Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME V, NUMBER 2

PERCUSSIVE ARTS SOCIETY
(PAS)

PURPOSE—To elevate the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

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AN OFFICIAL PUBLICATION OF PERCUSSIVE ARTS SOCIETY

In this issue

Show Drumming, *Lloyd S. McCausland* 244

Self Instruction for the Kettledrums, *Otto Seele* 253

Practical Mallet Studies, *Bob Tilles* 259

Time and Place 261

Percussion in the Classroom. *Martha Pearman* 262

The Marimba's Bass Notes, *Frank K. MacCallum* 266

Percussion Personalities: Board of Directors 270

Percussion in Hawaii, *Lois Russell* 272

Percussion Material Review, *Mervin Britton* 274

Letters to the Editor 276

The Challenge 278

SHOW DRUMMING

by L. S. McCausland

About the Author—

A native of Massachusetts, Lloyd McCausland first became interested in drums at an early age through one Nicholas Narducci, and he continued studying with such teachers as George Stone of Boston, Massachusetts, as well as Charles Smith, Roman Szulc, and Everett Firth . . . all of the Boston Symphony Orchestra.

He received his B.M. and M.M. degrees from the New England Conservatory of Music. He also spent five seasons studying at Tanglewood. Since graduation he has been active in the performance field playing on occasion with the Boston Symphony Orchestra under Munch and Monteux, and two years playing with the New Orleans Philharmonic Symphony Orchestra under Alexander Hilsberg. In 1960 he was featured soloist with the Springfield, Massachusetts Symphony Orchestra, performing Milhaud's "Concerto For Percussion and Small Orchrestra".

His teaching experiences as percussion instructor include three years in Brookline, Massachusetts, two years in Swampscott and Needham, Massachusetts, and a two year teaching fellowship at the New England Conservatory of Music.

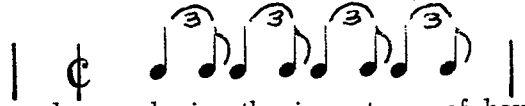
Mr. McCausland has been the head of the percussion section for the Ice Capades National Company Orchestra since 1962.

He is a member of PAS and is Assistant Sales Manager and head of the Educational Department for REMO, INC.

What's show drumming? It is the art of playing for Broadway Theatre, night club shows, vaudeville acts, circus acts, and extravaganzas. One Broadway drummer, Sigmund Singer, even includes opera. He defines show drumming as, "musical accompaniment from the drumming point of view." This profession requires the knowledge and performing ability of all styles of music and drumming. For example, a Broadway Musical that has a Gay Nineties setting will likely depict the music of that era, while a musical with a contemporary setting may execute Rock n' Roll style, and a night club act may utilize a modern jazz, vaudevillian or circus arrangements. To further illustrate, the musical "No Strings" requires a drum solo in the style of Louis Bellson; "Milk and Honey" utilizes the rhythms of Jewish Folk Dances. "West Side Story" combines many musical styles from ballet and opera to Latin American rhythms. "Carnival" makes use of circus music and "Most Happy Fella" could be placed in the operatic category.

Broadway Shows are sometimes classified as either a legitimate or jazz style show. A "Legit" show implies a strict interpretation of the music in that every note is given it's full value and is placed in its exact place. A jazz style show, on the other hand, makes use of the jazz feel, in that the rhythm is not interpreted exactly. The classic example is the following passage:

The "Legit" style of playing this passage would be to give each note its exact value and all the notes would sound alike and even. The same passage played in a jazz style would make the first note sound long and the next note sound short. For example:



These examples emphasize the importance of having full command of all styles of drumming. How does one acquire such a proficiency? It is suggested that the student participate in musical organizations and functions such as, marching bands, concert bands, concert orchestras, stage bands, small combos and the commercial area; weddings, bar mitzvahs, fashion shows and amateur shows of all kinds. The student should participate in as many musical functions as possible. He should also listen to recordings to acquaint himself with all the styles of drumming from the Charleston to the Frug.

Not only must the show drummer be able to perform the different styles of music, but he must be able to play the required percussion instruments. The four major groups of percussion instruments

are: 1. Traps. 2. Timpani. 3. Mallet instruments. 4. "small stuff".

Traps, sometimes called rhythm drums, refers to the drum set, consisting of the bass drum, snare drum, tom toms, hi-hat, and ride cymbals, along with many other instruments. This category is probably the most important as it is the backbone of the band for setting tempo and playing in a style. It is the man in this position that the conductor will rely upon for control and communication with the band.

Timpani are equally important as any other percussion group. It is just as important to be a good timpanist and to have good tone, technique, and pitch in show drumming as it is in the concert field. There isn't anything quite so discouraging as to hear a show drummer apply his trap drumming technique on timpani without knowing the fundamental technique and mechanics of good timpani playing.

The mallet instruments consist of xylophone, chimes, glockenspiel, vibraphone, and marimba. These melodic and harmonic instruments are often slighted by many promising young percussionists. These mallet instruments are becoming more important today as composers and arrangers are putting more emphasis upon them.

While being accomplished in these three major groups, skill in the fourth group, "small stuff", should not be overlooked. "Small stuff" consists, in part, of tambourine, triangle, castanets, bongos, wood blocks, cow bell, wind whistle, slide whistle . . . Every instrument has certain playing techniques which should be learned by the student in order to produce the desired effect. These instruments should be practiced and thoroughly studied.

The proper set-up can make the difference between making the job easier or more difficult. Each job and each show will be different and every set-up will be different according to the likes of the individual drummer. One should analyze the score and set-up accordingly. For a show that employs a lot of glockenspiel passages, the instrument should be placed where it will be easy to reach and in line with the conductor. In such a show, I would place the glockenspiel on top of the bass drum. In a heavy Latin-style show, I would place the cow bell and bongos in that choice spot. A triangle can be suspended from the music stand with a snap-on paper clip of the type used on a clip board. Another suggestion is to build a stand for xylophone and glockenspiel with the glockenspiel on a sliding tray that will go over the xylophone keyboard. This can be pushed back out of the way when the xylophone is needed. The placement of the timpani on the right or left will depend upon the likes of the individual, the space available, and the conditions of the pit or band stand. Each show drummer will have to work out the way things are best suited for him. It is possible for each show, pit, or band stand to require a different set-up.

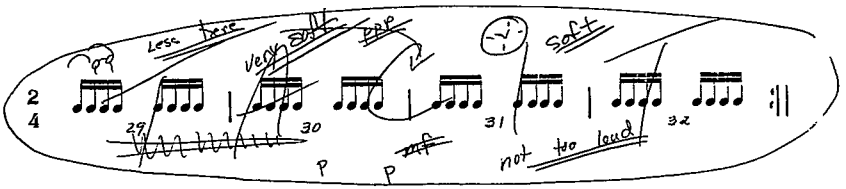
Another important area to be considered is the choice of the proper stick and/or mallet. There are endless varieties available, all designed for a particular purpose. The right kind of stick to help acquire the desired effect will depend upon the performer and the conductor. One of the more common varieties of mallets for xylophone is rubber mallets, from very soft to very hard. Other varieties are the yarn-covered hammers with a variety of different cores. Timpani sticks have even more varieties, as different types of cores, various degree of thickness of felt covering the core, different methods and techniques of sewing and assembling the balls, and different kinds of material used to cover the balls, such as felt, leather, plastic, rubber, or sponge. Another aid to the show drummer is the combination stick. That is, snare drum sticks with xylophone hammers on the other end, for fast changes from drums to xylophone. Snare drum sticks with timpani balls on the opposite end, and timpani sticks with xylophone hammers on the opposite end are also helpful for the same reason. It should be remembered that the stick should be only an aid in acquiring a desired effect or result. The sticks are only a means to an end. It should be emphasized here that there is no substitute for proper technique and control.

The proper way to mark a cut or change in the music is an art in itself. I could go on at great length about marking parts, but I will try to touch only on the highlights. To begin with, the least amount of marking you do, the better. Once a show is set and the music is printed, that manuscript will be used over and over again, maybe hundreds of times, by different personnel. It is important to preserve the music and keep it clean and free of coffee stains and fly specks, as they are sometimes hard to interpret and make it difficult for the next musician to play the part. This is particularly true in night club shows. An important rule is: "NEVER MARK A PART IN INK". Any cut or embellishment mark is a change from the original score and the next time the show is performed the original form may be desired. Any mark or cut should be penciled in lightly so it can be erased when you are finished with it. For marking parts, I prefer a soft lead pencil, about a No. 2.

Another acceptable marker I have seen used is colored chalk. This can be wiped off with a soft cloth and the page remains white and clean. There isn't the usual gray dirt that lead pencils sometimes leave after erasures. Another method of marking cuts in the music is to blank out that section of music not to be played by taping blank paper over it.

So often today, the pencil has become a crutch to the professional musician. Every time the conductor makes a correction or draws attention to an embellishment mark, the musician invariably will take

his pencil and mark the part again, although it is marked already. Here is a related story I must quote you that came from a traveling show. During the rehearsal of this show, it seems the drummer was asked to play a little less during a particular passage. In every city that the show played, the conductor would remind the drummer to play less during this particular passage. After months of playing this show in many different cities, one drummer did not play this passage at all. When questioned by the conductor, the drummer replied the passage was marked tacit. The conductor upon examining the part found that every previous drummer made his own personal mark instead of reading the mark already there. The part looked something like this: ——

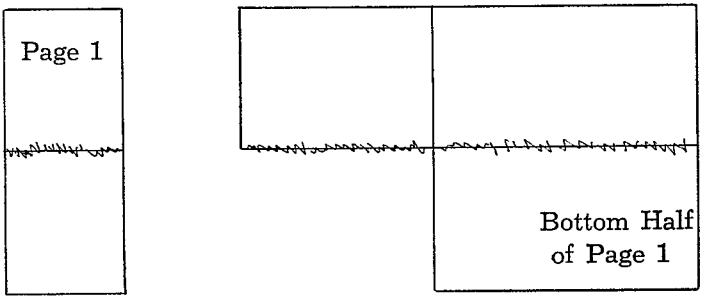


Originally, there were no marks at all. The first drummer drew attention to the passage by marking in "mf". The next drummer crossed out the "mf" and placed in "p". The third drummer marked in a hairpin. ——— The next drummer added another "p", but out of line with the first one. Another drummer drew in a pair of eye glasses, while another drummer drew in a pocket watch to draw attention to that passage. Others wrote in words until one drummer drew a circle around the whole passage and the next drummer, interpreting this to mean not to play, marked the passage tacit. All this brings forth the need for a standard method of marking parts and reading the already existing marks instead of leaving your own personal mark.

Another troublesome problem is handling new music when the pages are still stiff. The paper that has not been folded back a few times is hard to keep flat against the music stand. One suggestion is to turn down the corner of the page so that it will act as a handle and facilitate fast page turns. Another important asset for the show drummer is to be able to play with one hand and keep a rhythm going while turning pages with the other hand. It is important to hold a steady tempo while turning pages. It is equally important to keep the same style of rhythm in progress. This can sometimes create a challenge when a complicated Latin rhythm is involved. Another suggested aid: when there is important music on both sides of a fast page turn, tear the page in half, horizontally, preferably near a few bars of rest or where there is less important music. By doing this, the top half of the

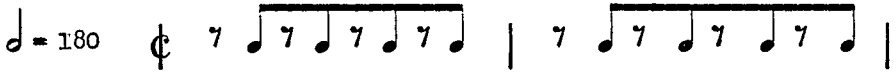
page can be turned, exposing the bottom half of the page and the top half of the next page.

Example:

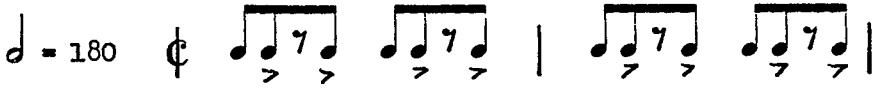


The qualifications of a show drummer are many and ranking high on this list is the ability to sight read. It is often expected that, with only one rehearsal or even a talk through, the drummer should be able to perform well enough for an opening night critic's review. A good sight reader has a great advantage in this situation. Also, rehearsal time is often limited in preparing for a show. One should also have a sense and feel for improvisation. There are times when the drum parts are left to the discretion of the performer and times when only the highlights of the arrangements are notated. This leaves the drummer with the task of improvisation in rhythm and style, hopefully done in good taste. It is helpful for the show drummer to be able to read in phrases as opposed to reading by measure. By being aware of form, and being able to read 16- to 32-bar phrases at a glance, the drummer will be freed from the music page to observe and emphasize the action on stage. This is most important in vaudeville and night club acts and in many of the dance routines of a Broadway Musical.

Another important asset to the show drummer is the ability to simplify. If rhythmic figures tend to get into the way or if the band has trouble feeling such passages, the drummer could help by simplifying such passages.
Example #1.

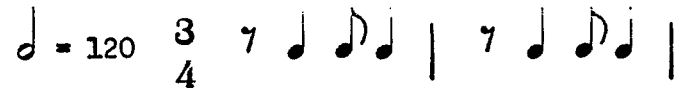


This figure played extremely fast could get into the way, and it might be helpful to the band to feel it if it were simplified as follows:



notice the emphasis on the original figure.

Example #2.



This figure to be played very fast could be simplified as follows:

When figures and passages begin to get sloppy and too loose, it may be helpful to accent the strong beats or even simplify the figures until you can work them out in the "wood shed".

Improvisation of sound effects is still another area of show drumming. Aside from the learned skills, there is the individual ability of developing imaginative sound effects for comedy. Not only must the show drummer decide what sound effect to use, but he must know when and to what degree the effect is to be used. The right sound effect at the right time can make or break a trick. The timing is most important; if anticipated, it will telegraph a trick and warn the audience that something is going to happen; thus it spoils the element of surprise. Delayed, it loses its impact and will not be effective in emphasizing the gag. As a dog is to man, the drummer can be the comedian's "best friend". It should be mentioned here that overdone, sound effects will lose their effectiveness. Experience will help you decide the right amount of sound effects. One good rule to remember is: "Do not upstage your performer". It is important not to take the attention away from the performer or try to become part of his act. The drummer's job is to support the act, not to become part of it. Also, it is important to become aware of applause getters, and finales. The drummer can be helpful in making the audience aware of finales and arouse applause. In essence, the show drummer must have full command of all sound effects, use his imagination, use good taste and musical sense, and let the performer receive the accolades.

Action is emphasized by sound effects. One of the basic actions is what is called "bumps and grinds". This can be emphasized by rim shots, accents, cymbal crashes, or any other such device used in good taste. For effectiveness, one should learn to control the volume of rim shots. On small, short kicks, one might use a soft rim shot for support, while on a large or quick kick, a loud rim shot might be in order. For strong emphasis, I enjoy the rim shot and cymbal crash played simultaneously. Selecting the proper cymbal is also important in this area.

A small 12", thin, high-pitched cymbal has been most popular with me. It is necessary to select a cymbal that will spread its tones

rapidly throughout the audience, yet fade away quickly so as not to remain sustaining and cover the following passages and figures of music. This type of cymbal can be a great asset to the show drummer. A large, heavy or medium-heavy cymbal is also necessary for loud climaxes. This cymbal will also be useful for long suspended chords which require a great deal of volume and for accenting a kick or series of kicks during loud, heavily orchestrated passages.

Many shows, when traveling from one city to another, will carry certain key men who are familiar with the show to help the new band that will be playing the show. The drummer is often the leader's first choice to travel with the show. This brings another dimension into consideration for the show drummer. It will be helpful if the show drummer is a strong and deliberate player. The new band and the conductor will look to him for confidence and help in playing a new show. Entrances should be made strong and deliberate from the first note rather than mild or weak. Don't wait for someone else to start first and then join in! The drummer should be a leader and start confidently with the first cue from the conductor.

Another of the many jobs of the drummer is to help the conductor keep the band together. When the tempo begins to drift, it will be helpful if the drummer will emphasize the strong beats, 1st and 3rd, to bring the tempo into line. Another suggestion for tightening up tempo is to suddenly play very soft; this will sometimes force the band to listen more carefully and help bring it together again. One of the most natural tendencies of musicians is to play too loudly when accompanying a soloist. A rule to remember is: "hear the soloist; if you can not, you are playing too loud". When a vocalist is performing, try to understand the lyrics. If you can not, play softer, thereby influencing the band around you to adjust.

One of the primary jobs of the drummer is to set tempo. He will get the tempo from the conductor, and a helpful hint will be the conductor's preparatory beat. Usually the better conductors have the tempo set in their minds and the preparatory beat will be in the tempo of the starting beat. Thus, a fast preparatory beat will not likely be given for a slow tempo by an experienced conductor, and vice versa. In setting a tempo, it is the second beat that is most important. The time that elapses from the sounding of the first note to the sounding of the second note determines the tempo; therefore, it is important that this note be solid, strong, and deliberate. In general, tight rhythms are best to define and set tempos quickly. By tight rhythms, I refer to the closed hi-hat rhythms or wood block rhythms as opposed to the open

ride cymbal rhythms where the sound has lots of sustaining qualities, or low tom tom rhythms which have a tendency to be muddled.

The "beat", at any tempo, is wide. It has a beginning, a middle, and an end.

(Beginning Middle End)

It would be helpful to the show drummer to learn to play consistently on all three points of the beat. He should learn to play the beginning of the beat by anticipating the beat very slightly. Second, he should learn to play the back end of the beat by delaying and playing just slightly after the beat. Third, he should learn to play consistently dead center of the beat, between the beginning and the end. By being able to play these three ways, the show drummer will learn the "feel" of the beats and be able to control the tempo of the band more easily.

By playing on the front end of the beat, the band will have a tendency to pick up the tempo, and the feeling of the music will be edgy and sharp. The opposite is true by playing on the back end of the beat, sometimes called "sit tempo". The sit tempo has a tendency to lag and slow down, the feeling is logy and lazy. The sit tempo is effective and useful when the tempo changes into half time or augmentation; or when there is a drastic change of tempo that is slower. In general, the best place to play the beat is in between the middle and the beginning of the beat. Seldom do performers enjoy the rhythm men playing consistently on the back end of the beat, except for special effects. Playing the center of the beat will give best results for holding steady tempo. I have met some conductors who insist that the drummer play on the extreme front end of the beat, to the point that there was the feeling of falling off the edge at any moment. The show drummer should be prepared to answer all demands of a conductor.

An extravaganza, such as an Ice Show, creates even more detailed tempo problems. For example: the music department employs the use of a vocal tape. The conductor's and drummer's job is to synchronize the live music to that of the prerecorded vocal tapes. In this situation, a good sound engineer can be most helpful. One interesting challenge I had while playing for an ice show was to play behind the conductor's visual beat, while his conducting anticipated the vocal tapes to bring the live music of the band into synchronization with the vocal tapes. I have found often that a new band, reading a show for the first time, has a tendency to lag behind. The conductor, to overcome this, would anticipate his conducting, while the rhythm men who traveled with the show had to compensate by delaying and playing behind his beat. These are only a few of the challenges that experience will help conquer. In the studio and television field this problem has been approached by having the rhythm men, along with the conductor,

wear one earphone to hear the prerecorded tape in one ear, while the other ear hears the live music.

Probably the most cherished attribute of the show drummer is to be "fly" and "show wise". He is called upon to play many different instruments, moving from one to the other quickly, without losing his place in the music and without missing a beat. Experience is the best teacher to acquire the art of being "fly". To be "fly" is to be alert, to change styles and instruments quickly, making all entrances on all instruments. Being "fly" is being able to follow the conductor and interpret his conducting, to transmit the conductor's tempos and general feeling throughout, to the band. A challenge to any musician comes not with the experienced, well seasoned conductors, but rather with the inexperienced, less talented, student conductors. The better the conductor, the easier the drummer's job becomes. A drummer can be a master of all the percussion instruments and still fail in the art of show drumming by not being "fly". When he is alert, follows the conductor, observes the action and catches the tricks, keeps his place, and makes all the cuts, plays with good taste to support the band, reads well at sight and masters the other qualifications of show drumming—then he is "fly".

—o—

SELF INSTRUCTION FOR THE KETTLE DRUMS

Leipzig 1895.

OTTO SEELE

Mitglied des Theater und Gewandhaus Orchesters.

Editor's note:

Mr. Mervin Britton discovered these timpani texts in the library of Mr. William Hall while working on a project. The Editors wish to thank Mr. Britton for this excellent contribution; the literal translation from German into English has been retained because the article has previously appeared in print.

Preface.

It has been, for years, my purpose to write a school for the kettledrums for self-tuition, because there has always been a want of a practical book of instructions for this instrument.

In course of time the kettledrums, also known as timpani, have risen to be very important orchestral instruments, and much attention has been paid to them by classical and modern composers, especially by Rich. Wagner.

In my endeavers to acquire experience in every direction, I had the advantage to be engaged as drummer and kettledrummer in some of the most celebrated orchestras:

CASSEL, Konzert-Kapelle Schaubs-Garten.
HALLE a/S. Stadtische-Kapelle, Wilh. Halle.
BERLIN, 2. Openhaus Woltersdorf-Theater.
ELBERFELD, Konzert-Kapelle, Jul. Langenbach.
FRANKFURT a/M. Victoria Theater, Jantsch.
BAD-REICHENHALL, Kur-Kapelle, G. Paepke.
MUNCHEN, Symphonie-Kapelle, Leithauser-Milano.
NIZZA (Frankreich) } Kapellmeister Muller Berghaus und Hans Sitt.
LUGANO (Italien) } Privat-Kapelle S. Excellenz Baron v. Derwies.
HAMBURG, Konzert-Kapelle, Alb. Parlow.
ST. PETERSBURG (Russland) Konzert-Kapelle Zoologischer Garten, H. Rachfall.
BERLIN, Konzert-Kapelle, B. Bilse.
BAD KISSINGEN, Kur-Kapelle, Ed. Reimann.
WURZBURG, Stadt-Theater-Kapelle, Ed. Reimann.
MARIENBAD, Kur-Kapelle, Zimmermann.
BRESLAU, Stadt-Theater-Kapelle, G. Brandes.

I trust that this work will be found to have filled a gap in musical literature and to be of great value to young kettledrummers.

History of the Art of Kettledrumming.

In the 15th century kettledrummers were held in no small esteem by the court and the army. Kettledrummers and trumpeters formed a joint guild. It was they who gave the signal at tourneys for the lances to be laid in rest, and they maintained their high esteem by holding themselves apart from common musicians and pipers. They termed themselves artists, because not every musician understood the arts of blowing and drumming, and they preserved these arts as a mystery.

Whoever wished to become a member of this guild had to undergo an apprenticeship of 6 years and to pay a heavy tuition-fee. At the end of his apprenticeship every kettledrummer and trumpeter had to undergo an examination if he desired to perform publicly as a privileged drummer or trumpeter. In the year 1426, the emperor Sigismund conferred upon the town of Augsburg the privilege of maintaining town kettledrummers and trumpeters. It was not until later that other imperial towns received a similar privilege. The kettledrummers and trumpeters were thus under the immediate jurisdiction of the sovereigns, and for instance, no privileged drummer or trumpeter could be required to blow the trumpet or to beat the kettledrum in church with the town pipers.

It will be seen from this that the art of playing on the kettledrum had attained to great importance.

But although the trumpeters and drummers succeeded in maintaining their position for some 300 years, they were unable to do so

any longer in the face of the advancing refinement in musical taste. But for all this they did not disappear, and kettledrums, like trumpets, are now important orchestral instruments.

The demands which are made on the skill of the kettledrummer rise from year to year and he is required to possess above all things a well-trained ear and reliability in the execution of his art, especially a good roll. It is especially requisite that a student who wishes to learn the kettledrum should first devote adequate study to the side drum, after doing this he may proceed to the study of the kettledrum.

Shape and Constructions of the Kettledrum.

The kettledrum consists of a copper hemisphere over which a piece of calf vellum is stretched by hoops. It usually stands on a wooden tripod, but sometimes we find iron feet affixed to the instrument. It is furnished with 6 to 8 screws for the purpose of tuning, and the screws with a very broad thread are preferable.

Of late years the so-called "mechanical kettledrums" have been introduced, which enable the pitch to be changed more rapidly. I found these in various places during my engagements, and the Vienna-turning kettledrums were the least advantageous of them. These are tuned by turning the body round. But in doing this a fresh spot is beaten with every change of pitch and the vellum sounds badly on the back, so that they cannot be recommended at all.

In France, I found mechanical kettledrums like the German ones made by Pfundt-Hoffmann of Leipzig; these were very good. I also found a second kind, called the "Paris system."

In these the mechanism was inside the drum and the vellum and its pitch was regulated by an iron hoop. This system turned out very bad in use, because the mechanism in the drum quite muffled the tone.

There are various other kinds of mechanical kettledrums which have been introduced by way of experiment, but have not been generally adopted on account of their defective construction.

Some mechanical kettledrums which may be recommended and are to be found in most good orchestras are those by Jena, Puschmann and Pfundt-Hoffmann.

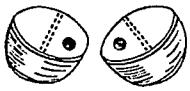
Attitude of the Drummer and Position of the Kettledrum.

The small kettledrum (called the B ♭ drum) stands to the left: the larger (called the F drum) to the right. This is the custom in most orchestras, but I have also found the reverse arrangement. In Leipzig, for example, in the theater and concert house the small kettledrum has, since 1881, stood on the right and the large one on the left.

But is is easy to accustom oneself to this, and each position has its advantages in different solo passages; the former arrangement has however been in vogue for many years and is therefore generally retained.

The position of the kettledrum must be an inward one, so that the heads may slope towards one another, in order that the stick may spring rapidly from the one to the other:

Example:



The drum, or more accurately its head, has a good tone only between the middle and the circumference.

See the dot on the illustration:

On the back strip or near it, the tone of the kettledrum is harsh and indistinct.

See the dotted line in the illustration:

The player stands in front of the kettledrums in such a position that when the arms and hands are hanging down, the middle joints of the fingers about touch the ring of the vellum. If the kettledrums are lower, sit on a chair and in the same position as already stated.

On Holding the Stick.

The student should hold the mallets or sticks between thumb and forefinger of each hand, so that the thumb is pretty well at the top and the stick rests upon the second joint of the fore-finger. The middle finger, which lies under the fore-finger, should lie a little less closely to the stick, the ring and little finger not at all.

The stick should lie loosely on the palm-ball without projecting beyond it, so that when striking it may play freely between the fingers and the ball.

The arm should hang only slightly bent, and the wrist should move rather from the side, so that the first joint of the fore-finger may be higher than the thumb, and the fore-arm should move less than the wrist.

In piano solo passages, the stick should not fall direct upon the vellum, but touch it lightly and elastically from the side (drawing tone) which will make the tone purer and richer.

Varieties of Sticks.

The sticks usually consisted of light thinner or thicker wooden handles (white beech, cherry or ash) with smaller or larger heads. The heads consisted of disks of rubber, cloth, flannel or mushroom of

about the size of a crown piece and pressed firmly together by a horn plate screwed on at the top.

The mushroom heads are probably due to Hector Berlioz, (himself by profession a kettledrummer, who showed them to kettledrummers on his professional tours.

Beside all these there were sticks the heads of which were made of piano felt; these were made by Mr. Louis Hahn of Leipzig. The introduction of this really good drumstick left nothing to be desired but that the handle might experience a favorable improvement. I have devoted myself to this problem for a long time and have finally brought out a drumstick which obviates all the old evils so that, for example, uniform force can be maintained in long solo rolls, the stick cannot slip from the hands when they are damp with perspiration, and in rhythmical figures they can be firmly held.

This stick I have named the

"NON PLUS ULTRA."

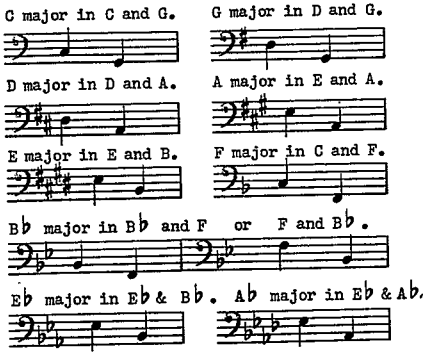
It may be had at the price of 2s. 6d., and has proved very efficacious.

Every kettledrummer should have two pairs of sticks, one pair light with soft heads and one heavy with hard heads, the former for *piano,* the latter for *forte* and rhythmic passages.

Compass of Kettledrums and their Usual Pitches.

The compass of kettledrums is one octave  and the parts for kettledrums or timpani are all written in the bass clef. Kettledrums are usually tuned in fourths or fifths, so that the dominant is now above now below.

The following are examples of tuning in the commonest scales:



Exceptions are numerous, as in Beethoven's "Fidelio" (act II, introduction, see page 42) in E♭ and A. ♯

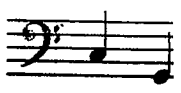
Other composers require the high F♯ and Bellini in the overture to "Norma" even writes the high G, but this is quite impossible, for only a kettledrum of very small circumference, like the cavalry kettledrum, will sound the high G and even then very badly: it is therefore

advisable to take the high G and also the F♯ below..

Rich. Wagner, Mascagni and others write the low E. But this note can only be played on a kettledrum of large size, if it is to sound full and true.

Old and New Styles of Writing the Notes.

In the old style of writing kettledrum parts, only the notes C and G were written, and the heading indicated how they were to be played, for example; "kettledrums or timpani in D and A or E♭ and B♭," etc.



Of late, however, the same notes are written as are to be played on the kettledrums. See the examples above.

Tuning Kettledrums.

It will soon be observed that the screws are not all to be turned uniformly, that is to say, one must be turned more than another; the hoop too cannot be kept level as the vellum is naturally uneven in thickness. Consequently the hoop too cannot retain a level position if the tone of the kettledrum is to be pure at every screw, the belly of the skin always sounding deeper than the back.

To secure a good tune at all screws it is better, instead of striking the note with the stick, to place the third finger of the right hand on the vellum near each screw and flip the head with the finger; the note will thus be heard more clearly. With the low notes, for example, from B♭ to C on the small kettledrum or from F to G on the large one, it will be found that it is not necessary to turn the screws so much as with higher notes.

The quick turning of the screws and the flipping of the head with the finger should be well practised so that the player may learn to tune with rapidity and accuracy. To acquire a reliable ear, get some one to play on the piano, if possible, and at the same time tune in all manner of keys, relative and not relative, so as to acquire certainty and skill in quickly tuning the kettledrum when a full orchestra is playing.

Tuning the mechanical kettledrums is easier and quicker. These kettledrums are tuned at all screws to low B♭ and F before the music begins and then the mechanism is brought into use for transposing the pitch.

And since this invention modern composers demand still more speed in tuning. With mechanical kettledrums the dependence of the tension of the vellum on the weather will at once be noticed.

According as the kettledrums are used in the theatre, concert room or on a platform in the open air, it will be seen that the vellum is rendered slack by the moist air or tense by the dry heat or even by great cold. It will further be noticed that the tone changes if the vellum

is first tuned from a low to a high pitch and then back again immediately.

If, for example, you have to tune from C to E, you have to turn the lever twice to the right. One would imagine that to restore the C, it would only be necessary to turn the lever back twice and bring the lever to its former position. But the C would then be too high, so the lever must be turned backwards a little more.

In case of necessity the pressure of the flat hand may be used to assist in tuning. Suppose that in the hurry you have tuned the note too high, lay the hand flat on the middle of the vellum, a light pressure will at once lower the tone, and one is thus easily set free from one's difficulty.

Muffling the Kettledrums.

As the after-tone of the kettledrums when the orchestra has to play other chords, is offensive to a musical ear, muffle the sound with the ball of the hand or with the tips of the fingers.

Treatment of the Drums.

When the drum, be it an ordinary or a mechanical one, is in daily use, it is advisable to remove the dust and dirt from the screws with a cloth once a week and then to lubricate them carefully with fine oil.

———o———

PRACTICAL MALLET STUDIES

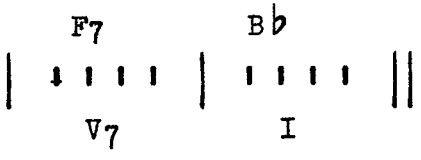
by Bob Tilles

Professor of Percussion
DePaul University

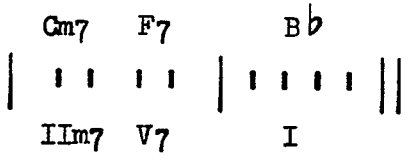
In the last issue of the "PERCUSSIONIST"—Vol. V, No. I—the exercises featured the progression of I to V_7.

When the progression is changed to V_7 to I, the V_7 chord can be prepared with a IIm_7 chord.

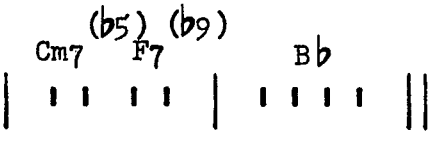
Example — Key of B♭ major.
Original Progression



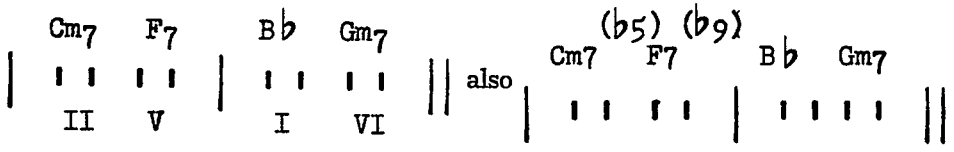
Alteration No. 1.



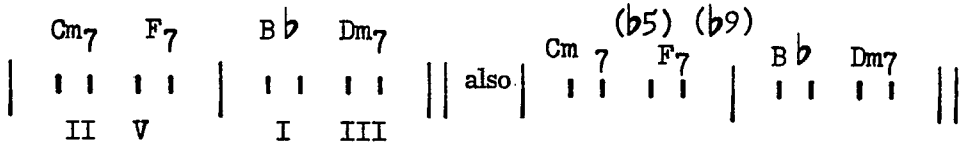
Alteration No. 2 — Employing ♭5 and ♭9.



Alteration No. 3. — Cantor Progression in reverse.



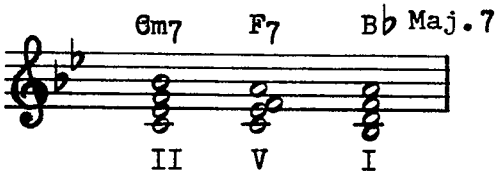
Alteration No. 4 — Changing the I chord to a III chord.



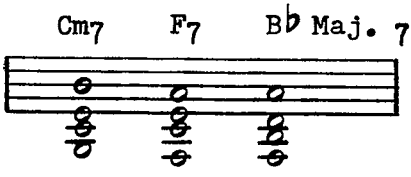
The II to V to I chords can be voiced in closed or open four part harmony in the following manner:

1. II Chord in Root Position

Closed Harmony

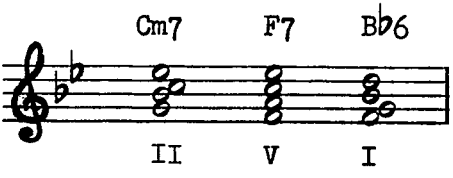


Open Harmony

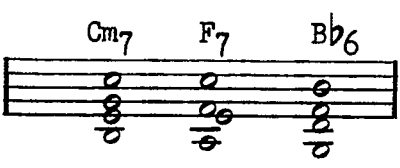


2. II Chord - 1st Inversion

Closed Harmony

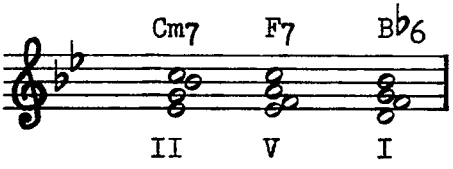


Open Harmony

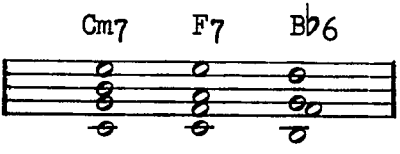


3. II Chord - 2nd Inversion

Closed Harmony

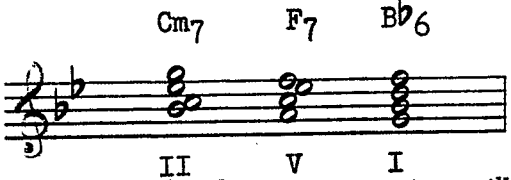


Open Harmony

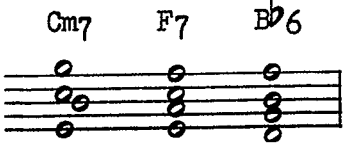


4. II Chord - 3rd Inversion

Closed Harmony



Open Harmony



Other harmonic exercises will be presented in the next issue of the "PERCUSSIONIST".

Time and Place

Percussive Arts Society Meetings, Friday and Saturday, December 15 & 16, 1967 (Mid-West Band and Orchestra Clinic, Sherman House, Chicago, Illinois).

Wednesday—8:00-9:30 a.m. C.S.T.—Manufacturer's Meeting—Moby Dick Room.

Friday—5:15-6:15 p.m. C.S.T.—Board of Director's Meeting—Ruby Room.

Friday—6:45-7:45 p.m. C.S.T.—Member's Annual Meeting—Ruby Room.

Saturday—8:00-9:30 a.m. C.S.T.—Informal Membership Breakfast Meeting—Ruby Room.

This will be the fifth annual meeting of PAS. Many of our members have requested an informal get-together to provide a time for meeting other members and discussing common interests and projects related to percussion. We are, therefore, initiating an informal breakfast as one of three meetings to be held at the Mid-West.

We feel this will be the largest and most stimulating meeting of PAS to date, and we hope all members will keep this time and date free on their busy schedule and plan to attend.

———o———

We wish to encourage all members to continually supply us with news items about their work, programs of their performances, pictures of ensembles, and articles and theses related to percussion.

PERCUSSION IN THE CLASSROOM

by Martha Pearman

About the Author—

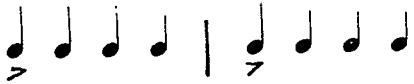
Martha Pearman received a B.S. in Public School Music from Indiana State University, an M.M. from Northwestern University, and an Ed.D. in music from the University of Illinois.

Miss Pearman has served as Supervisor of Music and High School Choral Director in Indiana and Illinois. She is the author of two junior high textbooks and numerous articles for various periodicals.

She is chairman of the Research Committee for the Indiana Music Educators Association and is a member of the following honorary organizations: Pi Kappa Lambda, Sigma Alpha Iota, and Delta Kappa Gamma.

Miss Pearman is a member of PAS and is Professor of Music at Indiana State University.

No other facet of music has greater possibilities for functional use in the classroom than rhythm. This element can be used by the child with no singing experience as well as by the vocal pupil, by the aggressive as well as the shy, and by the musician-performer as well as the listener. Percussion lends itself to improvisation, involvement, and imaginative use more easily than any other kind of musical expression. Improvising is an almost involuntary act for the young child when he plays "his" beat for an Indian dance—



etc.

It becomes more complex with the older child who plays a Latin-American beat—

 etc.

Involvement is complete when all the students in a room are provided with an assortment of percussion instruments and are given instruction as to the playing of them. Imagination comes into active use with song accompaniments by percussion instruments, imitation of sounds in nature, and the composition of original works for percussion "ensembles".

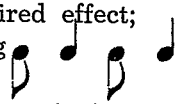
Percussion instruments are sometimes referred to as clicking instruments (sticks, claves), ringing instruments (triangles, tambourines), swishing instruments (shakers, maracas), and booming instruments (drums)[1]. They have been called *the battery* in the symphony orchestra and are described as "many kinds of pitched and unpitched drums, bone and metal contraptions, and so forth . . . many of these coming from primitive peoples—and some really children's toys, such as rattles, whistles, and bird calls[2]." What child *or* adult could refrain from pecking, beating, or rattling such an intriguing array?

These are most exciting sounds to children; usually the "problem child" of any age loves to beat the drum. Very young children experience percussive sound in many ways—imitating natural sounds around them (for example, trains, trucks, clocks) or "talking" with drums (their own names and short call-responses). Older children can experience the sounds of many eras through percussion from the interesting, simple-yet-syncopated sounds of the Middle Ages, to the involved polyrhythms of today.

The past use of percussion or "rhythm" instruments (as they were called) in the classroom was restricted mainly to the "Rhythm Bands" of the day. In this lusty organization, small children were often regimented into capes and hats and drilled during recess time until they fainted from sheer exhaustion—all this in order to perform for the local school PTA. The instruments usually had the sound of hard rubber or thin tin.

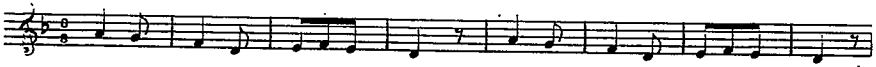
(1) Smith, James A. *Creative Teaching of the Creative Arts in the Elementary School.* Boston: Allyn and Bacon, Inc., 1967, pp. 109-110.
(2) Stringham, Edwin John. *Listening to Music Creatively.* Second Edition. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1959, p. 235.

Now, percussion instruments are used to *teach* rhythm. Such musical concepts as tempo (fast, slow, accelerando, ritard), dynamics (loud, soft, crescendo, diminuendo), accent (strong and weak in various groupings), syncopation or rhythmic sub-division (uneven, even) are beautifully illustrated. These instruments are also used to give the expressive feeling of the music, for example, legato and staccato (smooth and separated sounds) and form (like and unlike or same and different). Above all, percussion instruments create a musical experience for the children. In writing their own percussion arrangements, they can feel the creative delight of choosing instruments that blend well together and ones which create the desired effect; that is, a child may find that the Hi-Lo tone block playing creates the effect of the "Crooked Man's" crooked walk.



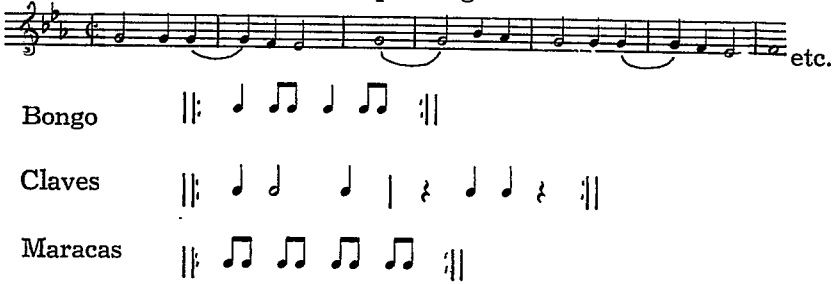
In no way is there thought of making everyone into percussionists, even though many more and better percussionists may be the result where proper playing gives a more satisfying as well as a more musical experience in the general music class. In this respect, it is advisable and well worth any teacher's time to learn and then to teach his pupils the proper playing techniques of all percussion instruments used in the classroom[3].

Discovery can play a great part in the introduction of percussion instruments. From a chaotic sound in which all kinds of instruments may be used to accompany a song, the child learns to discriminate in playing accompaniments and in choosing the best instrument for a simple song like this:



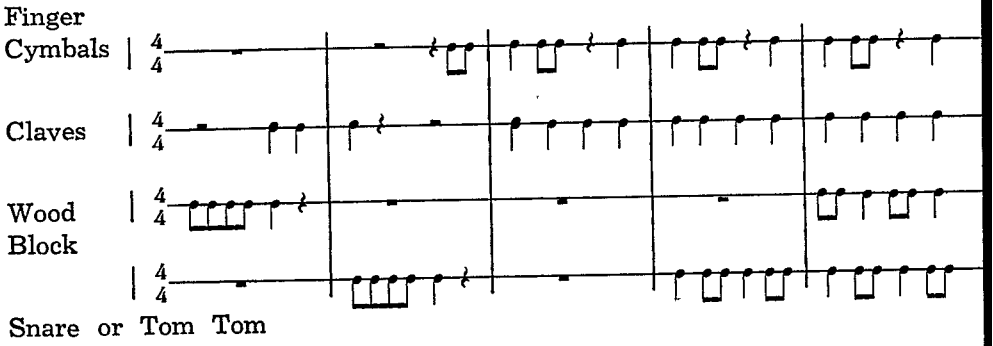
Finger cymbals etc.

He may add percussion instruments as an exciting accompaniment to a melody line. This may bring out the musical thought like a black frame around a white-bordered painting:



(3) Bartlett, Harry R. *Guide to Teaching Percussion.* Dubuque: Wm. C. Brown Book Company, 1964.
Leach, Joel. *Percussion Manual for Music Educators.* New York: Henry Adler Inc., 1964.
Payson, Al and Jack McKenzie. *Music Educator's Guide to Percussion.* Rockville Centre: Belwin, Inc., 1966.
Spohn, Chas. L. *The Percussion.* Boston: Allyn and Bacon, 1967.

Or, again, he may create his own percussion score for his own percussion ensemble:



Pitched percussion instruments, of course, are indispensable in the classroom. Separated resonator bells add color and harmony as well as rhythm to classroom music. Their harmonic accompaniments can involve a great many children, each playing tremolo on a single tone bell. Improvising can be accomplished easily in pentatonic songs, and the twelve-tone row is easily manipulated by the youngest "composer". Step bells give a visual plan of direction—up-down, high-low, stepwise-skipwise—to the small child. Temple blocks, tuned drums, and crotales add the feeling of exotic scales.

At the junior high level and even in the high school general music classes, concepts come into full bloom with percussion—tempo, meter, rhythm patterns, and creative rhythms of all sorts. Pupils may be taught the finer techniques of playing these real musical instruments. Enthusiasm must be channeled through correct playing techniques and with small groups of players.

The questions to be asked and answered or solved by the pupils are:

1. In what style is the composition written?
2. What percussion instruments would fit in with this style?
3. What are the correct playing techniques for the instrument?
4. How can the phrase line be moved along with the percussion instruments?

There must be equilibrium between the enthusiastic feeling for the instrument and the discipline of the techniques involved in playing it. This is true with all musical experience. There has been too great a gap between the social use of any instrument and the concert use. Too often have snobbish pianists insisted that it is not quite respectable to play the piano for fun and that we are disgracing the instrument if we play less than Mozart or Bartok.

Often music teachers and percussionists have objected to the use of rhythm instruments in the classroom because of the quality of the instruments and the haphazard means of playing them. Plastic or cheap imitations of percussion instruments *are* inferior because:

1. They are less durable
2. The sound is harsh; no blend
3. Smaller sizes result in less resonance—a dull thud
4. The cost is almost as great as the real instrument

Playing well and correctly any music, any good quality instrument, and at any level—jazz, folk, serious—helps all of us to appreciate the performance of others and deepens the total musical experience. We should perform in order to listen and listen in order to perform.

—o—

THE MARIMBA'S BASS NOTES

by Frank K. MacCallum

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El Paso, Texas 79902

About the Author—

Frank MacCallum is active as a concert marimba soloist and maker of marimbas. His interest and knowledge, plus his geographical location in the Southwestern U. S., give him a keen insight into the Central American marimba in addition to the background history of the North American commercial marimba.

At the present time the large, finely made marimbas of Central America (particularly Guatemala) are the only ones in the world whose range approximates that of the piano. They have about six and one-half octaves, are about nine feet long, are correctly tuned and are of refined workmanship. "City marimbas", as these are called, are used in marimba bands. In Guatemala and nearby countries the marimba band is an institution and is possible chiefly because of the great range of the instrument. A music performing ensemble is expected to have instruments supplying the bass. What would a string quartet be without the cello and the orchestra without the double bass?

Central American marimbas can possess a great range of notes conveniently since the resonators, due to their peculiar shape, need not be inconveniently long, and the vibrating membrane device loudening their response insures full volume throughout the whole compass of the instruments. The resonators are made of thin, light wood and have a flaring shape with a pointed end at the bottom. Correctly de-

scribed, the body of the resonator is the frustum of a long pyramid with the smaller and open end up, and on the lower end terminated by a pyramid, point down. Such a resonator has a rather short length compared to a tubular one or a closed organ pipe giving the same pitch. Its pitch is not dependent on length alone, cannot be calculated, but must be established by trial and error. The greater the flare, the deeper the pitch. Diminishing the size of the opening under the bar also lowers the pitch. As the treble is approached the flare is diminished, so that under a few notes below Middle C the resonators have straight sides, though they still have pointed lower ends.

The lowest resonator, pitched at the lowest G (usually) on the piano can be about 40 or so inches long, its bulge measuring about 13″ x 8″, the open end measuring about 2½″ x 3″ matching the width of the tuned bar above. A tubular resonator for the same note would be 6′-8′ in length.

Marimba resonators do not possess the high efficiency of organ pipes so the problem of the weak response is overcome by the use of the vibrating membrane. This is a small piece of cured intestinal membrane obtained from pigs or cows, the same as "zephyr skin" and "Gold-beater's skin." A hole is drilled near the lower end of the resonator and around it is a ring of pliable wax known as "cera de Campeche," upon which is stuck the membrane whose tension then can be adjusted for good tone by manipulating the wax supporting it. When the bar above is struck the membrane responds in sympathetic vibration, emitting a loud hum of reed-like quality which is the characteristic tone of the instrument. This sound dies out with that of the bar, and is known as the "charleo."

The response of the membrane is an indication of the resonators being in tune with the bar. Resonators are made extra long and their ends are cut off by degrees until the membrane emits a good loud sound. Without the membrane unit the marimba could not have a practicable bass register; therefore its compass would not approach that of the piano and it would not have become such a highly developed and impressive musical instrument as it is in Central America.

In the middle register the "charleo" is at its loudest, in the very low bass it is a pleasant hollow buzz. Octaves in the bass are very effective, full in sound and musical. No supporting instruments for the bass are needed when such marimbas are played, and certainly not for the higher registers.

About 1910 the manufacturing of marimbas began in the United States. The following decade saw marimbas, xylophones, and metal barred instruments made in many sizes, the bass being well represented. It was the intent of the manufacturers to present to the public a full complement of wooden-bar instruments comparable to the four stringed instruments of the orchestra: violins, viola, 'cello and double bass.

Resonators all were of seamless brass tubing and for bass notes were turned up U-shaped at the lower ends. Some patents concerned a second tube within the main tube whose closed end was upward, and resonators containing a partition inside—all to lower pitch without having undue length. Ordinarily tubular resonators must begin the U-shape at G, one octave and a fourth below Middle C. The mitered bend has no deleterious effect on tone and is often found in organ pipes.

The largest Deagan "Marimba-Xylophone" (Model No. 4632) had a range of six octaves beginning with the lowest E on the piano; *E,* so that string bass parts could be played easily. Another large one of this series was Model No. 4728. It encompassed the lowest F on the piano, and had the usual organ-like tone of such instruments when sustained. Of it, the catalog said, "We predict that at no great future date the public will have the opportunity of listening to bands of immense proportions made up entirely of Marimba-Xylophones." Unfortunately, the prediction did not come to pass exactly in this way.

Desiring to duplicate the Central American marimba the manufacturers adapted the vibrating membrane to tubular metal resonators. The tube ended in a cone at whose apex was a mechanical support for the membrane which could be adjusted by rotating the knurled nut which held and pressed it against the polished and smooth cone opening. This instrument was called the "nabimba", and its tone was reed-like and could be truly sustained in rapid roll.

The nabimba was a most admirable creation and was used to supply the bass for marimba bands then in vogue. In fact the modern symphony orchestra could well do with a nabimba to give a new tone color and percussion bass, for the instrument would blend well with the others in the orchestra. It was made in many models on order only and could be had even up to SEVEN OCTAVES. The great pianist Percy A. Grainger was the only prominent musician interested in bar-percussions, and he included the nabimba in some of his works. The Deagan catalog has this to say of the nabimba:

> (There is) a pronounced resemblance to the saxophone and bass clarinet especially in *forte* passages. The extreme low notes bring to mind a combination of the contrabassoon and the tuba. Deagan Nabimbas have the lowest range of any instrument in the Marimba Family . . . As a solo or accompaniment instrument it stands in a class by itself.

Unfortunately the nabimba and other marimbas of great extent in the bass were not financial successes, and so were discontinued. Today the nabimba can be heard only from phonograph records made during the 1910's and early 1920's.

Around 1920 all manufacturers of bar-percussions, as if by unanimous agreement, stopped making any instruments with notes lower than C, one octave below Middle C. In so doing they put an end to marimba bands in the United States and limited the marimba to the status of a solo instrument with accompaniment by other instruments. The standard range became four octaves beginning with the C mentioned, but smaller models were made beginning with the F above.

For his gigantic "marimba orchestras", Mr. Clair Omar Musser was obliged to build two bass marimbas. Since he used straight tubes they were so high that the marimbist had to stand on a bench to wield his mallets. The range of both was one and one-half octaves beginning with C, two octaves below Middle C.

Unaware of the fine marimbas of the past and of the existence of marimba bands in Central America today, several generations of musicians have lived without knowing the full possibilities of the instrument. However, in the last few years duet and ensemble playing have begun again, usually in colleges and universities. Two manufacturers (Jenco and Musser) have been bold enough to make marimbas down to A, one octave and a third below Middle C. This addition enhances considerably the scope of the marimba and makes playing in the much-used key of B-Flat easier. Miss Vida Chenoweth, world-famous marimba virtuoso, uses the extended marimba, as do many others, now that it is available.

Bass marimbas have been made specially by certain individuals. These are usually rented out to bands and orchestras. They begin with A, one octave above the lowest note on the piano and have a deep organ-like tone. But their compass is quite small, one and one-half or two octaves. To be really useful, the range should extend up to F above Middle C, thus overlapping more of the range of the ordinary marimba, allowing more freedom for the marimbist, and making possible doubling of parts in the music. The lowest bass bars are about five inches wide and the resonators are made of wood and have equally wide openings.

Much research and effort have been expended to make the marimba perfect, but no attention has been given to the need for a greater extension into the bass register. Only full range marimbas in ensemble playing can demonstrate the capabilities and uniqueness of the instrument and attract the attention of serious composers and musicians. As long as the "anti-bass" attitude of the manufacturers persists and is not countered, Central American marimbas will still be the only ones in the world distinguished for ensemble playing and versatility in all musical applications.

Percussion Personalities

Board of Directors

Mervin W. Britton

Mervin W. Britton was an honor graduate of the University of Illinois. He has been a member of the Tanglewood student orchestra, Principal Percussionist with the Louisville Philharmonic during their commissioning series and Principal Percussionist and soloist with the Phoenix Symphony. He has toured 18 countries of Africa with a band for the State Department, giving numerous clinics to the local bandsmen. He has also served as a clinician at many universities and music camps in this country.

Education material produced by Mr. Britton includes published articles, two sets of color filmstrips with sound, several compositions, a "play along" record and texts. He was the original percussion columnist for the NACWPI Bulletin and has served as State and Division Chairman for that organization.

He is professor of percussion at Arizona State University, founder and director of the INTERNATIONAL PERCUSSION REFERENCE LIBRARY and director of the university percussion ensemble. He performs with chamber music groups, shows and concert organizations each season.

Mr. Britton was a charter member of PAS and presently serves as a columnist and member of the board of directors.

Maurice Lishon

Maurie Lishon has been a professional drummer for over 45 years. He is currently a member of the Board of Directors of PAS and has been a moving force in the advancement of the percussion arts.

He was born in Chicago, Illinois, August 7, 1914, and started playing drums at LaFayette School at five years of age. He played tambourine, castanets, and triangle in the school orchestra when he was in third grade and by the sixth grade provided percussion demonstrations in music appreciation classes.

Mr. Lishon attended Crane Junior College and Northwestern School of Journalism for two years, after which he embarked on an extensive professional playing career. He has studied with Roy Knapp, Lou Singer, Abe Zipperstein, Bobby Christian and Walter Dellers.

During the war years, Mr. Lishon played with the 344th ASF Band, which was the official band for Sixth Service Command. The dance band unit of which he was a member was selected by Les Brown, Benny Goodman and Woody Herman as the best dance band in the Continental U.S. Army.

After service he freelanced for a time and did all the first TV shows at all the Chicago stations with staff bands, including about 18 years with the CBS staff band, doing as many as thirty-five shows per week.

Other professional playing includes work with such people as Eddie Cantor, Danny Thomas, George Jessel, Joey Bishop, Victor Borge, Patti Page, Burt Lancaster, John Gary, Milton Berle, Nancy Wilson, Joe E. Lewis, Jack E. Leonard, George Gobel, Gordon McRae, Don McNeil, Dave Garroway, Sarah Vaughn and many others. He has been the percussion editor of **Intermezzo**, the Chicago Federation of Musicians' paper.

Mr. Lishon's time is now divided between his business as owner of Frank's Drum Shop, which he purchased in 1959, and helping and encouraging young aspiring percussionists.

PERCUSSION IN HAWAII

by Lois Russell

About the Author—

Lois Russell is a native of Southern California and attended the University of Washington. She has played professionally since 1948 and was Principal Percussionist with the Seattle Symphony for eight years.

Mrs. Russell is married to Armand Russell whose works for percussion were recently listed in Vol. III, No. 4 issue of PERCUSSIONIST.

Mrs. Russell is a member of PAS and is currently Principal Percussionist of the Honolulu Symphony Orchestra and percussion instructor at the University of Hawaii.

It is known that along with essential food, plants and animals, the Polynesian immigrants to Hawaii also brought musical instruments, among them those of the percussion family. *Ipu* (gourd-drum), *puniu* (coconut drum—analogous to our snare drum), and *kalaau* (a sonorous dance stick) made their way to these islands as well as the *pahu,* a Hawaiian drum (originally from Tahiti) brought over in the 12th or 13th century by the last wave of Polynesian immigrants and remains in use today. Upon occasion this drum (with sound characteristics which lie mid-way between a large tom-tom and a timpani) is used by the percussion section in the Honolulu Symphony along with the *uli uli* (hollowed calabash or coconut adorned with feathers), *ili ili* (lava castagnettes) and *pu ili* (bamboo rattle) when performing and recording Hawaiian music.

Percussion in Hawaii is widespread and diversified. It is used by many ethnic groups in the course of dance or celebration, the instruments and their method of playing differing from culture to culture. During the course of their training in the dances of their own culture, children may be taught to play various percussion instruments.

In the ethnomusicology area of the music department of the University of Hawaii, students may learn how to play Hawaiian, Japanese, Okinawan, Korean and various Pacific Island drums and other percussion instruments from resident instructors and those visiting, who may from time to time reside here.

Students who have gained abilities in this field prove themselves useful performers in the annual Festival of Music and Art of This Century wherein much ethnic music is programmed. This festival, now held in July and sponsored by the music department and the East-West Center of the University of Hawaii, features works by guest composers from the U.S., Orient and other Western or Pacific Island countries. Participating composers resident during past festi-

vals made possible performances of many works involving much use of percussion: *Symphony No. 8* (Arjuna) by Alan Hovhaness, *Concerto En Slendro* by Lou Harrison, *Atlas Eclipticalis* by John Cage, *"Impromptu of Kemyon-cho"* by Byongki Hwang and *Cantata for Speaking Choir and Percussion* by Armand Russell, resident composer on the University of Hawaii music department faculty.

Guest composers for the festival just concluded were Ernst Krenek (U.S.), Chou Wen Chung (China) and Jose Maceda (Philippines). Works performed which made wide use of percussion included Krenek's *Marginal Sounds, Yu Ko* by Chou Wen Chung and two works for Philippine ensemble, largely percussion, by Maceda; also *Kubing* (Music for Bamboo Percussion and Men's Voices) and *Ugma-Ugma II* (Structures for Musical Instruments and Voices). In these works, the writing treats voice in a percussive manner, flexible sounds adding to or contrasting with the remainder of the ensemble. A new improvisatory work for percussion by Armand Russell was also premiered. Titled *Encounters with Time,* it is a six-movement work for percussion and piano which deals with various concepts of time.

Western percussion playing finds expression in the 32 weeks of the Honolulu Symphony's regular season (including numerous flying trips to the other islands of the state) and the six-week summer series of Starlight Concerts given in the Waikiki Shell. Ballet and opera on the professional level are also a part of Hawaii's cultural offerings.

The standard performance groups at the University of Hawaii provide training and experience in percussion playing. A class in percussion methods is made available to music education majors during the year and to instrumental instructors already in the field during alternate summers. Opportunity also exists for the student percussionist to gain experience in opera and chamber music throughout the academic year. Functioning in these various applied music groups constitutes a part of preparation helpful to the percussion majors who must fulfill the recital requirement during either the junior or senior year.

In Hawaii a percussionist has unusual opportunities to develop musically in areas unique to our locale. Availing oneself of this diversity can deepen one's understanding and so broaden one's own contribution. The growth of percussion, in turn, is made more significant.

Percussion Personalities

by Mervin Britton

Professor of Percussion
Arizona State University

DUETS

DUO, Matthew Hopkins; Alan Abel; 270 Henley Rd., Philadelphia, Pa.
This is a 56-measure duet for two players using combinations of snare drum, orchestra bells, three toms, xylophone, tenor drum, bass drum, wood block, suspended cymbal, gong, triangle, tambourine, two timpani and marimba. In some sections, meters are superimposed.

SUITE FOR TWO PERCUSSIONISTS AND PIANO, Antero Hytinkoski; Virusmaëntie 4; Turku 9, Suomi, Finland.
Percussion I includes four timpani, orchestra bells, castanets, triangle. Percussion II includes bass drum, three high toms, tambourine, cowbell, triangle, temple blocks. The first movement is quite fast with many meter changes. The second movement is slow and is a steady 4/4. The third movement combines the rhythmic and metric qualities of the first two movements. While the percussion parts would require mature performers, the piano part is easy.

TRE DANZE fur OBOE UND SCHLAGZEUG (percussion), Wilhelm Killmayer; Edition Schott (Associated Music).
The percussion instruments in this instrumental duet are tambourino (probably meaning tom tom in this composition), set of bongos and conga drum. The oboe part is quite challenging. The movements are Brisk, Lento, Presto. Movements one and three have several meter changes, but with a basic quarter-note unit.

SCHERZO A DUE, William Kraft; Try Publishing Co.
Public school musicians can perform this easy rhythmic duet. Player I uses a snare and field drum. Player II uses a bass drum with a yarn marimba mallet and a rattan stick.

15 BACH INVENTIONS, transcribed for mallets by Morris Lang; Adler-Belwin.
These inventions are arranged in duet form. They are a fine collection for the study of style, sight reading, development of technique and musicianship. They may be used for recital.

MONUMENT VALLEY, Maxine Lefever; Kendor.
Monument Valley is a rudimental duet for two snare drums. The publisher rating is grade four. Playing time is two minutes.

BEGINNING DUETS for All Instruments, Lewis and Widmer; Adler-Belwin.
These are easy arrangements of old familiar tunes. They may be used as early reading material for students of the mallet instruments.

PASTORALE FOR FLUTE AND PERCUSSION, Jack McKenzie; Music For Percussion.
While the percussion part was written for special tunable tom-toms, small snare drums without snares may be substituted. The composition requires mature performers as there are rapid meter changes throughout the longer section of the piece. It is university recital material.

12 THEMES WITH JAZZ IMPROVISATIONS, Barry Miles; Adler-Belwin.
Some theory of improvisation is included at the beginning of the collection. The theme and one suggested improvisation are printed in duet form. The performer is encouraged to transpose and to experiment with new improvisations.

ANDANTE, Mozart, arr. Jim Moore; Percussive Notes.
This is a short arrangement in manuscript, reproduced by photo copy. It may be used for literature study and reading.

TWO STARS, James Moore; Music For Percussion.
In 2/4 meter, this is an easy duet for two snare drums. It could be one of the first duets for young students.

BUNKER AND SAN JUAN HILLS, Charles Morey; Kendor.
The instrumentation requires a parade drum for one player, cowbell and snare drum for the other. One part is rudimental in style, while the other tends toward a type of dance style. The publisher gives it a grade six rating. It is of easy to medium performance level for public school percussionists.

DUET FOR TWO TIMPANISTS, Fred Noak; 217 Eight Mile Road; Cincinnati, Ohio.
This 6/8 duet requires two standard sets of 25″ and 28″ kettles. The rhythms should pose little problem for younger timpanists, but there are several rapid pitch changes in both parts. The composition is in manuscript form, but uses large notation and is quite legible.

DUET FOR SNARE DRUM AND TIMPANI, Fred Noak, Ibid.
The standard two timpani are required along with a snare drum. Public school percussionists should enjoy working with this duet. The rhythms and dynamics provide good experience in early ensemble performance.

PRACTICAL IMPROVISATIONS, Bob Tilles; Belwin.
The theory and progression exercises in this book may be used with either two mallet arpeggio style or four mallet block chords. The necessary "music theory" is presented in an accurate, but most practical style. The student is required to perform scales and chords in all keys as well as to write them in the book. Such writing and important drill is combined with performance exercises in such a way that the pleasant and "modern" sounds should maintain a high degree of interest for the student. While it will be to the student's advantage to know all scales and basic triads before using the book, he will find it a highly valuable source of practice and reference for many years.

Editor's Addition

TIMPANI TUNING, by Mervin Britton has just been released by Belwin, Inc. This text is designed as a complete tuning supplement for all timpani methods. It may be used by beginning through advanced performers. All intervals, scale forms and basic chords as well as simple melodies are presented for performance practice with two pedal timpani. It is no longer necessary for teachers and students to avoid the tuning problems because of a lack of practice material.

Letters to the Editor

Dear Sir:

While Instructor of Percussion at Michigan State University, I have been working on my Ph.D. in Theory. At present, I am beginning research for my dissertation, on the topic of "The Acoustical Properties of Certain Percussion Instruments and Their Relation to Performance Practices." The instruments involved will be triangles and suspended cymbals.

Some of the points I hope to investigate and draw some valid conclusions about include the following:

The general mode(s) of vibration in triangles and cymbals.
The average relative strengths of overtones created by triangles and cymbals.
The acoustical explanation of highs and lows within one cymbal.
The differences (if any) between the average overtone structures of different types or brands of triangles and cymbals.
The acoustical explanation of the different sounds produced by a triangle when struck parallel or perpendicular to its plane, and/or in different places.
The comparative overtone structures created by large and small (for triangles), and hard and soft (for cymbals) implements.
The comparative overtone structures created by triangles and cymbals when played at various dynamic levels.

Any specific information you might be willing to relay to me concerning the above points, or any bibliographical sources (other than standard acoustics texts) to which you might direct me, will be greatly appreciated.

Sincerely,
John Baldwin
Instructor of Percussion

Dear Sir,

I have learned from Mr. Owen Clark, with whom I have corresponded for two or three years, about your organization for percussionists,' 'Percussive Arts Society." I want to join it myself and also some of my percussion friends who are very good percussionists.

Would you be so kind as to send me some information about it. I will be very grateful for that.

I am a percussionist in Warsaw. This year I graduated Superior School in Warsaw where I had studied theory of music and Superior School in Poznan where I had studied percussion in Mr. J. Zgodzinski's class. Now I am reading composition.

I am interested in modern percussion music. I play a lot of it, i.e., Carter, Bergamo, Stern, Brown, Cage and so on. I am a member of "Music Workshop"—the ensemble which specializes in modern music performances.

I also write papers about percussion in musical magazines. Since 1965, I have been the president of The Union of Young Polish Composers.

Awaiting your answer I remain,

Yours faithfully,
Marta Ptaszynska
Warszawa 97
Milanowska 16
Poland

Dear Mr. Fluegel,

My very best thanks for your letter of September 11. Some days ago I phoned Mr. Jorma Lahtinen in Helsinki (he is percussionist of the Radio Symphony Orchestra in Hki) and he promised to write an article in cooperation with some others for you.

My Best Wishes to you.

Antero Hytinkoski
Virusmaëntie 4
Turku 9
Suomi/Finland

The Challenge

Time is very near for our fifth annual meeting as noted in the Time and Place section of this issue.

This annual meeting of PAS provides its membership the opportunity not only to learn more of the present and proposed activities of the organization, but to voice an opinion about these certain activities and suggest other possible endeavors upon which the Society may embark. It also affords the individual member the challenge of volunteering his time and knowledge to help in successfully completing the various goals of the organization.

The communication at such a meeting between the student and professional percussionist, non-percussionist music educator, and composer members affords the opportunity of discussing together the needs and interests of their respective situations and learn, benefit, and improve the total program of percussion education through this communicative effort.

PAS growth during the 1966-67 academic year has been most gratifying and participation by individuals has been excellent. Work regarding our stated purpose is progressing well. Many future goals, as expressed in recent articles about PAS, are on the horizon and it will take the efforts of all members to meet the increasing demands of the Society in this—"Golden Age of Percussion". Direction and its determination are essential and can only be decided by those who voice a verbal or written opinion about it. To quote Thomas Mann, "the word, even the most contradictory word, preserves contact—it is silence which isolates".

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percusison world.

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PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

OFFICER REPRESENTATION CATEGORIES — Professional, College Education, High School, Elementary School, Private Teacher, Composer, Drum Corps, Dealer, Publisher, Manufacturer, and Members at Large.

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS—Regular Individual Membership $5.00
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SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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detach and mail

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