Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY, INC.

VOLUME VIII, NUMBER 3
MARCH 1971

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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In this issue

BIRIMBAU FROM BRAZIL

- What is Birimbau and How to play it? -

by Luiz Almeida da Anunciação

The following is a letter to the editor which furnishes an excellent preface to the following article.

Dear Neal:

Enclosed is an article by Luiz Almeida from Rio de Janeiro, Brazil.

In another sense, this is more than an article . . . it is a true symbol of the efforts of PAS. Luiz has been a member of PAS for a number of years. He saw the notice of the Percussion Workshop that we had last summer at the University of Colorado and flew all the way from Rio to attend.

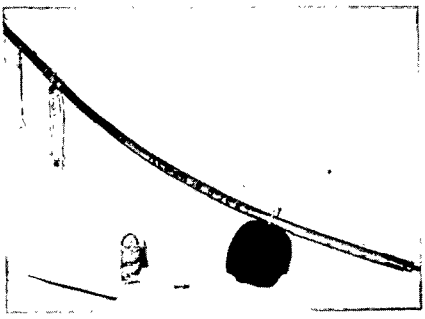
Needless to say, we spent an exciting three weeks teaching and learning from each other in the international language of percussion. At the end of the workshop, everyone was sorry to see him return to Brazil but also extremely grateful to learn about Brazilian Music.

This article about the Birimbau is based on the lecture he gave on Brazilian Music during our workshop.

You can listen to the Birimbau on Philips P632.923L Viva Bahia Vol. 2.

I am very pleased to send you "The Birimbau from Brazil" by my good friend, Luiz Almeida da Anunciacao.

Regards,
John Galm



A bow tensioning a steel string, a gourd tied on one side about ten inches from bottom end, which functions as a resonator, plus a beater ("vareta"), a coin and shaker ("caxixi"), make up this unusual rhythmic instrument that is the popular BIRIMBAU, originally known in Brazil as "Urucungo" or "Birimbau de Barriga". It can be classified into the large group of secondary percussion instruments, the accessories or traps. For a long time it was restricted to "Capoeira" but in the present days it has been more and more used in the Brazilian musical scene.

In 1963 Mario Tavares, composer and conductor of the Symphonice Orchestra of the "TEATRO MUNICIPAL DO RIO DE JANEIRO" used the Birimbau in his Symphonic-Choral Poem "GANGUZAMA", which won the first prize of Erudite Music Festival Contest of the "Teatro Municipal" in its 50th anniversary celebration. That was the first time a composer had used this instrument in serious music. (I mean serious music to distinguish from pop.)

The characteristic sound of the Birimbau is a melodic major second, which can be besides other, C/D, Bb/C, Eb/F, etc., according to the tuning pitch and the player's feeling. The CONTACT COIN POINT gives the desired melodic interval. Non-musician players don't care for these details and play simply Hi-Lo sounds.

This instrument is as closely related to the game called "Capoeira" as a field-drum to the marching-parade. The "Capoeira" game has become a ballet dancer's fight nowadays, but in past years it used to be a dangerous fight and caused a lot of trouble to the Police Department. Although the "Capoeira" is a dispute, the fighters move themselves according to the rhythm and singing. As has happened to a lot of things that West African people brought to our country, "Birimbau" and "Capoeira" have become very popular and they now are part of our folk-musical culture. They are typical in the Bahia region. Now that the instrument has been introduced, let's learn HOW TO PLAY IT.

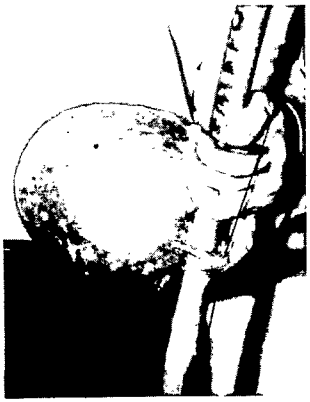
Lesson ONE: - HOLDING THE BIRIMBAU

The instrument is held by the left hand this way: (first observe that the gourd is tied onto the bow by a cord, which passes around the tensioned steel string and makes a cord bridge. - MOVING THIS CORD-BRIDGE UP OR DOWN CHANGES THE TUNING KEY).

1) - Rest the cord-bridge on the crook of the little finger, with the gourd against your body. (Ill. 1)

2) - Hold the bow with the second and third fingers, but keep free thumb and forefinger. (Ill. 2)

3) - Grip the coin with thumb and forefinger. They have to move forward and backward making the coin contact the steel string ON/OFF (Ill. 3). - THIS CONTACT ON/OFF BESIDES CHANGING STRING PITCH, GIVES A SPECIAL RHYTHMIC FEELING. -

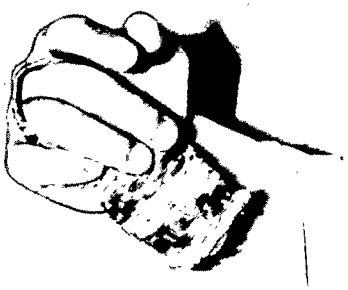


4) - Spend the necessary time to get familiar with holding the instrument. When you feel at ease in this position, and you're able to hold it in the same position slightly away from body contact, go on to second lesson.

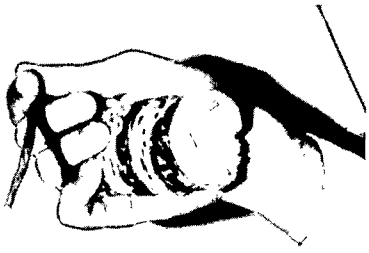
Lesson TWO: - Resting the Birimbau against your body, practice the COIN MOVEMENT, contacting ON/OFF tensioned string. (Holding the instrument and coin movement are the only trouble in playing the Birimbau).

Lesson THREE: - HOLDING THE BEATER ("vareta") and the SHAKER ("caxixi") (pronounced Ka-she-she):

1) - (R. hand) - Place the second and third fingers in the ring of "caxixi" and turn them on it toward the palm of the hand. (Ill. 4)



2) - Hold the beater ("vareta") between thumb and forefinger, resting it on second finger which has to be lightly free in order to permit fast single strokes (Ill. 5).



Lesson FOUR: - 1) - Strike the steel string with the beater in a (Ill. 6 & 7) relaxed hand movement helped by forearm.

When striking, observe that the "caxixi" shakes. Because the beater and "caxixi" are held by the same hand, it's obvious it is shaken by the hand and forearm movement. It means that the "caxixi" shakes continuously and there is no special notation for it, because we consider it a regular "comping" for the strokes. Otherwise, we call it "CAXIXI SOLO" when it is shaken with a heavy accent but without the beater striking the steel string. This symbol ⊗ stands for CAXIXI SOLO.

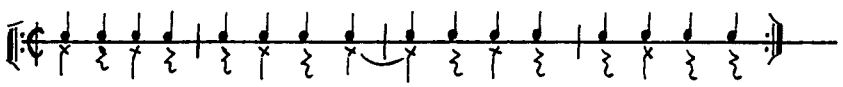
2) - To memorize:

Right hand
- ● = beater on string
- ⊗ = caxixi solo off string

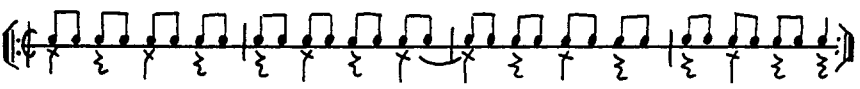
Left hand
- X = coin contact string
- < = open (gourd off body)
- > = closed (gourd on body)

3) - Hold the instrument a little bit downward, at a slight angle, resting the down edge of the gourd against the body to get a full sound and start practicing the exercises. BE SURE TO CONTACT COIN ON/OFF IN STRICT TEMPO.

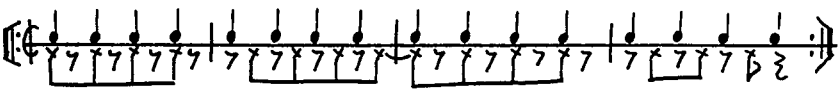
Exercise 1 :



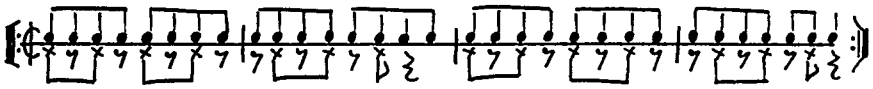
Exercise 2 :



Exercise 3 :



Exercise 4 :



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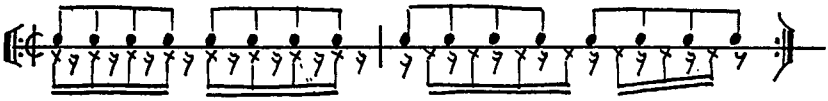
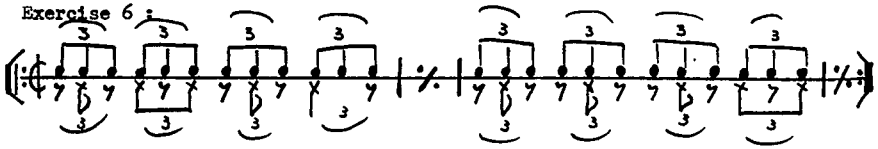


Exercise 6 :



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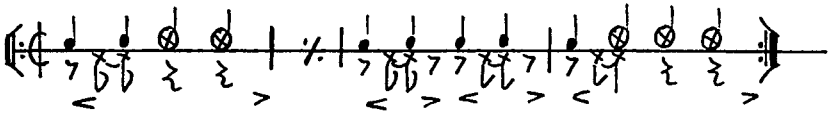
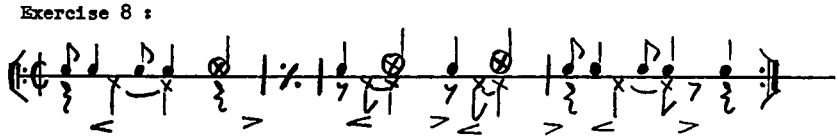
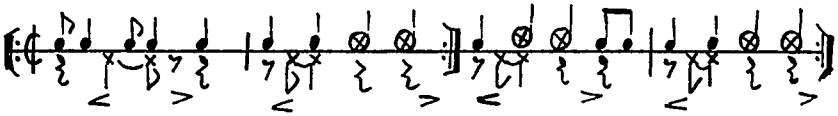


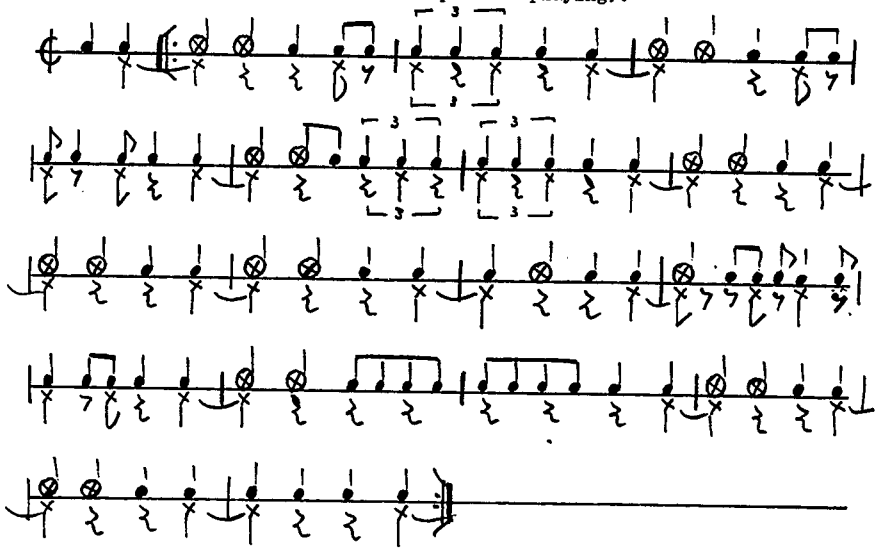
Exercise 8 :



Exercise 9 :



Exercise 10 ("Angola" beat from "Capoeira" playing).



The Challenge

The Executive Committee and Board of Directors wish to express its thanks and appreciation to those individuals who appeared as panel members on the first official PAS program held in Chicago after the annual board meeting in December - Frank Arsenault, rudimental drum champion; Remo Belli, percussionist and manufacturer; Larry McCormick, drum corps authority; Al Payson, author and percussionist with the Chicago Symphony Orchestra; Bob Tilles, studio percussionist and teacher; Larry Vanlandingham, college percussion instructor; and Neal Fluegel, moderator.

Much food for thought was expressed within this particular discussion. Perhaps the most vital aspect being a consideration and general agreement about the future direction and ultimate goals of the activities and influences of PAS.

It was also a fine initiation for what is hoped will develop into a much broader program concept. This expansion may well include performances and more symposiums which could eventually lead to a National Percussion Convention or possibly a World Council of Percussion.

Plans are now underway for a possible part or full day of activities to be held near the end of the current calendar year. Further information will be announced in a future issue of PERCUSSIONIST or PERCUSSIVE NOTES.

STICKING SUGGESTIONS TO THE HIGH SCHOOL AND COLLEGE TIMPANIST

by David Edwards

ABOUT THE AUTHOR:

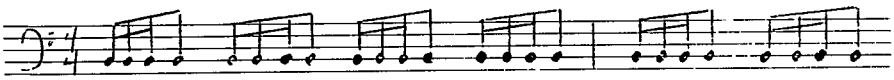
Mr. Edwards is a student at the University of Georgia and is solo timpanist with the Dixie Redcoat Band. He is a senior math major and will receive his B.A. degree in June of 1971.

Mr. Edwards currently studies percussion with Mr. Kenneth Krause.

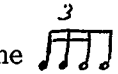
Generally no two professional timpanists agree on the identical sticking for any timpani passage. For example, Saul Goodman (of the New York Philharmonic) and Vic Firth (of the Boston Symphony) probably use different stickings in many parts of Beethoven's 9th Symphony. Are YOU able to hear any rhythmic difference because of these different stickings? NO. Why? Well, first of all both these men are excellent players whose reputation for quality playing is continually proven each time one of these men performs. Secondly, but most importantly, these two men use the proper sticking for them to produce the composer's desired rhythmic pulse and impact. This second point is the theme of this article.

A major role of the timpani in a band or orchestra is to add strength and vitality to the music. This can be done in two ways: (1) reinforcing the bass line or (2) providing a percussive power and thus reinforcing the percussive line of the organization. This author prefers a combination of both with adjustments made in either direction depending on the "personality" of the piece being performed. However, a person's view of the purpose of the timpani in band or orchestra should not change the goal of "proper" sticking.

The main point to keep in mind when playing an orchestral or band piece is that the rhythm and phrasing of the timpani part should fit the nature of the piece and should be played exactly as written. So one can see that we are concerned with the proper sound being produced regardless of the sticking. Let's apply all this theory to an example. Consider Tschaikovsky's **Romeo and Juliet Overture;** toward the end of the overture there is a timpani solo (Ex. 1).

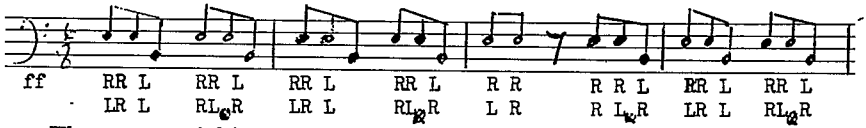


The desired sound is that of a smooth triplet (16th note) into an eighth note. Many professional timpanists say that the best way

they have found to produce the flowing sound of the  rhythm that it is necessary to single stick it (all rights or lefts). However, if you could produce the same sound using different sticking and if this unique sticking is easier for YOU to play then do so.

Remember, there is no right or wrong sticking as long as the proper rhythm and the proper sound of the passage that you are playing is produced.

Let's look at another example. In the fifth movement of Berlioz's **Symphony Fantastique** we find:



The two stickings written in above are most commonly used. However, if you could not produce the feeling of a steady even flow of eighth notes with either of these two stickings, then neither one is correct for you to use. Any sticking is inappropriate for a player to use when it fails to produce the composer's desired effect.

Although sticking is probably the most unique aspect of timpani playing, there are two "schools" of sticking. The first advocates the use of cross-sticking to achieve the proper rhythmic effect. The goal of the cross-sticking method is for the alternation between drums to sound as if all the notes were being played on the same drum. Cross-sticking also tries to achieve an even balance between the right and left hands by encouraging the player to alternate from hand to hand and thus being able to play smoother and more precise. The second "school" (championed by Edward M. Metzenger, former timpanist of the Chicago Symphony) advocates the use of doubling, tripling, etc. with one hand rather than cross-stick. Mr. Metzenger feels that by eliminating the use of cross-sticking the player's sticking problems are made easier. Both are valid techniques but a combination of the best qualities of both is preferable to either one alone.

In the early stages of a player's training this author would recommend the study of the cross-stick method as taught in Saul Goodman's **Modern Method for Tympani**. After he becomes fairly well skilled in cross-sticking work through Goodman's book again substituting a different sticking so as to avoid crossing. Then he should determine for himself which method produces the composer's desires and fits his style of playing. Each individual should use the sticking that best fits his style of playing while retaining the rhythmic pulse of the passage.

Before a band or orchestra rehearsal it is a good idea to read through the music and try as many sticking variations as possible. Once the "right" sticking is found it should be written down underneath the music in pencil. It will save many headaches during sub-

sequent rehearsals. The student timpanist should let his mind run wild with regard to sticking variations. By constantly trying new stickings his technique will improve, playing will become easier and more fun, plus the idea of playing on four drums will become a reality. So stick with it.

o

NOTATION FOR PERCUSSION INSTRUMENTS

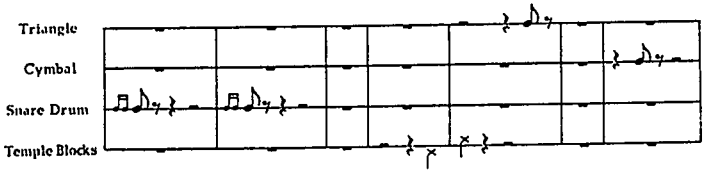
Christoph Caskel

Translated by
Vernon Martin

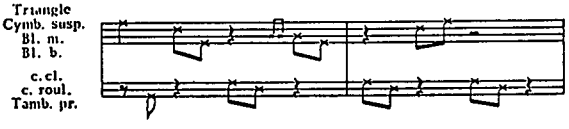
Reprinted with permission from: Darmstadter Beitrage zur neuen Musik, IX Kongress "Notation neuer Musik", 1964.

Anyone who, as a percussionist, has been engaged in the preparation of contemporary music for performance surely has noticed--even in technically undemanding scores--that there are often difficulties traceable to notation. Many of these are discussed in the accompanying articles (Darmstadter Beitrage zur neuen Musik: Notation); many affect the string instruments as well as the keyboard, and the player as well as the conductor. The concern for greater clarity and readability of signs is the same, whatever one's instrument. Here, however, immediate problems of percussion notation and none other will be discussed; any connection with notation and reading problems of other instruments will be entirely incidental.

Only those cases will be considered where one (and only one) player is called on to play more than one instrument--and, to be sure, instruments of different types. From the standpoint of notation, four drums, or four cymbals are considered as **one** instrument, as are four timpani. Notation of this kind of instrumental combination normally results in a score, as in Examples 1 and 2, in which each instrument is given one line.

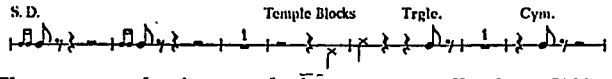


Example 1



(Milhaud. Concerto for percussion) Example 2

If, as in Example 1, no two instruments play at the same time or in close succession, it is not absolutely necessary to notate in such detail. Instead of this, one may sometimes write the different lines one after another on one line, resulting in Example 3.



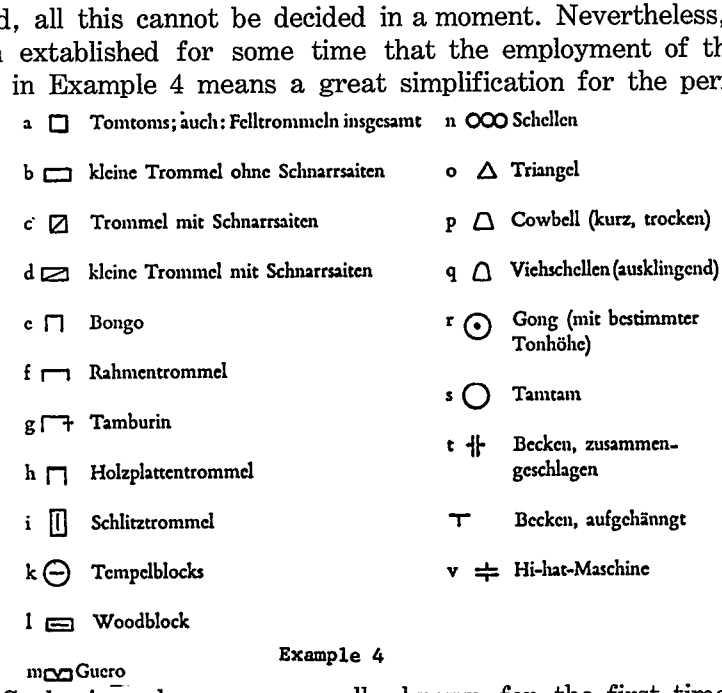
Example 3

There are playing techniques, as well, that differ from Example 1 and 3 to Example 2: Example 3 requires that the instrumentalist have the different instruments handy and have time, during measure-rests, to change both instrument and sticks. In Example 2, we have a "combined percussion instrument". The player performs on drums, cymbals and other instruments together (and using the same sticks) as is the normal procedure in stage bands. That orchestral parts like Example 3 give occasional trouble on first reading should not be surprising, since the added terms designating the instruments can not always be read with the rapidity of musical notation. Moreover, special terminology, abbreviations and language add to this uncertainty. (In the interest of standardization, English is to be preferred over Italian).

The difficulties in the notation of Example 2 are serious and fundamental. At the very least, one is faced with the following question: how can one impress on the memory the given order of instruments in the score when the next score may give them in a different order. The woodblock may be notated above the cymbals here but be found in reverse order elsewhere. Still more difficult are the following: 1) A score of parallel lines suggests to us the customary five-line staff on which we notate pitch. A note on the top line automatically means, to us, "high" and on the bottom line "low"; b) The separate percussion instruments have not only their own characteristic timbre but in most cases, a clearly recognizable pitch (even when they are employed as instruments of indefinite pitch). These pitches, however, are variable from one performance to another (provided that the composer does not determine the qualities of the desired percussion instruments in a manner far exceeding the customary practice). In rehearsal, the percussionist may decide on a very deep sounding cymbal, while with another percussionist, the use of a very high cymbal may prove just as logical. In many cases it happens that the pitch described under b) which the player produces and hears, contradicts the pitch described under a), an impression which is not readily suppressed by will-power. By this process, whatever inhibits a quick impression of the arrangement of the score in rehearsal can puzzle the performer without his becoming aware of it.

Whether there is only one thoroughly convincing solution to the above-described difficulties or whether, perhaps, several equally worthy solutions are conceivable, and in how much the dif-

ficulties are not to be overcome or half-way measures to be tolerated, all this cannot be decided in a moment. Nevertheless, it has been extablished for some time that the employment of the symbols in Example 4 means a great simplification for the performer.



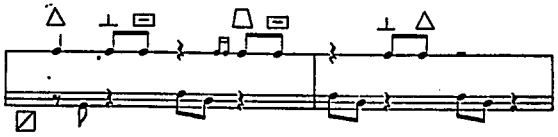
Example 4

Such signs became generally known for the first time in the notation of the **Zyklus for one percussionist** by Karlheinz Stockhausen. Not only here, but in other works of contemporary composers this methd has proved its worth. After a short time, one becomes so accustomed to them that the connection can be made immediately with the proper instruments if not always the proper tone color. The uncontestable advantage this notation offers is obvious in the case of Example 3; in place of the instrument names written out in letters introduce the signs. It is soon apparent that they are quicker to be read than words. The prevailing use of symbols on road signs in place of words or abbreviations is based on similar reasons. Indeed, in every waltz, the snare drum player has a few triangle strokes to play--especially in old arrangements for salon orchestra. The change of instruments is no longer marked by Trgl. but by a figure (Example 4, letter o). In the work of Carl Orff, signs show whether a pair of cymbals are to be struck together or a single cymbal is to be struck by hand. The two signs (Example 4, letter t and u) are immediately understandable. Their appearance in various scores by Orff, published by Schott was a prototype for the powerful, beam-like figures that are the easiest to read.

(Orff. Oedipus der Tyrann.) Example 5

Although effort is made to reduce the signs to their simplest form, they are not always easy to draw freehand; in which case it is practical to use a rubber stamp.

Less convincing perhaps, is the reduction of Example 2 to Example 6.

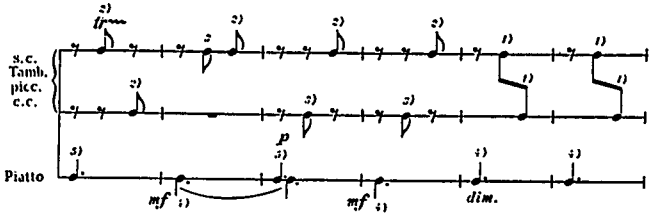


Example 6

It is difficult to know before hand whether one may become used to this notation in a short period of time. More important at the moment is the following: the changing instruments (the 3 drums are disregarded temporarily) are notated on one line. A pitch related notation--one which shows high and low--is impossible. At least there is no possibility of a contradiction between pitch indication and pitch result. This is a procedure which deviates from established practice, perhaps not abolishing all difficulties, but at least clear at the first glance.

It is scarcely necessary to mention that the list in Example 4 is not complete. It is up to the composer to work out new signs for the instruments he calls for. He should, above all, realize that when he wishes to expand the list of signs, he limits his freedom. Even if it is only a matter of a few signs, when the system is broken in the slightest, reading becomes very difficult. Consider only the question of deciding whether or not a new sign is an expedicent choice or which of two signs is the easier to read without first trying them out in rehearsal. At the present time, this is immaterial. Here are a few suggestions from experience--without any claim to completeness or coherence:

1) The signs must be **illustrations** so that their comprehension does not depend solely on an agreement over its meaning, as in Example 7.



(Bartók. 1st piano concerto. 2nd movt.)

Example 7

One should remember that even road signs are made to be in agreement at first sight. (Example 8)

Example 8

2) It appears that many instruments offer almost of themselves a logical sign. To be sure, those instruments that are most comfortably arranged around one another are most easy for the player to cope with and for this reason are especially aided by this type of notation. Much more difficult is the case of mallet

instruments--Glockenspiel, Xylophone, Marimba, etc., for which differentiation is scarcely possible symbolically. In this case it appears necessary to fall back upon abbreviations, since the names of these instruments remain the same in many languages. Pierre Marietan has suggested the following:

X or XY or XL--Xylophone
M or MA or MR--Marimba
G or GL or GK--Glockenspiel (Small orchestra bells)
V or VI or VB--Vibraphone
C or CE or CL--Celeste
T or TU or TB--Tubular orchestra bells
A or CA or AC--Antique cymbals.

3) Unfortunately, it is not always possible to communicate the characteristic appearance of an instrument from the signs. For instance, many percussion instruments are round, a quality that is shared by many other instruments. For this reason, the instruments shown in Example 4 are shown from an odd angle.

4) If a cymbal is to be struck with a stick, it is held up by the straps--this is shown by the sign with a horizontal beam for the cymbal and a vertical beam for the leater strap--thus indicating a "suspended" cymbal. If this is brought about by some other means, such as the employment of a cymbal stand, this sign need not be used. Another should be introduced in its place. (Example 9b for 9a).

a b

Example 9

5) It should be self-evident that related instruments should receive related signs, but one sometimes finds out only afterwards that this principle has been transgressed. Perhaps one employes a sign like Example 10 a, b, or c  for the instrument known as the templeblock. The observer may then reflect that it is graphically unlike similar instruments for which signs have already been created--like the African drum (Schlitztrommel), which has a sign consisting of a rectangle representing its outer form and a beam, representing the aperture. Therefore something corresponding to this should be created for the temple block--the circle and the beam (Example 4k) result almost automatically.

THE HISTORY OF THE XYLOPHONE AND THE MARIMBA

by Wilber England
Assistant Director Indiana University Bands

The sound of sticks clicking together must have been very fascinating to our first musicians; the shrill staccato tone of the hard wood sticks was very colorful and effective. When man's faculties became more developed and alert, and his sense of hearing became more acute and discriminating, he began experimenting with his sticks. Having discovered that all sticks did not sound alike in pitch, he began building a foundation for the notes of the musical scale and for melody by making sticks of higher or lower tones. He formed these into sets consisting of a few pieces of differently pitched wood, the beginnings of the instrument now called the xylophone.[1]

The Xylophone

Primitive Man

The xylophone first originated among primitive men who, first learning to cut out the inside of logs and stumps, made wooden bells of many sizes and shapes.[2] He soon developed a new kind of instrument from the natural growth in the forests, by using sticks of different lengths. Finding that the sticks of wood sounded better when free to vibrate, he made the first crude xylophone of two or three tones, which later developed into five tones.[3]

The simplest form of xylophone among primitive men was the leg xylophone. The player, usually a woman, sat on the ground and laid two or three rough slabs of wood across her legs. The slabs of wood were then struck with two clubs by the player.[4] There also developed more elaborate types; in Madagascar the bars were carefully tuned. One woman held several bars on her legs; on these bars she played the melody. A second woman sat at right angles to the first, playing an ostinato figure on two bars arranged apart from the others.[5]

Next in the evolution was the log xylophone, with the bars laid loosely on two parallel logs. Later the bars of the xylophone were made fast, either to a stand or to a table; this was called the table xylophone. Often the wooden keys were fastened to a frame which hung at the player's waist, suspended from his neck and held away from his body by a semicircular hoop, called the bail xylophone.[6]

The Xylophone in the Middle Ages

The xylophone reached a high point of development in the trough xylophone in Southeast Asia.[7] The light supporting frame was eventually replaced by a rectangular wooden resonator in the form of a trough. The wooden slabs were very carefully laid crosswise on the upper edges of the trough and secured by small pins which pierced the slabs at one end and came between them at the other end.

The sticks used at this time generally consisted of a pair held at a uniform angle in each hand. The player beat two slabs simultaneously.

The Xylophone in the Renaissance and Baroque Eras

During the sixteenth century the xylophone was a immigrant into Europe, and achieved only moderate distribution in Eastern and Central Europe. There was little development on the instrument at this time, since there was no place for it in the serious music of the Renaissance period.[8]

The instrument which was used consisted of tuned wooden rods or bars, resting on rolls of straw or suspended from straw ropes. The bars were struck with hammers. It is said to be probably Holland, the land of the Carillon and the Glockenspiel, where the notion was first conceived of providing the xylophone with a keyboard. However, the weak and inexpressive tone of the instrument by no means justified the expense of this technical improvement, the innovation was never regarded as of practical importance.[9]

The Xylophone in the Romantic Period

Until the nineteenth century the xylophone was used, in its rather primitive form, only by the wandering people as a folk instrument, chiefly in Eastern Europe and Southern Germany. However, the xylophone did achieve importance around 1830, when a Russian Jew, J. Gusikov, "played it with virtuosity and made it known in the musical centers of the Continent."[10] Later the xylophone appeared in garden concerts, variety shows, and symphony concerts.

The instrument at this time consisted of small tuned bars of wood that were arranged in two rows like the keys of a piano and played with mallets. "Thanks to its peculiar dry hollow timbre, the instrument . . . found its way into the symphonic and operatic orchestra."[11] Hans Christian Lumbye employed it in his **Traumbilder,** Camille Saint-Saens scored a part for the xylophone in **Danse Macabre** to describe the dry rattling of skeletons, and Mahler used it in his Sixth Symphony.

The Xylophone Today

The present day xylophone consists of a series of wooden bars covering a range of three to four octaves. The tone of the upper notes are rather dry and chippy, whereas the lower notes are richer and more resonant. On some xylophones the bars are resonated by metal tubes fixed below them. The bars, usually made of British Honduras rosewood, rest on strips of felt or rubber. If a note is out of tune, the pitch of the bar is sharpened by reducing its length and flattened by lessening the depth of the wood.

The Xylophone in Africa

The African xylophone is most often comprised of a series of tuned hardwood slats, suspended in a row by two leather thongs or strings. Beneath the slats is a rectangular wooden frame containing a series of tuned resonators usually made from the hollowed-out shells of hard fruits or calabashes, "which are fixed close to and below the particular note they resonate."[12] The keyboard contains from six to twenty notes, with a range of from less than one octave to more than three octaves. The xylophone is often used as a solo instrument, played by one player or as many as four players.

The xylophones of the Bantu Negroes generally have gourd resonators under each bar to increase and fill the sound. Each gourd is carefully and thoughtfully chosen and cut according to the size of the bar. A hole is cut in the gourd and is covered with a tough membrane taken from the protective covering of spider eggs.[13]

The Marimba

Early Marimbas

Striving to obtain more resonance than that yielded by the few crude pieces of wood placed across his legs or resting on wooden supports as he hit them with a club,

> Primitive man discovered that the tone of his xylophone was increased in resonance and given a different timbre when the bars of wood were suspended by means of a supporting thong strung horizontally through holes drilled across their ends, and then placing hollow gourds beneath them. Thus was the marimba invented. 14

The earliest known instrument related to the marimba was found in Southeast Asia. In historic times the Malayans for centuries played a type of xylophone which had a single trough resonator.[15] Many Indonesian instruments had keys of bronze or iron and box resonators. The body of the instrument was a long, narrow, hollow wooden box open at the top and over which the notes were placed. The box served as a general resonator for all the notes whatever their pitch.[16]

In Java and Bali the native orchestras contained bronze adaptations of two types of xylophones, the saron and the gender.[17] The saron, said to have existed as early as A.D. 900, had a wooden trough resonator often in the shape of a crouching dragon. The

gender dates from about 1157 and is a more complex metallophone with tuned bamboo resonators below the keys. It was important in the evolution of the marimba because "it seems to be the first struck xylophone known to have resonators corresponding to the vibrations of each key."[18]

The African Marimba

The marimba is a very common instrument found among native Africans. The African Azandeh tribe was one of the first to use a kind of xylophone that the natives called a marimba.[19] The marimba is used in Africa as a sort of all-purpose instrument. In certain districts it is used only by the members of a particular caste. Among many tribes the marimba is used for state functions, festivals, funerals, and as an integral part of the dance.[20]

The Frame

On the African marimbas the frame might be curved so that when the instrument is suspended in front of a person he can reach out and play all of the keys. Some marimbas consist of a keyboard resting on two banana stalks. Two men, each with two sticks, sit opposite the other while playing the instrument.

Resonators

The resonators are usually made of gourds placed under each bar of the keyboard. Some resonators are made of shells bound together. The number of resonators varies greatly and there is usually no particular attempt at uniformity of range. Some tribes use six or seven wooden slabs and gourds, while some have marimbas with a range of two octaves.

Keyboard

The keys are made of hard wood because

> It is hard enough to stand continual pounding from mallets that are often very hard; it has a great resonating quality; it holds pitch indefinitely and has only momentary variance with temperature changes; and it enjoys tonal quality.[21]

Mallets

The Africans generally experiment with different types of mallets, either hard rubber or hard wood. The most preferred mallet is that of hard rubber.

The Marimba of the Chopi Tribe

The word "marimba" or "its variation **malimba** is a Bantu term referring to an idiophone with gourd resonators played by the Shangana-Ndau people who live on the coast of Mozambique near the Sabi River."[22] Two hundred miles to the south another group of Bantus, the Chopis, have the same instrument which they call the

timbila. This instrument has tuned gourd resonators beneath the keys, with the membrane of the vibration opening held in place by a ring of beeswax. An arc of wood holds the instrument away from the player's body when he plays standing or walking. The players use mallets with wrapped heads made of strands of crude rubber.

The Chopis are known to play in marimba ensembles, with the players sitting on the ground to play.[23] The repertoire, of a highly complex contrapuntal style, is learned aurally. The marimbas are used to play for accompaniment to dances and songs, songs of celebration, and public commentary on social injustices and current events, so that the "orchestra and singers by their public declamation serve the purpose of a court, newspaper, and pillory."[24]

The Marimba of the Venda Tribe

There are two varieties of marimbas, belonging to the Venda and Tshopi tribes, that are both called **mbila** and are constructed on the same principles, but they are made of different materials and have their own manner of performance.

Description of Venda Marimba

The marimba of the Venda tribe was developed entirely without European influence.[25] It is a large instrument with a strong frame over which is stretched twenty-one or twenty-two slabs of wood, each slab a different size. Below each slab is a cucumber-shaped calabash, each of which has an opening cut at the stalk end. The calabashes are lashed to the frame, with the openings directly under the appropriate slab of wood. Near the closed end of each calabash there is a small opening covered with pieces of spider web; this opening adds a buzzing sound to the tone of the instrument.

Performance Practices

Generally the performers of the Venda marimbas are specialists; most of the players are men, but some girls are also taught. "Venda **mbila** players systematically teach their descendants to play."[26] The tunes they play now are traditional and quite lyrical; however, in former times the instruments were played before a war or a battle.

The marimbas are never carried and are usually played by two performers. In performance the marimba is laid on the ground, with the high-pitched slabs on the right and the low-pitched on the left. The two performers squat before it. The right hand man (**netzhizwane**) plays a fixed tune, either a one-line melody or a harmony part, while the left hand man (**makwetane**) plays a contrasting melody with his right beater and a bass part with his left beater.[27]

The Marimba of the Tshopi Tribe

Description of Marimba

The Tshopi marimba is a smaller instrument than that of the Venda, but it is constructed on the same principles. The slabs of hard wood are tuned by cutting, lashed onto the fibers of a tree, and secured to a frame. The frame is a long piece of wood pierced with as many holes as the instrument has notes. Secured below the holes are resonators made from the shells of the fruit of the **nsala** tree. Each resonator has a small hole bored in its side over which is secured by wax small fruits of the rubber tree. The frame is secured to two leg pieces. The players use beaters tipped with lumps of raw rubber.[28]

Performance Practices

The marimbas are used for every important occasion of Tshopi social life, such as "the **msaho wa mkoma** or the great **mbila** dance, the **tinginya** or women's dance, and the **zgalazga** or boy's dances of winter time."[29] Often a team from one compound will visit another, giving alternate performances.

Usually one man is in charge of all the instruments in a compound; he must keep them in repair and in tune.

The Tshopi people organize marimba bands consisting of as many as thirty people. During performance, the instruments are placed in three rows. In front of the group of marimbas are two or three boys who, suitably dressed, impersonate women and play rattles. They are sometimes accompanied by a man who "beats upon a single-headed drum made from an iron canister of suitable size, covered with skin and struck by a couple of sticks."[30]

The director of the band gives the signal to start playing the tune by playing a portion of it alone softly, and "then sounding on his instrument a brief prearranged formula upon which all the players commence the tune together with astonishing rhythmic precision."[31] The director also indicates whether the music should be loud or soft.

The Marimba of the Congo

Found among many tribes in the southern region of the Republic of the Congo is the arc marimba with calabash resonators, and from five to seventeen notes. The Congolese may have had antecedents, such as "one or two-key instruments or a single xylophone without resonators, or all three, which would have enabled them to adopt and imitate the multiple-key marimba immediately if it were not seen in other tribes."[32]

Central American Marimbas

The Negro slaves from Africa brought the marimba to Central America more than four centuries ago.[33] Some claim "has been

made for Mexico as the place of origin, but known reports of the gourd marimba, which is the oldest type found in this hemisphere, give precedence in time to Guatemala."[34]

The natives love to dance to the supporting music of the marimba. The instrument is very common because construction materials for the marimba are readily obtainable and inexpensive. It is the type of instrument that can be self-sufficient since only one or two performers are needed to give a satisfactory rendition. The marimba is often used as a medium of folk expression, and it holds an important place in ceremonies and religious activities.

Keyboard

A few of the Central American marimbas have circular keyboards; however, most prefer the straight keyboard style. Some of the marimbas have the high tones on the right side of the player, and others have the high tones on the opposite side. The best marimbas are made with a double row of wooden strips, with the back row slightly higher than the front row. The strips are made of rosewood or mahogany, with the longer wood producing a deep tone and the shorter ones the higher tones.[35]

Resonators

The resonators are hung just below the strips of wood; most of the resonators are shaped like coffins. Each resonator is carefully and exactly measured for the proper pitch.

Frame

There is much individuality in the construction of the marimba frame; in general the frame is "trapezoidal in the manner of a topless table."[36] The frame is supported by some type of wooden legs, or the single keyboard marimba is often suspended by four ropes fastened to tree trunks. However, this makes the instrument rather difficult to play on a day when there is enough wind to make the marimba sway.

Mallets

The natives often use hammers with heads of soft rubber. The mallets vary (in length) from twelve to eighteen inches. The body of the mallet is made of a tough, flexible wood.

Marimbas in the United States

John Deagan, who later formed his own company, "perfected the Glockenspiel, American orchestra bells, and designed and introduced the first marimba in the United States."[37] In 1910-1918 he produced the United States version of the Central American marimba, an instrument with tapered metal resonators. The straight keyboard is essentially the same as the Central American keyboard,

chromatic and arranged in a style like piano keys. The keys are made of highly selected rosewood from Honduras. The resonators, first made of brass, are more often made of aluminum or alloys because they are lighter in weight. The frame is usually heavy metal and mounted on wheels, with one strong cross piece from end to end and some type of bracing under the wood supports for the bars. The average range is three and one-half to four octaves. A great variety of mallets are used, the most popular being the soft rubber or the wound yarn varieties, with rattan or bamboo handles about fifteen inches long.

The reasons for the marimba's popularity among dance musicians and more recently in the concert field are that

> It enjoys a wide range of four octaves or more; it has a tremendous capacity for speed and facility; it offers a wide choice of mallets that not only assist in varying the quality to a great extent; and it gives the auditor full opportunity to enjoy the emotional impact which it portrays to a marked degree. 38

Footnotes

1Charles L. White, **Drums Through the Ages** (Los Angeles, Calif.: The Sterling Press, 1960), pp. 24-26.

2Satis N. Coleman, **The Marimba Book** (New York: The John Day Company, 1926), p. 1.

3White, p. 26.

4Curt Sachs, **The History of Musical Instruments** (New York: W. W. Norton & Company, Inc., 1940), p. 53.

5**Ibid**

6**Ibid**

7**Ibid**

8Karl Geiringer, **Musical Instruments** (London: George Allen & Unwin, Ltd., 1943), p. 145.

9**Ibid**

10Sachs,

11Geiringer, p. 311.

12A.M. Jones, **Africa and Indonesia: The Evidence of the Xylophone and Other Musical and Cultural Factors** (Leiden, Netherlands: E. J. Brill, 1964), p. 11.

13Sachs,

14White,

15Vida Chenoweth. **The Marimbas of Guatemala** (The University of Kentucky Press, 1964), p. 53.

16Jones,

17Sachs,

18Chenoweth, p. 53.

19Burton Lyyn Jackson, "A History of the Marimba with an Emphasis on Structural Differences and Tuning Accuracy" (Master of Music thesis, The University of Michigan, 1955), p. 26.

20**Ibid.**, p. 31.

21**Ibid.**, p. 31.

22Chenoweth, p. 54.

23**Ibid**

24**Ibid,** p. 131

25Percival R. Kirby.. **The Musical Instruments of the Native Races of South Africa** (Johannesburg: Witwatersrand University Press, 1953), p. 48.

26**Ibid**

27Ibid., p. 53.
28Ibid., p. 57.
29Ibid., p. 53.
30Ibid., p. 58.
31Ibid., p. 64.
32Chenoweth, p. 60.
33Jackson, p. 38.
34Chenoweth, p. 64.
35Jackson, p. 45.
36Ibid., p. 47.
37Ibid., p. 56.
38Ibid., p. 60.

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A Study of Selected Percussion Ensemble Music of the 20th Century

by Ronald Keezer

(Cont. from page 44, December 1970 - Percussionist - Vol. VIII No. 2)

ARMAND RUSSELL and "PERCUSSION SUITE"

Until the 1950's developments in the percussion ensemble field were either along the lines of the Edgar Varese/John Cage left-wing or "radical" school (i.e., unique instruments, innovative formal structures, timbre chords, etc.) or the Henry Cowell/Alan Hovhaness right-wing or "conservative" school (i.e., conventional instruments, folk tunes, oriental subtleness, etc.).

The University of Illinois and the Eastman School of Music led the way during the early 1950's to a new and exciting style of percussion ensemble composition. This middle-of-the-road, assimilatory technique utilized and developed the other two "styles". The end result was a music for the percussion ensemble that was neither "far-out" nor foreign to the ears of the general public.

Armand Russell was a young composer with a special interest in percussion who was studying at the Eastman School at this time. (1950's) Russell was born in Seattle, Wash. and earned his Bachelor's and Master's degrees at the University of Washington. While in Washington he studied with George McKay and John Verall. At the Eastman School of Music in Rochester, N.Y., Russell studied composition with Howard Hanson and Bernard Rogers. He took his Doctor of Musical Arts from Eastman and he was awarded the Eastman Percussion Music Award in 1956 for his composition "Percussion Suite."

Russell's continuing interest in percussion is obvious when a compilation of his works for and/or including (featuring) percussion is made. As the Chairman of the Department of Music, University of Hawaii, Armand Russell has sponsored festivals wherein new music for percussion is a central factor.

Of the many composers who are writing for percussion and the percussion ensemble in particular, Armand Russell seems to stand out as a mature, technically-proficient, and most important, a creative artist.

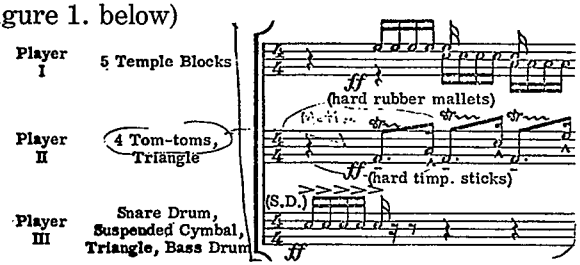
AN ANALYSIS OF "PERCUSSION SUITE"

"Percussion Suite" is scored for three percussionists. There are eight types of non-pitched instruments and two pitched instruments called for in the score. An immediate unifying relationship is evi-

dent by Mr. Russell's choice of instruments for the third movement. Of the total number of instruments chosen, one-half are from the first movement and one-half are from the second movement. This point may seem obtruse, but it serves to show the tightness and economy of means with which this work was created.

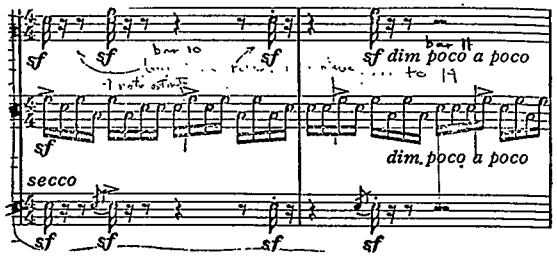
The general structures or forms of the three movements are: 1. Toccata = Sonata-allegro form, 2. Nocturne = Ternary, and 3. Scherzo = Ternary form.

The first movement is a very exciting, fast-moving section. The exposition section of the "Toccata" is contained within bars 1-37. The first theme or motive appears in bar 1 in the tom-toms. (See Figure 1. below)

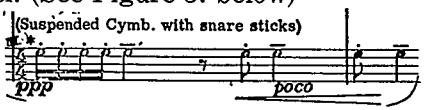


The running sixteenth-note figures serve as accompaniment and generators of excitement, but many of them can be analyzed as ostinato patterns.

The first theme or motive is expanded (bar 5) and then contracted (bar 6) by Russell. The expansion/contraction idea is seen throughout the first movement. A "built-in" or composed retard of the motive is apparent in bars 10-11. (See Figure 2. below)

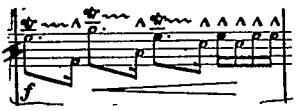


The second theme appears in bar 16 at a dramatically reduced dynamic level. (See Figure 3. below)



It is immediately contracted in bar 18 and then condensed even further in bar 19. A bit of episodic and imitative counterpoint takes place in bars 22-23. The expansion/contraction idea is expressed in bars 24-25, but again the composed retard idea is utilized by Russell in bars 27-29.

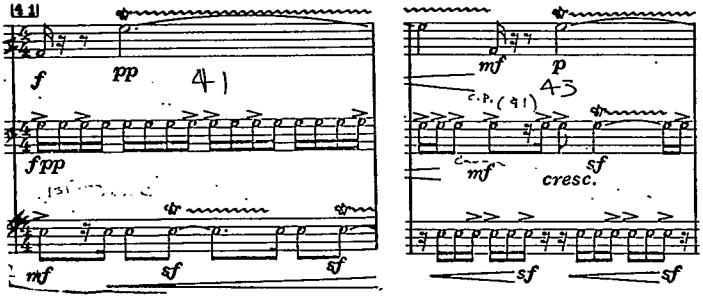
The first theme or motive re-enters in bar 34 after a short introduction (bars 32-33). (See Figure 4. below)



The motive is then treated in a very disjunct, hocket-like manner (bars 36-40) and the general effect is one of building to bar 40.

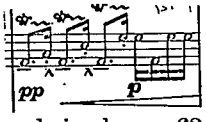
The development section of the "Toccata" is contained within bars 40-54. Fragmentary expansions and contraction take place in these few bars and their "miniature-ism" serves in general to point out the brevity of the development.

The first theme is briefly developed in bars 41-45 by player III and then by player II. (See Figure 5. below)

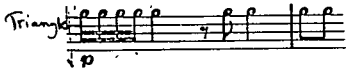


Only the first five notes of the second theme are utilized (bars 45-47) in the development. Measures 48-54 function as an interlude/ fanfare for the recapitulation section.

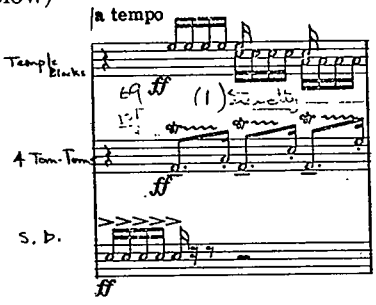
The recapitulation section of the "Toccata" is contained within bars 55-68. The tom-toms re-state theme one or the motive in bar 55. (See Figure 6. below)



Theme two is recapped in bars 63-65. (See Figure 7. below)

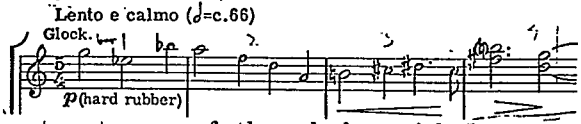


The slow tempo and soft dynamics during this recapitulation demands a very exacting and deliberate style, but the effect is very striking upon the **a tempo, ff** entrance of the coda (bars 69-73). (See Figure 8. below)



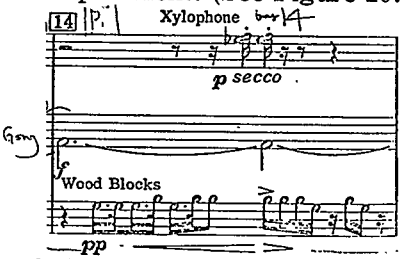
The second movement or "Nocturne" section is very slow and free . . . almost oriental in mood. In contrast to the first movement, pitched instruments are used. As was previously mentioned the "Nocturne" is ternary in form.

The A section (bars 1-13) is a duet between the glockenspiel and the suspended cymbals/gong of player II. The glockenspiel "melody" is nearly atonal except for the exclusion of three notes (i.e., C, E, and G#) which would have completed the chromatic scale. (See Figure 9. below)

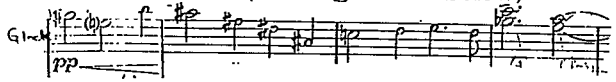


The next entrance of the glockenspiel (bars 7-10) does cover the entire chromatic scale.

The B section of the "Nocturne" (bars 14-20) is very different from the A section both in instrumentation and in melodic concept. The wood blocks and xylophone carry on a conversation in the form of a duet. The gong and suspended cymbals serve as a type of bass or long-note accompaniment. (See Figure 10. below)



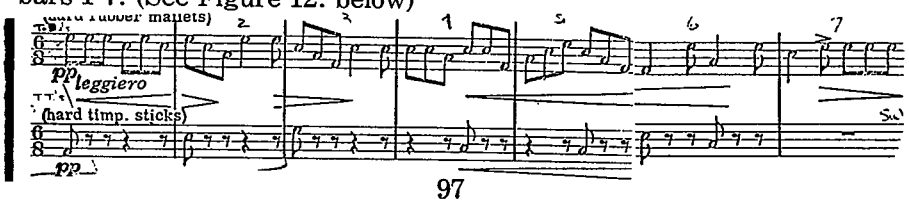
The C section of the second movement (bars 21-27) refers back to the A section for the first three bars, but the pitches in bars 21-23 are one-half step higher from those in bars 1-3. The same "near-atonality" is obtained. (See Figure 11. below)



The "Nocturne" section ends as it began . . . quiet, unobtrusive, oriental in mood and yet tonally ambivalent.

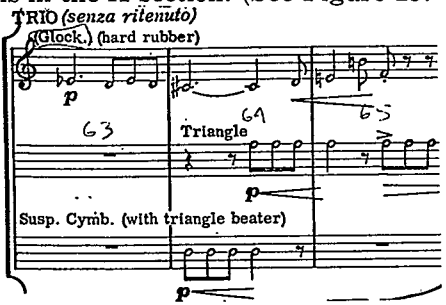
The third section or "Scherzo" has a basic contrapuntal nature almost monophonic. This third movement, as was the second, is ternary in structure. Each of the three sections (i.e., A, B, and C) are, in turn, composed of three sections.

The A section (bars 1-62) is the longest section of the three. The subject and counter-subject are presented simultaneously in bars 1-7. (See Figure 12. below)



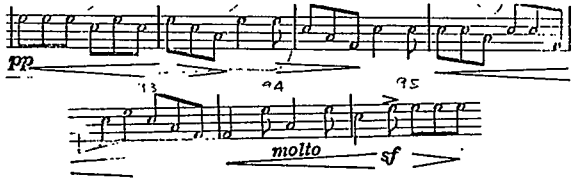
The contrapuntal "laws" of subject and counter-subject entrance are maintained until bar 22. At this point the second sub-section of the A section is heard. This second sub-section is loud and mainly composed of episodes and imitation on the subject. (Bars 23-35) The third sub-section (bars 36-62) serves the function of both a summarizer and herald. The canonic effects of the first sub-section are present in the entrance of the third voice in bar 41 on the inverted subject of the second voice in bar 36-39. The sequential melodic patterns of the xylophone in bars 28-31 in the second sub-section are expanded by the xylophone during bars 41-44 of this third subsection and the extra device of intervallic expansion is added in bars 36-40. The fanfare function of the third sub-section is obvious in bars 48-55. The loud dynamic level, the use of the cymbal and the rolling on the xylophone all add to this feeling. A decrease in dynamics and activity in bars 56-62 bring the second major section forward.

The B or "Trio" section is slower than the preceding section and it is rather short. The sub-sections are present here, but in the form of phrases due to the brevity of the section. The first subsection (bars 63-67) presents the subject which is based upon the sequential patterns in the A section. (See Figure 13. below)



A great deal of imitation between players II and III is present during this B section. The second sub-section of B repeats the idea of the first sub-section, but with variations. The melody is expanded and the triangle adds the flourish of a roll. (Bars 68-73) The third sub-section is the largest of the three in that it develops the melody and incorporates the imitation/rolling of the other two subsections. This third sub-section (bars 74-88) builds to the dynamic high point of the B section and then decreases again as the third major section is about to appear.

The third major section or the C section re-states the subject of the A section on the tom-toms. (See Figure 14. below)



This return to fugal or canonic imitation is present during the first sub-section (bars 89-102). Both the subject and the counter-subject of the A section is presented here. The second sub-section (bars 103-124) returns to the melodic sequence and expansion ideas of bars 28-31 of the A section. The accompanying figures also refer directly to bars 27-47. The third sub-section of the C section acts like a coda in that the majority of the figures are concerted. This third sub-section serves the same function as did the third sub-section of the A section. It acts as a summarizing section and as a minute three-part composition within itself.

Measures 125-131 are repeated during bars 133-139 with some minor melodic variation and at a softer dynamic level. The third time this figure is repeated it is shortened and fragmented. The hocket-like idea that was presented in the first movement is re-iterated in bars 150-151 and with the addition of glissandos in the xylophone, rolls on the temple blocks and some jarring, dynamic figures on the tom-toms the composition ends.

(Article to be continued in May, 1971, issue of PERCUSSIONIST)

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AN INVESTIGATION INTO THE CURRENT ACCEPTANCE OF THE MATCHED GRIP FOR SNARE DRUMMERS

by Andrew C. Preston
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Introduction and Problem

In teaching a percussion class this researcher has presented the like-hand hold or matched grip for snare drummers as one school of thought. It has become increasingly evident that there are some strong points in favor of this matched grip, over the traditional, palm-up, left hand grip.[1] The most common argument for the new grip is that the snare drum has been the only percussion instrument played with dissimilar hand holds. All the rest, including timpani and marimba, are played with both hands in the same relative position.[2] Also it is felt that the left hand, which is likely to be weaker at best, is also put in an unnatural position while the right is in a natural position.[3] Fluegel describes the likehand grip as ". . . holding the left hand stick in the same manner as the right is held in the traditional grip . . . with the top of the hands and arms facing up."[4] Pollart, in studying the "flexor and extensor" muscles and the "pronator and supinator" muscles, comes to the conclusion that the matched grip will produce more efficient performance.[5]

The advocates of the traditional method remind us that the grip has been developed to throw the sticks into a position parallel to the drum head, which must be tilted when carried by a sling. They argue further that it is impractical to try to switch from one grip for marching to another for concert playing, where the drum is on a stand.[6]

The University of Illinois Marching Band, through the efforts of Jack McKenzie, pioneered a new way of carrying the drums, with straps and braces holding the drum straight in front of the player. This enabled the drummers to use the matched grip even while marching.[7] There have been many different experiments with this problem, and a number of articles have been written in favor of and opposing the like-hand hold.[8] (Most method books and teacher handbooks either pointedly ignore the like-hand hold or caution against its use.) One states that the drummer schooled in the traditional manner can easily switch to the new handhold but that one taught the like-hand hold finds it difficult to learn the traditional left hand hold.[9] One exception to this position is that taken by Colwell who pictures both holds in his textbook.[10]

It is hoped that by writing to a select group of qualified percussion teachers, a trend or consensus could be reached concerning present acceptance or rejection of the matched grip. In this way the researcher would be guided by the experience of many other percussionists in his approach to teaching this controversial method. It is assumed that many of the percussionists contacted would also like to know the current thinking of others in the profession.

Procedure

A letter outlining the problem and a questionnaire covering the subject were sent to twenty-four percussion teachers. Seven of these teachers have published articles which deal with the subject, and an attempt was made to determine whether they now endorse their prior stand. Five of the percussionists are teachers in the state of North Carolina. Eight teachers have reached a point of national prominence by way of books, compositions, performances and clinics. Thirteen of the group contacted are teaching at the university level, three in high school and at least two doing both. It was felt that this group would, give a representative sampling of current teaching practices in percussion.

Sixteen questionnaires, of the twenty-four sent out, were returned and have been tabulated. Any significant trends or emphases have been noted, and selected comments which were felt to be helpful are included in the summary.

Evaluation of the Data

It was assumed that the questions asked were of such a nature that the majority of the respondents would be able to give affirmative or negative responses to the questions. From the tabulation of responses it should be possible to construct a reliable trend in teaching practices among percussionists today.

The researcher made the hypothesis that the matched grip was being taught, to varying degrees, in the colleges of this country, thus he should consider including the matched grip in his own teaching and performance. The evaluation of the data from the questionnaire, then, could be of significance to any teacher who works with drummers.

Summary and Conclusions

All sixteen of the respondents replied that they were familiar with the matched grip. Although thirteen feel that the matched grip is logical, only one says that he is now teaching the matched grip exclusively. A significant number, twelve out of sixteen, are now teaching both the traditional and the matched grip to their students. These sixteen teachers indicated that they are teaching a total of 136 beginning drummers, excluding college level percussion classes, and approximately 1,028 percussion students per year in ensembles and methods classes.

The following is a tabulation of the replies to the first eleven questions. Where they are particularly interesting or relevant, comments of the respondents are also included. In instances where they answered yes and no or felt unable to answer either, this is tabulated under the heading--Other.

Question	Yes	No	Other
1. Are you familiar with the matched grip or like-hand hold for snare drum?	16	0	0
2. Do you use the matched grip in your own snare drum performance?	9	5	2
3. Have you taught or used the matched grip with any of your snare drum students?	12	3	1

"I have decided that the 'matched grip' is necessary for any type of multiple percussion playing. I do not feel that the matched grip is a solution to problems that students have."

4. Do you now advocate the use of the matched grip by snare drummers?	7	4	5

"I feel that the matched grip's major contribution is simply that one can use a similar grip for all the percussion instruments, thereby developing one set of muscles. Finger control is more easily achieved in the left hand."

"The traditional grip (L.H.) has a lot of advantages in fine finger control technique, also the matched grip beginner has more tendency to "scratch" with the sticks. It is more difficult to switch from matched to traditional than vice-versa."

5. Are you presently teaching both traditional and matched grip to your snare drum students? 12 3 1

"Whatever they do better, I wouldn't teach one and not the other."

"In general, the more talent the less I encourage it and jazz drummers, **definitely not**!"

6. Do you feel there is a trend toward teaching the matched grip for the snare drum? 10 5 1

"Despite all our "High Flown" talk about color, musicianship etc. the snare drum is ESSENTIALLY a military instrument. That's the nature of the "brute" and all our talk **will not** change it. It is also extremely difficult to master."

7. Do you feel that a snare drummer should use the matched grip for concert work but the traditional grip for marching? 2 11 3

8. Do you feel that a percussionist should be able to use both grips for playing snare drum? 10 5 1

All my students endorse this technique after they learn the grip and see how and where it is applicable in teaching and performance."

9. Do you feel that the matched grip for the snare drum is logical? (Even if you do not use it.) 13 3 0

"We are developing excellent drummers the rudimental way."

"Not 'LOGICAL', If you wish to do it--CRAZY! Go ahead!"

10. Are you now teaching the matched grip for snare drum exclusively? 1 15 0

"For those that start with me."

"Certain playing situations call for one over the other rather than teaching one way, I therefore require students to develop both grips."

11. Would you recommend **my** teaching the snare drum matched grip to college students? 7 2 7

"If you felt it was the proper way. I feel that the **music is more important** than dwelling on, or championing one stick grip over another."

"A college teacher should present the pros and cons of the grips and let the student select."

Based on the results of this questionnaire, this researcher would feel that he is justified in including instruction about the matched grip in his teaching, but would not, at the present time, advocate this technique exclusively. (The majority of the percussionists replying 1) feel that the matched grip is logical, that 2) there is a trend toward its use and that 3) a percussionist should be able to use both grips.)

Although the tabulation of the answers indicates current practice, this researcher feels that the additional comments from the responding percussionists are of immeasurable value. Some of the comments have further inspired the researcher to try to apply some new concepts of stick technique to his own playing, the results of which will not immediately be apparent.

One final conclusion made by this researcher is that percussionists are open-minded and eager to share information and ideas, if they feel their ideas will benefit other percussionists.

Footnotes

1 Richard J. Colwell, **The Teaching of Instrumental Music** (New York: Appleton-Century-Crofts, 1969, p. 325.

2 Jerry Carrico, "The Matched Grip vs. The Unmatched Grip," **The Instrumentalist,** Vol. 19, No. 9, June, 1965.

3 Gene Pollart, "A Study of Muscle Efficiency in Comparing the Matched Grip and the Traditional Grip," **Percussionist,** Vol. 4, No. 4, 1967.

4 Neal Fluegel, "A Likehand Grip for Holding Snare Drum Sticks," **The Instrumentalist,** Vol. 17, No. 5, Jan., 1963.

5 Pollart, "Study", p. 184.

6 John Noonan, "The 'New' Drum Stick Grip?" **The Ludwig Drummer,** Vol. 4, No. 1, Spring 1964.

7 Jack McKenzie, "The Matched Grip," **The Ludwig Drummer,** Vol. 1, No. 3, 1963.

8 For further reading one might refer to:

John Baldwin, "A 'Gripping' Topic: To Match Or Not to Match," **The School Musician,** Vol. 19, No. 1, Aug.-Sept., 1967.

Jack McKenzie, "The Matched Grip--Yes," **Percussionist,** Vol. 1, No. 4, 1964.

George Frock, "A Comparative Study on Snare Drum Technique," **Percussionist,** Vol. 1, No. 4, 1964.

9 Charles L. Spohn, **The Percussion,** (Boston: Allyn and Bacon, Inc., 1967), p. 19.

10 Colwell, p. 326.

Summary of PAS Meetings
Sherman House, Polo Room
December 18, 1970

Board of Director's Meeting. Present: Sandy Feldstein, President; Wally Barnett, Don Canedy, Jim Coffin, Mike Combs, Lenny DiMuzzio, Ron Fink, Neal Fluegel, George Frock, John Galm, Jan Lishon, Maurie Lishon, Lloyd McCausland, Jackie Meyer, Jim Moore, Gary Olmstead, Jim Pierce, and Micky Toperzer.

Manufacturer's Breakfast. Present: Don Canedy, Jack Conner, Lenny DiMuzzio, Sandy Feldstein, Ron Fink, Neal Fluegel, Tom Gaines, John Galm, Roger Garvin, Norman Goldberg, Bob Grauso, Bill Ludwig, Jr., Lloyd McCausland, Jackie Meyer, Jim Moore, George Navarre, Frank Peppler, Dick Richardson, Dick Schory, Jim Sewry, Micky Toperzer, Willard Way, Armand Zildjian, and Robert Zildjian.

Regarding the sale of the PAS mailing list, a motion was made by John Galm and seconded by George Frock. Motion: That Jackie Meyer investigate the cost of making the list available to members, and authorize the executive committee to develop a proposal to memebers, at a reasonable price, related to this investigation.

Gary Olmstead seconded a motion by Mike Combs that Mike Combs' project of Percussion Publication Listings be updated yearly, in PERCUSSIVE NOTES, and be revised totally every five years.

A motion by Don Canedy and seconded by Gary Olmstead states that the Board of Directors gives the executive committee power to further investigate the manufacturers' proposal of change in membership dues.

Neal Fluegel made a motion and it was seconded by George Frock that the Percussive Arts Society suggest to the International Percussion Reference Library that the price of items be included, and the grading system be explained in the next issue of the catalog. Also a letter should be sent to the Library, making sure that in the future, James Moore's compositions should be listed as being published by Percussion Publications, not Percussion Notes. Also that the Percussive Arts Society suggest that their name be included as one of the organizations which cooperates with the Library, and that this should be stated in the next issue of the catalog.

Ron Fink suggested (by motion and seconded by Don Canedy) that PAS state chairmen automatically be sent a list of PAS members residing in their state.

A motion was made by Micky Toperzer and seconded by Jackie Meyer that all committee reports or other items the Percussive Arts Society has available for purchase should be displayed, and

available at the Percussive Arts Society's booth during conventions.

Due to the second class permit of mailing PERCUSSIONIST, Jackie Meyer made a motion and Jim Pierce seconded the motion to rescend the motion of the June Board meeting, limiting the 1970-1971 publication of PERCUSSIONIST to three issues.

The Board agreed to adopt the following policy statement: The Percussive Arts Society believes that to meet the goals of PAS it is imperative that state chapters insist that members belong to the national organization before joining a state chapter. No state chapter may use the Percussive Arts Society name unless it has met this requirement.

Neal Fluegel seconded a motion proposed by Jim Coffin that the first Vice-President's official duties should include being in charge of all Percussive Arts Society committees. In this role he is to constantly re-evaluate existing committees and their function in the overall growth of PAS.

A policy statement was formed by the Board of Directors regarding memorial or scholarship funds: The Percussive Arts Society cannot financially support memorial or scholarship funds.

A motion was defeated proposing that the Board give the Executive Secretary the power to purchase insurance for Percussive Arts Society office materials.

A motion was proposed by George Frock and seconded by Neal Fluegel that all manufacturers, publishers, and dealer members should be listed in our publications by their incorporated name.

Don Canedy proposed a motion which was seconded by Neal Fluegel that the committee devising the slate for next year's Board members include the possibility of selecting people from the area of private teachers, student representatives, and college band directors.

A motion was proposed by John Galm and seconded by Don Canedy to accept the slate of officers for the Board for 1970-71. The new Board will include the remaining members--Cirone, Fluegel, Feldstein, Fink, Leonard, Lishon, Coffin, Dedrick, DiMuzzio, Christian, Firth, and Toperzer; and the new members-McCausland, Osborn, Frazeur, Beck and Lacombe; and the re-elected members-Frock, Britton, Meyer, Combs, Moore, and Olmstead.

The financial statement as presented by Neal Fluegel was accepted by the Board. This statement is available upon request to the Executive Secretary.

The Board elected Gary Olmstead to the position of first Vice-President of Percussive Arts Society, Inc.

Respectfully submitted,
Jackie Meyer

President's Corner

As the Percussive Arts Society, Inc. grows, it becomes increasingly difficult for your President and Executive Officers, and the Board of Directors of the Society, to be in communication with the membership. We continue to communicate with each and every member through such columns as "The President's Corner", "The Challenge" written by your Executive Secretary, "The Editor's Column" in PERCUSSIVE NOTES, etc. We also attempt to communicate with each and every member through state chapter meetings, through attendance at various clinics, and through the writing of articles and letters.

It is also each member's duty to communicate with the society. If there are projects under way which you feel are not valuable, or if there are other projects you feel we should be doing, please bring them to the attention of your State Chairman, or a member of the Board of Directors, or one of the officers of your Society. It is only through your communicating with us that we can continue to build the Percussive Arts Society by considering the desires and needs of its entire membership. The growth in the past year of PAS has been exceptional, and as the saying goes "the Society must be doing something right". However, this is only the beginning. Joining the Society allows each and every member to partake in what the Society has to offer--our journals, our projects, and our constant effort to upgrade all areas of the percussive arts. To do this, more and more members must participate in the committees and in the projects. It is your President's hope that the next year will continue to see the Percussive Arts Society grow, and will also see more and more active participation by its members.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

20th CENTURY ORCHESTRA STUDIES FOR PERCUSSION, Alan Abel, $4; G. Schirmer, Inc.

40 excerpts ranging over each decade of the 20th Century and representing a variety of styles appear in this book. The serious orchestra orientated percussionist should find this book most valuable.

RHAPSODY FOR PERCUSSION AND BAND, John Beck & Don Jones; Kendor, Inc. (Percussion solo with five line band score and parts $27.50)

This work is an important contribution to an area of performance which needs more compositions of its nature. It uses the solo percussionist in different styles such as contemporary multiple percussion, rudimental snare drum, quasi Afro-Cuban, and swing jazz set. Cadenzas permit the soloist to display his musicianship and technique.

PROLOGUE AND JUBILO, Jared Spear, $.75; Southern Music Co.

While this short multiple percussion solo is generally easy, it does require the performer to play a simple orchestra bell part with the right hand while playing timpani with the left hand. Other instruments required are suspended cymbal and four tuned tom toms.

XL PLUS ONE, Alvin Etler, $4; Southern Music Co.

XL is an involved multiple percussion solo commissioned by the National Association of College Wind and Percussion Instructors. It requires numerous instruments of "Skin, Wood, Metal". It is so printed that the parts can be placed on five music stands around the circle of instruments. A performer should be well advanced in technique and musicianship in order to handle the almost constant, rapid flow of notes around the circle of instruments.

CHALLENGE I, Earl Hatch $2: Try Publishing Company, 854 Vine St. Hollywood, Calif. 90038.

This publication is a printed collection of four original solos and one arrangement by Earl Hatch. Furioso & Valse in D Minor and Etude-1955 are fast two mallet pieces. Dance of the Hippololipops uses three mallets, while Capriccio Marimbata and Habanera from Carmen require four mallets.

BACH FOR THE MARIMBA, Earl Hatch, $1.50; Marimbas Unlimited, 5140 Vineland Ave. North Hollywood, Calif. 81601

Two numbers of this collection require two mallets, but each one playing an independent line. They are Two Part Invention and Little Two Part Fugue. Fuga II requires independent use of four mallets.

BERCEUSE FROM JOCELYN, Godard-Hatch, $.75 Marimbas Unlimited

This arrangement for vibraphone requires independence with four mallets, but is easy enough to be a good "first" piece for developing such technique.

JALOUSIE, Gade-Hatch, $?; Marimbas Unlimited

Four mallets are required for this arrangement of medium difficulty.

COME BACK TO SORRENTO, Curtis-Hatch; $.75, Marimbas Unlimited.

As a slow, short arrangement, this solo fits into the general category of medium four mallet performance.

NOCTURNE, Chopin-Hatch, $1; Marimbas Unlimited

With the Andante tempo and use of four mallets, this arrangement should be approached by someone with at least medium control of four mallet rolls and chord changes.

Note: All of the above solos from Marimbas Unlimited are in hand manuscript which is generally large and clear to read.

PERPETUAL MOTION, de Gastyne, $1.50; Fereol Publications, P.O. Box 6007, Alexandria, Virginia 22306

Written as a vibraphone solo in 5/8 and 16/32, this difficult solo requires a great deal of control of both two and four mallet performance. An experienced performer should find it quite challenging and interesting.

LYRIQUE, de Gastyne, $3; Fereol Publications

Pinao accompaniment is included with this marimba solo of medium difficulty. The piece is almost equally divided between two and four mallet work. A large portion of the composition is written in 7/16.

RONDEL, de Gastyne, $1; Fereol Publications.

This is a short composition for medium voice and vibraphone.

While most of the chords are three notes, the combinations shift from right to left hand. Four mallet technique is therefore required.

QUINTET FOR MALLET PERCUSSIONS, de Gastyne, $6.50; Fereol Publications

The instrumentation of this Quintet is bells and chimes, xylophone, vibraphone marimba for the mallet instruments. The one part percussion includes tambourine, wood block, gong, snare drum, bass drum, five temple blocks, cow bell, triangle, suspended cymbal and tenor drum. Some four mallet technique is required of each of the mallet players. This work should be of interest to those who are looking for more mallet ensembles.

TWO PRELUDES, Scriabin-de Gastyne, $1; Fereol Publications

The first of these two short preludes arranged for vibraphone requires four mallets. The second, faster prelude uses only two mallets.

AIR AND GAVOTTE from PARTITA IN E MINOR, Bach-de Gastyne, $1.50 Fereol Publications

This transcription of medium difficulty is for vibraphone and marimba duet.

SUITE de DEUX TON, Jesse Ayers, $2.50; Jesse Ayers, 415 McNabb Street, Knoxville, Tenn. 37920

Three of the four movements and coda are short, one page clear hand manuscript. Two of these are for four mallets. The allegro movement is longer and only requires the use of two mallets.

———— O ————

TEXT AND REFERENCE MATERIAL

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet under the sponsorship of the Percussive Arts Society (P.A.S.) is now available—Send $1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

It is also requested as you use this booklet, that any errors, corrections, and especially additions be reported to Mike Combs. Yearly supplements and a new edition every five years are planned. Like any list it is "out-of-date" practically as soon as it leaves the press, and only with the cooperation of the publisher and the members of P.A.S. can it continue to be a valuable document.

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 percussion world.

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

Resolved: That a copy of each issue of "Percussionist" shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees of $5.00 or $8.00, $2.00 shall be paid for a year's subscription to the publication.

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APPLICATION FOR MEMBERSHIP

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CITY_____ STATE_____ ZIP_____

BUSINESS ADDRESS_____

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OCCUPATION_____ REMITTANCE ENCLOSED_____

Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY, INC.
130 Carol Drive
Terre Haute, Indiana 47805