Percussionist

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(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

A BRIEF HISTORY OF THE CYMBAL FROM ANTIQUITY TO THE RENAISSANCE

BY

BEN F. MILLER

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INTRODUCTION

Cymbals are one of the earliest musical instruments. Even though we do not know either the exact date or the exact location of the cymbal's appearance, we do know they first appeared during the Bronze Age (2500-1800 B.C.) in the Middle East. Cymbals have been found in the early civilizations of Egypt, Greece, Rome, India, Indonesia, and China. They came into widespread use in Western music through the influence of the Janissary bands of the Turkish army during the fifteenth century A.D.

In this article I will present information on the use of cymbals both in ancient civilizations and in pre-baroque European music.

MESOPOTAMIA AND EGYPT

Cymbals have been found in central Asia Minor as early as 1200 B.C.[1] when they were used in the religious rites of a cult which worshipped Cybeles, the goddess of fertility. Cymbals may have been in use from as early as 3000 B.C., since metal working existed as a craft in Chaldea at that time.

The British Museum has a Bablonian plaque which dates from 700-600 B.C. showing a man playing timpani and a woman playing cymbals, holding them in the same manner as is done today. The cymbals are in the shape of funnels with the necks of the funnels as the handles. Also, a Bablonian statue depicts a cymbal player accompanying a harpist, but here, the cymbals are cup-shaped and are strapped to the hands.

It is assumed that cymbals were brought to Egypt from Greece, since in the Coptic translation of the Bible, as there was no native word for cymbal, the Greek word *kymbala* was used.[2] Egyptian cymbals had a wide, flat rim and a large, flat boss in the middle which acted as resonance chambers. We do not know for sure, but it is probable that the cymbals were held upright and struck together by a horizontal movement.[3]

The British Museum has a pair of beaten bronze cymbals, measuring 6 3/4 inches in diameter and approximately 1/16 inch in

thickness, which have been dated after 850 B.C. Cymbals dating from the first century B.C. have also been discovered with the mummified body of Ankhape who was a musician and priest at the temple of Amun at Thebes. It is likely that these cymbals were used for religious purposes as it was common practice to place objects familiar to the deceased in his tomb.[4]

Another type of Egyptian cymbal were the *crotales* which resemble metal castanets. Crotales from Thebes (c. 200 B.C.) have been discovered which measure 2 7/16 inches in diameter and are 1/8 inch thick. Crotales gave a definite pitch and could be termed a more "tinkling" sounding cymbal while other cymbals were "crashing" sounding. Crotales have remained popular through today, having been used by composers such as Berlioz, Stravinsky and Kraft.[5] Crotales from the Coptic period have been found grouped together on wooden frames, resembling today's concert sets of crotales. Crotales, discovered in pairs attached to a split bamboo or wooden stick, were called cymbals on clappers.[6]

The development of music, both instrumental and dance, was in the hands of the priests. Egyptian temples were out-of-doors and had orchestras of as many as 600 instruments, with the cymbals, tambourines and castanets prominent.[7]

ISRAEL[8]

There seems to be some confusion as to the introduction of the cymbal to Israel. Blades[9] suggests that, since the cymbals of this area so closely resemble the instruments of Egypt, "it is difficult to confirm that they are of Hebrew origin." However, Sachs[10] does not agree, referring to the Talmudia tractate *Arachin:*

> In the temple there was a cymbal of metal having a soft sound. As it was damaged, the sages sent for a craftsman in Alexandria; but after the repair the soft timbre had gone. They restored the previous state, and the sound was soft again.

Sachs suggests that it is false to conclude from this statement that the Jews got their cymbals from Egypt. He states that cymbals were used as early as 1100 B.C. by the Jews, but "the first evidence of cymbals in Egypt dates only from the beginning of our era--that is, more than a thousand years later."

We will probably never be able to resolve the conflict until archaeological excavations uncover new evidence. Many metal objects have been discovered, though no cymbals have yet been found. Most of our knowledge of Hebrew music is found in the Bible; cymbals are mentioned in Samuel, Chronicles, Ezra, Nehemia, and the Psalms. They were used in religious ceremonies praising God and also as accompaniment to sacred dances.[11]

GREECE AND ROME

Cymbals apparently came to Greece from Western Asia. They were used in the orgiastic rites of oriental goddesses such as Cybele, and then used in the service of Dionysus, and from there went into the Greek theater. [12]

Art works and contemporary writings indicate that Grecian cymbals were similar to those found in Mesopotamia, Egypt and Israel. Both crashing and tinkling cymbals were found. The British Museum possesses a pair of bronze cymbals that date from 500 B.C. which resemble the crotales of Egypt. Other pairs of Grecian crotales are found in museums in the Hague and Copenhagen. These appear to have been played like Spanish castanets, either by dancing girls or the musicians who accompanied them.[13]

A set of cymbals ranging from finger cymbals to ones sixteen inches in diameter has been discovered in the ruins of Pompeii. These cymbals are all connected by an ornamental metal chain, and are very similar to cymbals that have been found in Greece. Since they are almost identical in size, shape, quality of metal, and connecting chain, this may indicate that cymbal making was confined to a small number of craftsmen.[14]

Another type of cymbal, the *discus*, had a large central hole and was suspended on a cord. It was used as a signaling device, for drivers would strike the discus before entering a narrow lane. It is assumed that its origin was Asiatic.[15]

A female cymbalist is featured on a dish dated c. 400 A.D. The image suggests cup-shaped cymbals with a diameter of six to seven inches. They were held horizontally and struck vertically.[16]

INDIA AND TIBET

Excavations in northwest India have uncovered relics of an Indus civilization dating from the third millennium B.C. Round bronze objects resembling cymbals have been discovered but it is thought they are merely lids to vessels. However, they do have a central boss and a sloping, upturned rim which is closely related to the cymbals used today. Sachs[17] suggests that these may be a precursor of the cymbal. He also suggests that cymbals may have been introduced into India by invading Huns.[18]

The most important source of information on Indian musical instruments is found at Borobudur in Java. About 800 A.D., Indian settlers built a huge temple and decorated the walls with reliefs depicting Hindu life before the introduction of Islam.[19] Cymbals are also depicted on a relief at the Hindu temple at Garwha which dates from the fifth century A.D.

Music is regarded by the Hindus as a gift from the gods. The Muria Ghonds of Bastar State have a legend that their great god, Lingo, could

play eighteen instruments at one time. These included cymbals, drums, fiddles, zithers, gongs, jingles, rasps, horns and flutes.[20]

Clashing and tinkling cymbals are important time-keepers in Hindu music and the Indian orchestra. Clashing cymbals are used in the temple and in the court orchestra. Tinkling cymbals which were smaller and heavier were used in chamber music to accompany vocalists or other instruments. The instrumentation of the band of the Emperor Akbar in the sixteenth century included forty-two drums and a pair of large cymbals.

A pair of small basin cymbals, *talam*, are made of a heavy metal and are unconnected. Usually only the edges of the talam are struck, producing a high pitched bell-like tone. Talam are still used today in the Indian dance dramas and in the Indian temples.[21]

There are two types of cymbals used in Tibetan music. The first, rol-mo, are broad rimmed with a small central projection and are held in a horizontal position and softly struck with a vertical movement. Rol-mo are used in the worship of the divinities of heaven.

The second type of Tibetan cymbal is the tsog-rol. It has a narrow rim and a large central projection. It is held vertically and vigorously struck in a horizontal motion. Tsog-rol is used in services to worship the divinities of earth.[22]

CHINA, JAPAN AND INDONESIA

China is thought to be the oldest cymbal producing country, but most records suggest that a foreign influence brought the cymbals to China originally. The *YoShu*, the bible of Chinese instruments, written in 1101 A.D., suggests that the cymbal came from Tibet, but Turkey and India are also credited as being original sources of Chinese cymbals. It is known that in 384 A.D. an Eastern Turkestani orchestra was established at the Chinese Imperial Court in which cymbals were a popular instrument. There is also a similarity between the Turkish word for cymbal, *colpara*, and the Korean, *tyapara*.[23] It is generally thought that the ancient Chinese cymbals were composed of 81 percent copper and 19 percent tin, which is approximately the same proportion used in Turkish cymbals.[24]

Chinese cymbals are distinctive because of their large boss, upward turned rim, and brittle sound and texture. They have been found in varying sizes up to forty inches in diameter.

Cymbals were used in wars as signaling devices to direct troop movements and to terrify the enemy. They are still used today in the Chinese theater, in which an actor will strike a cymbal several times before a speech which is considered important.

In Japan, cymbals are used today in several ways. Cymbals are important time-keepers in the musical accompaniments to Japanese dances and are played by monks in the Shinto service. Since cymbals are

also associated with a feeling of mystery and gloom, they are an important part of the funeral service, in which they are combined with a drum and small bell.[25]

Cymbals are an integral part of the gamelan orchestras of Indonesia along with clappers, gongs, chimes, barrel drums and a loud oboe. These orchestras, which can be as large as a modern symphony orchestra, use both tinkling and clashing cymbals.[26]

EUROPE IN THE MIDDLE AGES AND RENAISSANCE

Cymbals found their way to Europe from the Middle East, possibly through the influence of the remnants of the Roman Empire. Cymbals were and still are an integral part of the music of the Eastern branches of Christianity.[27] In the West, however, instruments such as the trumpet, psaltery, drum and cymbal were banned in the church and were considered mischievous, licentious and provocative of war.

Cymbals were not used greatly in medieval Europe, but as Sachs[28] states, "though they were never regular implements of European art music, neither were they entirely absent." Cymbals are displayed more than any other instrument in paintings of Bacchi processions and similar occasions.

Peters[29] suggests that cymbals should be classified as a *bas* or soft sounding instrument. "Cymbals like other percussion instruments of the Middle Ages, except timpani, were not by any means employed to produce a shattering noise." Cymbals were struck vertically, with little effort, to produce a ringing sound rather than the loud crash that is common today. "Generally speaking, one must think of all the medieval instruments as being delicate, weak in tone and averse to any developments in the direction of increased loudness."[30]

It is safe to assume that during the Crusades, the crusaders came into contact with Middle Eastern music and instruments such as cymbals, triangles, and castanets. These instruments appear often on stained glass windows of the Middle Ages and Renaissance.[31]

Cymbals were used in the orchestras that accompanied musical dramas of the thirteenth century. A recording of *The Play of Daniel*, a thirtheenth century musical drama, by the New York Pro Musica uses percussion instruments such as finger cymbals, Turkish cymbals, and drums.

In 1453, Constantinople fell to the Turks and for the next three hundred years, Eastern Europe was in contact with Turkish armies and Turkish music. The phrase "Turkish music" refers to the music of the Janissary guards, the military bodyguards of the Turkish sultans. By 1700, European military bands were imitating those of the Ottoman Empire. Large drums, cymbals, triangles, tambourines, and Turkish crescents (jingling Johnnies) were important percussion instruments of these bands.[32] The music of the Janissary guards helped to influence the use of cymbals in later European music.

FOOTNOTES

[1]James Blades, *Percussion Instruments and Their History*, Praeger, New York, 1970, p. 165.

[2]Curt Sachs, *The History of Musical Instruments*, Norton, New York, 1940, p. 103.

[3]*Ibid.*

[4]Blades, p. 167.

[5]*Crotales*, Advertising literature from the Avidis Zildjian Co., North Quincy, Massachusetts.

[6]Sachs, p. 104.

[7]Gordon B. Peters, *Treatise on Percussion*, Eastman School of Music, 1962, p. 107.

[8]When discussing Israel, it is understood that we are dicussing the Biblical Israel and not present day political or geographical boundaries.

[9]Blades, p. 168

[10]Sachs, p. 122.

[11]Blades, p. 168.

[12]Sachs, p. 149.

[13]Blades, p. 180.

[14]*Ibid.*

[15]Sachs, p. 149.

[16]Blades, p. 181.

[17]Sachs, p. 151.

[18]*Ibid.*

[19]Blades, p. 145.

[20]Blades, p. 133.

[21]Sachs, p. 223.

[22]Peters, p. 108.

[23]Sachs, p. 207.

[24]Blades, p. 108.

[25]Blades, p. 131.

[26]Sachs, p. 236.

[27]J.M. Flagler, *A Far Cry Fom the Corybantes*, Advertising literature from the Avidis Zildjian Co., North Quincy, Massachusetts.

[28]Sachs, p. 439.

[29]Peters, p. 110.

[30]*Ibid.*

[31]Blades, pp. 190-191.

[32]Peters, pp. 31-32.

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PREPARING THE STUDENT FOR CHART READING

by

Ron Delp

Although there are countless books on the market covering virtually every aspect of drum set playing, the majority deal with only one particular area; independence, solos, fill-ins, etc. Most of these are either too academic or limited in scope, often defeating the student's ability to swing (or rock) in an actual playing situation.

I have found that many of my new students have been through the standard drum-set books and still play the 'licks' of a chart as though they were playing exercises, thereby making independent coordination a burden, rather than an asset.

In this article, I will try to explain the method used at Berklee with freshman percussion majors. The method's purpose is four-fold:

(1) it directs the student's attention to the actual rhythm to be played and not to a particular cymbal pattern. In so doing, it makes him concentrate more on the metric pulse than on the comparison of solo hand (or feet) to the cymbal pattern.

(2) in solo work, it forces the student to think in terms of a basic rhythmic pattern(s) upon which he will elaborate, instead of the elaboration itself which is necessary for reading or playing by ear.

(3) by working the same pattern in the ways I will describe, the student will have, at his disposal, several different ways by which to embellish or fill-in the same written figure instead of different ways for different figures.

(4) professional drum charts seldom have a cymbal pattern written out. Neither are the kick beats written in triplets or dotted-eighth-sixteenths as they usually are in the method books, but rather in eighths and quarter notes.

The text for this method can be any existing book or books containing syncopation in eighths and quarters with a 4/4 time signature. I personally suggest 'Progressive Steps to Syncopation' by Ted Reed. The student should have at least a basic knowledge of syncopation as written. A young student can handle this method early in his musical education. Basic drum set technique can be learned from the teacher or any standard text on the subject.

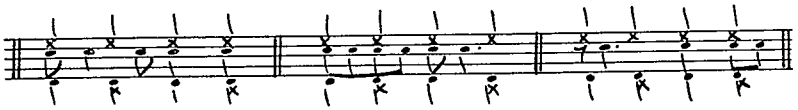
I shall use the following rhythms to illustrate throughout the article:

The student should start off with only one measure from his book and keep on it until he has it down before going on to the next measure. The written examples that follow are for the reader's (teacher's) use only.

NOTE: If the student is already familiar with independent coordination, skip Exercise 1 and proceed to Exercise 2.

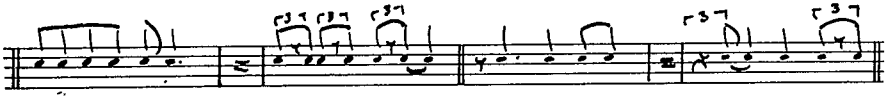
EXERCISES

Ex. 1 The student plays the written rhythm with the left hand on snare, bass drum on all four pulses, hi-hat on two and four. Then have him play his ride cymbal on all four pulses.



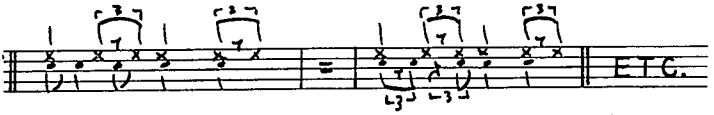
The teacher may pencil-in the cymbal part bove, and in line with the first and any following difficult rhythms if the student needs it. DO NOT do this unless absolutely necessary! He must learn to *think* the cymbal line. After he has mastered each rhythm in the above manner have the student stop playing his hi-hat, then his bass drum. He must not be dependent on his feet for time-keeping, that has got to be in his head from the very beginning.

Ex. 2 This exercise is the same as Ex. 1 except that the solo rhythm is played with a 'jazz eighth-note' or 12/8 feel. The teacher must instruct the student in how to swing:



Later, stop the hi-hat and bass as in Ex. 1.

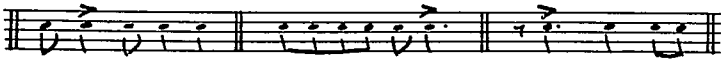
Ex. 3 When Ex. 2 is mastered, the swing ride pattern is substituted for the quarter notes:



At first, the teacher may again pencil-in the cymbal pattern if it is necessary. The jazz eighth-note feel is to be used on all exercises until 11. Remember that eighth notes (played as eighth notes) and the swing cymbal pattern are exact opposites so far as modern styles are concerned and should not be played together. Have the student stop his hi-hat and bass as before.

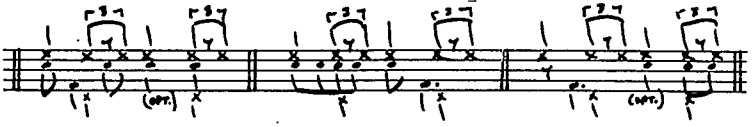
When the student has the feel for jazz eighths against the swing ride pattern, have him play the natural (agogic) accents. A good rule to

remember is 'stress all long notes that fall on the off-beat'. When dealing with eighth and quarter notes, the 'long notes' are not only quarters, but also tied eighths and quarters, and dotted quarters: Long notes (especially plain quarters) that occur on the beat are optional accents. Though often written with a syncopated figure, they sometimes burden the rhythm and may interfere with subordinate horn parts:



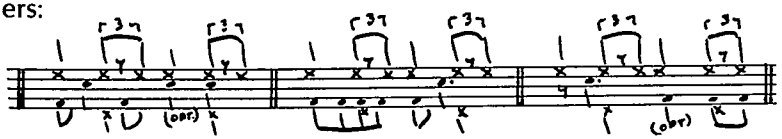
Ex. 4 Have the student play the off-beat long notes on tom-toms and as rim shots.

Ex. 5 In this exercise, the ride pattern and hi-hat remain as before. The bass does not play in four, but only on the off-beat long notes. The snare does not play on these notes:

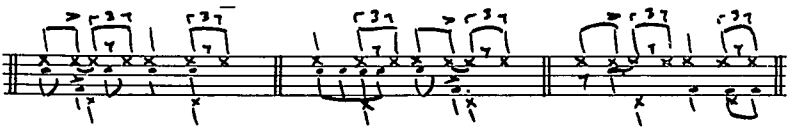


Later, the snare (especially rim shots) can double the bass note if more volume or 'kick' is desired.

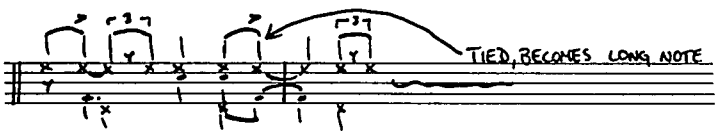
Ex. 6 Reverse Ex. 5; snare on off-beat long notes and bass on all others:



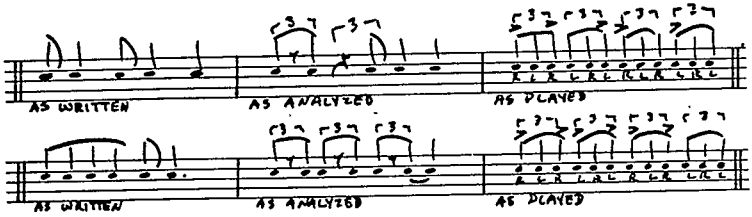
Ex. 7 The drums now play as in Ex. 5 and 6, but the cymbal pattern is interrupted long enough to crash the off-beat long notes and then returns to the ride cymbal pattern as soon as possible:



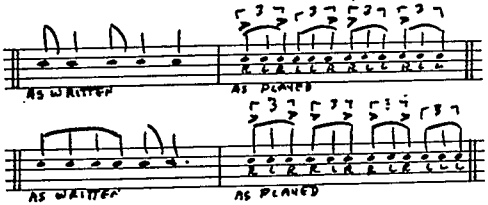
It would be beneficial for the teacher to tie some of the exercises across the bar if not done so in the book already, to give the student experience with the kick beat on 4 and:



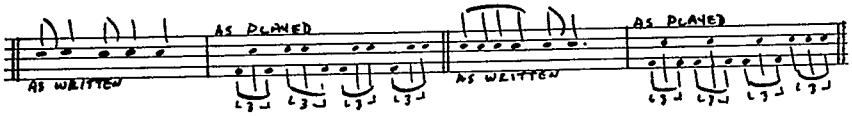
Ex. 8 No cymbal pattern. With alternate sticking, and playing the written notes as accents, fill in remaining triplet notes:



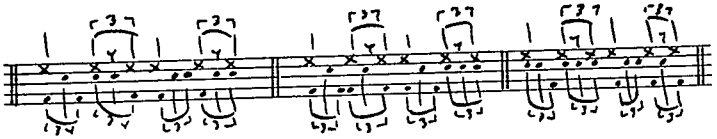
Ex. 9 Same as Ex. 8 but with right hand on written notes, left on filled in notes. Reverse procedure also:



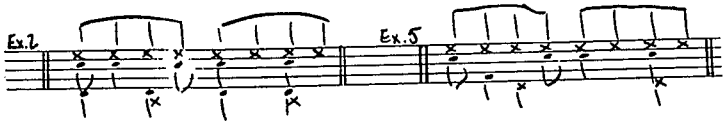
Ex. 10 Same as Ex. 9 but with bass on written notes and left hand on filled in notes:



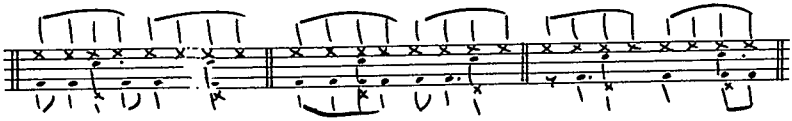
Add ride cymbal pattern:



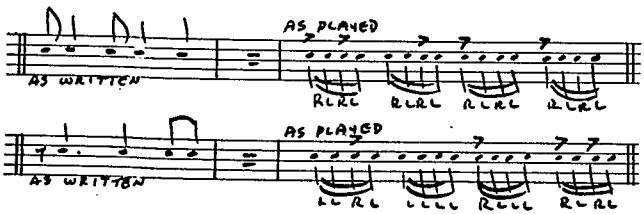
Ex. 11 Repeat Exs. 2 through 7 except with rock cymbal pattern and the eighth notes played *as written:*



Ex. 12 With rock cymbal pattern, play all written notes on bass and double snare with hi-hat on two and four:



Ex. 13 Format As Exs. 8 through 10 except filling in between written notes with sixteenth notes:



Add rock cymbal with written notes on bass, filled in notes on snare:

Having completed the above thirteen exercises on all rhythmic possibilities, the student should be able to play, fill-in and solo on any given figure. I suggest that the serious student run through all syncopated literature available and even write his own combinations. He should also try the above in 3/4 and 5/4, adjusting the hi-hat off-beats as necessary.

The imaginative teacher can devise countless other ways of playing figures using the various drums, cowbell, cymbals, etc. and by combining rhythms, stickings, and time signatures. Transcribing drum parts from records and having the student play along to the recording is helpful, as is making the student do the transcription himself.

Remember, the whole point is to impress upon the student the importance of thinking the basic rhythm itself, always using that rhythm as the foundation for embellishment or improvisation.

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PERCUSSION RESEARCH
by
Dr. Sherman Hong

The following is a synopsis of a dissertation recently completed by this writer, Hong, Sherman. PERCUSSION IN THE AGGREGATE TEXTURES OF SELECTED ORCHESTRA, BAND, AND CHAMBER COMPOSITIONS WRITTEN BETWEEN 1920 AND 1970. Unpublished dissertation, University of Southern Mississippi, 1974. This study is contained in the Percussion Research Collection recently established by PAS and the University of Southern Mississippi, Hattiesburg.

Statement of the Problem: The primary problem of the study was to provide an analysis of percussion in the aggregate textures of selected compositions written between 1920 and 1970. A second problem was to develop guidelines for the study and performance of certain classifications of musical compositions using percussion. Compositions for study were selected from a survey devised by this writer and sent to selected percussionists, teachers, and composers. The music chosen was placed into classifications, devised by the author, and included the following:

A. Class I: marches, overtures, suites, symphonies (military style)
    1. Sousa, NOBLES OF THE MYSTIC SHRINE (1923)
    2. Williams, R. V., TOCCATA MARZIALE (1924)
B. Class II: expanded use of percussion instruments, multipercussion
    1. Bartok, SONATA FOR TWO PIANOS AND PERCUSSION (1937)
C. Class III: blocks of sound, noise effects
    1. Varese, ARCANA (1927)
D. Class IV: pseudo-oriental, exotic effects, cluster, pointillism
    1. Hovhaness, SYMPHONY NO. 4 (1958)
E. Class V: free design, aleatoric, combined media, graphs
    1. Haubenstock-Ramati, MOBILE FOR SHAKESPEARE (1961)
    2. Brown, AVAILABLE FORMS 1 (1962)

Procedure: Compositions were presented according to the following outline:

A. Background and underlying performance concepts
B. Percussion scoring
    1. Instrumentation
    2. Functions
    3. Performance specifics
    4. Summary

The application and discussion of functions varied with each composition and musical examples were used to clarify particular statements.

Conclusions:

Class I: Compositions require basic percussion performance concepts and techniques. Percussion performance and writing were generally relegated to a secondary role and percussion instruments were seldom used independently.

Class II: Compositions incorporate both obvious and subtle uses of percussion instruments. Percussionists must necessarily have more advanced skill and better coordination than that required for Class I.

Multipercussion performance also requires that percussionists have the abilities to read multilines, balance instruments of differing resonance and projection characteristics, change instruments quickly, and to comprehend the subtleties of nuance and phrasing. Considerations for instrumental deployment are also required.

Class III: Compositions require percussionists to be proficient in playing multipercussion, counting rhythms, and utilizing quick instrument and stick/mallet changes. Demands of the music often include proper deployment of instruments, unusual playing techniques, mounting of usually unmounted instruments, and the acquisition or construction of less used percussion instruments: *i.e.*, a string drum.

Class IV: Compositions requires "exotic" effects derived from use of oriental modes, ostinati, and sound simulation of oriental instruments in conjunction with relatively static harmony and rhythms. Music apparently reflects the oriental tradition of restraint or reserve. Mallets, sticks, and touch requisitions are paramount.

Class V: Compositions require that performers have working knowledge of concepts basic to alea and graphic compositions. Performers must, in reality, know how to use general principles in conjunction with any specific restrictions imposed by the composer. Paradoxically, music in Class V offer greater variations in performances but require more discipline and knowledge of the whole composition than in any other class of music discussed.

Percussion concepts and techniques required varied primarily with the complexity of writing. Only basics are required for Class I music; however, the other classes required more advanced techniques, musical concepts, and musical maturity.

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AN ANALYSIS OF BENSON'S TRIO FOR PERCUSSION

by
Charles W. Hiebert

About the Author:

Mr. Hiebert received a Master of Music degree from Colorado University having studied with John Galm. He spent three years as a public school and private teacher in central Kansas, and he is presently Director of Percussion Activities at Tennessee Technological University.

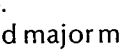
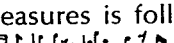
Analysis in percussion literature, is indispensable to a total comprehension of the composer's message. The purpose of the following study is to show how such an analysis sheds light on a masterly written work *Trio for Percussion*, by Warren Benson. Because of lack of

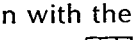
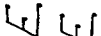
space, the analysis will be limited to the first movement.

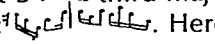
All the musical ideas in this first movement are derived from the initial active motive of the first two measures. Through his ingenious manipulation of the original motive, Benson evokes anticipation in the listener and gives a forward sense of direction.

EXPLANATION OF TERMINOLOGY: (1. Each section of the first movement is based on one manipulation of the original motive. For the purposes of this paper the term Major Motive will be used to describe those motives that result from manipulation of the original motive. (2. Three performers are utilized in the composition, when the word player is used it is referring to the part that person has to play. (3. M. will be used as an abbreviation for one measure, i.e. M. 3 would refer to measure 3. (4. A copy of the score is essential to understand this analysis.

In the following figure (the initial statement), played on three tom toms,  a felt accent is heard on the second sixteenth note. in M. 5 this figure is repeated, but on wood block taking advantage of an accent on the second sixteenth note. M. 7 is again a repetition, but the down beat is absent (it is inferred). This prepares a two measure tremelo vamp.

The second major motive  has directly evolved from the beginning. The last four notes, while rather inconspicuous, are important for what this writer will call "harmony tones." They are derived from the M. 2 of the piece. A quarter note vamp for two measures is followed by another variation on the beginning motive  refers back to the beginning, while  refers back to the second major motive and  is a repetition of the beginning motive.

Stopping momentum with slower notes, as has been shown, is achieved again with the use of a 4 beat tremelo. The following figure evolves on maracas:  . The figure is an obvious hint at compound meter in the grouping of , but it does not become prominent. After a two measure 5/8 feeling (a mixture of duple and compound meter), the composer presents a FF martial-like repetition in strict duple meter. The section just discussed ends in a compound meter vamp  .

At B (the third major motive) a manifold amalgamation of ideas is heard:  . Here are contained small fragments from different parts of the previous material. Beat 1 is derived from M. 7, beat 2, while hinted at before, is new in this form. Beat 3 is from the variation on the second motive, and beat 4 is a repetition of M. 1. The next few measures are occupied with an ostinato eighth note vamp-like accompanying figue by players 2 and 3 while the melody line uses the first beat of the third motive in repetition as a transition figure into a compound meter against the duple meter accompaniment. Four measures later the melody (M. 1-beginning) is stated abruptly. The ac-

companying figure then dominates all three parts in a coloristic treatment and a major meter change into 6/8 is heard. The compound meter has been hinted at on two occasions. At C it takes over completely for five measures. The beginning motive is emphasized, but changed slightly to fit the compound meter . Suddenly an exact statement of the beginning motive in duple meter is heard, and this motive is fragmented to end this second major section.

In comparing the motive of D with the major motive (M. 11-13) we find that Benson creates a new idea by altering the linear presentation of the second major motive. Here at D, more imitation between all three players is used. The original motive (M. 1) is interspersed on several occasions. Rhythmically, however, M. 1 motive and the third measure of the presently discussed motive are the same. These two ideas work out well and are an excellent transition to F where the statement is: (M. 1 motive simply repeated). The last aspect of the motive of F. is: . Because the lower pitched tones respond to the second measure of the beginning motive , the musical effect is the same. The difference is achieved by the addition of the higher pitched eighth note. After two statements of the first half of the presently discussed motive, of B is used. Mr. Benson closes the section with a slowing of the pulse as seen in and finally with a hint of compound meter At G the original statement is followed by an eighth note ostinato, reminiscent of the rhythmic background of the third major motive (B). The third major motive is heard as the top voice in counterpoint with . Two measures later the motive from D is recalled. A smooth transition into H exists without a stopping in the music.

At H a further combination of themes is used, but even more striking is the 5/8 meter against a 3/8 (written in 2/4) and the snycopation of the third player: .
The solo motive, now in 3/4, that follows is a great example of grouping of motives to create a new one:

M. 7 M. 12 M. 13

The adjacent four measures are interesting metrically. Although all the meters are not written as such, they are the following: For the first player they are 3/4, 2/4, 2/4, 3/8. For the second player they are 2/4, 2/4, 5/8, (3&2), mostly as a rhythmic ostinato. For the third player they are 2/4, 2/4, 2/4, 5/8.

No new material is presented in the remainder of the movement, but the previous motives are continually present, sometimes as the melody, sometimes as the rhythmic background. At this point the motives and their derivatives have been used so abundantly that they have become the vocabulary for all the material in this movement, as well as for the other movements.

Time and Place

PERCUSSIVE ARTS SOCIETY NATIONAL CONFERENCE

MARCH 26-27 1974

TUE. MAR. 26, Monopoly Room A&B Royal Inn Anaheim, Calif.

Morning

8:30-10:00 State Chapters Chairmen meeting St. Charles Room.
8:30-10:00 PAS Board of Directors meeting Virginia Room.
10:00-12:00 Marching Percussion Clinic and workshop - Fred Sanford with Champion Santa Clara Van Gards Marching Percussion section. Grass lot behind Royal Inn next to convention center parking lot.

Afternoon

1:00-2:30 Elem. - Jr. High - High School Percussion ensemble performance Virginia Room.
2:30.-4:00 Composer's panel discussion, St. Charles Room.
4:00-6:00 Los Angeles Percussion Ensemble performance, Monopoly Room.

Evening

7:30-8:30 Burton and Burns rhythm section clinic, Monopoly Room.
8:30-8:45 Hall of Fame presentation Monopoly Room.
8:45-10:30 Falconaires Jazz Ensemble USAF Colorado Springs, Colo. featuring soloist, Gary Burton/Roy Burns, Monopoly Room.

WED. MAR. 27, California State University Northridge

Morning

8:00 Chartered bus leaving Royal Inn, Anaheim to campus at Northridge

10:00-12:00 Ethnomusicology presentation, clinician Emil Richards, Room. 159

Afternoon and Evening

1:00-3:00 Harry Partch Music Program Room 158
2:00-10:00 All Western States Competition Festival held in various rooms in music dept. -- anyone may visit any room during competition -- presentation of winners -- final presentation featuring Alan Dawson and Gary Burton.

The Challenge

Editor's Note:

Following are statements from publicity sheets concerning the Ethno-Musicology presentation by Emil Richards to be held at the PASNC on Wed. March 27, 1974. This should be a very interesting and enlightening session. For more information about the entire PASNC see "Time and Place" in this issue of Percussionist.

ETHNO MUSICAL PERCUSSION INSTRUMENTS

Demonstration and presentation of ethnic and special percussion instruments from around the world as well as from around the home, garage, and yard. A presentation of special interest to people involved at the pre-school level as well as the highest professional performing and composition levels. A display of instruments of metal, wood, plastic, glass, etc., used above and below water, and in various other ways.

Display and demonstration of many ethnic percussion instruments from various cultures around the world as Chinese Confucian Bells, Temple Cup Bells (Kin-Japan), Gamelon Gongs (So. East Asia), African Talking Drums (Ghana), Table Drums (India), Bamboo Stamping Tubes (Africa), Sistrum (Egyptian.)

Many other special one of a kind percussion instruments and sound effects instruments as Octo Marimba, 22 tone xylophone, marimba grande (buzz marimba, Guatemala), 31 tone vibes, water-phone, tuned pipes, water chimes.

Ecology working for music using throw aways from around the home and yard to produce music and sound effects. Display and demonstration of instruments of metal, wood, plastic, and glass. Demonstration and use of such instruments as spoons, forks, glass bottles, plastic salad bowls, beer cans, garbage cans, gas pipes, saw blades, bottle caps, flower pots and many other thoughts and ideas.

A once in a life time experience, you won't want to miss this one!!!!!

MINUTES OF PAS MEETINGS
December 21, 1973

Present Board of Directors Meeting: Gary Olmstead, President; Sandy Feldstein, First VP; Ron Fink, Second VP; Neal Fluegel, Executive Secretary; Jim Moore, Editor PN; Don Canedy (proxy for Roy Burns), Jim Coffin, Mike Combs, Gary Beckner (proxy for Lenny DiMuzzio), Norm Goldberg, Ron Keezer, Martin Mailman, Lloyd McCausland, Larry McCormick, Jackie Meyer, Dick Richardson, Frank Toperzer, Larry Vanlandingham, Ron Gard (proxy for Peggy White), Mervin Britton (proxy for Martin Zyskowski).

Neal Fluegel presented the Executive Secretary's report. Fluegel moved to accept the report and Don Canedy seconded the motion. The vote cast was affirmative. The financial report is available from the Executive Secretary upon written request. The following suggestions were presented: 1) The financial report be sent to the Board members before the annual meeting and 2) the present and proposed budget appear on the same page for purpose of comparison.

A motion was made by Mike Combs to elect, by acclamation, Gary Olmstead as President of PAS for a two year term of office. Larry Vanlandingham seconded the motion. Vote: unanimously in favor.

The following Members remain on the Board of Directors to serve their remaining term of office:

Mike Combs
Neal Fluegel
Norman Goldberg
Martin Mailman
Lloyd McCausland
Jacqueline Meyer
Jim Moore
Gary Olmstead
Phil Stanger
Larry Vanlandingham
Peggy White
Martin Zyskowski

The following people, whose term expired, were re-elected for two years:

Gary Burton
Jim Coffin
Ron Fink
Dick Richardson
Ron Keezer

The following people were elected to the Board for two years:

Jim Ganduglia
Jim Petercsak
John Mulvey
Karen Ervin
Joel Leach
Gary Beckner

Election was held to fill the vacancies of First and Second Vice Presidents.

First VP-Mike Combs (1yr. term)
Second VP-Larry Vanlandingham (2yr. term)

The Ex-Officio Advisory Committee was appointed to establish guidlines for procedures of nomination and selection of Hall of Fame awards. This is to be presented at the March Board meeting.

The Board discussed the suggestion of Barry Carroll regarding the sustaining members' dues structure. No official action was taken; discussion will be continued in March. The Executive Committee will present a proposal to the Board in March.

Three states requested additional monies for state chapter activities. Ohio will be given $100.00 and California will be given $750.00. Montana's request will be discussed in March after more information is received.

A letter is to be sent to Ron Fink thanking him for a job well done as Second VP.

A motion regarding the State Chapter General Fund was made by Sandy Feldstein and seconded by Dick Richardson; "Monies from this fund will be used at the discretion of the Executive Committee primarily to help improve existing and/or establishing new State Chapters."

A STUDY OF VOCATIONAL PREPARATION FOR PERCUSSIONISTS

Researcher:
F. Michael Combs
Dept of Music
Univ of Tennessee
Knoxville, Tn.

Sponsor: Bureau of Educational Research and Service
Univ of Tennessee
Knoxville, Tn.
Date begun: June 5, 1972
Date completed: November 1, 1972

(Cont. from PERCUSSIONIST, Vol. XI, No. 1, page 42)

Results by Occupation

D. OTHER OCCUPATIONS Total 66

Including:

distributor, mfg, or merchant (17)
military (6)
private teaching (10)
housewife (4)
business (3)
administration (4)
r.r. clerk
music publisher
laborer
jewelry salesman
scientist
metallurgist
typographer
arranger
librarian
real estate
executive
social worker
commercial
IBM
engineer
electrician
conductor
civil service
orch. manager
consultant
ed. director

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

College teacher	11
Professional performer	27
Public school teacher	2
Private instructor	26
Other	18
None	4
No response	1

3. What degree do you presently hold? (highest only listed)

BS in mus ed 15
BM 8
BA 7
MM 6
MS 1
MEd 2
PhD 2
EdD 1
Other 10
business
AA in med
MA (2)
DMA
AM library science
masters in lib science
BS in English
certificate
MS in chem eng.

None 13
No response 1

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

MED 2
BA
BS (2)
DMA (3)
MA (ed)
MA
M in business
MM (2)
Masters
PhD
BM

No response 19
None 30

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

BS in mus ed 11
BM 8
BA 6
MM 7
MA 3
MEd 2
PhD 5
EdD 2
Other
MA
MLS
business
None 9
No response 5

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

Professional playing 3
Private instruction with professional artists 13
Other 7
Combinations 14
None 3
No response 3

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

workshops, clinics, seminars (2)
band (2)
private study (24)
as much practical experience as possible (7)
good percussion background (3)
music library (2)
business adm
piano
contests
working with people (3)
foreign study
sight reading ability
courses related directly to music
music related activities
no response (8)

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 14
Large college or university 16
Music conservatory 7
Other 19
Any 3
No response 7

9. Do you feel that you are receiving an adequate remuneration for your occupation?
Yes 38
No 20
No response 6
Other 2

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

A. Less than $7000	22
B. As much as $7000 but less than $12,000	18
C. As much as $12,000 but less than $15,000	7
D. As much as $15,000 but less than $18,000	1
E. Over $18,000	12
No response	5

SALARY IN RELATION TO DEGREE
FOR "OTHER" OCCUPATIONS
Chart V

Salary	Bachelors	Masters	Doctorate	Other	None
A	11	2		2	7
B	10	4	1		3
C	3	2			2
D	1				
E	3	2	3	2	3

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

No other occupation 35
Other occupation 28
No response 3

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

Yes 25
No 7
With reservations 29
Other 3
No response 3

COMBINATIONS - Primary occupation includes two equally-divided areas

COLLEGE TEACHER AND PROFESSIONAL PLAYER (17)	PROFESSIONAL PERFORMER AND PUBLIC SCHOOL TEACHER (10)	PROFESSIONAL PERF AND OTHER (9)

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

College teacher	College teacher (2)	
Public school teacher (9)	Pub school teacher (7)	
Other (5)	Other (5)	Other (1)

COLLEGE TEACHER AND PROFESSIONAL PLAYER (17)	PROFESSIONAL PERFORMER AND PUBLIC SCHOOL TEACHER (10)	PROFESSIONAL PERF AND OTHER (9)

3. What degree do you presently hold? (highest only included)

BS in mus ed	2	1	1
BM	1	4	
BA	1	2	2
MM	5		
MS	1	1	
MA			
None	3	(MEd)	5
No resp.	3	1	1

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

Masters	BM	BM
EdD	MME	MA
Certification	MM	None (7)
No resp (7)	MS	
None (8)	MA	
	None (5)	

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

BS in mus ed	BM (2)	BS
MM (4)	MM	MM
None (7)	MS (3)	None 7
BM	MEd	
MS	Any	
PhD	No resp	
DMA	Spec training	
No resp (3)		

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

Prof playing and pvt study (13)
Prof playing (3)
Pvt. study

Prof playing and pvt study (4)
Prof playing, pvt study & other (2)
Prof playing and other (1)
Pvt study (2)

Prof playing and pvt study (6)
Prof playing (1)
Prof playing, pvt study & other (2)
Other (1)

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

COLLEGE TEACHER AND PROFESSIONAL PLAYER (17)	PROFESSIONAL PERFORMER AND PUBLIC SCHOOL TEACHER (10)	PROFESSIONAL PERF AND OTHER (9)
Prof playing (9)	Prof playing (5)	Teaching and playing (3)
Pvt study (8)	Pvt study (3)	Pvt instruction (4)
experience (2)	be observant	experience (1)
piano	listen	performance
Prof work	performance	Pvt study
No resp	comm. musical org.	

8. In preparation for the position you now hold, what type of institution would you recommend that a young student begin his study (1st 4 years)?

Small College	4	3	1
Large college	2	3	2
Music conserv.	7	2	1
Small or large college	3	1	
No response	1		
Other	3	2	5

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

Yes	8	5	6
No	8	4	2
No resp	1	1	1

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

A Less than $7000			
B. As Much as $7000 but	2	2	1
less than $12,000	6	5	3
C. As much as $12,000 but			
less than $15,000	1	2	
D. As much as $15,000 but	4	1	4
less than $18,000			
E. Over $18,000	4		1

SALARY IN RELATION TO DEGREES FOR COMBINATION OCCUPATIONS Chart VI

Position	Salary	Bachelors	Masters	Doctorate	Other	None
College tchr & professional perf	A		1		1	
	B	3	4			
	C					1
	D	1	1			1
	E		3			1
Prof perf & pub school teacher	A	1	1			
	B	4				
	Cc	1	1			
	D	1				
Prof perf and other	A					1
	B	3				
	D	1				3
	E					1

	COLLEGE TEACHER AND PROFESSIONAL PLAYER (17)	PROFESSIONAL PERFORMER AND PUBLIC SCHOOL TEACHER (10)	PROFESSIONAL PERF AND OTHER (9)
11. In what other occupation, if any, would you rather be?			
No other occupation	14	8	7
Another occupation	1	2	1
Other	1		2
12. Would you recommend, generally, that a young person pursue the occupation in which you are now engaged?			
Yes	8	3	3
No	1	1	
With reservations	8	5	2
Other		1	1
No response			3

THE CONSTRUCTIONAL DEVELOPMENT OF THE MARIMBA

by

Irving G. Jacob

(Cont. from PERCUSSIONIST, VOL. XI, NO. 1, page 35.)

Another description of the Venda *mbila* dates back to 1884. The instrument, although called *"Bela,"* still applies to the same idiophone as *"ambira"*:

> "The Bela is already a fairly developed musical instrument. Resonant slabs of wood are tuned according to the scale; their sound is increased by means of artistically carved bottle-shaped calabashes which serve as resonators. To strike the wooden slabs they use beaters with heads of elastic rubber, which is actually found in the forests. . . Towards mid-day, Queen Pepiti, one of the most important women of Tshewasse (Chief Sabasa), came with a whole company of dancers, in order to honour me by their visit. She had delayed somewhat so that I had only one or two hours left there. The Queen paid her respects to us with much grace, and appeared to esteem Dr. Beuster very much, perhaps only because she now and then begged a present from him. While the dancers were still decking themselves down by the river, she caused the great Bela to be played under a tree. The tones sounded both soft and loud. Two men were playing at the same time. He who played the higher sounds had two beaters, while he who played the lower sounds had three, two beaters for the bass sounds being held in his left hand, by means of which he struck different tones at the same time. The music was quite artistic. The left hand of the discant-player (Diskantisen) or the left hand of the bass player produced the quite simple though clearly recognizable melody e d c b while the remaining tones, always five at the same time, added partly the harmony and partly variations moving around the melody in quick figures and new patterns."[18]

The Venda *mbila* is a large instrument consisting of a strong, though light frame *(magomate)* constructed with handles allowing the instrument to be carried. Stretched over the frame are twenty-one or twenty-two slabs of wood collectively called *mbila*. The slabs are cut from thick pieces of wood taken from the *mutondo* tree. Each has a large section taken from the meddle of one side which is shaved down to half its thickness, the shaved side is used as the top side which is struck. The ends are not shaved, but are ornamented with carving and various other designs. There is no other standard choice of design. Each individual maker chooses his own ornamentation.

The slabs are shaped into different sizes, the smaller ones sounding the higher pitches and the larger sounding lower. Two holes for the reception of cords, suspending the slabs from the frame, are made on the flat sides in the shaved parts close to where the thick portions begin. The cords holding the wooden slabs together *(riems)* are two bark cords which are very durable and do not break.

Below all the slabs, except the last three highest pitched, are placed cucumber shaped calabashes known as *mikhumbu.* Each calabash contains an opening cut at the stalk end. They are tied under part of the frame each with its opening directly under the appropriate slab. They serve as amplifiers to the sound of the slabs and in order to do this each calabash is so chosen that when properly cut, the frequency of the air column contained within is the same as the frequency of the slab above. Therefore, when a slab is struck with no resonator under it, the sound produced would be almost inaudible. However, when a struck slab is positioned above its proper calabash resonator, a clear and powerful tone will be emitted.[19]

Near the closed end of each calabash is a small circular piece of resin secured over a small opening. These pieces, covered with bits of spider web *(mbubwe),* contribute to a buzzing sound when a slab is struck. The largest resonators consist of a large calabash increased in size by having a portion of another calabash built into it and secured with resin.

Percival R. Kirby recalls his seeing a Venda *mbila* constructed during a visit to the tribe:

> "The making of a *mbila* takes an expert at least a month, and often much longer, and the price is one good ox, or about five pounds. The old maker of my own specimen reduced the price by half because, as he said, I was a *mbila* player; and he supplied me with 'spare parts' in the shape of a handful of spider's webs for renewing the vibrators, and a packet of calabash seeds for raising a new crop of resonators in case any should get broken. He also showed me the ingenious method which is employed for tightening the cords which support the slabs, the total weight of which is considerable. The end of the cord passes through a hole in the frame and fixed to it is a tuft of fibre round which the excess cord is tightly wound, the last few coils being forced between the roll of round cord and the frame. The leverage achieved is very great, and it effectually tightens that portion of the cord on which the slabs rest."[20]

The Venda *mbila* is tuned to the approximate range of C, two octaves below middle C, to C, one octave above middle C. The intonation of several notes is slightly defective, especially in the lower register.[21] During a performance the instrument, lacking legs, is placed on the ground before two squatting male performers.

The right hand player, called the *netzhizwane*, has in each hand a beater known as *tshiombo*. These beaters are made from a thin stick with an oval head of raw molded rubber. The left hand player, called the *makwetane*, acts as the principal player and is usually the older of the two.[22] He holds one beater in his right hand and two in his left, spread approximately at a ninety degree angle.[23]

The right hand performer begins by playing a fixed tune which at times is a one line melody and other times harmonized in two parts. After establishing the rhythms of the tune, the left hand performer begins playing a contrasting melody with his right hand beater while adding a bass part with his left hand beaters. Two left hand beaters are used because the lowest bars are composed of extremely wide slabs of wood, making the distance of the octave quite long. Therefore, this would be too far a leap for only one mallet to "jump" in the requred time.[24] These left hand beaters are never used together; they are always used alternately.[25]

In some of the tunes the *makwetane* will play a set of variations to the fixed tune of the *netzhizwane*. In others the main rhythms of both players will coincide or the main rhythmic schemes will be in complete opposition.

During his visit to the Vendas, Kirby was given the experience of playing both parts on the *mbila*. While visiting Chief Sibasa's tribe he was taught to play the parts by Sigari, a veteran *mbila* maker and chief player of the tribe:[26]

> "The rhythmic scheme of this tune is quite simple. I first heard it played by a couple of experts. Then I had the *netzhizwane* part played alone. I memorized this, and played it, although not with the correct 'fingering.' Sigari was very particular about this, pointing out that, in more elaborate tunes, if the *netzhizwane* did not 'finger' his part correctly, the *makwetane* could not fit his in at all. After I had established my *ostinato*, Sigari joined in with his part. Then we changed positions, he taking the *netzhizwane* and I the *makwetane*. The latter part is much more difficult to play, partly owing to the fact that the right-hand beater has to execute a melodic part, the notes of which are very widely spaced, and partly because of the difficulty of controlling the two left-hand beaters in the wide leaps which they have to make, for the lowest note and its octave are nearly two feet apart.
>
> "The second tune was a much more complex affair, and it took some time for me to realize how it was constructed; for, when heard, it presents to the ear a bewildering cross-rhythm. Yet, dissected out, as it must be when one is being taught to play it, it becomes quite clear, although far from easy for a European player to execute. It is based, as will be seen, upon the direct and

deliberate opposition of two distinct rhythmic schemes, and provides an excellent example of a very attractive form of rhythmic counterpoint.

"As in the case of the first tune the *netzhizwane* begins, and establishes the rhythm of his part. When it is well established the *makwetane*, after one or two preliminary taps, joins in, both performers maintaining their respective rhythms with confident ease. As before, I memorized the *netzhizwane* part, and succeeded in maintaining it even when Sigari entered with the *makwetane* part. But it was no light task. The *makwetane* part, although easy enough to play alone, I could scarcely play at all when the *netzhizwane* part was going; and the starting of it was perhaps the most difficult feature of the whole."[27]

The Venda *mbila* players systematically teach their descendants to play the instrument. Although the players are usually men, some girls are also taught. Initially the beginner learns to use one stick only and after becoming proficient in this, he is then taught to use two sticks when beginning to learn the *netzhizwane* parts. After becoming sufficiently proficient at this, he begins the study of the *Makwetane* parts.

Kirby recalls his seeing an occasion for the performance of the *mbila:*

"The instrument is to be found at most of the principal kraals, where it is regularly played for the entertainment of the chief and his friends. But its use is tending to die out, and skilled players are becoming scarce. Occasionally performers will play at kraals other than their own, thus acting as minstrels. Many of the tunes played are traditional. Most of them are, as one might say, lyrical in their nature, and they are played to a people who are on the whole contented. But in olden times the *mbila* was played before a war, and served as an accompaniment to the fierce sons which were formerly sung to hearten the warriors for battle. At Takalani's kraal I heard an old man, named Badamarema, play a battle-song. An expert performer, in spite of his age he played with an astonishing verve, using all manner of ornamental devices, rather like a cavalry kettle-drummer, yet preserving the powerful rhythm of the music. As he became worked up, the men joined in with their voices, but realizing the incongruity of the situation, they unfortunately did not continue, and broke off amidst uproarious laughter. This battle-song consisted of two opposed rhythms of triple and duple measure."[28]

Although both utilize the same construction principals, the Chopi *mbila* is much smaller than the Venda type. (Another name for the Chopi *mbila* is sometimes termed *muhambi).* Any native may construct a Chopi styled *mbila.* In order to do so he usually borrows one from another maker and copies it in constructing his own.

There are four varieties of the Chopi *mbila*. They are: 1) *tshilandzana*, containing from twelve to fourteen notes; 2) *dibinde*, containing ten notes; 3) *didole;* and 4) *tshikhulu*.

To Be Continued.

—————————o—————————

President's Corner

Although the PAS "Statement of Purpose" is included on all application blanks and in every issue of the PERCUSSIONIST, it is sometimes forgotten in everyone's busy activities. I would like to inlcude this statement in this column as a reminder to all of us of our common goals: "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.

The Society provides several vehicles for the establishment of the "communication" ideal mentioned above. The most obvious are the PERCUSSIONIST and PERCUSSIVE NOTES. The editors of both of these publications are always looking for good articles, news items, letters-to-the-editor, etc. It is incumbent upon the individual members of the Society to provide the material for the various publications. If you are desirous of reading articles relating to a particular area of interest, then do your share by encouraging a qualified person to submit such an article.

The PAS publications depend upon the individual members of the Society for the continual contribution of material. Your editors will greatly appreciate your support of these publications.

EVOLVING SOLO TECHNICS FOR THE MARIMBA

by
Linda Pimentel

(Cont. from p. 21, PERCUSSIONIST, Vol. XI, No. 1, 1973.)

The Roll

The primary function of the roll on most percussion instruments is the maintenance of sound; most marimbists use the roll to obtain a legato-like quality. The roll is important in the control of phrasing, and it is also useful in expressing tension and relaxation. Marimbists often forget that the roll has other potentials besides the maintenance of sound; it can usefully function as an embellishment. Many rapid, toccata-like passages are nothing more than extensions of the basic roll, and the chord and melodic structures may be put into better focus if rolling technics are employed.

The basic roll, as developed by marimbists, is an extension of the wrist-flick stroke. The student marimbist develops the roll by slowly and evenly striking the marimba, alternating hands for each stroke. He concentrates on bending his wrists and on using as little forearm as possible. His tempo is determined by his ability to play evenly and in a relaxed manner, and his goal is to maintain a sound that spins and floats through the air.

As the student is working on his roll, some teachers introduce ideas as to posture and hand position. Some maintain that the student, when rolling one tone, should keep the left mallet tip closer to the body and the right mallet tip on the far side. In this position, the performer faces slightly the lower notes. Other teachers insist on the opposite position. Since, with a little imagination, examples can be thought of which justify both methods, students should not be limited so, but should be encouraged to try other available positions.

As the student marimbist learns to roll while leaping various intervals, certain problems may arise that must be immediately solved, for it is at this juncture that students develop permanent problems. First, the marimbist must learn to "leap" from one note to another without sliding and slurring over tones between. The opposing situation occurs when the student tries to avoid slurring by "leaping" into the air and "attacking" the next note; this results in a continued marcato style. If the student is encouraged to move horizontally along the keyboard, immediately above the note level, to make a lower and broader arch and to lead with his elbows, he should be able to smoothly perform leaps of several octaves without intervening slurs. Another type of questionable taste arises when everything is played semi-detached. Such playing usually lacks beauty. A possible solution would be to slow the roll to a point at which leaps can be made without breaking the continuity of the roll.

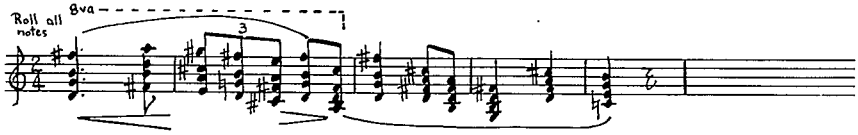
Another problem concerns which hand first leaps to the new note. The obvious answer is that, when leaping downward, the left hand leads, and when leaping upward, the right hand leads. In actual practice, the rule does not consistently apply--the performer must have dexterity in both directions in order to meet each situation. As more students are left handed, stress should be put on developing the weaker hand to a suitable level of efficiency.

Body movements and positions to be learned in order to master rolling with four mallets are extremely awkward. Control of the muscles, shifting weight, and maintaining tonal balance are essential for artistic performance. Often the student chooses easy positions, letting the mallet tip strike the node of the bar, and this usually results in poor tone quality. When rolling with four mallets, one or two mallets may strike the node, resulting in faulty tones, while the others may strike center or edge of the bar. This is a primary cause of unbalanced, uneven sounds, in four mallet performance.

Controversy centers around the speed with which rolls should be performed. One viewpoint is that the register being manipulated determines the degree of speed to be used in rolling. This is a similar concept to that commonly employed on timpani,. The notes in the organ-tone area have, as previously stated, a longer after-ring. If a note is struck repeatedly and firmly at a rapid rate, the after-ring is deadened before it "grows into" its mellow, glowing tone. The resultant tone quality is harsh and choppy. In some instances composers may demand such a sound, but this is not a normal quality expected on the marimba. With this in mind, marimbists use a rapid roll in the xylophone-tone area of the marimba, gradually slowing their roll in the marimba-tone area, and eventually aiming for a slow smooth sound in the organ-tone area.

This is an oversimplistic approach for consistently correct interpretation of many types of music. First, it takes for granted that "four mallet" or even "two mallet" parts are always played in closed position, that all voices in a chord will generally fall in the same area of the marimba. Some marimbists rearrange their pieces so that just that effect takes place, but this results in the loss of a diversity of tone coloring. Some contemporary compositions demand the use of extremely contrasting registers, jumping long distances from one chord to another, or employing wide spans with the limits of one chord.

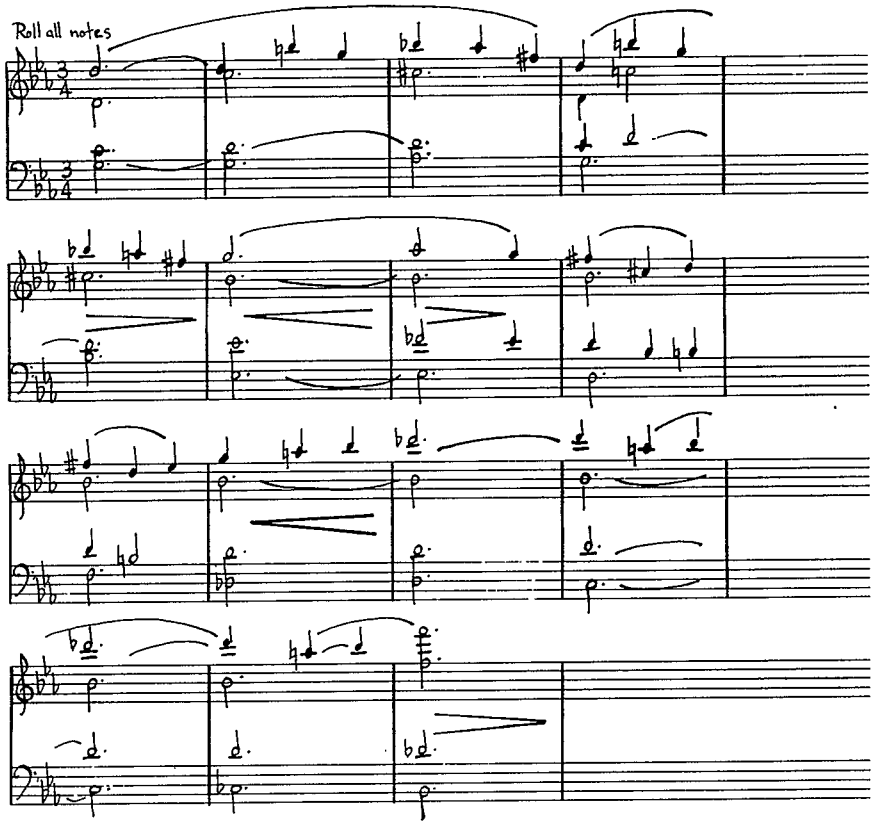
Example 15



CONCERTINO,[1] register changes within a phrase

[1]Creston, op. cit., p. 5.

Example 16



CONCERTO FOR MARIMBA AND ORCHESTRA, [2] open position chords

[2]Robert Kurka, CONCERTO FOR MARIMBA AND ORCHESTRA (New York: Weintraub Music Company, 1960), p. 19.

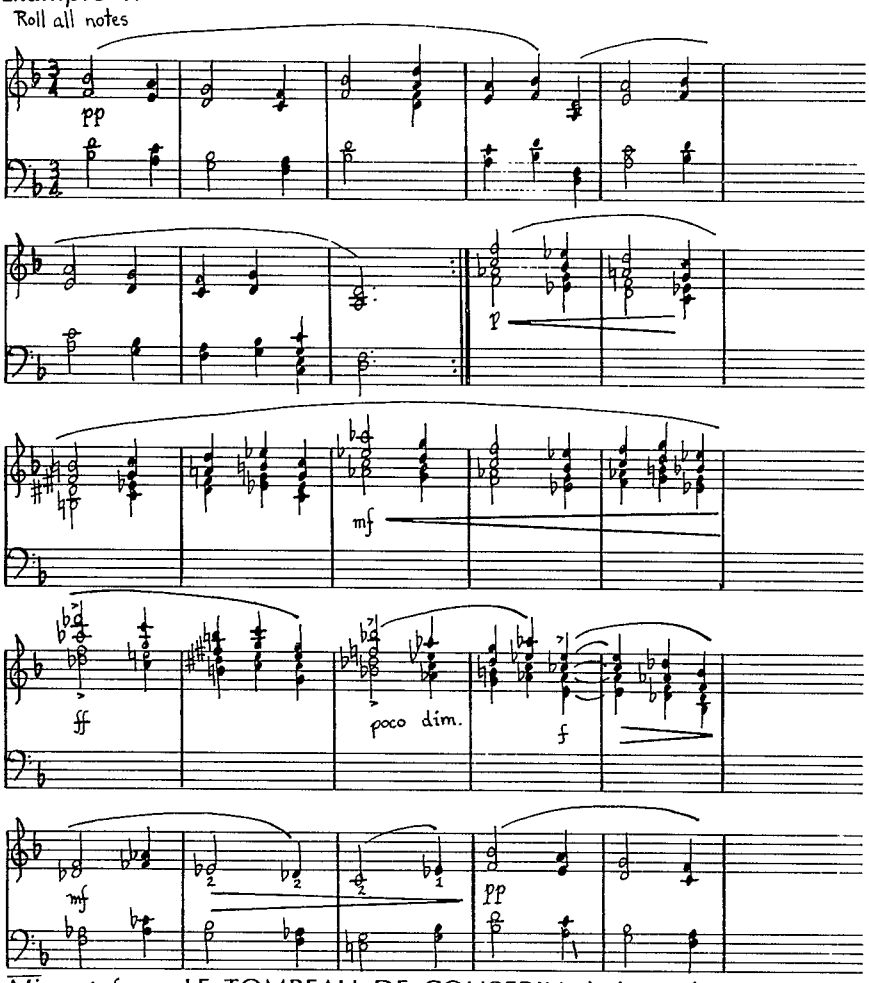
If the bar is repeatedly struck with a glancing blow, using a slight wrist-flick, the after-ring is only partially deadened with each stroke, and the harshness of the stroke is minimal, with a maximum of after-ring being produced. With this type of technic, dynamics are controlled by the speed of the roll, rather than by the firmness with which a note is struck. A faster roll tends to increase the loudness of the after-ring.

An important factor in choosing the speed of a roll is the degree of emotional tension desired in a phrase. As composers are not always so thoughtful as to write only emotionally taut music in the upper register and more relaxed music in the lower register, varying the speed of the roll in any register will aid in producing the emotional intensity desired. An excellent example of emotional variance of the roll is found in the center section of Ravel's *Minuet* from LE TOMBEAU DE COUPERIN Here the intensity builds as the marimba part moves into higher registers and declines as the pitch recedes into the organtone area.

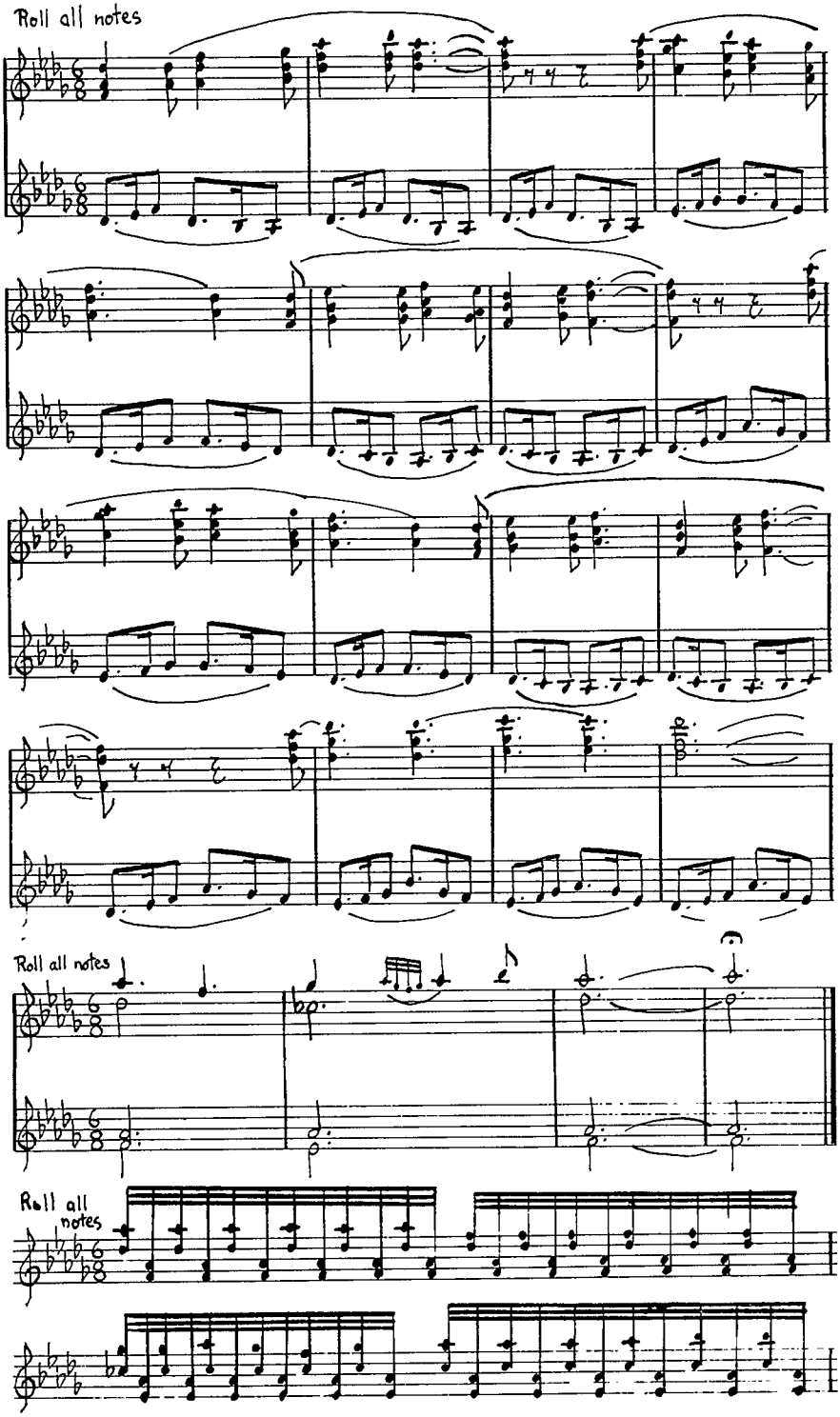
The above-mentioned example is an exceptional one. More often a player must make many variations within one register, in order to correctly interpret the notation.

Marimba teachers feel that the roll should never be practiced as a measured number of beats, as is done in rudimentel drumming. Students who practice counting their beats often do not have a proper concept of the roll as a continuously floating, indefinite sound. This result may influence teachers to completely ignore measured rolls, but there are instances when a measured roll is useful. Ornamentation of any line is difficult when it is being rolled, and an effective way to accomplish ornamentation is through measuring the roll. For instance, in Liszt's THE SHEPHERDS AT THE MANGER, the beats must be measured out in order to maintain the "cradle-rocking" motion, so essential to the character of the piece. The ornament at the final cadence also must be measured. (See the following examples.)

Example 17



Minuet from LE TOMBEAU DE COUPERIN, balanced tension


Roll all notes
Roll all notes
Roll all notes

PRACTICAL MALLET STUDIES

By Bob Tilles, Associate Professor of Music
DePaul University, Chicago, Illinois

Mr. Tilles is reviewing and rewriting some of his Mallet articles that have appeared in the PERCUSSIONIST.

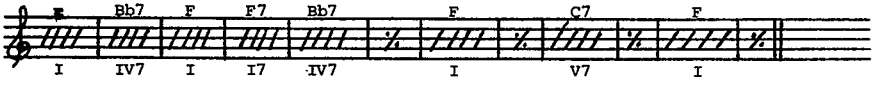
Since the first mallet article appeared, (Percussionist, Vol. 2, Number 3, June 1965) many new readers and players have joined PAS and this article and future articles will acquaint them with the harmony materials that have been printed.

The Harvard Dictionary of Music describes blues as "a type of American popular music, both vocal and instrumental, introduced in the first decade of the 20th century."

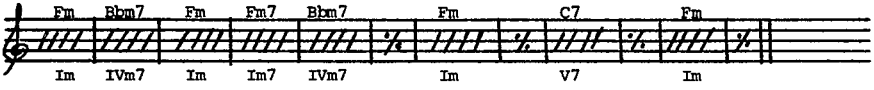
For our mallet study purposes, we can utilize the blues to learn important progressions, scales, and chords that are readily transposable to *all* major and minor keys.

The basic blues pattern contains chords based on I, IV, and V.

Example A - Blues in F major - (Note - all 7 chords are dominant 7th's).



Example B - Blues in F minor (All 7 chords are dominant 7 th's or minor 7 th's.)



By practicing I, IV, and V in every major and minor key, a player is prepared to play *any* tune in *any* key.

The important harmonies of major, minor, and dominant 7th are studied and the groundwork is established for additional chords and alterations and substitutions.

Another plus factor in blues study is the learning of many jazz and rock tunes that are based on the blues progression.

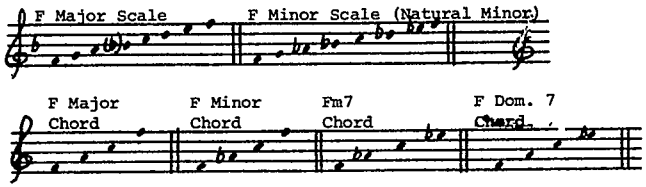
Two disadvantages to over concentration on blues study would be: (1) hearing a twelve bar phrase instead of the usual eight bar sequence and (2) unfamiliarity with diminished 7th, or augmented 5th harmony.

In future issues of PERCUSSIONIST we will alter the basic blues to incorporate additional harmonies and alterations to compensate for this lack.

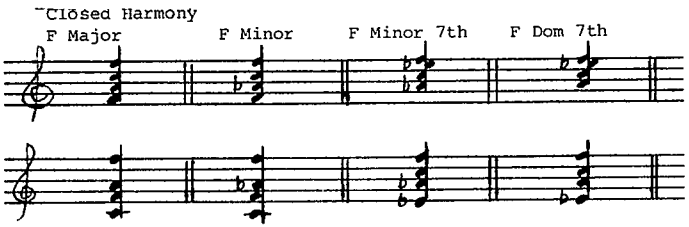
It is recommended that the player practice *every* key in the following manner:

I Two mallets, major scale and natural minor scale (parallel form)*, major chord, minor chord, minor 7th chord, and dominant 7th chord (Parallel Form*).

Example C - Two Mallets - F Root



II 4 MALLETS
Major chord, minor chord, minor 7th chord, and dominant 7th chord.



*The parallel natural minor scale is recommended to help form the F minor chord and F minor 7th chord in the minor blues. The player can also practice the harmonic and melodic minor forms.

The dominant 7th chord can also be practiced using the same root as the Basic scale.

Percussion Material Review

by
Sanford Siegel and Mervin Britton

PERCUSSION STUDIO: Studies for Snare Drum, Siegfried Fink; N. Simrock, Associated Music Publishers, Inc., 609 Fifth Ave., New York, NY 10017.

Volume 1: Elementary Exercises, 30 pages $3.50.

This volume progresses from whole notes through sixteenth notes inluding triplets, dotted notes and tied notes. It introduces most practical meters and has several multiple meter exercises. Tempo and dynamic markings are introduced with the first exercise and used throughout the book. No rolls, flams or other rudiments are included in this volume.

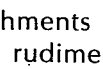
Volume 2: Shifts of Accent, 30 Pages $3.50.

This volume is in two sections; the first deals with shifting accents, and the second with sticking patterns. Instead of using "R" and "L" sticking indications, the sticking section requires the use of a code system. In both sections, the author suggests ways in which the exercises can be used with multiple drums or drum set. Contrary to the practice of American publishers, the exercises consisting entirely of triplet-eighth notes are written without the triplet designation.

Volume 3: Progressive Studies, 23 Pages $3.50.

Book Three starts at the rhythmic and technical levels achieved in the first two volumes and greatly increased in complexity. Rhythmic abbreviations and thirty-second notes are introduced along with extensive use of dynamics and other musical terminology. No rolls or other rudiments are introduced.

Volume 4: The Flams, 29 Pages $3.50.

Embellishments of one to four notes are introduced in this volume. The rudiment  is presented with the stickings: rrrL and lllR instead of lrLR.

Volume 5: The Roll, 39 Pages $4.00.

The roll is introduced with exercises at all dynamic levels using tied and un-tied rolls in a variety of tempos and durations.

New Drum Solos, Bill Douglass, 18 pages $1.98; Drum City Enterprises, Inc., 6226 Santa Monica Blvd., Hollywood, Calif. 90038.

This is a collection of two to thirty-six measure drum set solos utilizing ride cymbal, two tom-toms, snare drum, bass drum and hi-hat. It is designed to help young students develop their own solo styles.

Drum Solos in Eighths, Charles Perry, 32 Pages $1.50; Alfred Music Co., Inc., New York.

The drum set solos in this book range from one-bar solos on the snare and small tom to four-bar solos using small tom, snare, large tom, bass drum and hi-hat. The notation is clear and easy to read with a glossary of symbols and terms provided to eliminate any possible confusion. The rhythm used for all solos employs only eighth note patterns.

Drum Solos in Triplets, Charles Perry, 32 Pages $1.50; Alfred Music Co., Inc., New York.

This book follows the same format used in **Drum Solos in Eighths.** Here the solo rhythm is strictly triplets. Most of the book employs eighth-note triplets, however, a portion of the book is devoted to quarter-note triplets in 4/4 meter with a clear visual explanation of this combination.

Beginning Drum Set, Robert Allen, 18 Pages $1.50; Brook Publishing Co., 3602 Cedarbrook Rd., Cleveland Hts., Ohio 44118.

This method is based on the triplet jazz ride cymbal pattern. The snare drum and bass drum parts are introduced and developed through this rhythm. As a result, the student should develop a good concept of the jazz "swing" feeling.

Diversified Drumming, Harry Marvin Jr., 40 Pages $3.00; HaMaR Percussion Publications Inc., 333 Spring Road, Huntington, N.Y. 11743.

Each exercise in this book is presented four ways: 1. The basic rhythmic study; 2. Ride cymbal added to the basic study; 3. The original study with added dynamic markings--to be played with hands separately and with feet separately; 4. A "contrapuntal" exercice for snare drum and bass drum.

Drum Set Music, Roy Burns & Saul Feldstein, 48 Pages $2.00; Alfred Music Co., Inc., New York

Each solo in this collection is preceded by a description of the form and style of the solo and preparatory exercises. Each progressive solo is musically conceived within a specific style. When used as supplementary materials for a high school student, this book should help convey an understanding of the musical potential of the drum set.

Snare Drum Music, Roy Burns and Saul Feldstein, 32 Pages $2.00; Alfred Music Co., Inc., New York.

The solos in this collection progress from very easy to moderately difficult for high school level students. They utilize sticks, brushes, different playing areas on the drum and snares on and off. With the wide range of difficulty, this book should provide a student with supplementary material over a long period of instruction.

Multiple Percussion Music, Saul Feldstein 32 Pages $2.00; Alfred Music Co., Inc., New York.

The eighteen multiple percussion solos in this collection progress from very easy to moderate difficulty. Many of the solos can be adopted for performance at the drum set. They are well written musically and can provide a good introduction to multiple percussion study.

Sonata for Snare Drum and Piano, Ellis B. Kohs, $7.50; M.M. Cole Publishing Co., 251 E. Grand Ave., Chicago, Illinois 60611.

The piano and snare drum are equal partners in this three movement composition. The piano part uses tonal and serial procedures, but the snare solo is not treated serially. Playing procedures include using the elbow for glissandos and the use of sticks, brushes and fingers. This piece would be appropriate for contest or recital use.

The Big Beats, More Than 100 Rock'n Roll Rhythm'n Blues Drum Beats, Roy Harte, 14 Pages $1.98; Drum City Enterprises, Inc., 6226 Santa Monica Blvd., Hollywood, Calif. 90038.

Basic rock rhythms, shuffle rhythms, rock fills, multiple drum patterns, and rock bass drum variations are presented in this book. It is designed to improve power, speed, endurance and technique.

Encyclopedia of Contemporary Drum Rock Rhythms, Johnny Sciarrino, 24 Pages $2.00; Alfred Music Co., Inc., New York.

This book is a collection of practical rock patterns conceived for use in specific tempos. In addition to the medium, slow and uptempo sections, there is a collection of one and two measure fills. Other areas covered are varying time-signatures and double bass drum.

The Crossed Stick, Exercise for "Crossed Stick" Technique, Don Reid, 24 Pages $2.50; Sam Fox Publishing Company, Inc., 1540 Broadway, New York, NY 10036.

The main purpose of this book is to give the drummer complete freedom in using the "crossed stick" technique. The exercises utilize eighth note and triplet-eighth note patterns in 4/4 and 3/4 time.

Subject: Control, Marvin Gordon, 33 Pages $2.00; Alfred Music Co., Inc., New York.

This is a book designed for stick control with and without accents. The format and approach is somewhat different than that of other stick control books.

Stick Control for the Modern Drummer, Roy Harte, 12 Pages $2.00; Drum City Enterprises, Inc., 6226 Santa Monica Blvd., Hollywood, California 90038.

This set of stick control exercises consists primarily of quarter, eighth, triplet-eighth and sixteenth note patterns. The last page of the book has combinations with triplet-quarter notes and groups of five and seven.

Rhythms and Instruments of Brazil, Paulo Fernando Magalhaes (translated and edited by Roy Harte) 22 Pages $1.98; Drum City Enterprises, Inc., 6226 Santa Monica Blvd., Hollywood, Calif, 90038.

Rhythms covered in this book are: Samba, Cruzado, Baiao, Maracatu, Frevo Marcha, and Bossa nova. Instruments discussed are: Bass drum, Agogo bells, Pandeiro (tambourine), Chocalhe (shaker), Cabasa, Reco Reco (scratcher), Tamborim (samll hand drum), triangle, and Quica (a small drum with a stick embedded in the head).

Care and Maintenance of Percussion Instruments, Wayne C. Duesterbeck, 24 Pages $4.00; Black River Folk Company, Ltd., Rt. 2 Woodview Drive, Onalaska, Wis. 56450.

The well schooled percussionist will find no new information in this book, but it could be of value to non-percussionist music teachers that are responsible for percussion care and maintenance. The book is divided into five parts: Preventive maintenance, Repair, Problem analysis, Tonal improvement, and Appendix. The reproduced typewritten pages are presented in a notebook binding.

Symphony for Drums and Wind Orchestra, Warren Benson, Score $3.50; C.F. Peters Corporation. 373 Park Ave. South, New York, N.Y. 10016.

The percussion parts play a major role in this composition with several solo sections. The six percussion parts (six players) are of intermediate difficulty for college students, the major problems being ensemble and balance. The three movement Symphony last c. 21 minutes and would be appropriate for a college band or wind ensemble that wants to feature its percussion section. Parts are available on rental.

Ringing Changes, Charles Wuerinen, $12.50; C.F. Peters Corp. 373 Park Ave. South, New York, N.Y. 10016.

Twelve players are required for this difficult ensemble. The instruments required are: two vibraphones, piano (two players), twelve graduated drums (two players), six anvils (or brakedrums), six Almglocken, six cymbals, four tam tams, chimes, string drum and timpani. The score is in manuscript form and may at first be a little difficult to study. The duration of this composition is c. 17 minutes. A recording is available on the "nonesuch" label: (stereo) H-71263. A good college ensemble should find this piece challenging and rewarding.

African Welcome Piece, Michael W. Udow, Music-Masters, 2018 Walnut Street, Philadelphia, Pa. 19103.

Twelve percussionists and a small chorus are called for in this composition, but the second set of six players could be cut to three or four including non-percussionists without seriously affecting the performance. Instruments used include agogo bells, steel drum, six bull-roarers and spaganes (wood blocks played on a wood surface is an acceptable substitute for spaganes). The six major percussion parts have ostinati with alternating improvised solos. The other percussion parts open the piece with bull-roarers and later switch to rattles and spagane. The chorus enters late in the composition and helps build to an exciting climax. A college ensemble and their audience should find it worth the effort to assemble the instruments and performers for this work.

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PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise 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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PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS — Professional $10.00 (Percussionist)
Individual $7.00 (Music Educator: non-Percussionist)
Student $7.00 (Any full-time student at any educational level)
Library $5.00
Instrument Specialist (Dealers) $50.00
Publishers $35.00
Distributor/Wholesaler $175.00
Manufacturer $400.00

Note: The above dues rate includes membership in both the National and State Organizations. All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

PAS COMMITTEES — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Ethnomusicology as Relates to Percussion; Standardization of Terminology and Notation of Percussion Instruments, Composition Contest, Hall of Fame, Contest & Audition Procedures, Research & Publications.

SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join PAS. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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detach and mail

APPLICATION FOR MEMBERSHIP

NAME_____ HOME ADDRESS_____

CITY_____ STATE_____ ZIP_____

BUSINESS OR SCHOOL ADDRESS_____

CITY_____ STATE_____ ZIP_____

OCCUPATION_____ REMITTANCE ENCLOSED_____

Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY
130 Carol Drive
Terre Haute, Indiana 47805