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

EARLY HISTORY AND DEVELOPMENT OF THE VIBES

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The first vibes-like instrument was attempted in 1916[1] by Herman Winterhoff, an employee of the Leedy Drum Company of Indianapolis, Indiana. He experimented with a steel marimba trying to gain a *vox humana* effect. The steel marimba was a keyboard instrument with a thin flat steel keyboard. The marimbaphone was the same instrument but situated in a different position. Rather than the performer playing on top of the bars, the keyboard was tilted into an upright position and the resonators of the natural bars were parallel to the floor, directed toward the performer. The resonators of the bars analogous to the black keys on the piano were likewise parallel to the floor but directed away from the performer. In lieu of playing directly on the bars, the playing area was designated as the edges and were to be played with a bow rather than mallets. The bars were curved in a concave manner to facilitate a better playing area. The range of the steel marimba/marimbaphone was two, two and one half, or three octaves. Mr. Winterhoff attained the *vox humana* or tremolo effect by placing a motor on the steel marimba, near the floor, to raise and lower the resonators.

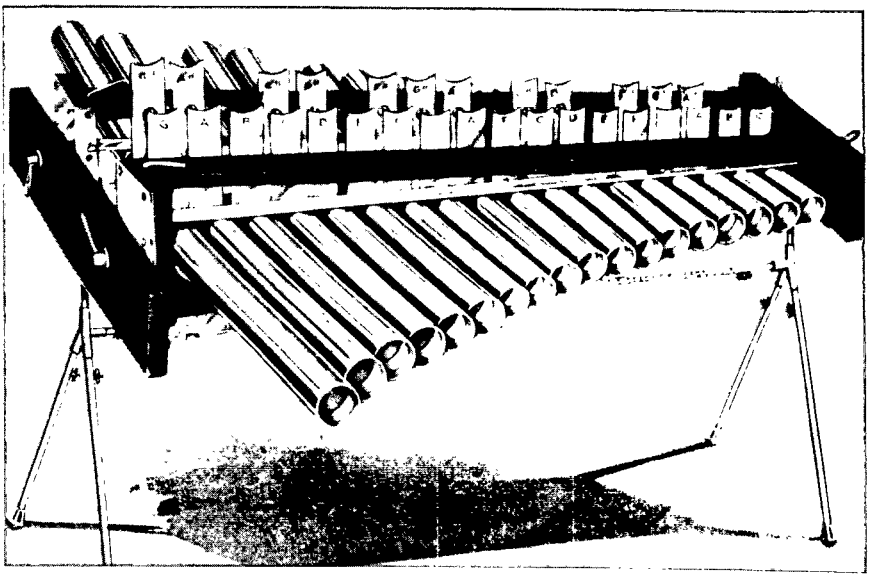


Figure 1 - Leedy

On a second experimental model, the resonators were moved laterally by a motor. This invention contained no damper pedal, as we know it today, to sustain and dampen the tone. The tremolo or vibrato effect obtained from these early experimental models was characteristically the same as from the contemporary model vibes in that it is not an alternation of pitch as on other instruments or voice, but an interruption of the air column between the bars and the resonators. This tremolo effect is unique to the vibes. No other bar percussion instrument is capable of producing this effect without the aid of a performer.

In 1921 the instrument was further refined. The motor remained under the frame but was positioned nearer the bars. A rod, operated by the motor, was placed through the top of each set of resonators with metal disks, slightly smaller than the resonator diameter, attached to the rods above each set of resonators. These disks, called pulsators, were rotated, rather than the resonators moving. In 1922 George Way, formerly Sales Manager and Advertising Manager for the Leedy Drum Company, coined the term "Vibraphone" for this new instrument.[2]

The first piece of printed matter concerning the vibes this author could find was written in 1924 or 1925. The Leedy Vibraphone had steel bars and controlled rotating fans in each resonator. "The speed control level on the motor enables the performer to set the Vibrato [sic] to suit the character of the number being played . . . ."[3]

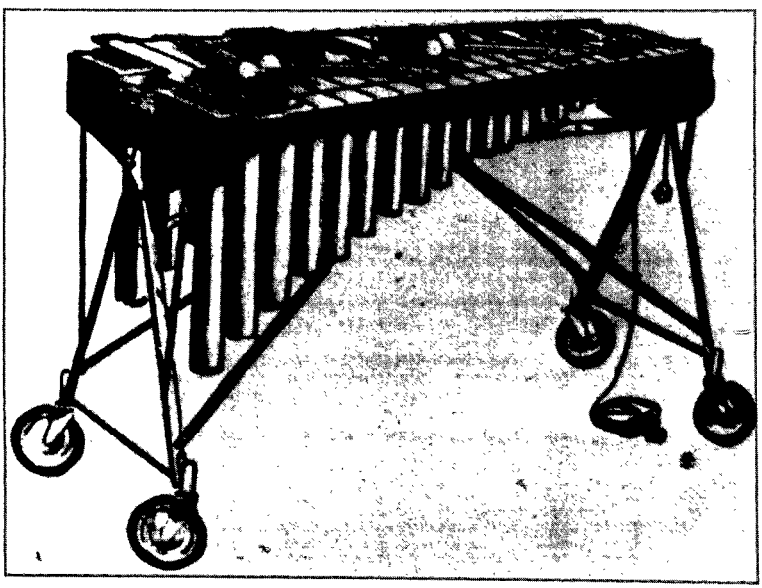


Figure 2 - Leedy Vibes

The motor was of the Universal type and operated on 110 volts AC or DC. The vibes was 50 inches long, 33 inches high including wheels, and weighed 105 pounds. The width at the lower (pitch) end was 26 inches, and the width at the upper (pitch) end was twelve inches. Bars were graduated in size from one and one half inches wide to two and one quarter inches wide. The vibes was three octaves (F to f^2) in pitch length.

Between 1921 and 1927, the J. C. Deagan Company of Chicago, Illinois, combined their Harp-Celeste and Vibra-Harp (harp with tremolo tone)[4] to produce a new organ attachment named the organ Vibra-Harp. The organ Vibra-Harp could be attached to an organ without any particular type of installation. The bars were highly polished tempered aluminum rather than steel as used on the steel marimba. Each attachment contained two sets of bars. The bars on each set were separated by one whole step. The aluminum bars produced a superior tone compared to the steel bars; the aluminum weighed less and the sound was more mellow. The Vibra-Harp bars were also available in steel, but the sound was of inferior quality and the attachment sold for less money. Dampers were necessary for a clear, distinct sound, but were not included within the price of the Vibra-Harp; they were, however, sold as a separate item.

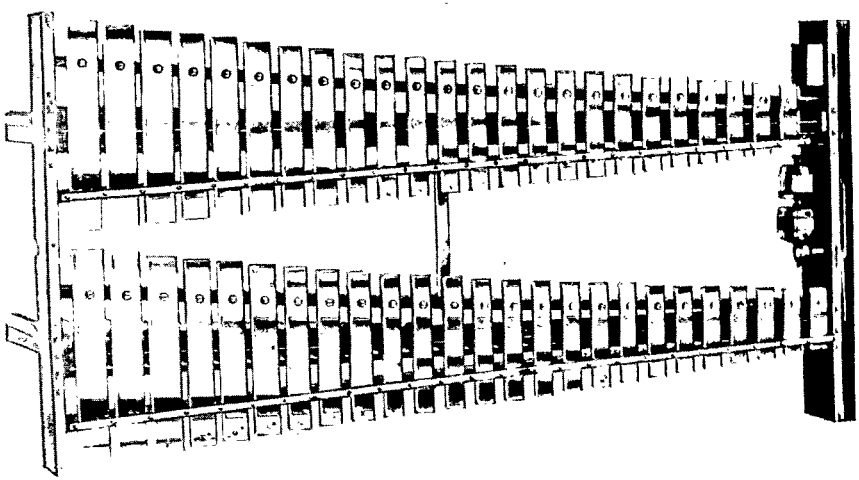


Figure 3 - Deagan Vibra-Harp

The tremolo effect was produced by pulsator shafts mounted in the resonator tops immediately beneath the bars and rotated by a small 110 volt AC or DC motor. The organ Vibra-Harp could also be played without tremolo. A mechanism within the motor stopped the pulsators in a vertical position, thus achieving maximum resonator efficiency.

At approximately this time the Premier Drum Company of Leicester, England was producing a two-and-one-half octave (G to c^2)

harpaphone (vibes) having one and one half inches by one quarter inch permanently fixed carbonized steel bars.[5]

In 1927 another instrument very similar to the Leedy vibes was designed by Henry Schluter, formerly Chief Engineer of the J. C. Deagan Company.[6] Mr. Schluter utilized his knowledge concerning Deagan's other bar percussion instruments, pipe organ, and Model 101 Song Bells to produce the "Vibra-Harp." This instrument should not be confused with the previously mentioned organ Vibra-Harp attachment. Henceforth, the term Vibra-Harp will pertain to an instrument, not an attachment. This new instrument, Model 145, had bars of tempered aluminum with no plating. Bars were mounted by the suspended cord and post method, marimba style, which allows the greatest possible vibration. In this type of mounting, holes are drilled in each end of the bar. A cord is "threaded" through each bar and suspended on stationary posts which are located between each bar. The instrument was available only in flat mounting--bars analogous to the black keys on the piano level with natural bars.

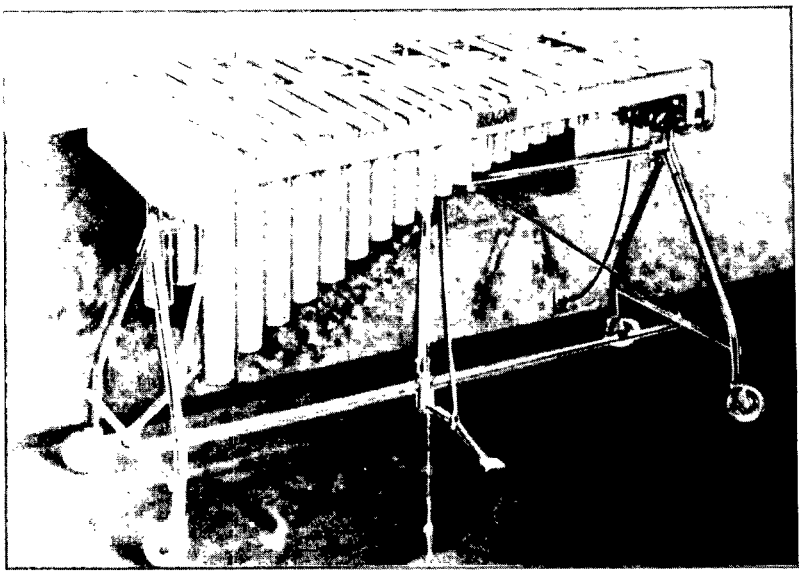


Figure 4 - Deagan, Model 145

A damper pedal was an innovation and was included as a standard part of the instrument. The pedal mechanism itself was adjustable, left and right, to facilitate ease in performing. If the majority of playing was to be done in the lower range of the instrument, the pedal would be shifted to the performer's left and vice versa. Depression of the pedal enabled the bars to vibrate freely and sustain the tone. Three-eighths-inch depression of the pedal sustained the tone. When the pedal was released, the felt on the damper rail came into contact with the underside of all the bars and stopped the vibrations. The damper rail met the

edge of the bars in the center of the instrument and simultaneously damped both sets of bars.

Two rods extending the length of the vibes--one rod for natural bars and one rod for sharp/flat bars--were equipped with pulsators. These pulsators were small, thin, round, metal disks--one for each functioning resonator. Some artificial resonators were inserted in the vibes only for decorative purposes. A motor of the Universal type, used for operating the pulsators, was placed on the right side of the instrument and under the bars. It operated from any 110 volt AC or DC light socket. With the use of the motor, an adjustable tremolo speed would be obtained; without the motor, a straight tone was produced.

The physical appearance of the vibes was and still is an important factor in promotion by the manufacturers. The frames of the Model 145 were Duco finished in shaded Royal Buff. The resonators and other metal parts, with the exception of the bars, were finished in Lustro-Gold and lacquered. This finish resulted in a color ensemble which was exceptionally rich in appearance. The bars had a mirror-like finish which provided a striking "silver and gold" contrast with the other metal parts of the instrument. The Lustro-Gold finish, used on the resonators, floor rack, and other parts, resembled 24 carat gold plating. This model also came equipped with wheels. Contained within the two front wheels were quick-acting brakes to prevent the instrument from moving during a performance. Totally, the instrument was 35 inches high, 50 inches long, and was three octaves in pitch range (F to f^2).[7]

Figure 5 - Deagan, Damper Lock

Some new features were later added to the Deagan Model 145 vibes. A damper lock was one of the innovations devised to aid the "show drummers" who played drums as well as miscellaneous percus-

sion instruments. This mechanism operated on the principle of the shift key of a typewriter. (See Figure 5.) Depression of the pedal with the foot, and a slight pressure of the finger on a latch located between the bars, would engage the lock and keep the pedal in the sustaining position. Pressure on the pedal would automatically release the lock. Another change was the selection of finishes--one finished in Royal Buff and Lustro-Gold, and the other Walnut and Chromium Plating. With the second selection, the frame and end pieces were finished in walnut; and the metal parts, with the exception of the tempered aluminum bars, were chromium plated. The vibes' range was three octaves (F to f^2) and thirty-seven bars. The bars were graduated in width from F, two inches, to f^2, one and one half inches, by one half inch thick. The instrument was 50 inches long, 35 inches high, and weighed 125 pounds.

During the same year, 1927, Deagan manufactured a completely new, smaller vibes--the 143 Jobbing Model. This model was smaller than the 145, but had some of the same features and some additional features. One of the new features was the folding floor rack made of tempered aluminum. This rack included a tilting device enabling the keyboard to be tilted in three angles--level, medium tilt, and extreme tilt. It provided the performer a choice of being seated or to remain standing while performing. For better height, while performing in a standing position, the folding rack also included extension legs. Both features--the tilting device and the extension legs--could be quickly executed, enabling the performer to assemble his equipment as easily and rapidly as possible. This model also contained adjustable speed pulsators which allowed the performer to change the tremolo speed.

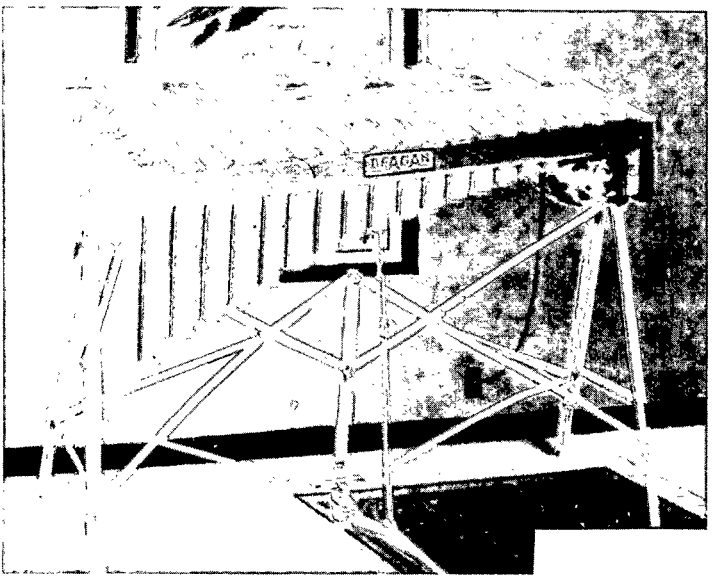


Figure 6 - Deagan, Model 143

The resonators on the Jobbing Model were made from tempered aluminum to minimize the weight. This model did not come equipped with wheels. The two and one half octave range had thirty bars (c to f^2). Bars were graduated in width from one and one quarter inches, higher end, to one and one half inches, lower end, by one half inch thick. The length of the instrument was 37 inches. The height varied--35 inches in the standing position and 28 inches in the sitting position. The vibes weighed only 60 pounds.[8]

The Model 143D Vibra-Harp was also produced in 1927. This model was identical to the 143, but with a wheel rack rather than the folding stand. The tubular-type chromium plated wheel rack was equipped with brakes on the two front wheels only. The instrument could be played in a standing position only. With this change, the height was increased to 35 inches and the weight to 69 pounds.[9]

Part way across the world in England in 1928, Premier Drum Company attached pulsators to the vibes to obtain the tremolo effect. During the summer of 1929, a new aluminum alloy bar was developed to replace the carbonized steel bar. A new frame was designed, and Premier exhibited their first six vibes in the late fall of 1929.

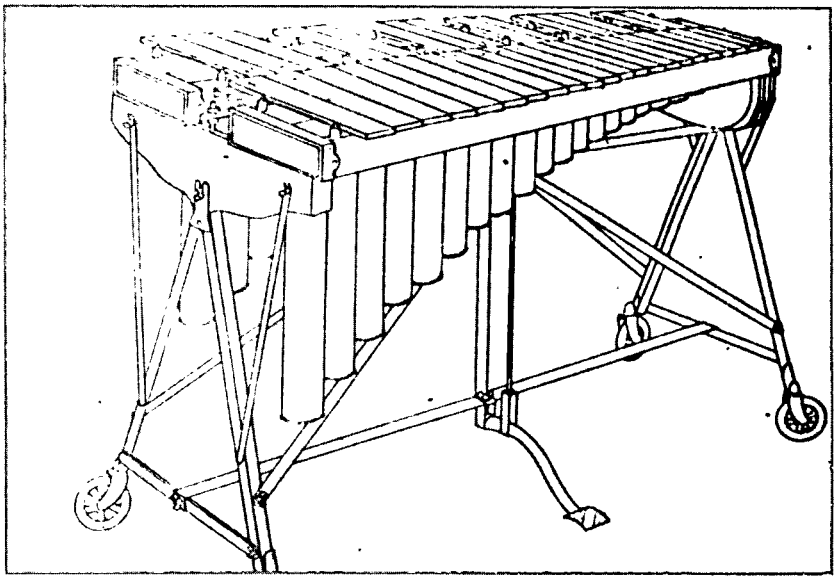


Figure 7 - Premier Vibes

The instrument was three octaves (F to f^2) with nickel-plated fittings. Bars were graduated in width from one and one half inches at the upper end to two inches at the lower end by one half inch thick.[10]

Back in the United States in 1932, Ludwig and Ludwig Drum Company of Chicago, Illinois, developed the Vibra-Celeste Model 8-110 and 8-111. The pedal-operated damper had a locking device as did the Deagan 145. The 110 volt AC or DC motor regulated the revolutions per second of the pulsators. The instrument was mounted on a chromium

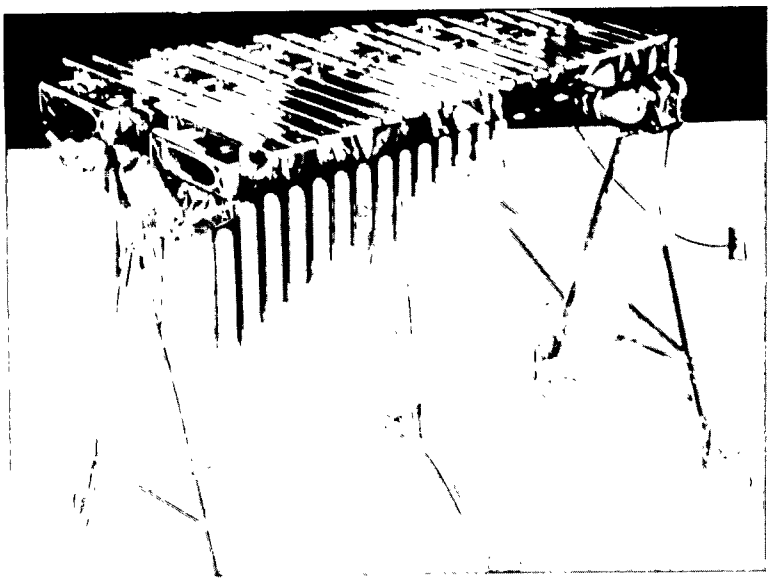


Figure 8 - Ludwig, Model 8-110

plated stand equipped with four wheels--the two front wheels having brakes. Bars of the vibes were highly polished alloyed aluminum and the resonators were highly polished tempered aluminum. The remaining metal parts were chromium plated. The frame was finished in Ludwig Black Frost or, for a small amount of additional money, any choice of Ludwig Pearl.

Model 8-110 was three octaves (C to c^2) in range. These thirty-seven bars were graduated in width from one and one quarter inches to one and one half inches by one half inch thick. With wheels, the height of the vibes was 35 inches, and without wheels the vibes was 27 inches, The length was 44 inches, and the vibes weighed 67 pounds. Model 8-111 was constructed in the same manner, but was comprised of only two and one half octaves, thirty bars (C to f^1). As a result of the decreased number of bars, the length of the 8-111 was only 38 inches and the weight was reduced to 62 pounds.[11]

By 1932, Ludwig was also producing a Porto Vibra-Celeste. This instrument, Model 8-112, was entirely self-contained in its own carrying case. The performer needed only remove the top of the case, plug in the vibes, and he was ready to perform. The open case resembles orchestra bells. The bars were of aluminum alloy, and the resonators were aluminum with cast elbows which rested in the bottom of the case to conserve space. The damper bar operated in a manner similar to the spacing bar on a typewriter and was in the same respective position. The damper bar worked in a manner opposite that of the damper pedal; i.e., in its natural position, the damper bar would sustain the tone; pressure on the bar would damp the tone. This model did not have the

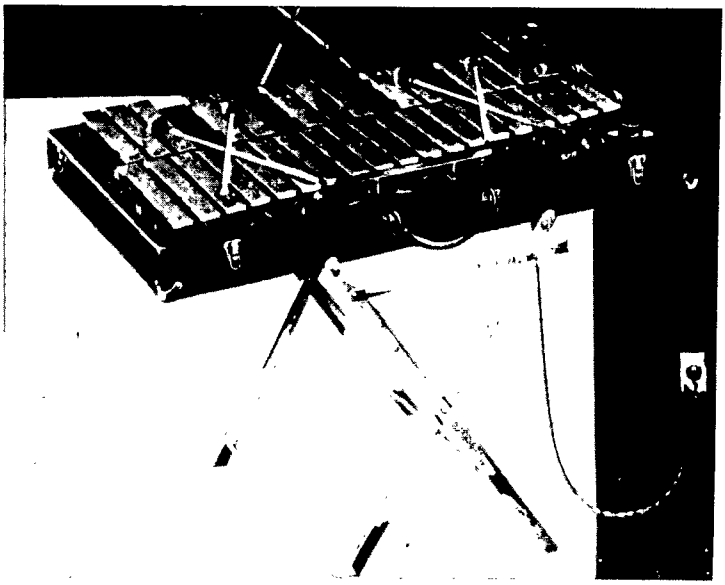


Figure 9 - Ludwig, Model 8-112

pedal lock device as did the 8-110 and 8-111. The 110 volt AC or DC motor had a rheostat speed control. All metal parts of the instrument were chromium plated, and the wood parts had the Ludwig Black Frost finish. The case was Karatol covered and fitted with nickel hardware. Thirty-two bars comprised the two-and-one-half octave (F to c^2) keyboard. Each bar of the entire set of bars was one and one quarter inches wide and three eighths inch thick. The case was 34 inches long, 20 inches wide, and five inches deep--totally weighing 42 pounds.[12]

In 1933 Deagan developed the Model 144 Radio Vibra-Harp. The features of this model included adjustable pedal, damper lock, silent motor, and folding rack incorporating the tilting device and accessory adjustments for a sitting position. The frame was ivory finished with chromium plating. The vibes encompassed a three-octave range, but was c to c^3 rather than F to f^2. The thirty-seven bars varied in width from one and one half inches to one and one quarter inches, and all were one half inch thick. The length of the instrument was 44 inches. In the extreme tilt, sitting position, the vibes was 28 inches high. A set of four wheels could also be added to the vibes increasing the height in the standing position to 34-1/2 inches. The weight was 70 pounds.[13]

The Deagan Portable Vibra-Harp Model 147 was introduced to the public in 1933. This instrument was in a self-contained case which rested on a folding floor rack. Within the case was a compartment for carrying the floor rack, pedal attachment, and mallets. A new feature on the 147 was the automatic pulsator check. This mechanism within the motor would stop the pulsators in a vertical position for maximum resonator efficiency. The two-and-one-half octave (f to c^3) vibes was comprised of 39 bars, all one and one quarter inches wide by one half

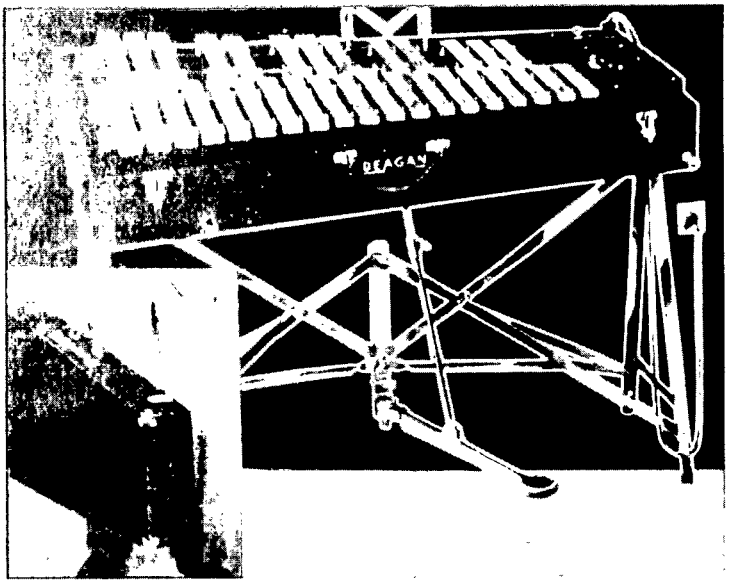


Figure 10 - Deagan, Model 147

inch thick. The case was 39 inches long and 25 inches wide at the lower pitch end and 14-1/2 inches wide at the higher pitch end by six inches deep. Height of the vibes at a sitting position was 26-1/2 inches. A set of four wheels could be added to the vibes increasing the height in the standing position to 32-1/2 inches. The weight was 70 pounds.[14]

By 1936, basic changes in the physical appearance of the vibes had taken place. There were no more damper locks or folding floor racks with the tilting device produced. The design of the instrument established a more substantial appearance which closely resembles the design used today.

FOOTNOTES

[1]George H. Way, Vibraphone folder supplied by Hal Trommer, Sales Manager, J. C. Deagan, Inc.

[2]Julius Wechter, *Play Vibes* (New York: Henry Adler, Inc., 1962), pp. 3-10.

[3]Way, loc. cit.

[4]Deagan catalog, *Deagan Organ Vibra-Harp.*

[5]Based on personal correspondence between Gerald B. Della-Porta, Director of Premier Drum Co., and the writer.

[6]"Vibraharp or Vibraphone," *The Instrumentalist,* XVI (February, 1962), 26.

[7]Deagan catalog supplied by Hal Trommer, Sales Manager, J. C. Deagan, Inc., (1928).

[8]Deagan Catalog, (Chicago: Deagan Co., 1929-1932), pp. 16-18.

[9]Ibid.

[10]Della-Porta, loc. cit.

[11]Ludwig Catalog No. 32A (Chicago: Ludwig Drum Co., 1932), p. 44.

[12]Ibid., p. 45.

[13]Deagan Catalog, *Century of Progress Edition* (Chicago: J. C. Deagan Co., 1933-1935) pp. 18-19.

[14]Ibid., p. 20

GARY BURTON:
THE SUNSET BELL
Analysis by
Geary Larrick

The vibraphone*, an invention of the 20th Century (although its precursors--the marimba and xylophone--are centuries old), has been used almost exclusively in jazz music until recently. However, the instrument is occasionally utilized in band, orchestra, and chamber music of today. In such instances, the tone is usually sustained (by means of the damper pedal) and vibrato speed may be slow, medium, fast, or non-existent. A good example of the instrument's use is in Karl Kroeger's *Toccata* for clarinet, trombone, and percussion. In the *Toccata*, the composer often indicates changes of vibrato speed for sustained chords, and, on occasion, writes melodically for the instrument.

Karlheinz Stockhausen's *Refrain* calls for three performers playing piano, celesta, and vibraphone, in addition to several small percussion instruments. In this work, the vibraphone plays practically the same role as do the celesta and piano. Vibrato is not used, but the composer has paid particular attention to sustaining capabilities and rate of decay of tones with the damper pedal depressed. The composer also writes a five-note chord for the vibraphone (the traditional limit is four).

William Cahn's *Etude for Taperecorder and Percussion* uses the instrument with the damper pedal depressed throughout, much the same as the tubophone is used in that particular work; the instrument is thus contrasted coloristically with the tubophone, triangle, suspended cymbal, cowbells, and the tape sounds (which are concrete modifications of the instruments used by the performer). The *Etude* also calls for "tone-bending" on the vibraphone; and on occasion the instrument is played with a cello bow, as are the cowbells, triangle, and cymbal.

In the orchestra, the vibraphone has been used as a solo instrument on rare occasion by Alban Berg, Gunther Schuller, and others. In addition to solo usage, Berg also uses the instrument coloristically in combination with the strings in the opera *Lulu*. In band literature, the vibraphone has been used in a similar manner--as a color instrument with occasional use as a solo melodic instrument. Composers that have written for the instrument in band literature include Karl Husa and Robert Russell Bennett.

Generally speaking, in orchestra and band music, the vibraphone has been used rarely as a solo instrument in exposed instances, and occasionally as a coloristic instrument. Technically, such parts often call for sustained chords and arpeggios. In chamber music, vibraphone parts play a more important role, and call for various techniques, few of which are difficult to perform (although the total percussion part in

*Various terms for the instrument include vibraphone, vibraharp, vibra-celeste, and vibes.

such music is often very challenging). Musically, the instrument has been used quite creatively in chamber music.

Use of the vibraphone in jazz and popular music has been extensive, however. At present, the maturing of techniques and music for vibraphone in the jazz idiom seems to coincide with the "coming of age" of percussion music in general. For the past few years, the leading innovator in jazz music and techniques for vibraphone has been Gary Burton.

Gary Burton is generally recognized as the leading jazz vibist in this country. Born in 1943, Burton was formerly a member of the George Shearing Quintet and the Stan Getz Quartet before forming his own group. As a soloist he has received recognition at many jazz festivals in this country and in Europe, and has been lauded from such sources as the Down Beat Magazine Critics Poll. He has become known as a unique stylist and a pioneer in the advancement of his instrument and its music. Presently he divides his time between performing as a soloist and with his quartet, and teaching at the Berklee College of Music in Boston, in addition to serving as a clinician and recording artist throughout the country.

Burton has developed his musical innovations with the use of a method of holding the mallets that is different from traditional methods. Traditionally, the mallets were held (two in each hand) by crossing the handles--inside mallet on top--with the index finger between the two mallets.* Burton's grip likewise crosses the handles, but places the outside mallet on top.[1]*

Of extreme importance is the fact that the outside right hand mallet is always used in the melody role and does not change functions. The other mallets are used harmonically and to assist in fast melodic or arpeggiated passages.

An area of particular interest to Burton has been the voicing of chords. Most of his performance involves the use of four mallets; this presents the problem of choice of notes in the eleventh- and thirteenth-chords of modern jazz. Since the player can only perform four notes at a time, he must choose very carefully which notes are to be played. Obviously, doubling is out of the question, except in particular instances, dependent upon the musical situation. In the past few years, Burton has progressed from "a beginning approach of alternating between four-mallet block chords and single-line runs, to using a constant variety of chords of all sizes and combinations, and single lines, and broken chords, etc."[2]

Burton often avoids the interval of a third in his chords, making use of half-steps, ninths, fourths, augmented fourths, etc.[3]

*Another method is often referred to as the "Musser" grip; in this method, there are two fingers between the handles, and the handles are not crossed. This grip offers independent control of each mallet, and has been used almost exclusively for marimba performance.

Color considerations are often dealt with by spacing the chord over an area larger than an octave, by omitting certain notes (such as the root or fifth), by doubling certain notes (rarely), or by changing from one chord note to another by dampening the original note with an available hand or mallet.

Another important part of Burton's voicing involves multi-line playing (comparable to that of modern jazz pianists, or the Bach keyboard inventions). In this style the melodic lines proceed in counterpoint, filling in harmonies or supplying motion in the inner parts. Independence of each mallet is important in accomplishing multi-line playing.

Another consideration in voicing, in addition to multi-line playing, voicing of chords, and color considerations, is that of voice-leading. As in any voice-leading, one must consider smooth transitions, logical harmonic changes and omissions, and linear motion. This is effected by treating each mallet as an individual voice--as a student would in writing out a voice-leading exercise. Until recently, such considerations were not a part of the jazz vibist's repertoire.

The vibraphone in the jazz combo or big band has been used as an accompanying instrument for some time, in addition to its role as an accompanied soloist. Burton has brought the instrument to the foreground as an unaccompanied soloist, in addition to its other uses. In the process, he has increased technical facility (while retaining sensitivity of musicianship) and effected a new concept of the musical and technical capabilities of the vibraphone.[4]

An interesting Burton innovation in his solos is that of "tone-bending" on the vibraphone. In this technique, a medium-hard rubber mallet is pressed on the node of the bar after the bar is struck with another mallet in the center over the resonator. The performer then slides the rubber mallet toward the center of the bar, causing an actual *glissando* in pitch. This technique, if used judiciously, can supply a fascinating effect in a soloistic passage.

Burton also makes considerable use of dampening without using the pedal. This is accomplished by pressing an available hand or mallet on the bar that is to be dampened. Although this technique is not new (Clair Omar Musser called for such dampening in his unaccompanied vibraphone solos that were published in the early 1940's), its sensitive use in jazz music has been largely ignored until recent years.

ANALYSIS

The Sunset Bell, a composition by Gary Burton, exemplifies many of the musical and technical aspects that have been mentioned. Certain problems arise in analyzing jazz music, however: the improvisatory nature of jazz practically defies accurate notation of intended sounds, whether primarily melodic, harmonic, or rhythmic in nature. (This problem is also being confronted by avant-garde composers--especially in aleatoric music.) Thus a published version of *The Sunset Bell*,[5] a

recorded version,[6] and any given live performance by Burton will offer different interpretations of the work. Thus too strong a reliance on the printed copy can lead to inaccuracy of analysis. The published version does, however, give a fairly accurate representation of the melody and harmonies.

The chords, or harmonies, are those of modern jazz: for example B7 No. 9, Cm7, F7 No. 11, Dbmaj7, etc. Variety in tension is created by alternating passages of complex chords with passages of simpler chords (major and minor triads or seventh-chords): compare measures 1-3 and 3-6, m. 7-9 and 10-13, etc. Variety in tension is also achieved by contrasting rates of harmonic motion (compare m. 15 and 16, m. 29 and 30, etc.).

The problem of voicing multi-note chords with only four mallets is solved by arpeggios (m. 1, 8, 19, 35, etc.) and omission of certain chord notes. The choice of which notes to omit is crucial: in the A7 No. 11 in measure 9, the chord is arpeggiated, but the root is omitted and the fifth is altered; in the E7 No. 11 in measure 20, the root is omitted. Chromatic alterings and non-chord tones (especially passing tones and suspensions) are commonplace.

The overall formal scheme of *Sunset Bell* reduces to a pattern followed in much jazz and popular music:

	A		A		B	A		B	A	
formal scheme	a	b	a	b	c	a	b	c	a	b
no. of measures	3	4	3	4	6	3	5	6	3	5
						extended transition				extended close

The resulting scheme AABABA is similar to the rondo and other forms that have existed throughout Western music history. In the published version of *Sunset Bell*, the later repetitions of melodies and harmonies are quite similar to the original version stated in the first few measures, although some changes are made with each repetition. In actual practice, of course, the repetitions may be more or less similar to the original, depending upon choices made by the performer.

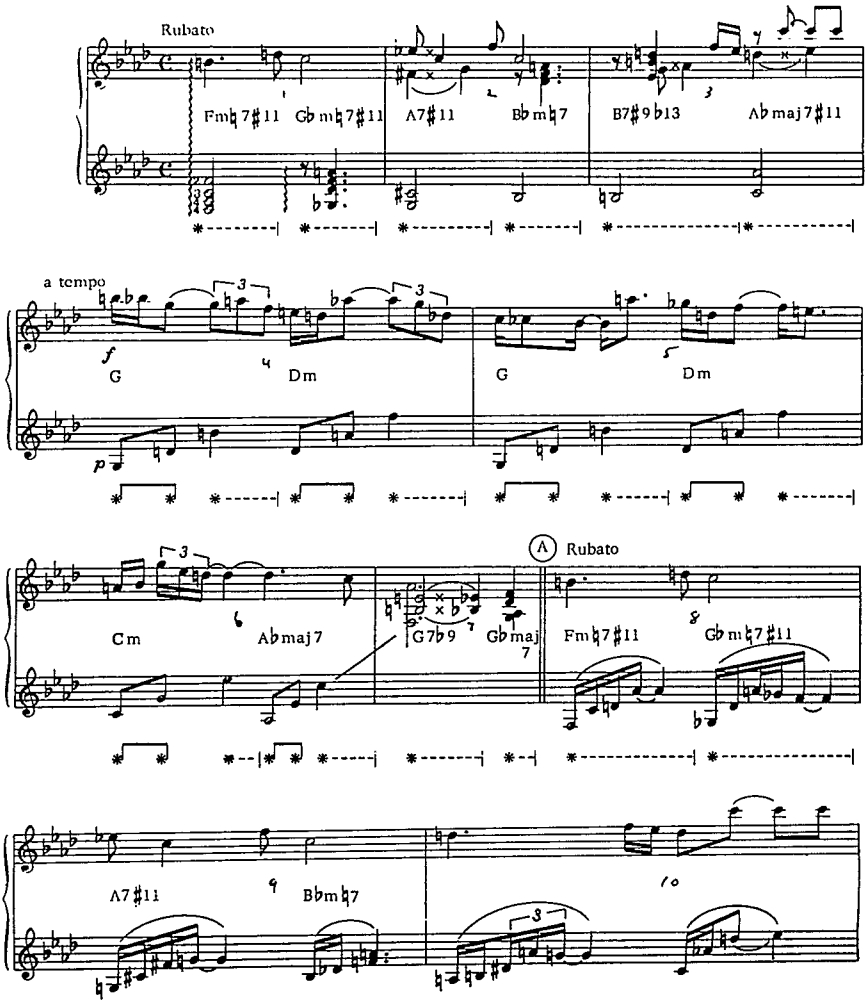
Melody and harmony can be varied in several ways: by using different voicings; by adding or omitting certain notes; and by improvisation using non-chord tones, much in the same fashion as Baroque ornamentation and embellishment. (Compare measures 4 and 24, 10 and 37, 15 and 29 for contrasted instances of varied repetition.)

In each repetition, the rhythm is usually varied considerably (compare measures 1 and 8; 2, 9, 22, and 36; etc.). In actual performance,[7] Burton changes the surface rhythm even more with embellishments and ornamentation, although the underlying rate of harmonic motion remains fairly constant.

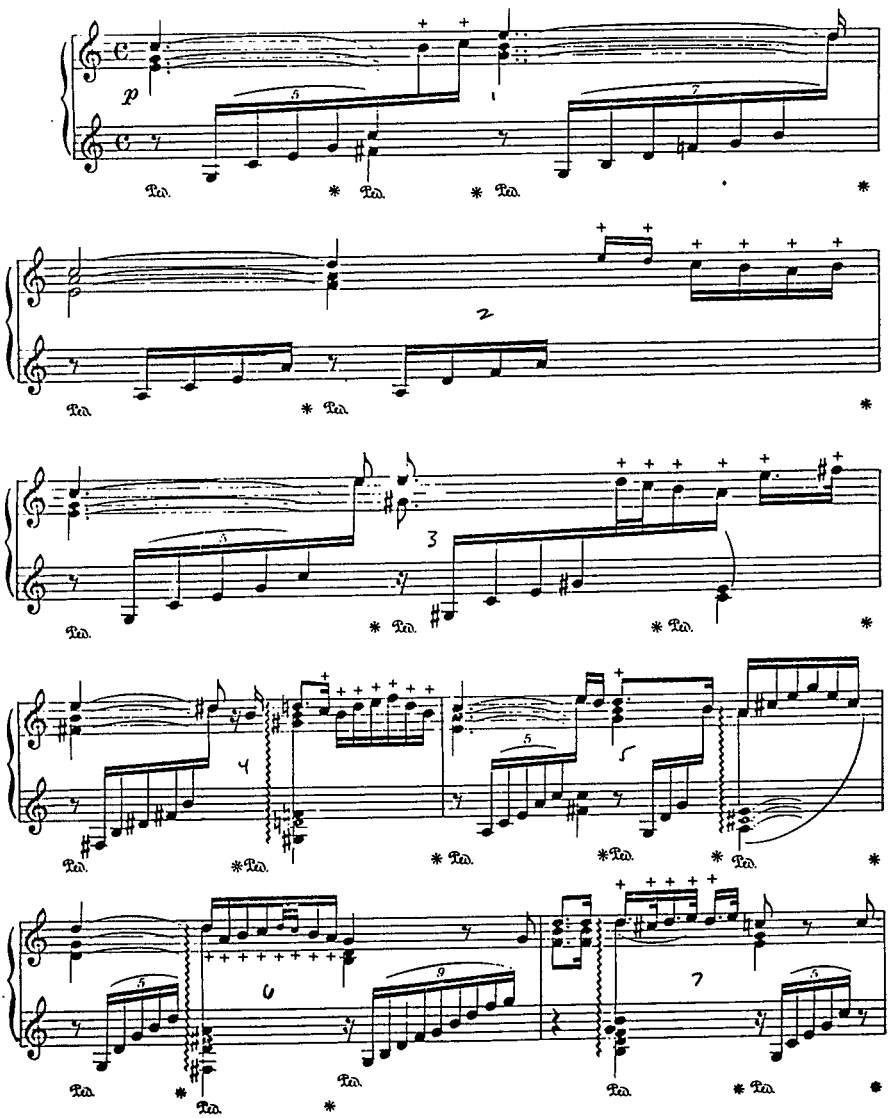
In regard to form, it should also be added that at any given performance, the performer might choose to add or delete the number of repetitions of a given section.

In the published version of *Sunset Bell*, there exist interesting similarities to vibraphone music published in 1941. (See Examples I and II.) In the early 1940's, Clair Omar Musser arranged several "light-classical" pieces for the vibraphone.[8] These arrangements call for hand- or mallet-dampening (indicated by a "+"), although the dampening is used only on melody notes--not in inner voices as in Burton's music. (Compare measure 3 in the Musser example with measure 7 in the Burton example.) Arpeggiated passages are numerous, although they are notated somewhat differently (compare measure 1 in the Musser example with measures 1 and 8 in the Burton example). Pedal indications are identical in the two publications. (It can be added parenthetically that there are far fewer editorial mistakes in the Musser published arrangement than there are in *The Sunset Bell;* presumably these are not the fault of the composer.)

Example I - Burton: *The Sunset Bell*



Example II - Schubert/Musser: *Ave Maria*



FOOTNOTES

[1]For a detailed description and accompanying diagrams, see Gary Burton, *Four Mallet Studies* (Glenview, Illinois: Creative Music, 1968), pp. 3-5.

[2]Gary Burton, "Evolution of Mallet Techniques--1973", *Percussionist* X/3 (Spring 1973), p. 79.

[3]See Burton, *Four Mallet Studies*, pp. 39-40.

[4]One side of Burton's recording "Alone at Last" (New York: Atlantic Recording Corporation, SD 1598) is devoted to unaccompanied vibe solos recorded at the 1971 Montreux Jazz Festival in Switzerland.

[5]Gary Burton, *Solo* (Glenview, Illinois: Creative Music, 1966); includes *The Sunset Bell*, pp. 22-25.

[6]Gary Burton, "Alone at Last."

[7]Gary Burton, "Alone at Last." (recording of a live performance).

[8]Franz Schubert, arranged by Clair Omar Musser, *Ave Maria* (Chicago: Gamble Hinged Music Company, 1941), Folio 3, p. 6.

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Music

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Recording

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QUALIFICATIONS FOR COLLEGE PERCUSSION TEACHING POSITIONS 1973-1975

By Larry Snider
Director of Percussion
Idaho State University

The following research was presented by Larry Snider at the P A S Curriculum meeting on December 21, 1975 for purposes of giving Tom Siwe, Chairman, and other members of the curriculum committee insights to further advances in developing college percussion curricula. The curriculum committee felt this research would be advantageous not only to the committee, but also to the members at large.

PURPOSE

I. The purpose of this study is to determine what, over the past 3 years, U.S. college and university music departments have expected in terms of qualifications for hiring a percussion instructor.

II. **Delimitations**

A. no part-time faculty positions--only full-time.

B. research was only done over 3 years because of U.S. economic, political, and equal opportunity employment changes in the past 3 years which might make the job market more characteristic for the future.

III. **Collection of Data**

A. Used Lutton's Music Personnel Service and University of Illinois Placement Office who are both well-known for getting notification of all music positions that are made public.

OBSERVATIONS:

I. Number of jobs:

1973--14 full-time percussion positions were open (*not* necessarily
1974--21 full-time percussion positions were open *New* jobs)
1975--26 full-time percussion positions were open

61 total in past 3 years

This shows a gradual increase in number of positions in the past three years, but research is not long enough, in terms of years, to form a valid conclusion that there is more positions available each year.

II. Degree:

100% of all jobs required at least a Masters Degree in Music, but specific types of degrees were necessary. Ex.

M.M. in percussion performance
M.M.E. in music education
Doctorate *Preferred:*

1973--6/14----42%
1974--5/21----24%
1975--3/26----12%

This shows a decrease in doctorates desired on initial hiring. Yet, in follow-ups that were made, the school required or encouraged doctoral work in the summers after person was hired initially.

III. Experience

Preferred either professional playing experiences or previous college teaching experience:

1973--4/14----29%
1974--7/21----33%
1975--7/26----26%

18/61----30% total

91% desire tape preceding interview; Conservatories *preferred* major orchestra experience.

Over the 3 years, 5/61 or 8% desire public school teaching experience.

Over 60% of job descriptions indicate "excellent performer required". This shows the edge an experienced job hunter has over a non-experienced person that might be fresh out of college.

Through other research, it was found that 94% had to audition when going for an interview for the position. Increasing numbers per year indicate college wants a performer in *all* areas of percussion including *drum set.*

IV. Load requirements:

Of 61 positions, only 3 positions were completely percussion teaching without any secondary teaching area.

1973--0 or 0%
1974--1 or 5%
1975--2 or 4%

Close to 96% required the percussion instructor to teach the following:

1) applied percussion
2) percussion methods for music education majors
3) percussion ensemble

Of the jobs requiring a secondary teaching field:

23% are Marching Band related (as marching band, assistant marching band, and/or percussion section of marching band).

7% are concert band oriented

16% are theory/composition oriented

25% are stage band or jazz ensemble oriented

8% are music history/literature or appreciation

5% music education courses

16% teach other applied instruments (guitar, double reeds, brass, flute, piano, strings--brass seems to be most prominent of secondary instruments)

Many jobs, approximately 30% , contain multiples of these areas. Interesting to note is that while ethnic music courses are important to percussion majors, there was only 1 job in 3 years that desired an applicant to teach ethnomusicology courses.

A very small percentage indicated they would fit position of secondary teaching area to the teacher. That is, it did not make any difference what the secondary area would be, just so there was a secondary area.

A very small percentage of job descriptions indicated the following as secondary areas or requirements:

1) teach conducting
2) Afro-American Music
3) class piano
4) score for marching band
5) jazz improvisation
6) supervisor of student teachers
7) play oboe in faculty ensemble
8) percussion sectionals in orchestra and band
9) published materials

Also interesting to note is there were no orchestra conducting jobs involved with percussion applied teaching.

Conclusions

1) College percussion students must not only be encouraged to be excellent performers and percussion teachers, but must also be encouraged to have a secondary area if they desire to compete in the college teaching market. The job market shows that the areas are: No. 1-jazz ensembles, No. 2-marching bands, and No. 3-theory/composition are the areas that are most useful as a primary or secondary teaching area in terms of finding a job.

2) The percussionist that has a total emphasis in percussion teaching and performance is least likely to find a college position, and he should place his emphasis on going into the highly competitive profession of performance and private teaching and/or possibly the business area of percussion.

3) Over all, the more successful the secondary area the percussionst has, the more likely he is able to find a job. Yet, one must be concerned with not spreading himself too thin.

4) It is becoming more and more important, through study of the last 3 years, that in job vacancies the college percussionist must be a good performer in *all* areas of percussion. (keyboard, snare drum, timpani, drum set).

5) With such a high degree of performance tapes to precede or accompany interviews, it is important that the percussionist become involved with his or her own recital or else have literature prepared and taped for future auditions.

6) The experienced percussionist could have a slight edge over the non-experienced percussionist. Thus, educators of future percussion educators must help find a way for our students to become officially recognized as experienced. Involvement in public school positions helps, but I feel that work as a graduate assistant in percussion would involve the student in not only officially recognized applied teaching, but could also help the student in experiencing the teaching of method classes as well as ensembles not to mention the

possibilities of a secondary teaching area. Thus, encouragement of graduate assistantships could be an asset to future college teaching. Orchestra professional performance can also be categorized as experience for the future percussion educator. Conservatories especially are interested in finding percussion teachers who have had major orchestral experience. Part-time teaching on the college level may also be in "in" in terms of experience for a full-time position. More research is in the process in this area and will be published at a later date.

7) In terms of degree qualifications, through back-up correspondence and job applications data, it seems for the most part that colleges and universities would like to hire an individual that has a masters degree plus hours towards a doctorate without the doctorate being completed. With this in mind, the employer does not have to pay a larger salary for a first year teacher to his school, but yet by hours past his masters, the future employee has indicated his desire to obtain the doctorate which the employer desires for departmental stature purposes. Encouragement to work on the doctorate, but not complete the doctorate before job hunting may help future college percussion teachers.

More follow-up research is being done to determine, if, in fact, the job description and the actual job itself changed when the teacher was hired.

—o—

Time and Place

Plan now to attend the PASIC (Percussive Arts Society International Convention). It will be held Saturday and Sunday October 16 and 17, 1976 at the Eastman School of Music, Rochester, N.Y. John Beck is serving as Convention Committee Chairman.

This two day event will consist of numerous:

Programs
Clinics
Exhibits
Meetings

More detailed information will be forthcoming.

THE NECESSITY AND FEASIBILITY OF PERCUSSION INSTRUCTION IN MUSIC SCHOOLS

By Siegfried Fink
Translated by C.N. Wolfe, Ph.D.
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In both schools of general education and in music schools, there has been for several years fundamental discussion concerning the possibilities of a new definition and a new orientation for music education. Within the framework of this new evaluation of instruction in schools of music, there is a pressing urgency to consider the role to be played by instruction in percussion. Hitherto students have been trained in a musical comprehension that was basically historically oriented. For a number of years now, this situation has led to previously unanticipated phenomena of crisis and has aroused teachers to fundamental evaluation.

It should give us pause to realize that there is a battery of instruments in the hands of the young and that music teachers and professional schools alike have ignored the latent opportunities and the obligations connected with these instruments: guitar, percussion, and organ.

The naked facts reveal that, according to the latest figures for the growth-rate of instrument production in West Germany, percussion leads with an increase of 44 per cent, followed by woodwinds with 20 per cent, and by organ and harmonica instruments with 19 per cent. In the case of the guitar, on the other hand, a certain saturation point has been reached. When students themselves are allowed to express an opinion, those at three high-schools in Fulda named guitar, organ, and percussion as their favorite instruments. Every second pupil listed one of these three instruments in replying to the question as to which of his favorites he would choose to learn. If one considers further that, according to reliable estimates, about 200,000 young people are playing percussion and that no one is bothering about them, one can easily understand that this is a field which demands action.

While instruction in guitar and organ has meanwhile been offered at schools of music, youthful playing of percussion continues, without exception, outside of musical institutions. Musical potential is being neglected here, a pedagogical opportunity is not being utilized, and an obligation is not perceived. The following remarks are intended to provide food for thought to institutions which have so far not involved themselves in this area, but also to those music schools in which efforts in this direction are already under way and arrangements of this or a similar kind already exist. Experience already gathered from percussion classes in music schools both here and abroad should encourage and stimulate institutions in other cities to introduce percussion instruction into their music schools.

Composition and Acquisition of the Battery

In what follows, proposals for the practise of percussion teaching are made on the basis of experience in courses, teaching programs, and lectures; discussion has crystallized these proposals into practicality. First of all, some concepts must be developed as to the manner in which the battery can be acquired and expanded. The process involves much less expense than one initially assumes, for the first level at which percussion music can be created can take place with "body instruments."

The primitive urge of man to release emotional tension rhythmically was always satisfied by stamping the feet, clapping the hands, and snapping the fingers. And there existed no occasion for increasing these effects nor for inventing devices, i.e., instruments. This initial stage arises from the rhythmic predisposition of the human being, who is concerned only with satisfying a completely natural urge to transform muscular activity into rhythmical sound.

Music pedagogy should take advantage of these elemental potentials even more than it has, in the form of improvisational exercises, assignments in ear training, exercises in imitation, and experience with the processes of resonance and sound. In these simplest physical expressions of sound there lies already a varied aural potential which modern man controls only incompletely and whose entire range he must rediscover. Stamping country dancers and hand-clapping flamenco dancers illustrate the vitality hidden in such simple uses of sound and the opportunities for artistic application available here.

The desire for simple instruments can be satisfied with little trouble, since in many institutions an Orff battery is already available or located nearby. This battery in no way presents a contradiction or an opposing battery to percussion; rather, the playing techniques usually employed with it must be freshly conceived and expanded in a particular way. The instruments used in the Orff curriculum primarily to produce particular tones or rhythmic patterns must be studied for their potential in the production of sounds and new, unusual effects. This process, moreover, includes a great opportunity for better employment of the battery and, finally, for better learning with it.

Further possibilities for establishing a simple battery lie in the fact that many instruments are, because of their origin in popular knowledge, of such simple construction that they can readily be built. When early man was no longer content with the simple rhythmic expression of emotion by stamping, clapping, and snapping his fingers, he sought to intensify these techniques, and it is probable that he used for this end the tools which he employed in hunting and defense: arrows, oars, and sticks. The next stage was devices for clattering, with clappers fashioned from seashells, snailshells, or animal horns. From these developed maracas, castanets, and ratchets. These and similar instruments can be produced without much manual skill from simple

materials like wood, strings of beads, nails, tin cans or wire, stones, bottles, gourds--basically, many materials found in daily use; and no great imagination is needed to produce meaningful sound with these self-made instruments and to study their potential for sound. Moreover, professional dealers and industry have very simple instruments available at very reasonable cost, and an elementary battery can be acquired without large expenditures. The basic equipment can be established for the relatively small sum of 200 marks [$80.00]. The first objective is the so-called folklore-instruments like claves, guiro, tubo, maracas, castanets, tambourine, snare drum, triangle, cowbell, and hand-drums.

Under better financial conditions, it is recommended that a basic battery be built up and gradually completed as follows:

To make contact with youthful interest in Beat, jazz, and pop-music in the broadest sense, the first goal should be acquisition of that group of percussion instruments commonly called a "jazz combo." To this belong: bass drum (the large drum with pedal), snare drum (small drum), one or two tom-toms, high-hat (the so-called Charleston device), cymbals, and cowbell. Further additions may be made according to the interests of the individual teacher, pupils, and students who are beginning to play with these instruments. One might mention acquisition of additional drums such as kettle-drum, conga-drum, bass drum, field drum, as well as some wood instruments like temple-blocks and woodblocks, and additional metal insturments like the gong, Swiss bells, sleighbells, and triangle. There is a wide field of mallet instruments. To begin with, the Orff battery includes metalaphone, glockenspiel, and exylophone; one should thus think first of including these and subsequently completing the battery with the more demanding vibraphone and marimba, which, because of their better technical facilities, offer much greater possibility for musical application.

Experience has shown that the pupil's imagination is especially stirred by the numerous instruments for special effects, and it is therefore recommended that a group of these should gradually be acquired and also made by hand. As a stimulus to this end may be mentioned the flexatone, the pasteboard rattle, pop bottles, musical saw, thunder sheet, bird-whistles, swance flute, metal foil, and the typewriter--even the metronome can be included. Last but not least, it should be possible by arrangement with symphony orchestras, amateur orchestras, school orchestras, and such institutions in any city to use the batteries available to them and to practise and perform therewith.

Literature and Sources of Information

For some time the mass communications media have been concerned with the field of percussion music. There are some television programs, short films, and records which furnish valuable suggestions and stimulus for questions of musical education connected with percussion. In magazines, books, and published music the field has been so prepared that the music teacher can acquire basic information with no special effort. Three books must be mentioned first of all, because

they offer an introduction to the makeup, technique, and specific terminology of percussion instruments:

Wlodzimierz Kotonski: Schlaginstrumente im modernen Orchester [Percussion Instruments in the Modern Orchestra]. (Ed. Schott 5522).

Karl Peinkofer and Fritz Tannigel: Handbuch des Schlagzeugs [Percussion Handbook]. (Ed. Schott 5524).

Gerassimos Avgerinos: Handbuch der Schlag- und Effektinstrumente [Handbook of Percussion and Special Effect Instruments]. (Publishers: Das Musikinstrument).

A new publication, essential to deciphering the increasingly complex problems of notation and symbols, is Tabulature 72 (Simrock EE 2826).

Nearly all the large music houses have published their own editions of works for percussion. In this connection should be mentioned three series which have specialized in percussion music for teaching and also for ensemble and solo performance: A BATTERE (Ed. Schott), a series for contemporary percussion in concert and instruction, with consideration for different styles and degrees of difficulty.

Percussion-STUDIO (Ed. Simrock), a series divided as follows: grey for teaching purposes, green for group performance at the elementary level, blue for advanced soloists and groups.

KAMMERMUSIK MIT SCHLAGINSTRUMENTEN [Chamber-Music with Percussion Instruments]. (Ed. Zimmermann) offers literature for performance with other instruments like guitar, organ, voice, or tape.

A further volume of the Baustein series (in preparation) will offer more detailed coverage of other books and magazine articles on these questions, together with a listing of available and performable literature of individual publishers and a list of records already released for percussion music in the teaching area.

Use and Performance Practice of Percussion Instruments

Among primitive peoples and in the cultures of the most ancient, older, and more recent times, rhythmical instruments have always been essential: gongs from Java, the talking drums of the Ewondo, the small drums of the Baroque period and the music of the Turkish Janissaries--to mention only a few--all demonstrate the life and participation of percussion. The exercising power of percussion instruments among cults and the rediscovery of percussive possibilities, together with knowledge of performance practice in the Middle Ages and of the whole complex of the exotic and of jazz, have in the twentieth century assigned to percussion a role which leaves open the question whether the "third species," as Agricola and Praetorius called percussion, can assume a primary function.

The musical form called jazz, which developed around the turn of the century in New Orleans, immediately gave percussion an independent musical assignment. It is shaped by African tradition and gives the

drummer the task of regulating the rhythmic fabric of jazz, of driving it forward and accentuating it but also of expanding it and making its sound distinctive.

A basic enrichment of the percussion battery comes from Afro-Cuban and Latin American music, just as folk tradition in all countries has always furnished valuable contributions.

In contemporary music, numerous composers have developed a special preference for percussion instruments, not only to give rhythmic life to their compositional intentions and especially for accentuation, but above all in order to enrich and expand these intentions by using varied spectra of sound. The most important basis for the preference of this battery appears to be the fact that each individual percussion instrument can be differentiated by its potential for varying attack and its contrasting sound.

While the Classic and Romantic periods largely neglected, indeed almost excluded, percussion instruments, a rediscovery of the battery began around 1900. About forty years ago in the United States, this led to the establishment of percussion orchestras, so-called "percussion ensembles;" that is, it led to the independence of percussion. Many contemporary composers wrote works for these groups. But relationship with Bela Bartok, Igor Stravinski, Edgar Varese, and Carl Orff was not lacking and contributed much to the rich soil in which that new plan "percussion music" is growing. And naturally it also makes use of the playing techniques which furnished incentive to percussion through the multiple rhythms of jazz and beat and the instrumental enrichment of Afro-Cuban music. Certainly not with the aim of "sensation at any price." The intent is "to absorb the expressive elements laying concealed in this music, just as one makes one's own the most subtle nuances of a language," as Bela Bartok once formulated it.

Hence there are a number of possibilities for using percussion instruments at the early teaching level. These include, first of all, integration of the battery into already existing groups and, second, formation of individual and independent percussion ensembles for music composed specifically for such groups. New and interesting tasks and incentives arise for instruction at music schools with the addition of percussion groups and also of individual players to already existing performance groups. Experience has shown that fruitful cooperation with school orchestras can be achieved by alternating assignments and that drums, triangle, bass drum, and cymbals can function meaningfully in the performance of early classic symphonies. Who can help but think of the Children's Symphony of Joseph Haydn? In recorder ensembles which perform dance pieces by Michael Praetorius, a percussion instrument is absolutely essential, as old illustrations and woodcuts repeatedly demonstrate--for in the end this music is stressed and relaxed by percussive sounds and elements. Brass bands, carnival bands, guitar groups, and accordion orchestras are hardly conceivable without

percussion, if we consider most of the literature played by these groups. It is self-evident that these instruments must be present in pop, beat, and jazz ensembles, and it is the same with folk-ensembles, where percussion is generally dominant because folk tradition depends first of all upon percussion instrumentation. In any event, there exist here for the player far more possibilities than these groups have hitherto recognized. In many music schools there are already ensembles for dance, for rhythmics, and for improvisation, and cooperation with such groups is not only feasible but can very decidedly enliven their work.

Aside from the integration of percussion instruments into existing music organizations, separate percussion ensembles can be formed. There are already many compositions for these groups which make possible a purposeful and systematically structured program. Since the roots of percussion music lie in folk music, we should consider first the possibilities for separate percussion ensembles in the area of folklore. Acoustic information gained from recordings is a valuable aid here. Beyond this, there are numerous impressions acquired from travel, personal recollection of instruments which facilitate reproduction of indigenous folk music by the percussion ensemble. A major emphasis of this music falls within the Latin American area, and records of this kind have already become generally popular. Simple rhythmic models can here be altered and become the basis for improvisation. In African and Asiatic music, too, percussion plays a decisive role. These rhythmic models can be transferred to ensembles formed exclusively of percussion instruments without exceeding any musical boundaries. Furthermore, there are available to these ensembles musical compositions not originally composed for percussion instruments. If one starts with the thought that in pre-Baroque times all music was adjusted by composers (who were themselves largely instrumentalists) to the instrumental conditions of situation and occasion, then it appears without further argument legitimate to perform compositions of that period exclusively with percussion. The composers of the age limited themselves to saying that their works were intended "for singing and playing upon all kinds of instruments,"--"per cantar et sonar sopra organi et altri instrumenti," says a collection of 1540. They specified the number of voices and the fact that the composition was "for 6 instruments" (Thomas Morley, 1599) or to be played "by 5 instruments" (J.H. Schein, 1617). Thus the percussion player has the possibility of transferring legitimately to his instrument the music of this period, which otherwise would often remain closed to him, and therby making available literature which represents a valuable pedagogic enrichment of the repertoire. If one futher considers that the Inventions of J. S. Bach were composed primarily from the standpoint of music pedagogy, with the goal of furnishing the player "a taste of composition," then it is almost obligatory to actualize these two-voice forms with mallet instruments. Four-and-five-voice homophonic dances of the 16th and 17th centuries also produce striking aural combinations and stimulating learning assignments, when

they are rehearsed and performed by percussion ensembles. Even here one should think of enriching the four or five voices by purely rhythmical instruments such as small drums, triangles, tambourines, such as we encounter in old illustrations now and then.

Music composed especially for percussion constitutes a very interesting field which integrates many musical elements, combines a variety of performance techniques and stylistic criteria, and has consolidated itself in the recent past, just as jazz did around the turn of the century. Valuable contributions in this category have come from noteworthy composers such as (among others) Edgar Varese, Carlos Chavez, Nils Viggo Bentson, Pieter Shat, Maurice Ohana, Heinrich Konietzny, Iannis Xenakis, and Rolf Liebermann. Their compositional techniques reach into the realm of avantgarde sound-technique and strongly emphasize sound components, both the normal and the exceptional. Through these compositions the percussion ensemble has immediate access to contemporary works. And starting from this point, it is no great step to analysis of the compositions of Cage, Stockhausen, Haubenstock-Ramati, Marco, and Boulez, to comprehend them aurally and to grasp them visually from the notation.

Pop-music, too, which makes such wide use of percussion language, is available to such ensembles. We need think only of such models as Santana, for instance.

It is obvious that the musical realm of improvisation, as developed, for instance, by Carl Orff's curriculum, can be entered by these ensembles. The emphasis here, however, falls on sound, and even the component of unpitched sound is involved. But this presents no opposition to the principles and potentials of Orff's work; rather, one can work in the fullest sympathy with the methods first fully developed there for improvisation and arousal of creativity. Nevertheless, an approach to the compositional practices of contemporary composers would be a valuable enrichment and could close a hitherto perceptible gap in the instructional realm. The battery of the percussion ensemble permits a greater flexibility of sound and a greater variation in expression than does the standard Orff battery. It inspires to a high degree everyone who works with these instruments and arouses a creative imagination which, in accordance with Orff's ideas of form and proposals for making music, presents itself in an altered acoustical guise.

Pedagogical Considerations

In music teaching and, in the broadest sense, in teaching generally, a special goal for a number of years has been the awakening, advancing, and rediscovering of creativity in man. The traditional instruments which served this purpose in music education contained a latent difficulty in that a certain degree of perfection had to be present before creative conceptions could be actualized in sound. The percussion battery, for its part, certainly demands a high degree of technical compe-

tence, but unlike other traditional instruments it permits, at an elementary level of study, the expression of creative ideas in variations of sound, imitation, and individually invented-patterns of playing. The sound itself stimulates the young, and particularly the pre-school child, to spontaneous experience with the instruments. Just like bodily manifestations of sound in stamping, clapping, and snapping the fingers, so drumming, striking with mallet instruments, contact with cymbals, triangle, gong wood-sticks, and similar instruments provide an entirely spontaneous experience; unhindered by any technical procedures, this experience is manifested in a simple kinetic process and can be observed and pursued directly. The natural human urge to play can develop freely. There occur spontaneous starting-points for individually created forms and group music-making. Much as Carl Orff proposed, small formal structures can be performed and worked out in an improvised manner, and simple compositional connections can be executed in sound. In contrast to traditional instruments, the more easily mastered battery already permits group performance at the elementary level. This means that the player not only devotes valuable time to private and individual study in his own room but that he can very early gather with friends of his own age and viewpoint for group playing and that, encouraged by this experience, his own practising is intensified. For the present situation of young people vis-a-vis society, such beginnings of social integration in small groups signify important and irreplaceable motivations, which must be aroused and advanced under all circumstances. Tolerance, listening and reacting to one another, imitation, and group performance are, in the musical sector, practice for forms of social relationship.

As is clear from the total picture, percussion music has a very close connection with contemporary music, so that it is in a special sense predestined to waken understanding for the sound and compositional techniques of present-day composers. The young person who has turned away from traditional concert activity toward other areas which interest him more can perhaps be aroused in this way for a branch of music which might otherwise remain closed to him. He brings a direct relation to language and to contact with technical media, a readiness often greater than that of adult musicians. And this urge to play and this readiness to deal with language and technical media can be meaningfully structured into the activity of a percussion ensemble, since contemporary musical language possesses a particular affinity for speech-like and unpitched sound compositions, for tape manipulation such as work with the synthesizer and with the sounds of the outer world in the form of concrete music. This active contact with the acoustical phenomena of tape, video-recorder, and his integrated battery gives the young person a creative activity in relation to the media, which can otherwise seduce him into great passivity. This creativity makes possible for him an active entrance into an intellectual sphere, into a productive contact with the materials of sound. Thus a way is

revealed in which perhaps not all but certainly some of the mistakes and misunderstandings of music education can be removed. In an age when music increasingly runs the danger of becoming only an object for reflection and for dominating the social milieu, those forces are especially valuable which permit music to remain what it has always basically been. Music can certainly be talked about, it can even be talked to death; but it remains something which can be experienced only in direct recreation.

GUSTAV MAHLER AND PERCUSSION

By Charles L. Seiler
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In his column in the *Los Angeles Times*, following a performance of Mahler's second symphony by the Los Angeles Philharmonic, Jack Smith quotes critic Albert Goldberg as saying that "Mahler sounds like John Philip Sousa conducted by God."[1] As absurd as this sounds it is not entirely false, as Mahler was definitely martially oriented resulting from his youthful associations with the military establishment in Iglau. According to Bruno Walter:

> When he was two years old his nurse used to leave him in a barracks yard while she enjoyed the company of a soldier friend: he listened to drums and trumpets and watched soldiers marching; the romantic aspect of the military, often present in his work may perhaps derive from these infantile barracks impressions.[2]

This martial influence is extremely evident in his percussion writing and can be seen in the first movement of his third and sixth symphonies. Here he employs the use of standard Austrian military band percussion including snare drum, bass drum and cymbals.

As far as the "God" part of Mr. Goldberg's statement is concerned, Alma quoting her husband in reference to a rehearsal of his third symphony says it best:

> After the first movement, which had never been played before, he came up to me laughing, calling out from a distance: "and he saw it was good!"[3]

Although Mahler was greatly influenced by marches his use of percussion is by no means restricted to this medium. Mahler helped to liberate the percussion section and raise it to solo importance. This can be seen in his timpani writing in practically all of his symphonies, his bass drum writing in the third symphony and his glockenspiel and xylophone writing in the sixth symphony. Mahler further introduced into the percussion section such unusual instruments as the rute (Symphonies No. 2 and 6), sleigh bells (Symphony No. 4), wooden hammer, used to imitate the sound of an axe stroke, (Symphony No. 6) and cowbells (Symphonies No. 6 and 7).

In order to partially explain why Mahler wrote such interesting, creative, and most of all, knowledgeable percussion parts, there needs to be brought to light a little known fact about him. According to Kurt Blaukopf, as a student at the Vienna Conservatory, there being no need for a pianist in the orchestra, Mahler played the percussion parts.[4] This could easily explain the knowledge that he brought to his percussion writing. That he also probably spent most of his time "taceting" could be an explanation as to why he wrote such interesting percussion parts, for the percussionists that is.

No one section is discussed as much as the percussion section in the literature written about Mahler. In a letter to Anna von Mildenburg from Berlin on December 8, 1895 he writes:

> As you know, at the end of the last movement of my symphony (the second) I need bell-sounds which cannot, however, be produced by any known musical instrument. I have long thought that only a bell-founder could help me in this. At last I have found one; to reach him one must take half an hour's train journey out of town.[5]

Another kind of bell of which much has been written is the swiss cowbells used in the sixth and seventh symphonies by Mahler. In order to give the impression of Austrian mountain landscapes, Mahler had a set of cowbells made for him which he took with him to every performance of the sixth symphony.[6] In a letter to Alma in November of 1906, from Munich where he was rehearsing for a performance of the sixth symphony, Mahler illustrates to what extreme he would go in order to achieve the "natural" sound that he was looking for from the cowbells:

> At four, second rehearsal. P.[7] was present both morning and afternoon and again dealt with the cow-bells in the most virtuoso style. As a special enhancement the State Theatre lent a specially large single cow-bell, which P. struck single handed and which quite unmistakably symbolized the yodel. . . The concert management insists on the cow-bells being struck in full view, and not behind the scenes. P. has to have his large one hung round his neck and to run to and fro with it, because in no other way will the local color be produced. Otherwise it will not sound natural.[8]

Alma tells of a humorous incident which is another example of what lengths her husband would go to in order to get the sound he wanted from the percussion:

> Mahler had a reading-rehearsal of his Sixth Symphony with the Philharmonic[9] in the spring. The notes of the bass drum in the last movement were not loud enough for him; so he had an enormous chest made and stretched with hide. It was to be beaten with clubs. He had this engine brought in before the rehearsal. The members of the orchestra crowded round the monster on the lighted stage- the rest of the house was in darkness. There was a breathless silence of suspense. The drummer raised his arm and smote: the answer was a dull subdued boom. Once more- with all his strength: the result was the same. Mahler lost patience. Seizing the bludgeon from the man's hand he whirled it aloft and brought it down with a mighty whack. The answering boom was no louder than before. Everyone laughed. And now they brought out the old bass drum again- and the true thunder came. Nevertheless Mahler had this chest dispatched at great cost to Essen, where it was again tried out, and finally rejected as unfit for service.[10]

It must be mentioned that Mahler was not infallible regarding his use of percussion. In his fifth symphony he had difficulties which were luckily rectified (due to persuasion on the part of his wife), before the first performance. Alma relates this:

> Early in the year there had been a reading-rehearsal with the Philharmonic, to which I listened unseen from the gallery. I had heard each theme in my head while copying the score, but now I could not hear them at all. Mahler had overscored the percussion instruments and side drum so madly and persistently that little beyond the rhythm was recognizable. I hurried home sobbing aloud. He followed. For a long time I refused to speak. At last I said between my sobs: "You've written it for percussion and nothing else." He laughed and produced the score. He crossed out the side drum in red chalk and half the percussion instruments too. He had felt the same thing himself, but my passionate protest turned the scale.[11]

Finally, it must be said that Mahler was a perfectionist in every aspect of music. This perfection is particularly evident in his use of percussion. Further, he was a fanatic regarding clarity, to the point that he would frequently revise his scores to match the acoustics of the halls in which he performed, as he did the scores of Beethoven and Schumann. This is being said by way of an explanation for all of the directions that Mahler gives in his scores. It is this perfection along with a knowledgeable and creative approach to the percussion section that helped Mahler to raise the section above the "orchestral kitchen department."[12]

FOOTNOTES

[1]Jack Smith, *Los Angeles Times*, 30 July 1973, sec. 4, p. 1.

[2]Bruno Walter, *Gustav Mahler*, Translation supervised by Lotte Walter Lindt. (New York: Alfred A. Knopf, 1958), p. 118.

[3]Alma Mahler, *Memories and Letters*, p. 39.

[4]Kurt Blaukopf, *Gustav Mahler*, Translated by Inge Goodwin. (New York, Washington: Frederick A. Praeger, 1973), p. 33.

[5]*Ibid.*, p. 118.

[6]Gabriel Engel, *Gustav Mahler, Song-Symphonist*. (New York: David Lewis, 1970), pp. 114-114.

[7]No indication is given as to who "P" is.

[8]Alma Mahler, *Memories and Letters*, p. 278.

[9]Vienna Philharmonic.

[10]Alma Mahler, *Memories and Letters*, p. 99.

[11]*Ibid.*, p. 73.

[12]H.F. Redlich, *Bruckner and Mahler*. (London: J.M. Dent and Sons Ltd., New York: Farrar, Strauss and Cudahay Inc., 1963), p. 164.

Letters to the Editor

Dear Mr. Fluegel:

Warren Johnson's article on cymbal playing in the symphony orchestra in *Percussionist*, Vol. XII, No. 4, Summer 1975 is excellent, and it's good to know that other percussionists are thinking seriously about their work and trying to get good sounds. I have a few ideas to add to his.

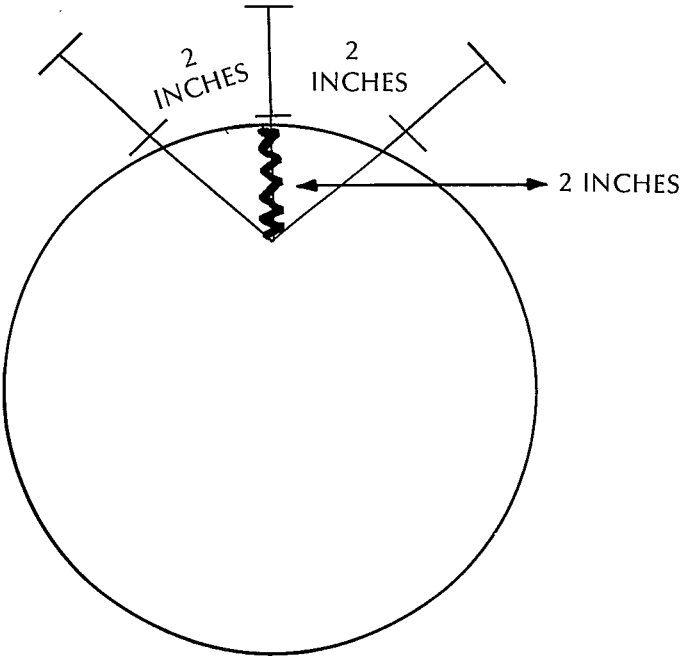
I expect "Ravel's La Mer" is a slip of the type; of course the piece is by Debussy. He mentions the use of a ten inch paper thin cymbal for this work, and I have seen the same type of cymbal used for the last pianissimo solo note in "Fetes" by the same composer. Here's another possibility for realizing that part, devised many years ago by our cymbal player in the Cleveland Orchestra at that time, Emil Sholle, and also used now by our present cymbalist, Joe Adato.

For most of the soft spots he scraped across the ridges of the cymbal (a 15 inch K. Zildjian) with the butt end of a knitting needle, thus producing a soft cymbal sound that still projects, and has a different atmosphere than just striking the cymbal with a yarn mallet or whatever. In one spot, and also for the last note in "Fetes" he used a very light scrape of the edge of one cymbal against the edge, not the bow, of the other. These techniques may be used in other places in the repertoire, of course.

Suppose that one has three pairs of crash cymbals, as Mr. Johnson suggests in the article. In addition to using the pairs as such, it is also possible to mix pairs, thus perhaps lightening the sound of a heavy pair, or giving a bit more depth to a "French" pair. While one probably wouldn't want to mix the smallest with the largest, one can see the large number of possibilities mathematically.

Not only gut, but nylon cord, of the type that used to be called parachute cord, can be used for suspending tam-tams and gongs, and is also useful for hanging chimes. It's available from camping stores and Army and Navy stores.

A cracked cymbal may also be repaired without reducing its size by measuring and cutting as in the following diagram. Mr. Johnson's warnings about methods of cutting and care required are certainly true.



Measure the length of the crack. Then measure that distance along the circumference of the cymbal in each direction from the crack. Cut from these marks to the point in the cymbal where the crack starts, thus cutting a pie-shaped wedge from the cymbal.

Sincerely
Robert Matson

Neal Fluegel
Editor Percussionist
130 Carol Drive
Terre Haute, Indiana 47805

Dear Mr. Fluegel:

With the end of my second year of college teaching rapidly drawing to a close, I decided to look back and try to evaluate my teaching and draw some conclusions.

I find two major questions arising. First, when should methods classes be taught? Here at the University of Montana these classes are lower division courses and are taught to freshmen and sophomores. In talking with some of our returning student teachers I find that many feel that by the time they go out to student teach much of the knowledge acquired in methods classes, has been forgotten. There are of course,

arguments on both sides of the question, but it would seem that this important facet of the music teacher's training might be more advantageous just prior to student teaching, so that the knowledge is still reasonably fresh. The other side of the coin finds students returning to college who realize what areas could use more work, i.e., brass, woodwinds, or percussion for band people, but these students generally do not have the time to take the refresher courses where needed. I would be most interested in how and when other colleges, universities and conservatories teach these methods courses, especially percussion. Perhaps this could be another job for Tom Siwe and the curriculum committee, as a follow up to the questionnaire we sent out last year.

Secondly, I find that my biggest weakness is in the area of available method books for the various percussion instruments. Here again, I plead ignorance. If there is a compiled list of some sort, I would be most interested in knowing about it. If not, I would recommend that PAS sponsor such a listing like the one F. Michael Combs has done so well with in the solo and ensemble literature field.

I find that here again, student teachers returning to college, as well as grad students who have taught in the field are completely at a loss along with me in this regard. I try to help as best I can by recommending the old standards as well as the more popular books I have found to be good, and then I just suggest contacting various publishers, for further information. A compiled list would also be of great help to these people, I'm sure.

I would appreciate hearing from you and/or some of our readers in regards to these two areas.

Sincerely,
Ted Biderman
Percussion Instructor

—O—

MINUTES: PAS Board of Directors Meeting December 19, 1975

President Olmstead called the meeting to order. Present were Gary Beckner, Don Canedy (for Jim Ganduglia), Jim Coffin, Mike Combs, Karen Ervin, Neal Fluegel, Norm Goldberg, Ron Keezer, Joel Leach, Jackie Meyer, Jim Moore, Gary Olmstead, Charles Owen, Jim Petercsak, Dick Richardson, Mike Rosen, and Larry Vanlandingham.

Fluegel presented the budget report. Motion by Richardson, second by Keezer to approve the budget report passed. Additional suggestions relating to publications to improve the budget situation:

1) increase sales of back issues by
   a. reducing cost and
   b. try to get more libraries to buy back issues; and
2) initiate a letter describing PAS, its activities, and publications to be sent to libraries and schools.

Motion by Petercsak, second by Ervin to establish a "Budget Review Committee" passed. This standing committee will annually review the PAS budget and make recommendations to the Executive Committee. Membership for the '76 Committee will be Richardson, Rosen, Leach, Goldberg, and Canedy.

Motion by Meyer, second by Leach, to establish a "PAS in the Public Schools Committee" passed. This committee will investigate ways of increasing membership, communication with, and service to, public school percussion education. Jim Coffin will be the committee chairman with the additional members to be announced.

Motion by Canedy, second by Fluegel, to realign PAS advertising rates passed. The following rates were established:

	Sustaining PAS Member	**Non-Member**
Full page	$250	$550
1/2 page	150	300
1/4 page	100	200
1/8 page	50	100

All other rate policies (cover cost, discounts, etc.) will continue in effect. September 1, 1976, will be the effective date.

Motion by Beckner, second by Moore to reduce *Percussionist* issues from four to three per year passed.

Board of Director and officer elections resulted in the following:

1976 Board of Directors

Gary Beckner	Jim Moore
Gary Burton	Gary Olmstead
Jim Coffin	Charles Owen
Mike Combs	Jim Petercsak
Karen Ervin	Dick Richardson
Neal Fluegel	Mike Rosen
Norm Goldberg	Fred Sanford
Marj Holmgren	Tom Siwe
Ron Keezer	Peter Tanner
Joel Leach	Larry Vanlandingham
Robert Matson	Garwood Whaley
Jackie Meyer	

Olmstead was reelected to a two-year term as President and Vanlandingham as 2nd Vice-President.

Announcements:

The Executive Committee announced its desire to plan the '76 PAS Convention for sometime in the Fall at the Eastman School of Music. A March Board meeting will be planned for the MENC to further plan for such an event.

Motions were made and defeated to reconvene at a later time.

Meeting adjourned.

Respectfully submitted,
Jacqueline Meyer

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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