

**THE TOTAL PERCUSSION  
PROGRAM IN THE  
JUNIOR HIGH SCHOOL BAND:  
A NEW APPROACH  
TO THE RHYTHM  
SECTION**

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by

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## Statement of the Problem

Students in the junior high school percussion classes have generally been taught CHAPTER I

### INTRODUCTION

percussion is being discussed and tried. The problem of

## The Problem

Total percussion, while not a new concept in instrumental music education, has recently emerged as an influence in the junior high school instrumental music program. Directors, who have used this new approach to junior high school percussion instruction, have found a great need for some type of text to use in the classroom.

There are a great many class methods for specialization on one instrument, however there is no text for a total percussion class.

Since there are percussion students at various levels of advancement, beginning, intermediate, and advanced, total percussion textbooks would be a welcomed addition to the colleges and universities throughout the United States and literature.

has proved quite successful.

Instruction using such texts would allow the student to progress with experience.

Directors in the junior high schools now need to incorporate the total percussion method in their classes. This should help in raising the performance levels of high school development of the total percussion program. The percussion and college bands and orchestras, since the percussion section instruments needed for a complete program were also listed. will be better prepared to interpret and perform the music. In addition, the percussion instructor should be directed to To this end, this thesis is directed.

the chapters on the selection of students, on class teaching and on class testing.

### Statement of the Problem

Students in the junior high school percussion classes have generally been taught to specialize in only one instrument until recently. Now, an awareness of the need for total percussion is being discussed and tried. The problem of teaching total percussion is difficult for junior high school instrumental music teachers since the method books or instruction manuals have not been written for the junior high school student. Teachers who have been using total percussion programs have found a great need for a text to help them establish class procedures. Perhaps this thesis will pave the way for the writing of such a text.

### Justification of the Problem

Since there are percussion students at various levels of advancement, beginning, intermediate, and advanced, total percussion textbooks would be a welcomed addition to the literature.

Instruction using such texts would allow the student to progress with experience.

The writer of this paper has presented the historical development of the total percussion program. The percussion instruments needed for a complete program were also listed. In addition, the percussion instructor should be directed to the chapters on the selection of students, on class teaching and on class testing.



Since the total percussion program is a relatively new concept in percussion instruction, most of the data presented were the result of information gathered from research conducted with the author's students at the Lantana Junior High School in Lantana, Florida, Sans Souci Junior High School in Greenville, South Carolina and Slater-Marietta Junior-Senior High School, a suburb of Greenville, South Carolina. The results of the instruction provided the students who participated in the author's percussion classes were extremely rewarding. The graduating ninth grade students were able to play all of the percussion instruments well enough to satisfy the entrance requirements established by the senior high school instrumental music teachers in the previously mentioned areas.

## CHAPTER II

### NEED FOR TOTAL PERCUSSIONISTS

The evolution of total percussion instruction resulted directly from the discovery by band directors that contemporary composers demanded more of the percussion section than did composers in the past. The concert score of music written today may call for as many as six different percussive instruments to be played by the members of a single percussion section. Students who have specialized only on the snare drum or on mallet instruments have been unable to meet the demands of contemporary composers. Music directors who have taught only specialists have found that certain parts have remained unplayed during the absence of the specialist. This is not only annoying but can be critical, especially if the specialist must be absent during a concert.

A related problem may present itself if some members of the percussion section remain idle during rehearsals and concerts while the specialist plays the demanding parts.

Total percussionists are needed in every instrumental organization which requires the playing of percussion parts. The student who is proficient on all percussion instruments is much more valuable to a music director than is the specialist on one percussion instrument. The total percussionist will

usually take more initiative in playing unfamiliar parts than will the specialist. Then too, the student of total percussion will develop more confidence and sight reading ability as he encounters musical problems while learning to play the many and varied instruments which comprise the percussion section of a band or orchestra.



## CHAPTER III

### PERCUSSION INSTRUMENTS

The percussion instruments used in any instrumental program need to be of good quality. The sound produced is of primary consideration. The minimum equipment recommended for an ideal total percussion program in a junior high school with approximately 900 students would include the following:

- 1 Bass Drum/with Beater
- 1 Bass Drum Stand
- 4 Snare Drums/with Stands
- 1 pair 16-inch Crash Cymbals
- 1 Suspended Cymbal/with Stand
- 8 Practice Pads
- 1 Four-Octave Marimba
- 1 pair 26-inch and 29-inch Tympani/with Mallets
- 1 Basic Dance Set
- 1 set Orchestra Bells/with Stand and Brass Mallets
- 1 Xylophone/with Mallets (Soft to Hard)

A more complete list of percussion instruments will be found in Appendix A.

Additional percussion may be added at the discretion of the director. Instrumental instructors, who teach in schools

with enrollments considerably less than or more than the 900 student example, will need to take this into consideration when ordering percussion equipment.

An aid to the music instructor is the Ludwig Junior Percussionist Kit<sup>1</sup> and the Slingerland Junior Percussionist Kit.<sup>2</sup> These kits are now in production and are advertised in the 1968-1969 Ludwig and Slingerland Drum Catalogs. The kits contain a set of bells (one and one-half octaves in pitch) and includes a practice pad, sticks, and a music stand. The entire kit is housed in a vinyl case which is very easy for young students to handle. The portability factor is essential when students wish to check the equipment out for home practice.

The experienced music director will allow plenty of time for the delivery of equipment. Large purchase orders need time for bids to be let and then additional time is necessary for the manufacturer to fill and deliver the order.

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<sup>1</sup>Ludwig Drum Company, 1968-69 Drum Catalog, p. 30.

<sup>2</sup>Slingerland Drum Company, 1968-69 Drum Catalog, p. 26.

## CHAPTER IV

### SCHEDULING

Once the equipment has been received and arranged, a definite schedule of instrument rotation must be established. A planned schedule is imperative; otherwise, chaos may result, with much time lost in the assignment of students to certain instruments. Every student must be provided the opportunity of playing each instrument. Changing from one instrument to another may create some confusion unless each student knows exactly which instrument he is to play and when it is to be played.

Scheduling total percussion classes should not be a difficult task. In most junior high schools the percussion classes are conducted independently of woodwin and brass classes. It should be an easy matter for any interested student to enroll in total percussion classes. If scheduling is a problem, a discussion with the principal of the school concerning the value of the total percussion program should prove helpful. The director would be wise to relate the class to the objectives and goals of the overall school program. The total percussion program not only teaches good listening habits but also aids in the development of motor



skills as well. There is a direct correlation with mathematics when presenting note values to students (the fraction of counts visually observed would help students who might not recognize fractions otherwise). The language arts may also be improved through the use of many terms that musicians must use in communicating tempos, dynamics, and so forth. Science projects could be based upon the production of sound as it is related to acoustical problems of instruments and/or music rooms or auditoriums. The list of music projects that relate to the science of sound is endless. All other subjects in the school curriculum can also be correlated to music. Presenting the total percussion course as an integral part of the school curriculum should not be a difficult matter.

## CHAPTER V

### SELECTION OF STUDENTS

The selection of students for a total percussion program should begin with some type of general music aptitude test. This test would be administered primarily to encourage students to join the percussion class. The author suggests the F. E. Olds Instrumental Music Aptitude Test. This test does not effectively measure aptitude, but does present rhythmic problems which the beginning percussionist must be able to recognize.

The test results should be interpreted to the students in broad terms, such as excellent, satisfactory, good, and fair. The failing grade should not be used. There are always those exceptions who score low on the test but who do well in class. The most important factors are motivation and prognosis of possible success.

After the test results have been interpreted, a general meeting of all students interested in percussion instruments should be held. This meeting is probably the single most important factor in recruiting students for the total percussion class. It is at this meeting that the program is outlined to both parents and students. During the meeting

the director should watch for attentive students and attentive parents as well as those students who display a lack of interest during the discussion.

The instructor should begin the meeting by stating that the class, in which the students are going to participate, will be a total percussion class and not a class in specialization on one instrument. He should explain what a total percussion class is and state specific requirements, which were established for students, as well as goals toward which they would strive.

The percussion instruments should be demonstrated and each student should be asked to purchase a pair of drumsticks (size 2B or 2S) and a pair of hard rubber mallets. The local music merchant should stock a quantity of the sticks, mallets, pads, and other accessories the student will be expected to purchase. If the school is limited in the number of snare drums available for students, the director may ask each student to buy either a practice pad or a Ludwig or Slingerland Junior Percussionist Kit.

At some time during the meeting, each student should be asked to walk across the length of the room as naturally as possible. Then, at a given signal, he should be asked to coordinate an arm swing, which parallels his leg movement. This is not an easy task for some students. It would provide some indication as to whether or not the student is well



coordinated. This coordination test is a shortcut to the identification of instructional problems which otherwise may be difficult to identify. A student who does not have the ability to coordinate his arms and legs will have major problems when attempting to play percussion instruments. The wise instructor should attempt to interest this student in some other aspect of the music curriculum. Such a student will most likely drop out of the percussion class within a few weeks. It would be difficult for him to achieve the degree of muscular coordination necessary to perform the class work satisfactorily. The author does not intend to imply that the student with poor coordination will automatically fail; however, the likelihood of minimal acceptable performance is remote.

Prior to the end of the meeting, the director should attempt to talk with the students' parents to answer any questions which they may have. Too often, parents feel that their child needs only to play the snare and bass drums prior to the purchase of a trap set. The trap set may be used as a reward for the student who has successfully reached a predetermined level of proficiency on all percussion instruments, including melodic percussion.

In his article, "What Instrument Should I Choose?", which appeared in the November, 1945 issue of the School Musician, C. Wallace writes:

One myth that should be dispelled and that is prevalent among those who know little about band instruments is that it is easy to play the drums and that therefore, one can get to play in a band in a hurry by choosing the drums. Nothing could be further from the truth. A wise director will establish standards for his percussion section that are demanding. Students with a good piano background often become leaders in the percussion section. A student, who does not early in his study indicate a positive sense of rhythm and leadership ability to grasp the requirements of the notes he must read, should be dissuaded from continuing percussion. One incompetent drummer can do more harm to the percussion section than two or three weak instrumentalists can do to their section.<sup>3</sup>

As the preceding article indicates, piano students are especially easy to instruct in percussion. This applies particularly to the total percussion student, since he participates, in part, by playing melodic percussion instruments. Piano students, who study percussion usually have a great advantage over the rank beginner, because the difficult task of reading notes and counting time has previously been learned. Good percussion material can usually be found among piano students and even among the vocal and string students who may or may not already be in the band.

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<sup>3</sup>C. Wallace, "What Instrument Should I Choose?", School Musician, Vol. XX, No. 3, November 1945, p. 63.

## CHAPTER VI

### CLASS INSTRUCTION

How should instruction begin? The following methodology is recommended:

Sticking, conventional and/or matched grip, on practice pads, snare drums and bass drum should be practiced with an emphasis on tone production. All learning is by rote at first. Notation and reading are begun after a month or more. The first year's study should include (when the reading of simple figures has been mastered) various stickings of quarter and eighth note patterns, flams and flam taps in various stickings, short rolls, and the long roll in closed or continuous form.

Practice pads are of great help during the first year of percussion instruction as they can be utilized without the loud sound produced by playing drums. They also are mobile and may be taken home for practice purposes. Another point worth mentioning is that the student will not be as apt to break drum sticks on a pad as on a table top. Students should play the practice pad as if it were a snare drum and not try



to hit it as hard as possible to get a sound from it. The "bounce" will not be the same as on a snare drum; however, the "feel" is close enough to aid the student in getting used to the idea of the "bounce."

The instructor must determine whether or not he will teach the conventional or matched-stick grip. There have been heated discussions by percussion instructors concerning the desirability of teaching the conventional or the matched-stick grip. After conducting action research in his junior high school classes, it is the author's considered opinion that either methodology will produce desirable results. With one exception, the students who used the conventional stick grip played as well as the students who used the matched-stick grip. The student who plays with the matched-stick grip does not need to change hand position to play the melodic percussion; whereas, the student who plays with the conventional stick grip must learn to utilize a new hand position, i.e., matched-stick grip. This new hand position sometimes poses a problem for the student, especially on tympani where the single stroke roll is played with the matched-stick grip.

Percussion students must learn to move quickly from one instrument to another within the section. Each student must know exactly when and where he is to go for the next instructional sequence. Exercises in moving through the section not

only create an orderly class, but also help students when on stage during performances.

Students must be taught to move from one instrument to another quickly. To teach this, a definite pattern of instrument rotation is developed. Each student is directed to a definite instrument and will play that instrument a specified length of time. He will then go on to another instrument at a given signal. This not only helps keep an orderly class, but also helps diminish unnecessary noise during concerts.

The director should appoint one drummer to be section leader. His responsibility would be to see that the section is set up and everyone prepared to participate. From time to time it would be wise to change leaders so that others might have an opportunity to take responsibility of the section.

### Rudiments

The standard, recognized instruction of the percussionist has been to master the twenty-six rudiments of the snare drum and then to apply them to the music and interpretation of the particular piece of music being performed.

In order to achieve technical skill and proficiency and to facilitate reading, the beginning student should be able to perform adequately the first thirteen rudiments and should

be able to perform the single, double, five, seven and nine stroke rolls. However, the total percussionist must also learn melodic percussion and be able to read notes on bells and tympani. These parts are usually written as single strokes; so, it is not necessary to learn rudiments on these instruments.

All rolls can be taught from single stroke patterns. That is why it is so important that a good concept of a strong, even single stroke should be required even before the double stroke.

While some students are working on snare drums or practice pads, other students should be given the pitch of Bb for xylophone, bells, and tympani. These students, along with the bass drummer and cymbal player, should play a steady rhythmic background in four-four time. It is important that each student count the time aloud. Whether he is playing rolls or simply playing one note on the tympani or bells, each student must count time. This is probably the single most important problem with which the percussionist must contend.

With all the knowledge of rudiments, notes, and all other fundamentals, only the student who has a good basic knowledge of note values and their usage will ever be an asset to the band or any other instrumental or vocal organizatio



After students are familiar with the scales and notes of the keyboard instruments and can count rhythmic problems satisfactorily, then the director may introduce two-part harmonic studies. The students will undoubtedly enjoy playing two-part songs which will give more of the feeling of ensemble work for the group.

There are a number of good instrumental-percussion ensembles available. The director can find good selections in the J. W. Pepper Music Catalog.<sup>4</sup>

### Materials

Staff paper is essential to the student for taking notes during class and for having scales and stickings available for home practice. Another aid that can be utilized is the mock piano keyboard. A piece of cardboard is cut to approximately the same size as one octave on the piano. The piano keyboard is drawn on the cardboard and the keys are named, including the enharmonics. This keyboard enables the students to see the names of the notes and is helpful for the student who does not have a piano or percussion kit at home.

### Basic Snare Drum Instruction

Some rudiments of drumming probably existed in Europe before the discovery of America. Drums and fifes have been

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<sup>4</sup>J. W. Pepper, Pepper Master Reference Guide, J. W. Pepper of Atlanta, 1968.

used to march soldiers into battle for centuries. However, it is doubtful that the rudiments were known as such and that there were twenty-six of them. We owe the standardization of the rudiments in America to a Mr. Gardiner A. Strube. As an officer in the United States Army, he published the Strube's Drum and Fife Instructor<sup>5</sup> in 1869, which was adapted by the Army as its official manual of snare drum instruction. Here is where the military concept of drumming in America got its beginning. Many highly-respected, talented and very famous drummers of the "old-school," who later wrote instruction books of their own, retained this militaristic and, at times, unmusical approach to the art of drumming. It has not been the rudiments themselves that have created this approach to drumming, but rather the limited function that the drums have always performed in an organization. With the advances in modern music, the realization of unlimited varieties of sounds and functions of percussion is beginning to take place.

The twenty-six rudiments are, in essence to the percussionist, his scales on snare drum; and, as a scale is composed of half-steps and whole-steps, so the rudiments are composed of single and double strokes. Drum music without rolls can be played simply by using double and single or even

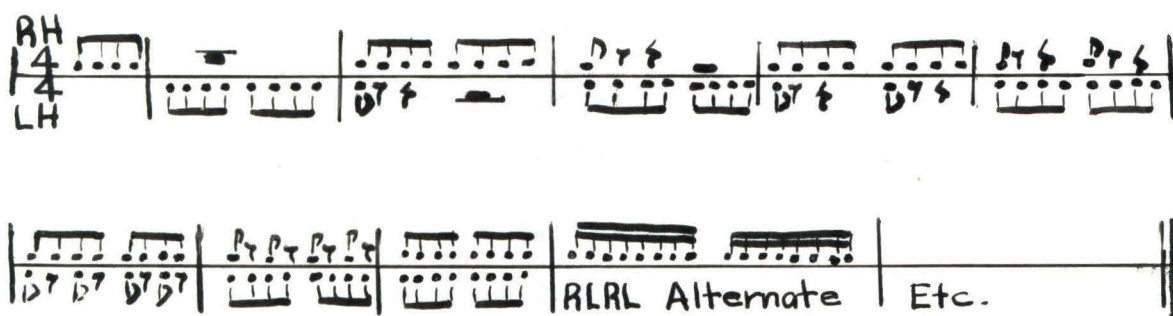
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<sup>5</sup>Gardiner A. Strube, Strube's Drum And Fife Instructor, (Washington: U. S. Government Printing Office, 1896).

single strokes. If an individual can completely perform the double and single strokes, he can, provided he can read the music without learning the rudiments, perform any drum part. Without the rudiments, he would have difficulty knowing when to apply the double and single strokings. Anyone who can read a rhythm pattern can read drum music, and anyone who has a strong sense of rhythm can "fake" the part to an extent without the knowledge of rudiments.

All rolls can be taught from single stroke patterns. That is why it is so important that a good concept of an even single stroke should be required even before the double stroke. A simple exercise for obtaining this is shown in the following example:

Example 1



Students should practice very slowly at first and gradually increase the tempo as proficiency is attained. Also, it should be kept in mind that there is such a thing as good and bad tone quality in drumming and it is not always



due to tuning. In other words, listen carefully to each stroke, striving to match the tone of the left hand with that of the right, and try to produce an even stroke that will be idiomatic of the instrument. The majority of the time, this may be achieved by playing off-center with sticks forming a right angle at the tips and both hands being raised the same level. Students should practice in front of a mirror and "balance" the stick level. The stroke patterns for rolls may be found with right and left hand strokes on page 53 (see Appendix B).

The first year's study should include (when the reading of simple figures has been accomplished), various stickings of quarter and eighth note patterns, flam and flam taps, in various stickings, short rolls and the long roll in open and closed form.

All rudiments should be practiced and played by both the open and closed techniques. These terms are sometimes confusing because they apply mainly to the double stroked rudiments such as the rolls, ruffs, and flams, and not so much to the single stroked rudiments.

The open rudiment is determined by the fact that each stroke can be heard separately, while in the closed position each stroke is indistinguishable.

Open rudiments help the beginner to distinguish right and left hand stickings and to prepare him for the time when

he will be using them in the marching band. Closed rudiments enable the percussionist to prepare for concert effects.

### Tuning the Snare Drum

An essential fundamental of the percussionist is the tuning of the snare drum. An excellent time to discuss this with students is during the total percussion class, and in particular, after the first lesson on snare drum. Many students will wish to get their own snare drums and should know how to obtain the best possible tone from the instrument. The Ludwig Drum Company states in their manual, "Care and Tuning of Your Snare Drum":

The sound and feel of a snare drum is pretty much determined by the tensioning and tuning of the heads. Each drummer has his own idea of what he wants out of his instrument, so drum sound is pretty much a matter of personal taste. The trend in recent years has been towards a resonant, crisper, high pitched sound, that "cuts through" the rest of the band.

The following procedure, if followed carefully, should aid in getting the "sound" desired from the drum and applies to both calf and plastic heads:

1. Seating the Head...After the head is placed on the drum, the counter hoop mounted with the same moderate, even tension on each collar screw rod, depress the head in the center with the full palm of the hand. Do not be afraid to apply pressure. The purpose is to seat the head firmly against the counter hoop, eliminating any slack tension points.
2. Tune each tension point...with snare tension released (strainer in "off"



position), start tuning each tension point to the same pitch by tapping lightly with a stick approximately 2 inches from the edge of the head. Then starting with the first tension rod to the right of the strainer, proceed clockwise around the entire circumference of the drum. By tuning each tension point the head is being placed in tune with itself in the same manner a timpanist tunes his timpani heads. This provides a distinct, clear tone to the drum.

Apply the above procedures to the snare head, keeping in mind that the snare head is much thinner and must be handled a little more carefully.

There are two schools of thought currently in vogue regarding the tensioning of batter and snare heads. One school advocates that the batter head should be tensioned slightly tighter than the snare head. The other school takes the opposite view and advocates the snare head should be tensioned slightly tighter than the batter. It is suggested that both methods be tried and the one which meets the requirements of the director and the band best should be used.<sup>6</sup>

### Bass Drum Technique

The bass drum is one of the most valuable band instruments in helping set tempo and keeping it steady. The bass drum sound should be "felt" rather than heard. It should not be played any louder in the marching band than in the concert band.

Bass drummers must be alert and good listeners. Beginning percussion students need to be aware of the problems of counting and know what to listen for before they are started on bass drum. All too often, problems arise simply because a student who cannot count well is playing bass drum.

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<sup>6</sup>Care and Tuning of Your Snare Drum, Ludwig Drum Company, 1965, p. 1.



The bass drum is a dynamic instrument, and has great influence on the rest of the percussion and other sections of the band.

The director must impress upon the students that one does not just "beat" the bass drum; that there are definite sounds that must be produced for certain styles of music. The bass drum stick should be used in such a manner as to "pull" the sound from the drum rather than "push" it into the instrument. Muffling or muting the drum with the hand or leg is another important lesson to be discussed with the students. The leg or hand should be placed on the drum head to stop the resonance of the drum head.

### Cymbals Technique

No instrument affords such a wide range of dynamics as the cymbals.

Cymbals are not easy to control. Beginning students should be large enough physically before attempting to handle this large instrument.

The cymbal player should be aware of the tonal colors produced by the different thicknesses and sizes of cymbals, and when various cymbals are available, use them.

Students in the beginning percussion class should read the bass drum part while using the cymbals. This helps the student to understand that the cymbals are primarily concerned with accents and heavy beats.

For beginners, the lighter cymbals are a great deal easier to play--especially when the percussion students are started in the seventh grade.

Suspended cymbals may be used; however, it is quite difficult for the director to teach cymbal dynamics on suspended cymbals. This is particularly difficult when so many dynamics are based upon the type and amount of swing needed to create various dynamic levels.

There is a true art to cymbal playing just as there is on any other instrument and it takes practice to achieve it.

### Timpani

The timpani can be utilized to teach rhythm as well as pitch to students.

Beginning students should start on an FF, or if a method book is used, the first pitch of the book would be satisfactory. Using the same type of notation as the cymbals and bass drum, the timpani student may learn to play any given pitch while learning to count time.

If students are using the rudimental stick position, then they must be taught to hold the sticks in a "like" hand position. If the student is using the "like" hand position for snare drum, then the hand position need not be changed for timpani.

To teach tuning on timpani, the student should use the pitch pipe. It is important to have the student listen to

the sound of the pitch pipe, then try to find the pitch on the timpani. If a pitch pipe is not available, the piano may be used to obtain the correct pitch during class. Bells do not seem to be adequate for tuning timpani--probably because the tones are so high.

Some timpani have gauges and these should be used only after the student can tune by ear. The tuning gauge is a mechanical device that has been incorporated on the timpani expressly to assist the student. It is essential for any rapid changes in tuning, while eliminating the necessity of sounding the drum.

Setting the tuning gauges in advance of the class is an excellent way to prepare the student for foot pedal exercises. By setting the tuning gauges prior to warm-ups during class, the student can play scales on the timpani while the other students are playing scales on bells. This not only challenges the student to listen and count, but also forces him to change foot pedals as well.

Timpanists must learn where to strike the drum in order to get the maximum resonance. The teacher should demonstrate to the class that striking the timpani in the center will only produce a "dead" sound, while striking just off center will produce good resonance. This is also important when playing bass drum and may be incorporated into the lesson at this time.



The timpani student should learn to go over the music to be played, thoroughly, before any rehearsal or class, and mark every change of pitch he must make. It is also important that he mark the music so that he will know upon which drum the change must occur. In this way there will be few unnecessary movements and few mistakes.

Timpani can be introduced along with the snare drum and bass drum; however, teaching pitch on the instrument should be avoided until the student has an understanding of the fundamentals of counting. The timpani student can use the bass drum part as a guide in counting exercises and may play the bass drum part until the time that the director feels that the student is acquainted with the instrument well enough to start on pitch changes.

### Bells, Xylophone, and Marimba Techniques

Melodic percussion is a combination of a knowledge of the piano keyboard and the technique used on the timpani. Just as in timpani playing, the matched stick grip in melodic percussion is necessary, and is a justification of those who endorse the matched stick grip on snare drums as well. However, it is up to the teacher to decide which grip will work best for his students.

Probably, most music teaching will be done on the melodic percussion. Students who do not realize the note values and

have difficulty in reading emphasized notes or accents will be able to understand why such accents are needed and while listening to the melodic line will be able to learn note values easier. A whole note on a snare drum sounds the same as a quarter note or eighth note, while on the melodic instruments the notes can be held for the full value. Beginning students should be taught to read the notes and know their positions on the staff. An excellent method of teaching note reading is to have the students look at the note, strike the bells, and say the pitch.

The teacher must encourage the students not to look at the instrument while playing. Just as in piano, the notes should be learned without looking at the keyboard. Students who look at the keyboard learn much slower and are unable to read as quickly as those who do not.

Any pitch may be used to teach beginning melodic instruments; however, it is usually a good idea to have the students start on "C", and the timpani player match the pitch. Using this pitch, the players may play any given rhythmic patterns assigned by the teacher.

In some situations, where the percussion students are combined with wind instruments, the percussion players may play the oboe parts on bells. However, each percussion student must know the keyboard satisfactorily in order to participate in such a class.

An important keyboard instrument used by the beginning percussion class is the xylophone. It is fundamentally the same as the bells, except for being made of wood and for the larger range--usually two and one-half to four octaves. The marimba is also included in this family of keyboard instruments.

The use of the xylophone or marimba is the same for beginning percussion classes as the bells; however, if the larger xylophone or marimba is used, then two or three students may play the parts in octaves on the same instrument.

The most important item to remember is that the teacher should start keyboard instruments only after the students have a good foundation in rhythms. Olsen Rees states:

Playing key board instruments usually comes after the students have become familiar with reading rhythms. The playing of rote and ostinato patterns will help the students gain confidence and facility on the instruments and will be useful in including these instruments in ensembles before the ability to read melodies is mastered.<sup>7</sup>

### Latin American Instruments and Traps

There are many good traps and Latin American instruments that may be used in total percussion classes. These instruments help make the class more interesting through the use of new sounds and rhythms.

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<sup>7</sup>Olsen Rees, "A Beginning Percussion Class", The Instrumentalist, Vol. XXIII, No. 2, Sept. 1968, p. 88.



Tambourine, claves, bongos, triangles, and other assorted traps are all helpful in creating new sounds in the ensemble and keeping motivation high. These instruments are also to be used later as the students reach performing groups; so, the total percussion class is the logical place to introduce them. Since each instrument has its own particular rhythmic pattern, the differences in pattern may aid the teacher in the explanation of certain rhythmic problems. For example, if eighth notes are the problem, then the bongo drum could be a help by playing a high or low sound to demonstrate the difference between the up and down beats.

Other uses for these instruments are as fillers during class. If the students need instruments, or if there is a lack of other basic percussion instruments, then the director may assign students to various traps--these instruments also add "color" to the ensemble.

Each instrument can either use a part already written for the basic instruments or may have a part written especially for that instrument. The Latin American instruments are especially good when special parts are to be played. Each one usually has a particular rhythmic pattern written for it. These rhythms may be incorporated into the ensemble and the students taught to play the rhythms while learning the traps.

## CHAPTER VII

### TESTING

The testing of the total percussion student can be simplified if the teacher devises some type of curriculum guide, which includes scales, rudiments, and other examples of fundamentals necessary for total percussionists.

As was explained in the section on the selection of percussion players, the musical aptitude test and the physical coordination test may be used to choose students for the percussion class. However, the testing of students during the course is of prime importance to the teacher if he is to guide the class, evaluate student progress, adjust the speed of the course, and observe his teaching procedure.

The following examples are suggested methods of testing, which may be applied to the total percussion class with satisfactory results:

1. Demonstrate good posture and correct playing position of snare drum (on stand or sling), and correct hand position of the sticks.
2. Demonstrate snare drum exercises for development of the single, double (long), five, seven and nine stroke rolls.
3. Write the notation and demonstrate by performance the following rudimental studies: Flam accents number one and number two, flam tap, paradiddle, flamacue, and flamadiddle.

4. Pass a written rudiment recognition test.
5. Write the key signatures (seven sharp keys and seven flat keys), in correct order on the staff and name each one in order.
6. Pass elementary and intermediate written rhythm tests using notes, rests, and time signatures assigned by your teacher.
7. Demonstrate the ability to perform, with footbeats, the rhythmic patterns included on the number six written rhythm test.
8. From memory, write and play, on the bells, the chromatic scale and the following major scales with tonic arpeggios; one octave, ascending and descending: C, F, Bb, Eb, Ab, Db, G, and D.
9. Pass a written test on thirty common musical terms and signs.
10. Demonstrate the ability to recognize, when seen and heard, the following intervals: Unison, major third, perfect fifth, and octaves.
11. Write the notation and demonstrate by performance, the following rudimental studies: Three and four-stroke ruffs, single and double drag, double paradiddle, lesson twenty-five, and single and triple ratamacues.
12. Pass a written test on the correct stickings of fundamental rudiments.
13. Write a brief theme on the proper care of your instrument.
14. Before progressing to more advanced studies, each student should arrange an appointment for testing on the assigned parts in the elementary method book and other supplementary music.

This battery is used to encourage the student to take the responsibility of studying and preparing for testing. Each



student is encouraged to prepare for tests and to take the tests only if he feels he is able to pass. The teacher should make each student understand that the tests are to be taken at the students convenience and preferably when school or class is not in session. This enables the teacher to have time to hear each individual and work with him on any special problems that may arise. Even if there is only ten minutes of individual attention, many problems may be overcome when the teacher has time to work with just one person.

This form of testing also is based upon the premise that students work harder and try to achieve if they pass rather than fail. This is done by encouraging each student to take tests only if he is ready to pass them. Also, each student must understand that if he does not satisfactorily pass each test, he must take it again--there is no failure--only repeated attempts until the test being taken is passed.

Each student is allowed to progress at his own speed. Talented or bright students may complete as many tests as they wish, while slower students may progress at their own individual speed. However, for those teachers who must determine grades for students, it is advised that a minimum number of tests be completed within a specified time, such as a six weeks test, so as to ascertain an unbiased grading schedule.

Each student should be aware that he is responsible for completing any test of the series, but that he must take the test within the grading period allotted by the school. For example, students may take as many tests as they wish during one six weeks period, but must have a minimum of four tests completed within that period for a grade of A. A grade of B would be earned by completing three tests; two tests completed would receive a grade of C; one test completed would receive a D grade; and no test an F. However, if possible, it is not advisable to fail students, because some students are not as coordinated as others and not able to understand the problems of percussion. Unless the student is simply wasting time by disrupting class, the teacher should refrain from failing a student. Failure in music classes result in dropouts and ill feelings toward other music programs.

The teacher must present the course in a positive attitude, where each student is confident that he will pass, not fail.

After the talented or bright student has completed the first series of tests (see pages 31 and 32), the teacher should present him with a more advanced series.

Each student should be given his own copy of the tests and the teacher should keep a copy for his own file. A master copy with all of the names of the students should be

posted, and after each test is completed, the teacher should initial that test beside the student's name on all three copies. As the tests are completed on the first series, the master copy and secondary copies for each student should be distributed or posted, and the teacher should encourage the students to continue passing more tests.

The second series of tests consists of the following:

1. Assemble, adjust, and demonstrate the correct playing positions on: a) bass drum, hand cymbals, suspended cymbals, cymbals with bass drum; b) triangle, tambourine, castanets, and wood block; c) cowbell, maracas, gourd (guiro), bongos, and claves.
2. Name and demonstrate the control of the six degrees of volume.
3. Prepare a written list of eleven tempo marks proceeding from the slowest to the fastest.
4. From memory, write (indicating the correct stickings), and play on the bells the following major scales and arpeggios, one octave ascending and descending: Db, Gb, D, A, E, B, F#.
5. From memory, write and play on the bells, the following major scales in thirds, ascending and descending, one octave: C, F, Bb, Eb, Ab, Db, G.
6. Write the chromatic scale from memory, two octaves, (A to A), ascending and descending and play at the tempo of two tones to the beat (MM = 96) or four tones to the beat ( = 48).
7. From memory, write (one octave with the correct sticking indicated), and play on the bells the following melodic minor scales and tonic arpeggios: a, d, g, e, c, b, and bb.



8.
  - a) Write in C, F, Bb, Eb, Ab, D, and G, the following intervals: Unison, major third, perfect fifth and an octave.
  - b) Sing the above intervals from any given pitch,
  - c) Play on the bells the above intervals from the seven given key notes.
9. Given any of the keys below, name the flats or sharps in the signature. Given any of the signatures, name the major keys and the relative minor: C, a, f, d, Bb, g, Eb, F, Db, bb, G, e.
10. Pass a written rhythm test using the notes, rests, and time signatures studied in class, including syncopated rhythms and the double dotted half and double dotted quarter notes.
11. Demonstrate the ability to perform, with footbeats, the rhythm patterns included on number ten written test,
12. Pass a written test on seventy common musical terms used by an instrumentalist.
13. From a band book, choose three chorals or hymns that are in three different keys and write the transposition for bass and treble cleff instruments,
14. Write a brief theme on "musical style" in which the differences in the following terms are explained:
  - a) Legato-marcato-staccato.
  - b) Song style-march style.
  - c) Playing with expression-playing in a monotone.
  - d) Primary and secondary accents in 4/4, 3/4, 2/4, and 6/8.
  - e) Rules of emphasis in various phrasings and rhythm patterns.
15. Write the notation and demonstrate by performance the following rudimental studies (indicate correct stickings):

Rolls-eleven, thirteen, fifteen, and  
 seventeen strokes  
 Drag paradiddles, number one and number  
 two  
 Flam paradiddle-diddle  
 Double Ratamacue  
 Compound strokes, number one and number  
 two

Although the primary purpose of these tests is to evaluate student progress, the teacher will find that the tests may also be used as a curriculum guide. If the student is taught to treat the tests as he would a text, he will find that taking the easiest sections first, he will progress quite satisfactorily.

The goals outlined in the test series are used by the author, and while based on the same type of goals as Prescott and Chidester in their book, Getting Results with School Bands<sup>8</sup>, they have been adapted to the author's own situation.

James D. Pritchard, former director of the University of South Carolina Band, used such a test series at the college level and says,

"I owe my band's playing ability and musicianship to the band curriculum guide."<sup>9</sup>

Gerald Prescott, who is now teaching wind methods at the University of South Florida in Tampa, Florida, presented a demonstration of the productiveness of the test series at

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<sup>8</sup>Gerald Prescott, and Lawrence Chidester, Getting Results with School Bands. Carl Fischer, Inc., New York, and Paul A. Schmitt Music Co., Minneapolis, 1938.

<sup>9</sup>James D. Pritchard, Band Musicianship. University of South Carolina. Columbia, South Carolina, 1960, p. 4.

the 1968 Florida Music Educators Conference and stated at that time:

The instrumental music program must develop some type of curriculum guide. Too long have band directors been satisfied in just teaching students to play. Culture, good taste and musical knowledge are not born in students; each must be learned and developed. Students, who participate in the instrumental music program must learn other musical knowledge than just to perform adequately.<sup>10</sup>

Each director should endeavor to write his own behavioral objectives and use them. Students should be taught to appreciate the music they are performing and should be challenged by the music. With the instrumental curriculum and the behavioral objectives, each percussionist will learn more from the music they play, and if guided correctly, should improve in performance level.

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<sup>10</sup>Gerald D. Prescott, The Band Curriculum. A Report presented to the Florida Music Educators Conference (Tampa: Florida Bandmasters Association, 1968).



## CHAPTER VIII

### CLASS PROCEDURE

In order for the reader to understand fully the way in which a total percussion class is conducted, the author will present a detailed description of a total percussion class in the junior high school. These procedures are being used presently in the junior high school in which the author is teaching, and is in no way intended as a curriculum guide or class procedure for any of the reader's classes.

All equipment must be set up in advance of the class so as to prevent uncertainty. Chaos can result from students being unsure as to where each piece of equipment is to be placed. This is a lesson which can be useful, especially when the director is teaching organization of the section in preparation for concerts.

If at all possible, the class should be set up in a semi-circle around the teacher. This facilitates watching for student's problems and allows students to observe each other without needless movement.

The director should have definite goals for the class before it begins. He should also know the material to be presented. A director who does not know the material may

find himself in great difficulty. Students are quick to learn that a teacher is unfamiliar with a lesson and will take advantage of the situation.

Lesson plans may be used; however, if the instructor is well read on the problem to be presented, he may not feel the need to use them. It is suggested that the director go over any sticking problem or the rhythmic problem before class so much time can be saved.

When the bell rings for class, the teacher should be in an area for any special help or for testing any student who wishes to take tests in the test series (see pages 31 and 32, and 35, 36, and 37). Since each exam takes only a few moments, the teacher is able to administer quite a few tests before the class begins. By the time the tardy bell rings the teacher should have completed almost all of the tests. Any playing exams may be taken at the end of the class, while written exams may be finished within the first few minutes of class time.

During the pre-class time, the section leader should take responsibility of setting up the section. All traps should be placed in their respective positions and all drums should be set up in the correct order. Timpani should be checked for tuning, and if the tuning gauges need resetting, it should be done at this time. The section leader should check each student for the correct size sticks (2b or 2s) and

see to it that all have the necessary books or other equipment. If a book or piece of equipment is lost or stolen, then the individual student is responsible for obtaining a replacement.

At the second or tardy bell, the teacher should be ready to begin and the section should be set up so class can commence as quickly as possible. It is important that the director keep the students involved as much as possible.

At the start of the class, scales or rhythmic patterns may be vocalized. Vocalization enables the student to hear and feel the tones or rhythms. After reciting the scales or rhythms, all students should play the rhythm or scale. Next, combine the rhythmic pattern and scale, using one rhythm for each tone of the scale. Those students who are playing "non-melodic" percussion instruments should say the pitch and sing, if possible, while playing the rhythm, or they may count the rhythmic pattern while melodic instruments play the tones.

It is important that the students are aware of the importance of scales in relation to the key signatures. The teacher should show the students that while the Gb, C#, Db, and similar scales are not used as often as the Bb and Eb scales, they are no less important. A happy side effect of this study is that the students are able to play the more "common" keys with less mistakes. Each student must understand



that the most important scale is the chromatic, because it contains all of the notes.

After all of the students have had a chance to rotate playing on melodic and rhythm instruments, so that each one has been given a chance to play the scales and rhythmic patterns, the director should be ready to go on to the next part of the lesson.

The major portion of the class period should be devoted to class ensemble work. This consists of assignments made by the teacher, work on new rhythmic patterns, melodic studies, or scales, and the introduction of any new instruments or information. Throughout the class, each student must have the opportunity to play as many different percussion instruments as possible. Through this exposure, he will become familiar with many of the percussion instruments. As the year progresses, students who are having difficulty with certain instruments should be allowed to spend more time on the specific instrument.

A part of the class time should be spent on explaining new tests for students. Such tests as transposition, key signatures, musical terms, and other fundamentals of music, should be presented and studied, so that each student will be prepared to take a test confidently and be assured he will pass. A good idea is to present the material one day and

on successive days allow students to question and discuss any problems concerning the test or material. Then after a few days, students who are ready should be given the opportunity to take the test. Each student should make an appointment with the teacher to take any test that he feels capable of passing. The student must take the responsibility of setting a time for testing and must come prepared to pass.

This testing takes much of the director's time, so he should set aside time before or after class for individual testing.

During any class period the director should try to encourage students to take the responsibility of self-disciplining and self-direction. This is not easy to do and much time should be spent in discussing the responsibilities of a bandsman and particularly of a total percussionist. A student must feel that he is responsible to the audience, first as a performer, then as a bandsman. This means that the audience expects him to produce music, not make noise, and to do so he must know his part very well. It also means that he is responsible for the other parts in the percussion section in cases where other students are absent, or if there are not enough percussionists to play all of the parts. He must also understand that he, as a band student, has other responsibilities that other students do not have. Each time that he participates in any public performance he is not only being judged by his performance, but also on his

appearance and actions. The uniform of a band student is like the uniform of a football player--everyone knows where he attends school, and if one student or a few students act delinquent, then the whole school is judged by those few students' actions. Once these responsibilities are instilled into the student, the teacher's job is much easier, and the headaches of any trip or performance are cut to a minimum.



## CHAPTER IX

### AUDIO VISUAL AIDS

If at all possible, a time for listening should be set aside. There are many excellent records available by artists of percussion to improve students' playing (see Appendix C). If the teacher has time, he should either allow the students to listen as a class, or individually, in the case of students who are progressing at a faster rate than the rest of the class.

Another audio visual aid available is the tape recorder. This is a great help in teaching the student self-criticism. Each student should be given the opportunity to have his playing taped, and then be allowed to listen to himself. The teacher should take the opportunity to allow the student to criticize himself, either orally or on paper. The student should also list any good points as well as areas for improvement. The teacher may add to this list only if the student fails to include major problems. The teacher should always try to list the good points of a student's playing.

If the teacher wishes, all students in the class may be allowed to criticize performance. This is good only if each student understands that only constructive criticism will be allowed.

This area of listening experience is excellent for teaching good listening and critical listening objectives. Too many students listen, but do not hear. To listen and know how to choose good qualities of performance takes practice and time; however, if taught correctly this can be an asset to any performer or director.

### Films

There is a place for films in the total percussion class as well as listening experiences. Films help to show good playing positions and posture, as well as demonstrating good technique on various instruments.

Usually, if a film is shown, the remainder of the period should be devoted to discussion and criticism of the film. However, if the teacher wishes, he may utilize the remaining time in class ensemble or introducing new problems.

### Tempo Tuner and Metronome

The Selmer Tempo-Tuner, a small inexpensive metronome type of machine, is available for the teacher of total percussion to use in teaching rhythms. It can amplify electronically any beat from forty to two hundred eight; in addition, it has four constant tuning pitches and a reference tone that adjusts through two and one-half octaves. With this device, the teacher may set a tempo and devote time to individual students, while the class follows the Tempo-Tuner.

A pitch may be sounded on the Tempo-Tuner and students then asked to play the pitch on the bells or timpani and try to name the pitch. Practicing this exercise will improve relative pitch, a definite component for good timpanists.

If the Tempo-Tuner is not available, a metronome is also helpful in teaching time counting. This device is excellent when the teacher needs to teach students to count time steadily. Students usually find that keeping time with the metronome is very difficult; they realize that keeping a steady beat is a hard thing to do. Other uses for the metronome are to indicate tempo changes and for visually teaching time counting. The swing of the pendulum helps students to see the tempo as well as hear it.



## CHAPTER X

### SUMMARY

Class size should be approximately eight to twelve players, if possible, and should consist of students who wish to play only percussion and have a great desire to use rhythms. If possible, students of above average intelligence and with a background in piano or other melodic instruments should be encouraged to enter the total percussion class.

The basic equipment should consist of at least four snare drums--concert size eight by fourteen inches, with plastic heads and wire snares plus floor stands.

Each student should have access to the following: eight practice pads on stands with tuneable heads; a basic dance set, if possible; one bass drum, fourteen by twenty-eight inches, with plastic heads and a floor stand; one pair of cymbals, sixteen inches in diameter, of medium thin or thin design, with leather straps; and one suspended cymbal, eighteen inches in diameter, medium weight, and with floor stand; two sets of bells; one four octave marimba; one pair of twenty-six inch and twenty-nine inch timpani, with pedals; one trap table; miscellaneous small instruments, including

triangles, tambourines, castanets on a block, wood blocks, and a suitable case for them.

How much can be achieved and at what level of mastery should the student achieve after one year of study, meeting regularly each week? This, of course, will vary with the knowledge of the instructor, his training and the talent of the students. It seems reasonable to expect, however, that the snare drum, bass drum, and the cymbal group, will be taught and that timpani begun, as well as mallet instruments and traps. Some simple percussion ensembles involving these instruments will have been initiated by the fourth quarter of the year, and some simple multiple percussion solos and snare drum solos and duets performed. Students should have begun instruction on the drum set, bass drum with foot pedal, and high hat or suspended cymbal--since the interest of the students will be stimulated, a high degree of coordination and precision will be achieved, and multiple percussion concepts will be inculcated.

Class instruction should begin on practice pads, snare drums, and bass drum on a rotational basis. Stick grip, conventional and/or matched grip should be practiced and tonal production learned. All learning should be by rote at first and notation and reading introduced after a month or more. The first year's studies should also include (when reading of simple figures has been accomplished) various

stickings of quarter and eighth note patterns, flams and flam taps in various stickings along with the short roll, and long roll in closed or continuous form.

Traps, and other percussion may be utilized for variations in sound production, and to teach different types of rhythms.

Unified geographical areas wishing to improve their programs might well obtain the services of a qualified specialist who would visit a number of schools in such areas each week. Of course, any single locality should encourage even the youngest of percussion students to study privately, particularly in the case of the mallet instruments and timpani. The teacher of junior high classes, if he has not had college preparation in percussion, should attempt to study privately himself. A library of materials, in addition to texts, percussion ensembles, solos, recordings of percussion and films (highly useful in stimulating student interest) should also include a point of departure text such as Guide to Teaching Percussion<sup>11</sup>, by Bartlett. Though the instructor may lack experience and resources, a high degree of sophistication concerning percussion may be gained from these texts alone.

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<sup>11</sup>Harry Bartlett, Guide to Teaching Percussion. Long Island: Belwin Inc., 1967.



## A P P E N D I X

## APPENDIX A

A recommended instrumentation for a complete percussion section:

BASIC INSTRUMENTS

Snare drum with stand  
Bass drum with stand  
One pair concert cymbals  
Suspended cymbal  
One set of twenty-six and twenty-nine inch timpani  
with mallets

CONCERT TRAPS AND ACCESSORY INSTRUMENTS

Triangle with beater  
One large wood block  
One small wood block  
Ten-inch tambourine  
Castanets  
Slapstick  
Ratchet  
Sleigh bells  
Cow bell  
Concert trap table

LATIN AMERICAN INSTRUMENTS

Tunable bongos with floor stand  
Maracas  
Claves  
Guiro

MALLET PERCUSSION

Symphonic orchestra bells with mallets  
Symphonic chimes with beater  
Xylophone with mallets

SPECIAL CONCERT PERCUSSION

Tunable floor tom-toms  
Gong  
A set of stage band drums

## APPENDIX B

## ROLL CHART

17 Stroke

M.M. = 120



R L R L R L R L R

17 Stroke



R R LL RR LL RR LL RR LL R

15 Stroke



LL RR LL RR LL RR LL R

13 Stroke



RR LL RR LL RR LL R

11 Stroke



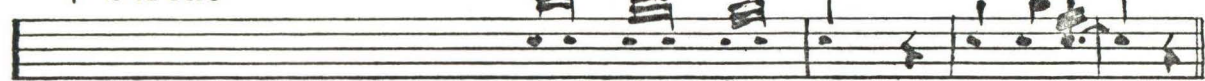
LL RR LL RR LL R

9 Stroke



RR LL RR LL R

7 Stroke



LL RR LL R

5 Stroke



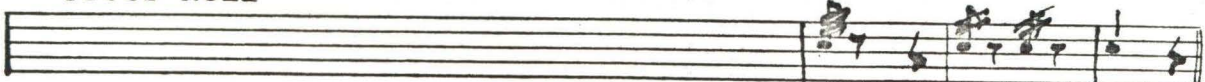
RR LL R

Drag



LL R

Press Roll





## APPENDIX C

Selected Recordings as suggested in Bartlett's Guide To Teaching Percussion:<sup>12</sup>

- American Percussion Society--Price, conductor, Bartlett:  
Four Three Percussionists; Colgrass: Three Brothers;  
Harrison: Canicle #3 for Percussion; McKenzie: Introduction and Allegro; Varese: Ionisation--Urania UX-106; stereo 1007; \$5.98.
- Boston Percussion Group--Chavez: Toccata; Farberman: Evolution--Boston 207; \$4.98.
- Eastman Symphonic Wind Ensemble--Fennell, cond., Ruffles and Flourishes--Mercury 50112; stereo 90112; \$5.97.
- Elden Bailey (with A. and M. Ajemian)--Hovhaness: Suite for Violin, Piano and Percussion--Columbia ML-5179; \$5.79.
- Gotham Percussion Players--Chavez: Toccata--Urania 7144; \$5.98.
- Ithaca Percussion Ensemble--Benson, cond., Percussion--Golden Crest 4106; \$5.98.
- Kapp Sinfonetta-Stravinsky: L'Histoire du Soldat--Kapp 6004; stereo S-6004; \$5.79.
- Los Angeles Contemporary Music Ensemble--Craft, cond., Antheil: Ballet Mechanique--Urania UX-134; stereo 1034; \$5.98.
- Manhattan Percussion Ensemble--Price, cond., Chavez: Toccata; Hovhaness: October Mountain; LoPresti: Sketch--Urania UX-134; stereo 1034; \$5.98
- Manhattan Percussion Ensemble--Price, cond., Cage, Harrison: Concert for Percussion Orchestra--Time 58000; stereo 8000; \$5.98.
- New York Percussion Group--Surinach, cond., Clanville-Hicks: Piano and Percussion Sonata (Bussotti)--Columbia ML 4990; \$5.79.
- Percussion Ensemble--Price, cond., Percussion Music--Period 743; stereo S-743; \$6.95.

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<sup>12</sup>Ibid.

## APPENDIX C (continued)

- Percussion Groups--Kraus, cond., Allan: Conflict; Colgrass: Three Brothers; Kraus: Kriss-Draus; McKenzie: Nonet and Three Dances for Percussion; Wuorinen: Prelude and Fugue--Golden Crest 4004; \$5.98.
- Robert Craft and Ensemble--Boulez: Le Marteau sans Maitre--Columbia ML-5275; \$5.79.
- Saul Goodman--Mallets, Melody and Mayhem (collection)--Columbia ML-1533, stereo 8333; \$5.79.
- Shelly Mann Drum Folio No. One (music and record)--Music for Percussion, Inc., New York; \$5.98.
- Spotlight on Percussion--Vox DL 180; \$4.98.
- The Thirteen Essential Drum Rudiments--Ludwig Drum Co. Record number one; \$5.98.
- The Twenty-six Standard American Drum Rudiments--Ludwig Drum Company; \$5.98.

## APPENDIX D

Definition of Terms:

Conventional stick grip: The holding of sticks, with the palm of the right hand down and the palm of the left hand up.

Mallet percussion: Percussion instruments on which mallets are used to produce sound. Usually timpani, marimba, bells, and other melodic percussion are played with mallets.

Matched stick grip: The holding of sticks with both palms in a downward position. Usually melodic percussion are played using this stick grip; however, in the total percussion program this grip may be used for both melodic and rhythmic instruments.

Rudiments: The basic stick control for almost all snare drumming.

Rolls, closed: Rolls played at such a speed that individual strokes cannot be heard.

Rolls, open: Rolls played slowly and evenly with every stroke able to be heard.

Stickings: The use of letters (L-left and R-right) to indicate which hand will be in a striking position on the drum head.

Total Percussion: The art of learning to play all of the percussion instruments, rather than just specializing on the snare drum or bass drum.

Traps: All small instruments and accessories used in the drum section. Also, as used in trap sets, a set of drums consisting of bass drum, snare drum, suspended and high hat cymbals, and floor tom toms, used primarily for dance work.



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- Music Educators National Conference. Business Handbook of Music Education. Music Industry Council, Washington, D. C. 1959.

### Professional Associations

- The "National Association of Rudimental Drummers." William F. Ludwig Jr. sec.; Chicago.
- "Percussive Arts Society." Box 506, Terre Haute.
- Drumland Inc.; 3244 South Dixie; West Palm Beach, Fla.
- The Fred Gretsch Mfg. Co., 60 Broadway; Brooklyn, New York.
- G. C. Jenkins Company; P. O. Box 2221, Decatur, Illinois.
- Premier Drums; 825 Lafayette Street, New Orleans, Louisiana.
- Rogers Drums; CBS Musical Instruments; 1005 East 2nd Street; Dayton, Ohio.

Schwann, W. Inc.; 137 Newbury Street; Boston, Massachusetts.  
Slingerland; 6633 N. Milwaukee Avenue; Niles, Illinois.



THE TOTAL PERCUSSION PROGRAM IN THE JUNIOR HIGH SCHOOL BAND:

A NEW APPROACH TO THE RHYTHM SECTION

by

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## ABSTRACT

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Teaching the total percussion class in the junior high school is an entirely new concept. Total percussion is currently being taught in colleges and some of the larger high schools throughout the nation. The total percussion class in the junior high school has no text or guide for the pupil or the teacher. The author of this paper endeavors to present a text for the junior high school instrumental music teacher. The contents have been tried during the last six years by the author and proven successful.

Students in many percussion classes have been taught to specialize on only one instrument. In many cases the teacher has found that specialization on snare drum or bass drum is a handicap when the student is asked to perform music written for other percussion instruments.

The total percussion classes are usually composed of students who have the desire to become proficient on more than one percussion instrument.

The instrumental music teacher should attempt to select students with a background in piano or some other melodic instrument, and enlist students with good physical coordination.

A major criteria in the selection of a text for the total percussion class is the inclusion of basic fundamentals on all of the percussion instruments: bells, marimba, snare drum, bass drum, cymbals and tympani.

Starting with the rote to note method, the teacher should lead the class into the fundamental stick positions, rhythmic counting, dynamics, and other basic problems of percussion instruments.

At the end of the first year of study the students should be introduced to more advanced percussion such as trap sets and multi-percussion solos and ensembles. More complex rhythmic patterns are presented to the class in addition to an expanded repertoire. Musical independence and leadership is encouraged and critical observations of other students' performance as well as self criticism is developed.

The total percussion class in the public schools is very new. More and more instrumental music teachers and band directors are arriving at the conclusion that the only solution to the demands of the contemporary composers on percussionists is the total percussion class.

The author found that a text for the total percussion class for junior high school students was not available. It was with this thought that the author endeavored to write a text for junior high school instrumental music teachers who might be interested in teaching a total percussion class.



