



Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY, INC.

VOLUME VII, NUMBER 4
MAY, 1970

PERCUSSIVE ARTS SOCIETY, INC.

(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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ARTS SOCIETY, INC.

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PLAYING AN OFF-BROADWAY SHOW

by Sheldon Elias

About the Author:

Mr. Elias has to his credit several published percussion ensembles including a complete score for the movie a "Cherished Truth". He also has done some composing for the World Book Encyclopedia films. Mr. Elias received his bachelors degree from the American Conservatory of Music. He is the percussion instructor at Highland Park High School, De LaSalle High School, and Drums Unlimited—Chicago. He has played for Petula Clark, Billy May, Bobby Darin, Julie London, Ralph Marterje, and several other performers. He has played the hit show at the Happy Medium Theater in Chicago, "Jacque Brel is Alive and Well and Living in Paris."

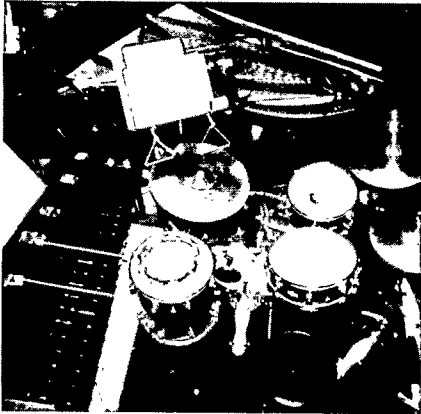
Most students who study percussion in high school and college have excellent opportunities to learn the techniques of percussion, but have a difficult time trying to get some professional experience. With the cooperation of The 3W Productions Inc., the producers of the hit musical "Jacque Brel is Alive and Well and Living in Paris," I was able to obtain permission to use the percussion part from the overture for this article. I hope by some explanation and your practice of the music, you will have an idea of the kind of experience that is necessary to play a show such as this.

There are two basic types of musical shows, **Broadway** and **Off-Broadway**. These names do not necessarily apply to where the show is performed but to the size of the show production. The normal **Broadway** musical has a full pit orchestra. This kind of ensemble usually has from two to three percussionists. One of the percussionists plays the drumset, and the other plays mallet instruments and timpani. The **Off-Broadway** musical is quite different. These musicals are usually performed in a smaller theater and they work on a smaller budget. Many times the orchestra parts are written for a large orchestra, so if there is only one percussionist he must play all the percussion parts. This is the kind of production I would like to discuss.

Most musicals start with an overture. It contains the main musical themes played throughout the entire show. The overture will be approached in four parts: Set-up, organization of sticks and mallets, tempo changes, and conception.

SET-UP

(Refer to the picture included) This show requires the percussionist to play a full drumset, two wood blocks, cowbell, triangle, tambourine, ratchet, slide whistle, siren, police whistle, chimes, and marimba. In the basic set-up everything should be made fairly accessible



from behind the drumset. The two wood blocks and cowbell are mounted on the hoop of the bass drum. Certain parts of the show sound better with different triangles. Two triangles on clips are mounted on the music stand behind the ride cymbal. To the left of the floor tom-tom is the marimba, which has its own music rack. To the right of the hi-hat is a trap table on which is placed the tambourine, whistles, and chime mallet. Next to the trap table are the chimes with the ratchet mounted.

The previous mentioned general set-up is consistent throughout the show. There are some changes as far as placement of the beaters for the different instruments during the show.

ORGANIZATION OF STICKS AND MALLETS

Before the overture starts, the tambourine is placed on the floor tom-tom. There should be two medium yarn mallets laying on the marimba. Two drumsticks are held in one hand and the heavy triangle beater in the other.

When the piece begins the first switch is from measure 6 to 7. In measure 6, the first quarter note is played with the triangle beater and the second note with a drum stick. While playing the last quarter note the triangle beater is placed on the music stand.

The next switch is in measure 23. During the two and a half beats rest, the drumsticks are placed on the floor tom-tom, the snares are turned off and the marimba mallets picked up.

Overture

"JACQUES BREEL IS ALIVE AND WELL
AND LIVING IN PARIS"

Allegro
TRIANGLE

1. 2.

3. 4. 5. 6.

CYMB.

7. 8. 9. 10. 11. 12. 13. 14.

15. 16. 17. 18.

19. 20. 21. 22.

molto cresc

23. 24. 25.

L.R. *ff* Marimba

26. 27. 28. 29.

30. 31. 32. 33. 34.

F *Cym* 35. 36. 37. 38. *mf* *crcl*
 39. 40. 41. 42.

G *Chimes* 43. 44. 45. 46.

2. *allegro* 47. *TRIANGLE* 48. 49. *f*
 50. 51. 52. 53. 54.

H *Mallets on tom tom* 55. *BELL of Cymb.* 56. 57. 58. 59. 60. 61.

crash with Cymb *poco* 62. *erac* *Settle tempo* 65. 64. 63.

66. *ff* *Moroso* 67. *Ritard* 68. 69. 70. 71. 72.

(pick up Chime Mallets) *(Play both parts)* 73. 74. 75.

In measure 34 the same yarn mallets used before are used on the suspended cymbal.

To make the next transition sound smooth, the suspended cymbal roll is played with one hand in measure 42 while the chime mallet is held in the other hand ready to play the first note in measure 43. This way there can still be a crescendo.

In measure 47 there are three beats to put back the chime mallet and pick up the triangle beater. In measure 54 the triangle beater is placed back on the music stand and the drum sticks are picked up.

From letter H till the end of the piece I, there are extremely fast changes. For this portion of the piece, sticks with mallet heads on the butt end should be used (5a). These sticks are used until letter J.

During measures 56, 57, 58, 60, 61 and 62, the front ends of the sticks are used to hit the bells of the cymbals.

In measure 73 the music tells the percussionist to (pick up the chime hammer). The other stick is placed on the trap table so that the chime hammer is held in one hand and the stick in the other.

The last switch is in measure 75. The roll in this measure is played with the chime hammer and the drumsticks.

TEMPO CHANGES

As mentioned earlier, an overture has the major themes of the show. So that this piece has some continuity, there are many tempo changes. This particular overture contains six different themes. They begin at the following numbers: 1, 11, 19, 24, 35, and 48. The first theme stays at the same tempo thru measure 23. At letter E the tempo is $\text{♩} = 160$. From letter E until measure 48 the tempo is the same. At 48 the tempo goes back to that of the first theme. At letter I the tempo settles down and at J it becomes *Maestoso*. Between letters B and D the eighth note still has the same value. Example:



At letter G the $\text{♩} = \text{♩}$ thru measure 47. So as far as elements concerned with tempo changes and meter changes these are the major points to consider.

CONCEPTION

It is very hard to get a conception of how each part of the overture is to be styled without hearing it first. The following should give you some ideas.

Try to get the exact feeling or mood that the following sections represent. Measure one to letter B has a concert or legitimate feeling. From B to letter D a rock and roll style is implied. Measure 20 to 23 is a strict almost military feeling. At E is a flowing almost legato feeling. The suspended cymbal roll, at measure 35, starts building excitement until it reaches measure 43, which is its climax. Letter G should sound almost like church bells. Measure 48 brings the legitimate feeling back again. This should be somewhat in a Baroque style. At letter J all this comes to a final climax. From here to the end, the music is very broad and bold sounding.

SUMMARY

I have mentioned the very fine points involved in playing this particular piece, but the major points should be repeated.

1. Set-up
2. Organization of sticks and mallets
3. Tempo Changes
4. Conception

If you approach this overture or similar pieces of music in this manner, complications will be minimized.

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President's Corner

It is the belief of your President that the Percussive Arts Society Board Meeting, held in Miami June 8th, launched the Society into a new and more fruitful era. It is obvious to all that our organization has developed to the point where it is an important, viable force in the music industry, as well as in all areas of percussion performance and education.

The growth in membership, in the scope of our projects, and in our budget, are all evident in the minutes of our meeting, which will appear in the next issue of PERCUSSIONIST. It is natural to relax and coast when things are going well, but that is not how an organization, a school, or an individual grows, or even remains vibrant. It's the hope of your Board of Directors that this is only the beginning of the Percussive Arts Society's impact on all areas of percussion, and that the entire membership will see our growth as proving our forward direction has been valid.

Constant effort on the part of all members is necessary for our organization to retain its place as the leader in percussion. In that position, we have a tremendous responsibility to continue our growth, and to afford the most help and guidance possible, in all areas related to the percussive arts. We are confident that all members will feel as we, and will continue to build our membership, and work towards another plateau in the goals of P.A.S.

PERCUSSION IN PARIS

by Harold J. Brown, Jr.

About the Author:

Harold J. Brown, Jr., 21 years old, a native of Birmingham, Alabama, received his B.A. in French Literature from the University of Rochester, where he is presently a Ph.D. candidate in French Literature. He and his wife are at this time completing a year of study in Paris. A professional musician since age 14, Mr. Brown's playing experience includes First Percussionist in the Birmingham Symphony, and timpanist in several Rochester groups. He studied timpani for four years with John Beck at the Eastman School of Music, and has taught percussion in the Rochester public schools. A percussion quartet, *Four Times Three*, is now being published by Kendor Music.

French percussion activities, like so many things in France, are centered in Paris. There is a decentralization program in progress for all the arts; new conservatories are being built or have been built in the provinces, and many of the major cities have respectable orchestras. However, what is said of Paris may be considered characteristic of the brightest spot in French percussion.

The hub of percussive training in Paris is the famed Conservatoire National Supérieur de Musique, the Paris Conservatory. Students from all over the country compete in rigorous competitive examinations for the relatively few places in the percussion department. Those who are not accepted must attend conservatories in the suburbs or in other cities; some of which are reputed to be very fine. Students, once accepted, must re-audition each year.

The head of the percussion department, and the only teacher, is Jacques Delecluse, author of etude books for snare drum, xylophone, and timpani. A student receives one private lesson per week, and one class lesson, where each of several students play the same exercises, alternately on timpani, snare drum, and keyboard. leaning more to the keyboard instruments, which are his playing specialty.

The Conservatoire is well supplied with everything but timpani; indeed, there are only two sets of timpani, plus hand drums, for the whole school. It is almost impossible to practice unless one owns his own drums. As a result, students simply come into lessons and play. The situation is better for the other instruments: xylophones, marimbas, drum sets, etc. are available for practice. There is some good talent among the students, most of whom are very well-rounded percussionists.

M. Delecluse uses his own texts, plus pieces written mainly by teachers past and present at the Conservatoire. Most French "solos" for percussion are with piano accompaniment, and usually consist of a three-movement piece, with one movement for timpani, one for xylophone, and one for general percussion. (An extreme case, perhaps, of "balancing" the percussionist.) The philosophy that solo timpani or percussion may be able to create musically valid works, alone, has not yet reached Paris; "solo" means "with piano", with rare exceptions.

Outside of the conservatories, there are no student orchestras. The main Paris conservatory has two orchestras, again rather limited facilities for its numerous students. The University of Paris has a musicology institute, nothing more. The lycees, roughly equivalent to our high schools, are void of music, although many *arrondissements*, or sections of town, have municipal conservatories which provide the musical basics to children. Usually there is no percussion in these, however. Those with percussion offer lessons at the teacher's home, but own no practice instruments.

Paris resembles New York in at least the number of orchestras around. There are, for percussionists, fairly good opportunities in town, although many Conservatoire graduates wind up in other cities. The main orchestra, founded by the late Charles Munch, is the *Orchestre de Paris*; a rival group, also of philharmonic size, is the older *Orchestre de l'O.R.T.F.*, the French radio-television orchestra. The Paris Opera has an orchestra, as does the Opera Comique, and certain other theaters with musical productions use pit orchestras. There are three main amateur orchestras--amateur in the sense of volunteer, with regular concert series and professional standards: The *Orchestre des Concerts Colonne*, at the Chatelet Theater, the *Orchestre Fernand Oubradous*, and the famed *Lamoureux* orchestra (which fascinated this listener one day with the wildest, most irreverent, and best, interpretation of *Symphonie Fantastique* that he had ever heard.) There are several concert societies as well, which give occasional symphonic or oratorio performances.

My comments will center on the *Orchestre de Paris*, this year under the musical advisorship of Herbert von Karajan, with Serge Baudo as conductor-in-chief. It is a fine group, but nevertheless sounds almost second-rate in comparison with the Berlin and Vienna groups, or just about any major U.S. orchestra. French orchestras seem to be plagued with a more or less advanced case of "slop throughs," if I may use such a phrase--anything goes. Every concert is a new experience, and a surprise for musicians as well as conductors. Herbert von Karajan caused a mild scandal this fall by drilling the orchestra, making it adopt his interpretation every time they played--usually it's every man for himself.

Despite this drawback, the percussion section of the Orchestre de Paris gets the best sound of any Paris percussion section. The premiere of Olivier Messiaen's *Transfiguration* this winter, for example, used seven percussionists, including xylophone, vibraphone, and marimba soloists. The section was well stocked, for Messiaen makes extensive and well-chosen use of percussion. The instruments needed in such works are always available, and good quality ones at that. A more subtle at times, but equally good rendition of the Mahler *Third Symphony* was performed recently, under the direction of Leonard Bernstein. (There were three performances, the last severely marred by an influx of late-comers in the middle of the long first movement, which forced Mr. Bernstein to stop, eventually go off-stage, and start over ten minutes later.)

This same section has recently formed Paris' only independent percussion ensemble, Les Percussions de l'Orchestre de Paris. The five-man group, under the direction of Jacques Delecluse, premiered for a week at the Theatre de la Ville in early February. (The only other French percussion ensemble I know of is the excellent Strasbourg group. There are no student ensembles at the Conservatoire, and very little ensemble work done as a result.) One of the pieces performed was the Bartok *Sonata for Two Pianos and Percussion*, in which two of the percussionists played the difficult piano part, a remarkable show of versatility. It is to be hoped that this group will continue to function. Their instrumentation was spectacular, again with all the instruments modern and of good quality. They were very well received, with at least 400 people in the audience when I attended, a surprising number in comparison to the minimal turnouts such concerts receive in the United States. (Paris audiences are in general knowledgeable and enthusiastic.)

To characterize the level of playing in the percussion section of the Orchestre de Paris, and by extension all Parisian percussion, certain comments about the orchestras in general apply. Fine organization, excellent instrumentation, and good technique are marred by a generally sloppy attitude; the French love of individuality leads to a lack of precision and polish in ensemble work. The playing at times lacks finesse, with the light French "touch" tending to metamorphose itself into heavy thuds past *mf*, with tone quality suffering as a result. On the other hand, though, the playing is lively and enthusiastic; the spirit of the music always comes through, if the letter leaves a certain exactness to be desired.

To conclude, there is much to be admired in the Parisian percussion scene; much talent, which, if utilized better, would bring spectacular results. Results now are mediocre, almost minimal for what one expects from major modern orchestras, or talented modern percussionists. The musical life of Paris offers much that has not been discussed: excellent recitals, chamber music concerts, medie-

val music groups, church organ concerts unequalled elsewhere. . . a great wealth to be sure. This author is a confessed Francophile in many things--architecture, literature, museums, cheese, wine; in short, the best qualities of *la vie parisienne*. Yet for all that Paris has to offer, this author and his wife have found music to be the least satisfying part, and percussion falls under the generalization.

Much work is being done now in Parisian percussion, and there is much that remains to be done, as in the U.S. However, a comparison with American percussion is revealing. Percussive opportunities in the States exist from the earliest educational levels, and playing opportunities abound. Under the influence of such organizations as P.A.S., educational information about percussion is easily available, and spreading rapidly. For all of our problems, let us at least appreciate what we do have. Paris is a great place to visit, but leave your sticks at home.

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IONISATION--EDGARD VARESE

by Vyvian C. Lawrence

Timbre holds a central place in Varese's Ionization. Each instrument's timbre has its own mass, weight, solidity and independence as a unit and physical quality of sound. The timbres individually and collectively shape the music in its own characteristic way. Timbre, itself is an aggregation of faint overtones. It can then become a means of exploring sounds other than customary pitch and in between whole steps and semi-tones, yet not in a mechanical sense of writing quartertones. The listener is aware of "in-between" tones for they rise naturally from the instruments.

Out of timbre rises Varese's "Harmony". Varese abandons the system of major and minor scales, and the chords and chord relations derived from this system. His harmony brings together not only sound of different pitch but different timbres and their overtones as well.

Out of his handling of timbre also rises his individual polyphony. Each instrument acts as an individual voice and enters above or below the others with its own "motivic" rhythmic pattern. One layer of sound is added to another. Ionization with its thirteen per-

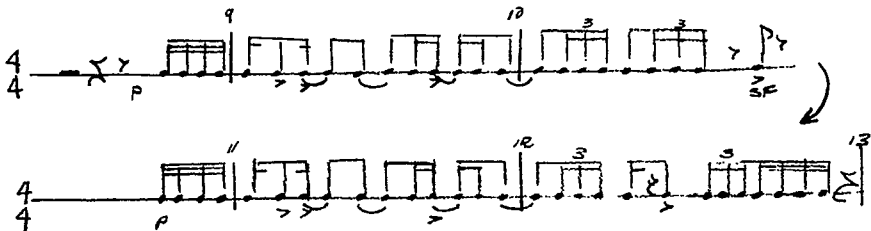
formers and thirty-five instruments is built on a most sensitive handling and contrast of different percussive sounds. The thirty-five instruments fall into three groupings: (1) indefinite pitch, (2) relatively definite pitch (piano and chimes, with its very strong overtone series, (3) continuously moving pitch (sirens, lion's roar).

Varese's construction achieves a sense of space. Harmonically constructed music achieves this spatial sense through the development of themes, the harmonic movement away from a starting key and return. Varese achieves the opening of space through the addition and contrasts of timbres and rhythms, each acting as a kind of "tonal plane" against the others. Varese's construction builds to a great complexity of interlocking planes of rhythm and timbre and then relaxes tension by slowing of the rhythm, and the enlargement of "silences" between sounds. Varese saves the equal tempered instruments (piano, chimes, celeste) for a final glorification of sound.

Each section is identified by its own combination of instruments, range of sonority. Each important change in the substance of the sonority is also a demarcation in the sonata allegro form.

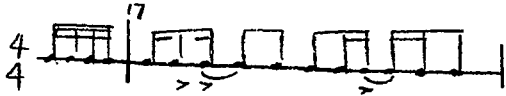
The metronome marking of $\text{♩} = 88$ establishes a moderate and strict tactus. From the beginning, the intensity is built from addition of layers. An accelerando is felt through more complicated tactus subdivisions rather than actual accelerando. Movement is by tactus not by "phrase", in a strict musical sense. The introduction (mm 1-8) introduces the common subdivisions used through out the composition--two, three, four, five. Long sustained sounds, with few articulations characterize the introduction. The sustained tones are accomplished by use of similar instrumentation: tam-tam claire, tam-tam grave, gong, suspended cymbal as a tonal plane and siren grave as another plane.

At rehearsal #1 (m9), the snare drum introduces its "rhythmic theme". Its first presentation (8 beact) is repeated with a "tail variation" against a pulse delineation in the other instruments.

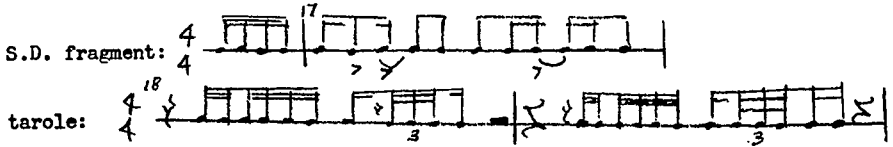


This snare drum rhythmic theme can be followed through out the composition: m16, mm60-63, mm70-71, m79.

Rehearsal #2 combines the slow sustained sounds of the introduction and fragments of the snare drum theme.



Measure 13 and 14 serve as a "unit" from the introduction. The siren grave in m15 is a connective tissue to "unit" m16 and 17 of the fragmented snare drum theme. Tarole (player #9) has a rhythmic fragment or variation bearing some resemblance to the snare drum theme.



The tarole rhythm is repeated with a variation on itself. (above)

There is no harmonic dimension (horizontal idea) or line directioning as in Bela Bartok's *Concerto for Orchestra*, but dimension is achieved by vertical additive layers, which are not sonorically and acoustically relative to each other enough to cause directioning. There are no sectioning (i.e., woodwinds, brass, strings) possibilities for thematic treatments.

Rehearsal #4-7 repeats the rhythmic theme over tactus delineation of other instruments, and continues the development by building and adding layers. A feeling of growth is derived by more extensive use of triplet subdivision, swell of dynamics and by metric changes:

$$\frac{4}{4} \mid \frac{2}{3} \frac{3}{4} \mid \frac{4}{4} \mid \frac{3}{4} \mid \frac{4}{4} \mid \frac{5}{4} \mid \frac{4}{4} . \text{ Climax arrives at rehearsal}$$

#7. Unification is achieved by rhythmic unity of instruments, similiar tactus subdivision (triplets at rehearsal #7) and



between #8 and #9, yet infinite variety can be achieved by different timbres and rhythmic combinations (i.e.,



Subdivision of 5 is used on equal basis with 2, 3, 4.

Rehearsal #9 begins a post-climax section, the recapitulation. The meter remains the same. $\frac{4}{4}$. Again the texture begins to built but with more rhythmic independence of parts.

Rehearsal #12 is a "working out" section, utilizing metric change for variety: $\frac{3}{4} \mid \frac{4}{4} \mid \frac{3}{4} \mid \frac{4}{4} \mid \frac{5}{4} \mid \frac{3}{4}$ etc. Rhythmic reinforcement occurs with player 1, 3, 11, 12.

player 1, 3, 11, 12.

Grosse Caisse 5/4

Grosse Caisse 5/4

Grosse Caisse 5/4

Castagnettes 5/4

Tambour de Basoue 5/4

Again, the two measure unit appears. Measure 66 (the first measure of rehearsal #12) and m 68 are rhythmically very similar.

Rehearsal #13, begins the finale. Metric change is lessened. The definite pitched instruments are added to pre-existing rhythmic configuration. Its appearance marks a textural change not rhythmic. The use of wide range of piano (A sub-contra, to G2) and the unusual disposition compliments the timbre, range and overtone ideas of the instruments of indefinite pitch.

8va bassa

Varese's music attempts to make music as concrete as possible in the sense of manipulating tangible things, however all the characteristic elements of music such as rhythm, harmony, "melodic line", polyphony and formal structure may be found sensitively handled.

Practical Mallet Studies

by Bob Tilles
Professor of Percussion
DePaul University

Some of the scales studied in the past few issues of the Percussionist have been useful in modern improvisations.

To review, it is recommended that the player practice the following scales in all keys: chromatic, major, relative and parallel minors, whole tone, and modal scales including, ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian.

In "Practical Improvisations" (Tilles-Adler, Belwin) additional scale study is presented including pentatonic, diminished, and altered scale forms.

Chords may be thought of as derivatives of scales and many forms and variations are possible. (using F as the root, a simple F major scale produces the following chords: F major, F major 6th, F major 7th, F major 9th, and F major 6th-9th.

By altering the F major scale to form an F dorian scale, a minor mode is established. This mode is useful for improvising the chords of--F minor, F minor 6th, F minor 7th, and F minor 9th.

Note--F dorian can be built on the 2nd degree of the Eb major (ionian) scale and contains the following structure: 1 step, 1/2 step, 3 whole steps, 1/2 step, and 1 whole step.

F Dorian Minor

When the F harmonic minor scale is used, an F min. (maj. 7) chord is derived:

F Harmonic Minor Scale

F min. (maj. 7)

The F locrian minor scale forms the improvising base for an Fm7 (b5) chord also notated as F half diminished 7th (f).

Note--F locrian can be built on the 7th degree of the Gb major (ionian) scale and contains the following structure: 1/2 step, 2 whole steps, 1/2 step, 3 whole steps.

F Locrian minor

Fm7 (b5) or F7

The next issue of the Percussionist will feature additional modern mallet exercises.

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IN PERCUSSIONIST
ARRANGED ACCORDING TO SUBJECT**

arranged by
Dick Berkley

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I-3	December, 1963
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III-1	November, 1965
III-2&3	April, 1966
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IV-1	November, 1966
IV-2	January, 1967
IV-3	March, 1967
IV-4	May, 1967
V-1	October, 1967
V-2	December, 1967
V-3	March, 1968
V-4	May, 1968
VI-1	October, 1968
VI-2	December, 1968
VI-3	March, 1969
VI-4	May, 1969
VII-1	October, 1969
VII-2	December, 1969
VII-3	March, 1970

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Percussion Material Review

by Mervin Britton
 Professor of Percussion
 Arizona State University

POIKILOS FLUTE--(Alto Flute), Vibraphone & Percussion, George Heussenstamm \$4

The vibraphone involves two simple four mallet chords, but the rest is two mallet work. The percussion part calls for four drums, two susp. cym., tambourine, triangle, wood block, metal castanets and five toy crickets.

MUSIC FOR THREE--Amplified Bass Flute, Vibraphone & Percussion, George Heussenstamm \$6

"Proper performance of. . .requires, in addition to amplification equipment, a tone divider and an Echoplex instrument, hooked up in series. . . ." The percussion equipment is similiar to POIKILOS.

DOUBLE SOLO--Clarinet and Percussion, George Heussenstamm \$4

There are several tempo changes within the 141 measure composition. The percussion instruments are again standard but do include a set of five temple blocks, 25" timpani, small tam tam and glockenspiel.

TRAMESA A TAPIES-- Violin, Viola & Percussion, Josep Maria Mestres-Quadreny \$4

Within ten short movements the strings tend to be used more on a rhythmic basis than melodic. The unusual percussion instrument requirements along with the standard compliment of drums and cymbals are three bongos, three timbales, a saw or Lotus flute, and a double deck of cards.

THREE CANONS IN HOMAGE TO GALILEO--Solo Percussion and three tape recorders, Josep M. Mestres-Quadreny \$3.

"The equipment required. . .three tape recorders placed in a triangular setting and a loop of magnetic tape of the length of . . .26 feet which runs through the three tape recorders." Percussion instruments are glockenspiel, vibraphone, xylophone, marimba, four gongs, two tam tams, four cymbals, four almglockens, wood blocks, four bongos, two snare drums, bass drum, two timpani, bass, marimba, four toms, two congos and four temple blocks. Notation is special for this type of music.

QUINTET, William Sydeman \$6

The composition is written for Bb clarinet, Horn in F, Piano, Double Bass and Percussion (two timpani, xylophone, susp. cymb. and timbales). The percussion part is an intragale on an equal basis with the other four parts - not solo nor accompanying. The manuscript and reproduction of this piece is not up to part with most of the others of the series.

DUO FOR TRUMPET AND PERCUSSION, William Sydeman \$4

Trumpet is in C. Different groups of percussion instruments are used in each of five movements. Instruments required are: snare drum, tenor drum, bass drum, susp. cym., sizzle cymbal, gong, three timpani, ratchet, xylophone & glockenspiel. Manuscript and reproduction again are below par for the series.

TRIO FOR FLUTE, DOUBLE BASS & PERCUSSION, William Sydeman \$15

Duration of the composition is about 11 minutes broken into four movements. Manuscript is better and reproduction quite clear. Percussion instruments required are snare drum, tenor drum, susp. cymb., triangle, sandpaper blocks, gourd, tambourine, bongos, & three timpani.

PERCUSSION QUARTET, Gitta Steiner \$5

This composition is a combination of definite, complex rhythmic passages combined with free form improvisation. All notation and explanations are clearly marked and easy to read. The 22 individual or sets of percussion instruments are generally standard for a college group. Possible problems that might need substitutions are two sets of bongos & timbales.

THREE PIECES FOR VIBRAPHONE SOLO, Gitta Steiner \$4

Four mallet technique is needed for this quite dissonant composition. However it involves primarily single line work. The work is unmeasured and in free form.

TRIO FOR TWO PERCUSSIONISTS & PIANO, Gitta Steiner \$6

This is a well written, clearly notated, difficult composition. Standard percussion equipment includes six timpani, shell chimes and a high G antique cym. An aleatoric section of one minute is written for the two percussionists in the middle of the composition.

INTERLUDES FOR VOICE & VIBRAPHONE (Soprano), Gitta Steiner \$4

These three interludes are unmeasured and woven together in intricate fashion. The piece requires a singer with a fine ear and ability to handle difficult rhythmic passages. The vibraphone part also requires a great deal of technique from that performer.

TOCCATA for Marimba Solo, Serge de Gastyne, Fereol Publications P.O. Box 6007 Alexandria, Virginia 22306 \$1

This is a rather short, vivace composition requiring a great deal of technique with double stops. However, each phrase or grouping does tend to center around its own repeated notes.

BALLATA--Vibraphone Solo, Serge de Gastyne, Fereol Publications \$1

Written in 5/8, this piece uses a lot of wide skips. What would at first appear to be some four mallet work is in reality broken chords or sustained parts. An advanced intermediate and beyond performer should find the work interesting.

**SOLO NO. 3 FOR MULTIPLE PERCUSSION, Antero Hytinkoski,
Virusemaentie 4, Turku 9, Suomi, Finland**

The composition is primarily in three sections plus an introduction. A great deal of use is made of each hand playing a separate grouping of instruments. However, the rhythms used are not difficult to coordinate. Instrumentation includes snare drum, two toms, three temple blocks, ride cymbal, cow bell and wood block.

**IMPRESSION NO. 1 For Flute & Vibraphone, Siegfried Fink;
(N. Simrock) Associated Music Publishers, Inc. Selling Agent. \$1.50**

Approximately five minutes of music, this piece involves a lot of meter changes, but also rubato tempi. Both performers need a good sense of moving rhythmic combinations. Some four mallet technique is necessary.

IMPACT, Norman Ward, Pro Art Publications \$1

This is a collection of six quintets designed for 1st ensemble experience for elementary school students. The compositions are short, but vary in style and instrumentation. Instruments required should pose little problems for most schools.

**RONDO, for Piano, Bongos & Xylophone, Martin Bjelik; (Verlag
Doblinger) Associated Music Publishers Inc. Selling Agent \$4**

While the composition is primarily in a moving 7/8 there are several meter changes. There is an extensive cadenza and solo section for the piano. Good college student recital material.

**MACHINE MUSIC For Piano, Percussion and Two-channel tape
recorder, Lejaren Hiller, Theodore Presser Company, Brhyn Mawr,
Pennsylvania \$2.50 per score. Three scores required.**

The tape is available only on rental from the publisher. All piano and percussion parts are definitely notated both as to pitches and rhythm. This piece should be of interest to any performer that wishes to get involved with tape music and live performance. While the duration of XI movements is 11 minutes, this piece should also have interest to an audience not familiar with tape music.

**2ND CONCERTO FOR PERCUSSION, Armand Russell, Available
from Rochester Music Photocopy Co., 12 Worthington Rd., Rochester
N.Y. 14622**

This composition for six performers in five movements was listed in Vol. 8 No. 2 of PERCUSSIVE NOTES. At that time, performance required the purchase of six scores at a cost of \$57. Individual parts have just been made available for this composition which should now make it much more acceptable to music budgets.

**PERCUSSIVE ARTS SOCIETY-
COLLEGE PERCUSSION CURRICULUM PROJECT**

compiled by Ron Fink

(Continued from page 100 in March, 1970 issue)

Library and Research (cont'd.)

The following questions were asked of percussion department heads concerning percussion materials included in their libraries:

2. Do you have books on percussion in your library?
 - a) University library31
 - b) College or Music Department Library30
 - c) Music Education Library 8
 - d) Percussion Library24

3. Approximately how many volumes are devoted to percussion?
Answers from 2-200

4. Does your library listing include:
 - a) method books and tutors43
 - b) reference materials on percussion
 (dictionaries, catalogs)..... 44
 - c) research studies21
 - d) compositions for and with percussion.....41
 - e) records (percussion).....42
 - f) periodicals.....39
 - g) other:

percussion trade periodicals	film strips
ensemble literature	papers & thesis

5. Do you have a course in percussion research (development of percussion instruments, performance practices) If so, what facilities are available to you to carry out your experiments, etc?
 - a) computers 6
 - b) various testing devices..... 6
 - c) facilities at a physics' laboratory 6
 - d) carpenter's shop (metal or wood).....11
 - e) electronic studio10
 - f) none11

PERCUSSION ENSEMBLE LISTINGS

A P.A.S. committee, Mike Combs serving as chairman, is currently working on a massive compilation of percussion materials. This list will be made available for a slight fee to all members of PAS at a future date.

EQUIPMENT RECOMMENDATIONS

The question was asked, "What equipment do you recommend or require for your percussion students?" The answers were specific (as to model-type-number) and diverse (as to personal preference). In order not to offend commercial manufacturers, a general opinion will be used, based on the results of the survey. The use of names and letters is not intended to be a strict endorsement but a way of aptly describing the particular piece of equipment.

1. Snare drum sticks: (depending upon hand size, size of drum, size of organization)
 - a) marching--a large stick (i.e. 2S-1S-3S-2B-H)
 - b) concert-medium stick (i.e. 2B-5B-3A-Firth-D)
 - c) dance band--narrower stick (i.e. 11A-7A-12A-3A)
2. Snare drum sizes:
 - a) marching--12x15--10x14
 - b) concert-5x14--6 $\frac{1}{2}$ x14
 - c) dance band--5x14--5 $\frac{1}{2}$ x14
3. Timpani sticks: listed alphabetically

15" Aluminum Shaft	Wooden Shaft
Hinger	All Commercial Manufacturers
Ludwig (1970)	Duff
Payson	Faini
Spencer	Fink
	Firth
	French
	Goodman
	Soebbing
	Street
4. Keyboard percussion mallets: listed alphabetically
 - Deagan
 - Dorn
 - Jen-Co
 - Musser
 - Schinstine
 - Studio 49 (Germany)
5. Bass drum beaters: listed alphabetically
 - Abel
 - All commercial manufacturers
 - Fennell
 - Hinger
 - Soebbing
 - Udow

6. Practice pads: listed alphabetically
 - Christian
 - Fips
 - Gladstone
 - Ludwig
 - Remo
 - Rogers
 - Soebbing
7. Snare drum heads:
 - All commercial manufacturers
8. Timpani heads:
 - All commercial manufacturers
 - For school work--plastic heads preferred
 - For professional work--calf heads preferred
9. Bass drum heads:
 - All commercial manufacturers
 - For school work--evenly divided between calf & plastic
 - For pro work--calf heads preferred
10. Triangle:
 - Abel
 - All commercial manufacturers
11. Tambourine:
 - All commercial manufacturers
12. Castanets: listed alphabetically
 - Adato
 - All commercial manufacturers
 - Danmar
 - Feldstein
 - Galm
 - Mexican
 - Payson
 - Pro Drum Shop

EDITOR'S RECOMMENDATION ON EQUIPMENT REQUIREMENTS.

Two factors are involved in requiring a percussion student to own certain equipment: 1) student's financial status 2) student's plans for a professional playing career. If a student is a percussion major and thereby declaring himself a future professional player, he should acquire many instruments during his student years. The following would be a typical required set of items:

NEW START LIST OF REQUIRED ITEMS

* around \$50.00 (disregarding item 4)

1. Drum key
2. Timpani Key
3. Tuning fork or pitch pipe
- *4. All sticks and mallets and beaters for every instrument and for all dynamic levels required.
5. A carrying case
6. Triangle with two clips and set of beaters
7. Tambourine
8. Wood block

over \$200.00

9. Cowbell
10. Maracas
11. Claves
12. Snare Drum & case
13. Concert snare drumstand
14. Suspended Cymbal and Stand

MINIMUM STICK REQUIREMENTS:

Around \$30.00

- 1 pair soft rubber--marimba
- 2 pair yarn or chord--marimba-vibes-susp. cym.
- 1 pair plastic--xylophone-bells
- General purpose timp. sticks--timpani
- Concert snare drum sticks and brushes--snare drums

Following are those individuals who participated in this project and the position they held at the time the survey was taken. A few of these individuals have since acquired other positions.

Name	Institution & Address
1. Melvin S. Hill	Union College Lincoln, Nebraska
2. Donald A. Stanley	Mansfield St. College Mansfield, Pa.
3. Marvin D. Dahlgren	Univ. of Minnesota Minneapolis, Minn.
4. Sherman Hong	Univ. of So. Mississippi Hattiesburg, Miss.
5. George R. Hunter	Denison Univ. Granville, Ohio

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|----------------------------|--|
| 6. Robert L. Tilles | DePaul Univ.
Chicago, Ill. |
| 7. Hugh W. Soebbing | Quincy College
Quincy, Ill. |
| 8. Thomas L. Davis | Univ. of Iowa
Iowa City, Iowa |
| 9. John K. Galm | Univ. of Colorado
Boulder, Colorado |
| 10. Rupert A. Kettle | Private teacher,
writer, author, editor |
| 11. Larry D. Vanlandingham | Baylor Univ.
Waco, Texas |
| 12. Morris Goldenberg | Juilliard
New York, N.Y. |
| 13. Thomas M. Lommell | Univ. of Arizona
Tucson, Ariz. |
| 14. David N. Maker | Univ. of Connecticut
Storrs, Conn. |
| 15. Richard Lee O'Donnell | S. Ill. Univ.
Edwardsville, Ill.
Webster College
St. Louis, Mo.
Washington, Univ.
St. Louis, Mo.
Mo. Univ.
St. Louis, Mo. |
| 16. Dale E. Rauschenberg | Towson State College
Baltimore, Md. |
| 17. James D. Salmon | Univ. of Michigan
Ann Arbor, Mich. |
| 18. Paul T. Mazzacano | Kansas St. College
Pittsburg, Kan. |
| 19. George A. Frock | Univ. of Texas
Austin, Texas |
| 20. Joseph E. Graves | Chabot College
Hayward, Calif. |
| 21. Stanley S. Leonard | Carnegie-Mellon U.
Pittsburgh, Pa. |
| 22. Philip J. Faini | West Virginia U.
Morgantown, W. Va. |
| 23. Marion B. McClure | Hardin-Simmons U.
Abilene, Tex. |

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|--------------------------|---|
| 24. Paul W. Price | Manhattan
New York, N.Y. |
| 25. Grady C. Barnes | Navarro Jr. College
Corsicana, Tex. |
| 26. Richard Doyle Horton | Del Mar College
Corpus Christi, Tex. |
| 27. John H. Beck | Eastman
Rochester, N.Y. |
| 28. Thomas W. Siwe | Northern Ill. U.
DeKalb, Ill. |
| 29. Paul Guerrero Jr. | So. Methodist U.
Dallas, Tex. |
| 30. Harvey S. Moen | Northern St. Coll.
Aberdeen, S. Dak. |
| 31. Kenneth F. Harris | U. of South Florida
Tampa, Florida |
| 32. Robert H. Campbell | Brigham Young U.
Provo, Utah |
| 33. Frank L. McCarty | California State
Fullerton, Calif. |
| 34. John Baldwin | Michigan St. U.
East Lansing, Mich. |
| 35. Fred A. Wickstrom | U. of Miami
Coral Gables, Fla. |
| 36. Suzanne J. Cote | Central Missouri
State College
Warrensburg, Mo. |
| 37. Neal Fluegel | Indiana State U.
Terre Haute, Ind. |
| 38. James A. Sewrey | Wichita St. U.
Wichita, Kansas |
| 39. Anthony J. Cirone | San Jose St. Coll.
San Jose, Calif. |
| 40. William F. Currier | Mount Union Coll.
Alliance, Ohio |

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|--------------------------|---|
| 41. Warner D. Hutchison | Union Univ.
Jackson, Tenn. |
| 42. Peter H. Tanner | Wisconsin St. U.
Eau Claire, Wisc. |
| 43. Michael F. Combs | Univ. of Missouri
Columbia, Mo. |
| 44. Charles Drysdale | Richmond Pro. Inst.
Richmond, Va. |
| 45. James L. Moore | Ohio State U.
Columbus, Ohio |
| 46. Saul Feldstein | St. U. Coll. at Potsdam
Potsdam, N.Y. |
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