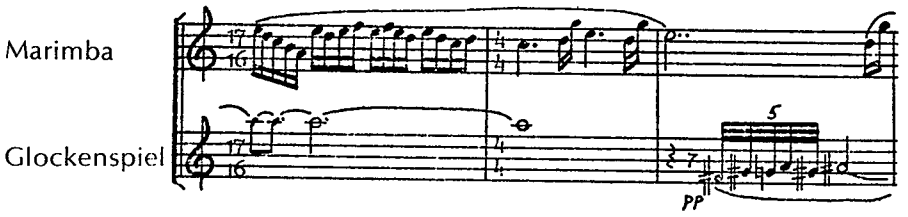
The two pitched mallet instruments produce both short and long sounds. The marimba has a characteristically short, resonant sound, but is capable of producing the illusion of sostenuto by tremolo. It has become customary to employ tremolo on prolonged note values, even when tremolo is not indicated by notation. In the following Example 40a, Hovhaness' notation gives no indication of his desires regarding tremolo. The performer is therefore presented with the problem of how to deal with the dotted quarter and half notes. The passage is shown as it would sound without tremolo on the marimba

(Example 40b), and as it would sound with tremolo (Example 40c). Though the glockenspiel rings throughout, its sound diminishes rather quickly.

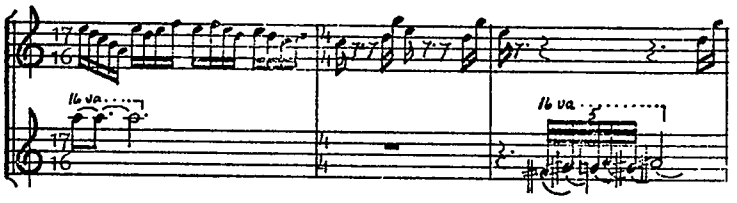
The pitched marimba manipulates melodic material throughout the work. There is no single theme, each movement has its own material. In the melody presented by the marimba in Example 40, Hovhaness seems intent on embellishing the tone *E*. Melodic materials throughout the work consistently embellish tones in a manner as to suggest modal scales.

Example 40. *October Mountain*, p. 7, meas. 13-15.

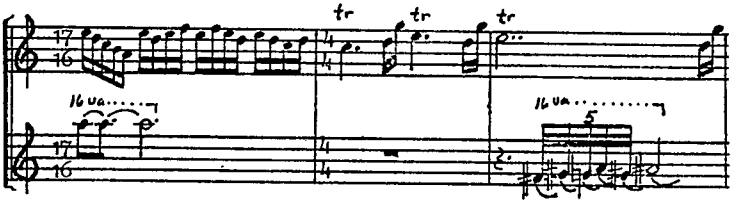
(a) Hovhaness' notation



(b) Actual notation without tremolo



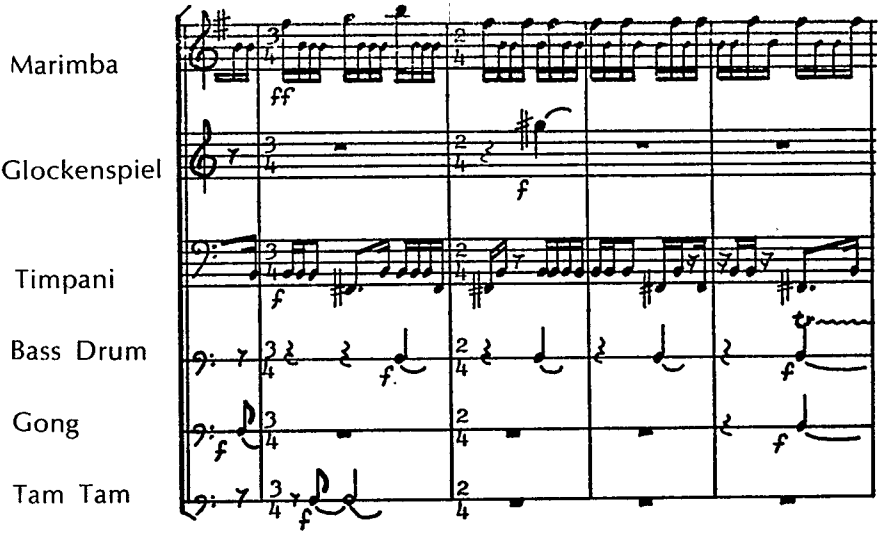
(c) Actual notation with tremolo



In the preceding Example 40, the glockenspiel is used to provide a cluster of sostenuto tones.

The non-pitched instruments and timpani produce ringing sostenuto and short secco sounds; all except the timpani are allowed to ring to their full extent. Only the bass drum and timpani produce sostenuto effects by employing tremolo. The following Example 41, rare for its tutti style, shows a passage in which the ominous ringing of the gongs and the low boom and subsequent rumbling of the bass drum are combined with the mellow wooden and membraned pitches of the marimba and timpani respectively, and eventually the metallic ping of the glockenspiel.

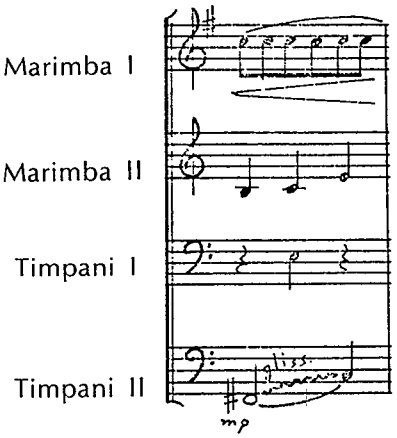
Example 41. *October Mountain, p.* 6, meas. 7-11.



In the final movement, the single timpani glissando requires the use of the pedal-type instruments (Example 42).

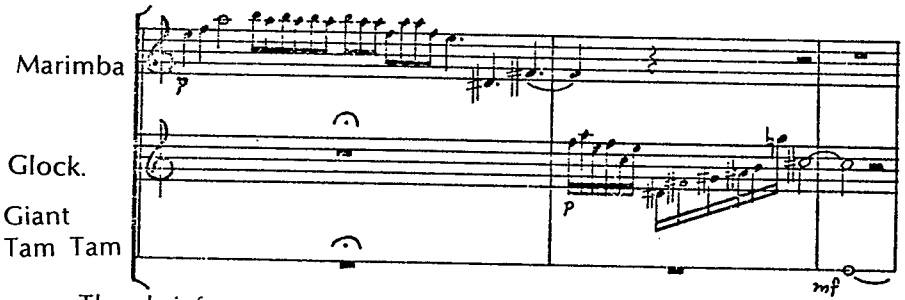
In summary, Hovhaness employs an extremely limited number of standard percussion instruments. Melodic materials of a modal nature are present throughout the greater part of the work via the mellow resonant tones of the marimba. Various combinations of ringing and short sounds produced by both pitched and non-pitched instruments are basic to the sound of *October Mountain.* As was the case in Chavez's *Toccata,* no electronic resources are employed.

Example 42. *October Mountain,* p. 12, meas. 13.



The first movement of Hovhaness' ensemble begins with a solo recitative which consists of random groupings of rhythms having various durations. (Example 43).

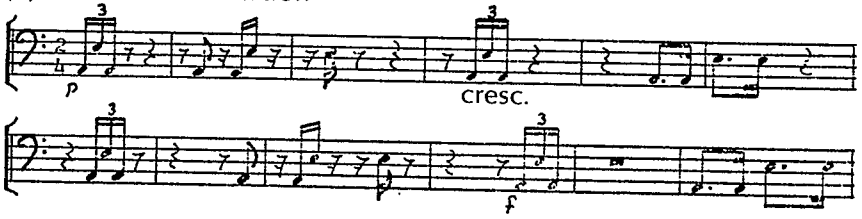
Example 43. *October Mountain*, p. 2, meas. 1-3.



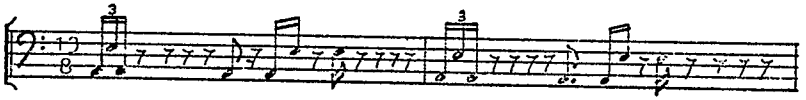
The brief non-metrical introduction leads into a decidedly metrical passage that closes the short movement. This passage combines five ostinato rhythms, each having a different length. The following Example 44 illustrates one of the rhythms as notated in a regular meter of 2/4 (a) and its conversion showing it to be an ostinato rhythm in an irregular meter subject to notation in 13/8 (b).

Example 44. *October Mountain*, p. 3, meas. 1-12.

(a) Hovhaness' notation



(b) Actual notation

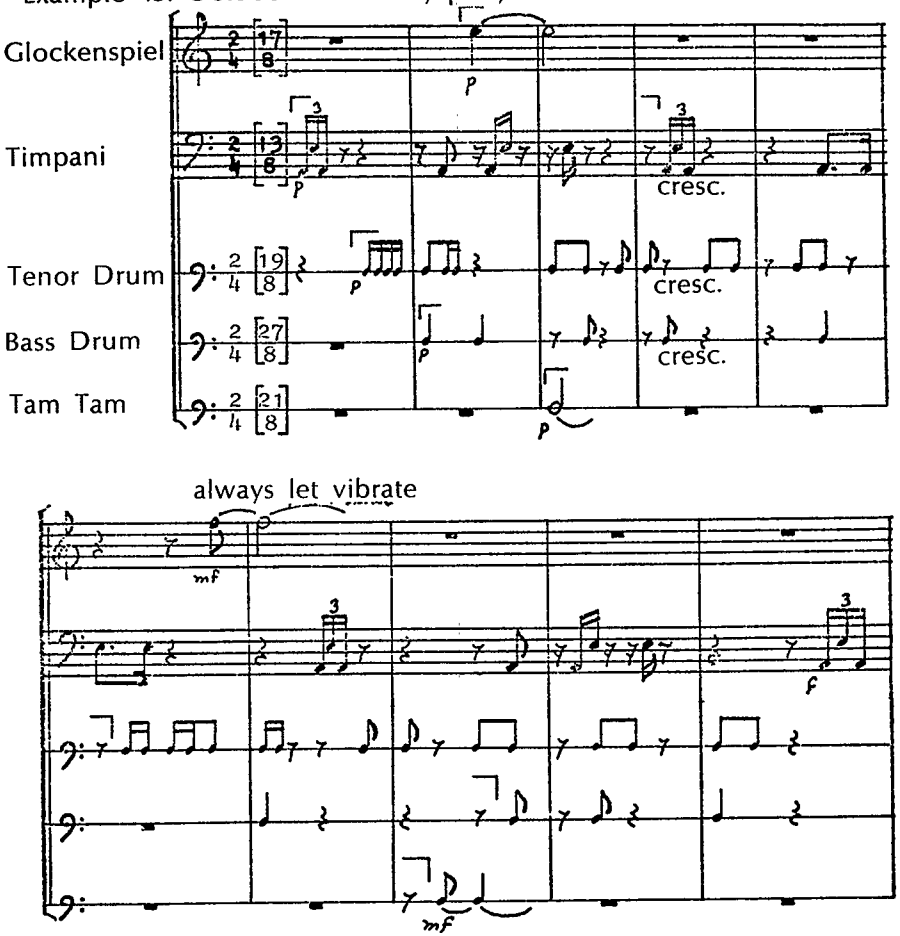


Individually the rhythms produce non-metric effects; in ensemble they convey a decidedly ongoing movement. The following Example 45 shows a portion of the passage as it appears in the score. The symbols ⌜ ⌝ mark the beginning and end of each ostinato rhythm; the time signatures in brackets indicate the actual meter of each rhythm. The metrical effect of the entire ensemble becomes a succession of quarter-note to eight-note rhythms; ♩♩♩♩ ♫♫♫♫ etc.

The passages above show certain features basic to the style of the entire work. The third movement is generally non-metric, displaying groupings of notes having various duration and conveying inexact intervals of time. In the second, fourth, and fifth movements

ostinato rhythms in irregular meter are combined into ensemble effects of regular meter. Alternations and combinations of metrical and non-metrical movement, various contrasts of solo, concertino, and occasional tutti style, combinations of regular and irregular rhythms whose lengths do not coincide, and the consistent manipulation of rhythms by ostinato constitute the techniques employed in *October Mountain.*

Example 45. *October mountain,* p. 3, meas. 1-10.



Chavez's *Toccata* and Hovhaness' *October Mountain* were among the last ensembles to be contributed toward the gradually increasing repertoire of early percussion works. A hiatus during and following World War II brought the early period of the percussion ensemble to a close.

SUMMARY

In the preceding study, the evolution of the percussion ensemble from 1930-1945 has been chronologically exhibited through the works

of six composers. The principal matters of instrumentation, mode of performance, timbre, rhythm, and form were examined.

There were three stages in the development of instrumentation: (1) the use of standard orchestral and indigenous percussion instruments; (2) a clear trend away from the use of standard percussion; (3) a return to the almost exclusive use of standard percussion. Roldán's *Ritmica No. 5* emphasized a limited number of timbres obtained from orchestral and Latin American instruments. In *Ionisation*, Varèse increased the number and variety of instruments and began to move away from standard percussion. In addition to the use of instruments basic to the orchestra and to Latin American music, Varèse required instruments which were at that time primarily common only to his music (sirens, string drum, anvils, sleigh bells). There was a veritable "explosion" of percussion instruments during the late 1930's and early 1940's. Harrison, Cage, and their associates strongly deemphasized orchestral percussion, retained and supplemented indigenous instruments, and added a wide range of instruments which were often extremely unconventional sound producers. In addition, they employed instruments which produced those sounds that have since become common to the electronic medium. The works of Chávez and Hovhaness returned almost exclusively to the use of standard orchestral and indigenous percussion.

In all of the works, instruments are generally intended to be played in the most conventional manner, therefore, the timbres were usually those most readily attainable. The lengths of sound produced on the instruments were usually combinations of single reiterations; tremolo was seldom employed. The use of tremolo to produce the illusion of sostenuto was almost invariably restricted to those instruments whose characteristic sound is sostenuto (bass drum, timpani, suspended cymbal). Only Varèse and Chávez emphasized lengthy tremolos produced on normally secco instruments.

The possibilities of timbre were greatly expanded during the period under discussion. With few exceptions, both pitched and non-pitched instruments were employed for their contribution to range, timbre, and rhythm. The works of Roldán, Varèse, Harrison, Cage, and Chávez show little regard for harmony and tonal centers. Only Hovhaness placed import on melody and tonal centers in the traditional sense, though Harrison employed non-tuned instruments whose arbitrary graduated pitches convey definite melodic implications.

Sounds present in Roldán's *Ritmica* were those characteristic of his native environment--that is, notated folk music--, but in the more abstract *Ionisation*, Varèse sought wide ranges of many different timbres, from the most secco to the most sostenuto. He combined all ranges and types of constant membraned, wooden, and metallic sounds with the rising and falling pitch of sirens. Perhaps his most im-

portant contribution lay in his interest in producing electronic-like sounds on conventional instruments. After Varèse, a decline in the use of wide ranges of timbres having similar qualities is apparent. In the works of Harrison and Cage, the variety of timbres increases but the ranges of similar timbres declines. Neither Harrison nor Cage limited himself to the timbres of traditionally accepted instruments. Their works take two basic directions: *Canticle No. 3* reflects an attempt to obtain melodic implications from sets of often unusual and basically non-melodic devices; *Landscape No. 3* reflects the search for electronic sounds. The works of Chávez and Hovhaness returned to the more conservative and conventional use of timbre.

Analysis of the rhythmic techniques employed in the selected ensembles shows that metrical and non-metrical passages are consistently contrasted, and that the union of metrical and non-metrical movement within passages frequently occurs. Only Roldán's *Ritmica* contains metrical movement exclusively.

Closely related to metrical and non-metrical movement is the matter of meter: passages involving combinations and contrasts of regular, mixed, and irregular meter persist. In the ensembles of Varese, Harrison, Cage, Chávez, and Hovhaness, the use of combinations of diverse meters whose primary beats did not necessarily coincide presented a notational problem. These composers require intricate rhythms which were very difficult to perform by conventional notation. Because of their use of conventional notation, however, ensembles of that period often appear to consist of apparently random choices of rhythm. Varèse, for example, apparently ignored the notational problem inherent in his choice of rhythms by employing regular notation and common time signatures. By doing so he almost successfully disguised the presence of several diverse meters in *Ionisation*. The matter of simultaneity of diverse meters remains a problem with conventional instruments, though it has since become academic to the electronic medium. The use of magnetic tape and synthesizers has made it possible to program any number and combination of exact lengths of rhythms and meters.

Generally, the works selected for study in this paper employ two types of thematic material: rhythmic themes *(Ionisation, Toccata)* and melodic themes *(Canticle No. 3, October Mountain)*. Only *Ritmica No. 5* displays the use of a basic rhythm. Cage's interest in exact rhythmic structures, reflected in the twelve-measure groupings in the third *Landscape*, remains unique. Perhaps the most persistent method of manipulating rhythms employed by the composers is the use of ostinato.

The most important topic suggested by the work presented in this study is in the area of timbre. It has become increasingly obvious that there is a compelling need to develop a vocabulary of percussion sounds to supplement the traditional pitch organization vocabulary

presently employed for all types of analyzation. The attempts undertaken in this study direct attention to one of the most obscure areas of musical analysis. The role of percussion in the total output of Varèse, Harrison, and Cage, and their influence on their contemporaries certainly warrants attention, as does research concerned with the influence of conventional percussion on electronic music.

In the 1950's, after a lapse of several years, composers, percussionists, educators, and manufacturers participated in a revival of interest in percussion. Hundreds of compositions employing a wide range of percussion instruments and encompassing many areas have since been written. Composers once again became interested in combinations of percussive timbres. Developments in the electronic media are constantly evolving. In the 1960's, musicians observed the acceptance of percussion music, programs for percussion study in schools of music, and an increased awareness of the importance of percussion in the music of this century.

[1]Peter Yates, *Twentieth Century Music* (New York: Pantheon Books, 1967), p. 395.
[2]Lingg, *Ballet Mecanique.*

———————0———————

A STUDY OF VOCATIONAL PREPARATION FOR PERCUSSIONISTS

Researcher: F. Michael Combs
Dept. of Music
University of Tennessee
Knoxville, Tennessee
Sponsor: Bureau of Educational Research and Service
University of Tennessee
Knoxville, Tennessee
Date begun: June 5, 1972
Date completed: November 1, 1972

Introduction

With the growing popularity of the percussion instruments, and the ever increasing demands placed on the percussionist, a large number of skilled percussionists are being developed at the public school level. Many of these students want to pursue some area of percussion as a possible life's vocation, but find little guidance in the area of such practical considerations as the type of training, job market, and salary that might be expected.

The following research project has been designed to offer counsel to those considering percussion as a major area of advanced study.

Tool

Questionnaires with reply envelopes were sent to the membership of the Percussive Arts Society.

Results

Total questionnaires received	671
Questionnaires completed by students	100
Total questionnaires evaluated	571

1. What is your primary occupation?

College teachers	87
Professional performers	167
Public school teachers	215
Other occupations	66
Equal combination of college teacher and professional performer	17
Equal combination of professional performer and public school teacher	10
Equal combination of professional performer and other occupation	9

RESULTS BY OCCUPATION (Primary)

A. COLLEGE TEACHERS - Total 87

2. In what additional part-time occupations are you engaged that contribute substantially to your income?

Professional performer	49
Private instructor	43
Other	23

secretary
composer (4)
arranger (5)
conductor (4)
clinician (5)
church choir director (2)
sales
factory

3. What degree do you presently hold?

BS in mus ed	2
BM	4
BA	0
MM	32
MS	9
MEd	10
PhD	6
EdD	3

Other 21
artist diploma (1)
BME (1)

MA (11)
MFA (2)
MME (1)
DMA (2)
No Response (1)

Bachelors Degree	8.3%
Masters Degree	75.3%
Doctorate	12.9%
Other	3.5%

4. Toward what degree, if any, are you presently working?

PhD	9
DMA	9
MME	1
MM	5
EdD	8

5. What degree, if any, do you think is necessary in order to be successful in your primary occupation?

BS in mus ed	5
MM	37
MS	3
MEd	8
PhD	7
EdD	7
Other 16	
masters (3)	
MA	
MFA	
DMA (8)	
ME	
DFA	
any	
No response	5

6. What training or preparation for your occupation did you have *other* than collegiate instruction?

Professional playing	20
Private study with professional artists	5
Other	4
Professional playing and private study	41
Professional playing and other	3

Professional playing, private study, and other	9
Private study and other	1
No response	4

7. What training or preparation for your occupation would you advise that a young student have, other than formal collegiate instruction?

All types of experience	10
Private study	24
Playing experience	25
Teaching experience	2
Learn another instrument	2
Learn to play well	1
Study piano	4
Theory training	2
Clinics	1
Give private lessons	4
Public school teaching	6
Observation	2
Professional experience	16
Performance for cash	
Exposure to jazz and improvisation	
Summer camp participation	
Park band playing	
Combo playing	
Pit work	

8. In preparation for the position you now hold, at what type of institution would you recommend that a young student begin his study (first 4 years)?

Small college or university	21
Large college or university	31
Music conservatiory	8
Other	8
Large or small college or university	4
Large or small university or college or music conservatory	2
Large college or university and music conservatory	1
Small college or university and music conseratory	6
Small college or university and other	1
No response	5

9. Do you feel that you are receiving an adequate remuneration for your occupation?

Yes 39
No 48

10. Including all income from music teaching, performing, writing, etc., into what salary bracket do you fall?

A. Less than $7000	5
B. As much as $7000 but less than $12,000	33
C. As much as $12,000 but less than $15,000	22
D. As much as $15,000 but less than $18,000	10
E. Over $18,000	14
No response	3

SALARY IN RELATION TO DEGREE FOR COLLEGE TEACHERS Chart II

Salary	Bachelors	Masters	Doctorate	Other
A	2			
B	3	30		2
C	1	14	6	
D	1	10		1
E		7	5	

11 In what other occupation, if any would you rather be?

No other occupation	74
Other	13

writing
funeral director
professional player (5)
medicine (2)
law
out of education
anything
with 20 hour week, more pay, freedom, vacations, and all other idealistic benefits

12. Would you recommend, generally, that a young person pursue the occupation in which you are now engaged?

Yes	31	With reservations	42
No	7	Other	8

Comments:
if qualified
if he so desires
unless could only be happy teaching music
unless exceptionally outstanding; no future
must be outstanding; we are over saturated
depends
poor salaries and lack of opportunities
no jobs available
job market tight
luck involved in getting a job; must be ready to prove yourself
if quite talented and intelligent and not interested in making a lot of money
both yes and no
lets make as much money as plumbers
if talented and motivated
students must desire career and be dedicated
only if he wants it and has talent

0

STRAWFIDDLE ANTICS
by Thomas P. Brown

> The student buys the instrument on Monday and expects to play the overture to 'William Tell' by the following Saturday. Is he content to resign himself to a few year's earnest work and study?

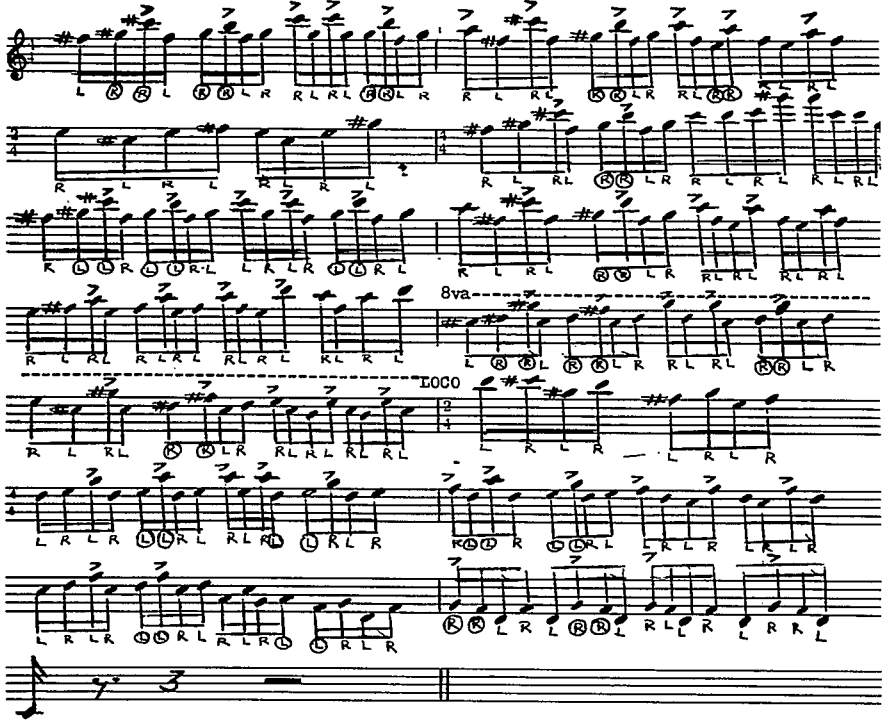
This anecdote is the product of a personage no less than Mr. Clair Omar Musser. I unearthed it from a 1932 edition of *Etude* magazine, volume 50 - page 251.
Mr. Musser goes on to say:

> Instead he tries to emulate the antics of some xylophonist he saw with a circus band, or vaudeville show, by fiendishly playing a few measures of some overture, disregarding all marks of tempo and expression.

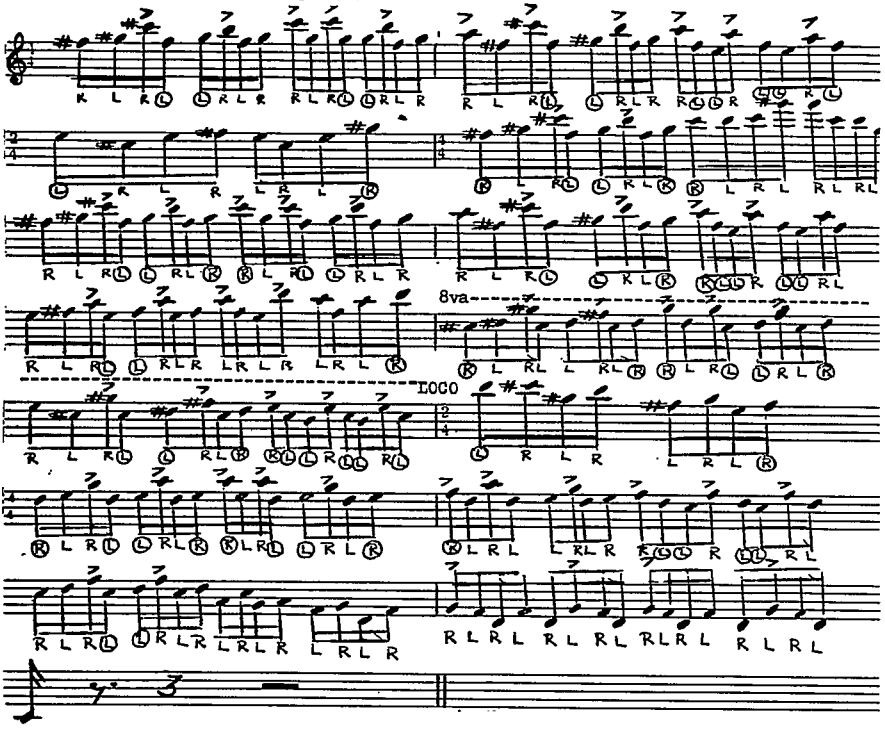
The pith of Mr. Musser's statement is undoubtably true, but things were slightly different in my case. After a few years of earnest work and study, I found fiendish enthusiasm necessary to conquer the Xylophone part to *Porgy and Bess*. I write this article in hopes of aiding fellow Xylophone players. Herein are the conclusions drawn by me, from my recent escapade with the concert version of that opera.

Example one occurs near the beginning of the piece, the sticking is that preferred by some Xylophonists. Because of the many displaced doublings, and awkward hand movements, I do not advocate this

XYLOPHONE-ALLEGRO CON BRIO EXAMPLE ONE



XYLOPHONE-ALLEGRO CON BRIO EXAMPLE TWO



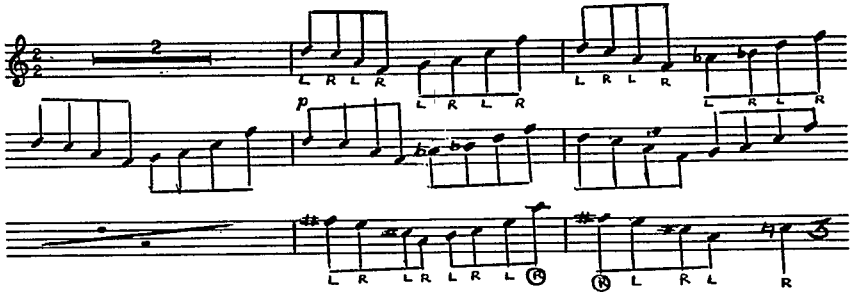
sticking. Some people might say the same of my sticking (example two). Note, in example one, beats three and four of measure six; that sticking necessitates an excessive amount of mallet dodging mallet. Doubles would be a welcomed relief here. Witness more mallet dodging in measure seven, accompanied by an atrocious skip of the left hand. Beat three itself is atrocious; the left hand must vacate F sharp for righty to reach E, righty is evicted immediately because lefty is skipping to B. You may never untangle your hands. As you can see, this goes on and on.

Now look at example two and compare stickings. Example two sticks for itself.

I might add that the playing of this passage is further complicated by the played by other members of the orchestra.

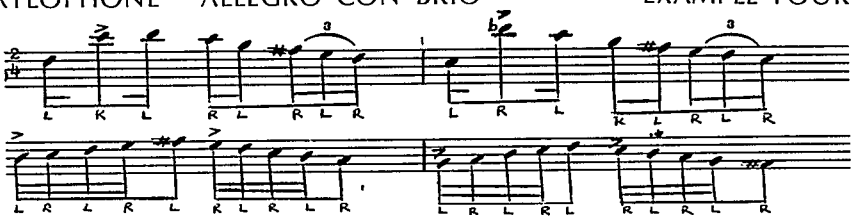
The sticking for example three is obvious. It must be RLRL - RLRL throughout, or LRLR - LRLR. In either case there will be considerable crossing and mallet dodging; this deducts from accuracy. I have chosen what I feel to be the lesser of the two evils, LRLR - LRLR. The reason for this choice is, the other (RLRL-RLRL) contains a relatively large skipping cross, from C to F.

XYLOPHONE-POCO ANIMATO CON SPIRITO EXAMPLE THREE



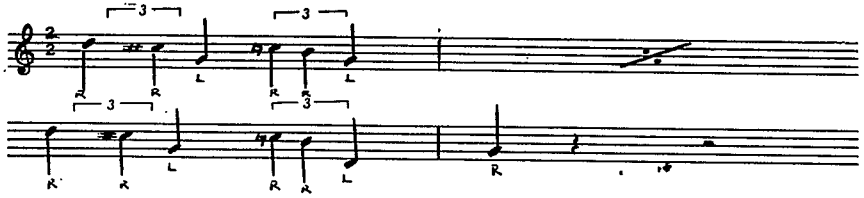
Example four is fast as are the others, but lends itself to the straight (LRLR) sticking. The left hand begins ascending passages, and the right hand begins descending passages.

XYLOPHONE ALLEGRO CON BRIO EXAMPLE FOUR



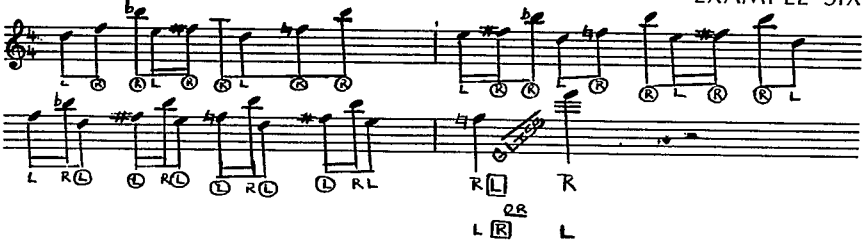
The RRL sticking is chosen for example five. This allows for minimum movement in both hands, and accuracy is almost assured rather than strived for.

BELLS-ALLEGRO CON BRIO EXAMPLE FIVE



The left ascends and the right descends in this example (six) also, but as the result of planning; we have the double to thank (or blame) for this. The glissando is initiated by the right hand, executed by the left hand, and terminated by the right hand, or vice versa. The hands start the gliss together, but one strikes as the other slides.

XYLOPHONE-VIGOROSO EXAMPLE SIX



Doubles facilitate the execution of example seven.

XYLOPHONE-MODERATO EXAMPLE SEVEN

The difficult passages of *Porgy and Bess* have been presented along with some of the specific playing problems, and sticking solutions. No renaissance of Xylophone sticking is expected here; it is enough for me to have presented my views in print. I do hope, though, that someone's insight will be enhanced.

———————O———————

MARCHING BANDS ARE WORTHWHILE
by Jon Nichols

About the Author:

Mr. Jon Nichols is a senior music education major at Michigan State University. He has been principal percussionist of the MSU Bands and the Lansing Symphony Orchestra. He is also conductor of the Greater Lansing Percussion Ensemble and has taught private percussion for seven years.

As a percussion teacher and performer, I am concerned about remarks and attitudes condemning marching bands as "worthless" and "senselessly time-consuming." The remarks themselves could be passed off, but the sources of these remarks and attitudes merit con-

sideration. A common source of these comments are often percussion teachers. I fear that the students of these teachers may suffer as the result of some unfounded biases. This article is written with the hope that these and other teachers will make attempts to re-evaluate attitudes they may have regarding marching bands. Marching bands offer much to the participant, particularly the student percussionist.

Emphasis on accuracy and precision constitutes a major goal for the percussion player in a marching band. At Michigan State University, much sectional time is devoted to drill on rhythmic accuracy, open style, and dynamic execution. The performer must listen critically to himself and others to become more rhythmically discriminating and technically capable of exhibiting full wrist and arm action and finger control. For many students, marching season is the only time they regularly play snare drum. Their primary efforts in the concert season may be in mallets and timpani. In my own situation, I find that my snare techniques actually improves each fall, allowing me to retain the ability to perform on snare drum. The accuracy and precision required of marching percussionists should transfer to the concert medium, providing for correct interpretations of rhythmic figures in all types of music. Precision is awkward to teach in a private lesson. It is best taught through performance in ensembles when the player is confronted with the problem of matching others. Any experiences the percussionist can receive in accuracy and precision should be a valuable addition to his musical training.

From a musical point of view, marching band is yet another performance group providing experience in certain styles of music. The well-rounded musician should be capable of performing in all idioms and styles. He must request and even insist on exposure to different types of music while in an educational envoronment. At this point it matters not whether the young musician aspires to a professional career in music. The only important consideration is that experience is accomplished in many styles of music. Teachers that purposely condemn marching band are not doing so in the best interests of their students. The teacher's task is to guide the student with respect to proper pedagogy, development of the technical and musical proficiencies, and motivation of the student's curiosity of musical experience. I am certainly not advocating that all musicians play in marching bands, but am simply pointing out that marching band does offer valuable training, particularly to the student percussionist.

These comments are not new or radical. They do, however, point a finger at teachers whose biases could hamper their students' attitudes toward a well-rounded appreciation of music in all its mediums of expression. It is hoped that the reader will view this article in the light for which it was intended; to improve the quality of percussion players and teachers.

PERCUSSION RESEARCH AND STUDIES
BY Sherman Hong
Univeristy of Southern Mississippi

Editors Note:

The following is an abstract by John Baldwin, Professor of Percussion at Boise State College, Boise, Idaho. Note that the study was presented in 1965; consequently, the author emphasizes that although many things discussed have changed the study was valid for 1965.

PROPOSALS FOR BEGINNING PERCUSSION INSTRUCTION BASED ON QUALITATIVE ANALYSES OF INSTRUCTIONAL. TRENDS AND EXISTING MATERIALS--ABSTRACT (1965)

by John Baldwin

Over the past several years as an instructor of public school and university percussion students and as a professional percussionist, the author has become aware of a definite need for some type of comprehensive beginning percussion instruction at all levels. In response to this need, a questionnaire was formulated and distributed across the country in order to learn the general attitudes toward comprehensive percussion instruction, and to determine exactly what methods, if any, were considered as being comprehensive. To further investigate specific strengths and weaknesses of existing percussion texts, an analytical checklist was devised and applied to a representative portion of existing percussion materials.

Too often it appears that there has been a blind acceptance of unmusical percussion performance by most public school music directors, with little effort being put forth to correct this condition. Some of this blind acceptance is due to the following factors: many public school music directors received their training at institutions of higher learing where a course in percussion technqiues/methods was not offered; rudimental drumming has assumed a position of unwarranted influence in public school music; many college and university music education departments lack trained and qualified personnel in the field of percussion.

One means of combatting unmusical percussion performance has been suggested by William Kraft, author and composer, professional percussionist, and Instructor of Percussion at the University of Southern California:

> What about changing meters, complex rhythms, coordination, and that elusive quality essential to all good musicians, the feeling for a phrase? One suggestion is to start the percussionist on mallets. If the right material were available this would help immensely.

Many comments and quotes of leading authorities in the percussion field, both professional and educational, are presented in an effort to further validate the mallets-before-membranes approach which is being used successfully in some public schools today. A chapter justifying the subsequent inclusion of the keyboard percussions in large instrumental ensembles follows to show that the keyboard percussions can provide not only excellent musical/educational experiences for young percussion students, but also the means of enriching the present tonal effects of larger ensembles, as well as opening doors to new dimensions.

Based on the needs shown by the results of the questionnaire, the investigation into contemporary thought on comprehensive instruction, the analyses of representative percussion texts, and the validity of a mallets-before-membranes approach, the author presents proposals for comprehensive beginning percussion instruction for elementary students designed to aid students and directors alike in gaining more understanding and awareness of the techniques and musical potentials of the basic percussion instruments.

As the questionnaire indicated that methodology, rather than pedagogy, was the main area of inadequacy of many of today's percussion texts, the proposals for comprehensive beginning percussion instruction include few pedagogical concepts, but are concerned almost wholly with methodology.

CONTENTS OF THESIS

Letters to the Editor

Dear Mr. Fluegel,

I would like to submit, as a Letter to the Editor, the following text of a letter I received from Nigel Shipway in England, in reply to my letter (to the editor) concerning use of the multiple bounce timpani roll. He generously gave me permission to print the letter because I thought it might be of interest to P.A.S. members. It reads:

"I am a third year percussion student at the Royal Academy of Music in London. I, too, came into contact with the multiple bounce roll on tympani (sic) in my first year at college. And since then I have found many invaluable uses for it. Recently, I met a student percussionist from Poland who had developed a mammy-daddy roll on tympani to such a degree that it sounded like a legitimate single stroke roll.

Through my own experiments I have found that the multiple bounce is mainly suitable for piano to mezzo-forte playing; however, the strict mammy-daddy, if practiced, can be employed at almost any dynamic level. Think of the advantages this technique could afford to percussion players, if it were to be exploited. One might be able to employ mammy-daddy on the beginning of the Infernal Dance from *The Firebird Suite* by Stravinsky. In fact, it might be more satisfactory than the legitimate style of playing this passage:

Multiple bounce and mammy-daddy are extremely useful when playing with wooden sticks, I find. Try this by looking at the timpani(sic) part of Mahler's 7th Sym.; you may find it rewarding (particularly the last movement).

Please don't think by this letter that I am not a player who believes in legitimate technique because this is not true. I have learned the proper way of playing percussion instruments, but I believe firmly in that technique should and must be developed and related, one instrument to another (e.g. timpani, snare drum) in order that the potential musicality of our playing be increased. After all, a good dose of technique never hurt anyone, but it may not always produce the desired musical effect. For example, Bobby Christian is to my mind perhaps the greatest technician in the world, but he sometimes forgets that in order to achieve a more musical performance."

Best wishes,
Nigel Shipway

I hope there is enough space for the entire text of the letter and I hope someone will reply via the PERCUSSIONIST.

Sincerely,
David S. Bittner

Index to Articles in Volume X of PERCUSSIONIST

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President's Corner

I would like to devote this President's Corner to a brief explanation of the dues raise to become effective as of the 1973-74 year. The dues raise was passed by the PAS Board of Directors at the December 1972 annual meeting after considerable discussion and debate.

The primary purpose of the dues raise is to create some much needed financial support for the PAS State Chapters. The State Chapters are becoming more and more active all the time with some states taking a tremendous initiative in sponsoring and supervising percussion activities in their particular states. These activities include state newsletters, participation in and assistance with contests and all-state auditions, and state-wide programs, clinics, and meetings. The requests to the National Office for financial assistance in these activities have been increasing almost daily and several states have been assessing a state dues on top of the national dues.

The Board of Directors felt that an across the board dues raise would provide the much needed financial aid to the state chapters and at the same time standardize the dues paid by every member of PAS. State Chapters will *not* be assessing any additional dues for belonging to an individual state chapter. *All* the additional monies created by the dues raise will go the state chapters in one way or another. Of the $2.00 raise for each individual member $1.75 will be returned to the state in which that member resides. The remaining .25 will be used to cover the cost of handling and transfer of funds. The additional funds created by the raise for dealers, publishers, distributors and manufacturers will go into a State Chapter General Fund and be used to establish chapters in states that have none and for several state chapter projects. Therefore, the entire amount of the dues raise will go back to the state chapters either directly or indirectly.

It is the sincere hope of the Board of Directors that everyone will realize the benefits created for the individual member by the new dues structure and that this action will bring PAS closer to the individual members of the Society.

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

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