

The Drumset in Contemporary Music

Jonathan Shapiro



- Welcome!
- Warnings
 - Language
 - First Time (width of scope, amount and type of material)
 - My unique point of view
 - Unfortunate lack of diversity

Why the Drumset?

- (Ultimate?) Percussive Conglomeration
- Collision of Classical and Popular Music (followed by separation, then more collision)
- Can smoothly and quickly change between portraying a vast amount of musical styles
- The “groove” question...
- perfection vs./and “sounds good, feels good”
- Development of the combination of a fixed and flexible instrument in the percussion family

Steve Schick



15'20"

17'25"



Historical Developments

- Double Drumming
- Bass Drum Pedal (experimentation starting late 1800's, Patent 1909 William F. Ludwig)
- Low Boy (Predecessor to the HiHat, 1920s)
- New Orleans Jazz
- Stravinsky L'Histoire du Soldat (1918)



Stravinsky - L'Histoire Du Soldat



Diagram illustrating the drum set layout and terminology for Stravinsky's *L'Histoire Du Soldat*.

TOP VIEW

Diagram showing the layout of the drum set from above, including the Bass Drum (B.D.), Snare Drum (S.D.), and various Tom-Toms (T.T.) with dimensions: 16 x 16 T.T., 8 x 14 S.D. (NO SNARES), and 7 x 11 T.T.

FRONT VIEW

Diagram showing the front view of the drum set, including the Bass Drum, Snare Drum, and various Tom-Toms.

Translation of terms

Au bord de la membrane	At the rim of the head
Au bord et au milieu de la membrane comme plus haut	Center and rim of head as above
Baguette en bois	Drumstick
Baguettes en feutre dur	hard felt sticks
Baguettes en junc à tête en capoc	Cane sticks with fiber head
Caisse claire sans timbre	Side drum without snare
Caisse claire avec corde	Side drum with snare
Caisse claire grande taille	Large side-drum
Caisse claire petite taille	Small side-drum
Etouffez	Damp
Grande caisse au bord	Bass drum, at the rim
Laissez vibrer	Allow to vibrate
Les queues en haut pour la main droite, les queues en bas pour la main gauche	Upward stems for the right hand, downward stems for the left.
Mailloche	Drumstick with leather head
Piatti (bois)	Cymbals (with drumstick)

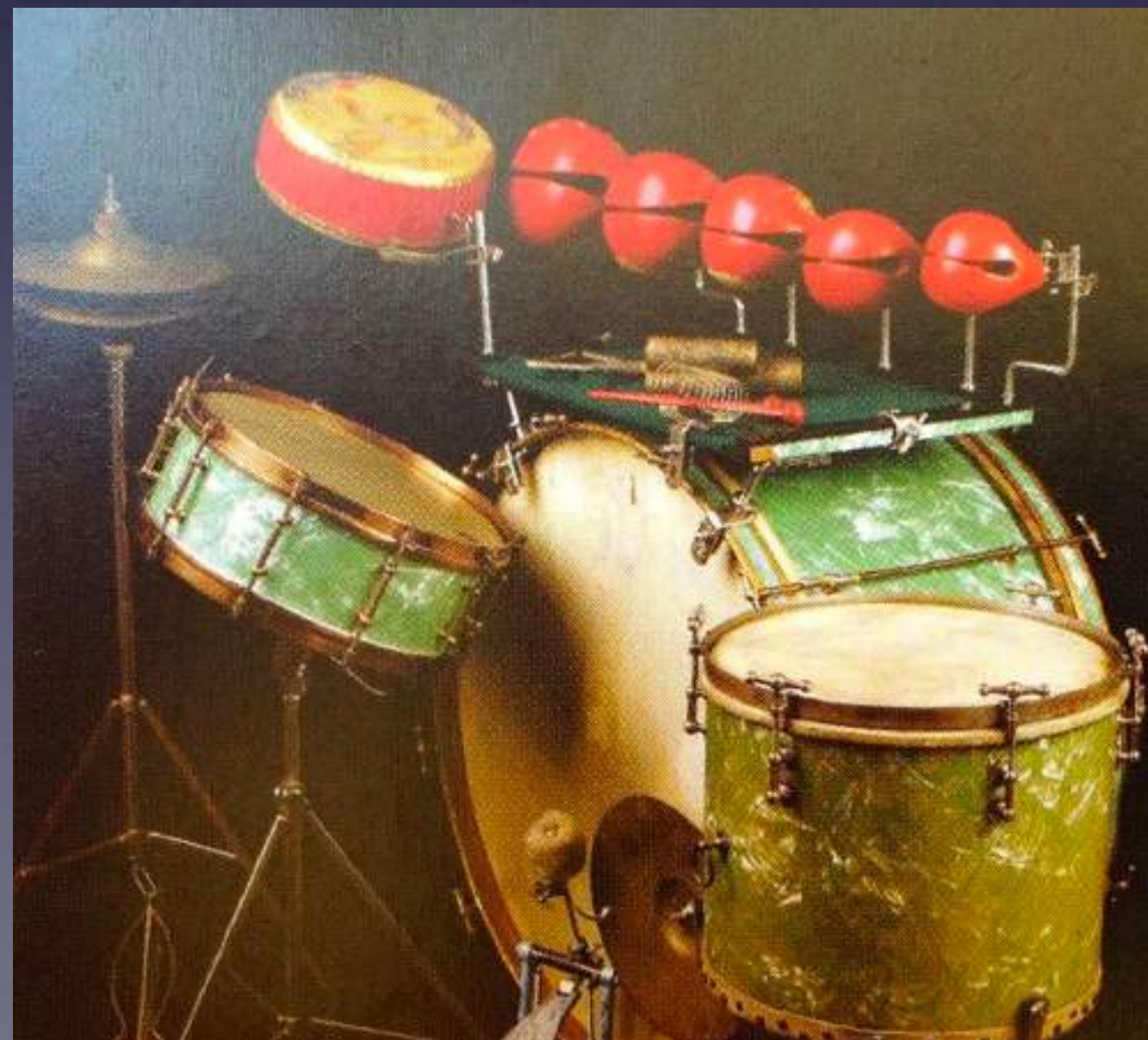
Popular Influences

New Orleans Jazz



Warren "Baby" Dodds

More Early Drumsets

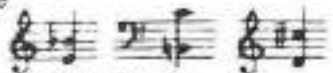


Louise Cottrell Sr.

Other Noteworthy Historical Pieces

- Darius Milhaud “La Création du monde” (1923), Jazz Influenced, with Drumset
- Edgard Varese “Ionisation” (1931), Percussion Ensemble, 13 Multi-Percussion Set-Ups
- Béla Bartók “Sonata for Two Pianos and Percussion” (1937), Mixed Instrument Multi-Percussion Chamber Music
- Milton Babbitt “All Set” (1957), 12-Tone Music for Jazz Band

Nomenclature des instruments pour les treize exécutants

1. Grande Cymbale Chinoise - Grosse Caisse (tres grave) ^{a)} de 7 a 9 Cencerro (sourdino) ^{k)}
2. Gong - Tam-tam clair - Tam-tam grave ^{b)} de 7 a 9 Cencerro (sourdino)
3. 2 Bongos (aigu & grave) ^{c)} - Caisse roulante ^{d)} - 2 Grosses Caisses à plat (moyenne & grave)
4. Tambour militaire - Caisse roulante
5. Sirène claire ^{f)} - Tambour à corde ^{e)}
6. Sirène grave ^{f)} - Fouet - Güiro ^{g)}
7. 3 Blocs chinois (clair, moyen & grave) - Claves ^{h)} - Triangle
8. Caisse claire (detimbrée) - 2 Maracas ⁱ⁾ (clair et grave)
9. Tarole ^{j)} - Caisse claire - Cymbale suspendue
10. Cymbales - Grelots - à partir de [13] Cloches 
11. Güiro - Castagnettes - à partir de [13] Glockenspiel à clavier
12. Tambour de Basque - Enclumes (1^{re} plus aiguë) à partir de [13] Grand Tam-tam (très profond)
13. Fouet - Triangle - Grelots; à partir de [13] Piano


a) une mailloche dans chaque main - à [13] prenez Tam-tam clair à la place de la Cymbale chinoise.

b) une mailloche dans chaque main - attaques toujours très élastiques - même dans les *ff* n'user que le poids combiné du bras et de la mailloche - Ne pas assembler le son.

c) Bongos: Tambours des Antilles, généralement joués avec de petites baguettes, ou avec les doigts.

Suivre strictement les indications de la partition pour les baguettes de timbales à employer.

d) selon indications baguettes: Timbales en peau - en bois - en feutre - en éponge

Le signe  signifie pour Tarole-Tamb. mil-Caisses claire et roulante sur le rebord.

e) Tambour à corde: Sorte de seau en bois; l'anneau fixé à terre par un crochet; le fond remplacé par une membrane tendue, au centre de laquelle est fixée une corde retenue à l'intérieur par un noeud. On produit le son en entourant la corde d'une pièce de toile à voile ou de cuir, serrant légèrement la main et tirant de bas en haut vers soi. Avoir soin de bien colapher la corde.

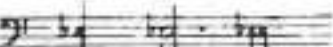
f) Sirènes: Sterling Type H (Part No. 73 PU-PB) Opérées à la main avec bouton d'arrêt instantané. Aucune autre espèce de Sirène (comme sirène à bouche etc.) ne doit être employée. Si les sirènes spécifiées ne peuvent être obtenues, se servir d'instruments à ondes Thérémín (ou similaires). Dans ce cas se référer à la version ci-jointe.

g) Güiro: Calebasse striée sur une partie de sa surface, frottée au moyen d'un tige de métal ou de bois.

h) Claves: Baguettes au bois très dur et très dense (cubaines). Une d'elle posée sur une main, délicatement soutenue par les doigts, une extrémité reposant sur le poignet; à sa naissance, la paume de la main aussi concave que possible afin de former cavité résonnante. Frapper légèrement à mi-longueur avec l'autre clave.

i) Maracas: Gourdes remplies de cailloux ou de petit plomb, munies d'un manche (une pour chaque main). Agiter ou secouer rythmiquement.

j) Tarole: Petite caisse plate d'une sonorité aiguë.

Les signes  indiquent que tous les degrés

chromatiques compris entre les 2 notes écrites doivent être attaqués simultanément en se servant de tout l'avant bras. L'attaque souple, sans rigidité et sans brutalité.

k) Cencerro - cloche de vache - sans battant, fixée par l'anneau - et frappée avec baguette tambour assourdisse en introduisant mouchoir ou morceau d'étoffe.

Nomenclature of instruments

1. Crash Cymbal - Bass Drum - (very deep) ^{a)} from 7 to 9 Cencerro (muffled) ^{k)}
2. Gong - Tam-tam (high) Tam-tam (low) ^{b)} from 7 to 9 Cencerro (muffled)
3. 2 Bongos ^{c)} - Side-Drum ^{d)} - 2 Bass Drums (medium size and large) laid flat
4. Tambour Militaire - Side-Drum
5. Siren (high) ^{f)} - String-drum ^{e)}
6. Siren (low) ^{f)} - Slapstick - Güiro ^{g)}
7. Chinese blocks (high, middle register, and low) - Claves ^{h)} - Triangle
8. Snare-drum (with snares relaxed) - Maracas ⁱ⁾ (high and low)
9. Tarole ^{j)} - Snare-drum - Suspended cymbal
10. Cymbals - Sleigh bells, and later Tubular Chimes
11. Güiro - Castagnettes, and later Celesta
12. Tambourine - Anvils (high and low), and later Grand Tam-tam (very deep)
13. Slapstick - Triangle - Sleigh-bells, and later Piano

a) A drumstick in each hand; at 13 change to light tam-tam instead of crash cymbals.

b) A drumstick in each hand; give very elastic strokes; even in the *ff* the combined weight of arm and stick are sufficient - do not kill the tone.

c) Bongos are West Indian twin drums with parchment heads. They may be played either with small wooden sticks, or with fingers.

d) Use, according to indications, the different kettle-drum sticks; (skin ordinary), wooden, felt or sponge. For tarole, military-drum, snare-

drum, or tenor drum, where the notation *x* occurs, play on the rim.

e) String-drum, also known under the name lion-roar - a medium sized wooden barrel, with parchment head, through which a rosined string is drawn. The sound is produced by rubbing the string with a piece of cloth or leather.

f) Sirens: Sterling Type H (Part No. 73 PU, PB.), operated by hand, with a button for instantaneous stopping, (thumb brake). If unobtainable, substitute Thérémín's electric instruments, or any similar instruments (see special score). Mouth sirens not to be used.

g) Güiro, - a Cuban desiccated gourd, serrated on the surface to be scratched with a wooden stick.

h) Claves - Cuban sticks of hardwood. In order to obtain desired sonority, one stick must be held loosely between the fingers or with the palm of the hand curved to form a sort of sounding box, the other stick must strike rather lightly about the middle.

i) Maracas are Cuban rattles (best with ammunition inside the gourd).

j) Tarole is a flat military drum, with snares.

k) Cencerro - a cow bell with no clapper - fastened by the handle and struck with drum stick - muffle by sticking handkerchief in bell.

SONATA FOR TWO PIANOS AND PERCUSSION ¹⁵⁷ Bela Bartok

This work exists in two versions - the first, as in the present score, *Sonata for two pianos and percussion*; the second with an orchestral accompaniment, entitled *Concerto for two pianos with orchestra*. The piano parts in the orchestral version differ in some instances from the version without orchestra. These passages are printed in small type.

If performed *with orchestra*, the grouping of the percussion should be the same as indicated in the plan, i.e. near the two pianos. The place of the conductor is in front, between the pianos.

If performed *without the orchestra*, one of the pianists should lead the whole ensemble. In addition, he should supervise the percussion players during rehearsal and see that the requirements of the score are strictly observed.

PERCUSSION INSTRUMENTS

3 Timpani
Xylophone
Side Drum with snares
Side Drum without snares

Cymbal suspended
Pair of Cymbals
Bass Drum
Triangle

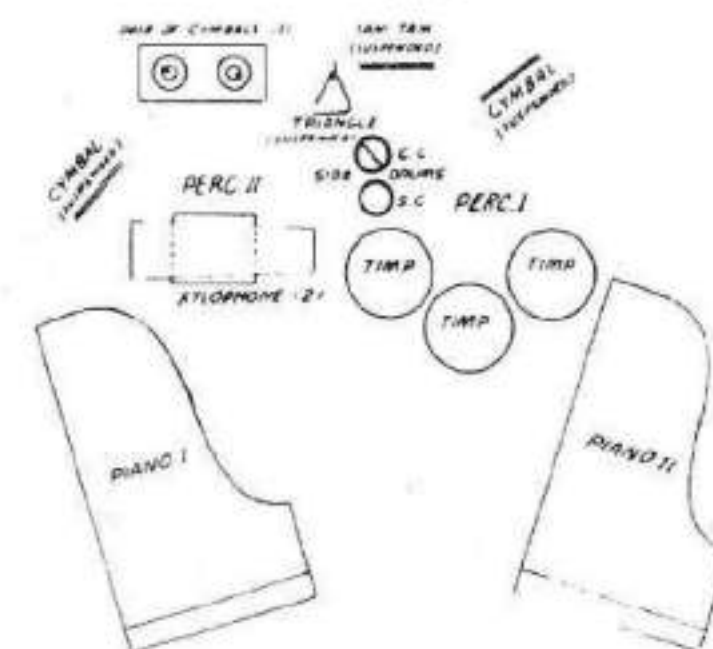
Tam-tam

Duration approx. 24½ min.s

The following plan indicates the grouping of the various instruments:—

- (1) The pair of Cymbals should be laid on cloth, when not in use to prevent vibration.
- (2) The Xylophone should be placed above or next to the Bass Drum.

NOTES



Early “contemporary percussion” solos

- 1956 John Cage “27' 10.554””
- 1959 Karlheinz Stockhausen “Zyklus”
- 1964 Morton Feldman “King of Denmark”
- 1965 James Tenney “Maximusic”
- 1965 Sylvano Bussoni “Coeur pour batteur - Positively yes”
- 1966 Charles Wuorinen “Janissary Music”
- 1967 Helmut Lachenmann “Intérieur I”
- 1971 James Tenney “Having Never Written a Note for Percussion”
- 1975 Iannis Xenakis “Psappha”

Frank Zappa

- Highly influenced by Varese and “Ionisation”
- Combination of Jazz, Popular and Contemporary Styles
- Highly popular despite (and partially because) of complexity
- Mixing Drumset with other percussion
- Extending Drumset Sounds (together with Terry Bozzio)

The Black Page (1976)



Recording from "Zappa in New York"

Terry Bozzio - Drums

John Bergamo, Ed Mann, Ruth Underwood - Percussion

late “early pieces”

- James Dillon “Ti.Re-Ti.Ke-Dha” (1979), new complexity, Konnakol
- Stuart Saunders Smith “Blue Too” (1981-1983), new complexity, jazz influence
- Fritz Hauser “Solo Drumming” (1983)...and more. Own compositions/improvisations for solo Drumset (and percussion)
- John Cage “One4” (1990) for Fritz Hauser (n.i.)

1980's/90's Downtown NY Scene

- Downtown vs. Uptown
- John Zorn, Fred Frith, Glenn Branca, Ikue Mori
- Joey Baron, Danny Tunick, Anton Fier, Christine Bard, Jim Pugliese
- The Knitting Factory, The Kitchen

Bang on a Can

- Michael Gordon, David Lang, Julia Wolfe
- 1987 first BoaC Marathon (SoHo art gallery)
- 1992 Bang on Can All-Stars formed (Steve Schick -2002, David Cossin)
- Birth of a vast repertoire with Drumset
- Summer Academy since 2002
- Followers in Similar Style: Newspeak, Alarm Will Sound
- Fusing BoaC with Columbia/European styles, Wet Ink Ensemble (Ian Antonio)

From 2000

- more crossover education (before this many percussionists started with a rock or jazz background and moved into classical, from this point there were far more opportunities for fusing these skills)
- exponential growth of “contemporary” Drummer/Percussionists
- Resulting in exponential growth of repertoire

Importance of IDM

- “Intelligent Dance Music”
- Aphex Twin, Squarepusher, Autechre
- Later Mark Fell, Frank Bretschneider and many more
- Cycle of imitation and expansion between live drummers and beat programming

Some solo works since 2000

- 2001 Benjamin de la Fuente “Manège”
- 2003 Michael Beil “Batterie”
- 2003 Glenn Kotche “Monkey Chant”
- 2005 Sven Ingo Koch “phantastisch und leidenschaftlich vorzutragen” (n.i.)
- 2009 Alexander Schubert “Laplace Tiger”
- 2010 Oxana Omelchuk “Staahaadler Aff”
- 2010 Malte Giesen “7th litany for Heliogabalus”
- 2012/13 Daniel Mayer “Lokale Orbits / Solo 9”
- 2013 Matthias Spahlinger “ausnahmslos ausnahmen”
- 2014 Sarah Nemtsov “Drummed Variation”
- 2014 Andrej Koroliov “resist mix”
- 2015 Lukas Ligeti “Conceivably Infinite”
- 2015 Alberto Bernal “impossible translations #3b”
- 2015 Natacha Diels “An Economy of Means” (honorable mention 🤔)
- 2016 Enno Poppe “Fell”
- 2016/21 Florent Ghys “Same Face”
- 2017 Maxime Mantovani “DE FUREUR EN FRÉNÉSIE”
- 2017 Sarah Hennies “Kisses”
- 2019 Georgia Koumará “Trickster’s Shenanigans”
- 2020 Sarah Nemtsov “Tür”
- 2020 Sami Naslin “Vertige”
- 2021 Maria Bulgakova “Deformations”
- 2021 Florent Ghys “RYB”
- 2021 John Hollenbeck “Persuasion”
- 2023 Dennis Sullivan “NoiseLevel/ToneLevel”

Alexander Schubert's "Laplace Tiger"

- Live Audio, Live Video
- Augmented Drumset
- Gestures extended into sound and visual "painting"
- improvisatory elements
- multiple genre references



Sarah Nemtsov “Seven Colors” 2nd Movement “raw sienna, ochre”

- Groove Fragments in multiple polyrhythmic times
- Distortions from straight rhythms/grooves

Glen Kotche “Monkey Chant” 2003

- Prepared Drum Heads
- Drums as Resonator
- Drumset Extensions



Dennis Sullivan “NoiseLevel/ToneLevel” 2023

- Drumset re-thought
- Analog Electronics
- Looping to define timing
- Chaos/Constant
- 5'-6'20"



Extended Techniques

- “putting shit on drums” (Julian Sartorius, ET|ET)
- prepared drumheads (springs, string, etc.)
- possibilities of superballs
- dry sounds, metal and wood clicks
- upside down snare
- rim click, rim shot, rim hits, ordinario, dampening combo
- snare sympathetic resonance
- contact mics
- chains, bows, reibestock, ferrero rocher
- glissandi (knitting needles and wood)
- talking snare and drums with hands
- hand/finger technique
- pitch bends (pressing, blowing hose)
- effect pedals
- ricochet
- motors bugs, vibrators, milk frother
- juxtaposing constants and variables
- Matthias Kaul’s everything!
- phasing

Approaches to Amplification

- Acoustic sound informing the amplified sound
- Amplified sound possibilities effecting playing techniques and possibilities

Some Significant Drummers regarding Drumset in Contemporary Music

(there are so many more! Sorry if I forgot you.)

Mainly Associated with Contemporary Percussion

- Dirk Rothbrust
- Steve Schick
- Fritz Hauser
- Matthias Kaul
- David Cossin
- Dennis Sullivan
- Ian Ding
- Pete Jarvis
- Ben Reimer
- Ian Antonio
- Daniel Eichholz
- Victor Barcelo
- Tyshawn Shorey

Mainly Associated with Jazz

- Katharina Ernst
- John Hollenbeck
- Susie Ibarra
- Michael Wertmüller
- Julian Sartorius
- Lukas Ligeti
- Michaela Antalova
- Han Bennink
- Ole Mofjell
- Jo Bayer
- Silvan Strauss
- Arthur DuBois
- Lukas Niggli
- Paal Nilssen-Love
- Sofia Borges

Mainly Associated with other genres

- Terry Bozzio
- Tomas Haake
- Ryosuke Kiyasu
- Dave Lombardo
- Glenn Kotche

Some Composers writing good stuff in this direction (there are so many more! Sorry if I forgot you.)

- Pierre Jodlowski
- Sarah Nemtsov
- Alexander Schubert
- Oscar Escudero
- Sarah Glojnaric
- Steffen Krebber
- Georgia Koumará
- Brigitta Muntendorf
- Andrej Koroliov
- Leopold Hurt
- Alex Mincek
- Sam Pluta
- Dennis Sullivan
- Julia Wolfe
- Sarah Hennies
- Marko Ciciliani
- Stefan Kellar
- Oscar Bettison
- Lukas Ligeti
- Glenn Kotche
- Matthias Kranebitter
- Michael Wertmüller
- Missy Mazzoli
- Annie Gosfield

Maxime Mantovani “DE FUREUR EN FRÉNÉSIE” performed by Baptiste Ruhlmann

- Notation
- Idiomatic
- Mix from notated and free
- Interaction with the electronics
- Extension of Drumset

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- Would you like the lists of composers and pieces presented in this class? Write me 😊
- Do you have tips for me about other pieces, performers and composers that I didn't talk about? Write me 😊
- Do you have any questions? Write me 😊
- Do you just want to stay in contact? Write me 😊