

**Kansas State University  
College of Arts and Sciences  
Department of Music**

**Percussion Curriculum  
and  
Studio Handbook**

**Professor Kurt Gartner, D.A.  
Director of Percussion Studies  
130 McCain Auditorium  
Manhattan KS 66506  
785-532-3808  
cageymusic@juno.com**

© 2002 Kurt Gartner  
All Rights Reserved



# TABLE OF CONTENTS

|   |           |
|---|-----------|
| <b>OVERVIEW .....</b>   | <b>2</b>  |
| REQUIREMENTS FOR ENTRANCE TO THE PERCUSSION PROGRAM .....                               | 2         |
| MASTER’S DEGREE .....   | 2         |
| PLAN OF STUDY .....   | 2         |
| REQUIRED CORE METHOD BOOKS/MATERIALS (OTHERS REQUIRED AS ASSIGNED) .....                | 2         |
| PROCEDURE.....  | 3         |
| GENERAL REQUIREMENTS.....   | 3         |
| METHODS OF GRADING – STUDIO PERCUSSION LESSONS (PRE-APPLIED AND MUSIC 255/455/855)..... | 3         |
| REQUIRED EQUIPMENT .....  | 4         |
| <b>SNARE DRUM .....</b>   | <b>5</b>  |
| TECHNICAL DEVELOPMENT EXERCISES .....   | 5         |
| POINTS TO CONSIDER .....  | 6         |
| HISTORICAL OUTLINE OF SNARE DRUM (JAMES BLADES) .....                                   | 7         |
| <b>TIMPANI .....</b>  | <b>8</b>  |
| RANGES.....   | 8         |
| TUNING PROCEDURE .....  | 8         |
| NECESSARY TOOLS FOR TIMPANI.....  | 8         |
| PITCH CHANGE/GLISSANDI EXERCISE.....  | 9         |
| ROLL DEVELOPMENT .....  | 9         |
| DRUM TO DRUM TECHNIQUE .....  | 9         |
| MUFFLING .....  | 10        |
| MAINTENANCE .....   | 10        |
| HISTORICAL OUTLINE OF TIMPANI (JAMES BLADES) .....                                      | 10        |
| <b>MARIMBA/KEYBOARD PERCUSSION .....</b>  | <b>14</b> |
| TECHNIQUE CHECKLIST (TWO MALLETS) .....   | 14        |
| FOUR-MALLET TECHNIQUE – METHOD OF MOVEMENT (STEVENS) .....                              | 15        |
| CORE SOLO MARIMBA REPERTOIRE.....   | 16        |
| FOUR-MALLET EXERCISES.....  | 17        |
| BEYOND THE PAGE: DEVELOPING MUSICAL EXPRESSION.....                                     | 22        |
| <b>MULTIPLE PERCUSSION .....</b>  | <b>24</b> |
| TRIANGLE TIPS.....  | 24        |
| TAMBOURINE TIPS .....   | 25        |
| INTRODUCTION TO ORCHESTRAL EXCERPTS .....   | 26        |
| FINDING THE RIGHT MULTI MALLET .....  | 27        |
| THE LANGUAGE OF POPULAR CUBAN MUSIC.....  | 29        |
| SELECTED GLOSSARY (MAULEÓN) .....   | 36        |
| <b>DRUM SET .....</b>   | <b>37</b> |
| TEN POINTS FOR THE THINKING DRUMMER .....   | 37        |
| BASIC GROOVES FOR DRUMS .....   | 37        |
| SUGGESTED LISTENING .....   | 38        |
| HISTORICAL OUTLINE OF JAZZ DRUMMING.....  | 39        |

## Overview

To meet degree requirements, students are expected to show considerable proficiency in the percussion categories listed below:

- Snare drum (military drum, orchestral drum)
- Timpani (and tuned drums)
- Marimba (xylophone, vibes, bells, chimes)
- Multiple percussion (and hand drums)
- Drum set

### Requirements for Entrance to the Percussion Program

No specific repertoire requirements have been established.

The student should demonstrate facility in at least two of the five categories.

Admission is contingent upon audition before the percussion director.

### Master's Degree

Requirements for this degree comprise highly advanced studies for all percussion categories. The student will demonstrate comprehension of technique refinement and performance of classic literature in each category.

### Plan of Study

An individual plan of study will be developed for each student, in order to meet the proficiency requirements of the above categories. The general objective is to acquaint each student with representative solo and study materials that will aid him or her in an orderly development toward mastery of his or her instrument and a thorough knowledge of its literature. Specific objectives are as follows:

- To gain a personal proficiency in performance in order to develop musical expression;
- To aid in the development of the ability to solve technical problems associated with musical performance;
- To aid in gaining an understanding of the mechanical basis of his or her instrument;
- To aid in the development of the ability to read music accurately.

### Required Core Method Books/Materials (others required as assigned)

**Snare drum:** *Modern School for Snare Drum*, Morris Goldenberg; *The Drummer's Rudimental Reference Book*, John Wooton; 40 P.A.S. Rudiments; orchestral excerpts

**Timpani:** *Fundamental Method for Timpani*, Mitchell Peters; orchestral excerpts

**Keyboard Percussion:** *Modern School for Xylophone, Vibraphone, and Bells*, Morris Goldenberg; *120 Progressive Studies for 4-mallet Marimba*, Luigi Morleo; scales; orchestral excerpts

**Multiple Percussion:** *Studies in Solo Percussion*, Morris Goldenberg; *Afro-Cuban Drumming Workbook*, José Aladio Amát; orchestral excerpts

**Drum Set:** *Syncopation*, Ted Reed; play-along books (as assigned); styles handouts

## **Procedure**

The instructor and students will give lectures and demonstrations at studio classes. Additional materials, such as videotapes and audio recordings (performance or instructional) may be used. Clinicians will also visit the campus for performances and workshops.

## **General Requirements**

- Each student is required to perform two or more performance recitals each semester.
- Each student should be able to sight-read material according to his or her level of study.
- A minimum of two practice hours per day is required per credit hour earned within a given semester.
- In order to reinforce the concepts and techniques acquired through applied study, each percussion student is expected to enroll in percussion ensemble Music 280/480) during each semester of applied study.
- Each student is required to know the history and nomenclature of his or her instrument, and should be able to engage in a scholarly discussion utilizing this knowledge.

## **Methods of Grading – Studio Percussion Lessons (Pre-Applied and Music 255/455/855)**

### **General Requirements**

- Students are required to report to all lessons and studio classes.
- Students are expected to meet all requirements according to his or her plan of study.

### **Specific Requirements**

To receive the grade of “A” for the course:

- A student must perform on recital at least twice during the semester (plus jury).
- A student must not have more than one unexcused absence per semester.
- Assigned material should be completed on time and must be performed accurately and show superior quality.

To receive the grade of “B” for the course:

- A student must not have more than two unexcused absences.
- Assigned materials should be completed on time and must be performed accurately and show excellent quality.
- A student must perform on recital at least twice during the semester (plus jury).

To receive the grade of “C” for the course:

- A student must not have more than two unexcused absences.
- All assignments must show good quality.
- A student must perform on recital at least twice during the semester (plus jury).

Any student who fails to complete the above requirements will receive a grade of “D” or “F” according to the degree on non-compliance.

An “incomplete” grade will not be given unless it is considered in the best interest of the student.

Students are expected to follow performance assignments to the letter. They are also expected to accept these assignments with the attitude with which they are given, which is to help the students grow musically.

## Required equipment

Kansas State University provides most of the equipment necessary to participate in percussion activities. However, students must provide their own sticks, mallets, and other accessories. An initial equipment list is provided below:

- 2 pairs general purpose concert snare drum sticks (such as Vic Firth SD1 General)
- 2 pairs drum set sticks (wood tip)
- 1 pair brushes
- 1 pair medium weight triangle beaters
- 1 pair general purpose timpani mallets
- 1 pair hard nylon xylophone/bell mallets
- 1 pair medium cord vibraphone mallets
- 1 pair medium rubber marimba mallets
- 2 pairs medium yarn marimba mallets
- 1 drum key
- 1 pitch pipe or tuning fork
- 1 stick bag (2 recommended: one for mallets, one for sticks)
- 1 pair marching snare drum sticks as prescribed by instructor (2 pairs for snare line members)

The purchase of these sticks, mallets, and accessories represents a major investment on the part of each student. However, this equipment is a primary tool of any professional percussionist, necessary to successful performance. Furthermore, this equipment will provide years of use if properly cared for. The above list represents the initial inventory of mallets and accessories required. Over time, students will complement their “collection” with more specialized equipment, such as legato, staccato, and wood timpani mallets, harder and softer yarn marimba mallets, etc.



## Points to Consider

1. Physical Set-up
  - Drum (wood or metal)
  - Heads (mylar, calf, other)
  - Snares (wire, cable, gut)
  - Sticks (type of wood, shape of stick, length)
  - Placement of drum
  - Grip
2. Basic Technique
  - Types of stroke motion (down, up, full, tap)
  - Types of strokes (single, double, buzz, flam)
3. Tone and Touch
  - Playing spots (center, off-center, edge)
  - Articulation (grip and stroke motion affect this)
4. Timing
  - Know your part (and other parts around you)
  - Subdivide
  - Practice with a metronome
5. Sticking with the Phrase
  - Right-hand lead
  - Alternate
  - Hybrid
6. Roll Pulse and Interpretation
  - Basic roll speed
  - Dealing with figures at different tempos
  - Dealing with tempo changes, releases, and fermatas
7. General Preparation of Parts
  - Composer/Date of composition (can you identify the style?)
  - Instrumentation (entire ensemble)
  - Orchestration (how you fit into the “big picture”)
8. Specific Preparation of Parts
  - Road map (D.C., D.S., endings, Coda, etc.)
  - Mark repeats
  - Mark any special tempo changes, etc.
9. Maintenance

## Historical Outline of Snare Drum (by James Blades)

- I. Origins
  - A. Connection to tabor, 14th-15th centuries
  - B. Early side drum design
    1. Increased size (up to 2' x 2')
    2. Strap mount
    3. Snares on bottom (generally 2)
    4. Rope tension
      - a. counterhoop increases head life
      - b. greater tension allows some bounce strokes
  - C. Early stick design
  - D. Early written evidence
    1. Military applications
      - a. Association with fifes
      - b. Origin of rudiments - medieval roots
        1. Uniform marching
        2. Military signals - to arms, commence fire, cease fire
        3. Swiss infantry, 15th century
    2. MacBeth
    3. Notation
      - a. Arbeau
      - b. Pistofilo
    4. Praetorius' writings
- II. More instrument design innovations
  - A. Cornelius Ward, 1837
    1. Shallower brass shell with wood counterhoops
    2. Tension screws replace rope tension
- III. Introduction to orchestral literature
  - A. Marais, *Alcione* (opera), 1706
  - B. Handel, *Music for the Royal Fireworks*, performed in 1749
    1. Continuous roll notated, specific reference to side drum in "Menuet"
  - C. Beethoven, *Wellington's Victory*, 1813
    - a. Snare drums represent opposing armies with individual rhythms
    - b. Reflection of Turkish janissary music in European composition, although snare drum was not a Turkish instrument
  - D. Rossini, *La Gazza Ladra*, early 19th century "resuscitation" of side drum
  - E. Berlioz' instrumentation treatise
  - F. Wagner, "Ride of the Valkyries" calls for *kleine trommel*
  - G. Mahler, Third Symphony, 1895
  - H. Debussy, *Images*, 1912
  - I. Ravel, *Bolero*
  - J. Rimsky-Korsakov, *Scheherazade*
  - K. Note: Goldenberg credits Ravel, Debussy, and Rimsky-Korsakov

# Timpani

## Ranges

Below are typical sizes and “safe” ranges of timpani:



Be sure the drums are in tune with themselves (“vibrato-free”), and carefully consider selection of drums used for required pitches. Generally, it is desirable to play from a seated position. This allows the timpanist to maintain a consistent distance from the drums and to quickly tune pitches.

## Tuning Procedure

1. Choose the most appropriate drums for the given pitch set. Check for possible transposition (e.g., Mozart)
2. Sing the pitch on the syllable “na” or “ba.”
3. Softly tap the head in the playing area and gliss the pedal up to the desired pitch, centering on the pitch before the sound of the drum ceases. Try to make this one continuous motion. If you go past the desired pitch, begin again. Try to approach pitches from below whenever possible. When the note is tuned from above, the head may go out of tune when played upon.
4. Double-check the tuning with a light tap or flick of the head.
5. If the situation allows, sing the pitch into the drum. If in tune, the drum will “sing back” (resonate). This method works at the unison, perfect fifth, and octave. Singing at notes other than the unison may be useful if the tuned pitch is too low for your voice range.

## Necessary Tools for Timpani

- *Pitch pipe or tuning fork.* Pitch pipes contain all 12 chromatic tones. A pipe that is pitched from F to F is recommended. Tuning forks are available in different pitches. A=440 is recommended, as it is the standard tuning pitch for orchestras.
- *Mallets (3 pairs minimum).* One pair each of soft, medium, and hard mallets will allow you to perform the standard literature. All of the above mallets should be felt-wrapped. Storing your mallets in plastic bags will sustain the life of the felts.
- *Soft cloth for cleaning heads.* Hand oils and dust that accumulate on drum heads are transferred to mallets and cause premature wear. Also, clean heads are more resonant.
- *Tuning key.* A tuning key is necessary to tune the drums lug-by-lug. These keys are typically larger than standard drum keys. An optional tool is a tap gauge, which helps to tune the drums more efficiently.
- *Four mutes.* Some literature requires mutes (copperti). Also, mutes may be used to dampen drums that are not being used in any given passage of music. Suede leather or cloth mutes are effective.

## Pitch Change/Glissandi Exercise

Play as slowly as necessary. Progressively, practice glissandi of shorter duration, until they become grace-note length.

32" - 29" - 32" -

## Roll Development

Roll development requires even hand-to-hand single strokes of minimal hand/arm tension. Each stroke should be smooth and of relatively low velocity; in other words, the motion should be continuous, not delayed or separated. Practice these exercises at various speeds, maintaining relaxed technique and a balanced sound. Repeat each version continuously for minutes at a time:

Fast tempos

R R R R R R R R R L R L R L R L R L R L R L R L  
L L L L L L L L L L R L R L R L R L R L R L R L R L

Moderate tempos

R R R R R R R R R L R L R L R L R L R L R L R L R L R L  
L L L L L L L L L L R L R L R L R L R L R L R L R L R L R L

## Drum to Drum Technique

Below is an example of a drum to drum technical development exercise. Maintain continuity of striking area, tone, and dynamics. Sometimes, it is preferable to perform cross-over techniques rather than create unusual stickings. Stay aware of the relationship between sticking and phrasing:

L R L R L R L R L R L R L R L R L R L R L R L R L R L R  
R R L R R L R R L R R L R R L R R L R R L R R L R R L R R

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R  
L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

## Muffling

Below are a few examples of figures that may require various muffling techniques on timpani. Each tone may be muffled by the hand that created the tone or by the opposite hand. Experiment with different note lengths. Always listen to the rest of the ensemble to determine the best interpretation for the situation.



## Maintenance

Timpani performance is much easier when the instruments are properly maintained. Keep the instruments clean. Cover them when not in use, wipe down heads and hoops, keep all moving parts clean and lubricated. Keep the drums in tune with themselves and within the proper ranges. Understand and utilize the mechanical design of the instruments, including spring and brake assemblies. When moving instruments, keep pedal assemblies off the floor, and lift instruments by struts rather than hoops.

## Historical Outline of Timpani (by James Blades)

- I. Origins
  - A. *Nakers*, an instrument from the East
    1. Smaller than “modern” kettledrums
    2. Adopted during and after the Crusades
      - a. Louis IX crusade, 1248-1254
      - b. Marco Polo crusade witnessed Kahn, 1266
    3. Military signaling device
  - B. Aristocratic adaptation
    1. Instrument of minstrelsy (Edward I)
    2. Increase mayhem of battle
    3. Encourage tournament participants
  - C. Early German instruments
    1. The prototype for the region
      - a. Generally in pairs
      - b. 6-10” in diameter
    2. Early association with trumpets
- II. Other medieval trends
  - A. Associated with martial music by men, softer chamber music by women
  - B. Used to accompany dance
  - C. Possible liturgical uses - conductus and the ductia
  - D. Difficult to determine instrument design
    1. Bowl
      - a. Wood
      - b. Copper
    2. Tension
      - a. Rope
      - b. Nailed
      - c. Necklaced

- E. Sticks of wood, in pairs
- F. Probably more rhythmic complexity than that of tabors
  - 1. Two sticks
  - 2. Graduated pitches
- III. Kettledrums of the 15th-16th centuries
  - A. Use spread west from Russia and Poland to Germany and the continent
  - B. Larger sizes (18-24") copper construction
    - 1. horseback mount
  - C. Association with pomp/war; disassociation with church
  - D. Common association with trumpets (a function of cavalry regiments)
  - E. Muffled with cloth for funeral of Charles V, 1558
- IV. German guild of trumpets/kettledrums
  - A. Established 1623
  - B. Officer status for these musicians
  - C. Secrecy of craft - teaching primarily by rote
  - D. Some of these traditions survive to present (London's Guildhall rules)
- V. German innovations in the 16th century - screw tension
  - A. Direct tension
    - 1. Pierce head near edges
    - 2. Tension into wedges in shell
  - B. Indirect tension - "floating heads"
    - 1. Counterhoop pulls against flesh hoop
    - 2. Square-top and ring-top tension devices
  - C. Drum sizes varied regionally from 18-28" (practical purposes)
- VI. The 17th century
  - A. First substantial written evidence
  - B. Support of trumpet parts
    - 1. Rhythmic elaboration
    - 2. Melodic simplification
    - 3. Tuning commonly in fourths
      - a. support partials of low trumpet parts (in D or Eb)
      - b. range limited by physical design
  - C. Written as a transposing instrument ('G' drum and 'C' drum, bass-tenor)
  - D. Large drum on right
  - E. No great consideration for tone production
    - 1. Wood or leather-covered sticks
    - 2. Thick vellums
    - 3. Small kettles

- F. Early composers who incorporated timpani
  - 1. Philidor, *Pieces de trompettes et timbales*, pub. 1685; march, 1665
  - 2. Lully, *Thesee*, 1675 - one of the first orchestral works w/timpani
  - 3. Purcell, *The Fairy Queen*, 1692 - first solo passage
  - 4. Bach
    - a. Used timpani in 49 works: church 39, secular cantatas 7, orchestral 3
    - b. Called Tamburi, Tymphelles, Tymphali, Tymp, Pauken
    - c. Used almost exclusively with trumpets
    - d. Dominant-tonic function, usually in fourths
    - e. Silence during key changes
    - f. *Christmas Oratorio* an early example of roll notation (tr)
  - 5. Handel
    - a. *Messiah* a great “character” composition for timpani
    - b. “Double-tonguing” referred to doubles w/brass or strings
    - c. Movement toward actual-pitch writing
    - d. Use of His Majesty’s Kettledrums - larger, deeper sounds
- VII. The Classic period
  - A. Haydn
    - 1. Was a timpanist himself
    - 2. Real (not transposed) notation
    - 3. *The Creation* (1799) demands 7 pitch changes
    - 4. Symphony 103, “Drum Roll” (1795)
  - B. Mozart
    - 1. Many transposed parts
    - 2. Tuning almost exclusively in fourths
    - 3. Some 4-drum writing (probably one player)
  - C. Beethoven
    - 1. Timpani as solo instrument (9th Symphony, Violin Concerto)
    - 2. Unusual tuning schemes
      - a. Diminished fifth, *Fidelio*
      - b. Octave, 8th and 9th Symphonies
    - 3. Still not many pitch changes, although T-rods may have been available
    - 4. Use of chords (double-stops), Ninth Symphony
  - D. Schubert
    - 1. Use of drums (still) in pairs
      - a. Clash in *Unfinished* Symphony
      - b. Sound a note rather than silence
    - 2. Brings up argument - change parts to fit music?
- VIII. 19th century innovations
  - A. 1812, central screw device
  - B. 1821, rotating bowl tension
  - C. 1827, pressure regulator
  - D. 1837, cable tension (single external screw)
  - E. 1840, single-screw internal mechanism
  - F. 1843, German pedal-operated machine drum (internal concentric rings)
  - G. Other contemporary models include hand-crank
  - H. 1856, Distin drum, rotating bowl

- I. Problems of the above
  - 1. Tone suffered because of attention paid to machine mechanisms
  - 2. Difficult to maintain consistent tuning
  - 3. The manually-tuned drum remained the instrument of choice
- IX. Berlioz
  - A. Treatise on music
    - 1. Define ranges
      - a. One octave
      - b. Each drum's range, 5th
      - c. 25" and 28"
    - 2. Define notation
      - a. Encourage use of 3 or more drums
      - b. Careful dynamic shading
    - 3. Define implements
  - B. Expand section - *Grande Messe des Morts* called for 16 drums/10 players
- X. More Romantic innovators
  - A. Wagner - *Gotterdammerung*, 'Funeral March' - 2 players, 4 kettles
  - B. Expanding range
    - 1. Mahler goes low - Db in Second Symphony
    - 2. Rimsky-Korsakov goes high - G
    - 3. Result, 2-octave range by 1900
    - 4. Three drums common
  - C. 1905, Dresden drums finally come to England
  - D. Tchaikovsky, *Romeo and Juliet*, dramatic use
  - E. Verdi, *Requiem*
    - 1. Careful and extreme dynamics
    - 2. Use of bass drum to avoid sudden timpani pitch changes
  - F. Saint-Saens, *Algerian Suite*, cross-sticking demands
  - G. Elgar, *Enigma Variations*, use of snare drum sticks and timpani mallets
- XI. Twentieth century
  - A. Stravinsky
    - 1. *Firebird*, specific directions ('use both hands')
    - 2. *Renard* (1917), glissandi
  - B. Holst, *The Planets*, melodic playing between two players ('Saturn')
  - C. Elliott Carter, *Eight Pieces for Timpani*
    - 1. Metric modulation
    - 2. Multiple tonal techniques
    - 3. Careful observation of harmonics from drums



## Four-Mallet Technique – Method of Movement (by Leigh Stevens)

- I. Purpose
  - A. Technical/mechanical analysis
  - B. Practical application (590 exercises)
    1. Apply all keys
    2. Apply digital permutations
    3. Create “habits of motion”
  - C. Goal - to apply efficiency of technique to artistic expression
- II. Grip comparison
  - A. Cross-grips
    1. Traditional
    2. Burton
  - B. Independent grips
    1. Musser
    2. Stevens
  - C. Advantages of Stevens
    1. Power of Burton grip
    2. Independence of Musser grip
  - D. Mechanics of Stevens
    1. Relaxed, thumbs up
    2. First finger/thumb work in tandem
    3. Middle finger supports inside mallet
    4. Outer fingers support outside mallet
    5. Thumb/first finger rotate inside mallet for interval changes
    6. Thumb between mallets ONLY for intervals of 10th or larger
- III. Efficiency of Strokes
  - A. Vertical
    1. No wasted preparation/recovery
    2. Each stroke prepares the dynamic level of the next stroke
    3. Start slowly, but maintain feel by using normal velocity
    4. Height/velocity better for volume than pressure/mass
    5. Piston stroke the norm
    6. Comparison to rudimental strokes
  - B. Horizontal
    1. Each stroke prepares the next pitch, especially at quick tempos
    2. Use inertia for passive interval changes
    3. Accuracy increased by using lowest possible stick height
  - C. General
    1. Use smallest muscles possible (more efficient)
    2. When large muscles are required, initiate that motion first
    3. Concentrate on wrist first, add fingers later (exception to above)
- IV. Tone, articulation, etc.
  - A. Three big myths
    1. The second best striking area is between the node and the edge
    2. Resonators make the bars ring longer
    3. Lift strokes make the bars ring longer

- B. Articulation
  - 1. Legato/staccato strokes
    - a. Tension/mass
    - b. Velocity (preferable)
  - 2. Dead strokes OK (timbre change acceptable)
- C. Variables of tone
  - 1. Dynamics
  - 2. Striking area
  - 3. Angle of attack
- V. Four categories of motion
  - A. Single independent (1-1-1-1)
    - 1. Torque/rotation of wrist/forearm
    - 2. Light bulb analogy
    - 3. Compass analogy
    - 4. Hold unused mallet at first (it's the fulcrum)
    - 5. Attack/recovery heights should be the same
    - 6. Consistency of tone/dynamics
    - 7. More pronounce rotary motion at close intervals
  - B. Single alternating (1-2-1-2)
    - 1. Unlike single independent, *link* motion of two mallets
    - 2. The recovery of one mallet "causes" the down stroke of the other
    - 3. Fingers may expend energy during interval changes
    - 4. Hand positions change with intervallic configuration
  - C. Double vertical (1/2-1/2-1/2-1/2)
    - 1. Maintain awareness of hand position, curvature, etc.
    - 2. Maintain bouncing feeling
    - 3. Efficient, full strokes
    - 4. Avoid arm motion
    - 5. Develop accuracy at all dynamic levels (easier low)
    - 6. Develop accuracy at all intervals (easier close)
  - D. Double lateral (21, 34)
    - 1. Single stroke produces two successive sounds
    - 2. Don't turn slow practice into single alternating strokes
    - 3. Easier at wide intervals
    - 4. Unity of gesture - curvaceous motion
      - a. Vertical motion
      - b. Rotary motion
- 6. Adjust components of motion to achieve consistency of power

**Core Solo Marimba Repertoire**  
**(For initial training – list developed by Richard Gipson)**

*Prayer* - Gipson  
*March* - Ervin Etudes book  
*Toccata* - Ervin Etudes book  
*Sea Refractions* - Peters  
*Rondino* - Ervin Etudes book  
*Capriccio* - Ervin Etudes book  
*Yellow After the Rain* - Peters  
*Monograph IV* - Gipson  
 Cello Suite #1, 1st Mvt. - Bach

### Four-Mallet Exercises

#### Double Vertical Interval Expansion (up)

Musical notation for the exercise "Double Vertical Interval Expansion (up)". It consists of four staves of music. The first staff is in common time (C) and contains 16 measures of music, ending with a double bar line and a repeat sign. The second staff is in 6/8 time and contains 16 measures, ending with a double bar line and a repeat sign. The third staff is in 2/4 time and contains 16 measures, ending with a double bar line and a repeat sign. The fourth staff is in 2/4 time and contains 4 measures, ending with a double bar line and a repeat sign. The notation features various rhythmic patterns and vertical intervals, with notes and rests on a five-line staff.

#### Double Vertical Interval Expansion (down)

Musical notation for the exercise "Double Vertical Interval Expansion (down)". It consists of four staves of music. The first staff is in common time (C) and contains 16 measures of music, ending with a double bar line and a repeat sign. The second staff is in 6/8 time and contains 16 measures, ending with a double bar line and a repeat sign. The third staff is in 2/4 time and contains 16 measures, ending with a double bar line and a repeat sign. The fourth staff is in 2/4 time and contains 4 measures, ending with a double bar line and a repeat sign. The notation features various rhythmic patterns and vertical intervals, with notes and rests on a five-line staff.

### Roll warm-up (interval changes)

roll all notes evenly

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass clef. The first system is in common time (C) and features a sequence of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The second system continues with: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The third system is in G major (one sharp) and features: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The fourth system continues with: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line in all systems consists of single notes: C4, E4, G4, C4, E4, G4, C4, E4, G4.

### Single alternating - fifths

The musical score consists of four systems of a single melodic line in treble clef. The first system shows a sequence of eighth notes: C4, G4, C4, G4, C4, G4, C4, G4. The second system continues: C4, G4, C4, G4, C4, G4, C4, G4. The third system continues: C4, G4, C4, G4, C4, G4, C4, G4. The fourth system continues: C4, G4, C4, G4, C4, G4, C4, G4. The time signature alternates between 3/4 and 2/4. Fingering numbers are provided below the first system: 1 2 3 4 3 2, 1 4 3 2, 1 2 3 4, etc.

### Single alternating - arpeggios

The musical score consists of 12 staves of guitar notation in treble clef, 4/4 time. The first staff includes a key signature change from C major to B-flat major and a series of fingerings: 1 2 3 4 4 4 4 4 4 4 3 2 1 1 1 1 1. The second staff includes the text "etc." and continues the arpeggiated patterns. The score features various arpeggiated chords and melodic lines across the staves, with some staves including additional fingerings such as 4 3 2 1 1 1 1 1 1 2 3 4 4 4 4 4 4 and another "etc." label. The notation includes various accidentals and articulation marks.

### Single alternating chop builder

The musical score consists of two systems of two staves each (treble and bass clef). The first system shows a sequence of notes in the treble clef: a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This is followed by four groups of three eighth notes each, each group starting on a different pitch (G4, A4, B4, C5) and marked with a '3' above a bracket. The bass clef part consists of a sequence of quarter notes: G3, A3, B3, C4, G3, A3, B3, C4. The second system shows a sequence of eighth notes in the treble clef: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. This is followed by four groups of three eighth notes each, each group starting on a different pitch (G4, A4, B4, C5) and marked with a '3' above a bracket. The bass clef part consists of a sequence of quarter notes: G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4.

### Notes

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

## One-hand roll development (octave)

The musical score consists of six staves of music in treble clef, 4/4 time. The first staff begins with a treble clef and a common time signature 'C'. The music is a continuous eighth-note roll. Brackets with the number '6' are placed under groups of six notes, indicating sixteenth-note subdivisions. The key signature changes from C major to D major in the second measure of the first staff, and then to B-flat major in the second measure of the second staff. The roll continues across all staves, with some measures featuring beamed eighth notes. The final staff concludes with a fermata over a whole note, with the instruction 'hold (in time)' written above it.

**Beyond the Page: Developing Musical Expression**  
**Kurt Gartner, D.A.**  
**Professor of Percussion, Kansas State University**

What makes a great performance? Notes, rhythms, and execution are important, but they represent only part of the equation. These left-brain functions can easily dominate the learning, teaching, and performance processes because they are easily quantifiable. The right-brain functions of expression, abstract and slippery as they are, are equally important. Commonly, listeners judge the qualities of interpretive expression subjectively. The performer is charged with reaching his or her audience on such a subjective level. The following are some suggestions to help the performer or teacher to increase the skills of interpretive expression.

#1. Choose the right music for the situation. The piece may be a challenge to the performer, but it should be attainable given the amount of time allowed for preparation and performance. If a piece is technically unapproachable for the musician, it will only cause frustration, lack of expression, and anxiety. The performer must be able to negotiate a work technically in order to express it musically. Musicians are naturally motivated to play works that they personally enjoy to play and hear, so this too, is a valid factor in the process of music selection.

#2. Be true to the composer's intent. Even artistic license has its limits. A great example of this is the concept of rubato. This "push-pull" sense of tempo is an effect that is most effective when controlled by the performer. Arbitrary tempo changes and careless counting can actually undermine expression. Therefore, the use of a metronome early in the preparation process may provide the needed context from which the rubato sense of time will eventually emanate. Another example involves note groupings and meters. Composers who take the time to group notes in specific ways deserve to have those intentions realized by performers. For example, two groups of three notes would be phrased differently than three groups of two notes. To ignore this type of detail is to ignore the musical vocabulary of the piece. In short, the performer must be familiar with the written page before departing to the realm of personal expression.

#3. Develop a "story" and internalize it. One of the best ways to develop the expressive qualities of a piece is to create imagery or a story to associate with the music. In essence, the music becomes a "sound track" for the internalized imagery of the performer. A very basic example of this is the familiar Mitchell Peters marimba solo, *Sea Refractions*. The entire piece could represent a time-lapse collage of images seen one day at the water's edge. The story (as the piece) is cyclic: the sun slowly rises out of the darkness; all is still. Gradually, the depth of the sky's colors is reflected off of the calm waters. More light, colors, and motion begin to accumulate. The increasing warmth yields one cloud, then several. The wind begins to stir the ocean. A storm approaches, then culminates in four successive crashes of thunder. As quickly as it approaches, the storm is gone. As the clouds retreat, the waters subside. Eventually, the increasingly colorful but subdued sky yields to nightfall, and the close of another cycle in the perpetual design of nature. This relatively simple piece can be an effective vehicle for the development of expression as well as technique, and the use of internalized visual imagery in performance can help the performer to realize such expression. It is just this type of imagery that can lend meaning to the music – first for the performer, then for the listener. It's important for each performer to make a piece his or her own.

#4. Experiment with contours. For each phrase to have meaning and contribute to the whole of a performance, it must have some sort of shape. Generally, there are many ways to shape a phrase. One rather obvious choice is to simply “play the shape of the line,” allowing dynamics to rise and fall in accordance with the rise and fall of pitch. At times, the opposite approach may be more appropriate. Or, phrasing may rise and fall symmetrically (in groups of one or more measures), or may be constructed asymmetrically. The crux of the matter is to make conscious decisions about the contour of any given line within the music, and to use these contours to support the larger design of the work. These important decisions, a combination of the composer’s indications and performer’s experimentation and interpretation, allow the performer to relate a personal performance.

#5. Rise to the occasion. Many pieces present technical challenges to the performer, who assumes the responsibility for mastering the technical skills necessary to perform the piece. This seems painfully obvious, but the point merits repetition. If the level of technique does not rise to the demands of a piece, the performance of the piece suffers. For example, a piece performed significantly slower than the marked tempo inherently lacks an important expressive element of the music, no matter how cleanly it is played. Once the small- and large-scale “story lines” have been internalized, the necessary skills will follow, given patient, consistent practice. Singing is a great (but often overlooked) practice tool. If you can sing a line as you want it to sound, you’ll probably be able to play it eventually. Singing eliminates the technical variables of the instrument and allows a clearer path to expression. Finally, it’s often a good idea to prepare music beyond marked tempos. This provides the performer with a technical “buffer,” so the piece isn’t performed at the very edge of one’s ability. When it comes to technique (and tempo), it’s always better to have it and not need it than to need it and not have it.

#6. Play for others. “Preview” performances provide many benefits for the performer. Informal audiences can provide feedback. For example, they can evaluate the expressive qualities of the performance. Even an audio recording of a performance can be useful to a musician working on a piece. Reviewing such a recording reveals whether intended elements of expression (such as dynamics) are being realized sufficiently. (How much of a crescendo was there?) Preview performances also give the performer an idea of the mental and physical focus and endurance to play a piece in its entirety. By the time of the “public” performance, the musician has already played the piece many times in “performance mode.”

Great performances represent a combination of composition, performer, and audience finding common ground elevated by individual expression. As a performer, it’s up to you to get the most out of the music by integrating personal expression with the composer’s intentions. Hopefully, you’ll approach every work you perform as a unique musical journey, receiving your personal mark of expression.

# Multiple Percussion

## Triangle Tips

- I. Variety of sounds
  - A. Manufacturers
    1. Alan Abel
    2. Black Swamp
    3. Danmar
    4. Grover
    5. Studio 49
    6. Others
  - B. Sizes (4"-10")
  - C. Beaters
    1. Brown
    2. Black Swamp
    3. Danmar
    4. Grover
    5. Spectrasound
    6. Stoessel
    7. Per-Del
    8. Hardware store
      - a. Cold rolled steel
      - b. 1/4" or larger
      - c. 8" lengths
      - d. Surgical tubing for "handle"
- II. Basic setup
  - A. Clip
    1. Two holes in handle
    2. Leaded fishing line optimal
    3. Loop line between two holes
    4. Use a second "safety" loop (slightly longer)
  - B. Position of player and instrument
    1. Open end of triangle opposite playing hand
    2. Face conductor, stand and triangle on opposite sides
    3. Loose grip
    4. Basic striking areas
      - a. Single strokes – bottom (at an angle)
      - b. Soft rolls – top
      - c. Moderate/loud rolls – side
- III. Stand (mounted triangle) setup
  - A. Reserve for most rhythmic parts (two beaters)
  - B. Isolate triangle from stand
- IV. Interpretation
  - A. Analyze score
  - B. Listen around ensemble – match and blend
  - C. Avoid arbitrary or excessive dampening

## Tambourine Tips

- I. Variety of Sounds
  - A. Manufacturers
    1. Black Swamp
    2. Grover
    3. Rhythmtech
    4. Steve Weiss
  - B. Options
    1. Sizes
      - a. 8"
      - b. 10"
      - c. 12"
    2. Single vs. double row of jingles (projection capacity)
    3. Jingle material
      - a. German silver (bright)
      - b. Beryllium copper (moderate)
      - c. Phosphor bronze (dark)
    4. Head material
      - a. Calf
      - b. Synthetic
      - c. None
- II. Basic setup
  - A. Hold tambourine on an angle
  - B. Use a relaxed "snare drum" technique
  - C. General playing area – 1 to 2" from edge
  - D. Turn upright for more volume
- III. Special techniques
  - A. Less fingers/palm on head (pianissimo)
  - B. "Chair" techniques
    1. Knee/finger (rapid fortissimo)
    2. Two hands/fingers (rapid pianissimo)
  - C. Shake rolls
    1. Keep fingers straight
    2. Relax
    3. Combine twist with back-and-forth motion
  - D. Thumb rolls
    1. Pad vs. tip
    2. Start with thumb off of head
    3. Strive for good initiation of rolls
    4. Play through (think "air stream")
    5. Release with fingers or heel
- IV. Accessories
  - A. Tambourine bag
  - B. Bee's wax
  - C. Silicone

## **Introduction to Orchestral Excerpts**

### **What is an excerpt?**

#### **Where to start?**

- Music
- Translations/nomenclature
- Recordings
- Conductor tendencies
- Yourself

#### **How to practice?**

- Start slowly – use a metronome
- Know the score (Is the excerpt doubled or imitated elsewhere in the orchestra? What is the phrasing? What is the tone color?)
- Experiment early with stickings, etc.
- Be prepared to “go beyond” with tempo, dynamics, etc.

#### **On the audition, rehearsal, or performance**

- Be early
- Get your music early – know or learn the terms involved
- Take all jobs (don’t be a snob – get the needed experience)
- Have choices of implements available
- Listen around to the section and ensemble
- Be flexible enough to accommodate conductor/section
- Know your part well enough to watch
- Have a good physical setup
- Mark your music (let adrenaline be a positive factor)
- Be professional (be friendly to others, keep criticisms to yourself, use a carpet square on mallet tray to avoid extraneous noise, etc.)
- Play to win – enjoy the exposure
- Understand the “sub” system

## Finding the Right Multi Mallet

**Kurt Gartner, Associate Professor of Music, Kansas State University**

(Authors note: The following article is a result of the experience of rehearsing and performing *Illegible Canons*, a multi-movement work for clarinet and percussion, composed by William Bergsma. The principals explained in this article may be applied to any multi-percussion piece.)

The performance of most multi-percussion pieces involves a series of decisions and compromises on the part of the musician. Finding the optimum placement for each instrument is crucial. Proper mallet selection is equally important. Finding the most appropriate mallets for a given situation is vital to a musical performance.

First, consider the instruments to be played. If a musical passage includes a rapid succession of notes over many different instruments, there may not be time for a mallet change. In this case, choose mallets that create an acceptable sound on all the instruments to be played. Experiment with different mallets until finding the most appropriate overall choice. Some double-ended mallets are available. These mallets may offer the necessary variety of design while allowing rapid changes of timbre.

In making the selection, consider the total design of the mallet, from the material and length of the shaft, to the size, material, and mass of the mallet head. Suppose that a piece includes a rapid run over the following instruments: bells, xylophone, vibraphone, wood block, temple blocks, bongos, snare drum, and tenor drum. The mallets need enough mass to make the drums speak. They shouldn't be too large, where they would overpower the smaller instruments such as bongos, high-register xylophone, and wood block. However, they have to be hard enough to sound good on bells, while not too hard for the vibes. At the same time, you may want the firm feel of wood shafts. All the while, you may need to balance all of these needs to the timbre of other (non-percussion) instruments, such as clarinet. What a tall order! A situation like this may demand a pair of Vic Firth M-14 mallets, which meet all of these requirements. Experimentation is the key.

If a compromise in sound is necessary, consider the relative importance of each instrument to a musical passage. Although one instrument may have the most notes, another instrument may have the notes which are *most exposed*. These musical decisions are as much a part of the creative process as the actual execution of the notes. Again, work with a variety of mallets in order to find the ideal solutions to such problems.

If a passage includes a wide array of instruments, but is not as technically demanding, consider multi-mallet combinations in a four-mallet grip. Consider the situation that includes rolls and chords on vibraphone, decorated with occasional figures on bells. In this case, you may use three dedicated vibe mallets, and one bell mallet on the outside of the left or right hand. If they're hard enough, the vibe mallets should also sound good on the lower end of the xylophone, as well as other instruments in your set-up.

Finally, find a way to objectively evaluate your sound. Ask another percussionist to listen to you from a distance, or have the other percussionist play for you, so that you can get a more accurate idea of how the mallet-instrument combination will sound to your audience. Make audio recordings of your rehearsals and performances. This will also give you more objective information with which to reach conclusions about mallet selection.

Playing a multi-percussion piece is truly a creative process, from the mallet selection, to the instrument set-up, to the interpretation and execution of the music itself. View the entire process as a creative endeavor, unique to percussion performance. Enjoy the opportunities!



1

R R R R L L L L

2

R R L L R R L L

3

R L R L R L R L

Example 5. Developmental exercises for congas

*martillo* *cencerro*

R L R L R L R L

Example 6. *Bongocero* (bongó player) – *martillo* (verse pattern), *cencerro* (bongo bell) pattern (*montuno* pattern)

Clave

Conga

L R L L R R etc.

Example 7. *Tumbador* (conga player) – *tumbao* (verse)

Clave

Conga

L R L L R R L R R R L R R

Example 8. *Tumbador* (conga player) – *tumbao* (*montuno* section)



Clave

Timbales

Guiro

Congas

L R L L R R etc.

Example 14. *Chachachá*

Clave

Bongos

Maracas

Congas

L R L L R R L R L L R

Example 15. *Son*

Clave

Timbales

Bongos

Congas

L R L L R R L R L L R R

Example 16. *Salsa*

Clave

Timbales

Bongos

Congas

R L R L L R R L R L L R L

Example 17. *Guaracha*

Clave

Timbales

Congas

R L R L R L R L R L R L R L etc.

Example 18. *Dengue*

Clave

Timbales

Congas

L R L L R R L L R L R L R L

Example 19. *Pilón*

**Cuban “dialogue” (musical interaction)**

Form-based pattern variations (Salsa verse and montuno)

Time-keeping variations and solo ideas

Timbales

Example 20. Solo ideas – off-beats



Example 21. Solo ideas – more off-beats

Clave

Timbales

Example 22. Solo ideas – off-beats relative to clave

Clave

Timbales

Example 23. Tension-release to clave

Timbales

Example 24. Triplets

Timbales

Example 25. Hemiola

**Suggested Listening:** check out <http://www.descarga.com> for artists and “starter packs”

**Suggested Literature**

Amát, José Aladio. *Afro-Cuban Drumming Workbook* (manuscript)

Gartner, Kurt. *Analysis of the Stylistic Development of Selected Tito Puente Timbale Solos in the Mambo Style* (published dissertation, UMI)

Gerard, Charley with Marty Sheller. *Salsa! The Rhythm of Latin Music* (White Cliffs Media)

Malabe, Frank. *Afro-Cuban Grooves for Drums* (Manhattan)

Mauleón, Rebeca. *Salsa Guidebook for Piano and Ensemble* (Sher)

Puente, Tito and Jim Payne. *Tito Puente's Drumming with the Mambo King* (Hudson Music)

Quintana, Jose Luis “Changuito.” *Changuito: A Master's Approach to Timbales*

Roberts, John Storm. *The Latin Tinge: The Impact of Latin American Music on the United States* (Oxford University Press)

Rodriguez, Alavo Alén. *From Afro Cuban Music to Salsa* (Piranha)

Sulsbruck, Birger. *Latin American Percussion*

Sulsbruck, Birger. *Salsa Session*

Uribe, Ed. *The Essence of Afro-Cuban Percussion and Drum Set* (Warner Brothers)

Various. *The Latin Real Book* (Sher)

### Selected Glossary (by Rebeca Mauleón)

**abanico** - the rim shot and roll of the timbales.

**agbe** - the Yoruba term for a beaded gourd instrument also known as chékere or güiro.

**agogo** - an iron bell of Yoruba origin, used in conjunction with iyesá drums.

**batá** (drums) - the sacred, two-headed drums of the Yoruba people of Nigeria.

**cajón(es)** - wooden box(es) used in early interpretations of rumba, and still popular today.

**cáscara** - 1. The shell or sides of the timbales; 2. The pattern played on the shell or side of the timbales.

**clave** - a five-note, bi-measure pattern which serves as the foundation for all of the rhythmic styles in salsa music. The clave consists of a "strong" measure containing three notes (also called the "tresillo"), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three". There are two types of clave patterns associated with popular (secular) music: son clave and rumba clave. Another type of clave - 6/8 clave - originated in several styles of West African sacred music.

**descarga** - "unloading" (lit.); a jam session, as well as an improvised tune.

**estribillo** - a refrain or chorus.

**guajira** - an arpeggiated and floral song form, derived from the Cuban son with elements of the canción form.

**mambo** (rhythm) - 1. The section added to the danzón form (in the 1940's) which featured an open vamp and instrumental improvisation. 2. An up-tempo dance style, developed through the 40's and 50's, which blended several elements of North American instrumentation and harmony with elements of the Cuban son.

**mambo** (section) - the section of an arrangement which features new material, including layered horn lines called "moñas."

**palitos** - "sticks" (lit.); specifically, the sticks and pattern played by the sticks in the genre of Cuban rumba.

**ponche** - the fourth beat of a measure (in a measure of four beats), as well as an accent or break which may be played by the rhythm section or the entire ensemble, often used as a transition from one section of a song to another.

**rumba** - a Cuban folkloric secular form, consisting of drumming, dancing and call-and-response singing which contains both African and Spanish roots. There are three styles of rumba: the yambú, guaguancó and columbia.

**son** - a style of popular dance music of the peasant or working-class, combining several Spanish and African elements. The son began to take shape in the latter half of the 19th century in Cuba's Oriente province, and gave birth to several hybrids, including the afro-son, guajira-son, son-pregón and son-montuno. The son is perhaps the most important form at the root of today's popular salsa music.

**tres** - a Cuban stringed instrument derived from the Spanish guitar, consisting of three double strings and played with a pick. The tres is the signature instrument of the Cuban son.

**tumbao** (bass) - the repeated pattern played by the bass, often accenting beats 2+ and 4. The pattern is a mixture of influences from the styles of the contradanza and the son.

**tumbao** (congas) - the repeated pattern played by the tumbadoras (conga drums), also referred to as marcha (march), emphasizing the fourth beat of the measure, as well as beat 4+.

**Yoruba** - the people (and language) from Nigeria, and one of the most influential African cultures throughout the Caribbean.

# Drum Set

## Ten Points for the Thinking Drummer

1. Good physical set-up (throne, ride, etc.)
2. Time control
3. Intense hi-hat
4. Ride variation
5. “Feathered” bass drum in support of walking bass
6. Articulations consistent with winds
7. Proper set-up of tutti figures (don’t telescope)
8. Correct rhythmical pattern for the style?
9. Proper tuning of drums, selection of cymbals, etc.
10. Knowledge/support of the form

## Basic Grooves for Drums (a proficiency checklist)

Performers will play the following patterns in four-bar phrases, the fourth measure being an ad lib “fill” in time and within the style:

**Rock**

Tempo= 112-126 Fill . . .

**Jazz**

Tempo= 168-192 Fill . . .

(Also play jazz time in 4/4 and 3/4 with brushes.)

**Bossa Nova**

Tempo= 128-144  
L.H. cross-stick on SD Fill . . .

Tempo= 104-116  
R.H. dead strokes in cym bell

### Cha Cha

Fill . . .

Tempo= 112-126  
R.H. in cym bell

### Mambo

Fill . . .

Tempo= 92-108

### Samba

Fill . . .

## Suggested Listening

### Drums

Connie Kay, Elvin Jones, Tony Williams, Jack DeJohnette, Roy Haynes, Philly Joe Jones, Max Roach, Kenny Clarke, Art Blakey, Paul Motion, Billy Higgins, Billy Cobham, Louis Bellson, Buddy Rich, Grady Tate, Mickey Roker, Ed Blackwell, Bobby Moses, Joe Chambers, Alphonse Mouzon, Shelly Manne, Stan Levy, Danny Richmond, Steve Gadd, Peter Erskine, Dave Weckl, Will Kennedy, Lewis Nash, Jeff Hamilton

### Bass

Ray Brown, Scott LaFaro, Oscar Pettiford, Charlie Mingus, Paul Chambers, Richard Davis, Ron Carter, Rufus Reid, Eddie Gomez, Monk Montgomery, Chuck Rainey, Carol Kaye, Miroslav Vitous, George Mraz, Stanley Clarke, Bob Cranshaw, Jimmy Garrison, Percy Heath, Steve Swallow, Buster Williams, Cecil McGee

### Piano

Lennie Tristano, Mary Lou Williams, Thelonius Monk, Hampton Haines, Roland Hanna, Al Haig, Art Tatum, Oscar Peterson, Bill Evans, Herbie Hancock, Joe Zawinul, Chick Corea, McCoy Tyner, Keith Jarrett, Paul Bley, Wynton Kelly, Red Garland, George Cables, George Duke, Denny Zeitlen, Bud Powell, Phineas Newborn Jr., Ahmad Jamal, Kenny Baron, Tommy Flannagan, Horace Silver, John Lewis

### Guitar

Charlie Christian, Django Reinhardt, Wes Montgomery, Kenny Burrell, Barney Kessel, Herb Ellis, Joe Pass, Jim Hall, Tal Farlow, Attila Zoller Pat Martino, Mick Goodrick, Larry Coryell, John McLaughlin, Grant Green, George Benson, Jerry Hahn, Jimmy Raney

### Vibes

Lionel Hampton, Red Norvo, Milt Jackson, Gary Burton, Terry Gibbs, Cal Tjader, Bobby Hutcherson, Roy Ayers, David Friedman, Stefon Harris

## Historical Outline of Jazz Drumming (by Bob Breithaupt)

- I. Pre-Dixieland
  - A. Civil War carry-over
    - 1. Rope-tensioned snare drum
    - 2. Bass drum (and hand cymbals)
  - B. Funeral bands
  - C. Indoor entertainment
    - 1. Orchestral snare drum
    - 2. "Double drumming"
    - 3. Early bass drum pedals
    - 4. Traps
  - D. African-influenced dance music
  - E. Ragtime
  - F. Improvisation
- II. Dixieland
  - A. Blues and ragtime-based improvised music common in New Orleans by 1910
  - B. Tony Sbarbaro
    - 1. Early jazz (ODJB)
    - 2. Ragtime-influenced style of playing
  - C. Baby Dodds
    - 1. Played with King Oliver, Louis Armstrong
    - 2. Less static, more interactive
  - D. Cymbal innovations of the 1920's
    - 1. "Snowshoe" beater
    - 2. Low-boy ("sock")
    - 3. Hi-hat
  - E. Brushes
    - 1. Origin - fly-swatters
    - 2. Emulate sandpaper blocks
    - 3. Artists: Zutty Singleton, Chick Webb, Jo Jones
  - F. Technical concerns - early recordings
- III. Swing
  - A. "Four" feel
  - B. Larger ensembles
  - C. Changes in instrumentation
  - D. Lighter texture and feel
    - 1. Use of hi-hat
    - 2. Interaction with bass
    - 3. Carry-over of Dixieland wood block figures to "ride" cymbal
    - 4. Left-hand punctuation on snare drum (Jo Jones)
  - E. Drummer as soloist - Gene Krupa
    - 1. Ragtime and Dixieland styles fused into swing style
    - 2. Extended solo performances
  - F. Drummer as leader - Chick Webb
    - 1. Only major jazz drummer to lead a band during the 1930's
    - 2. Combination of Dixieland and swing drumming

- G. Standardization of drum kit
  1. Fewer traps
  2. Tom-toms
  3. Ride cymbals (18"-26")
  4. Chinese cymbals (14"-16")
  5. Crash cymbals (12"-16")
  6. Hi-hats (12"-15")
  7. Snare drum developments
- IV. Be-Bop
  - A. General stylistic trends
    1. Smaller groups
    2. Disjunct melodies
    3. Extended harmonies
    4. Extreme tempos
  - B. Leading artists
    1. Kenny Clarke
      - a. Use of large ride cymbal
      - b. Use of bass drum as an independent voice
    2. Max Roach
      - a. Melodic approach to kit
      - b. Coordinated independence
- V. Cool
  - A. Style - more restrained
  - B. Equipment changes
    1. Smaller drums
    2. Increased use of brushes
- VI. Hard Bop
  - A. Style - more forceful and emotional
  - B. Drummers' role
    1. More driving time-keeping (highly syncopated)
    2. Increased role as soloist (often over the "form" of a tune)
  - C. Important drummers
    1. Max Roach
    2. Art Blakey
    3. Roy Haynes