

PERCUSSION

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STUDY GUIDE SERIES

This study guide is prepared to assist you in locating materials about percussion which are available in the Vanderbilt Music Library. Bibliographies and dictionaries, historical sources, books on individual instruments, and periodicals are included on this list; however, this is not intended to be a complete listing of the Library's holdings.

BIBLIOGRAPHIES AND DICTIONARIES

Music Reference ML 102 .P4 A3 1984

Adato, Joseph.

The percussionist's dictionary: translations, descriptions, and photographs of percussion instruments from around the world. Miami, FL: Belwin-Mills Publishing Corp., 1984.

Music Reference ML 128 .P23 B34 1988

Bajzek, Dieter. *Percussion: an annotated bibliography with special emphasis on contemporary notation and performance.* Metuchen, NJ: Scarecrow Press, 1988.

Music Reference ML 102 .P4 E5 1995

Beck, John. *Encyclopedia of percussion.* New York: Garland Pub., 1995.

This volume includes an alphabetical listing of percussion instruments and terms from various cultures of the world; an extensive section of illustrations of percussion instruments; twenty-eight articles covering topics from Basel drumming to the zylophone; a list of symbols and a section on the range of mallet instruments; a table of percussion instruments and terms in English, French, German, and Italian; and a section of published writings on methods for percussion.

ML 128 .P23 C532 1983a

Cheadle, Richard Dean. *A bibliography of multimedia solo percussion works with an analysis of performance problems.* Richard Dean Cheadle, 1984.

Music Reference ML 128 .P23 C62 1972

Combs, F. Michael. *Solo and ensemble literature for percussion.* Percussive Arts Society, 1972.

Music Reference ML 128 .W5 H4

Heller, George N. *Ensemble music for wind and percussion instruments: a catalog.* Washington: Music Educators National Conference, 1970.

This catalog includes music in print listed by type of ensemble. Each entry is alphabetized by title of composition and includes composer, arranger, publisher, and level of difficulty. Includes accompanied as well as unaccompanied ensembles.

Music Reference ML 156.4 .P4 M5 1990

Meza, Fernando A. *Percussion discography: an international compilation of solo and chamber percussion music.* New York: Greenwood Press, 1990.

Information about recordings in which percussion instruments are featured as solo instruments or as part of a chamber ensemble.

Music Reference ML 128 .P23 S6 1993

Siwe, Thomas. *Percussion ensemble & solo literature.* Champaign, IL: Media Press, 1993.

Part one contains a list of ensembles utilizing two or more percussionists; part two contains a list of works that feature a single percussionist. A list of publishers/sources includes addresses of some of the composers who have indicated that they are willing to respond directly to inquiries regarding their unpublished compositions.

Music Reference ML 128 .W5 S6 1985

Skei, Allen B. *Woodwind, brass, and percussion instruments of the orchestra: a bibliographic guide*. New York: Garland, 1985.

An annotated bibliography of selected literature (books, articles, and dissertations) concerning wind and percussion instruments most commonly used in orchestras. Includes discographies, bibliographies and articles.

Music Reference ML 132 .C4 W4

Weerts, Richard K. *Original manuscript music for wind and percussion instruments*. Washington, DC: Music Educators National Conference, 1973.

This bibliography contains over 400 listings of wind and percussion music by American composers. Each entry includes title, composer, grade, duration, accompaniment, date of composition, and residence of composer. The entries are listed by instrument. Addresses of colleges, universities, publishers, and libraries are included.

HISTORICAL SOURCES

GV 590 .T32 1967

Arbeau, Thoinot. *Orchesography*. New York: Dover, 1967.

As a resource of translations and reprints dating back to the 1800's, this book includes valuable sources on sixteenth-century dances, dance music, and social mores. Also with this reprint are modern commentaries which shed light on the views of music and dance of the 16th century. Includes a bibliography, glossary, and editorial notes.

ML 1030 .B58

Blades, James. *Early percussion instruments: from the Middle Ages to the Baroque*. London: Oxford University Press, 1976.

The first part of this book is a history of early percussion instruments, such as timpani, tabor, side drum, triangle, timbrel, clappers, dulcimer, xylophone, etc. The second part deals with the technique needed to play these instruments. It is divided into three periods: the Middle Ages, the Renaissance, and the Baroque. There is a section on care and maintenance of early instruments. Includes illustrations and a bibliography.

ML 1030 .B6

Blades, James. *Percussion instruments and their history*. New York: F. A. Praeger, 1970.

Discusses at length the histories of percussive instruments from their origins around the world to their modern use. A wide variety of instruments is described with a primary focus on orchestral percussion.

ML 1030 .B75 1991

Brindle, Reginald Smith. *Contemporary percussion*. New York: Oxford University Press, 1991.

This book introduces the percussion section as the instruments of the twentieth century. It is divided into eight sections according to the way the instrument is played. Each instrument from the bass drum, snare drum, and timpani to the sand blocks, tambourine and triangle are discussed in the appropriate section. Also includes percussion notation in composition and the use of percussion in orchestras and ensembles. Bibliography.

ML 1030 .H64 1981

Holland, James. *Percussion*. New York: Schirmer Books, 1981, c1978.

Describes and illustrates many percussive instruments with special attention given on their function in ensembles. This book is particularly useful because it lists alternative names ascribed to percussive instruments in foreign languages. It also contains a lengthy section on the use of percussion in chamber music.

ML 1030 .P4413

Peinkofer, Karl. *Handbook of percussion instruments*. New York: Schott, 1976.

Illustrates the characteristics and playing techniques of percussive instruments. It has a guide to beaters, a list of common abbreviations and symbols, and a chart of translations for the instrument names (English, German, Italian, French).

DRUM SET

MT 662.3 .C537 v.1-2

Chapin, Jim. *Advanced techniques for the modern drummer*. New York: Jim Chapin, 1971, 1948.
Drum exercises. Volume 2 is loose-leaf edition.

MT 662.2 .D34 F58

Dahlgren, Marvin. *4-way coordination: a method book for the development of complete independence on the drum set*. New York: H. Adler, 1963.

MT 662.3 D44

DeJohnette, Jack. *The art of modern jazz drumming: multi-directional technique*. North Merrick, NY: Drum Center Publications, 1979.

MT 662.2 .D46

DeMichael, Don. *A manual for the modern drummer*. Boston: Berklee Press, 1962.
This score is written for the intermediate percussion student interested in learning how to play in a dance band. It is divided into three parts: the fundamentals, dance-band drumming, and jazz. This manual is best used with an instructor and is not written as a self-study. Many exercises included.

MT 662.3 .L46

Lepak, Alexander. *Control of the drum set: phrasing for the soloist*. Windsor, CT: Windsor Music Pub., 1978.

MALLET

MT 719.3 .B35

Bailey, Elden C. *Mental and manual calisthenics for the modern mallet player: a collection of 249 technique-building exercises and 34 special contemporary studies for the advanced player of mallet instruments*. New York: Henry Adler, 1963.

ML 128 .B23

Barnett, Wallace. *The mallet percussions and how to use them*. Chicago: J. C. Deagan, 1976.
This book is intended to better acquaint music directors with mallet percussions, inform them of music written for these instruments, and provide guidelines for purchasing them. There is a section describing the mallet instruments: bells and bell lyre, chimes, marimba, vibraharp, xylophone, and mallet. An extensive section on compiling mallet material includes band, orchestra, stage band, various ensembles, solos, method books and manuals. Also a listing of percussion periodicals and publisher addresses.

MT 719.3 .F75

Friedman, David. *Vibraphone technique: dampening and pedaling*. Boston: Berklee Press Publications, 1973.

MT 7 19.2 .G65

Goldenberg, Morris. *Modern school for xylophone, marimba and vibraphone*. New York: Chappell, 1950.

A method book for xylophone, marimba and vibraphone. Includes excerpts from famous orchestral works as well as basic exercises for these instruments.

MT 19.2 .G72 G46

Green, George Hamilton. *George Hamilton Green's instruction course for xylophone*. Ft. Lauderdale, FL: Meredith Music, 1984.

MT 719.2 .K73 v.1-3

Kraus, Phillip C. *Modern mallet method for vibes, xylophone and marimba*. New York: Henry Adler, 1960.

This is a three-volume progressive lesson plan combining technique, theory, and harmony. The first volume is for elementary level, the second is intermediate, and the third for four mallets. The first volume contains exercises used in the major and minor scales; the second volume includes embellishments of these scales through chromaticism, diminished chords, trills, and turns. The third volume uses the same procedure, but involving two mallets in each hand.

MT 719.2 .S36 M8 v.1

Samuels, David. *A musical approach to four mallet technique for vibraphone*. New York: Excelsior, 1982.

MT 719.2 .S74

Stevens, Leigh Howard. *Method of movement: for marimba with 590 exercises*. New York: Marimba Productions, 1979.

SNARE DRUM

MT 662.3 .F57 S6

Firth, Vic. *The solo snare drummer: advanced etudes and duets*. New York: C. Fischer, 1968.

MT 655.2 .G182

Gardner, Carlton Edward. *The Gardner modern method for the instruments of percussion*. New York: C. Fischer, Inc., 1945.

This three-volume series is complete in one volume. The first volume emphasizes drums, cymbals, and accessories. In addition to exercises, studies, and rudimentary drumming, it includes parade drumming, dance forms, popular drumming, and theatrical drumming. The second volume includes technical notations, terms, rudiments for bells, xylophone, and marimba. There are graded studies, orchestral studies, and various solos as well. The third volume for timpani, includes tuning, notation, technique, orchestral studies, and pedal exercises.

MT 662.2 .G65

Goldenberg, Morris. *Modern school for snare drum combined with a guide book for the artist percussionist*. New York: Chappell Music Co., 1955.

The first part of this score is a series of exercises for the snare drum player. Following the exercises is a guidebook on the use of percussion instruments. The final part includes percussion excerpts from well-known compositions. Includes a glossary in English, Italian, German, and French.

MT 662.2 .H37 D7 v.1-2

Harr, Haskell W. *Drum method for band & orchestra*. New ed. Chicago: M. M. Cole Publishing Co., 1968-1969.

MT 662.2 .M66

Moore, J. Burns. *The art of drumming*. Chicago: Ludwig Drum Co., 1954, 1937.

This score provides the drum player with the standard rudiments for drumming. The first part of the score illustrates position and technique, followed by numerous exercises.

MT 662.2 .P742

Podemski, Benjamin. *Podemski's standard snare drum method, including double drums and an introduction to tympani*. New York: Mills, 1968.

The purpose of this method is to furnish the music student with the basic fundamentals necessary to master the rudiments and techniques of drumming. In addition to basic and advanced exercises and studies, there are some drum solos included. Glossary of musical terms.

MT 662.3 .S56 R6

Sholle, Emil. *The roll for snare drum: 83 exercises for developing the snare drum roll*. Cleveland Hts., OH: Brook Pub. Co., 1957.

A series of exercises written for the purpose of developing a good roll that may be used in daily practice. The score is written in five sections with specific instructions for use of the exercises within each section.

TIMPANI

MT 660.3 .F57

Firth, Vic. *The solo timpanist: 26 etudes*. New York: Carl Fischer, 1963.

A series of 26 etudes intended for the more advanced timpani player. Each etude poses problems related to some of the most difficult works in the classical and modern repertoire, such as changing meters, technique on one to six timpani, piano-staccato problems, forte-piano rolls, glissandi, tuning, etc.

MT 660.2 .F75

Friese, Alfred. *The Friese-Lepak timpani method: a complete method for timpani*. New York: Belwin Mills, 1966.

MT 660.2 G6

Goodman, Saul. *Modern method for tympani*. New York: Mills Music, 1948.

M 146 .H59 S6

Hinger, Fred D. *Solos for the virtuoso tympanist*. Hackensack, NJ: Jerona Music Corp., 1981.

MT 660.2 H56

Hinger, Fred D. *Technique for the virtuoso tympanist*. Hackensack, NJ: Jerona Music, 1981.

MT 660.4 .T5 v.1-6

Hinger, Fred D. *The timpani player's orchestral repertoire*. Hackensack, NJ: Jerona Music Corporation, 1982-1986.

- v.1 Beethoven symphonies
- v.2 Brahms symphonies
- v.3 Tchaikovsky
- v.4 Sibelius
- v.5 Richard Strauss
- v.6 Igor Stravinsky

MT 665 S5 1988

Shivas, Andrew A. *The art of tympanist and drummer*. Edinburgh: Edinburgh University Press, 1988.

OTHER BOOKS OF INTEREST

MT 655.4 .A436 1983a

Alford, Emery Eugene. *Identification of percussion performance techniques in the standard orchestral percussion repertoire*. 1983.

The purpose of this study is to identify the orchestral literature representing basic percussion repertoire as determined by audition lists from symphony orchestras. Identifies techniques necessary for performance of the literature. Includes standard percussion repertoire in the appendix.

MT 655 .B6 1973

Blades, James. *Orchestral percussion technique*. 2d ed. New York: Oxford University Press, 1973.
A book of general technique used in the performance of orchestral percussion instruments. The first part identifies the instruments of indefinite pitch: snare drum, tenor drum, bass drum, cymbals, gong, triangle, tambourine, and castanets. The second part is devoted to the timpani and includes stick manipulation, the roll, tuning, and pedal. The final part discusses the tuned percussion: glockenspiel, xylophone, and tubular bells. The appendices include tutors and methods, works featuring percussion, recommended reading, and a discography.

MT 655 .C576 1977

Cirone, Anthony J. *The logic of it all*. Menlo Park, CA: Cirone Publications, 1977.
This book is divided into two sections. The first part introduces the instruments of the percussion section. The second part is a variety of percussion scores with interpretive comments about each. Includes illustrations.

ML 419 .K78 C8 1987

Crowther, Bruce. *Gene Krupa, his life and times*. Tunbridge Wells, Kent: Spellmount Ltd.; New York: Universe Books, 1987.
Biography of Gene Krupa, with photographs and bibliography.

M 146 .G565 S7

Goldenberg, Morris. *Studies in solo percussion*. New York: Chappell, 1968.

ML 419 .H34 A3 1990

Hart, Mickey with Jay Stevens and Fredric Lieberman. *Drumming at the edge of magic: a journey into the spirit of percussion*. San Francisco: Harper, 1990.

ML 399 .K66 1990

Korall, Burt. *Drummin' men: the heartbeat of jazz, the swing years*. Foreword by Mel Tormé. New York: Schirmer Books; London: Collier Macmillan, 1990.
A series of profiles of the great drummers of the Swing Years. Includes interviews with those who knew the drummers, taught them, worked with them, employed them, as an oral history.

MT 655.4 L352 1983a

Lambert, James William. *Multiple percussion performance problems as illustrated in five different works composed by Stockhausen, Smith Brindle, Colgrass, Dahl and Kraft between 1959 and 1967*. 1983.
A dissertation which identifies three performance problems related to percussion performance: notation, instrument placement, and movement. The five compositions used in the discussion reflect percussion use in the following formats: unaccompanied multiple percussion solo, concerto with percussion ensemble accompaniment, percussion ensemble, and multiple percussion with another instrument.

MT 90 .L34 1989

Larrick, Geary. *Analytical and biographical writings in percussion music*. New York: P. Lang, 1989.
In Section I, subtitled The Past, the timpani parts to the nine symphonies of Ludwig van Beethoven are discussed. Section II, subtitled The Mainstream, discusses four significant compositions featuring percussion written near the middle of the 20th century. Section III, subtitled Some Ancillaries, includes a few younger composers and their work.

MT 655.2 .M67

Morales, Humberto. *How to play Latin American rhythm instruments*. New York: H. Adler, 1966.

MT 662.2 .P38 T4

Payson, Al. *Techniques of playing bass drum, cymbals and accessories: tambourine, castanets, triangle, tam-tam*. Park Ridge, IL: Payson Percussion Products, 1971.

MT 655.3 .P75

Price, Paul. *Techniques and exercises for playing triangle, tambourine and castagnets*. Urbana: Music for Percussion, 1955.

This score includes the correct way to hold and play the triangle, tambourine, and castagnets. There are progressive exercises for each instrument and excerpts from various orchestral works. Includes illustrations.

MT 70 .R4 1969

Reed, H. Owen and Leach, Joel T. *Scoring for percussion and the instruments of the percussion section*. Englewood Cliffs, NJ: Prentice-Hall, 1969.

This book first introduces the percussion instruments in the following categories: mallet percussion, membrane, metallic, wooden, and Latin-American. The second section is about notation and scoring, both within the full score and the individual parts. Includes lists of books and recordings for further study and addresses for percussion dealers. Illustrations.

ML 3486 .T7 S78 1995

Stuempfle, Stephen. *The steelband movement: the forging of a national art in Trinidad and Tobago*. Philadelphia: University of Pennsylvania Press, 1995.

ML 419 .R52 T7 1991

Tormé, Mel. *Traps, the drum wonder: the life of Buddy Rich*. New York: Oxford University Press, 1991. Biography including photographs of Buddy Rich.

PERIODICALS

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