



# *Percussionist*

*Official Publication of the*  
**PERCUSSIVE ARTS SOCIETY**

**VOLUME 4, NUMBER 3**

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.

# Percussionist

*Volume IV, Number 3*  
*March, 1967*

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

OFFICERS

President

Gordon Peters

Executive Secretary-Treasurer

Neal Fluegel

BOARD OF DIRECTORS

Alan Adams

Maurice Lishon

Frank Arsenault

Larry McCormick

Remo Belli

Thomas McMillan

Mervin Britton

James Moore

Miss Barbara Buehlman

John Noonan

Saul (Sandy) Feldstein

Gordon Peters

Frederick Fennell

Armand Russell

Neal Fluegel

Richard Schory

John Galm

Robert Tilles

Roy Knapp

Robert Yeager

Ronald LoPresti

Robert Zildjian

EDITORIAL BOARD

Editor: Neal Fluegel

Assistant Editors: Al Payson, Fred Wickstrom

PERCUSSIONIST is published four times during the academic year by the Percussive Arts Society. All correspondence concerning membership, subscription rate, editorial content and change of address notices should be addressed to: Neal Fluegel, Editor, PERCUSSIONIST, 1949 Dahlen Avenue, Terre Haute, Ind. 47805.

# *In this issue*

A Survey of Compositions Written for the Percussion Ensemble (Continued from January issue), Michael Rosen .....	137
Percussion at National Stage Band Camp, Thomas Brown .....	144
The Bell Lyra, Sandy Feldstein .....	147
The Do It Yourself Percussionist, Fred Wickstrom .....	149
Percussion Personalities .....	151
Percussion Material Review, Mervin Britton .....	157
The Challenge .....	160
List of Percussion Works .....	161
Percussion Articles and Biographies printed in the Ludwig Drummer, Kenneth Mueller .....	164
Letters to the Editor .....	170

## A SURVEY OF COMPOSITIONS WRITTEN

For The

### PERCUSSION ENSEMBLE

by Michael Rosen

(Continued from page 112 in January, 1967 issue)

Henry Cowell's (1897-1965) interest in percussion was kindled by his "interest in the elaborate palette of sound" and was influenced by the highly organized music of the Orient.<sup>20</sup> His composition *Ostinato Pianissimo* (1935) is noteworthy. Part of the instrumentation consists of eight graduated rice bowls which help to obtain a filmy texture. Each part is an ostinato of various lengths repeated, making the composition in nature similar to the music of the Orient. A rhythmic texture is built up that seems to be quite complex. The unceasing rhythmic continuity of this work is characteristic of the San Francisco school of percussion composers. *Pulse and Return* (1934) is another work for the Percussion Ensemble by Cowell that remains unpublished.

Gerald Strang (b. 1908), who now teaches at the University of Southern California has written only one composition of note for percussion, titled *Percussion Music* (1935).<sup>21</sup> The work is a trio consisting of three movements, each in small three-part form with a coda in the final movement. Antiphons occur continuously between the first and second parts while part three supplies an ostinato throughout. Mr. Strang's choice of instruments is five Temple Blocks, five small bells, anvil, two woodblocks, maracas, triangle, two gongs and bass drum; mostly conventional instruments, except for his use of graduated bells and Temple Blocks.

While Gerald Strang was using basically conventional percussion instruments and writing in a more conservative style, another member of the San Francisco clique, William Russell, was doing just the opposite. All of Mr. Russell's compositions, written for percussion while under the influence of Henry Cowell, call for rather interesting instruments, sounds and effects. The one composition using conventional, though native Latin American, instruments is *Three Cuban Pieces* written in 1939.

20. Cowell, loc. cit.

21. It is interesting to note that Mr. Strang was Arnold Shoenberg's assistant while at the University of Southern California.

His *Fugue for Eight Percussion Instruments* (1933) calls for "striking tympani bowls," "glissando on xylophone resonators," and "rub resined glove over snare stick held on center of bass drum." In *Three Dance Pieces* (1933) in addition to such instruments as "ginger ale bottle" and "dinner bell," he calls for some of the following directions: "pizzicato on piano strings with dinner fork," "break bottle—sFFFz," "strike rim of bass drum," "draw saw across Turkish cymbal," and "use a board (4 feet long, 1 inch by 4 inches) to play all black or white keys . . . tremolo by rocking from black to white keys" . . . using ". . . all keys on the piano." This composition was the first work for percussion to use single line notation for all the various instruments played by one player. Up to this time a conventional staff was used to indicate even the unpitched instruments (see Example 3).\* Mr. Russell was also the first composer to indicate the use of brushes in particular passages. Russell's compositions prove to be more stern and dramatic than the music of his associate in San Francisco.

Two composers of this group who have made the greatest and most lasting contributions are John Cage and Lou Harrison. Both became well-known for their music for the Percussion Ensemble and as conductors of ensembles. They are, as Henry Cowell terms, the "purists" of percussion writing, for they write purely for noise—without actual pitches. However, both are very much concerned with relatively pitched percussion instruments; five graduated brake drums, six graduated Water Buffalo Bells, three graduated anvils, etc. This can be juxtaposed against the music of Varèse and Antheil who are more interested in the density of noise and the overall sound effect.

Lou Harrison was born in Oregon in 1917 and has studied with Arnold Shoenberg in addition to Henry Cowell. He has added a great many compositions to the Percussion Ensemble repertoire. Among them are *Canticle No. 1* (1938), *Labyrinth No. 3* (1941), *Simfony No. 13* (1941), *Double Music* (1941), *Song of Queztcoatl* (1941), *Canticle No. 3* (1941), *Fugue for Percussion Quartet* (1942) and *Concerto for Violin and Percussion* (1959). His music is greatly influenced by the music of the Orient, the American Indian and South America. Harrison's music is usually very transparent, lacy and gently haunting in nature with a seemingly unceasing rhythmic flow weaving throughout. His interest in percussion began while working with the Mills College Dance Group in California where he eventually collaborated with John Cage on the composition *Double Music* (1941). Parts I and

\* The traditional staff is still used for many compositions by composers today in addition to the single line notation.

Handwritten:  $mm = 1 = 104$

use metal beater in R.H. (rubber for Tom-Tom)

Example No. 3: William Russell, Three Dance Movements (Waltz)  
 +=muffle with left hand, o=use rubber end of stick.

III were written by Cage while parts II and IV were written by Harrison.

His choice of instruments often include brake drums, coffee cans, flower pots, bowls and glasses—all graduated in pitch. A sense of strict meter is often lost in Harrison's compositions due to the continual use of polyrhythmic and polymetric effects coupled with shifting accents. I have chosen two compositions which I feel will illustrate the style of Harrison's work. One is *Canticle No. 3* which was written

during the composer's most active period. Premiered in 1941 in San Francisco, *Canticle No. 3* "... was written at a time when I was most interested in Indian and Mexican Music." The composition consists of two Latin American folk melodies; the first stated by the ocarina and then diminished, augmented or played as written by the relative-pitched percussion instruments while a steady ostinato maintains a drone-type rhythm. The second theme is then stated by the ocarina and again woven throughout the instruments until the melody is augmented so as to eventually fade away. Some of the instruments called for in the score are five muted cowbells, six graduated iron pipes (muted), small-medium and large Elephant Bells, two sistrums, and other native South American instruments. The meter is 4/4 but the eighth note is actually the pulse, since constant shifting of accents seems to change the meter.

In *Song of Questcoatl* of the same year, the theme is based on an Aztec melody treated this time in a contrapuntal manner, except for occasional rhythmic unisons. The orchestration calls for five glasses, wooden rattle, windchimes and gong, among others. "This music of Harrison's may perhaps be described without disparagement as a gentle variety of Varèse's, with Oriental overtones. It is extremely subtle, refined and full of grace and imagination."<sup>22</sup>

John Cage is without a doubt the most popular composer to come out of this movement, with the exception of Henry Cowell himself. Among his many compositions for Percussion Ensemble are: *Quartet* (1935), *Trio* (1936), *First Construction, in Metal* (1937), *Second Construction* (1938), *Imaginary Landscapes No. 1* (1941), *Amores* (1942) and *Quartet for Twelve Tom-Toms* (1943). From 1936 to 1938, Cage was on the faculty of the Cornish School in Seattle, Washington where he organized and performed concerts with a Percussion Ensemble. He has always been at the forefront of avant-garde music in America, conducting for the Museum of Modern Art Concert Series, The League of Composers and the Chicago Arts Club among others. In 1938, Cage invented the "prepared piano" creating a miniature Percussion Ensemble under one lid by securing wood, felt, rubber, metal screws (or any one of a number of objects) to the strings.<sup>23</sup>

One of the most influential of his compositions is *First Construction, in Metal* (1937) where the orchestration calls for all metallic

22. Richard F. Goldman, "Current Chronicle: New York," *Musical Quarterly* (Vol. XXXVII No. 4), p. 579.

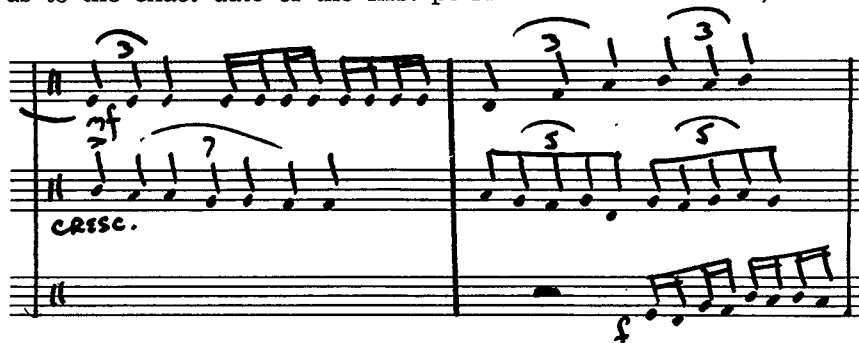
23. George Avakian and John Cage, *The 25-Year Retrospective Concert of the music of John Cage*. (Record Liner Notes: Avakian KO8P, 1958).

percussion instruments including twelve graduated Oxen Bells, five thundersheets, "string piano,"<sup>24</sup> eight graduated cowbells, and water gong, etc. Written while Cage was at the Cornish School, it employs rhythmic principles similar to Indian Tala.<sup>25</sup> *Imaginary Landscapes No. 1* (1939), which was first performed at the Chicago Arts Club on March 1, 1942, was originally written to be heard as a recording. This is a precursor of his work with magnetic tape. It is scored for electric oscillator, tin cans, buzzers of variable frequencies, Balinese gongs, generator whine, plucked coil chime and marimbula.

Cage uses much polyrhythmic and polymetric devices throughout his percussion compositions as evidenced by Example No. 2 from *Amores* (1943). The prepared piano plays two of the four sections in this short composition with nine tom-toms, a pod rattle, and seven "not chinese" temple blocks, being played by the percussionists. The second section is constantly polyrhythmic to the point where meter is no longer felt; while the third section is composed of repeated ostinati of various lengths.

Cage cites Varèse and Satie as the two composers who influenced him the most and this is evident in his chance music and in the desire to blend instruments (not directly). His "new music" requires "new listening," and Cage wants the listener to appreciate sounds for what they are—not as a "vehicle for man-made theories or expressions of human sentiments."<sup>26</sup>

Carlos Chávez (b. 1899) is Mexico's most well known contemporary composer. A self-taught musician, he has incorporated the style and idiosyncrasies of native Mexican folk music into his work.<sup>27</sup> His *Toccata for Percussion Instruments* is probably the most-often played composition for percussion in the repertoire; as evidenced by the many performances on recordings. Written in 1942, there is a discrepancy as to the exact date of the first performance. David Ewen, in *The*



24. Henry Cowell's appellation for a piano upon which the strings are performed.

25. Avakian, loc. cit.

26. Ibid.

27. Ewen, op. cit., p. 57.





**Example No. 2—John Cage: Amores. (1943)**

*Complete Book of Twentieth Century Music* cites October 31, 1942, Chávez recalls August 31, 1948, while still other sources mention October of 1947 as the first performance. In any case the concensus of opinion is unanimous that Eduardo Hernandez Moncada conducted the Orquesta Sinfónica Nacional at the premier performance. The first performance in America was with the Cincinnati Symphony under the direction of Thor Johnson.

The composition is in three movements (played without interruption) marked *Allegro sempre giusto*, *Largo*, and *Allegro un poco marziale*. Using all conventional instruments (except for a Yaqui drum which resembles a bongo drum), Chávez employs mainly tomtom sounds in the first and last movements, exploiting the deep, resonant qualities with occasional xylophone and glockenspiel tonalities added. The second movement uses all metallic sounds so popular with the music of Mexico. The second movement, scored for chimes, bells, cymbal and gongs specifically, serves as a brilliant contrast to the two surrounding movements owing to the change of timbre, tempo, mood, and thinness of orchestration.

A composer who might be said to fit somewhere between Chávez and Harrison, in style, is Alan Hovhaness (b. 1911). Hovhaness is of Armenian parentage and seems to have blended the Oriental, Indian and Armenian in his percussion music, giving it an exotic, haunting quality while keeping the instrumentation rather conventional. A very prolific composer, he has composed *The Burning House Overture*, Op. 185a, *Koke No Niwa* (with English horn and harp), and *October Mountain* (1942) for the Percussion Ensemble. *October Mountain* is in five parts, dominated by the marimba which plays a monodic chant (characteristic of Armenian folk music) with the glockenspiel interspersing arpeggios in certain places, creating an exotic, mysterious mood. In all the above mentioned works, Hovhaness makes use of

ringing sounds on cymbals, tam-tams or bells. These two characteristics of mood and timbre, in addition to subtle isorhythmic patterns and glissandi on timpani are most evident in his music. Hovhaness has added a great deal to the development of the Percussion Ensemble, displaying that it can be capable of a great deal of expression and subtlety.

The next major advancement happened in 1950 when Paul Price established the first University accredited Percussion Ensemble at the University of Illinois and at the same time founded a company dedicated to publishing only compositions for percussion.<sup>28</sup> This led to a great deal of interest in the Percussion Ensemble—for now the composer had a permanent place to have his percussion works played and/or published. The general public became more interested in the ensemble also, for Mr. Price began to record. Among the composers situated at the University of Illinois in the early 1950's other than Mr. Price, were Michael Colgrass, and Jack McKenzie.

The most serious composer to come out of this group was Michael Colgrass (b. 1924) who was eventually granted a Guggenheim Foundation Award to study and compose in Europe. Some of his compositions for the Percussion Ensemble include *Three Brothers* (1951), *Percussion Music* (1953), and *Chamber Piece for Percussion Quintet* (1954). Colgrass invented Timp-Toms for which *Chamber Music for String Quintet and Four Tunable Drums* (1958) and *Variations for Viola and Four Tunable Drums* were written.<sup>29</sup> He is more interested in getting varied timbres from one instrument by the use of different mallets, the fingers or wire brushes, than from a great variety of instruments. No attempt is made to attain an exotic effect in Colgrass' music, though he does obtain subtle polyrhythmic effects and often changes meter. The instrumentation used by this group of composers was usually conventional with occasional use of brake drums, marimbula, etc.

28. Music for Percussion, Inc. is the name of the publishing firm Mr. Price founded and still heads.

29. Timp-Toms are small (app. five inch diameter) drums usually used in sets of four capable of being tuned like timpani with hand screws.

*To be concluded in the May issue*

## PERCUSSION AT NATIONAL STAGE BAND CAMP

by Thomas Brown

### About the Author—

Associate Director, and Mallet and Percussion Specialist of N.S.B.C., Chairman of Stage Bands for New York State School Music Association, Composer, Clinician, and Professional Percussionist.

Each summer a non-profit organization called the National Stage Band Camps, Inc. features weekly summer jazz clinics, attracting young musicians throughout the United States. This past summer, beginning the eighth year, sessions were held at the University of Connecticut, Indiana University, Sacramento State College, Long Beach State College and the University of Utah.

At the very outset of each camp, students are auditioned and assigned to a stage band comparable to their playing ability. There are usually between eight and twelve complete bands of graduated ability.

Since there is often more than one drummer assigned to a band, an attempt is made to select two students of varying ability for each group. This allows a less experienced drummer to observe one with better facility, yet he is still able to perform with a good group. Added percussion parts are often written for existing arrangements to include Latin percussion, or mallets.

Besides theory, arranging and improvisation which all students must take at the camp, a drummer must attend a two hour lesson on the dance set. If his stage band rehearses in the morning, the drum class is scheduled for afternoon or the reverse.

The class covers many problems but at the outset an important point stressed is balance between the hands and feet. Most students are familiar with the function of each limb on the set, but to play the four components in a balanced and unwavering manner is often overlooked. The basic beat for keeping time is used and each student demonstrates his ability to play this basic time. The class is soon aware that the drum set is a musical instrument with many subtle variances. Students often learn immediately by comparison as each one takes his turn.

The use of the bass drum is stressed with the beat felt, yet not booming. The beater does not press the head for each stroke but releases after contact.

The hi-hat is then included with the bass drum, clarity and definition on two and four—not overdone but distinct. It should not be mushy but very clearly *on* the two and four. Tempo and dynamics tend to throw off the hi-hat's evenness and this must be corrected.

The third element, right hand ride cymbal, is then added with emphasis on two and four. A relaxed wrist action, arm, and upper body is stressed for a good even sound, paying close attention to the balance between the limbs. Ride cymbal is often *over used*, covering the rest of the set's elements. Finally the left hand is added to work in conjunction with the left foot on two and four. Eventually separate exercises are played for the left hand while the rest of the limbs keep time.

Questions are always raised concerning the tuning of the set and a discussion of proper cymbals for specific purposes, not to mention sticks and drum setup.

Advanced drummers are too often "technique" minded and without a true musical taste, the hardest phase of jazz to teach. One approach taken to stress the importance of the all around *musical* drummer is to discuss form and the drummer's role within an organization, large or small. To be *aware* of what is happening musically and contributing tastefully is the first obligation, while technique is only a means of attaining this musical end.

A standard tune is chosen with a rhythmic pattern written on the blackboard for the first chorus. The drummers are not asked to fill but merely play with the melodic rhythm pattern written.

Students studying mallet instruments at the camp are then put to work playing this melody on keyboard, with the drums accompanying. The second chorus is playing time behind a jazz chorus, while the third chorus is then taken, exchanging "fours" with vibes. The fourth chorus repeats the first with a prepared tag. All the drummers are given a turn with observations and comments following each performance. Students often comment or ask questions regarding another student's performance which has very revealing yet beneficial results.

Frequently a class is divided into smaller groups to allow drummers the opportunity of performing in a percussion ensemble. A great many students do not have this unique phase of percussion experience in some school systems or private lessons. Many admit a strange feeling to suddenly be found floundering within a group of several opposing rhythms and sounds descending on them from all directions.

Rehearsals are not wasted, for student jazz groups are given the opportunity to perform on a Thursday evening with percussion ensembles a part of the performance. Very often, too, the more competent set drummer is given an opportunity to perform in a jazz combo that evening.

Another group often performing ensemble night is a Latin-American percussion section composed of various interested drum students willing to spend extra time learning timbales, conga, bongos, maracas, claves, cowbell, guiro, cabaza, and chocolla. The mallet students are again kept busy playing marimba and vibes with varied Latin-American backgrounds.

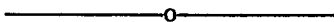
After three or four sessions playing the varied Latin instruments, the group begins to sound authentic. Should Latin-American instruments be necessary, they are invited as a unit to perform with one or more stage bands.

Friday evening, at the culmination of a busy week, all stage bands and outstanding combos perform for the final concert. This final concert is the last chance for drummers to compare notes and listen closely to each other.

Vibe students often appear with more than one band as well as drummers involved with accessory percussion parts.

The point emphasized in the week of percussion classes at the camp is being stressed throughout the country: drummers today are *total musicians*. The sum total of theory class to improvisation class, jazz combo, stage band, percussion ensemble, Latin-American workshop, keyboard instruction, is that the student is totally aware that during the ensuing years drummers trained to be *percussionists* are in demand.

*The ninth year of Summer Jazz Clinics will be held at the University of Portland, Indiana University, Sacramento State College, University of Connecticut and the University of Utah. Applications may be obtained by writing to National Stage Band Camps, Inc., P.O. Box 221, South Bend, Indiana 46624.*



We wish to draw our readers' attention to the very informative and pertinent letters to the editor found in this issue. Any materials the readers wish to contribute to Sherman Hong and David Moore should be sent directly to them.

## THE BELL LYRA

by Sandy Feldstein

Professor of Percussion  
State University College  
Potsdam, New York

The bell lyra or field bells is often the topic of heated discussions. Some band directors use many bell lyras while others will not use them at all. The purpose of this article is to show how the bell lyra, which was designed for marching or field bands, and not as a substitute for orchestra bells, can be used more effectively by the music educator.

Bell lyras are supported for marching by a harness that is worn by the player. Some harnesses require one hand to be used to stabilize the bells while others allow both hands to be free for playing. The harness that allows both hands to be free for playing is the most useful to the music educator. This harness makes it possible for bell lyra players to play double stops and more technical single line passages.

The future percussionist needs harmonic, melodic and technical mallet background as early in his development as possible. Thus, in situations where marimbas, xylophones and vibraphones are not available to the elementary and early secondary school teacher, the bell lyra can be used for instructional purposes as a mallet percussion instrument. This will help make it possible for the educator to start developing percussionists, not only drummers, at an early age. If the bell lyra is considered in this light, many teachers may wish to change their present approach to the instrument. Correct mallet grip and playing movements must be fostered at the very beginning, if future percussionists are to be developed.

It is not suggested that the bell lyra be used as a beginning instrument in place of a marimba, xylophone and vibraphone, but if it is the only readily accessible instrument available to the teacher it can be used more musically and effectively than it has been in the past. Harmony, theory and ear training as well as beginning mallet techniques can be taught with this instrument. The future mallet players and percussionists that are developed through the use of this instrument in the early grades may be the best aid in helping the teacher secure funds to purchase xylophones, marimbas and vibraphones in the future.

Used as a part of the elementary percussion section, the bell lyra will make available the addition of melodic parts to percussion en-

sembles at the elementary levels as well as to the intermediate and advanced levels.

As a member of the marching band percussion section, the bell lyra can add melodic parts to marching cadences. Used in this way the percussion section can help relieve the pressure put on the shoulders of the brass and woodwind players. This would be especially true in a long parade situation where drum cadences — without melody — can become boring to the spectators. Melodic bell lyra duets, trios, etc., instead of full band arrangements, can be used very effectively in these situations.

It is my sincere hope that after reading this article, the music educator will not feel that bell lyra trios are to be performed at the next spring concert, or that students should be sent to contest festivals playing bell lyra solos. I do hope that the music educator will realize that the bell lyra used in the marching or field band can be more effective than it has been in the past. More important than this, the bell lyra can be used to teach beginning mallet percussion techniques to a future percussionist in a situation where a marimba, xylophone or vibraphone is not presently available.

## THE DO IT YOURSELF PERCUSSIONIST

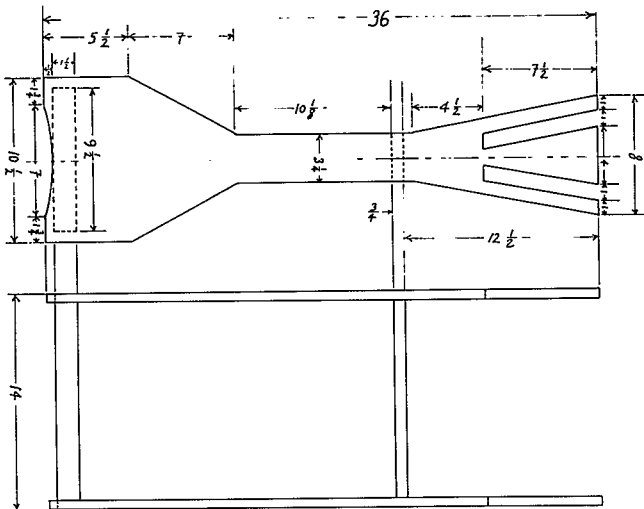
by Fred Wickstrom  
Professor of Percussion  
University of Miami

Since time immemorial, the inventiveness of man has been one of the traits which has distinguished him from other beasts which roam the earth. The percussionist, being a special breed unto himself must quite often possess a higher degree of inventiveness than his fellow man.

Be it designing a special stick or mallet, constructing an instrument, or adapting a set up for a particular composition or physical space, the successful percussionist must always be alert for new ways to meet special problems. This has been "The Challenge" which all active percussionists must face as a part of our daily experience.

The purpose of this section in a PAS journal is to share ideas, so that all may gain from the total experiences of all members.

Many of us are familiar with the cymbal box mounted on a music stand base. This wooden rack to hold a pair of hand cymbals seems to be a better answer to the problem of keeping a pair of hand cymbals easily accessible for fast changes between instruments. The rack is easily constructed and holds any size of hand cymbals.





### *Materials List*

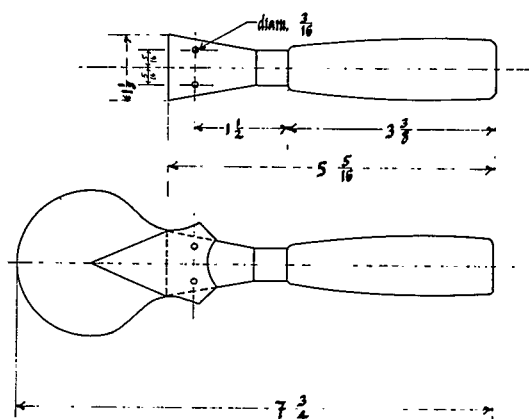
2 pieces  $\frac{3}{4}$ " plywood 36" x 10 $\frac{1}{2}$ "

1 13" length of 1" x 3" lumber

1 13" length of 2" x 10" lumber

(figure #1)

Smooth articulation with castanets has usually been solved by using a castanet machine. Another solution to this problem is the use of these articulate hand castanets. They are easily built from putty knives available from any hardware store, and any castanet chits. In order to shorten the length of the putty knife and drill the holes for mounting the chits it is necessary to remove the temper from the steel blade. This is done by heating the knife with a blowtorch and plunging the red hot blade into cold water. The chits are affixed to the handle with thin wire.



### *Materials List*

2 putty knives

4 castanet chits

1 foot of thin wire

(figure #2)

*Drawings by F. Dixon Withers.*

*All articles of this nature and content submitted for PAS publication should be sent directly to Fred Wickstrom, School of Music, University of Miami, Coral Gables, Florida 33124.*

# Percussion Personalities



**Bob Tilles**

Mr. Tilles is one of America's outstanding percussion instructors and clinicians.

He is a member of the full time faculty at De Paul University School of Music, and is director of the DePaul Percussion Ensemble.

Bob Tilles is a player, teacher with 13 years background as a staff percussionist with C.B.S. in Chicago. He has also worked at N.B.C., Mutual Broadcasting, and all major recording labels. He has worked for Caesar Petrillo, Frank Smith, Joseph Gallichio, Ray Bloch, Norman

Leyden, Dick Hyman, Bert Farber, Robert Trendler, Dick Schory, Hans Lange, and the late Dr. Frederick Stock, to name a few conductors.

A versatile musician, he is adept at drums, mallets, and timpani with professional experience in classical, ballet, modern music, jingles, and film sound tracks.

Mr. Tilles has worked the Ed Sullivan show, the Arthur Godfrey show, In Town Tonight, Supper Club, and many other radio and T.V. shows, both local and network.

Some of the stars Mr. Tilles has worked with on T.V., radio, and records are: Sammy Davis Jr., Dean Martin and Jerry Lewis, Nat "King" Cole, Roberta Peters, Dizzy Gillespie, Errol Garner, Edie Gorme, Duke Ellington, Louis Armstrong, Andy Williams, Lionel Hampton, Ella Fitzgerald, Tony Bennett, Nancy Wilson, Steve Lawrence, Sarah Vaughan, Polly Bergen, Merv Griffin, June Christy, and many others.

He was percussionist with the 346th Army Service Force Band for 3½ years during World War II doing shows with Jack Benny, Phil Harris, Bob Hope, Jerry Colonna, and Bing Crosby.

Mr. Tilles studied at the Midwestern Conservatory of Music after the war and then attended the Roy C. Knapp School of Music. Upon graduating from the Knapp School, he was awarded the highly prized performers and teachers certificate, one of the few ever presented by this famous percussion school. He then taught percussion for Roy Knapp for 11 years before joining the De Paul University faculty.

Some of the percussion instructors whom Bob Tilles has studied with are: Roy C. Knapp, Jose Bethancourt, Henry Adler, Otto Kristufek, Marge Hyams, and John P. Noonan.

Mr. Tilles is author of a drum method, "Practical Percussion Studies" and a modern harmony book, "Practical Improvising," both published by Henry Adler, New York. He has also composed two percussion ensembles published by Creative Music.

He is a regular columnist for the PERCUSSIONIST and "The Ludwig Drummer" and has written many articles on percussion for other leading music publications.

In addition to lectures and clinics for the Ludwig Drum Company and the Musser Marimba Company, Bob Tilles is a board member of the Percussive Arts Society.



**James L. Moore**

James L. Moore holds BM and MM degrees from the University of Michigan, where he was a member of the Michigan Bands under the direction of William D. Revelli.

He is a former member of the Indianapolis Symphony Orchestra, and has taught at Butler and DePauw University in Indiana, and at the U. S. Naval School of Music.

Mr. Moore is the author of many percussion articles which have appeared in the *Instrumentalist* magazine, *NACWPI Bulletin*, and *PERCUSSIONIST*. He has written numerous compositions and arrangements for percussion instruments which are published by Music for Percussion, New York; Brook Publishing Company, Cleveland; and Percussive Notes, Columbus, Ohio.

He is founder and editor of the magazine *Percussive Notes*, a member of NACWPI (National Association of College Wind and Percussion Instructors), Kappa Kappa Psi (National Band Honorary), and is currently a member of the Board of Directors of the Percussive Arts Society. For the past six summers, he has served on the faculty of the International Music Camp at the International Peace Gardens on the North Dakota-Manitoba border.

Mr. Moore is presently teaching percussion instruments at Ohio State University School of Music, and studying toward a Ph.D. degree at that institution. He is principal percussionist with the Columbus Symphony Orchestra and leader of the highly successful percussion ensemble from the orchestra which each year performs many programs for school audiences in the Columbus area.



**John P. Noonan**

John Noonan has studied with Max Nickell (San Francisco Symphony), Ed Straight, Ed Metzenger and Roy C. Knapp. He has had extensive playing experience from the time of silent movies to the present.

Mr. Noonan was the percussion instructor at Illinois Wesleyan University from 1940 to 1954 and operated a general music store in Bloomington, Illinois from 1943 to 1961.

He was the Educational Director of Ludwig and Ludwig Drum Company from 1937 to 1941 and was among the first to do extensive clinic work throughout the United States. Mr. Noonan, with the assistance of guest artists, initiated the first Professional Drum Clinic in Chicago in 1937. Through his clinical and educational work, he has been responsible for many improvements in percussion instruments.

John Noonan is the author of booklets for Avedis Zildjian and AMRAWCO companies and has written several booklets for the Ludwig and Ludwig Company while serving as their educational director.

Presently, Mr. Noonan has an exclusive drum shop and studio in Bloomington, Illinois. He is currently a member of the Municipal Band and Symphony Orchestra in that city and is a member of the board of the Percussive Arts Society.



**Gordon Peters**

Mr. Gordon Peters holds both a Bachelor of Music in Education and a Master of Arts in Music Theory degrees from the Eastman School of Music. He has also had extensive training as a conductor having spent ten summers studying with Pierre Monteux and in 1962 was a recipient of the "Monteux Discipleship" award.

Mr. Peters is an outstanding percussion clinician and adjudicator and has gained much reputation and experience as a professional performer, conductor, teacher, administrator, and author.

His professional playing experience includes Chicago Symphony Orchestra, principal percussionist (since 1959, fall); Rochester Philharmonic (NY), 4 seasons; Grant Park Summer Symphony, 4 summers; West Point Band, 3 years; Eastman Symphonic Wind Ensemble, 4 seasons (served as principal percussionist in all of the above organizations); Marimba Masters, 5 seasons (director, founder: played on Arthur Godfrey and Ed Sullivan TV shows, commercial recording, soloists with Rochester and Buffalo Symphony Orchestras, private engagements); Miscellaneous Dance Band and Combo playing, radio, TV, Musicales, etc.

Mr. Peters was founder and coach of the Eastman percussion chamber music program for five seasons. His other conducting experience includes Assistant Director: Rochester, NY Inter-High School

Band & Orchestra (2 seasons); Phi Mu Alpha Wind Group (2 seasons: 8 different programs); Assistant Director, Youth Orchestra of Greater Chicago; Northwestern University Percussion Ensembles; Monteux School Concerts (since 1956). He has also appeared as a guest conductor with the Civic Orchestra of Chicago and the Oak Park Symphony.

His administrative experience includes Manager, Phi Mu Alpha Wind Group, 2 seasons; Manager, Marimba Masters, 5 seasons; Administrator, Chamber Music Program, Monteux School, 2 seasons; Board of Directors, Youth Orchestra of Greater Chicago; Musical Administrator, Civic Orchestra of Chicago (since fall, 1966); In charge of percussion section, Chicago Symphony Orchestra; Chairman, Percussion Dept., Northwestern University School of Music, and he has been president of the Percussive Arts Society since 1964.

Mr. Peters has been the Instrumental Supervisor for the Rochester, New York Board of Education, and has taught at Geneseo State Teachers College in New York and Eastman School of Music. He is currently teaching percussion at Northwestern University.

Gordon Peters has written a 431 page TREATISE ON PERCUSSION (Master's Degree thesis). He has written many articles on percussion for the PERCUSSIONIST, *Instrumentalist*, *Percussive Notes*, and *Ludwig Drummer*, and is now the editor of the Percussion Clinic of *Instrumentalist*.

— o —

#### ETHNOMUSICOLOGY AND FOLK MUSIC:

An International Bibliography of Dissertations and Theses. Frank Gillis and Alan P. Merriam have updated their earlier works in ETHNOMUSICOLOGY magazine into a compendium of 873 titles of scholarly works in ethnomusicology and related fields. Subjects in the annotated index cover primitive, Near and Far Eastern music, and relevant works in the humanities and social sciences, folk music, jazz, computer research in music, and the sociology and psychology of music. Ranging geographically over North America, Europe, Japan, the Philippines, the Antipodes, and South Africa in the nineteenth and twentieth centuries, the entries include author, date, title, university, and degree. The 160 page book is available from the Wesleyan University Press, 100 Riverview Center, Middletown, Connecticut 06457.

# Percussion Material Review

by Mervin Britton  
Professor of Percussion  
Arizona State University

## Percussion Solo

LA DANSEUSE ESPAGNOLE (castanets), Desportes; Eschig-Associated Music.

♩ = 84 in 3/8 time. This solo may be used by secondary or college students to develop facility with castanets. Dynamics range from ppp to fff. Rolls, and embellishments are used.

LE VIEUX CLOCHER (chimes, tam tam, suspended cymbal), Desportes; Eschig-Associated Music.

Double stops and melody in 4ths and 5ths are used on the chimes. While the solo is short, it is quite functional and not difficult. Again, it is well-suited for secondary and college level.

L'USINE (triangle, cowbell, tam tam, bass drum, two suspended cymbals), Desportes; Eschig-Associated Music.

The solo is quite short—42 measures. Some easy groups of five are used. It is suitable for secondary or college level performance.

LA GITANE (tambourine), Desportes; Eschig-Associated Music.

While this composition is also rather short, it presents a challenge to the performer in dynamic contrast and rhythmic facility. Alternate sections are available if the performer cannot play the more difficult rhythms.

LA DILIGENCE (suspended cymbal, sleigh bells, cow bell, 3 temple blocks, bass drum), Desportes; Eschig-Associated Music.

♩ = 120. This rather straight-forward 2/4 composition may also be used by secondary performers as well as college students. Rhythmic groupings are not difficult. The only problem is moving from instrument to instrument. *Note:* All of the above solos have piano accompaniment.

THE ARTISAN (snare drum, wood-block, tom-tom, suspended cymbal), Sholle; Brook Publishing Co.

Stick beats and rim shots are used in addition to a variety of instruments. The combination of instruments could be used as a dance set, or as a separate arrangement. The composition is unaccompanied.



### **Snare Drum Solos**

**MARCHING DRUM STICKS**, Goldenberg; Shapiro, Bernstein & Co. Appearing as two movements, this composition is in 6/8 and 2/4. With the exception of a few drags, no embellishments are used. It does present a challenge in light sticking. It is considered medium-easy for secondary students.

**STICKS AND SKINS**, Goldenberg; Shapiro, Bernstein & Co.

Quarter and eighth notes only are used in this easy composition for elementary students. Variety is obtained by the use of stick beats as well as the use of the drum head.

**A LITTLE SUITE FOR SNARE DRUM**, Goldenberg; Shapiro, Bernstein & Co. I Prelude, II Waltz, III March

Each movement is simple, written in four and eight measure phrases. A few rolls and flams are used. This could be rated as easy secondary level. An absence of embellishments gives the performer a chance to work on simple phrase patterns.

This is a collection of six rudimental type solos. 2/4, 6/8 and 2/2 meters are employed.

**MOORE'S SIX SOLOS FOR SNARE DRUM**, Moore; Brook Publishing Co.

Embellishments, use of accents, and tempo, put these solos in the medium to difficult range for secondary students. Some simple independence is used.

**BROOK TEN SOLOS FOR SNARE DRUM**, Sholle; Brook Publishing Co.

These solos range from easy to difficult on a secondary level. Stick beats are used in many variations. Except for some groupings of five, the compositions are generally traditional or swing rudimental.

### **Mallet Solos**

**THE BROOK**, Sholle; Brook Publishing Co.

Some double stops in 3rds, 6ths and octaves are used. Rapid sections are generally within the same principal chord. Secondary students would find this composition medium to difficult. It has piano accompaniment.

**ARIA** (marimba or vibraphone), LoPresti; Music Dept.; Arizona State University.

The tempo is slow. Two and four mallets are used. The chord structures are not difficult on vibraphone, but some become difficult when it is necessary to sustain by employing the roll technique on the marimba. The level of difficulty is that of a college junior recital. This also has piano accompaniment.

**SUITE FOR MARIMBA AND PIANO**, Anderson; Percussion Department; Arizona State University.

I A moderate 4/4

II Moderate 4/4 using four mallets

III Allegro con brio, =132 4+3+3+4

A variety of technique is needed to perform this composition. However, none of the composition is extremely difficult. Four mallet voicing is usually within the range of a 9th. It could be used by an advanced secondary student as well as one in college.

### **Texts**

**PRECISION DRUMMING**, McCormick; Percussion Enterprises.

This book is designed for the drum corps performer. Explanations and pictures are built around the techniques used in corps performance. A section of the book is given over to the mechanics of competition, both in a corps and for the individual.

**INDEPENDENT THINKING** (A Coordination Guide for Drummers), Rothman; JR Publications

"Pure" coordination makes up the first of three sections. While one hand maintains a steady pulse, the other hand plays a contrasting pulse. The second part may be studied with either snare drum or bass drum against the ride cymbal. In the final section, the bass drum and snare drum are written separately.

**THEORY MANUAL OF MUSICAL SNARE DRUMMING**, Liagre; Try Publishing Company.

Volume II is a continuation of volume I. All material is organized into weekly lessons. Scales, degree names, triads with inversions and intervals are covered in the sections on theory. Ten rudiments and appropriate exercises plus duets for snare drum and one melody instrument are covered in the technical sections. The text is designed for the nineteenth through thirty-third weeks of study.

### **Editor's addition—**

**SOUNDS FOR SUCCESS**—Performed by Mervin Britton

Source—"Sounds for Success" 1201 N. Torino, Tuscon, Arizona 85716.

This is a record designed to be used from perhaps the third lesson, or whenever the student can read quarter notes and rests. The student is to count aloud while he listens as well as plays to develop reading skill. There is some problem of rote learning. However, he should tune his drum or pad to match the tonal quality of the recording. Bells are also introduced to encourage the student to branch out into other areas of percussion study.

# The Challenge

## PERCUSSIONIST

### A Guide for Prospective Authors

The editors of the PAS journal invite all members to submit articles to be considered for publication in the journal. All types of articles pertaining to percussion are welcome, be they of a technical, philosophical, or informative nature.

Here are some suggestions in preparing an article for submission:

1. Select a topic with which you are most familiar. If your paper is secondary research, please list your sources as footnotes. The editors welcome submission of entire theses, project papers, or dissertations. You might condense and/or adopt these for publication. Otherwise, the editors will be glad to adopt your paper for the journal.
2. The length of the article should be two or more typewritten pages. Set your margins at 15 and 85 and double space. News items of any length will be welcomed.
3. Please include with the article a 50 to 150 word double-spaced abstract of the article which will be forwarded by the editor to RILM—International Repertory of Music Literature.
4. The title for any article should be brief and to the point.
5. Please correct and clarify typographical errors before submitting the final draft.
6. Pertinent photographs and illustrative material are welcomed and encouraged.
7. Include a short caption for each example or photograph submitted.
8. Please include a short biographical sketch, title and position, and a photograph with your first article.

*RILM is an abstracted computer indexed international bibliography of scholarly writings about music.*

## LIST OF PERCUSSION WORKS

by Vic Firth  
Pinewood Road  
Dover, Mass.

1. Mallet Technique—38 Studies for Xylophone, Marimba, and Vibraphone—Published by Carl Fischer, Inc.
2. Percussion Symposium—Published by Carl Fischer, Inc.
3. The Solo Timpanist—26 Etudes—Published by Carl Fischer, Inc.
4. Marching Drums—Basic Cadences — Published by Carl Fischer, Inc.
5. Six Little Indians—(Elementary percussion ensemble)—Published by Carl Fischer, Inc.
6. Roll Off Rhumba (Intermediate percussion ensemble)—Published by Carl Fischer, Inc.
7. Encore in Jazz (Advanced percussion ensemble)—Published by Carl Fischer, Inc.
8. Sitting Bull (Elementary timpani solo)—Published by Henry Adler, Inc.
9. Red Cloud (Elementary timpani solo)—Published by Henry Adler, Inc.
10. Lone Wolf (Elementary timpani solo)—Published by Henry Adler, Inc.
11. Geronimo (Intermediate timpani solo)—Published by Henry Adler, Inc.
12. Little Crow (Intermediate timpani solo)—Published by Henry Adler, Inc.
13. Crazy Horse (Intermediate timpani solo) — Published by Henry Adler, Inc.

————— o —————

Published by  
Mills Music Publishing Company, Inc.  
1619 Broadway  
New York, N.Y.  
10019

### METHODS AND STUDIES

BOSSA NOVA AND OTHER LATIN-AMERICAN RHYTHMS—  
Jucato

COZY COLE'S MODERN ORCHESTRA DRUM TECHNIQUE

3. SAUL GOODMAN'S MODERN METHOD FOR TIMPANI
4. MODERN AND AUTHENTIC DRUM RHYTHMS—Krupa, Cole, Kessler
5. PODEMSKI'S STANDARD SNARE DRUM METHOD (Including double drums and introduction to timpani)
- II. SNARE DRUM SOLOS
  1. LITTLE MITZ—Shlimovitz
  2. LITTLE QUEEN—Shlimovitz
  3. LITTLE SAL—Shlimovitz
  4. LITTLE SU—Shlimovitz
  5. MAESTRO, THE—Goodman
  6. NANCY—Shlimovitz
  7. ON THE BALL—Clasgens
  8. RUDIMENTS ON THE RUN—Clasgens
  9. SCOUT, THE—Schlimovitz
  10. TIP AND TAP—Shlimovitz (Duet)
- III. XYLOPHONE AND MARIMBA SOLOS (With Piano Accompaniment)
 

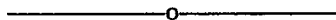
For 2 Hammers unless otherwise specified

  1. CRADLE SONG—M. Hauser-Peterson
  2. DIZZY FINGERS—Confrey-Herman
  3. ELEGIE (For 3 Hammers)—Massenet-Peterson
  4. ELFENTANZ—Grieg-Peterson
  5. FIDDLE-FADDLE—Anderson
  6. FLAPPERETTE—Greer-Herman
  7. KITTEN ON THE KEYS—Confrey-Herman
  8. MARCH OF THE DWARVES—Grieg-Peterson
  9. MORELLA—De Droit
  10. MUSICAL TYPIST—Munro-Edwards
  11. NARCISSUS—Nevin-Edwards
  12. POEME (For 3 Hammers)—Fibich-Peterson
  13. REPASZ BAND—Lincoln-Herman
  14. SERENITE—Vieuxtemps-Peterson
  15. SONGS MY MOTHER TAUGHT ME (for 3 Hammers)—Dvorak-Peterson
  16. TRAUMERAI—Schumann-Peterson
- BELLS (CARILLON)
  1. BELLS OF PEACE, THE (Carillon Edition)
- IV. SOLOS AND ENSEMBLES
  1. BALLAD FOR THE DANCE—Goodman  
(Solo for four timpani and suspended cymbal)
  2. CANON FOR PERCUSSION—Goodman

4. NIGHT MUSIC FOR PERCUSSION—Starer (6 Performers)
5. OFF WE GO—Goodman (4 Performers)
6. PERCUSSIONAL MELEE, Op. 33,, No. 4—Ganz
7. QUOTATIONS IN PERCUSSION, Part One—Cohn
8. QUOTATIONS IN PERCUSSION, Part Two—Cohn
9. SCHERZO FOR PERCUSSION—Goodman
10. SUITE FOR PERCUSSION—Kraft
11. THEME AND VARIATIONS FOR PERCUSSION—Goodman  
(Includes five parts for conductor and four players)
12. THREE POEMS FOR PERCUSSION (Trio)—Jacobson
13. TOCCATA FOR PERCUSSION INSTRUMENTS—Chavez
14. TOCCATINA (for 2 Drums and Piano)—DePue
15. TOM, DICK, AND JERRY—Shlimovitz
16. WORRIED DRUMMER, THE (Humoresque for Percussion solo  
with Piano accompaniment)—A Schreiner, arr. Goodman. (Band  
or Orchestra Score and Parts available on rental)

#### BRASS AND PERCUSSION

1. TRUMPET AND DRUM—Lang  
(For solo Bb Trumpet and Snare Drums with Piano accompaniment)
2. FANFARES 4—Reed  
(for 4 Trumpets, 3 Trombones, F Horn, Baritone, Tuba, Snare  
Drum and Bass Drum)



The following people are members of PAS; however, because the editors do not have their correct addresses, they are not receiving current publications. May we hear from anyone who knows the whereabouts of these members: Thomas M. George, Donald Kruzan, George Marsh, and Eddie Meusel.

## PERCUSSION ARTICLES AND BIOGRAPHIES

Printed in

### THE LUDWIG DRUMMER

Compiled by Kenneth Mueller

Graduate Student (1966-67)

Northwestern University

\*Magazines examined include Fall, 1961 (initial issue) through Fall, 1966 (Vols. 1-6)\*

#### PERCUSSION ARTICLES

Akins, Thomas N.; "The Complete Player"

Vol. 6, No. 1 (Spring, 1966), p. 29+

Akins, Thomas N.; "The Timpani Concerto — An Artist's Expression"

Vol. 5, No. 1 (Spring, 1965), pp. 30-31

Aruga, Makota; "Percussion in Japan"

Vol. 5, No. 2, Fall, 1965), p. 37

Augerinos, Gerassimos; "Biography of a Kettle Drummer circa 1700"

Vol. 6, No. 2 (Fall, 1966), pp. 26-27

Augerinos, Gerassimos; "What is the Difference Between A Drag and A Ruff?"

Vol. 5, No. 1 (Spring, 1965), pp. 14-15

Badal, Gene; "The Modern Drum Corps Drummer"

Vol. 4, No. 1 (Spring, 1964), p. 18

Battisti, Frank L.; "Musicianship for the High School Percussionist"

Vol. 3, No. 2 (Fall, 1963), p. 21+

Beck, John; "The Importance of Versatility"

Vol. 4, No. 2 (Fall, 1964), p. 11+

Brought, Gene A.; "A Director Looks At His Percussion Section"

Vol. 5, No. 2 (Fall, 1965), pp. 14-15

Brown, T.; "Keyboard Percussion in the School Program — Part I"

Vol. 3, No. 1 (Spring, 1963), pp. 18-19

Brown, T.; "Keyboard Percussion in the School Program — Part II"

Vol. 3, No. 2 (Fall, 1963), pp. 12-13

"Building of A Champion: The Cavaliers"

Vol. 1, No. 2 (Spring, 1962), pp. 22-23

Burton, Gary; "Jazz Phrasing"

Vol. 5, No. 2 (Fall, 1965), pp. 20-21

Burton, Gary; "Mallets in the Right Direction"

Vol. 4, No. 2 (Fall, 1964), p. 17

Burton, Gary; "Playing With Four Mallets"

Vol. 5, No. 1 (Spring, 1965), pp. 12-14

\*Due to a change in the numbering system of the volumes, there was no Volume 2, Number 2 published.

Burton, Gary; "Solo"

Vol. 6, No. 1 (Spring, 1966), pp. 20-21 +

Burton, Gary, Haynes, Roy and Swallow, Steve: "The Changing Role of the Rhythm Section"

Vol. 6, No. 2 (Fall, 1966), pp. 28-30

"Care and Tuning of Your Snare Drum"

Vol. 4, No. 2 (Fall, 1964), p. 35

Chenoweth, Vida; "The Marimba; A Challenge To Composers — Part I"

Vol. 4, No. 1 (Spring, 1964), pp. 10-11

Chenoweth, Vida; "The Marimba: A Challenge To Composers — Part II"

Vol. 4, No. 2 (Fall, 1964), p. 10

Christian, Norm; "For Swingers"

Vol. 6, No. 2 (Fall, 1966), p. 13 +

Davis, Thomas L.; "The Importance of A Natural Hand Position"

Vol. 5, No. 1 (Spring, 1965), p. 27 +

Davis, Thomas L.; "Modern Marching Band Percussion"

Vol. 2, No. 1 (Fall, 1962), pp. 9-10

"Dick Schory's Wild World of Percussion"

Vol. 1, No. 1 (Fall, 1961), pp. 12-13

Feldstein, Sandy; "The Marimba as a Useful and Musical Band Instrument"

Vol. 5, No. 1 (Spring, 1965), pp. 28-29

Fennell, Frederick; "Drums, Fifes, Rudiments and Fennell"

Vol. 4, No. 1 (Spring, 1964), p. 9 +

Fink, Ron; "Percussion at North Texas State University"

Vol. 5, No. 2 (Fall, 1965), pp. 10-11 +

Flowers, John C.; "The Eastern Style Techniques of Rudimental Drumming"

Vol. 4, No. 2 (Fall, 1964), pp. 26-27

Gaber, George; "Yunk-A-Chink Must Go"

Vol. 2, No. 1 (Fall, 1962), pp. 14-15

Gerlach, Richard; "The Care and Tuning of Your Snare Drum"

Vol. 1, No. 1 (Fall, 1961), p. 11

Gerlach, Richard; "The Rock and Roll Drummer"

Vol. 4, No. 1 (Spring, 1964), p. 20

Gerlach, Richard; "The Rock and Roll Drummer"

Vol. 4, No. 2 (Fall, 1964), pp. 32-33

Kettle, Rupert; "Footnotes to 'Sound of the Loop' "

Vol. 6, No. 2 (Fall, 1966), pp. 32-34

Kettle, Rupert; "Toward A Sensible Roll Notation"

Vol. 6, No. 1 (Spring, 1966), pp. 14-15



- Kraft, William; "The Complete Percussionist"  
 Vol. 4, No. 2 (Fall, 1964), pp. 18-19
- Longyear, Rey; "What College Bound Drummers Should Know"  
 Vol. 1, No. 2 (Spring, 1962), pp. 8-9
- "Ludwig Conducts Study in Marching Percussion"  
 Vol. 2, No. 1 (Fall, 1962), p. 21
- Ludwig, Wm. F., Jr.; "Timpani Goes To Church"  
 Vol. 3, No. 1 (Spring, 1963), pp. 6-8
- Ludwig, Wm. F., Jr.; "A Visit To Britain"  
 Vol. 3, No. 2 (Fall, 1963), pp. 25-27
- Ludwig, Wm. F., Jr.; "A Visit To Germany"  
 Vol. 4, No. 1 (Spring, 1964), pp. 12-13+
- Ludwig, Wm. F., Jr.; "A Visit To Puerto Rico"  
 Vol. 4, No. 2 (Fall, 1964), pp. 14-16
- Ludwig, Wm. F., Jr.; "A Visit To Switzerland"  
 Vol. 6, No. 1 (Spring, 1966), pp. 17-19
- Ludwig, Wm. F., Sr.; "The Development of Drum Rudiments"  
 Vol. 5, No. 1 (Spring, 1965), pp. 16-17
- Ludwig, Wm. F., Sr.; "Is Rock and Roll Music or A Fad?"  
 Vol. 6, No. 2 (Fall, 1966), p. 7
- Ludwig, Wm. F., Sr.; "67 Years of Drum Pedals"  
 Vol. 1, No. 2 (Spring, 1962), pp. 5-7
- Ludwig, Wm. F., Sr.; "Timpani — Forty Years of Progress"  
 Vol. 2, No. 1 (Fall, 1962), p. 19
- Markovich, Mitchell; "New Concept in Bass Drumming"  
 Vol. 5, No. 1 (Spring, 1965), p. 32
- Markovich, Mitchell; "Preparing for the Rudimental Contest"  
 Vol. 5, No. 2 (Fall, 1965), pp. 18-19
- Markovich, Mitchell; "Rock 'N' Roll — Now What?"  
 Vol. 6, No. 1 (Spring, 1966), p. 28
- Markovich, Mitchell; "Rudimentally Yours"  
 Vol. 6, No. 2 (Fall, 1966), p. 31
- Masoner, Betty; "The Percussion Ensemble — An Essential Part of Music Education"  
 Vol. 6, No. 1 (Spring, 1966), pp. 30-31
- McCormick, Larry W.; "The Rudiments and their Place in Drumming"  
 Vol. 1, No. 2 (Spring, 1962), p. 9
- McKenzie, Jack; "The Matched Grip"  
 Vol. 3, No. 2 (Fall, 1963), pp. 30-31
- McPartland, Marian; "The Trio Drummer"  
 Vol. 5, No. 1 (Spring, 1965), p. 4

- Morello, Joe; "Developing Control of the Bass Drum"  
Vol. 4, No. 2 (Fall, 1964), pp. 12-13
- Morello, Joe; "Developing Control of the Hi-Hat"  
Vol. 5, No. 1 (Spring, 1965), pp. 10-11
- Morello, Joe; "New Directions in Rhythm"  
Vol. 3, No. 2 (Fall, 1963), p. 6
- Morello, Joe; "Technique Tips"  
Vol. 1, No. 2 (Spring, 1962), pp. 10-11
- Morello, Joe; "Wire Brush Technique"  
Vol. 5, No. 2 (Fall, 1965), p. 16
- Mott, Vicent L.; "Why Different Sizes In Snare Drums"  
Vol. 6, No. 1 (Spring, 1966), p. 12
- Noonan, John P.; "The 'New' Drum Stick Grip?"  
Vol. 4, No. 1 (Spring, 1964), p. 27+
- Noonan, John P.; "Yesterday, Today and Tomorrow"  
Vol. 5, No. 2 (Fall, 1965), p. 28+
- Paynter, John; "Percussion Goes To College"  
Vol. 1, No. 1 (Fall, 1961), pp. 14-15+
- Payson, Al; "Concert Percussion — Expression and Phrasing on the Snare Drum"  
Vol. 4, No. 2 (Fall, 1964), pp. 6-7
- Payson, Al; "Concert Percussion — Playing Techniques of the 'Secondary' Instruments"  
Vol. 3, No. 2 (Fall, 1963), pp. 22-24
- Payson, Al; "Importance of Sticks and Mallets"  
Vol. 2, No. 1 (Fall, 1962), p. 20
- Payson, Al; "On Practicing"  
Vol. 6, No. 2 (Fall, 1966), pp. 14-15
- Payson, Al; "The Percussion Grip"  
Vol. 5, No. 2 (Fall, 1965), pp. 26-27
- Payson, Al; "Technique of Tambourine"  
Vol. 1, No. 1 (Fall, 1961), p. 21
- "Percussion Department — Indiana University School of Music"  
Vol. 5, No. 1 (Spring, 1965), pp. 7-9
- "Percussion — The Heart of the North Carolina State Marching Band"  
Vol. 3, No. 1 (Spring, 1963), p. 9
- Peters, Gordon; "A New Look At Contest Percussion Standards and Concerts"  
Vol. 3, No. 1 (Spring, 1963), pp. 10-11
- Peters, Gordon; "Keyboard Percussion Instruments"  
Vol. 1, No. 2 (Spring, 1962), pp. 12-15
- Peters, Gordon; "Marimba — Its Use in the Band"  
Vol. 2, No. 1 (Fall, 1962), p. 11

- Peters, Mitchell; "Concert Bass Drum Techniques"  
Vol. 4, No. 2 (Fall, 1962), pp. 30-31+
- Peters, Mitchell; "The Flam"  
Vol. 5, No. 2 (Fall, 1965), p. 29+
- Powers, Alan; "Techniques of Rock and Roll Drumming"  
Vol. 6, No. 1 (Spring, 1966), p. 16
- Prentice, Harold F.; "Could We Be Wrong?"  
Vol. 4, No. 1 (Spring, 1964), p. 19+
- Prentice, Harold F.; "So You Want To Teach!"  
Vol. 4, No. 2 (Fall, 1964), p. 28
- Pucillo, Danny; "Voice and Drums"  
Vol. 4, No. 2 (Fall, 1964), p. 9+
- Reed, Alfred; "Souza, Ludwig, Satz . . . and Me"  
Vol. 5, No. 1 (Spring, 1965), pp. 20-21
- Schory, Dick; "Age of Percussion"  
Vol. 1, No. 1 (Fall, 1961), p. 7
- Schory, Dick; "Arranging for Percussion, Part I — The Mallet Instruments: Xylophone"  
Vol. 6, No. 2 (Fall, 1966), pp. 21-23
- Schory, Dick; "The Junior Percussion Kit"  
Vol. 5, No. 2 (Fall, 1965), p. 17
- Schory, Dick; "Let's Talk Timpani — Part I"  
Vol. 2, No. 1 (Fall, 1962), p. 18
- Schory, Dick; "Let's Talk Timpani — Part II"  
Vol. 3, No. 1 (Spring, 1963), pp. 22-23
- Schory, Dick; "The Modern Percussion Ensemble"  
Vol. 3, No. 2 (Fall, 1963), pp. 3-5
- Schory, Dick; "Recommendations for Equipping the Concert Percussion Section"  
Vol. 4, No. 1 (Spring, 1964), pp. 14-15
- Stefanowicz, Mike; "Style and Technique for Drum Corps Drumming"  
Vol. 5, No. 1 (Spring, 1965), pp. 18-19+
- Thamm, Duane; "Mallet Percussion In Your Band and Orchestra"  
Vol. 5, No. 2 (Fall, 1965), p. 4
- Thigpen, Ed & Brown, Ray; "The Rhythm Section"  
Vol. 4, No. 1 (Spring, 1964), pp. 6-8
- Tilles, Bob; "Frank Arsenault Discusses the Rudiments"  
Vol. 4, No. 2 (Fall, 1964), p. 25
- Tilles, Bob; "Modern Stage Band Drumming"  
Vol. 1, No. 2 (Spring, 1962), pp. 18-21
- Tilles, Bob; "Percussion at the College Level"  
Vol. 6, No. 2 (Fall, 1966), p. 12+

- Tilles, Bob; "The Show Drummer"  
Vol. 2, No. 1 (Fall, 1962), pp. 6-8
- Tilles, Bob; "Why Can't Johnny Play Drums?"  
Vol. 3, No. 2 (Fall, 1963), p. 16
- Wessberg, Bob; "Mallet Instruments in the Stage Band"  
Vol. 4, No. 1 (Spring, 1964), p. 17+
- Wickstrom, Fred; "One For The Show"  
Vol. 3, No. 2 (Fall, 1963), pp. 8-9
- Wickstrom, Fred; "The Time and Rhythm of Modern Jazz"  
Vol. 6, No. 2 (Fall, 1966), pp. 16-17+
- "Wolfersberger Percussion Studio, The"  
Vol. 2, No. 1 (Fall, 1962), p. 26
- PERCUSSIONIST'S BIOGRAPHIES**
- "Afro Percussion and Olatunji"  
Vol. 3, No. 1 (Spring, 1963), p. 12
- Bassler, Moss; "The Creative Ed Thigpen"  
Vol. 1, No. 2 (Spring, 1962), pp. 3-4
- "Check That Drummer"  
Vol. 3, No. 2 (Fall, 1963), p. 15
- "Fantastick Roy Haynes, The"  
Vol. 6, No. 1 (Spring, 1966), p. 13
- "Fritz Berger: The Wizard of the Swiss Rudiments"  
Vol. 3, No. 2 (Fall, 1963), p. 15
- "Ginger Hulet — A One-Girl Variety Show"  
Vol. 2, No. 1 (Fall, 1962), p. 22
- "Grandma Weber's A Swinger"  
Vol. 4, No. 2 (Fall, 1964), p. 16
- "Kenny Clare — The Pride of England's Drummers"  
Vol. 3, No. 2 (Fall, 1963), p. 14
- McPartland, Marian; "The Fabulous Joe Morello"  
Vol. 1, No. 1 (Fall, 1961), pp. 3-6
- Payson, Al; "One for the Girls"  
Vol. 6, No. 1 (Spring, 1966), pp. 10-11
- "Sandy Nelson, The King of Rock 'N' Roll"  
Vol. 4, No. 2 (Fall, 1964), p. 34
- "Spotlighting: Jones; Holt; Hudec"  
Vol. 2, No. 1 (Fall, 1962), pp. 4-5
- "Subtle Magnificence of Colin Bailey, The"  
Vol. 6, No. 2 (Fall, 1966), p. 11
- "Three Generations of the Drumming Ludwigs"  
Vol. 4, No. 2 (Fall, 1964), pp. 3-5

## Letters to the Editor

Dear Mr. Fluegel,

Thank you for the interest indicated in your letter of January 3rd, in my percussion ensemble. It is indeed a very active program, but only a part of the total program going on at Cass Tech.

I should like to preface a discussion of the percussion activities by giving a very very brief explanation of the make-up of Cass Technical High School.

Cass Technical High School is organized by curriculums much in the manner of the various schools and colleges in a university. Each curriculum sets the requirements that its students must meet to qualify for a diploma. This, of course, does not preclude any of the standard academic requirements. Thus can we have such a group as a percussion ensemble meeting on a daily basis as it does.

The music curriculum has two avenues for its students to choose from for a diploma, viz. Avocational Music, in which the emphasis is on the academics with a requirement of participation in two ensembles each term (10th grade through 12th grade), and Vocational Music, where the basic college entrance requirements must be met plus the following major field subjects: One year of piano (for non-piano majors); one year of elements (we use the Hindemith text); one year of harmony; one year of strings (other than major); one year of winds (other than major); one term of music history; ten ensembles; and harp and percussion are offered as electives and/or alternatives.

The ensembles offered are: three orchestras, three bands, two choirs, one madrigal group, one girls chorus, one harp and vocal ensemble (this is an all girls group), a percussion ensemble, and numerous standard instrumental chamber ensembles.

All of these meet daily as classes for a forty minute period, and all are offered as electives for any who can qualify from the other curricula. Two and one half hours credit is given for all except music history, which is a five hour subject. There are six full time faculty members to handle this.

Now to the percussion ensemble itself: its nucleus is made up of the section members of the Symphony Band, and usually one or two from the Concert Band. There will also be one or two piano majors, a harp major (we put these instruments to great use), and one or two whose major is string or wind but who become attracted to the group through participation in the percussion class. Naturally, the personnel changes from term to term, but we usually have about ten members.

As string and wind majors experience musical development, not to mention recreational pleasure, from participation in chamber music, so has the percussionist, at last, found a medium for musical expression and training. It has been our experience here at Cass that our percussionists mature more rapidly through such participation to such a degree that the percussion parts found in such works as Owen Reed's "La Fiesta Mexicana," the Persichetti, the Giannini, and the Hindesmith Symphonies (to mention but a few of our contemporary works) are readily understood and performed. It seems much of the band and orchestra literature makes relatively little technical demand on the accomplished percussionist, and hence he is not called upon day in and day out to exert the maximum technical effort as is the wind and string player. This is not true, however, of the repertory of the percussion ensemble. Here he is constantly on his mettle to execute intricate rhythms and counter-rhythms, melodies and counter-melodies. Frequently, for example, such a thing as eight consecutive eighth notes will appear, but the individual member will perform only one or possibly two of them (and those probably widely separated), yet it must sound as rhythmically perfect as though one good player were performing it. This situation proves the old saw, "the most difficult things to perform are the rests."

Another feature is that more switching about from instrument to instrument is made possible by the very nature of the repertory. Of course, the non-percussion majors in the group could not perform adequately on the snare drum or the more intricate parts for timpani or melody percussion, but quite often can handle very adequately the bass drum, cymbals, tom-toms and small accessories. They soon become quite adept, also, at handling the background or accompaniment parts on all melody percussion instruments. What new experiences this opens up for the piano student who rarely has opportunity to play with a group! The very exposed nature of each part contributes greatly to the development of self-confidence of each individual. This is true of percussion work in general, but more so in the percussion ensemble.

I therefore submit what should now be obvious: that band directors would be well advised to establish a percussion ensemble on some sort of regular basis, and not simply for the period of the Solo and Ensemble Festival.

Sincerely yours,

Rex Hall  
2441 Glenview Avenue  
Royal Oak, Michigan 48073

— o —

Dear Mr. Peters:

At this time I am attempting to determine the condition of percussion instruction on the junior high and senior high levels in the state of Kansas. Mr. Paul Mazzacano, head of the percussion department at Kansas State College, Pittsburg, Kansas, is assisting me with this survey. It is our sincere desire that the gathering of such information will allow us to form an accurate picture of the situation and enable us to offer suggestions for needed correction.

Would you please send to me your conception of how the percussion training program should be administered at the elementary

and secondary levels? This should include the selection of candidates for the program, selection of materials and equipment, and the training through high school.

Support from authorities, such as yourself, will give this project the needed weight to make the survey and suggestions meaningful and effective.

Would you send also, for my personal use, application blanks for membership in the Percussive Arts Society?

Sincerely yours,  
David F. Moore  
Band Director,  
Columbus City School  
Columbus, Kansas 66725

---

Dear Neal,

I have been appointed a member of a NACWAPI percussion panel at the Southern Division Meeting of the MENC in Atlanta, April 26-29. The topic for the panel is "Percussion Research and New Materials."

Since most of the research done in percussion is relatively new, most of the research will not be well known. I am presently gathering a list of papers and projects for use at the convention. It will be very helpful to me if you would publish a notice in the next issue of *The Percussionist*. Please have members send the materials—copies of work, topics, results, etc.—which I can present at the panel discussion. Please send all information to:

Sherman Hong  
University of Southern Mississippi  
Southern Station Box 463  
Hattiesburg, Mississippi 39401

Thanks for the PAS information which I'll use at our 11th Annual Conductors Conference. I hope to get quite a few new members for PAS. Thank you for your consideration and keep up the fine work.

Yours sincerely,  
Sherman Hong,  
Instructor of Percussion  
University of Southern Mississippi



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

## MANUFACTURERS

AMRAWCO  
8550 W. 43rd St.  
Lyons, Illinois 60534

Remo Incorporated  
12804 Raymer St.  
North Hollywood, California 91605

Ludwig Drum Company  
1728 North Damen Ave.  
Chicago, Illinois 60647

Rogers Drums  
1005 E. 2nd St.  
Dayton, Ohio 45402

Musser-Kitching Division  
Ludwig Drum Company  
505 E. Shawmut Ave.  
La Grange, Illinois 60525

Slingerland Drum Company  
6633 North Milwaukee Ave.  
Niles, Illinois 60648

Premier Drums Incorporated  
825 Lafayette St.  
New Orleans, Louisiana 70113

Avedis Zildjian Company  
39 Fayette St.  
North Quincy, Massachusetts 02171

## INSTRUMENT SPECIALISTS

Carroll Musical Instrument  
Service Inc.  
209 W. 48th St.  
New York, New York 10036

Franks Drum Shop  
226 S. Wabash Ave.  
Chicago, Illinois 60604

Professional Drum Shop  
854 N. Vine St.  
Hollywood, California 90028

## PUBLISHERS

Carl Fischer Incorporated  
55-62 Cooper Square  
New York, New York 10003

Kendor Music Incorporated  
Delevan,  
New York 14042

PERCUSSIVE ARTS SOCIETY  
(PAS)

OFFICER REPRESENTATION CATEGORIES — Professional Player; University Education; Secondary School Education; Elementary School Education; Professional Teacher; Composer; Marching Percussion; Instrument Specialist (Dealer); Publisher; Manufacturer; and Members at Large.

PUBLICATION — "THE PERCUSSIONIST," a journal issued four times during the academic year.

MEMBERSHIP—REGULAR: \$5.00

STUDENT: \$2.50 annually (any full-time student at any educational level).

Note: *All memberships will be automatically continued with annual billing unless cancelled by member. Changes of address should be reported promptly.*

SPECIFIC PROJECTS UNDER STUDY

- A. Acoustics of percussion instruments.
- B. Avant-garde percussion music.
- C. College and University Percussion Curriculums and Materials.
- D. Elementary Percussion Education.
- E. Improvement of percussion solo and ensemble contest adjudication standards, procedures, and materials.
- F. Musicology and Ethnomusicology as relates to percussion.
- G. Percussion Literature Improvement: methods, solos, and ensembles, percussion parts to band, orchestra, and stage band music.
- H. Stage Band Drumming.
- I. Standardization of terminology and notation of percussion instruments.

\* \* \*

Name ..... Home Address .....  
City ..... State ..... Zip .....  
Business Address .....  
City ..... State ..... Zip .....  
Occupation ..... Remittance Enclosed .....

APPLICATION FOR MEMBERSHIP  
Send application form and remittance to:  
Percussive Arts Society  
1949 Dahlen Avenue  
Terre Haute, Indiana - 47805