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# Multi-percussion in the Undergraduate Percussion Curriculum

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UNIVERSITY OF MIAMI

MULTI-PERCUSSION IN THE UNDERGRADUATE PERCUSSION CURRICULUM

By

Benjamin Andrew Charles

A DOCTORAL ESSAY

Submitted to the Faculty  
of the University of Miami  
in partial fulfillment of the requirements for  
the degree of Doctor of Musical Arts

Coral Gables, Florida

December 2014

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MULTI-PERCUSSION IN THE UNDERGRADUATE PERCUSSION  
CURRICULUM

Benjamin Andrew Charles

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Multi-percussion in the Undergraduate  
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As the role of the percussionist has evolved throughout the past century, a new genre of one performer playing multiple percussion instruments has evolved, most commonly known as “multi-percussion.” Undergraduate percussion programs have struggled to keep up with the increasing demand for students to perform solo multi-percussion repertoire. This study first evaluates the role of multi-percussion in the curriculum with a historical overview and a survey of current practices. It then explores the possibilities for integrating multi-percussion into the undergraduate percussion curriculum by providing a repertoire guide and a four-year course of study for undergraduate students.

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# CHAPTER 1

## INTRODUCTION

The role of the percussionist prior to the 20th century was simple: to provide either a rhythmic accompaniment or timbral color.<sup>1</sup> Composers from the time of Mozart and Beethoven used timpani and Janissary instruments<sup>2</sup> in their works to accomplish these tasks. As composers over the next century and a half broadened their tonal palettes, other instruments crept into the orchestra, ranging from xylophone to tambourine, yet the role of the percussionist remained the same until the 20th century.

Composers of the early 20th century began to increase the musical demands they placed on percussionists. The first semblance of works for percussion ensemble came in 1927 with Alexander Tcherepnin's Symphony No. 1<sup>3</sup> and Dmitri Shostakovich's *The Nose*, both of which contained movements for an expanded percussion section playing alone. Shortly after, the first works exclusively for percussion ensemble emerged with Amadeo Roldán's *Ritmicas* (1930)<sup>4</sup> and Edgard Varèse's *Ionisation* (1931).<sup>5</sup> Ragtime rose to prominence, and brought with it some of the earliest xylophone virtuosos.

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<sup>1</sup> John H. Beck, ed., *Encyclopedia of Percussion* (New York: Garland Publishing, 1995), 256.

<sup>2</sup> James Blades, *Percussion Instruments and their History* (Wesport: The Bold Strummer, Ltd., 2005), 265. Janissary instruments being those imported from Turkish music: triangle, cymbals, and bass drum. Some of the earliest examples include Mozart's *Il Seraglio* and Beethoven's Ninth Symphony.

<sup>3</sup> James Blades, *Percussion Instruments and their History* (Wesport: The Bold Strummer, Ltd., 2005), 418. The second movement is for percussion with the string section playing on the bodies of their instruments *col legno*.

<sup>4</sup> Thomas Siwe, *Percussion Ensemble Literature* (Champaign: Media Press, Inc., 1998), 348.

<sup>5</sup> Thomas Siwe, *Percussion Ensemble Literature* (Champaign: Media Press, Inc., 1998), 425.

Composers around the turn of the 20th century also began utilizing percussionists in chamber works. Arnold Schoenberg was perhaps the first to feature a percussionist (playing snare drum) in a prominent role in his cabaret song, *Nachtwandler* (1901).<sup>6</sup> As other composers wrote for percussionists in chamber works, an interest in having one percussionist perform on multiple percussion instruments developed (often, but not always, borrowing from the idea of a drum set as was developing in the jazz tradition). Evidence of this new “multi-percussion” genre can be found in works by many prominent composers of the day, including Igor Stravinsky’s *Histoire du soldat* (1918),<sup>7</sup> Paul Hindemith’s *Kammermusik No. 1* (1921), Aaron Copland’s *Music for the Theatre* (1925),<sup>8</sup> and Bela Bartok’s *Sonata for Two Pianos and Percussion* (1937).<sup>9</sup> This was clearly a period in which master composers were beginning to realize the untapped potential of writing for multiple percussion instruments. As of yet, though, no composer had dared to write a work for multi-percussion alone.

John Cage’s views on music have often been seen as radical and courageous,<sup>10</sup> so it should come as no surprise that he started a revolution in 1956 when he wrote his

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<sup>6</sup> Malcolm MacDonald, *Schoenberg* (Oxford: Oxford University Press, 2008), 265. *Nachtwandler*, for voice, piccolo, trumpet, snare drum, and piano, was one of eight cabaret songs in *Brettli-Lieder*, the rest of which are for voice and piano.

<sup>7</sup> James McCalla, *Twentieth-Century Chamber Music* (New York: Routledge, 2003), 105-107. McCalla states, “here for the first time percussion is included as an important musical—not simply programmatic—instrument in a small group.”

<sup>8</sup> Carol J. Oja and Judith Tick, ed., *Aaron Copland and his World* (Princeton: Princeton University Press, 2005), 280-284.

<sup>9</sup> James McCalla, *Twentieth-Century Chamber Music* (New York: Routledge, 2003), 127-137. It is of note that the depth of Bartok’s use in the *Sonata* is unparalleled by other works of the day, with percussion playing an equal, not supplementary, role to the other instruments.

<sup>10</sup> John Cage, *Silence: Lectures and Writings* (Middletown: Wesleyan University Press, 1961), 87. Among these views, is the notion that “percussion music is revolution.”

27'10.554",<sup>11</sup> the first work for solo multi-percussion. A few composers followed suit, and by the mid-1970s, a handful of multi-percussion works had emerged.<sup>12</sup> The genre has since continued to expand, with hundreds of works available from composers as diverse as Frederic Rzewski to Iannis Xenakis. Most modern percussion concerti, including those by Joseph Schwantner, Michael Daugherty, John Corigliano, and Jennifer Higdon are composed for massive multi-percussion set-ups rather than any one percussion instrument.

The importance of the multi-percussion genre is evident when examining audition, recital, and competition repertoire. Many leading graduate schools, including Peabody Conservatory, Yale School of Music, and Manhattan School of Music, require percussionists to perform a multi-percussion work when auditioning. Most undergraduate and graduate percussion recitals contain at least one multi-percussion work. International percussion competitions, such as the prestigious TROMP competition held biennially in the Netherlands, require multi-percussion solos as part of the competitors' repertoire.<sup>13</sup> Additionally, the Percussive Arts Society is hosted a multi-percussion solo competition at the 2014 Percussive Arts Society International Convention (PASIC) in Indianapolis, Indiana.<sup>14</sup>

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<sup>11</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4.

<sup>12</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4. In order by year of composition: *Zyklus* (Stockhausen, 1959), *The King of Denmark* (Feldman, 1964), *Interieur I* (Lachenmann, 1965), *Janissary Music* (Wuorinen, 1966).

<sup>13</sup> TROMP repertoire list found at <<http://www.tromppercussion.nl/en/competition/repertoire>>, accessed 1 April, 2013.

<sup>14</sup> PASIC competition information found at <[http://www.pas.org/Libraries/PASIC\\_Archives/2014SoloCompetition.sflb.ashx](http://www.pas.org/Libraries/PASIC_Archives/2014SoloCompetition.sflb.ashx)>, accessed 5 October, 2014.

Although multi-percussion holds a prominent role in the modern percussionist's skill set, there is an odd deficiency in college curricula for multi-percussion. Most college programs will dedicate entire semesters to the study of snare drum, marimba, timpani, and drum set, but few will do the same for multi-percussion. A quick survey of method books available from prominent American percussion retailer Steve Weiss Music reveals hundreds of texts on snare drum (326 methods available), mallet instruments (241 texts available), timpani (121 methods available), and drum set (411 methods available), but only eighteen multi-percussion methods are available.<sup>15</sup> Perhaps the lack of multi-percussion method books can be attributed to the wide variety of multi-percussion styles, ranging from avant-garde sonic exploration pieces to virtuosic drum solos, but this is not grounds for limiting multi-percussion study from the undergraduate curriculum.

The modern interest in multi-percussion demonstrates a need for a research study to bridge the gap between college curricula and professional performance expectations. The amorphous nature of multi-percussion works makes it difficult to create a definitive text on multi-percussion performance, but this does not excuse the college professor from including multi-percussion performance in his curriculum. A more realistic approach than creating a treatise on playing multi-percussion works is to create a general set of guidelines that a professor might be able to absorb into an existing total percussion curriculum.

The purpose of this study is to create a year-by-year plan for integrating multi-percussion into the undergraduate curriculum; achieving proficiency in this area will

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<sup>15</sup> Data from <<http://www.steveweissmusic.com>>, accessed 1 April, 2013.

better prepare students for the challenges faced by percussionists in the 21st century.

Specifically, this study intends to answer the following research questions:

1. What role does multi-percussion play in an undergraduate student's total percussion education?
2. What repertoire might be appropriate for any given level of undergraduate student?
3. How can a student overcome the unique logistical obstacles posed by learning a multi-percussion piece?

The focus of this study is limited to four-year undergraduate applied percussion curricula, and will explore only unaccompanied multi-percussion studies. Graduate curricula will not be considered.

## CHAPTER 2

### LITERATURE REVIEW

As the role of the percussionist has rapidly changed over the past century, college professors have created and modified curricula to match current trends in percussion music. Guidelines for the creation of these curricula have varied from professional experiences to personal preferences. A historical overview of various texts will provide the researcher with an important perspective on the role of multi-percussion in the undergraduate curriculum. The researcher must also examine the evolution of solo multi-percussion repertoire as an art form. Lastly, to understand the unique logistical challenges related to actively teaching multi-percussion pieces at the college level, the researcher must review resources relating to the logistics of coordinating a college percussion program.

To understand the development of percussion curricula, the researcher should begin by examining the first percussion curriculum, created by Paul Price at the University of Illinois. Paul Price was hired by the University of Illinois in 1949 as a full-time percussion professor; his contributions to the field of college percussion pedagogy in this position are substantial. Price created the first for-credit university percussion ensemble, advocated for the diversification of the percussionist's skill set to match trends in composition, and created the first percussion curriculum. This curriculum focused on three areas of percussion: snare drum, mallet percussion, and timpani.<sup>16</sup> The study of

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<sup>16</sup> Walter Parks, "The Origin of the Percussion Program in the American University," *National Association for College Wind and Percussion Instructors* (Spring 1986): 4-7.

solo multi-percussion was not included in Price's curriculum, but this can be attributed to the fact that this art form did not yet exist: Price's curriculum was developed around 1950, while John Cage's *27'10.554"* was not composed until 1956. It is also of note that many of the percussion ensemble pieces championed by Price utilized one performer simultaneously playing more than one percussion instrument. Price's curriculum was significant not only because it was the first, but also because it favored simultaneous study of many percussion instruments over single-instrument specialization, which would later be coined as "total percussion" (and the idea of "totalization" over specialization).

Price's installment of a curriculum at the University of Illinois set the stage for the development of curricula at other universities. One of the first guides to the creation of percussion curricula was *Playing and Teaching Percussion Instruments* by Myron Collins and John Green. This handbook also advocates totalization over specialization, further diversifying Price's curriculum to include the traditional snare drum, mallet percussion and timpani, as well as accessories (triangle, tambourine, etc.) and Latin percussion.<sup>17</sup> This text, written after the composition of the first multi-percussion solo, still does not mention multi-percussion as an important area of study, but it should be noted that the multi-percussion genre was still very much in its infancy.<sup>18</sup>

Shortly after, Collins and Green's text, Al Payson and Jack McKenzie released a similar text: *The Music Educator's Guide to Percussion*. Falling in line with the previous curricula suggestions, Payson and McKenzie again advocated for totalization over

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<sup>17</sup> Myron D. Collins and John E. Green, *Playing and Teaching Percussion Instruments* (Upper Saddle River: Prentice Hall, 1962).

<sup>18</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4.

specialization, keeping the same areas of study as Collins and Green, while adding bass drum and cymbal study—previously grouped into “accessories”—as a new category.<sup>19</sup> Again, the authors make no mention of multi-percussion, as the solo multi-percussion area was not yet well-established.

In 1969, Ron Fink, percussion professor at the University of North Texas and a University of Illinois alumnus, chaired the Percussive Arts Society (PAS) College Curriculum Committee. Fink’s research in this capacity included a survey of 60 university percussion programs in the United States. Fink supports the idea of totalization over specialization, providing certain guidelines, such as focusing on snare drum and mallet percussion the first year and focusing more on timpani the second year once aural skills have been developed. Most notably, though, Fink advocates for the study of multi-percussion beginning in the second year of undergraduate curriculum.<sup>20</sup> Fink’s views influenced curriculum decisions in later sections of this study, where a potential curriculum involves heavy study of snare drum and mallet percussion the first semester, then broadening to focus more on timpani and multi-percussion in subsequent semesters.

Shortly after Ron Fink’s advocacy in favor of a standard percussion curriculum, John Beck, percussion professor at the Eastman School of Music, cautioned professors from taking a curriculum-heavy approach, noting that “a predetermined and dogmatic curriculum would do a student much harm. He is an individual and must be taught as an

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<sup>19</sup> Al Payson and Jack McKenzie, *Music Educator’s Guide to Percussion* (Los Angeles: Belwin, 1966). Payson and McKenzie were both University of Illinois graduates; Payson went on to perform with the Chicago Symphony Orchestra, while McKenzie was Paul Price’s successor at the University of Illinois.

<sup>20</sup> Ron Fink, “Percussive Arts Society College Curriculum Project,” *Percussionist* 7 (October 1969): 31-32.

individual.”<sup>21</sup> Beck advocates for a loosely defined guide for four years of study, where a student with strengths or weaknesses in individual areas may work ahead of or behind his peers. Beck does not specifically mention the study of multi-percussion, but he also does not explicitly exclude it from the course of study. He also advocates totalization over specialization.

The trend of totalization over specialization continued throughout the 1970s. Jim Petercsak emphasizes the importance of totalization, as it opens up more career possibilities, and hints at the idea of dedicating time to study multi-percussion. Most notably, though, Petercsak offers the idea of students investing in specialization after two years of total percussion study, an idea that would be echoed by several others later. Petercsak also predicts that schools will continue to shift toward the trend of having standardized curricula.<sup>22</sup>

Thomas Siwe, serving as chairperson of the Percussive Arts Society College Curriculum Committee, issued a brief report in 1976. Siwe points out the benefits and problems of having a standard curriculum, ultimately arguing for “an umbrella under which the percussionist could teach, rather than a single curriculum,”<sup>23</sup> echoing the thoughts of John Beck. Siwe again advocates for the total percussion approach over specialization, even suggesting that percussionists could study voice, drama, dance, and other areas outside of the traditional percussion studies. Siwe’s report does not include

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<sup>21</sup> John Beck, “Membranophones and Idiophones: Standardized Percussion Curriculum?” *National Association for College Wind and Percussion Instructors* (Summer 1970): 8.

<sup>22</sup> Jim Petercsak, “Curriculum Highlights,” *Percussive Notes* 12 (Winter 1974): 19-20.

<sup>23</sup> Thomas Siwe, “PAS College Curriculum Committee Report,” *Percussive Notes* 15 (Fall, 1976): 13.

any specific breakdown of snare drum, mallet percussion, timpani, and multi-percussion studies.

Following in the footsteps of Collins, Green, Payson, and McKenzie's work over ten years earlier, Michael Combs, percussion professor at the University of Tennessee, wrote his *Percussion Manual* in 1977, which contained a breakdown of the areas of percussion study, notably different from those in the 1960s texts; the areas of study in *Percussion Manual* are snare drum, marching percussion, timpani, mallet percussion, accessories, drum set, and—for the first time—multi-percussion (leaving out the categories of Latin percussion, bass drum, and cymbals). Combs's text on multi-percussion is rather limited, only encompassing five pages, but his opinions on the subject represent a new concept, referring to multi-percussion as “a most important facet of percussion.” Combs suggests that “this type of experience should come relatively early in a young student's training.”<sup>24</sup> This is the first instance of a comprehensive percussion curriculum guide highlighting the importance of studying multi-percussion.

Shortly after Combs, Robert McCormick of the University of South Florida released a similar text, titled *Percussion for Musicians*. McCormick's text includes every area mentioned in the Combs text, but also returns Latin percussion, bass drum, and cymbals to the curriculum. McCormick's text has almost no information on multi-percussion, containing only a few short etudes, but it is worth noting that he did make a concerted effort to include multi-percussion.<sup>25</sup> The solo multi-percussion genre at this

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<sup>24</sup> Michael Combs, *Percussion Manual* (Stamford: Wadsworth, 1977), 120.

<sup>25</sup> Robert McCormick, *Percussion for Musicians* (Los Angeles: Alfred, 1983), 108-110.

point was well out of its infancy, with composers such as Stockhausen, Wuorinen, and Xenakis having completed masterpieces for multi-percussion, so it should come as no surprise that percussion texts of the late 1970s and 1980s were bringing more focus to multi-percussion studies.

Glenn Steele summarizes the development of percussion curricula in a *Percussive Notes* article, reflecting on a Percussive Arts Society International Convention (PASIC) panel discussion and a three-year college percussion survey. Steele again advocates for totalization over specialization, quoting Jack McKenzie: “a broad background in percussion will be essential for young professionals in the future.”<sup>26</sup> On the topic of totalization, Steele emphasizes breadth *and* depth of study. This article does not specifically mention multi-percussion, nor does it singularly mention any other area of percussion study, but all may be included under the umbrella of total percussion.

As the field of percussion became increasingly diverse, some began to question the concept of totalization. With the rise of the multi-percussion genre, alongside rapid development of advanced mallet percussion techniques and a higher degree of precision in orchestral auditions, some pedagogues began to recommend specialization over totalization in the 1990s and 2000s, contrasting the previous school of thought that specialization limits students’ perspectives. Spencer<sup>27</sup> and Nave<sup>28</sup> both highlight three approaches professors may choose to offer: totalization, specialization, or totalization

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<sup>26</sup> Glenn Steele, “Percussion in Higher Education: A Perspective on Its Present and Future,” *Percussive Notes* 26 (Winter 1988): 7.

<sup>27</sup> Andrew Spencer, “Is the Total Percussion Degree Still Valid?” *Percussive Notes* 31 (October 1993): 40-45.

<sup>28</sup> Pamela Nave, “A Survey of Percussion Studio Curricula in the State Universities of the United States and Puerto Rico” (DMA diss., Ohio State University, 2001).

with emphasis. Spencer and Nave agree that the most relevant concept for modern percussion curricula is to offer total percussion programs with the option for specific emphasis during years three and four of study, echoing the thoughts of Petercsak in 1974.<sup>29</sup> Spencer includes multi-percussion as part of total percussion study, whereas the Nave study overlooks it, favoring ethnic percussion as an area of study. The Spencer article and Nave study are both brief in nature and do not provide any sort of definitive four-year plan of study.

Clyde<sup>30</sup> and Fisher<sup>31</sup> created extensive studies on undergraduate percussion curricula. Fisher reported that 90% of programs surveyed had mallet percussion, snare drum, and timpani as the core of their curricula, but also noted that drum set and multi-percussion were seen as significant components. Clyde emphasized that the study of multi-percussion develops organizational skills, musicality, and historical knowledge. Clyde recommends a minimum of three semesters dedicated to multi-percussion study, beginning somewhere between the second and fourth semester. Both studies favor totalization over specialization.

To summarize, undergraduate percussion curricula have developed in the United States since Paul Price first began teaching at the University of Illinois in the 1950's, generally indicating a preference for totalization, with a limited option for specialization toward the end of a degree. As the multi-percussion genre has emerged, it has taken an

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<sup>29</sup> Jim Petercsak, "Curriculum Highlights," *Percussive Notes* 12 (Winter 1974): 19-20.

<sup>30</sup> Kevin Clyde, "A Four-Year Curriculum for Applied Percussion at the Undergraduate Level" (MM thesis, Bowling Green State University, 2001).

<sup>31</sup> Tammy Fisher, "A Survey of Undergraduate Percussion Curricula at Selected 4-Year Colleges and Universities" (Ph.D. diss., University of North Carolina at Greensboro, 2004).

increasing role in the curriculum, but it is still not as widely studied as the core of snare drum, keyboard percussion, and timpani. In order to adequately prepare the student percussionist for the diverse challenges presented in the modern professional setting, professors must address the multi-percussion genre with the same amount of commitment as they do towards the more traditional areas of study.

With a review of percussion curricula complete, the researcher will now turn to the evolution of the multi-percussion repertoire. As previously discussed, the idea of one performer playing multiple percussion instruments at once came into being around the turn of the 20th century. This was largely an idea born of the primitive drum set idiom, where one performer could play several instruments at once with various foot pedals, instead of calling for several percussionists to individually play bass drum, snare drum, and cymbals. This idea expanded throughout the first 50 years of the twentieth century, with composers as diverse as Stravinsky, Walton, and Bartok composing for the multi-percussion idiom, particularly in chamber music pieces.<sup>32</sup>

It was not until 1956, however, that a solo work for a single performer on multiple percussion instruments was written, with John Cage's landmark composition, *27'10.554"*.<sup>33</sup> This piece is best described as a timeline composition, where each page of the score represents one minute of music, and systems contain numbers indicating the seconds within each minute (as such, the score is 28 pages long—27 full pages and one partial page—representing the 27 minutes and 10.554 seconds indicated in the title). Cage

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<sup>32</sup> James Holland, *Percussion* (New York: Schirmer Books, 1978), 202-206.

<sup>33</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4.

indicates four groups of percussion instruments within his score: metal, wood, skin, and others; but the exact choice of instruments is left up to the performer.<sup>34</sup> Thus, while Cage can indeed lay claim to writing the first work for solo multi-percussion, his instrumentation is open (within guidelines) rather than pre-determined.

The next composer to write for solo multi-percussion was Karlheinz Stockhausen, with his 1959 work, *Zyklus* (English: Cycle).<sup>35</sup> Much like Cage's *27'10.554"*, *Zyklus* may be considered a timeline piece, although it occasionally uses more traditional notation (i.e. a five-line staff with notated pitches). Stockhausen's piece adds the parameter that the piece may be started at any point in the score, read left or right, with either long edge of the score being the top of the page; the piece is spiral bound, thus the performer will eventually close the piece with the same note as he started, completing the cycle. While this score bears many similarities in philosophy to Cage's piece, there is one notable difference: Stockhausen explicitly defines every instrument in the score and even gives a diagram of how the instruments are laid out.<sup>36</sup>

The next two pieces that followed, Morton Feldman's *The King of Denmark* (1964) and Helmut Lachenmann's *Intérieur I* (1965)<sup>37</sup> are similar timeline-style compositions rather than conventionally notated scores. Similar to Cage's work,

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<sup>34</sup> John Cage, *27'10.554" for a Percussionist* (New York: C.F. Peters, 1960). Cage further indicates that “a virtuoso performance will include a wide variety of instruments, beaters, sliding tones, and an exhaustive rather than conventional use of the instruments employed.”

<sup>35</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4.

<sup>36</sup> Karlheinz Stockhausen, *Zyklus für einen Schlagzeuger* (London: Universal Edition, 1960). Instruments utilized in this work are: marimba, guiro, two African slit drums, tambourine, snare drum, four tom-toms, two cymbals, hi-hat cymbal, triangle, vibraphone, four almglocken, nipple gong, tam-tam.

<sup>37</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 4.

Feldman's score contains only instrument descriptions rather than specific instruments (i.e. "bell-like sounds" or "skin instruments") and contains a strictly graphic notation of time (in this instance using graph paper-like squares to represent 66 to 92 beats per minute).<sup>38</sup> Lachenmann's work, on the contrary,<sup>39</sup> is similar to Stockhausen's in that it has specified instruments and definite noteheads on traditional staff lines, but still lacks a traditional sense of meter and pulse.<sup>39</sup> These four early works, composed between 1956 and 1965 by Cage, Stockhausen, Feldman, and Lachenmann, may be grouped into a category of early sonic exploration pieces for the solo multi-percussionist. They represent the earliest efforts by serious composers to realize solo multi-percussion music as an art form. It is of note that none of these four scores contain dedications to any particular performers, which may be an indication that there were very few percussionists in this day even capable of performing these works.

The first piece to break the mold of sonic exploration/timeline pieces was Charles Wuorinen's 1965 work, *Janissary Music*, written for vibraphone, marimba, 12 metals, and 12 drums.<sup>40</sup> Unlike its predecessors, *Janissary Music* is a conventionally notated score, containing standard staves, rhythmic notation, and noteheads throughout. This does not represent any indication that the previous four pieces were inferior to *Janissary Music* because they contained less specific notation; however, it is historically significant that *Janissary Music* was the first multi-percussion solo to be written using traditional

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<sup>38</sup> Morton Feldman, *The King of Denmark* (New York: C.F. Peters, 1965).

<sup>39</sup> Helmut Lachenmann, *Intérieur I* (Munich: Edition Modern München, 1966).

<sup>40</sup> Charles Wuorinen, *Janissary Music* (New York: C.F. Peters, 1967). Wuorinen further specifies the 12 metal and 12 drum instruments as follows: three tam-tams, three suspended cymbals, three cowbells, three triangles, two bass drums, field drum, tenor drum, medium drum, small drum, snare drum (without snares), and five bongos.

notation, as this indicated composers could now write for multi-percussion without having to create a new system of notation every time.

Composers further explored new ideas for multi-percussion works in the 1970s. The aforementioned pieces by Stockhausen, Feldman, Lachenmann, and Wuorinen all contain massive multi-percussion “set-ups” of instruments that engulf the performer. In 1973, Vinko Globokar composed *Toucher*, which, in contrast to the works of the 1960s, used only a few instruments that can be arranged on a tabletop.<sup>41</sup> Several pieces in later years would continue this idea of an economic scale of instruments, with virtuoso Steven Schick commenting that this was an indicator of a second generation of multi-percussion pieces: the composer became “less concerned with the *quantity* of sounds and more concerned with their *qualities*.”<sup>42</sup>

The idea of writing multi-percussion music for large arrays of instruments was still in play during the 1970s. Norio Fukushi’s *Ground*,<sup>43</sup> composed in 1975, used perhaps the largest array of instruments to date, calling for some 44 instruments. Iannis Xenakis also composed his *Psappha* in 1975 for a large array of wood, metal, and skin instruments.<sup>44</sup> Of note, *Ground* and *Psappha* are dedicated to percussionists Atsushi Sugahara and Sylvio Gualda, respectively, each of whom gave these pieces their

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<sup>41</sup> Vinko Globokar, *Toucher* (New York: C.F. Peters, 1978). The exact choice of instruments is left up to the performer.

<sup>42</sup> Steven Schick, *The Percussionist’s Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 25. Other pieces that fall in this category of limited instrumentation include Frederic Rzewski’s *To the Earth* (1985) for four flowerpots, Brian Ferneyhough’s *The Bone Alphabet* (1991) for seven indeterminate instruments, and Michael Gordon’s *XY* (1998) for five drums.

<sup>43</sup> Norio Fukushi, *Ground* (Tokyo: Japan Federation of Composers, 1976).

<sup>44</sup> Iannis Xenakis, *Psappha* (Paris: Editions Salabert, 1976).

premieres. This is an indication that by the mid-1970s, multi-percussion virtuosi began to emerge.

By the time the 1980s came, it was clear that the solo multi-percussion genre was well out of its infancy. Solo performers such as Steven Schick, Robyn Schulkowsky, and Atsushi Sugahara had begun to emerge, and premiered works by James Wood, Kevin Volans, and Maki Ishii, respectively.<sup>45</sup> The increasingly diverse repertoire for solo multi-percussion began to further expand to the point that within the body of repertoire for multi-percussion, several sub-genres began to emerge:

1. Exhaustive pieces, in which the percussionist is surrounded by a large-scale array of mixed instrument types, following in the vein of early works by Stockhausen and Lachenmann. These works include Per Nørgård's *I Ching* (1982) and James Wood's *Rogosanti* (1986).
2. Limited instrumentation pieces, following in the vein of Globokar's *Toucher*, such as Rzewski's *To the Earth* (1985) and Ferneyhough's *The Bone Alphabet* (1991).
3. Multi-drum pieces, either for mixed drums or tom-toms, such as Ishii's *Thirteen Drums* (1985) or Volans's *She Who Sleeps with a Small Blanket* (1985).

There are few traits that link these categories together, beyond the fact that all of the pieces are written for a single, unaccompanied performer playing on multiple percussion instruments. It is difficult to find similarities in *To the Earth*, a piece for four flowerpots and a percussionist speaking text from a Homeric hymn, and *Thirteen Drums*, an exhaustive virtuosic piece which, based on instrumentation alone, achieves decibel

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<sup>45</sup> These works being: Wood's *Rogosanti* (1986), Volans's *She Who Sleeps with a Small Blanket* (1985), and Ishii's *Thirteen Drums* (1985).

levels not possible of four flowerpots. The only other conceivable similarity in these pieces is the fact that they are all single-movement pieces.

The most recent step in multi-percussion development has been the advent of multiple-movement works. The first multi-movement work written for multi-percussion came in 1982 with Per Nørgård's *I Ching*, which has four movements. The idea of a multi-percussion work in multiple movements continued to garner interest from composers throughout the 1990s and early 2000s. Notable multiple movement works include Michael Colgrass's *Te Tuma Te Papa* (1994),<sup>46</sup> Kaija Saariaho's *Six Japanese Gardens* (1995),<sup>47</sup> and Frederic Rzewski's *The Fall of the Empire* (2007).<sup>48</sup>

This overview of multi-percussion repertoire is far from exhaustive; such an undertaking would certainly overshadow the goal of realistically integrating multi-percussion into the undergraduate curriculum, as is the goal of this essay. Instead, it is meant to act as a survey of multi-percussion solos from the beginning of the art form to the current repertoire. It appears that a few experimental composers, such as Cage, Stockhausen, and Feldman, took an interest in exploring the many sonic possibilities that a solo percussionist is capable of producing. Charles Wuorinen was the first to write a more traditional piece of music for multi-percussion solo, completely notated with definite rhythms and pitches. This sparked an interest in composers to continue to write for multi-percussion, either using massive arrays of instruments or tabletop set-ups. Per

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<sup>46</sup> Michael Colgrass, *Te Tuma Te Papa* (New York: Carl Fischer, 2001). Dedicated to Beverly Johnston.

<sup>47</sup> Kaija Saariaho, *Six Japanese Gardens* (London: Chester Music, 1995). Dedicated to Shinichi Ueno.

<sup>48</sup> Frederic Rzewski, *The Fall of the Empire* (Brussels: Sound Pool Music), 1997. Dedicated to Allen Otte.

Nørgård composed the first multi-percussion work in multiple movements, which has brought this art form to its mature era.

Between the broad spectrum that a percussion curriculum must encompass and the vast repertoire of multi-percussion pieces, the college percussion program appears to be a logistical impossibility. Few resources exist to help college professors cope with the difficulties of integrating multi-percussion into the undergraduate curriculum. The Percussive Arts Society has attempted to alleviate some of the difficulties associated with coordinating a college percussion program by creating guidelines with their National Standards for Percussion Equipment and Facilities, established by the National Conference on Percussion Pedagogy (NCPPE).<sup>49</sup>

The NCPPE guidelines dictate the following guidelines for facilities:

<b>Number of students:</b>	<b>1-5</b>	<b>6-10</b>	<b>11-15</b>	<b>16-20</b>	<b>21-25</b>	<b>26-30</b>
<b>Practice rooms</b>	1-2	2-3	2-4	3-5	3-6	3-8
<b>Ensemble rehearsal space</b>	1 large	1 large, 1 small	1-2	1-2	1-3	2-3
<b>Storage</b>	1 (400 sq ft)	1	2	2	3	3
<b>Teaching studio</b>	1 (25x25)	1	2	2	3	3
<b>Faculty office</b>	1	1	1	2	2	2
<b>Graduate office</b>	1	1	1	2	2	2

The guidelines also dictate that the small ensemble rehearsal space may additionally be used as a multi-percussion practice room.

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<sup>49</sup> Percussive Arts Society, "National Standards for Percussion Equipment and Facilities established by National Conference on Percussion Pedagogy," <http://www.pas.org/Learn/NationalStandardsforPercussionEquipment.aspx> (accessed April 19, 2013).

These guidelines do not leave much room for practicing multi-percussion pieces. In a medium-sized studio of 15 students, only four practice rooms and one small ensemble rehearsal space are available. It is likely that at least two of the practice rooms will contain marimbas, one will contain timpani, and one will contain orchestral instruments (xylophone, snare drum, glockenspiel). This leaves 15 students vying for one small ensemble space to rehearse percussion ensemble pieces and practice multi-percussion solos. Even if times were carefully scheduled in the room, if one student is working on *Zyklus* while another works on *Intérieur I*, there is likely not enough equipment, space, or setup time to effectively learn these pieces.

All of the evidence presents a grim picture for the effective integration of multi-percussion into the undergraduate curriculum. Ever since Paul Price's first efforts in the 1950s, professors have struggled with incorporating all of the necessary skills and techniques to prepare their students for the real world. The small amount of time that can possibly be dedicated to multi-percussion in the curriculum is immediately consumed by the overwhelmingly diverse repertoire, and once a piece is chosen, it is a chore to find a suitable practice space. A focused plan to alleviate these concerns will allow percussion students to receive the total percussion education they require.

## CHAPTER 3

### METHODOLOGY

Despite extensive research into crafting undergraduate percussion curricula with regard to both personal artistic tastes and national standards, many professors fall short in the area of integrating multi-percussion into total percussion studies. Obstacles such as the lack of usable method books and logistical problems with equipment often cause professors to overlook this significant area of percussion study. The purpose of this study is to create a year-by-year plan for college percussion professors to integrate multi-percussion into their undergraduate curricula. In order to create this plan, the researcher needed to determine:

1. What role does multi-percussion play in an undergraduate student's total percussion education?
2. What repertoire might be appropriate for any given level of undergraduate student?
3. How can a student overcome the unique logistical obstacles posed by learning a multi-percussion piece?

In order to adequately evaluate the role of multi-percussion in the undergraduate curriculum, the researcher sent a survey to 50 undergraduate professors from the United States. Questions on the survey were intended to address the definition of multi-percussion, the necessity of multi-percussion study, repertoire suggestions, and logistical challenges:

1. Briefly describe what the definition of "multi-percussion" means to you. For example, does this include pieces that incorporate keyboard instruments? Is a multi-tom piece multi-percussion?
2. Do you believe all students should study multi-percussion, even if they do not aspire to be percussion performers? Why or why not?
3. What is the primary musical objective of studying multi-percussion?
4. Do you have a definite year (freshman, sophomore, etc.) in which students begin studying multi-percussion, or is it a case-by-case basis? Do all students study the same amount, or is it tailored to individual preferences?
5. Are there any pieces you consider standards, which all or most students study?
6. Do you require your students that study multi-percussion repertoire to perform their pieces outside of a jury?
7. How do you deal with the unique logistical challenges of creating practice space for multi-percussion pieces?

The researcher analyzed the survey responses to identify similarities and differences in professors' approaches in teaching multi-percussion; the results of this survey are documented in Chapter 4.<sup>50</sup>

While a broad overview of multi-percussion is valuable and necessary to a professor, a realistic approach is essential for a student to translate philosophy into artistry. It is with this concept in mind that the researcher created a reference multi-percussion repertoire guide. The goal was not to create a comprehensive database of all

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<sup>50</sup> Full text from the responses (with personally identifying information removed) is found in Appendix A.

multi-percussion works, but to create a guide with a sampling of multi-percussion works of different styles and difficulty levels. The repertoire in this guide was selected on the basis that it has been artistically conceived by a composer with credentials, such as a degree in composition or receipt of an award, and it is readily available within the United States. Particular weight was given to historical pieces (reviewed in Chapter 2). Each piece is documented with the piece's title, date of composition, composer with birth and death years, date of composition, difficulty, and equipment needs with a brief synopsis.

Even with an adequate guide to repertoire, the integration of multi-percussion performance into the undergraduate curriculum could be difficult based on the unique logistical obstacles posed by learning multi-percussion pieces. Students and professors often find frustration in the fact that multi-percussion pieces require massive configurations of instruments that are expensive, difficult to put together, and require large practice spaces that may not be available.<sup>51</sup> The researcher has organized the repertoire guide around this issue, and offers suggestions to alleviate facility concerns. The Percussive Arts Society's National Standards for Percussion Equipment and Facilities<sup>52</sup> is used as a guide for equipment and practice space availability.

The establishment of a teaching strategy for a four-year curriculum follows the creation of a repertoire guide and development of solutions for logistical problems.

While it may be difficult for an undergraduate student to dedicate significant time to

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<sup>51</sup> For example, James Wood's *Rogosanti* requires a large gong, temple bell, timpani, woodblock, glockenspiel, tubular bell, crotales, small bell, thunder sheet, maraca, small tambourine with sleighbells, bamboo clapper, simantra, four bongos, four congas, low drum (tom), bass drum, pedal bass drum.

<sup>52</sup> Percussive Arts Society, "National Standards for Percussion Equipment and Facilities established by National Conference on Percussion Pedagogy," <http://www.pas.org/Learn/NationalStandardsforPercussionEquipment.aspx> (accessed April 19, 2013).

multi-percussion study every semester, it is both practical and beneficial to invest time into multi-percussion study every year. The researcher created a four-year progressive curriculum with interest in annually integrating multi-percussion study, ensuring that all students have the opportunity to adequately study multi-percussion in their academic careers.

## CHAPTER 4

### SUMMARY OF SURVEY RESULTS

In order to receive input regarding the state of multi-percussion in the undergraduate curriculum as it stands, a survey was sent to 50 percussion professors students in American universities with prominent percussion programs. Fifteen professors responded, and the results yielded mostly consistent responses on each question, as summarized below.<sup>53</sup> Full responses, with personally identifying information removed, are available in Appendix A.

*Briefly describe what the definition of "multi-percussion" means to you. For example, does this include pieces that incorporate keyboard instruments? Is a multi-tom piece multi-percussion?*

Respondents stated that any piece using a variety of percussion instruments, which may include keyboard instruments, can qualify as a multi-percussion piece. There does not seem to be a concern for the diversity of the instruments involved, so pieces written for multiple tom-toms are included. While solo pieces for exotic percussion instruments (i.e. tam-tam, maracas, or zarb) may provide a novel extension of a student's musical studies, these pieces are *not* considered multi-percussion pieces, as they involve only one instrument. Some respondents noted that the drum set is a multi-percussion

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<sup>53</sup> Respondents included professors from Michigan State University, the Boston Conservatory, Ithaca College, and others.

instrument of sorts, although the standardization of the drum set as an instrument seems to detract from the novelty of most multi-percussion set-ups used by composers.

Three professors remarked that they did not want to be too specific in their definitions of "multi-percussion," but rather to leave it as a broad category that is open to interpretation. By this standard, it seems that pieces that may be technically categorized as multi-percussion pieces, such as a marimba piece with crotales, do not capture the challenges most commonly associated with multi-percussion study (for example, fast changes across different types of instruments). This philosophy creates a spectrum, where some multi-percussion pieces may contain more unique challenges than others; ultimately, then, it should be a student's goal to study multi-percussion pieces with the most unique challenges: different instrumental types, multiple-mallet techniques, foot pedal operation, and so on.

*Do you believe all students should study multi-percussion, even if they do not aspire to be percussion performers? Why or why not?*

Every respondent answered "yes" to this question. Further elaboration led to two discussions for why percussionists should study multi-percussion:

Studying multi-percussion pieces develops technical skills that are not as extensively focused on in marimba, timpani, or snare drum playing. These skills may range from the ability to adjust touch between different instruments, manipulate multiple mallet types, or coordinate multiple limbs.

Multi-percussion pieces enhance one's musical ability to create phrases. Creating a phrase on a marimba is not as inherently difficult as creating a phrase on an array of varying instrument types, all of which may have different articulations, amounts of sustain, or densities of sound.

*What is the primary musical objective of studying multi-percussion?*

Responses fell into three categories:

1. Musical challenges: Learning to phrase on non-melodic instruments, with repertoire that often presents unique musical ideas. (60% of respondents)
2. Technical challenges: Learning to play novel percussion set-ups, which are not as user-friendly as conventional percussion instruments (xylophone, timpani, etc.). This can build listening skills and the ability to adjust one's touch when navigating across dissimilar instrument types. (67% of respondents)
3. Repertoire study: To familiarize a student with significant repertoire of the past century. (27% of respondents)

*Do you have a definite year (freshman, sophomore, etc.) in which students begin studying multi-percussion, or is it a case-by-case basis? Do all students study the same amount, or is it tailored to individual preferences?*

Most respondents stated that all students will gain some level of multi-percussion experience in wind ensemble or percussion ensemble settings beginning their freshman

years. Private instruction does not typically begin until the student's junior year, usually in preparation for a junior recital.

*Are there any pieces you consider standards, which all or most students study?*

A wide variety of repertoire was suggested, with the most common responses being the works of:

William Kraft (60% of respondents)

Iannis Xenakis (47% of respondents)

Morton Feldman (40% of respondents)

Dave Hollinden, David Lang (33% of respondents)

Charles DeLancey, Brian Ferneyhough, Eckhard Kopetzki, David Lang, Frederic Rzewski, Karlheinz Stockhausen, Ricky Tagawa (13% of respondents)

The pieces of these composers have been included in the repertoire guide (Chapter 5).

Many professors mentioned that some of these works would rarely be performed by undergraduate students, but suggested that students should study them, potentially in a percussion literature course.

*Do you require your students that study multi-percussion repertoire to perform their pieces outside of a jury?*

Responses for this question yielded mixed results. 60 percent of respondents stated that students are required to perform outside of a jury in some capacity, but this requirement may only apply to performance majors. 73 percent of respondents stated that

students most often perform multi-percussion pieces on recitals; percussion studio classes provide another opportunity for non-performance majors to present multi-percussion works.

*How do you deal with the unique logistical challenges of creating practice space for multi-percussion pieces?*

Very few respondents stated their facilities provided ideal conditions for practicing multi-percussion works. Some respondents created a multi-percussion room that could house multiple set-ups. Most respondents suggested finding pieces to fit the resources available: this may involve choosing pieces with small set-ups or using low-grade practice instruments until performance dates are near. It was also a common suggestion to use long breaks (winter break, spring break, etc.) to focus on multi-percussion practice, as more spaces are usually available, and instruments can be left in place, as they are not needed for rehearsals.

One of the most useful suggestions was to work with university administrators to help them understand the value of studying multi-percussion. Often this requires giving students access to thousands of dollars of equipment and special practice spaces not available to other instrumentalists, which can raise questions from administrators, some of whom may be unwilling to help. The clarification that multi-percussion is an essential part of the undergraduate curriculum, along with an understanding of the responsibility for students to care for facilities and equipment, can avoid later issues of lost or damaged equipment and building security.

## CHAPTER 5

### REPERTOIRE GUIDE

Percussion repertoire guides are often organized by difficulty level so that students may match a piece to their ability level.<sup>54</sup> This may prove effective for most percussion instruments, but this sort of guide does not address the issue of the logistical impossibility of practicing some pieces in university settings that do not allow for large multi-percussion set-ups. As such, the difficulty level of pieces as well as the logistical concerns must be addressed in a repertoire guide. An ideal experience of learning multi-percussion would ultimately stretch a player to the point that he could perform large set-up multi-percussion works, but even some of the most difficult multi-percussion works involve very small set-ups.

This repertoire guide, then, must take the difficulty level as well as the size of set-ups (for both musical and logistical reasons) into consideration. Pieces are divided into three difficulty levels: beginner, intermediate, and advanced. It should be noted that "beginner" and "intermediate" are not used in the traditional sense, where a beginner piece would be appropriate for a very young student, and an intermediate piece would be appropriate for a student that has only played two to three years. Instead, these terms are used to describe the difficulty level for an college-level percussionist with little to no experience in multi-percussion. All difficulty levels contain sub-categories of small and

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<sup>54</sup> For example, marimbist Nancy Zeltsman has an excellent marimba repertoire guide categorized into five difficulty levels ranging from "beginner" to "extremely difficult," available at <[http://www.nancyzeltsman.com/recommended/nz\\_recsolombarep.pdf](http://www.nancyzeltsman.com/recommended/nz_recsolombarep.pdf)>, accessed 5 October, 2014.

medium set-ups; intermediate and advanced categories additionally contain large set-ups.<sup>55</sup>

While solo pieces for atypical percussion instruments, such as maracas or gong, are *not* considered multi-percussion pieces by definition, they might introduce or reinforce some of the challenges associated with multi-percussion works while alleviating the logistical issues of an entire percussion studio learning multi-percussion pieces. For this reason, percussion works for atypical instruments have been included in this guide.

A condensed version of this guide, containing an overview of only piece titles and composers, grouped by difficulty level and equipment demands, is available in Appendix B.

### ***Beginner Multi-percussion Repertoire***

#### *Percussion Pieces*

Thierry De Mey (b. 1956), *Silence Must Be!* (2002)

Equipment required: audio playback equipment

Similar to Thierry De Mey's earlier trio, *Musique de tables*, *Silence Must Be!* is a work scored for the hands alone, free of any instruments. De Mey uses a specialized graphic notation to create theatrical conductor-like patterns to "play" along to a pre-recorded soundtrack of quirky percussion sounds.

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<sup>55</sup> Small set-ups include pieces focused around a keyboard instrument (with a limited number of instruments added) and pieces that require modest equipment demands. Medium set-ups include pieces that require a sizable array of instruments that may be easily assembled and disassembled each practice session. Large set-ups include pieces that would not be reasonable to assemble and disassemble each practice session.

Alvin Lucier (b. 1931), *Silver Streetcar for the Orchestra* (1988)

Equipment required: triangle, electronic amplification equipment

Much of Alvin Lucier's work could be described as an exploration of sound and human perception, with *Silver Streetcar for the Orchestra* being no exception. The performer plays a constant stream of notes while subtly modifying different parameters of the triangle (volume, overtones, density of sound, etc.) generally lasting for around 20 minutes.

Tomas Svoboda (b. 1939), *Discernment of Time* (1975)

Equipment required: tam-tam

*Discernment of Time* is a sonic exploration of the different sounds that may be produced by a tam-tam. This piece contains a certain theatrical element, as the surface of the tam-tam is used to represent a clock face.

James Tenney (1934-2006), *Having Never Written a Note for Percussion* (1971)

Equipment required: single instrument of the player's choice, usually performed on a tam-tam

*Having Never Written a Note for Percussion* is, compositionally, a simple piece: it is a single crescendo and decrescendo of a ten-minute roll. The performer, then, must take excruciating care to focus on creating the most interesting performance possible, becoming intimately familiar with the overtones produced by any given instrument chosen. Few pieces of music require the performer to focus on a single task for as long

as ten minutes; while this piece requires very little technical ability of a percussionist, it is perhaps best described as an exercise in concentration at a more spiritual musical level.

*Small Set-up Pieces*

Casey Cangelosi (b. 1982), *A Stillness that Better Suits this Machine* (2013)

Equipment required: Billotti Trinome (bell-style metronome), three triangles, two woodblocks, desk bell

*A Stillness that Better Suits this Machine* is an eight minute piece that creates a meditative, hypnotic atmosphere by layering polyrhythms on small percussion instruments.

Nicolas Martynciow (b. 1964), *Impressions* (1999)

Equipment required: snare drum, two tom-toms

*Impressions* is not a very deep foray into multi-percussion, as it is primarily a snare drum piece in three movements. It does contain a few unusual playing techniques, such as playing fast sixteenth notes with one hand using a bouncing technique with a brush. This could perhaps serve as an introduction to multi-percussion for a very competent snare drum student.

Frederic Rzewski (b. 1938), *To the Earth* (1985)

Equipment required: four clay flowerpots of different pitch

*To the Earth* is a Homeric hymn, which Rzewski sets to the music of four flowerpots. The performer recites the poem while playing the pots with knitting needles or light sticks.

Nigel Westlake (b. 1958), *Fabian Theory* (1987)

Equipment required: marimba, three toms, electronic delay and looping equipment<sup>56</sup>

*Fabian Theory* takes its name from the Roman emperor Fabius Maximus, known for his use of delay tactics in battle. As such, *Fabian Theory* carefully blends live sound with an electronic delay to create a new sort of counterpoint. *Fabian Theory* is primarily a marimba piece, and does not require much in the way of interaction between the marimba and toms, making it an excellent introductory multi-percussion piece for a talented marimba student.

### Medium Set-up Pieces

James Campbell (b. 1953), *Garage Drummer* (2005)

Equipment required: bass drum, two toms, snare drum, bongos, small suspended cymbal, resonant "trashy" metal (opera gong), crotales (low octave), cowbell, audio playback equipment

*Garage Drummer* is a celebration of homebrew rock drumming. The percussion part is groove oriented, and often moves in a linear fashion across the percussion

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<sup>56</sup> Westlake states that *Fabian Theory* was written for a Roland SDE 3000 delay unit, which is now obsolete. He provides suggestions on his website. <<http://www.rimshot.com.au>>, accessed 5 October, 2014.

surfaces. Campbell integrates effects like bowing crotales to provide unique textures in this piece alongside the electronic dance music-inspired play-along track.

Charles DeLancey (b. 1959), *The Love of L'Histoire* (1973)

Equipment required: snare drum, two toms, bass drum, suspended cymbal, sizzle cymbal, tambourine, temple block, three woodblocks, cowbell

Charles DeLancey's *The Love of L'Histoire* is a clever tribute to Igor Stravinsky's classic *Histoire du soldat*. The set-up is very similar to the one used in Stravinsky's work, and DeLancey arranges melodic material from *Histoire du soldat* to be played over the multi-percussion set-up alone.

Eckhard Kopetzki (b. 1956), *Canned Heat* (2002)

Equipment required: three toms, four bongos, tambourine, brake drum, metal can

*Canned Heat* is primarily a drumming piece, and could serve as an introduction to later drum-intense pieces like *Rebonds* and *Thirteen Drums*. It requires the player to rapidly navigate through multiple surfaces, at times using three mallets.

William Kraft (b. 1923), *French Suite* (1962)

Equipment required: two suspended cymbals, bongos, two snare drums (high and low), field drum, tenor drum

William Kraft's *French Suite* is in four movements typical of a baroque suite: Allemande, Courante, Saraband, and Gigue. Each movement is unique stylistically, and

also contains varied technical demands, ranging from rapid passages across multiple surfaces in the Gigue or delicate effects with wool mallets in the Sarabande.

Rickey Tagawa (b. 1947), *Inspirations Diabolique* (1965)

Equipment required: four suspended cymbals, bass drum, field drum, two snare drums, bongos, tambourine

*Inspirations Diabolique* comes in five short movements, each about two minutes in length. Different movements employ various implements, including drumsticks, four yarn mallets (utilizing four-mallet technique), and brushes.

### ***Intermediate Multi-percussion Repertoire***

#### *Percussion Pieces*

Javier Alvarez (b. 1956), *Temazcal* (1984)

Equipment required: Joropo maracas, audio playback equipment

*Temazcal* is a virtuosic showcase of Joropo maraca technique, along with an electrifying play-along track. The performer should familiarize himself with traditional Joropo maraca patterns before beginning to play this piece. The score is entirely in graphic notation, and much freedom is given to the performer to create a unique performance.

Mark Applebaum (b. 1967), *Aphasia* (2010)

Equipment required: audio playback equipment

Mark Applebaum has created a musical idiom to represent the language phenomenon of aphasia, the loss of the ability to perceive or create speech. The performer mimes hand motions, notated with Applebaum's own system of pictograms, along to a pre-recorded audio playback.

Christopher Deane (b. 1957), *A Robe of Orange Flame* (2005)

Equipment required: thunder sheet

*A Robe of Orange Flame*, for speaking percussionist, tells the tale of Thích Quảng Đức, the Buddhist monk who self-immolated in protest of the persecution of Buddhists by the South Vietnamese government. This half-hour long epic tale is in five sections, each told from a different perspective of the story. The performer uses different implements, ranging from a coin to tam-tam mallets to draw a vast array of different sounds from the thunder sheet. Performers should be sensitive to the emotional, possibly religious and political contexts of this piece.

Nebojša Živković (b. 1962), *To the Gods of Rhythm* (1994)

Equipment required: djembe

*To the Gods of Rhythm* is Nebojša Živković's celebration of African and Balkan rhythms, performed on a single djembe with an accompanying chanting vocal part by the same performer. The piece opens with fast rhythms accompanied by a guttural vocal part, akin to beatboxing the tones of the djembe. The piece progresses into a sweet song, sung over the fundamental tone of the djembe before accelerating to the end. *To the Gods*

*of Rhythm* would be a particularly good showcase of a student with excellent hand drumming technique or proficiency as a singer.

### *Small Set-up Pieces*

Paul Lansky (b. 1944), *Idle Fancies* (2008)

Equipment required: marimba, two small metal instruments of different pitch (cowbell, agogo bell, almglocken, etc.), three small wood instruments dissimilar to marimba in sound (woodblock, temple block, etc.)

*Idle Fancies*, in six movements, is more of a marimba piece than a multi-percussion piece. The small percussion instruments accessorize the marimba sound rather than add a second equal voice to the piece, and are only used on the first, second, fourth, and fifth movements. Those familiar with the music of Paul Lansky, including his earlier percussion works, will recognize the textures created by Lansky.

Ney Rosauero (b. 1952), *Cenas Amerindias* (1992)

Equipment required: marimba, five temple blocks, three wood blocks, wood chimes, vibraphone, four cymbals, crotale, triangle

*Cenas Amerindias* is in two movements: *Brasiliانا* and *Eldorado*, both homages to cities of the same names. *Brasiliانا* is scored for marimba and wooden percussion instruments; *Eldorado* is scored for vibraphone and metallic percussion instruments. Both movements require the performer to simultaneously play the keyboard instrument

and the auxiliary instruments, showcasing this rare breed of keyboard-based multi-percussion work.

Stuart Saunders Smith (b. 1948), *Songs I-IX* (1981)

Equipment required: cowbell, small cymbals, elephant bell, four different pitched glass jars, broken glass maraca, water bottle, ratchet, maraca, metal bowl, sand paper, frying pan, wooden bowl, yellow yarn mallet, metal skewers, serrated steak knives

Stuart Saunders Smith's surreal *Songs I-IX* is composed for an actor-percussionist playing mostly found objects. This piece includes spoken text, both in English and gibberish. The performer must be adept at rapidly changing demeanor throughout the entire range of human emotions, as the theatrics of this piece are as integral as the music.

Jacob ter Veldhuis (b. 1951), *Grab It!* (2009)

Equipment required: 4.5 octave marimba, vibraphone, two floor toms, two "tic" sounds, crash cymbal, kick drum, hi-hat, audio playback equipment

*Grab It!* is a high-energy piece using audio samples from interviews of inmates on death row. The percussion part is mostly centered around the marimba with punctuations from the auxiliary percussion instruments. Performers of *Grab It!* should be cautious, as the soundtrack contains explicit language throughout.

### Medium Set-up Pieces

Dorothy Hindman (b. 1966), *Tapping the Furnace* (2011)

Equipment required: snare drum, four toms with mutes available, six cymbals with mutes available, two bell plates (or similar resonant metals), aluminum bucket partially filled with coins (or metal slugs resembling coins), amplification equipment for bucket and voice, theatrical lighting

Dorothy Hindman's *Tapping the Furnace* was written in memory of James Withers Sloss, who built the furnaces that drove the steel economy in Birmingham until the 1970s. These furnaces were a very dangerous work environment, reflected in the text spoken by the percussionist in this piece, as well as the sharp percussive attacks throughout. Hindman gives explicit instructions for lighting the stage to create a more dramatic performance, shifting the stage lighting from a deep red through orange and yellow, arriving at white and then fading out to black with a spotlight on the performer.

Michio Kitazume (b. 1948), *Side by Side* (1989)

Equipment required: two bongos, two congas, two toms, pedal bass drum

*Side by Side* explores the idea of repetitive patterns that build in intensity as they spread over more instruments. The piece contains rhythmic cells that gradually shift in dynamic over the course of multiple repeats. *Side by Side* maintains a fast pace throughout, a good precursor to the endurance required for some more advanced pieces, such as Michael Gordon's *XY*.

David Lang (b. 1957), *The Anvil Chorus* (1991)

Equipment required: three resonant metal instruments, four semi-resonant metal instruments, four "junk metal" non-resonant instruments (played by individual foot pedals)

David Lang composed *The Anvil Chorus* for Steven Schick as a nod to old blacksmithing techniques, where a song would be used to coordinate between multiple blacksmiths hammering on the same piece of metal. Lang intricately weaves multiple layers of music together by having a percussionist play found objects with all four limbs, requiring a delicate act of coordination.

George Lewis (b. 1952), *North Star Boogaloo* (1996)

Equipment required: Whistle, tambourine, timpano, small bell, bongo, floor tom, timbale, electronic playback equipment

George Lewis's *North Star Boogaloo* is based on Quincy Troupe's poem of the same name. The North Star provided a path to freedom for slaves, and Troupe equates modern day basketball as a similar upward path to freedom and prosperity for impoverished African American youth. The tape playback contains samples ranging from clips of professional basketball players to hip-hop beats. The live part is a moderately athletic display of the performer's drumming abilities, often playing polyrhythms over the tape part.

Poul Ruders (b. 1949), *Cha-Cha-Cha* (1981)

Equipment required: two congas, tam-tam, tambourine, samba whistle, pedal bass drum, hi-hat, vibraslap, reco-reco, güiro, triangle, cowbell, agogo, chocalho (shaker), cuica

Poul Ruders describes *Cha-Cha-Cha* as a "one man show" written for percussion virtuoso Jan Williams. Ruders combines layers upon layers of Latin rhythms on top of each other, often with all four limbs playing a different part, resulting in a flashy, audience-pleasing piece. This would be a particularly good piece to showcase a student with extensive skills in hand drumming.

Scott Stinson (b. 1961), *Thor* (2012)

Equipment required: two toms, bongos, bass drum (played on side), four brake drums, four metal mixing bowls, two Chinese (Xiang Jia) gongs, sun gong, bell tree, metal trash can lid, thunder tube (spring drum)

*Thor* takes its name from the Norse god of thunder, whom Stinson draws inspiration from for the masculine characteristic of this work. Stinson creates very physical demands of the player to move across multiple surfaces while being careful to not lose any of the power associated with the hammer-wielding Thor. The player is also challenged by using a friction mallet (commonly known as a "superball mallet") in one hand while performing rhythmic passages in the other.

Iannis Xenakis (1922-2001), *Rebonds* (1988)

Equipment required, part A: two bongos, three tom-toms, two bass drums

Equipment required, part B: two bongos, tumba, tom-tom, bass drum, five wood blocks

*Rebonds* has become known as a staple of the multi-percussion repertoire. It is in two parts, A and B, which can be played alone or in either order (AB or BA). Part A begins by slowly introducing each sound and building up to a dense, virtuosic display of drumming. Part B alternates a groove-oriented drum part with a rapid-fire woodblock part.

### Large Set-up Pieces

Michael Colgrass (b. 1932), *Te Tuma Te Papa* (1994)

Equipment required: piano (prepared with three woodblocks, three salad bowls, two tin cans, a salad bowl, a piccolo woodblock, three cowbells, and two triangles), six-inch cymbal, two gongs, three cymbals, vibraphone, crotales, two bass drums, six roto-toms, four bongos, two congas, marimba, two djembes, four temple bowls

*Te Tuma Te Papa* is based on a Polynesian story of the creation of the world by two spirits, Te Tuma and Te Papa. It is in five movements on four multi-percussion set-ups spread across the stage (the set-up at the center is used for the first and fifth movements). Colgrass provides extensive special set-up instructions on preparing the piano. The first movement, where the two spirits emerge from their egg, is played on drums. The second, where they create life is played on temple bowls, marimba, and djembe. The third movement, "Satirizing the World" is played on prepared piano; of note, the prepared piano part is playable by a suitable percussionist, and does not require extensive piano technique. The fourth movement, "Sounding the Heavens" is for

vibraphone and other metallic instruments. The final movement, representing the spirits' return to the earth, is for the extensive drum set-up used in the first movement.

Dave Hollinden (b. 1958), *Cold Pressed* (1990, rev. 1994)

Equipment required: snare drum, two toms, bass drum (with pedal), bongos, tambourine, three cowbells, two woodblocks, two temple blocks, two crotales, splash cymbal, crash cymbal, ride cymbal

Dave Hollinden treats this vast array of 19 instruments as a single melodic instrument in *Cold Pressed*, requiring the player to rapidly adjust his touch as he moves across the span of instruments. *Cold Pressed* utilizes timbre staff notation, where unpitched instruments are set up to resemble a chromatic keyboard instrument (in two rows, with groupings of two and three on the top row), and the instruments are notated as if they are pitches (for example, the large tom is positioned at middle C, the medium tom is C-sharp, and the snare drum is D).

Maki Ishii (1936-2003), *Thirteen Drums* (1985)

Equipment required: thirteen drums of various types, one of which is a pedal bass drum

*Thirteen Drums* is one of the more athletic pieces in the multi-percussion repertoire, requiring the performer to execute rapid passages across a massive span of drums. The difficulty of creating a set-up that works for the individual performer is not unique to any multi-percussion piece, but *Thirteen Drums* exhibits one of the more

challenging scenarios, as the sheer size of the drums can inhibit the player's ability to perform fast passages.

Marta Ptaszyńska (b. 1943), *Spider Walk* (1993)

Equipment required: five toms, bass drum, five almglocken, four Thai gongs, three cowbells, two cymbals, one timpani, wind chimes, bamboo chimes

*Spider Walk* is based on additive numerical sequences (1, 1 2, 1 2 3, etc.) both in terms of the instrument choices used in the set-up (one timpani, two cymbals, three cowbells) and in terms of motivic development within the piece. Ptaszyńska treats this widely varied array of instruments as one entity that the performer must comfortably navigate.

Frederic Rzewski (b. 1938), *The Fall of the Empire* (2007)

Equipment required: seed pod rattle, vibraphone, bass drum, tubular bells, radio, nine sounds of the player's choosing, glockenspiel, homemade ocean drum

Much like Rzewski's earlier *To the Earth*, *Fall of the Empire* requires the performer to speak text while playing various percussion instruments. *The Fall of the Empire* is in seven movements (or "acts," as the score calls them) with a prologue, some of which are for a single instrument (vibraphone, chimes, etc.), while others are for multi-percussion set-ups. Text comes from Thomas Jefferson, Mark Twain, Charles Dickens, Rzewski himself, and others, and is centered around the theme of the disintegration of a great empire as it crumbles from within.

Scott Stinson (b. 1961), *RUS'* (2008)

Equipment required: four woodblocks, four frame drums, four brake drums, crotales, metal wind chimes, bell tree, two triangles, three Chinese gongs, four metal mixing bowls, large gong, large bass drum, chime (D), audio playback equipment

Stinson's *RUS'* juxtaposes a pre-recorded audio track, largely comprised of Orthodox Christian chant, with violent outbursts from the percussionist, representative of the difference between the Eastern Orthodox and Pagan-Viking rule of Russia. The work requires the performer to navigate a massive array of multi-percussion instruments, often rapidly switching implements.

### **Advanced Multi-percussion Repertoire**

#### *Percussion Pieces*

Andrew Allen (1985), *Lapis Lazuli* (2009)

Equipment required: two octaves of chromatic almglocken

*Lapis Lazuli* is an exploration of non-linear stories; in short, this piece can be described as a "choose your own adventure" novel. The performer plays rapid eighth notes (on fully notated pitches) until he comes to a fork in the music, where he may choose one of several paths. After several of these forks, the player will reach a double bar line, where he is to stop, take a deep breath, and then return to a previous breakaway point and choose another path. This process repeats until all possibilities have been exhausted.

Georges Aperghis (b. 1945), *Le corps à corps* (1978)

Equipment required: zarb (a type of small Arabic drum)

*Le Corps Á Corps* places an unfamiliar instrument in the hands of a western percussionist, and asks him to carefully draw many different sounds out of it. By this standard, a single instrument almost has the ability to act as a multi-percussion instrument in itself. Additionally, this piece requires the performer to narrate text in either French or English and gibberish. These many unusual demands certainly qualify this piece as one worth studying for the advanced multi-percussion student.

Vinko Globokar (b. 1934), *?Corporel* (1985)

Equipment required: none

Vinko Globokar's *?Corporel* is a seminal work in the genre of theatrical percussion. The performer, wearing only a pair of canvas pants, beats on his body and vocalizes. It is an intimate piece, removing the framework of traditional music in favor of a provocative theatrical form. While this piece does not fit the definition of multi-percussion, the unusual demands placed on the performer certainly fit in line with the spirit of studying multi-percussion.

### *Small Set-up Pieces*

Louis Andriessen (b. 1939), *Woodpecker* (1999)

Equipment required: six woodblocks, five temple blocks, marimba

Louis Andriessen's *Woodpecker*, originally composed for the Dutch TROMP International Percussion Competition, requires a performer with advanced four-mallet marimba technique. The performer must navigate the marimba and the alternative wooden sounds as if they are a single instrument. *Woodpecker* is driven by its quirky rhythms, imitating the namesake bird of the piece.

Brian Ferneyhough (b. 1943), *Bone Alphabet* (1991)

Equipment required: seven unspecified instruments of the performer's choice capable of supporting a wide range of dynamics and having similar attack and decay characteristics

In the context of undergraduate percussion programs, it is unlikely that students will reach a level where they are capable of adequately performing a piece as complex as *Bone Alphabet*, but several professors surveyed brought up this piece as one that students should be aware of at the very least. *Bone Alphabet* requires the performer to simultaneously play multiple lines related by highly complex tempo relationships (such as ratios of seven notes to five beats and nine notes to seven beats), which requires the process of realizing the lines together and then mentally "flattening" them into a single part that may be recalled for performance.

Vinko Globokar (b. 1934), *Toucher* (1973)

Equipment required: seven instruments of the performer's choice to correspond to French vowel sounds

*Toucher* requires the performer to speak six scenes taken from Bertolt Brecht's play *Life of Galileo* while performing all of the vowel sounds on small percussion instruments with the hands. Between each scene is a brief interlude; two of these interludes require the performer to play at two different tempi simultaneously.

Michael Gordon (1956), *XY* (1997)

Equipment required: four bongos, one conga

Michael Gordon's *XY* is an entrancing blur of polyrhythms played between the two hands, which fade in and out. In a sense, Gordon has replaced the mathematical ratios of harmony (for example, the frequencies involved in creating an octave are a 1:2 ratio) with ratios of rhythm. As this piece is marked at 202 beats per minute (which is unplayable, according to virtuoso Steven Schick) and a typical performance lasts well over ten minutes, it is an exhausting piece for the performer.

### Medium Set-up Pieces

John Luther Adams (b. 1953), *The Mathematics of Resonant Bodies* (2003)<sup>57</sup>

Equipment required: four snare drums, bass drum, eight triangles, tam-tam, eight toms and two kick drums, low air raid siren, eight cymbals, four snare drums, audio playback equipment

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<sup>57</sup> With over 30 instruments, *The Mathematics of Resonant Bodies* is, on the surface, a large set-up multi-percussion work. In practical terms of practicing, though, individual movements require relatively few instruments, with the notable exception of "Thunder" for eight toms and two kick drums. As such, this qualifies as a medium set-up work, because the instruments used in a single practice session could easily be assembled and disassembled every time.

*The Mathematics of Resonant Bodies* is one of the longest works in the percussion repertoire, clocking in around 75 minutes in length. John Luther Adams has set the work in eight movements, each for a different percussion instrument or set of percussion instruments, accompanied by a pre-recorded audio track. Some movements, such as the opening "Burst" for four snare drums, are more virtuosic in their nature; others, such as the aptly titled "Wail" for air raid siren, require little technical prowess.

William Hibbard (1939-1989), *Parsons' Piece* (1968)

Equipment required: three tam-tams, three almglocken, three cymbals, three large drums (tam-tams and almglocken must be suspended from a rack)

By choosing large, resonant instruments, William Hibbard has created a very physical work, where the percussionist must make large motions in order to navigate the multi-percussion set-up. As such, the gestures created become an integral part into this piece, allowing it to become somewhat of a meditative dance for the performer, tapping into new elements of motion unseen in more compact pieces.

Kevin Volans (b. 1949), *She Who Sleeps with a Small Blanket* (1985)

Equipment required: four bongos, two congas, pedal bass drum, marimba

*She Who Sleeps with a Small Blanket* was composed to showcase percussion virtuoso Robyn Schulkowsky; as such, the majority of the piece is comprised of extremely fast passages played over the surfaces of the drums, punctuated with sharp attacks from the pedal-operated bass drum. At times, the piece requires the performer to

manipulate two sticks in one hand. The piece concludes with a beautifully contrasted soft marimba postlude.

Iannis Xenakis (1922-2001), *Psappha* (1975)

Equipment required: three groups of woods or skins (three instruments in each), three groups of metals (seven metals in total)

Iannis Xenakis's *Psappha* is challenging on two levels: technically, it is one of the most demanding pieces in the multi-percussion repertoire; intellectually, it requires the performer to read an unconventional notation of dots on graph paper. The result is an exquisite virtuosic showpiece of over ten minutes, which has become a staple in the percussion repertoire.

### Large Set-up Pieces

John Cage (1912-1992), *27'10.554"* (1956)

Equipment required: indeterminate, divided into four groups of metal, wood, skin, and all others (radios, electronic devices, etc.); possibly electronic playback equipment

John Cage's *27'10.554"* is, unfortunately, rarely performed on degree recitals, as undertaking a performance of this monumental work would require massive preparations that are usually outside of the scope of a degree plan. Nonetheless, it is certainly a work that all students should be aware of, as it is the first solo multi-percussion work ever composed, and is, unsurprisingly, by one of the most daring pioneers in the field of 20th century music. Cage constructs the piece on a timeline, with different events happening

at carefully notated points of the piece, which would most advisably be performed with a timer. Cage suggests supplementing the piece with a recording, as some of the passages may prove impossible for a single person to execute.

Morton Feldman (1926-1987), *The King of Denmark* (1964)

Equipment required: indeterminate

Similar to Cage's *27'10.554"*, *The King of Denmark* is a timeline-style piece for open instrumentation. It is played very softly with the hands (no sticks or mallets) throughout, and encompasses sounds from high, medium, and low registers. Unlike Cage's work, *The King of Denmark* lasts only six minutes, making it a much more viable choice for an undergraduate student interested in a timeline-based piece.

Helmut Lachenmann (b. 1935), *Interieur I* (1965)

Equipment required: marimba, vibraphone, timpani, bongos, two toms, three triangles, four cowbells, three sizzle cymbals, hi-hat, four temple blocks, six antique cymbals, two tam-tams

*Interieur I* is Helmut Lachenmann's exploration of the inside of sound.

Lachenmann places the performer on the inside of a massive multi-percussion set-up, effectively encapsulating him in a single instrument. Much of the piece comes in small delicate fragments of scrapes and dead strokes, Lachenmann's attempt at listening to the interior of sounds rather than full sounds with percussive attacks.

Karlheinz Stockhausen (1928-2007), *Zyklus* (1959)

Equipment required: marimba, vibraphone, four toms, snare drum, güiro, two African log drums (each producing two pitches), two suspended cymbals, hi-hat, four almglocken, suspended "bunch of bells," at least two triangles, nipple gong, tam-tam

*Zyklus* (trans: Cycles) is sixteen pages long, published on a spiral-bound score.

The performer selects any point in the score to begin, and may perform the score in either direction (forwards or backwards) with the score in either vertical orientation (right side up or upside down), until he reaches his initial starting point. Notation comes in varying degrees of ambiguity, from some sections in traditional musical notation to others in graphic notation. On a historical note, *Zyklus* was the first solo work for multi-percussion to specify instruments, predated only by John Cage's *27'10.554"* (1956), which did not specify instruments.

James Wood (b. 1953), *Rogosanti* (1986)

Equipment required: large gong, temple bell, timpani, woodblock, quarter-tone glockenspiel, tubular bell, crotales, small bell, thunder sheet, maraca, small tambourine with sleighbells, bamboo clapper, simantra, four bongos, four congas, low drum (tom), bass drum, pedal bass drum

*Rogosanti* is based on two rhythmic cells from Indian music. It requires the performer to vocalize rhythmic syllables both alone and while playing. The performer must employ four mallet techniques in order to navigate the complex set-up. Rhythms often fall into unfamiliar ratios (7:4, 3:1 $\frac{2}{3}$ , etc.).

## CHAPTER 6

### YEAR-BY-YEAR CURRICULUM AND CONCLUSION

While integrating multi-percussion into the undergraduate percussion curriculum presents many difficulties, it is clear that this is an essential part of any percussionist's education. Studying multi-percussion does not have to detract from snare drum or timpani studies; in fact, studying multi-percussion will serve to *enhance* a student's global perspective on the art of percussion. In a field as vast as percussion, creating a standardized curriculum without taking individual needs and interests into consideration can be problematic; as such, the curriculum presented in this chapter is only a guideline that should be adjusted to fit the individual.

As previously discussed, there is a debate in the percussion pedagogy community over specialization versus total percussion studies. While there is no consensus as to which is superior (this mostly depends on personal preferences), there does seem to be a trend of combining the two by allowing students to create limited specialization in their undergraduate careers, especially during the last two years. The curriculum presented here takes this into consideration; when adjusting to fit an individual, it is likely that the final year of study in particular will contain much more or much less study of multi-percussion.

Directing a percussion studio where multiple students are studying multi-percussion works can provide many logistical problems. If five students were simultaneously practicing different large set-up multi-percussion works, a university

could quickly run out of practice space. With this in mind, it is advisable for a professor to find pieces that fit his practice spaces, balancing out the need to learn large set-up works with the ability to adequately house a percussion studio. In most cases, it is not realistic to have more than three students with large set-ups left intact,<sup>58</sup> unless students are able to share set-ups (usually because they are studying the same piece).<sup>59</sup>

### **Freshman Year**

Before commencing intensive multi-percussion studies, it is important for students to have strong fundamentals in technique and musicianship; if a student cannot play rhythms on a single surface or create melodies on a familiar melodic instrument, moving to multi-percussion too early will prove frustrating. All first-semester freshmen should dedicate their time to snare drum and keyboard percussion practice.

The second semester, freshmen should round out their fundamental percussion studies with timpani and drum set. Studying timpani will provide much insight into ear training and the ability to produce good tone consistently. Drum set may be considered the original multi-percussion instrument, and students will learn to phrase over drums and cymbals while navigating foot pedals; this provides a good precursor to multi-percussion study.

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<sup>58</sup> Percussive Arts Society, "National Standards for Percussion Equipment and Facilities established by National Conference on Percussion Pedagogy," <http://www.pas.org/Learn/NationalStandardsforPercussionEquipment.aspx> (accessed April 19, 2013). Note that even the largest classifications of percussion studios only allow for three large practice spaces.

<sup>59</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 141. Schick notes that for years a set-up for Karlheinz Stockhausen's *Zyklus* was kept in a special practice room at the University of Illinois, and that there is currently a permanent set-up for James Woods's *Rogosanti* at Yale University.

Freshmen should gain some limited experience performing on multi-percussion set-ups in wind ensemble and percussion ensemble. Special care should be taken to supervise freshmen that do encounter these multi-percussion parts to ensure that they are not overwhelmed and have a positive experience.

### **Sophomore Year**

Students in their sophomore years should begin their solo multi-percussion studies while continuing to improve on snare drum, keyboard percussion, timpani, and drum set. Assuming a student has not encountered major difficulties with fundamentals in his freshman year, it would be appropriate to introduce a multi-percussion solo in the first semester of the sophomore year that focused on the student's strengths; for example, a student with strong snare drum abilities may excel with Nicolas Martynciow's *Impressions*, or a student with strong keyboard percussion abilities may excel with Nigel Westlake's *Fabian Theory*. It is critical for this first experience to be positive, as it will influence a student's willingness to go deeper into multi-percussion study.

In addition to introducing a multi-percussion piece in the first semester, it is suggested to focus on a student's weakest point outside of multi-percussion. The other four main areas of percussion study (snare drum, keyboard percussion, timpani, and drum set) must become strong points if a student is to become a well-rounded percussionist and musician. Studying a more frustrating instrument alongside a successful multi-percussion piece can provide a balance of enjoyment and hard work. This semester can

be critical for a student, as he may find an area that interests him in future specialization, or he may eliminate a serious deficiency in the fundamental areas of his playing.

Second-semester sophomores should be pushed to explore an unfamiliar area of percussion, which may often be found in a multi-percussion piece. This may be a piece for speaking percussionist, such as Frederic Rzewski's *To the Earth*; a theatrical percussion piece, such as Tomas Svoboda's *Discernment of Time*; or an electro-acoustic piece, such as James Campbell's *Garage Drummer*. Additionally, it is advisable for a student to revisit snare drum and keyboard percussion studies in the second semester of the sophomore year, as these are generally the most technique-intensive areas of percussion study. Some professors may prefer to substitute orchestral accessory percussion studies for a second semester multi-percussion piece.<sup>60</sup>

Sophomore students should have at least one performance of a multi-percussion work outside of a jury. This is most likely to come in the form of a percussion studio class. If the percussion studio presents an annual studio recital, this may be another venue for sophomore students to perform multi-percussion pieces; a public performance can provide a practice incentive to students.

### **Junior Year**

The junior year is when the process of specialization may begin, particularly for music performance majors, although all students should still dedicate attention to total percussion studies. It is therefore difficult to create an exact outline for all students to

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<sup>60</sup> Tambourine, triangle, bass drum, cymbals, etc.

follow during the junior year of study; this guide may be heavily modified to fit a student's interest in specialization, but can provide a reference point for students continuing to study total percussion.

First-semester juniors should revisit timpani studies, as timpani has not been addressed since the second semester of the freshman year. It is logical to supplement the standard symphonic literature for timpani with orchestral repertoire for other instruments, either dedicating time to studying accessory percussion or focusing on orchestral snare drum and keyboard. Students with a junior recital should also begin to prepare recital repertoire.

Second-semester juniors without a recital should again revisit multi-percussion. It is recommended to choose a keyboard-based multi-percussion piece, as this can provide the dual benefit of studying four-mallet technique while encountering the unique obstacles posed by multi-percussion pieces. Students may also be given the option to choose an area of interest to begin specialization.

For students with a junior recital, professors must work to ensure that recitals are diverse in the musical demands placed on the performer. It is unlikely, for example, that performing an all-marimba recital would be of the most musical benefit to the performer. A diverse recital, which should include a multi-percussion piece, would provide the greatest educational experience. A possible 30-minute junior recital might include:

- A seven-minute solo marimba work, such as the fugue from J.S. Bach's *Violin Sonata No. 1*
- A seven-minute chamber work, such as Thierry De Mey's *Table Music*

- An eight-minute electro-acoustic multi-percussion work, such as James Campbell's *Garage Drummer*
- A four-minute timpani solo work, such as Elliott Carter's *Saëta*
- A four-minute xylophone rag with marimba band accompaniment, such as Joe Green's *Xylophonia*

This sampling of repertoire showcases the diversity that comes with playing percussion instruments. It contains theatrical music, electro-acoustic music, solo and chamber music, music from American and European composers, music from a two-time Pulitzer Prize winner, and music from three different centuries. The performer is required to show versatility in manipulating four marimba mallets, tuning timpani, and navigating a multi-percussion set-up. In short, this may be seen as a 30-minute microcosm of the percussion world.

### **Senior Year**

First-semester senior students should have the option to extend even deeper into the realm of specialization, perhaps dedicating over half of their practice time to their specialization of choice in preparation for their career or graduate school. Additionally, these students should learn an advanced-level marimba solo to round out their keyboard studies.

For the student with an interest in multi-percussion specialization, the senior year would be a fantastic opportunity to program a large-scale chamber work in a wind ensemble, chamber orchestra, or percussion ensemble that features a prominent multi-

percussion part. Several historical works provide monumental possibilities for the budding multi-percussionist: Igor Stravinsky's *Histoire du soldat*, Darius Milhaud's *La création du monde* or William Walton's *Façade* all contain challenging early multi-percussion parts.

Music education students may have limited time as they prepare to student teach in their second semester; other non-performance tracks, such as composition or music engineering, will likely begin to work on a large final project. With this in mind, the professor must carefully balance the need to complete a degree in total percussion with the needs of the individual student.

Assuming it is appropriate for an individual student to continue on the path of total percussion studies, it is realistic to expect one to learn a multi-percussion work of significant scope during the second semester of his senior year, be it for a large set-up, a musically advanced work, or a combination of the two. The second semester should additionally serve as intensive recital or audition preparation.

For performance majors with an hour-long senior recital, it is again advisable to balance the recital to provide the most diverse musical experience, taking care to include at least one multi-percussion work. Additionally, a performance major should be interested in furthering the percussion repertoire, by commissioning a composer (possibly a senior composition major) to compose a piece for inclusion on his senior recital. A possible 60-minute senior recital might include:

- A ten-minute vibraphone and marimba duo work, such as Anders Koppel's *Toccata*

- An advanced-level ten-minute solo marimba work, such as Alejandro Viñao's *Khan Variations*
- An advanced-level fifteen-minute solo multi-percussion work, such as Kevin Volans's *She Who Sleeps with a Small Blanket*
- An advanced-level ten-minute timpani solo, such as Toshi Ichianagi's *Rhythm Gradation*
- An eight-minute world première piece commissioned specifically for the recital
- A seven-minute light classical xylophone piece, such as George Hamilton Greene's *Valse Brillante*

This recital again demonstrates the diversity found in the percussion field: it contains works from European, South American, African, Asian, and American composers; is performed on a variety of instruments with varying techniques; contains "old" works (by percussion standards, Green's work from 1936 is one of the oldest pieces in the common repertoire) and new works (by definition, a world première would be the newest percussion piece in the world); and runs the gamut of emotional content.

In programs that allow for more specialization, perhaps as much as 30 minutes could be spent on an area of specialization, whether that is marimba, theatrical percussion, or some other area of personal interest. If that is the case, the student should work to balance the other half of the recital to showcase the diversity that percussion encompasses.

One survey response in particular stood out while researching the idea of integrating multi-percussion into the undergraduate curriculum: a professor remarked that multi-percussion *is* the art of being a percussionist. Percussion virtuoso Steven Schick remarks that producing a professional-level sound on a gong or xylophone is not innately difficult in the same way that it is on a violin or a clarinet. Likewise, percussionists do not play "a" gong or "a" xylophone in the same way that a violinist plays *a* Stradivarius violin, but rather play the gong or the xylophone that is available in any given situation.<sup>61</sup> It is this vagueness of instrument that defines the art of being a percussionist, and therefore multi-percussion is possibly the most pure form of our art.

The characteristics that make multi-percussion so critical are also all too often the reasons that it is overlooked in curricula. It is vague in its definition, requires indefinite amounts of equipment and space, and compositional experimentation means it often lacks the obvious linear clarity of musical direction evident in a Beethoven timpani part or a Keiko Abe marimba solo. Percussion professors must make the effort to include it in their curricula and work with school administrators to ensure that percussionists have space to practice this valuable part of their art form. Careful planning to avoid overloading the space available can ensure that all students will get the total percussion education that they deserve.

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<sup>61</sup> Steven Schick, *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 6-9

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## APPENDIX A

### FULL RESPONSES FROM SURVEY

Below are the complete survey responses in italics, with all of the responses grouped by question. Responses are unedited (other than removing personally identifying information), copy-and-pasted statements received via email from fifteen prominent percussion professors.

1. Briefly describe what the definition of "multi-percussion" means to you. For example, does this include pieces that incorporate keyboard instruments? Is a multi-tom piece multi-percussion?

*I consider "multi percussion" - multiple non tuned, differing instruments that can be supplemented with other instruments, like a keyboard instrument. A set of 4 tom toms would not be differing, so that would NOT constitute a multiple percussion set up. A set of 4 tom toms, temple blocks and a vibe would be considered a multi percussion set up. 2 tom toms and 2 snare drum would be considered a multi percussion set up as they are differing instruments.*

*I might define "multi-percussion" as an non-traditional arrangement of a set of percussion instruments. This could come in the form of membranophones, keyboards, and, of course, any assortment of mixed percussion instruments.*

*In my program multiple percussion typically is non-pitched for the high school and undergraduate students. The graduate students are more likely to work on music that includes keyboard instruments with non-pitched instruments. I consider any music that uses more than one percussion instrument to be multiple percussion. (Yes - for multiple toms - such as "Black Jack.")*

*To me, anything that uses multiple or multi-genre instruments falls in this category. So to me Rosauero's *Cenas Amerindindas* is a multi work even though a keyboard is the primary instrument.*

*A "multi-percussion" piece can include keyboard instruments. Thom Hasenpflug's "South of Jupiter" is a good example. It has marimba but lots of other stuff. So, in general, it "means" a combination of almost any percussion instruments.*

*Any work that involves two or more instruments played by one performer. The term "multi-percussion" is a genre that helps classify it from music written solely for keyboard, timpani, hand drum, or snare drum. While the term does not come close to identifying the sound the instruments make (like they do with keyboard, timpani, drums, etc.), it does create a category to make it easier to find in a library or retail establishment.*

*Any combination of percussion instruments combined in tandem to create a new ensemble/voice. The classic example would be drum set; we only call it drum set because that particular multi percussion combination is so common. Components of a drum set are all independent, but intended to be used together as a single instrument. Also multi percussion is distinct from playing multiple percussion instruments (IE: when playing in large ensemble, playing the tambourine after just playing and putting down the triangle). Perhaps this is why they called it "Setup" percussion in other parts of the world, it makes a clearer distinction from playing multiple percussion instruments independently.*

*I would broadly define any piece that uses more than one percussion instrument (including a multi-tom piece) as a multi-percussion piece. In my teaching, I would technically classify a piece for marimba and crotales as a multi-percussion piece, but I would implement it in the curriculum as a keyboard piece rather than a multi-piece.*

*Multi-percussion is any piece of music that requires more than one kind of percussion instrument. Yes, keyboards can be part of a multi set-up.*

*Creating a single instrument (set-up) using non-related/dissimilar percussion instruments. No, [toms] are related instruments that form a single instrument.*

*Yes.*

*For me, multi-percussion is any piece that requires a set up of mixed percussion equipment; requiring the performer to use different percussion techniques on different percussion instruments to achieve beautiful sounds and a cohesive musical whole. I probably wouldn't consider a multi-tom piece to be a multiple percussion piece; however, for me this is simply a semantics issue. I wouldn't get hung up on it too much. I consider drum set to be a multi-percussion instrument.*

*Simply one percussionist performing on multiple instruments, including keyboard, multi-tom, etc.*

*To me, I consider a piece that utilizes multiple instruments with fairly equal importance to be "multi-percussion."*

*Multi percussion means one player playing more than one instrument in the same composition. I don't want to be too specific, because I believe it can mean many different things, and have no problem with that. It certainly can incorporate keyboard instruments, and multi-tom piece, by my thoughts above, also qualifies.*

2. Do you believe all students should study multi-percussion, even if they do not aspire to be percussion performers? Why or why not?

*Yes. Multiple percussion is a deep part of ALL our genres of music - orchestral, solo, chamber, etc.*

*Absolutely, particularly at the undergraduate level. It is important for building coordination and interdependence.*

*Yes. Learning to critically listen to timbre and make good choices for sticks/mallets and adapt touch on each instrument is crucial to growing as a percussionist.*

*Yes - because when they go out to perform ANY band works and now many modern orchestral works, they need that experience.*

*Yes, I require at least one significant work Junior or Senior year. The focus is encouraging them to play it as musically as they would play a marimba or vibe solo.*

*Yes...see below (primary objective). Should all students study 4-mallet marimba technique, even if they do not aspire to be marimba performers?*

*Non-percussion majors should, but in a loose way. I think they'll learn a lot and discover that they really enjoy it, but if they're heart is set on something else, that's fine. I hope that they'll learn multi percussion, but it's not critical if they don't.*

*Yes, I think it is very helpful to study multi-percussion pieces. Anyone who performs percussion at all will likely encounter some type of multi-percussion piece or part at some point during their careers. I believe there are two main issues that playing multi-percussion pieces can address that are important for percussionists to have experience with - I will explain those below in the next question!*

*All percussionists involved with wind ensembles, concert bands, theater musicals, etc. utilize multi-percussion set ups often. A drum set is a multi-percussion set up. As a solo application multi-percussion music offers exploration into crafting a variety of sounds*

*into music and developing expression and rhythmic articulations. All percussionists are multi performers.*

*I do not believe all students should study multi-percussion. I cannot see, for example, what sense it would make for a chemistry major to study multi-percussion. If, however, you mean should all percussion majors study multi-percussion, the answer is an unequivocal and emphatic YES!*

*YES. Multi IS the art of being a percussionist.*

*Yes. I think this is an integral and important part of any percussion education. Our job as percussionists is to be jack of all trades. We should be able to navigate a diverse group of instruments and make good sounds on all of the instruments; no matter what combination of instruments is called for.*

*Histoire, West Side Story, most percussion ensemble pieces are the requirements of the the 20th and 21st century in wind bands, orchestra, essentially even the drum set could perhaps be included. Percussion students should also understand the most important solo literature of their genre, so yes.*

*I do make all of the percussion majors study multi-percussion - this includes performance, education, and music industry majors. To me, multi-percussion is a great vehicle to teach concepts in sound production (mallet/ instrument choices), coordination, set-up configuration, and musical expression with a piece that may use all non-pitched or contrasting instruments.*

*I do believe all students should. It is a logical extension of study snare drum on the one hand. The drumset is "the original multiple percussion instrument," and all students should also have experience on drumset. Multiple percussion literature is important for developing a well rounded player and musician. It is also fun.*

3. What is the primary musical objective of studying multi-percussion?

*The ability to feel comfortable playing a multi percussion set up. Ability to perform in this area with ease and comfort.*

*The same as any other percussion instrument or set-up: to make music.*

*See answer to question #2. Navigating differing instrument set-ups is a skill that crosses musical genres.*

*To produce phrasing on instruments that often are not conducive to traditional phrasing from a melodic standpoint. And of course the basic logistics of problem solving a set up that works.*

*I want to see my students comfortable enough behind any percussion instrument(s) that they can play musically the same. Meaning, it doesn't matter what instrument(s) they are playing, they are still communicating the same musicianship. Let me know if that needs more clarification.*

*To create awareness for the techniques and performance practices of producing sound from multiple instruments.*

*Literally just learning how to deal with multi percussion. We must learn it just like we must learn cymbals, it's in our repertoire, so we need to know it. Even orchestral will run into it (Milhaud, John Adams, Stravinsky...there's enough to warrant study).*

*1) To learn to think creatively and critically about setting up for and getting around a multi-percussion piece. There are many choices about spacing, mallet changes, movement that must be made that are different than other types of pieces.*

*2) It is a good chance to work on touch and sound. It is one thing to work on getting a good sound out of one instrument, but a multi-percussion set up has such a variety of instruments that have all been combined to create one piece and one "instrument." Often, a performer has to make one phrase or musical idea come across using very different instruments. This mean that listening skills have to be honed and the performer has to get comfortable using different touches on all of the different instruments in order to create a more unified sound or idea.*

*To develop concepts of tone production, timbre, musical phrasing and rhythmic articulation.*

*The same musical objective to studying any musical instrument: to learn it better.*

*Becoming a complete musician, able to play all forms and types of music.*

*I covered some of this in my previous answers; making great musical sounds on a diverse collection of instruments to produce a unified musical whole.*

*However, I'll also add that the logistics of learning multiple percussion and the strains they place on making music are an important musical objective in the study of multiple percussion. Simply finding a way to make everything sound good with various mallets, set up, etc. is a daunting task.*

*Understanding of important literature in the area. These pieces also develop imagination of the student.*

*Accurate/effective interpretation of the composer's intent.*

*Many things. Coordination. The ability to move from one instrument to another quickly and easily, as if it were one. Mallet choice and changing development. Multiple mallet grip techniques. To effectively perform the music being studied, just like learning any repertoire.*

4. Do you have a definite year (freshman, sophomore, etc.) in which students begin studying multi-percussion, or is it a case-by-case basis? Do all students study the same amount, or is it tailored to individual preferences?

*Case by case, but def in their sophomore year of college. The amount is set by each students desire.*

*Students roughly study the same amount, although some go beyond the basic expectation. Most of our students perform a multi solo on their jury during their sophomore year. A multi solo or chamber piece must be included of one of the two recitals.*

*Undergraduates start this work in the sophomore year at the latest. Sometimes they are playing multiple percussion pieces as freshmen.*

*All case by case and all individual.*

*Like I said above, usually Junior (spring semester) or Senior (fall semester). That is a minimum requirement. I do tailor a bit towards each individuals interest etc. I should also say, that most of our percussion ensemble works we play have some element of multi-percussion. In fact, they may get a majority of their experience from percussion ensemble.*

*First semester freshman. Most study the same amount.*

*It's case by case in my case. I look at them individually; some can start mutli right away, some very late. I think there's an order of basic priority and multi is further down the list. Things such as buzz rolls, pitch reading, and timpani tuning of course have to come first. This is simply to make sure the student can survive the music program here and be useful to the ensembles.*

*Everyone will not start at the same time, but generally it will happen around the sophomore or junior year. The type of pieces and the amount is somewhat tailored to*

*individual preferences and career goals. Everyone will work on at least one multi-percussion piece regardless of their preferences or goals.*

*There is no set time for the study of multi-percussion in private lessons at [my university]. Students receive experience on multi with percussion ensemble music and concert band music. Later in their undergraduate studies students can elect to study solo multi literature.*

*Very subjective, case by case. It is treated the same as all standard percussion instrument areas.*

*All students are approached as individuals, with individual needs and courses of study.*

*No. For me this is on a case-by-case basis. I had a freshman student last year who was quite proficient at multiple percussion and took it upon himself to learn Rebonds because he wanted to apply for the So Percussion summer thing. That is an extreme.*

*For me, multi-percussion is primarily practiced in percussion ensemble. My lessons are fairly conservative with a focus on technique, excerpts, drum set, listening, score study, musicianship, solo repertoire, etc. However, in percussion ensemble I primarily program avant-garde works that require the students to navigate instruments not normally practiced in lessons such as multi-percussion.*

*All of my teaching is tailored to the student. Sometimes based on preference, sometimes based on what I think as their mentor they need to tackle to become a better musician. I make all of my students play drum set; some of them hate it, others love it. They all become better musicians in the process. With some students, I have to cram atonal marimba music down some of their throats; others just eat it up without any prodding. Every one is their own person and sometimes all it takes is being forced to take on something that you don't like only to discover the beauty of the thing.*

*Students receive a lot of this especially in percussion ensemble and wind ensemble. The solo multi-percussion literature would be a requirement on the junior recital as a minimum. This junior recital is also required of all music-ed majors. Certainly individual preferences are considered in my studio.*

*I normally have students learn their first multi-percussion work during their junior year. However, I do tailor my curriculum somewhat to individual preferences. If I have a student that is really interested in multi-percussion, I will have him/her learn a solo earlier (sophomore year).*

*Students here don't start multiple percussion study at the same time, nor do they all study the same pieces. So, it is tailored to individual preferences and needs.*

5. Are there any pieces you consider standards, which all or most students study?

*Yes, but this is a big project to come up with this - so, in short:  
Kraft suites - historic  
Rebonds, Psappha, King of Denmark - classics*

*We study the following in a percussion literature course (listed by composer), but there is no standard list from which they must perform.*

*Lang, Xenakis, Feldman, Cage, Stockhausen, Volans, Ferneyhough, Rzewski, Wuorinen, Adams, Gordon, Hibbard, Kraft*

*Kraft Suites and those pieces in the L'Histoire/Façade tradition are one lineage of music, while multi-timbral (Xenakis, Anvil Chorus) works occupy the other main tradition. I think it is important for students to have experience in both areas.*

*French and English Suite and Cold Pressed are the basics for me.*

*Cold Pressed, Hollinden. Kraft, (dances). Hasenpflug work mentioned above. Xenakis of course.*

**FRESHMAN/SOPHOMORE:**

**MULTI-PERCUSSION/Method Books:**

*Bliss, Andrew (ed.), Multitudes; Campbell/Hill, Music for Multi Percussion; Udow/Watts, Contemporary Percussionist*

**MULTI-PERCUSSION/Solo Repertoire:**

*Bach, Jan, Turkish Music; Campbell, James, Engine Room; Campbell, James, Sidewinder; Campbell, James, Tork; Campbell, James, Zoku; DeLancey, Charles, Love of L'Histoire; Kraft, William, French Suite; Kraft, William, English Suite; Mancini, David, Latin Journey; Milhaud, Darius, Concerto for Percussion; McKenzie, Jack, Paths I & II; O'Donnell, Rich, Microtimbre; Stern, Robert, Adventures for One; Tagawa, Ricky, Inspirations Diabolique*

**JUNIOR/SENIOR:**

**MULTI-PERCUSSION:**

*Alfieri, John, Peregrinations; Cahn, William, Nara; Cahn, William, Partita; Campbell, James, Garage Drummer; Corbin, Dwayne, Cage for One; Duckworth, William, Time Fields; Etlar, Alvin, XL Plus One; Feldman, Morton, King of Denmark; Finley, Ben, Blade; Gregory, Brad, The Discordant Psyche; Hamilton, Bruce, Edge (Corrugated Box); Hamilton, Bruce, Funketude; Hollinden, Dave, Cold Pressed; Hollinden, Dave, Six Ideas; Kitazume, Michio, Side by Side; Kopetzki, Echard, Canned Heat; Kopetzki, Echard, Topf-Tanz; Kopetzki, Echard, Wild Garden; Rosauero, Ney, Cenas Amerindias; Rzewski, Frederic, To the Earth; Zivkovic, Nebojsa, To The Gods of Rhythm*

*I think we do have standard pieces, but they're typically not for students. We need some more mid-difficulty repertoire. For students' first multi pieces I'll use William Kraft, Charles Delancey, short method etudes, or duos.*

*One of the only pieces I would consider a "standard" across the board of Rebonds by Xenakis. Pieces that have become standards for the curriculum at [my university] are: "Inspirations Diabolique" by Ricky Tagawa, "Canned Heat" by Kopetzki, "Cold Pressed" by Dave Hollinden, "Anvil Chorus" by David Lang, "Rebonds" by Xenakis, "Psappha" by Xenakis, "King of Denmark" by Feldman*

*This varies but some beginning standards for students would be William Kraft's French Suite, English Suite and Morris Dance.*

*Many. You might gather recital programs and study multi-percussion books with pieces in them.*

*Stravinsky, Historie du Soldat, Walton's Façade Suite, Milhaud's Creation of the World. Stockhausen Zyklus, Xenakis Rebonds, Feldman King of Denmark, Henze Prison Song, Hollinden Cold Pressed, Smith Songs I-IX. This is the starter list.*

*Yes. I think there are standard pieces; no I don't think most or all students should necessarily study them. There aren't enough hours in the day for the students to learn all of these; especially the music education majors.*

*At [my university], we have a suggested repertoire list that we give all of the students as part of our percussion studio handbook.*

*Stockhausen-Zyklus. Feldman-King of Denmark. Ishii-13 Drums. Xenakis-Psappha and Rebonds.*

*While few students would play Bone Alphabet, I would expect them to look at the score and hear some recordings. also Norgaard-I Ching. My students may not play these, but they will be discussed in lessons, class, etc.*

*I generally use either the English or French Suites by William Kraft to introduce students to multi-percussion. They work well pedagogically and musically.*

*Too many to list here. I don't have a written down list. Just file cabinets full of music I have collected. Students often find pieces that they are interested in my listening and watching online.*

6. Do you require your students that study multi-percussion repertoire to perform their pieces outside of a jury?

*Yes. Usually recitals.*

*Yes, a minimum of one solo or chamber multi set-up in either the junior or senior recital (many program on both).*

*Only for senior recitals. Demonstration of skill on keyboard percussion, timpani, multiple percussion, and chamber music is the recital requirement.*

*They are highly encouraged to do either a multi piece or chamber piece that involves a multi set up.*

*I require they do one multi work in their junior and senior recitals (for performance majors only).*

*Yes.*

*Yes, they will perform in general recitals (optional recitals for the music majors), our studio class meetings, and they must perform multi on their junior standing and senior recital.*

*They are required to play at least one multi-percussion piece on a degree recital.*

*No.*

*Recitals and masterclasses.*

*This is a personal choice that I guide students, through program and recital development.*

*I'm not exactly sure what you mean here; as in outside of the university? I do encourage the students to present their degree recitals at alternate locations; such as a local high school or church. My thinking is that they have put all of the hours into learning so much difficult music that they should get more than one performance out of the pieces. Also, it's important to take the music out into the community.*

*Most would play in a formal recital performance.*

*I require students to play at least one work for multi-percussion on their recitals.*

*There are no requirements for playing multiple percussion pieces on juries. Most perform them on recitals, both elective and required.*

7. How do you deal with the unique logistical challenges of creating practice space for multi-percussion pieces?

*We TRY, but it's difficult in a city where space is limited. We have a designated room for multi percussion as well as other things.*

*We have a policy that all set-ups must be broken down and stored between practice sessions (unless there are special circumstances). Our "multi-percussion room" is located right next to the storage room so it makes this process simple and painless.*

*I am fortunate that my program is small (10-12 students) with 4 practice rooms. Graduate students who are typically the ones doing big multiple pieces set them up in my teaching studio or use the large ensemble rehearsal room.*

*We try to have a room that is used just for drum set and multi percussion set ups.*

*We have one practice room called "mult-room". It's big enough for several set ups. We use primarily extra equipment for these set ups.*

*Create it. Find pieces that fit the space you have. Invest in the instruments and resources to make it happen.*

*Luckily my school is quite small. They can leave the setups up as long they're are frequently being used and not impeding any classes. I teach them about working around each other and also with each other. I think it's important to cultivate an atmosphere where they want to help each other. I'll have students sometimes play the same multi piece at the same time; this is cool because the rest of the studio gets extra exposure to that particular piece, and the two that are playing it can practice conversing on new music.*

*We are space-challenged at [my university] and often have many students working on multi-pieces. We have 3 practice rooms that are dedicated to multi-percussion pieces. 2 are very small and one is medium sized. As people get assigned pieces for their lessons, they are assigned a room. Unless instruments are needed elsewhere, they can keep the instruments for their piece in that room, but they are generally sharing their room with others, so they have to tear down and set up their piece every time they come to practice. Being able to keep instruments in the room helps expedite setting up! Nobody is allowed to keep a multi-piece set up, because for us, there is no way to make that fair!*

*We have practice rooms dedicated to multi-percussion set-ups.*

*We have various stations to set up multi-percussion pieces, similar to timpani rooms, snare drum rooms, and keyboard areas.*

*Create the space by making administrators understand the significance and necessity of the study of this art form.*

*In general, we don't have a good way at [my university] to provide multi-percussion practice space. We do have one large practice room that we share with the jazz division at school in which students can often leave some multi-percussion equipment set up. I encourage the students to take advantage of the large ensemble rehearsal rooms at [my university] on off hours (we have two large ensemble rehearsal rooms) and also to begin learning large set up pieces in the summer when our rooms are not as busy so that they can leave the equipment set up for longer periods of time.*

*Always a problem, but students work together. Weekends and vacations considered prime for preparing these works for recitals.*

*Space is always an issue as our practice rooms are not ideal for setting up a multi piece. I typically let students have access to my office (which does have enough room) so they can set-up their piece (without having to break it down after each practice session) and get ample practice time.*

*We deal with it the best we can. It is a difficult facility to do that kind of work in, but they do the best they can.*

**APPENDIX B**  
**CONDENSED REPERTOIRE GUIDE**

The following is a condensed version of the detailed guide found in Chapter 5, containing only pieces and composers sorted by difficulty levels and equipment demands. This may provide a professor an easier-to-read version when trying to quickly review repertoire suggestions.

***Beginner Multi-percussion Repertoire***

*Percussion Pieces*

Thierry De Mey, *Silence Must Be!*  
Alvin Lucier, *Silver Streetcar for the Orchestra*  
Tomas Svoboda, *Discernment of Time*  
James Tenney, *Having Never Written a Note for Percussion*

*Small Set-up Pieces*

Casey Cangelosi, *A Stillness that Better Suits this Machine*  
Nicolas Martynციow, *Impressions*  
Frederic Rzewski, *To the Earth*  
Nigel Westlake, *Fabian Theory*

*Medium Set-up Pieces*

James Campbell, *Garage Drummer*  
Charles DeLancey, *The Love of L'Histoire*  
Eckhard Kopetzki, *Canned Heat*  
William Kraft, *French Suite*  
Rickey Tagawa, *Inspirations Diabolique*

***Intermediate Multi-percussion Repertoire***

*Percussion Pieces*

Javier Alvarez, *Temazcal*  
Mark Applebaum, *Aphasia*  
Christopher Deane, *A Robe of Orange Flame*  
Nebojša Živković, *To the Gods of Rhythm*

Small Set-up Pieces

Paul Lansky, *Idle Fancies*  
 Ney Rosauero, *Cenas Amerindias*  
 Stuart Saunders Smith, *Songs I-IX*  
 Jacob ter Veldhuis, *Grab It!*

Medium Set-up Pieces

Dorothy Hindman, *Tapping the Furnace*  
 Michio Kitazume, *Side by Side*  
 David Lang, *The Anvil Chorus*  
 George Lewis, *North Star Boogaloo*  
 Poul Ruders, *Cha-Cha-Cha*  
 Scott Stinson, *Thor*  
 Iannis Xenakis, *Rebonds*

Large Set-up Pieces

Michael Colgrass, *Te Tuma Te Papa*  
 Dave Hollinden, *Cold Pressed*  
 Maki Ishii, *Thirteen Drums*  
 Marta Ptaszyńska, *Spider Walk*  
 Frederic Rzewski, *The Fall of the Empire*  
 Scott Stinson, *RUS'*

**Advanced Multi-percussion Repertoire**Percussion Pieces

Andrew Allen, *Lapis Lazuli*  
 Georges Aperghis, *Le corps à corps*  
 Vinko Globokar, *?Corporel*

Small Set-up Pieces

Louis Andriessen, *Woodpecker*  
 Brian Ferneyhough, *Bone Alphabet*  
 Vinko Globokar, *Toucher*  
 Michael Gordon, *XY*

Medium Set-up Pieces

John Luther Adams, *The Mathematics of Resonant Bodies*  
 William Hibbard, *Parsons' Piece*  
 Kevin Volans, *She Who Sleeps with a Small Blanket*  
 Iannis Xenakis, *Psappha*

Large Set-up Pieces

John Cage, *27'10.554"*  
Morton Feldman, *The King of Denmark*  
Helmut Lachenmann, *Interieur I*  
Karlheinz Stockhausen, *Zyklus*  
James Wood, *Rogosanti*