

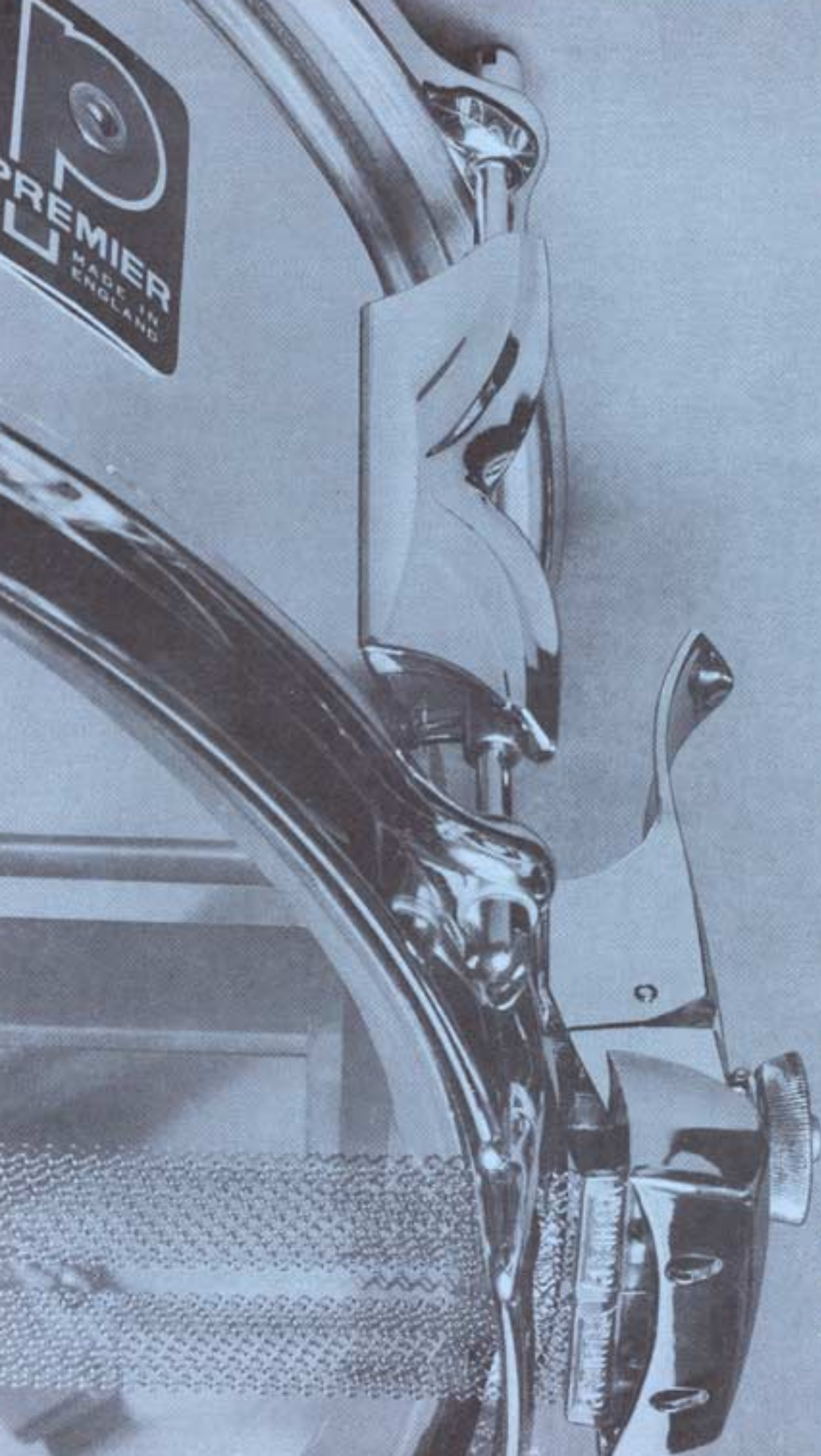
PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY

VOL. 10 NO. 3

SPRING 1972





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VOLUME 10 NUMBER 3
 SPRING 1972

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The deadlines for submitting material for publication consideration in PERCUSSIVE NOTES are Fall Issue -- September 10th; Winter Issue -- December 10th; and Spring Issue -- March 10th. Let us hear from you, but do send your material early.

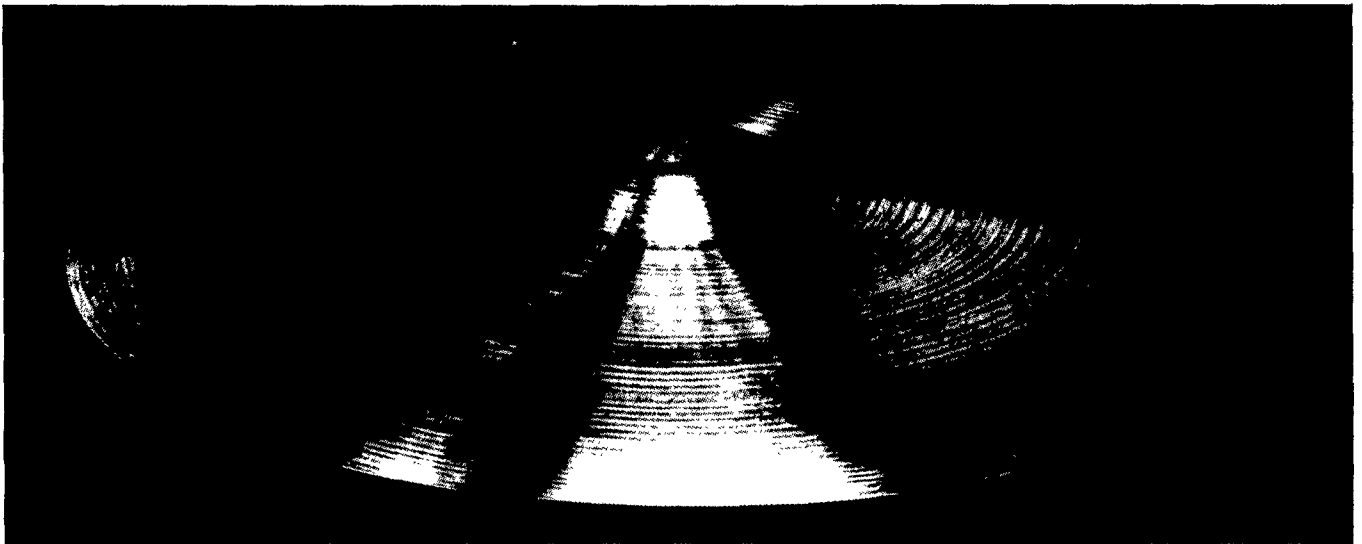
IN THIS ISSUE

Coming Events4
 Drumming around6
 "Rudiments -- Rolls -- Rolls -- Rolls!"9
 A Compendium of Statements On this topic by:
 James Petercsak, Wayne Duestenbeck, Robert Clayton, Anthony Cirone, B. Goodin Rowland, Erwin Mueller, Emil Scholle, James Moore, Haskell Harr, Rich O'Donnell, William Schinstine, Joel Rothman, George L. Stone, Charles White, and William DeLelles.
 "Percussion's "Top 75 Compositions""16
 Compiled by Matt Wood
 New Publications19
 Band and Orchestra Reviews20
 Product News21
 On the Technical Side24
 "Practical Percussion Acoustics"
 by James L. Moore.
 Fix It -- Build It Corner26
 "Some New Sources for Percussion Accessories"
 by Robert Matson
 Master Lesson27
 "The Tambourin"
 by Wayne C. Duesterbeck
 Percussion Around the World28
 excerpt from "The Music Hunter"
 by Laura Boulton
 Programs30
 From the Desk of:
 Waldo Hittumfurst Thinkemlater36





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Coming Events

The Crane School of Music of State University College, Potsdam, New York will offer a PERCUSSION WORKSHOP from July 17-28, 1972. James Petercsak and the Crane Percussion Ensemble will participate, as will guest clinicians Saul Feldstein and Paul Price. Graduate and undergraduate credit is available for this session. For details contact: Dean Ralph Wakefield, Crane School of Music, State University College, Potsdam, New York 13676.

Western Michigan University of Kalamazoo will again offer a PERCUSSION CHAMBER MUSIC SEMINAR. All percussion seminar students participate daily in a large percussion ensemble, a small ensemble, a Percussion Literature class, and a basic music (theory-history) class as well as in a 44 piece wind ensemble consisting of students from the brass and woodwind chamber music seminars. The two-week session runs from July 9-22, 1972. For more information write to: Mr. Carl Doubleday, Seminar Director, Department of Music, Western Michigan University, Kalamazoo, Michigan 49001.

The University of Wisconsin-Extension Arts will hold at Indianhead Center, Shell Lake, Wisconsin a PERCUSSION TECHNIQUES INSTITUTE from August 7-11, 1972. Instructor for this session will be James Lattimer, head of the Percussion Department at the UW-Madison.

For music educators seeking an emphasis on percussion techniques, this institute provides a rich experience in the fundamentals of playing all percussion instruments, all phases of percussion performance and interpretation and the use of percussion instruments in the total school music program. One graduate or undergraduate credit may be earned in Music from

the UW-Madison for this institute. Contact: UW Extension Madison Registration Office, Shell Lake Seminars, 101 Extension Building, 432 North Lake Street, Madison, Wisconsin 53706.

The 4th Annual INTERNATIONAL PERCUSSION SYMPOSIUM will be held at the University of Miami, July 24-29, 1972. Fifteen internationally-known percussionists will compose the faculty for the Symposium, which is sponsored by the UM School of Music in cooperation with the Ludwig Drum Company, and the UN's Division of Continuing Education. The Symposium is for percussion students, teachers and professionals. Four separate specialist programs will be offered:

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For registration forms, write 4th Annual International Percussion Symposium, Division of Continuing Education, P.O. Box 8005, University of Miami, Coral Gables, Fla. 33124.

A unique MARIMBA WORKSHOP will be offered this summer from July 9th to 15th at the Ohio Music Camp located on scenic South Bass Island, Put-in-Bay, Ohio. Planned for intermediate and advanced high school students this intensive one week session will include marimba ensemble performance, master lessons on technique and solo literature, and lecture-demonstrations on such topics as mallet selection, three and four mallet playing, vibe technique, and acoustics of bar tuning. For further information write to Dr. James L. Moore, Marimba Workshop Director, % School of Music, Ohio State University, Columbus, Ohio 43210.



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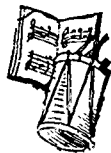
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DRUMMING AROUND



JAMES PETERCSAK was guest soloist on March 12, 1972 with the Woodbridge Senior High School Band, Woodbridge, N.J. The piece performed was "Variations for Concert Band and Percussion" by Gerald Sebesky. Petercsak also appeared as soloist performing the same piece on May 6, 1972 with the Seneca Falls, N.Y. High School Band and on May 11, 1972 with the Plattsburgh State College Band, Plattsburgh, N.Y.

BOB TILLES served as judge and percussion clinician for the Wisconsin Big Band Contest held January 29, 1972 at Delavan, Wisconsin. Tilles also conducted a 15-week percussion workshop series at Harris School, Chicago this past winter, and presented a percussion clinic at Thornton Community College (Illinois) on March 27, 1972.

The DEPAUL UNIVERSITY PERCUSSION ENSEMBLE under the direction of Bob Tilles presented on February 29, 1972 a recital devoted entirely to original compositions and arrangements by DePaul students and faculty. Each student conducted his own composition before an enthusiastic audience. Charles Suber, publisher of *Down Beat Magazine* also appeared on the program as guest speaker.

Jazz vibraharpist GARY BURTON, a faculty member and alumnus of the Berklee College of Music in Boston, has been nominated for a "Grammy" Award by the NARAS (National Academy of the Recording Arts and Sciences), it was announced recently in New York. The nomination, in the category of small group Jazz, is for Burton's Atlantic album "Gary Burton and Keith Jarrett," which features the vibraharpist with pianist Jarrett. Gary Burton uses a unique four-mallet vibraharp technique, which has revolutionized the role of the instrument in music. After playing with Stan Getz and George Shearing, he formed his own group, with which he has toured world-wide, concertizing and recording. Consistently acclaimed by critics, he has won the *Downbeat* magazine poll as best vibraharpist for four years in succession.

The CLEVELAND INSTITUTE OF MUSIC presented a program of Mixed Ensembles, featuring the premier of two works, on April 12, 1972 in Kulas Hall at The Institute. The program opened with the premiere of *Concerto da Camera No. 3*, completed in 1971 by the late Victor Babin. It is the third of a planned trilogy in which a four-handed piano is the common element. Dr. Babin dedicated this *Concerto* to timpanist Cloyd Duff and percussionist Richard Weiner, who joined in this performance with CIM percussion students Thomas Bishop and Mary Ann Wilkinson, and pianists Theodore Ganger and Janis Zenzars, both students of Dr. Babin. Marcel Dick conducted.

As part of the observance of "25 Years of Respect for Jazz Education—1947-1972" at NORTH TEXAS STATE UNIVERSITY the following percussion events were held—On March 17th, Panel Discussion "What is the Future of Percussion as Related to Job Opportunities in Performance and Education?" March 27th-28th, Concerts featuring Gary Burton and Ed Shaughnessy. April 10th-Roy Burnes. April 17th—NTSU Percussion Ensemble, Ron Fink, Director. April 24th-DMA recital, Gerald Unger percussionist. April 28th-Houston All-City Mallet Ensemble and NTSU Mallet Ensemble. May 5th-Alan Dawson, drum set clinic.

Karen Ervin

KAREN ERVIN, Vice-President of the California Chapter of PAS, presented a series of three recitals at Mount St. Mary's College in Los Angeles. The first recital was a historical revue of solo literature for percussion. The second recital music for marimba and vibraphone; and the third music for winds and percussion by Los Angeles composers. The recitals were sponsored by Mount St. Mary's and the California Chapter of PAS. Mrs. Ervin is on the faculty of Mount St. Mary's College, in addition to being an active free-lance percussionist in the Los Angeles area.

The Great Saul Goodman (Part One)

Among kettledrummers there is only one acknowledged master, and Saul Goodman is it. This is his last season as timpanist, and head of the percussion section, of the New York Philharmonic.

Saul Goodman's first concert with the philharmonic was the orchestra's two-thousand-and-eighty-fourth, back in 1926—conductor: Willem Mengelberg, Toscanini's predecessor. Six thousand and sixty-four concerts later, the Philharmonic—music director: Pierre Boulez—interrupted its eight-thousand-one-hundred-and-forty-eighth concert to salute Saul Goodman and three other old-timers who are about to retire. Just before the last piece on the program, Mr. Boulez read a tribute to each of the four, and presented each with an engraved Longines watch and a scroll. Mr. Boulez described Mr. Goodman as "a living legend on his instrument," and went on to say, "During his tenure, the Philharmonic has had ten music directors, over fifty guest conductors, six concertmasters, and five managers.

We asked him what he'd been thinking about during the ceremony the night before. "I was thinking how remarkable it is that my career has lasted so long," Mr. Goodman replied. "I was feeling sad but joyous. I've held a solo chair longer than anyone else in the world. I was also thinking about my students. I'm very proud of them. I've taught at Juilliard for thirty-two years, and my students now play for all the orchestras in this country, and orchestras in Denmark, Sweden, and Japan as well. The entire percussion section of the philharmonic here is made up of former students. I could have stayed on with the Philharmonic for another couple of years, and I'd like you to write that I chose to retire at this time, in full control of my faculties. You can also state that conductors never retire.

(Reprinted from
THE NEW YORKER)

The performing Arts Division of NEW TRIER HIGH SCHOOL EAST (Illinois) strives to create in students an awareness and understanding of associated arts and to afford the community a broader and more complete program of performance. To supplement scheduled performances, and the regular curricular program for students in the departments of dance, drama, music, speech and theatre production, the performing arts council sponsors periodic assemblies, appearances by outside artists and evening programs. A recent percussion performance in their series of events was given by the New Trier East Percussion Ensemble, directed by Jake Jerger.

The FARGO NORTH HIGH SCHOOL (North Dakota) STAGE BAND featured guest soloist-clinician JIM COFFIN in concert on January 18, 1972. Coffin has developed a well known jazz program at the University of Northern Iowa where he is Assistant Professor of Music.

The Little Theater of the Columbus Gallery of Fine Arts echoed to the sound of three different drummers on Sunday, January 23, 1972. The COLUMBUS SYMPHONY ORCHESTRA PERCUSSION ENSEMBLE performed in this concert on the Symphony-Gallery Series. Members of the ensemble are James L. Moore, Dean Appleman and Robert Chapell, all musicians with the Columbus Symphony. Selections performed included works by Morton Gould, Mozart, Bartok, Kabalevsky and an original composition by Moore.

The Southwest Washington Symphony Orchestra, under the direction of Irvin Gattiker, presented a multiple percussion solo for the first time in its history on March 5, 1972 at its annual "Pops" Concert in Longview. BONNIE BOSS, 17 year old percussionist with the orchestra performed The Worried Drummer by Schreiner. She won the solo spot in the orchestras "Young Artist's Competition" in January. Miss Boss is a P.A.S. member and a student of Noelle Nolte, of the Oregon Symphony Orchestra and Portland Opera Company.

The BAYLOR UNIVERSITY SYMPHONIC WIND ENSEMBLE, conducted by Gene C. Smith, performed the premiere performance of Concerto for Percussion and Wind Ensemble by Karel Husa on February 7, 1972. This work was commissioned by Ludwig Industries. Dr. Larry Vanlandingham is percussion instructor at Baylor University.

The Ohio Music Education Association Convention, February 4-5, 1972, featured a concert of Multi-media avant garde Choral and Percussion Music under the direction of Professor Maurice Casey of The Ohio State University School of Music Faculty. Also appearing at the OMEA Convention as clinician-soloist was JOE MORELLO, who appeared with the Wickliffe (Ohio) High School Stage Band.

A PERCUSSION SYMPOSIUM was held February 12, 1972 at Lebanon Valley College, Annville, Pa. Clinicians were: Bobby Rosengarden, percussionist and conductor of the Dick Cavett Show Orchestra and Gary Olmstead, percussion instructor, Indiana University of Pennsylvania. Performances were given by the James Buchanan High School Percussion Ensemble, Richard Rotz, Director, Indiana University of Pennsylvania Percussion Ensemble, Gary Olmstead, Director, and the Lebanon Valley Jazz Band with soloist, Bobby Rosengarden.

JERILYN LEONARD of Columbus, Ohio was a First Place Winner in the recent Columbus Symphony Orchestra Young Artists Competition. Jerilyn, a senior at Brookhaven High School, received a cash award and the opportunity to perform her winning composition, the Concertino for Marimba and Orchestra, Op. 21 by Paul Creston with the Columbus Symphony Orchestra on one of its youth concerts.



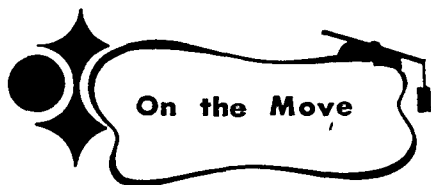
Joe Morello, Percussionist (Ludwig Drum Co.)
1972 - Mid-East Conference

The 13th Annual Mid-East Instrumental Music Conference in Pittsburgh featured clinician TOM BROWN in vibes clinics and JOE MORELLO on drum set clinics. These sessions were coordinated by the Percussive Arts Society, and clinics were given by both Brown and Morello directed toward student and director audiences. Also appearing at the conference was the Studio Percussion North directed by Jean Wilmouth.



The KENTUCKY Chapter of P.A.S. has appointed Mr. James H. Godfrey, of Western Kentucky University as state chairman until the state unit meets and organizes into a state unit, with it's own officers. It is hopeful that this can be done within the coming year. There are many percussionists in the state who have not been contacted because they are unknown to the organizers. At the present time, there are 24 P.A.S. members. They are striving for a membership of at least 50 this year. There are percussion activities going on throughout the state, and they would like to have this information to include in their Kentucky P.A.S. Newsletter. Interested persons should contact - James H. Godfrey, Music Department, Western Kentucky University, Bowling Green, Ky. 42101.

The OHIO Chapter of P.A.S. met during the O.M.E.A. State Convention in Columbus on February 5, 1972. A nomination committee was appointed and plans made to adopt a charter for an official state chapter. The organizational chairman for the state is Prof. Wendell Jones, Percussion Instructor at Bowling Green State University, Bowling Green, Ohio. For further information contact him. The Ohio Chapter's proposed booth at the 1973 O.M.E.A. convention will emphasize the percussion repair/fix-it problems faced by educators. This should fit in well with the tentative convention theme "All the Things You Wanted to Know About Music Education But Were Afraid to Ask."



ANTHONY J. CIRONE, percussionist with the San Francisco Symphony has been invited to assume additional duties as a member of the faculty of the San Francisco Conservatory of Music. A new composition by Cirone, *A Sacred Mass for Chorus and Percussion* recently received its premier performance.

BUTCH MILES recently joined Mel Torme as his drummer. Audiences including those in Toronto have been impressed by Miles' musicianship and drumming technique.

FRANK McCARTY composer-percussionist formerly on the faculty at Cal-State Fullerton and with the Orange County and San Diego Symphony Orchestras is now a member of the Music Department Faculty at the University of Pittsburgh as head of the Composition Department and director of the Electronic Music Studio.

THE BLACKEARTH PERCUSSION GROUP composed of Garry Kvistad, Rick Kvistad, Allen Otte, Chris Braun, and Michael Udow have formed as a full time professional organization, and will be in residence at the University of Illinois beginning in September upon the invitation of Professor Tom Siwe, percussion instructor and conductor at Champaign-Urbana. This ensemble comes as something of a continuation of an earlier one *The New Percussion Quartet of Buffalo*. That group was extremely successful in the middle and late 1960's. However, conflicting professional interests forced the group to disband, leaving unplayed some fifty original pieces for percussion quartet—the result of an international competition sponsored by that group.

The new groups' first priorities are the performance of these previously unplayed works as well as new pieces. Along with this literature repertoire will include improvisations, electronics, theatrical and intermedia works.

The aim of **THE BLACKEARTH PERCUSSION GROUP** is to bring to the field of contemporary percussion the highly refined skill and musicianship now existing in the percussion sections of the finest orchestras. A particular interest will be performance and informal discussion for young people programs and community concert situations. They are very interested in arranging any performance situation which is most beneficial to a given university or locality. Anything ranging from a one evening concert to a short term residency including numerous performances, lectures and master classes, as well as interaction with students and faculty on an informal basis will be possible. They are also interested in performing compositions by faculty and students of the university at which they are engaged.

Members of the Blackearth Percussion Group

Garry Kvistad is the percussionist with Creative Associates, the contemporary chamber ensemble of Lukas Foss in Buffalo. He is timpanist of the Chicago Grant Park Symphony and a fellowship recipient to the Berkshire Music Festival at Tanglewood.

Richard Kvistad is principal percussionist and associate timpanist of the Pittsburgh Symphony Orchestra. He has performed with the Chicago Contemporary Chamber Players and taught percussion at the Interlochen Arts Academy and Carnegie-Mellon University.

Allen Otte is a senior at the Oberlin Conservatory. He is the founder of the Oberlin Improvisation Group, a percussionists of the Toledo Symphony, and has played extra percussion with the Cleveland Orchestra, including a number of performances with Pierre Boulez.

Chris Braun is a jazz drummer from San Francisco, presently studying at Oberlin. His orchestra experience includes the Marin Symphony and the Oakland Symphony Orchestra.

Michael Udow is percussionist with the New Orleans Philharmonic, the Santa Fe Opera Company, and director of the New Orleans Contemporary Chamber Players. He is the recipient of the BMI composition award and will spend the 1972-73 academic year in Europe on a Fulbright Scholarship, giving solo percussion recitals and working in the Experimental Music Studio of Warsaw, Poland.

For further information on bookings, etc., for this organization contact: The Blackearth Percussion Group, c/o Kvistad, 4103-D West 98th St., Oak Lawn, Ill. 60453.



Everett M. Beale

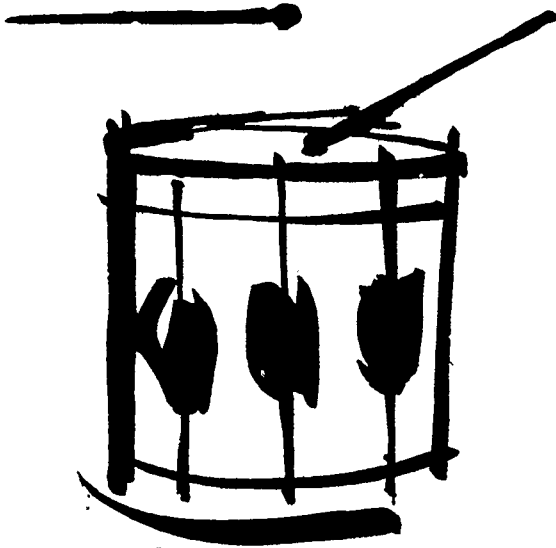
EVERETT M. BEALE was chosen to be a member of the percussion section of the World Symphony Orchestra, conducted by Arthur Fiedler. The orchestra was a unique ensemble composed of some 145 musicians from nations throughout the world. For one week, October 19-26, 1971, each member joined with other musical ambassadors from around the globe, and together affirmed the universal meaning and world-wide heritage of symphonic music.

The itinerary for the World Symphony Orchestra included a concert in Philharmonic Hall at Lincoln Center, New York, followed by a concert at the Castle Forecourt, Walt Disney World, Orlando, Florida, and a final performance at the Opera House, The John F. Kennedy Center for the Performing Arts, Washington, D.C.

Beale is Head of the Percussion Department of Lowell State College, Lowell Massachusetts. In addition, he performs widely as a free lance percussionist in the Boston area appearing with the Boston Symphony Orchestra and the Boston Pops Orchestra, Boston Ballet and Boston Opera Orchestra and the Boston Philharmonia.

Perhaps you remember my writing to you in 1970 requesting your advice on how I should prepare for a career as a professional percussionist. I joined the Percussive Arts Society and would like to take this opportunity to praise this informative and impressive organization. I feel that membership in this society is a "must" for the up-to-date percussionist.

Miss Ginger Marr
High Point, North Carolina



RUDIMENTS - ROLLS - ROLLS - ROLLS!

A discussion of the "rudiments" of snare drumming was begun in the Winter issue of PERCUSSIVE NOTES (Volume 10, No. 2). It was stated that "a serious need is present to reassess the content and purpose of any set of "standard rudiments" of drumming. It is with this concern that PERCUSSIVE NOTES and the PERCUSSIVE ARTS SOCIETY initiates a series of discussions on this important topic."

The following group of articles focus attention upon this topic and in particular on one of the most challenging, controversial, and interesting aspects of snare drumming - THE ROLL.

Your comments, constructive suggestions, and rebuttals to the material presented here are not only welcome, but are essential if this discussion is to accurately reflect the thinking and direction for today's percussionist.

RUDIMENTAL THOUGHTS

By James Petercsak
Head Teacher of Percussion
State University College
Crane School of Music
Potsdam New York

In the last issue of PERCUSSIVE NOTES it was proposed by Ron Fink (Vol. 10, #2, p. 12 "The 42 Standard Rudiments?") that we increase the number of snare drum rudiments from twenty-six to forty-two. At first consideration increasing the number of rudiments in order to keep pace with the growing sophistication of the art might seem to be the perfect solution. Yet I am concerned that if we go in that direction, we will miss what I feel is a golden opportunity to cope with this problem through simplification and clarification, a different direction, indeed, but one that might very well bring an added bonus - a rapprochement with the other members of the musical fraternity.

Let me elaborate. If we increase the number of rudiments from twenty-six to forty-two we are going to incur a problem correlating this change with our text books and other publications already in use. This is bound to cause confusion and perhaps unnecessary expense for students, teachers, and professional musicians as they find they must purchase different texts or obtain other publications simply in order to keep up with this change.

As far as that goes, we already have a few books in existence that suggest the use of forty-two rudiments. The difference then has already been established. Therefore, those who wish to use either twenty-six or forty-two rudiments have it within their power to do so. Why not let them decide which it is to be? Why should we take it upon ourselves to make the dogmatic assertion that now either one or the other is mandatory?

We already have technically proficient percussionists and drummers who are quite capable with the twenty-six rudiments. They will not be hurt by the addition of sixteen more. But these are not the people we should be concerned with at the moment. It is the students coming up and their teachers we should consider. Think of their plight as they are required to make the needed adjustments when they come to festival competitions in the spring or prepare for their auditions at music schools. And what of the average student in the seventh grade perhaps who has been working diligently to master the twenty-six rudiments, but who now finds himself required to master forty-two? This sort of thing must be considered, for as I feel I must repeat—it will not be the already proficient technician who suffers, only students and teachers, those we can least afford to hamper.

Another point to consider is the effect this will have on the drummers in the military bands. Why should the Percussive Arts Society set the standards for what these drummers and those in the various drum and bugle corps should use? These people are the ones primarily concerned with rudimentary competitions in the first place. In fact, might not it be more proper for these drummers to suggest to us what the standard number of rudiments should be?

Expanding the number of rudiments, then would obviously require severe readjustments, not only to publishers and students, but teachers and the professional as well. This is why, as I mentioned earlier, I would like to suggest that we consider the possibility of going in the other direction entirely. Instead of increasing the number of rudiments, might it, not better serve our purposes as educators and performers to think seriously about reducing the number? At the very least, I feel, we should consider how we could go about simplifying our present terminology.

Such terms as paradiddle, ratamacue, ruff, etc. tend to segregate us into a far wing of the musical world. Do we really need these terms now? At one time, of course, they were the only means teachers had of translating each beat so that students could follow their instruction. But today, certainly, the average student drummer or percussionist has enough musical sophistication so that he need not be restricted to these terms.

For instance, why could not a roll be identified simply as a sustained sound? Why not identify a flam as a grace note as would any other instrumentalist? We have a different nomenclature, in fact, for almost every term most musicians habitually use. As a result we have different terminology for musicians on the one hand, the percussionists on the other. If we were to continue in our present direction, with more and more rudiments and the same and perhaps even more difficult terminology, we would simply segregate ourselves still further. Is this what we want? Why not do what we can to draw ourselves closer together? Surely there are enough elements pulling us apart already without adding this further complication.

In fact, what is needed more than any single thing at this juncture is for all of us to collectively re-examine this entire question. Perhaps we could move in the direction of redefining our rudiments as primarily sounds which typify and are characteristic of the snare drum: In other words, those sounds made by this source and the combinations this instrument makes possible. With this redefinition in mind, most of the rudiments could be considered simply as combinations of single strokes and double strokes, or—as with the roll—a sustained sound.

Now of course this will undoubtedly seem at first consideration too radical a simplification, but what I am suggesting here is that our object as musicians and educators would not be to get more involved technically, but rather to see how we might simplify and clarify the task of the student musician and the fully articulate professional without in any way diluting his technique.

This is all I have to say in this particular forum. What I have presented here is at best an educated suggestion, and I most certainly welcome any comment, pro or con, for at the moment what we need most of all is an open and frank debate on this question. Only after such a debate can we hope to come to an intelligent and fair decision for all concerned.

TEACHING THE LONG ROLL

By
Wayne Duesterbeck
Percussion Instructor
University of Wisconsin - LaCrosse

The playing and teaching of the long roll, rudiment number one, seems to have fallen into much disuse these days. Several professionals as well as prominent teachers regard it as a useless exercise not worth the time necessary to develop. Surprisingly, these same individuals received rigid rudimental training during their early years, much of which was probably devoted to developing this "unnecessary exercise". Perhaps with the much needed advent of multiple percussion and the subsequent phasing out of specialization, many instructors do not find the necessary time for the mastery of this rudiment. This writer has had very successful results in introducing the long roll at the first lesson and working it along with all subsequent material.

The long roll must be taught as a dogmatic discipline to be most effective. To accept a mediocre performance of the roll is to defeat one of its major functions: to build control and stamina.

The method for roll instruction found to be most effective by this writer is basically the traditional approach. Both sticks are placed vertically with the hands at eye level. The sticks are held very loosely, with just enough pressure to prevent their dropping. The roll is begun at approximately M.M. 30 and the speed is very gradually increased until the student experiences stiffness and/or unevenness of the beats. At this point the student is told to loosen the grip and strike a blow from approximately 18 inches, stop the descending hand at about five inches and allow the stick to bounce by itself. If there is no stiffness or unnecessary pressure on the stick, it will bounce at approximately M.M. 90. This is done with both hands until a loose rebound is attained. At this point the roll is again begun as before and the student is instructed to allow the stick to rebound freely when the previous rebound speed is reached. This tempo is held until the roll is smooth, in tempo and volume. To attain smoothness, I have found it effective to insist on rather loud beats with a pulling motion rather than striking into the drumhead.

Once the roll has become smooth at the rebound point, the speed may be increased by increasing the rapidity of the arm motion and applying moderate pressure between the thumb and index finger of the right hand and pushing down slightly with the thumb of the left hand. As the speed increases, emphasis should be placed on the looseness of the arm and moderate suppleness of the wrists.

As the student approaches the "closing" speed, he generally finds himself unable to increase the speed and the beats tend to become uneven. This is mostly due to muscular stiffness and lack of wrist suppleness. At this point, the elbows must be brought into play.

Frank Arsenaault, noted rudimental clinician, once demonstrated a highly effective means of overcoming this stiffness and unevenness. The student is instructed to look up toward the

ceiling and move his elbows...faster...faster...faster. This seems to get the student's mind away from the action at the drumhead and on to a different facet of technique. Once "over the hump", the elbow motion increases, thus bringing the roll to closing speed.

When closing speed has been attained, the roll must be opened. This does not involve a mere reversal of the closing technique. Most beginners tend to open the roll much too fast. The roll must be opened in the same time taken to close it. I have found, in most cases, that the student must be instructed to "hold back" when opening the roll.

After the first successful playing of the roll, the student should run the rudiment down in the traditional manner, with one and one half minutes closing and the same time opening. This approach is quite demanding and dogmatic; however, it does lead to increased control and stamina.

Recommended method books for roll instruction:
Larry W. McCormick: Precision Drumming, publ. Percussion Enterprises.
Earl S. Sturtze: The Sturtze Drum Instructor, publ G. Schirmer.

THE TRIPLET ROLL

by
Robert B. Clayton
BM, MM University of Florida
Presently Band Officer, U. S. Air Force

During the past several months, I have detected that there is a great deal of ambiguity and disagreement among some high school band directors as to the validity and purpose of the triplet roll. I feel that these problems have developed due to the lack of knowledge and experience with the triplet roll technique.

While interviewing numerous high school drummers, I have found that a great majority of them have never even heard of a "triplet roll". Recently, I had the pleasure of viewing a District Marching Band Contest, and it is very evident that marching band drum sections could be greatly improved, if they would implement the triplet roll technique into their routines. In this article, I will answer some of the more basic and relevant questions that I have been asked about the triplet roll.

1. What is the triplet roll?

The triplet roll is nothing more than a long roll phrased in triplets. It combines the rhythm of triplets with the sticking of the long roll (N.A.R.D. rudiment #1). Here are some of the ways in which the triplet roll may be written:

a. $4 \begin{array}{c} \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \ L \ L \ R \ R \end{array} \mid \begin{array}{c} \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \ L \ L \ R \ R \end{array} \parallel$

b. $4 \begin{array}{c} \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \ L \ L \ R \ R \end{array} \mid \begin{array}{c} \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \ \overbrace{2 \ 2 \ 2}^3 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \ L \ L \ R \ R \end{array} \parallel$

c. $4 \begin{array}{c} \overbrace{2 \ 2 \ 2 \ 2 \ 2}^5 \ \overbrace{2 \ 2 \ 2 \ 2 \ 2}^5 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \end{array} \parallel \text{ OR } 2 \begin{array}{c} \overbrace{2 \ 2 \ 2 \ 2 \ 2 \ 2}^6 \ \overbrace{2 \ 2 \ 2 \ 2 \ 2 \ 2}^6 \\ 2 \ 2 \ R \ R \ L \ L \ R \ R \end{array} \parallel$



ORCHESTRAL TECHNIQUES OF THE STANDARD PERCUSSION INSTRUMENTS

by
Anthony Cirone

This series is from the book of the same name - Copyright 1971
by Cirone Publications, 3512 Glenwood Avenue, Redwood City,
California.94062.

SNARE DRUM ROLLS

The most important consideration in training students to play concert snare drum is the fact that a rudimental approach will not produce the desired technique. Many young students are trained primarily in a rudimental atmosphere and they use this approach in all their playing. Rudimental drumming is fine for a drum and bugle corp or a marching band, but not for orchestral or symphonic band parts. Although I do not recommend a rudimental approach to drumming, rudiments do form a very important part in the technical development of snare drumming. However, they must only be used to develop technique and should not be used when reading music.

A basic difference is that orchestral rudiments (such as a flam, drag, 4 stroke ruff, 5 stroke roll, etc.) are played closed, where in rudimental drumming, since composers of orchestral music do not write for these figures. A composer writes music for the drum in the same manner as for other instruments and the drum parts should be thought of in this way. If a figure should happen to correspond with one of the rudiments, in some cases the rudimental sticking may be used. One exception is the paradiddle, when four notes are written for snare drum, they must be played as evenly as possible and never phrased with a paradiddle sticking unless the composer specifically indicates this. Any snare drum part that can be played with one hand will always sound more even than playing the same part

with two hands. When the notes move too rapidly for one hand to execute, then two hands must be used. When both sticks are being used, they should always alternate so as to produce a consistent pattern. Any combination of sticking will tend to produce a variation in sounds and therefore add unwanted phrasing to the part. As with any rule, there are exceptions to this and they must be left up to the performer or the conductor as to correct interpretations.

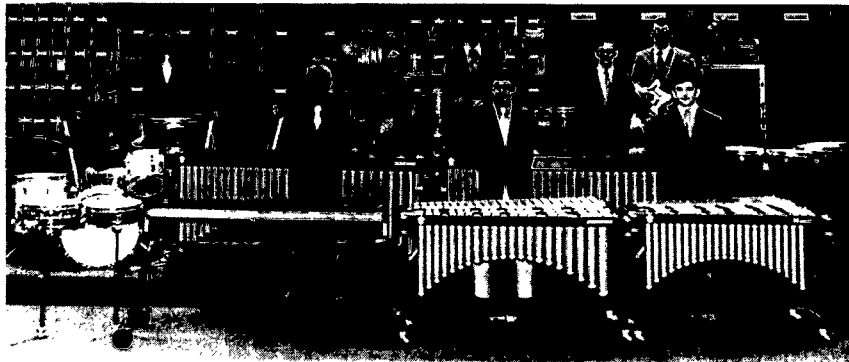
In concert snare drum playing, the roll must always be closed. Rudimental drumming measures rolls which tends to add a rhythmic element to a sound that was meant to have no divisions. The rudimental approach to rolls is that each stick produces two bounces; in reality, each stick should produce many bounces, creating a sustained sound and not rapid single notes. When rolls are measured, the performer tends to slow down or speed up the beats of the roll, depending on the tempo.



The preceding figure can be played many ways, depending on the tempo. To call this figure a 5 stroke roll would be incorrect. At a fast tempo this may be played as a 5 stroke roll, however, the slower the tempo the longer the roll must be. All rolls should be thought of as sound, the quicker the roll the less sound and vice-versa. If a roll should happen to come out as a 5-7-9, etc., fine; but this does not have to be predetermined. There certainly are times when these small measured rolls are useful, but the student should learn a roll as sound first and then broken down to smaller elements.



The preceding figure is a 5 stroke roll. Composers actually write for this particular sound. When this figure is written, you must play a 5 stroke roll. However, the figure does not contain 5 notes in performance. The right hand should press on the drum producing many bounces, the left hand then does the same and the right hand produces a single note on the end. Combining these three strokes, a closed 5 stroke roll will result. The accent should always be on the last note. It may be started with either hand.



James Buchanan High School Percussion Ensemble
Richard Rotz, director

The JAMES BUCHANAN HIGH SCHOOL PERCUSSION ENSEMBLE from Mercersburg, Pennsylvania performed for the MENC national convention in Atlanta, Georgia on March 11, 1972. The ensemble was formed in 1968 and has since become

very active in the south-central Pennsylvania area. The group emphasizes a multi-percussion approach toward performing and includes 10 students from grades 9 through 12. Richard Rotz directs the ensemble.

CONCERNING ROLLS


B. Gordin Rowland
Studio Teacher
Springfield, Ohio

Concerning taking the word "stroke" out of rolls, it would be all right if the word "Bounce" were inserted in its place. But just "5 roll" is too vague.

If bounce and stroke were eliminated, then give duration of roll. This would be a little hard to convey to students. The single stroke roll could be classified with single ruffs 4, 5, etc.

The D. B. Roll is best described as the long roll which when executed in fast notes is called a closed roll. This is what Mr. Fink calls a "buzz roll".

My conception of a buzz roll is the multiple bounce technique which I use for my beginning students. When this is executed at a more rapid tempo it changes to D.B.R. as is the case when the tempo becomes more rapid in any rudiment, at a certain stage one stroke is dropped.

As I have taught for many years, I have always instructed my students in rolling  to give a good smooth roll for the

duration of the measure to 1st beat of next measure, but not to worry about number of strokes. This seems to me to be what Ron Fink was trying to convey. However, I believe that you must have 5 stroke 9 stroke and 7 stroke rolls. The others are valuable in rudimental solos but if tempo is too slow, my smooth roll principle applies to every occasion. The slower the tempo the more strokes are required for smoothness.

In summary, I would not eliminate the term "stroke" from the rolls, rather stress the idea of "definite" and "indefinite" rolls.

MULTIPLE BOUNCE ROLLS

Erwin C. Mueller
Ball State Teachers College

There are many misconceptions concerning multiple bounce rolls. This roll is not a "scratch" or "press" roll; but rather as the name implies, a multiple bounce preceded or initiated by a stroke.

How many bounces? After some serious work, one will soon find that two or three bounces are all that can be produced and have any great variance in dynamics. This means that each hand would play one stroke and two or three bounces; each hand would play the same number of bounces, either two or three. This is in difference to the rudimental roll in which we have one stroke and one bounce on either hand. I have found for myself that one stroke and two bounces on either hand serves me best. It has a definite triplet feeling.

The counting of these rolls is by the number of strokes, bounces are disregarded. A three stroke roll then would be RLR or LRL which would equal rhythmically the rudimental five stroke roll. This then is the basis for counting all multiple bounce rolls.

Why would a performer substitute the multiple bounce for a rudimental roll? A roll should approximate a continuous sound as a held note on any other instrument. If one is playing a rudimental roll in a tempo where the quarter note equals 116, how much more closed would the roll sound if one more bounce is played on either hand. The result of this experiment is evident; a tighter roll is had, consequently, a roll more closely approximating a continuous sound is produced.

In playing a multiple bounce roll one must always be on guard not to crush the bounces. There should be a definite cluster of bounces, not a string or a buzz. After some work, one can control this multiple bounce roll as well as the rudimental

roll. That is, the performer can start slowly--Rrr Lll etc., and
sbb sbb

with an accelerando build a roll just as precisely as he would rudimentally. This seems to me highly advisable as there must be an equal number of bounces on either hand to produce an even roll. After the performer has gained control of this multiple bounce, many and varied applications can be made.

THE SNARE DRUM ROLL

By Emil Sholle
Former Percussionist,
Cleveland Symphony Orchestra

(Reprinted from the Instrumentalist magazine, Jan. 1958, with permission of the publisher and author.)

For years I used the method of teaching the roll as suggested in most drum study books, i.e., by starting slowly and hitting two left hand strokes and two right hand strokes, controlling each hit until a certain speed was reached and then going into the "hit-bounce" in the fast speed. Inasmuch as thousands of drummers have learned to make the roll in this manner, there must be some merit in following this procedure.

I still feel it is good practice. However, I have come to the conclusion that it is wiser for the drum teacher to introduce the study of the roll in a different way and use this "old method" only after the student has reached a certain stage of development as far as the roll is concerned.

If you analyze the movements involved in the making of the roll, you find the most important things to be: (1) evenness in the stroking, left hand as well as right; (2) an equal volume of sound made by both sticks; and (3) an equal number of taps made by each thrust of the stick.

By an equal number of taps, I mean two taps with the left and two with the right, or three with each stick, or even four with each. Of course, they must be the same in speed, volume and number. An absolute matching in all of these things is the aim. When considering exercises for the study of the roll, these items listed must be kept in mind. The improvement and perfection of each of these should be the result of such exercises if practiced correctly.

When I decided to write my book "The Study of the Snare Drum Roll," I corresponded with many teachers and received some fine suggestions. I was happy to hear that many others felt as I did regarding the study of the roll. To correctly study the exercises in Section I of my book, each exercise is played three ways. The first time: Each note is played with what we will call the "Hit Free Bounce." We strike and let the stick bounce many times with what we might say is a "buzz stroke." Both sticks must match in the number of taps and in the volume and in the speed and evenness of bounce.

The second time: Each note is played twice (with one stroke). We will call this the controlled "Double Bounce."

The third time: Each note is played three times (with one stroke). We will call this the controlled "Triple Bounce."

A NOTATION FOR DOUBLE AND MULTIPLE BOUNCE STROKES

James L. Moore
Ohio State University

Today more percussionists and teachers are becoming aware that two essentially different techniques of snare drum performance exist. One being the "rudimental" (double bounce, open, parade, da-da - ma-ma, outdoor, military) style; and the second, the "concert" (multiple bounce, closed, buzz, press, indoor, orchestral) style.

However, today we have an inadequate system of snare drum notation to express the differences in these two systems or styles. The following notational system is proposed as a possible solution to this problem.

DOUBLES (Rudimental)*

MULTIPLES (Concert)**



*Normally performed as bounced 32nd. notes, or when appropriate as single stroke 32nd. notes:



The 3 short slashes (32nd. abb.) for the roll are in keeping with the standard measured tremelo notation wherein an exact number of notes is indicated.

**Performed as a roll containing an appropriate number of multiple bounce strokes at the given tempo to best sustain a continuous tone. The stem notation for the multiple bounce roll contains within itself the element of connection that is desired in the performance of this roll, namely a smooth sound resembling a lone tone.

The consistent adaption of this or any new standardization of notation would require much serious effort on the part of percussionists and publishers, not to mention also an awareness and understanding on the part of composers and arrangers.

ROLL NOTATION

Haskell Harr

Author and Educational Director,
Slingerland Drum Company

HASKELL HARR, Author and Educational Director,
Slingerland Drum Company

I don't believe the different notations for rolls in rudimental and concert style are necessary.

There has always been a distinction between rudimental concert playing. The rudimental style of playing is for out-of-doors where volume is required. Large parade drums, with gut snares are used for that purpose. For concert playing, where more finesse is required, smaller high pitch drums are used and the rolls must be played closed, to better sustain the tones. That is where the multiple or buzz roll fits in. The drummer must be taught that the multiple stroke roll must be bounced off the head a couple of inches, and that the buzz roll is not a press roll.

The drummer in the concert band must learn to play with a great deal of musicianship. He must learn that all rolls do not end with an accent, that some rolls start with an accent, others start and stop without an accent, depending on the type of music being played. It is poor taste, when the band is playing legato half notes, and the drummer has corresponding half notes to be rolled, to have the drummer end his roll with a heavy accent. The notations learned in the rudimental drumming for seven, nine, eleven strokes, etc., do not apply in concert music, as the tempo changes the number of strokes to be used in the roll. The faster the number, the fewer the strokes, the slower the tempo, the more strokes should be used. He shouldn't bother to count the strokes, just play whatever is necessary to hold the note its correct time value.

I don't believe changing the notation would help. Most arrangers are not interested in what style of roll is used to play their numbers, as long as it is done smoothly, any more than they are in the way the drummer holds his sticks.

To sum it up, I believe it is more important to teach the drummer how to play his drums musically. Every drummer should be taught to play rudimental style drumming, concert drumming, and dance drumming, and know when to use them. In our band programs today all three styles of drumming can be used to great advantage.

ROLLS

Rich O'Donnell, Percussionist
St. Louis Symphony Orchestra

Rolls, being the most important rudiment, often present the biggest problem to the drummer. There are several types of rolls that he must master. The basis for learning all rolls is the old traditional mama-daddy roll, or otherwise known as the open double stroke roll. This roll is played with two distinct bounces on each stick and must be played so that each bounce will be heard in a measured pattern. By learning to control this roll at all speeds, the drummer will have control to play any of the other rolls any way he chooses. Slow, diligent practice is mandatory to develop this roll—there is no real short cut. After he masters this, he can, by pressing his sticks a little more into the head, produce a very nice press roll. The effect of this press roll is more like a three stroke roll—e.i., the stick strikes the head more than twice. If the open double stroke roll is not perfected first, the press roll will most likely sound very uneven because the player will not have much control over the bounces beyond the initial stroke.

Study the open-double stroke roll first and a perfect press roll will require almost no practice. Needless to say, the open double stroke roll is much harder to play. The press roll is more commonly used today in concerts and dance work. The open roll is used in concert marches, contests and in field drum playing.

MULTIPLE BOUNCE ROLL NOTATION


William J. Schinstine,
Composer and teacher
Pottstown, Pa.

There is already an effective notational marking in use to indicate a multiple bounce stroke: It was devised by Maurice D. Taylor for use in his new series *Band Fundamentals in Easy Steps*. The notation was also used in the Schinstine-Hoey *Intermediate Drum Method* and the Schinstine *Adventures in Solo Drumming*.

While this satisfies the need for an indication for a single multiple bounce stroke, it does not fulfill the general need of regular roll notation to indicate the difference between a rudimental roll and the multiple bounce roll. However, the multiple bounce itself can be of varying amounts of taps per hand. This difference I like to call the relative saturation of the roll. A little experimentation will show you what I mean. It seems that this saturation (2, 3, 4, etc., bounces per hand motion) is entirely at the discretion of the performer, and is largely the result of different speeds and different needs.

Actually the multiple bounce roll was first used in the Schinstine-Hoey *Basic Method for Drums* as a different approach in the learning process. It's use greatly speeds up the development of a useable roll for young students. This is important. After they have played in their schools for a year or two, they are much better equipped to cope with the other types of controlled rolls. Also, because the multiple bounce roll is taught using the basic hand motions, the students immediately develop a rhythmic understanding of rolls.

Perhaps at the advanced level there is a need for a notation to indicate what type roll the composer intends. It should be devised to take into consideration that there are many ways to saturate the roll.



SHOW PROBLEMS

PROBLEMS

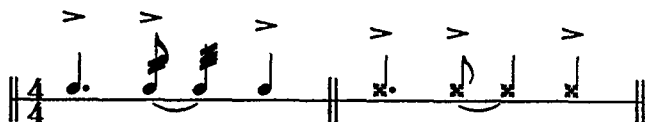
Show Problems will be a continuing series in Percussive Notes. These articles are excerpted from the book of the same name by Joel Rothman, published by J.R. Publications, New York, N.Y.

PROBLEM: READING ROLLS

The most difficult passages for a drummer to read at sight are those involving short rolls, especially when the tempos range from medium to fast. Executing rolls is a special technical problem that many drummers do not effectively overcome for a long time. The same drummer who would find no trouble in playing intricate and involved rhythmic patterns might find it almost impossible to play comparatively easy rhythms involving rolls. Usually, arrangers do not understand the subtle difficulties inherent in the reading and executing of roll passages. They often write rhythmic figures containing rolls that tend to prove awkward for the reader. What to do? In a previous discussion I mentioned a rule of thumb: When in doubt, leave it out. If the reader has the slightest doubt as to his ability to play a particular rhythm involving rolls, either omit the figure completely, maintaining steady 'time,' or play the rhythmic figure without the roll.

As Written

As Played



The reader will notice that in the second measure the roll is omitted but the basic rhythmic figure is played on the cymbal. Not only is this easier, but the figure 'swings' much more. In fact, there are many drummers who are completely competent at reading and playing rolls, yet, in many cases, omit them anyway. Generally speaking, short syncopated rhythmic figures containing rolls do not swing as much as those same figures without rolls. The reader must bear in mind that this discussion is focussed upon short rolls. Rolls of longer duration are not only easier to execute, but they have the added function of sustaining a note (sound). For example, it would be rather difficult to sustain the sound of a whole note by merely striking the cymbal once. The cymbal would ring for a long time, but in that particular case a whole note roll would probably be more suitable if played as written, and it wouldn't prove particularly difficult, regardless of the tempo.

Another common problem involving the reading of rolls concerns the rolls with ties as opposed to rolls without ties. For most drummers, rolls without ties are much more difficult to play than those containing ties. The main reason is that tied rolls have a definite cut-off or ending point, whereas rolls without ties can be slightly ambiguous as to their exact point of termination.

In most cases, the answer to the question of where to terminate the roll is dependent upon the tempo of the music. This theoretical controversy is fine for the drummer who has time to mull over the music and 'work out' the roll; however, the reading of show music, in many instances, does not provide the reader with enough time for refinement. To further

complicate matters, many arrangers notate rolls without ties when they really mean to have the drummer play a tied roll. The question now remaining is what to do? Obviously, the more skill a drummer has in reading rolls the better able he'll be to cope with them as they appear on his part. These discussions, however, are basically oriented to meet the practical needs of comparatively inexperienced readers. My advice, answers, or suggestions are therefore geared to helping the novice reader play his part in the most logical, yet musical way possible. My advice in this instance is to play the untied roll as a tied roll. Not only is this easier, but it's often what the arranger really intended to have played! I am assuming that the reader is going to attempt to play the whole-note roll rather than omit it completely, as previously suggested in the first part of the discussion. This entire topic becomes more complicated when untied rolls of shorter duration are involved. In certain cases, playing an untied roll as a tied roll might completely destroy the actual rhythm that is needed for the figure; however, in the case of a whole-note roll, I doubt that it could have much of an adverse effect, even if the arranger intended the roll without the tie to be played in precisely that manner.

As far as choice in the selection of rudiments is concerned, let no one think that he is on the wrong side of the tracks because he endeavors to enlarge his playing vocabulary by the use of rudiments not included in the traditional "26." I don't believe that anyone has a higher regard than I for the rudiments of our drumming forefathers. Further, I don't believe a drummer's education to be complete until he has mastered them. But their mastery cannot be considered the sum total of the modern drummer's manual equipment, for there are other profitable rudiments in addition. For instance, *triplets*, the *four-stroke ruff* and many others, which altogether correspond to the scales and exercises of other instrumental players. And, if the reader thinks as I do, that any drum rhythm may properly be classed as a *rudiment* — then there are thousands of rudiments.

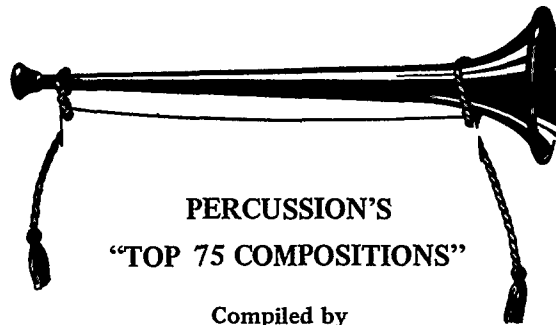
George Lawrence Stone, from
International Musician, November 1948.

In his excellent book, *Drums Through The Ages*, Charles L. White tells us that rudimental drumming dates back to 1758, when King Charles I, of England, put it to English drummers that they play "marching beats exactly alike." Therefore, the various beats in use at that time were eventually standardized and developed into the twenty-six rudiments of drumming.

I have always had deep feelings for rudimental technique as a tool to work with but not to be considered as the only method of mastering ones instrument. I realize it takes a combination of many studies and methods to become a "Master of Percussion".

William D. DeLelles,
Studio Teacher, Wintersville, Ohio

Composer ROBERT MORAN whose compositions have been performed internationally, was a student of Luciano Berio and Darius Milhaud. A co-founder of the West Coast New Music Ensemble in 1968, he has attempted to expose the public to all forms of "new music." His composition *39 Minutes for 39 Autos* (1969) was written for 39 auto horns, Moog Synthesizer, and 3 players, and used the greater San Francisco areas as its performing ground. The actual performance involved 100,000 people.



**PERCUSSION'S
"TOP 75 COMPOSITIONS"**

Compiled by
Matt Ward

Because of the relatively small demand for percussion solo and ensemble music, other than school contest pieces, most music stores cannot afford to stock an extensive supply for the perusal of the few who wish to look beyond this area for percussion literature. The selection of new music, therefore, must sometimes assume a less dependable means than the inspection of a score.

One means of selecting music for percussion with a better than random chance of success is through the compilation of a "frequency of performance" chart based on the number of times a given work is listed in the concerts and recitals of various percussion solos and ensembles reporting to a "central clearing house". The theory is that the most probable reason a certain musical work is performed frequently is that it has better than average musical worth and appeal.

Such a "clearing house" is available in PERCUSSIVE NOTES under the section called "Programs". The following is a tabulation of the number of times each title appeared over a three year period (Fall 1968 issue to Fall 1971 issue). The writer realizes that some excellent pieces will go undiscovered, and some will appear to be more worthy than they perhaps deserve. However, as a supplemental aid in the selection of percussion music, when the score is not available for study, this method is at least an improvement over mail-order choices based merely on the past virtues of the composer or the appeal of the title.

THE STATISTICS

There were over 3500 individual performances representing 1600 different musical works for percussion. The vast majority were performed only once (1086), twice (392), or three times (300). There was a predictably diminishing number of solos and ensembles with greater frequencies of performance.

There were almost equal numbers of solos and ensembles reported, however the solos were more evenly distributed in performance ratios than the ensembles, with fewer listed in the higher frequency levels, but also with fewer listed only once or twice.

The following are the solos and ensembles which were reported most often during the past three years to the PERCUSSIVE NOTES:

Number of Performances	Title; Composer/arranger	Difficulty	Number of Players	Publisher
47	Toccata for Percussion; Carlos Chavez	M	6	Belwin Mills
46	Concertino for Marimba and Orchestra; Paul Creston	D	1	G. Schirmer
40	October Mountain; Alan Hovhaness		6	C. F. Peters
35	The Swords of Moda-Ling; Gordon Peters	M	8	Frank's Drum Shop
31	Encore in Jazz; Vic Firth	M	7	C. Fischer
30	Suite for Percussion; William Kraft	M	4	Belwin Mills
28	Concerto for Percussion and Small Orchestra; Darius Milhaud	M	1	Universal-Assoc.
27	Three Brothers; Michael Colgrass	E	9	Music for Perc.
25	French Suite for Percussion Solo; William Kraft	M	1	MCA Music
23	Prelude and Allegro; Edward Volz	M	5	Broude
23	Prelude for Percussion; Malloy Miller	M	6	Music for Perc.
23	Symphony for Percussion; Gen Parchman		7	Elkan-Vogel
21	Chamber Piece for Percussion Quintet; Michael Colgrass	M	5	Music for Perc.

21	Sonata for Two Pianos and Percussion; Bela Bartok	D	4	Boosey & Hawkes
21	Sonatina for Three Timpani and Piano; Alexander Tcherepnin	M	1	Boosey & Hawkes
20	Tocatta for Marimba and Percussion Ensemble; Robert Kelly	D	1	Composer
19	Rondo for Marimba and Piano; Theodore Frazeur	M	1	Music for Perc.
19	Sketch for Percussion; Ronald LoPresti	M	6	Music for Perc.
18	African Sketches; J. Kent Williams	M	4	Ludwig Music
18	Los Dioses Aztecas, Op. 107; Gardner Read	M	6	M.M. Cole
17	Four Pieces for Timpani; John Bergamo	D	1	Music for Perc.
17	Momentum for 8 Percussionists; William Kraft	D	8	Southern Music
17	Oriental Mambo; Thomas L. Davis	E	6	Creative
17	Pastorale for Flute and Per- cussion; Jack McKenzie	D	1	Music for perc.
16	Alegre Muchacho; Alan Abel	E	6	Ludwig Music
16	Pas de Deux for Bb Clarinet and Percussion; Armand Russell	M-D	2	Music for Perc.
16	Percussion Music; Michael Colgrass	D	4	Music for Perc.
15	Musica Battuta; Harold Schiffman		7	Associated
15	Soliloquy and Scherzo for Celesta, Percussion and Flute; James L. Moore	E		Ludwig Music
15	Sonata for Percussion and Piano; Armand Russell	M		Music for Perc.
14	Baja; Dick Schory	E	5	Creative
14	Contrarhythmic Ostinato; Cole Iverson	E	6	Music for Perc.
14	Fancy That; Thomas L. Davis	M	8	Creative
14	Hoe-Down!; Joshua Missal	E	7	Music for Perc.
14	Nonet; Jack H. McKenzie	E	9	Music for Perc.
14	Ritmo Jondo (Flamenco); Carlos Surinach	M		Associated
14	Six Diversions for Flute and Marimba; Peter Tanner	M	2	Composer
13	Bacchannale; Alan Hovhaness		5	C. F. Peters
13	Comedians Gallop; Kabalevsky/Peters	M	5	Frank's Drum Shop
13	Concerto in A Minor (for violin); J. S. Bach	M	1	
13	Fantasy on Japanese Woodprints for Xylophone and Orchestra, Op. 211; Alan Hovhaness	M	1	C. F. Peters
13	Sonata No. 1 for Percussion Soloist; James L. Moore	M	1	Ludwig Music
13	Tocatta Without Instruments; Ramon Meyer	M	3	Kendor
12	Dance Barbaro; Phillip Lambro	D	8	Music for Perc.
12	Introduction and Allegro; Dick Schory	M	11	Creative

12	Ionisation; Edgard Varese	D	13	Ricordi
12	Mau Mau Suite; Thomas L. Davis	M	8	Creative
12	Mesozoic Fantasy; Robert L. Bauerschmidt	M	13	Music for Perc.
12	Night Music for Percussion; Robert Starer	E	13	Belwin-Mills
12	Percussion Suite; Armand Russell	M	3	Music for Perc.
12	Scherzo for Percussion; Saul Goodman	E	3	Belwin-Mills
12	Symphony for Percussion; Stanley Leonard	M	9	Composer
11	Adventures for One; Robert Stern	D	1	Music for Perc.
11	Canticle No. 3; Lou Harrison	M	7	Music for Perc.
11	Divertimento for Piano and Percussion; Nicolas Flagello	D		Music for Perc.
11	Fanfare for Percussion; Alyn Heim	M	5	Music for Perc.
11	Greensleeves; Gordon Peters	M	5	Frank's Drum Shop
11	Re: Percussion; Fredrick Karlin	E	4	Sam Fox
11	Sonata for Marimba and Piano; Peter Tanner	M	1	Composer
11	Sonata for Three Unaccompanied Kettle Drums; Daniel Jones	D	1	C. F. Peters
11	Song for Trombone and Percussion; Jack McKenzie	M	2	Music for Perc.
11	Streams; Warren Benson	M	7	MCA
11	Zyklus for en Slagverkare; Karl-Heinz Stockhausen	D	1	Universal
10	Blue Percussion; Bob Tilles	M	6	Creative
10	Flat Baroque; Thomas L. Davis	E	7	Creative
10	Introduction and Allegro; Jack McKenzie	M	4	Music for Perc.
10	Introduction and Fugue; Robert Buggert	M	11	Music for Perc.
10	Latin Resume; Thomas L. Davis	E	5	Creative
10	Mysterious Horse Before the Gate; Alan Hovhaness	E	6	C. F. Peters
10	Parade for Percussion; Morton Gould	E	3	Chappel
10	Recitative and Improvisation for four Timpani; Elliot Carter	D	1	Associated
10	Sonata (for xylophone); Thomas B. Pitfield	D	1	C. F. Peters
10	A Taste of Brahms; arr. Thomas L. Davis	E	8	Creative
10	Three Dances; Jack McKenzie	M	3	Music for Perc.
10	Three Dances for Solo Snare Drum; Warren Benson	M	1	Chappel

The Author

MATT WARD is percussion specialist for the Lancaster, Ohio school system where he directs the High School Percussion Ensemble and Junior High School Band. He holds the MA degree in Music Education from The Ohio State University, and is active as a private teacher and percussion performer.

New Publications

SNARE DRUM BOOKS

BASIC DRUM BOOK —Schinstine and Hoey — Southern Music Co., San Antonio, Texas \$3.75 84 pp.

This text presents clearly the fundamentals of drumming. The material progresses somewhat quickly and the author suggests that supplementary material be studied from his Little Champ Solo Collection that is at the same level of advancement.

DRUM STUDENT (SNARE AND BASS DRUM) Studies and Etudes for Drums — Saul Feldstein — Belwin-Mills \$1.50 each.

These are the method book and supplementary collection of etudes at Level Three "advanced intermediate" difficulty from Belwin-Mills' extensive series of instruction materials for percussion.

THE RUDI BOOK: THE DRUMMER FOUNDATION — William D. DeLelles — Rudyments, P.O. Box 2013, Wintersville, Ohio 43952 \$1.25

This is not a method book in the usual sense, but rather a book of grading sheets intended to be used by the teacher weekly to evaluate the students' progress of the NARD rudiments.

DEVELOPING DEXTERITY FOR SNARE DRUM — Mitchell Peters — KSM Publishing Co., 2111 W. Clarendon, P.O. Box 3819, Dallas, Texas 75208 \$3.00 48 pp.

This is an excellent new collection of stick exercises and patterns designed to aid the snare drummer in developing ease, control, smoothness, and evenness in his handling of the sticks.

MUSICAL STUDIES FOR THE INTERMEDIATE SNARE DRUMMER — Garwood Whaley — JR Publications, 3 Sheridan Square, New York, N.Y. 10014 \$2.00 32 pp.

30 well written, musically expressive etudes for snare drum.

ADVANCED SNARE DRUM STUDIES — Mitchell Peters — KSM Pub. Co., P.O. Box 3819, Dallas, Texas 75208 \$3.50 51 pp.

A collection of 25 musically and technically challenging etudes for the moderately advanced snare drum student.

ROCK BEATS FOR MARCHING DRUMS — Ted Sommer — Chappel and Co. N.Y. n.p.

A collection of 42 rock style street beats for snare and base drums. This book should provide interesting new material for the marching band percussion section. No tenor drum or cymbals parts are written, but could be added if desired.

TIMPANI BOOKS

STUDIES AND ETUDES FOR TIMPANI — Saul Feldstein — Belwin-Mills. \$1.50 32 pp.

This book, Level Three, "advanced intermediate", contains 62 short timpani etudes.

MULTIPLE PERCUSSION SOLOS

PERPETUAL MOTION, RONDO, INTRODUCTION AND WALTZ, ETUDE #2. Mitchell Peters — KSM Publishing Co., 2111 W. Clarendon, Dallas, Texas 75208 \$1.00 each.

Four interesting, challenging new multiple percussion solos for the intermediate to advanced player. Main sonority used is the four concert tom-toms with some snare drum and suspended cymbal parts. Several of these pieces can be effectively combined in suite form, although each can be performed separately.

BAR PERCUSSION SOLOS

THEME AND VARIATIONS FOR MARIMBA AND PIANO - Mitchell Peters - KSM Pub. Co., P. O. Box 3819, Dallas, Texas 75208 \$3.50

A well written moderately difficult work for marimba using two mallet and some four mallet (Variation V) technique.

YELLOW AFTER THE RAIN FOR MARIMBA - Mitchell Peters - KSM Publishing Co., 2111 W. Clarendon, Dallas, Texas 75208 \$1.75

This is an unaccompanied solo for marimba requiring four-mallet technique. Both chordal and "rocker" techniques are employed in the handling of the four mallets.

WHEN JOHNNY COMES MARCHING HOME, TWO SPIRITUALS ("Swing Low" - He's Got the Whole World"), TWO AND FOUR - arr. Saul Feldstein - Belwin-Mills, N.Y. 75¢ each

These three solos all with piano accompaniment are playable on any melody percussion instrument and may also be performed along with the Snare Drum and Timpani solos from this same series to form ensembles. Difficulty is marked "Level Three-advanced intermediate," but are well within the ability level of the young player.

PERCUSSION ENSEMBLES

SUITE FOR THREE DRUM SETS - Sheldon Elias - Educational Ideas, 4912 N. Kruger, Chicago, Ill. 60630 \$8.00

Specific instructions regarding tuning, mallets choice, and performance techniques are provided with this work in three movements, "prelude, minuet, and finale."

COUNT'EM "18" HEADS, COUNT'EM "36" HEADS, COUNT'EM "54" HEADS - Jake Jerger - Slingenland Drum Co., 6633 N. Milwaukee Ave., Niles, Ill. 60647 \$2.50, \$3.00, \$3.50.

Respectively a duet, quartet, and sextet for drum sets. All parts are fully notated requiring reading ability from the drum set players.

SCHERZO FOR TWO PERCUSSIONISTS - Ron Delp - Southern Music San Antonio, Texas \$1.50

Player I uses three tom-toms and snare drum, and Player II uses four timpani. Although rather short in length it is a challenging duet for two moderately advanced players.

THREE-PLAY - Karen Ervin - KSM Pub. Co., P. O. Box 3819, Dallas, Texas 75208 \$4.00

This composition is for three players. Instruments used are 4 cowbells and suspended cymbal, 4 temple blocks and wood block, tenor drum, snare drum, and bongos.

SCHLAGZENG TRIO OPUS 52 - Werner Tharicken - Bote and Boch Berlin \$9.00

A contemporary percussion trio in short movements requiring a large variety of percussion instruments.

PIECE FOR PERCUSSION - Mitchell Peters - KSM Pub. Co., P. O. Box 3819, Dallas, Texas 75208 \$4.50

Ensemble scored for 4 players using, snare drum, xylophone, tom-toms (3), bells castanets, timpani (3), temple blocks, bass drum, tambourine, triangle, and finger cymbals. Work should be well within the performance ability of school age ensemble.

FOUR TIMES THREE - Harold J. Brown, Jr. - Kendor-Delevan, N. Y. \$8.00 (record included)

This work for four players is rated "Grade 6 plus" by the publisher. Instrumentation is: three timpani, three tom-toms, three wood blocks, and three suspended cymbals. The three contrasting movements (total playing time 10:30) contain instructions as to type of mallets or sticks to be used.

**SERENADE IN PERCUSSIONS FOR KLARINETTE, KON-
TRABASS AND PERCUSSION - Siegfried Fink - N. Simrock
Edition \$4.25**

Three percussion players are needed for this work. Instruments include 4 tom-toms, 4 temple blocks, 4 cymbals, xylophone, finger cymbals, congo drums, vibes, and guiro.

RECORDINGS

GARY BURTON ALONE AT LAST - Atlantic SD1598

Side one features the unaccompanied vibe artistry of Gary Burton recorded live at the 1971 Montreux Jazz Festival. Side two is a multi-track recording in which Burton plays all of the vibe, piano, and organ parts. A must item for all who appreciate the unique sounds of the vibes and the great artistry of Gary Burton.

FOR VIBISTS ONLY - Shelly Elias - MM04076

GOOD VIBE-RATIONS - Shelly Elias - MM04077

Two new entries in the Music Minus One catalog, designed especially for the enjoyment and study of the vibes.

Currently popular song material is utilized on these recordings and a printed book of music is included. Topic covered include: "how to improvise," "how to accompany," "basic and advanced chords," and "the routine of playing with a band."

The interest created by playing with a real combo or orchestra makes practice much more enjoyable and meaningful. The excellent sound and helpful suggestions on these recordings should make these very useful items for the study of vibes.

Reviews of additional new percussion material may be found in the issues of the P.A.S. Percussionist: (Snare Drum, Drum Set, and Timpani Solos; Large Percussion Ensembles—quintets and up; Bar Percussion, Drum Set, and Music Education Class Methods.)

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION - 2nd edition (1972). 66 page booklet under the sponsorship of the Percussive Arts Society (P.A.S.) is now available—Send \$1.50 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. This is the most complete listing of percussion music available and should be of great value to all percussionists, libraries, and music dealers.

It is requested as your 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 publishers and members of P.A.S. can it continue to be a valuable document.

BAND AND ORCHESTRA REVIEWS

Editors Note:

This new column contains reviews of band and orchestra compositions. Material at all levels from elementary to college and professional will be included. The clinician for this column is Professor WALLACE BARNETT, percussion instructor at Millikin University who has had wide experience in the area of review and compilation of materials. Publishers and individuals interested in submitting material are encouraged to write direct to: Wallace Barnett, School of Music, Millikin University, Decatur, Illinois 62522.

HAY-UP HOE-DOWN

by Clare Grundman, Boosey and Hawkes

This is an interesting program number for orchestra. Accented half steps break into the unison introduction. Good to see flutes work down to low C forte. 1st violins use 5th position occasionally. Simple unison melody in strings is effective, with fills by woodwind punctuated every four measures by an expected figure. This is a good opportunity to teach clarinets alternate fingerings. The number is scored well and can be played by strings that are not too advanced. Melodic figures are repetitious, but still enjoyable to students and audience. Percussion includes: suspended cymbal, cow bell, wood block, tom tom snare drum, bass drum, xylophone, timpani, triangle, ratchet. Even though only two chords are written for three mallets on xylophone, it at least is a start; and there is no opportunity to put one down, for eighth notes follow immediately. 3 minutes, 20 seconds. High school and advanced junior high.

MUSIC FOR ORCHESTRA

by Vaclav Nelhybel, Colombo (Belwin)

Opening is lento by timpani, followed by pyramid chord built by muted strings—all very soft. As is expected in Mr. Nelhybel's compositions, dynamics are most effective and should be exaggerated to some extent. Four flutes are necessary. Timpani has rubato solo in which pitch must be changed on one timp. This is a repetition of an earlier solo violin melody. Chime player must use two mallets. (It is hoped that chime manufacturers will soon see fit to include two chime mallets with chimes.) The lento movement builds with accelerando to alla breve. Directors who are excited by the band works of Mr. Nelhybel will find this to be equally well done, and a driving, exhilarating piece for orchestra.

Although strings have divisi parts at the beginning, the alla breve part uses double stops to a great extent, most of which is on one open string both above and below fingered string, so it is not extremely difficult. 7 to 8 minutes. High School.

Thanks to Lawrence Fried of 1067 Cedar Drive South, New Hyde Park, New York, for his suggestions. We would appreciate suggestions and comments. Send to Wallace Barnett, Head of Percussion Dept., Millikin University, Decatur, Ill. 62522.

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PRODUCT NEWS

The JONESIE STICK-TOTE is a stick and mallet bag designed especially for the working percussionist. It keeps all sticks and mallets in one place, and is compartmented for convenience. Soft vinyl material for convenient carrying anywhere; rainproof, wipes clean with damp cloth. Can be hung quickly, easily, securely, and out of sight on dance set, timpani, mallet keyboard instruments, etc. Puts all sticks and mallets at your fingertips for fast, easy, silent changes. Fast zipper closure. Large pocket with snap flap for miscellaneous articles, such as key, mutes, etc. Available from: Payson Percussion Products, 2130 Glenview Avenue, Park Ridge, Illinois 60068.

THE PREMIER PERCUSSION LEARNING CENTER is a new approach to instruction in the fundamentals of drum and tuned percussion instruments. It provides the latest equipment and teaching aids—is everything the beginning drummer needs to get off to the right start. Included in one well-styled, durable carrying case are: a snare drum and stand, chromatic melody bells or glockenspiel, sticks and mallets, a drum practice pad, a cassette playback unit and cassette lesson and practice tape, and a 48-page instruction book, *Let's Play Percussion*. This entire package is available at a price comparable to that of a good student-line trumpet or clarinet. Premier Drums and Tuned Percussion are distributed exclusive in the United States by SELMAR Division of the Magnavox Company.

SOUTHERN MUSIC COMPANY, P.O. Box 329, San Antonio, Tex. 78292 has available a catalog "Music for Winds and Percussion 1972" which contains a large number of percussion solo ensembles, and method book listings.

A new percussion shop DRUMS operated by Tom LaFlame and Bob Rawsthorne is serving the greater Pittsburgh area. They feature a large selection of products from major manufacturers and specialize in the repair, reconditioning, and modification of all percussion instruments. DRUMS is located at 46 Crafton Ave., Crafton, Pittsburgh, Pa. 15205.

LUDWIG INDUSTRIES have introduced a fine quality oakwood drumstick line at moderate prices. This new economy line of drum sticks is manufactured from select grade oakwood, carefully finished to a high lustre. Available in six popular sizes and made to the same specifications as Ludwig's top quality HICKORY models, the oak stick offers fine quality at a reasonable price. See you dealer or obtain a descriptive brochure from: LUDWIG Drum Co., 1728 North Damen Avenue, Chicago, Illinois 60647.

AYOUB MALLETS is a new company specializing in high quality custom made mallets. Headed by professional percussionist and teacher George F. Jacob, this firm has available a complete line of marching and concert bass drum beaters, timpani mallets, tenor drum beaters, snare drum sticks, and gong mallets. Descriptive material on these products is available from: AYOUB MALLETS, 423 N. 18th St., Richmond, Va. 23223.

MUSSER, Division of Ludwig Industries has announced now there is a full 4 octave marimba available that combines high quality and low cost. This instrument is the new "Windsor II Portable Marimba—with Kelon." Nothing has been omitted from this instrument except non-essentials. The Windsor II Marimba features bars of Kelon, the same material used on the performance proven M51 Xylophone. Constructed to be durable and attractive this instrument also features folding legs that make it easily portable. Consult your local dealer or write to Musser Division of Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647.

The catalog from STUDIO 49 ROYAL PERCUSSION which includes an extensive line of orchestra bells, xylophones, marimbas, and vibes is obtainable from the sole U. S. selling agent—Magnamusic—Baton 6390 Delmar Blvd., St. Louis, Mo. 63130.

THE BEATS GO ON: Percussion from Pleistocene to Paradiddle. This film done with wit and style tells the story of percussion instruments and how they have contributed to rhythm through the ages. It examines modern instruments in the percussion family and traces their history back to pre-historic times. Amusing animated characters, backed by the very-much-alive Shelley Manne—jazz drummer—introduce old and new instruments and ways of making music on them. But the most important quality of this film is that junior and senior high school kids can identify with it as they learn how the spectrum of musical sounds has been enriched by percussion (in 16mm sound and color, 13 minutes, junior/senior high, general audiences). Write to: Xerox Films, Dept. 120, High Ridge Park, Stamford, Conn. 06904.

Russ Hartenberger and Bob Becker announce a unique line of AFRICAN AND INDIAN DRUM ACCESSORIES. Now available is a complete selection of Ghanaian drumsticks: Ewe: Kagan sticks, Kidi sticks, Sogo stickes, Atsimevu sticks, and Gankougui sticks; Ashanti: Donno sticks, Atumpan (talking drum sticks), Axatse netting. Also available is tabla powder; mrdangam tuning rock with peg; and instant spot paste—for mrdangam or pakawaj, just mix with water. For information write to: Russ Hartenberger c/o Music Department, Wesleyan University, Middletown, Conn. 06457.

LATIN PERCUSSION features an extensive line of excellent instruments including Tito Puente Timbales, LP Conga Drums, bongoes, cowbells, and rawhide Professional maracas. A descriptive flyer for each of these instruments is available from Latin Percussion, P.O. Box 88, Palisades Park, N.J. 07650.

GOOD VIBES MALLET WORKS, P.O. Box 232, Garrett Park, Md. 20766 announces its new line of marimba mallets, beginning with #70 yellow rubber sphere head. These mallets feature handles of the finest quality jointless rattan. Good Vibes manufactures a large selection of mallets for all of the bar percussions.

Among the new releases from EARL HATCH PUBLICATIONS, 5140 Vineland Ave., North Hollywood, Calif. 91601, is a recital suite "Jewels" for Solo Mallet Percussion. This work is in 9 movements, performable as separate solos or as a suite and utilizes marimba, vibes, xylophone, orchestra bells, and chimes.

An attractive photo album of percussion artists and their setups is available from: FIBES DRUMS, 36 Murray St., Farmingdale, N.Y. 11735.

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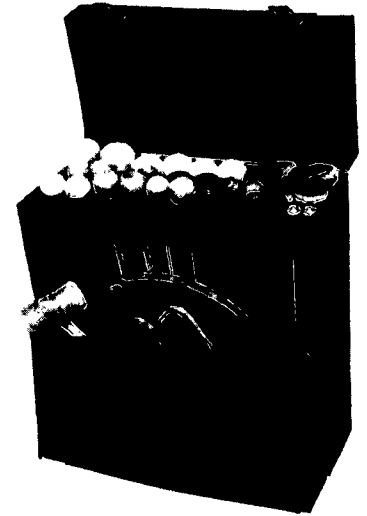


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New! Snare Drum Record "Paul Price Plays Snare Drum Solos" contains 10 Difficult Snare Drum Solos from our catalog (solos by Hartweg, Price, Gauger, Goldenberg, Payson, Lepre, Tuthill, Petercsak, Silverman, and Brotherton) MFP Record LP #513-1		\$4.98 (plus tax)

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On the Technical Side



PRACTICAL PERCUSSION ACOUSTICS by James L. Moore

Acoustics is the science of sound. The way percussion instruments vibrate and produce sound should be understood by percussion teachers and students. The place that a percussion instrument is struck, the type of striking object, and the height and force of the stroke are player controlled factors.

Percussion instruments have natural modes of vibration that differ from other instruments. Many percussion instruments do not produce a harmonic series of partials (overtones). Also the initial strike tone or "attack transient" differs from the tone that continues to ring.

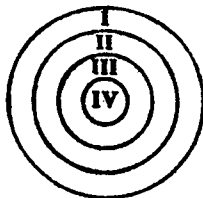
The places of minimum vibration or "dead" spots on the surface of a percussion instrument are called nodes. The places of maximum vibration that have a full ringing tone are called anti-nodes or loops.

A soft and/or large headed mallet will produce a sound with few upper partials and tend to sound "mellow and smooth." A hard and/or small headed mallet will produce a sound with more upper partials and tend to sound more "percussive and harsh." In musical terms the first type of mallet is for broad legato sounds and the latter is for articulate staccato sounds.

In general a light, lifting; stroke action away from the instrument will produce a better sound than a heavy, downward stroke. The stroke action should be with the wrist except for extremely loud dynamics which may use the entire forearm. The height of the stroke controls dynamics, a short distance produces soft dynamics and a longer distance louder dynamics.

A vibrating membrane such as a timpani head has a node point in the center. This may be demonstrated by placing a penny in the exact center of the timpani head and striking the head with a mallet. Little movement of the penny will be noted, however, when the penny is moved halfway between the edge and the center, an anti-node point, it will jump vigorously when the head is struck.

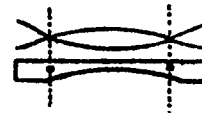
Think of a timpani head being divided into four concentric circular zones:



- I A thin, ringing tone, many partials, weak fundamental pitch, use only for very soft dynamics.
- II Fundamental pitch clearly heard, ample ring and full tone, best playing area.
- III Rather "thumpy" sound, little ring, good only for dry articulate rhythms.
- IV "Dead" spot, no ring, avoid except for special effects.

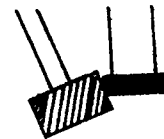
As indicated above, the timpani is best struck in zone II, however, a bass drum should be struck in zone III to produce a well defined sound. The snare drum uses all zones for performance. A light delicate response is obtained near the edge for soft playing and a full solid tone is produced near the center for loud dynamics. The player should keep the beads of the sticks together, for if both sticks are not in the same zone, an uneven sound will result.

Bars used in marimbas, vibes, xylophones and orchestra bells vibrate with node points approximately 1/5 of the distance from each end of the bar. It is at these points that holes are drilled for suspending the bars.

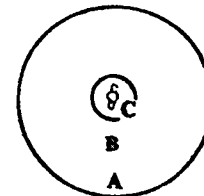


The best tone is obtained by striking the bars at the exact center or at the extreme tips of the bars. Never strike at the node points except for special effects since the tone will be weak and consist of partial tones rather than a strong fundamental pitch.

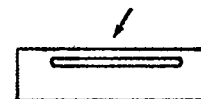
Chimes are struck at the cap on the top of the tube. Never strike on the tube itself as this can dent the tube, causing damage.



- Different sounds can be produced on the suspended cymbal.
- A. Near the edge a "splashing" gonglike tone that rings, good for crashes.
 - B. Halfway between edge and center, good area for jazz ride beat rhythms.
 - C. On or near dome for special articulate "ping" effects, defined rhythms with little ring.



Wood blocks and temple blocks should be struck over the resonating chamber.



The triangle should be struck near either closed corner to produce a "shimmering" blend of partials with no definite pitch clearly discernible.



The performance room has considerable influence on the sound of percussion instruments. Some auditoriums with many hard surfaces will reflect sound. In these places the percussionist must not play too loud, and may have to dampen the vibration of the instruments to avoid blurring the sound. In area with heavy stage curtains, drapes and rugs, much of the sound is absorbed. The player may play out more under these conditions and allow the instruments to ring to compensate for the dry acoustical conditions.

Sound travels rather slowly. Since it is customary to place the percussion section in the back of the stage, there is the possibility that the sounds will be late in reaching the director and the audience unless the player stays "on top of the beat" and doesn't drag.

Be creative, experiment with different strikers, beating spots and method of striking. Above all listen to the sounds being produced and you will constantly be amazed at the many sounds possible from the percussion instruments.

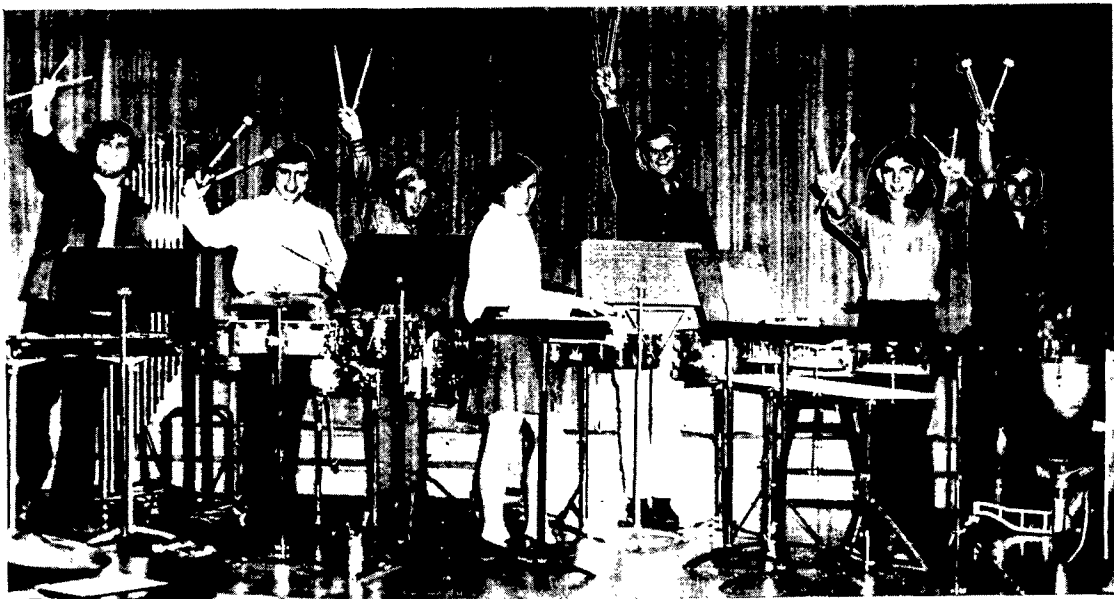
The Author

DR. JAMES L. MOORE is Assistant Professor of Percussion Instruments at The Ohio State University. He holds the PhD degree in Music Theory from the Ohio State University, with a dissertation entitled "Acoustics of Bar Percussion Instruments". He is the former chairman of the P.A.S. acoustics of percussion instruments committee.

How to Choose Cymbals

(reprinted from ZILCO Graphic Cymbal Glossary Azco Ltd., Div. of Avedis Zildjian Co.)

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NORTHERN ARIZONA UNIVERSITY PERCUSSION ENSEMBLE,

Marj Holmgren, Director

FIX IT • BUILD IT CORNER

SOME NEW SOURCES FOR PERCUSSION ACCESSORIES

by Robert Matson

As a result of a recent article in *PERCUSSIVE NOTES* (Vol. 10, Number 2, Winter 1972, page 18, paragraph 3.) it has occurred to me that many percussion students, band and orchestra directors and supervisors, and perhaps some professional percussionists may not be aware of the variety of equipment, accessories, and repair materials that can be obtained from or through local hardware stores, discount stores, lumber yards, and other such outlets. Hence I would like to offer the following information.

As mentioned in the above cited article, chime manufacturers supply only one chime mallet with their sets of chimes. At present, four manufacturers of hardware products make rolled rawhide mallets. Large hardware outlets such as builders' supply houses and the like may well carry these items; if not, they can be ordered from any hardware store, quite likely at prices lower than those offered by chime makers. They generally come in only one size which is very suitable for chimes, but I have recently seen sizes both larger and smaller than the usual. Of course, the more weight in the mallet, the bigger and better the chime sounds. For somewhat different effects, large wooden mallets may be used, and plastic hammers (which have somewhat replaced rawhide in the hardware trade) are very useful for softer or more distant sounds. Some contemporary composers such as Donald Erb call specifically for vibraphone mallets on the chimes, which produce a most distant and evocative sound.

The readers of this publication are probably aware that from time to time the cords suspending the chimes may break. In the Cleveland Orchestra we have found that one of our most valuable spare parts items is a long length of nylon cord, sometimes called parachute cord, which is available from hardware stores and often discount stores in various strengths. The strongest strength available should be chosen. This makes a fine replacement for chime suspending cord, for hanging gongs and tam-tams without muffling their sounds, and even for the types of marimbas and xylophone whose bars are strung on cord. Speaking of chimes, sometimes the insulating material or padding in the holes through which the chime tubes pass can wear out or fall out due to defective fastening. Adhesive backed weather-stripping of appropriate width and thickness may be used for replacement with a minimum of expense and effort. For this and similar jobs, adhesive-backed thin green felt is another product which can be used, and is available from stationery and book stores.

One of percussionists' most common problem is, how to get a good triangle beater that doesn't produce a noticeable "tick" when striking the triangle. Other than the excellent beaters produced by John Stoessel in Chicago, I find that for many situations a large nail of 40 penny, 60 penny, or even 80 penny works very well. These nails, like chime hammers, are more readily available at builders' supply houses or lumber yards, but can be ordered from most hardware stores. They are still being made and used for specific construction jobs. And, while dealing with triangles, a spring clip clothespin or a small metal

clamp resembling in function a spring clip clothespin, available from hardware stores, makes a very satisfactory triangle holder. Some metal clamps which I have found in the hardware sections of large chain drug stores have insulated tips which makes them very good for use on metal music stands where the vibrations of the triangle may travel through the stand causing extraneous noise. And, we find that nylon ukelele string makes the best type of string for suspending triangles from their holders.

The cymbal stand provided by most makers is satisfactory, and the felt washers included will last almost forever. However, I have found that in most schools, and even on some cymbal stands used by professionals in both "legit" and commercial fields, the cymbal stand causes the cymbal to rattle because the rubber tubing in the shaft just below the threads has worn out or has been lost. Pharmaceutical type drug stores can provide surgical tubing of appropriate diameter and length at very little cost, to make a lifetime supply of cymbal insulation for any school or individual percussionist.

Sandpaper blocks are well known as percussion instruments. Leroy Anderson even has a number called "Sandpaper Ballet" in which three percussionists in front of the orchestra play three sets of sandpaper blocks marked in the score "fine", "medium", and "coarse". Anyone who delves into home woodworking is aware that sanding blocks of various types, with either rubber or wooden backing areas can be had at most hardware stores. This means that one can vary the quality of sandpaper to fit the work being performed, and can easily replace the sandpaper when it becomes worn or torn.

Some years ago in a rehearsal of the Cleveland Orchestra, the late George Szell asked for a larger and louder whip (or slapstick) for the Moussourgsky-Ravel "Pictures at an Exhibition". One of our percussionists, Joseph Adato, ripped two pieces of baseboard from the wall of his apartment (which was due to be razed shortly), fastened them together with a butt hinge, screwed screen door handles on the two pieces, and lo and behold we had a remarkable (and loud) whip which we still use. Obviously any two pieces of wood can be used to make a whip as large or as small as one wishes. I once made a slapstick (which supposedly represented a silken whip as called for in some songs for chorus and orchestra by Rachmaninoff) from a yardstick cut into two equal pieces.

All set drummers are aware of the usefulness of Dr. Scholl's moleskin, as sold in drug stores. It is usually used for a pad against which the bass drum beater on the pedal strikes. Small pieces can be used as mufflers for snare drums that have too much ring for personal taste of the players; as padding for metal stick trays; as covering for small tables to be used for sticks, mallets, and small traps such as wood blocks and triangles, and can be applied to the butt end of snare drum sticks to make them useable for fast doublings between snare drum sticks and timpani sticks or vibraphone mallets.

Once, while searching for a very loud blank pistol, I visited a local store, and not only found the gun I needed but also found good metal police whistles, a good siren whistle left over from a previous owner, and a number of bird and animal imitations such as duck calls and bird whistles as used by hunters.

I hope these ideas will provide helpful information and open some trains of thought for other percussive ideas which may be more easily available than we realize.

The Author

Robert Matson is presently in his twentieth year with the Cleveland Orchestra as assistant timpanist and percussionist. Has been head of the percussion department at the Cleveland Music School Settlement for seventeen years, and in September 1972 assumes the post of head of the percussion department at Cleveland State University. Born in Cleveland, Ohio in 1924, his first percussion studies were with Charley Wilcoxon. Later he studied at Juilliard School with Morris Goldenberg and Saul Goodman, achieving an "Artists' Diploma".



MASTER LESSON

THE TAMBOURIN

by Wayne C. Duesterbeck

The tambourin or Tamborin de Provence is one of the lesser used percussion instruments, however it seems to be the subject of a high degree of controversy. This is perhaps due to the various and vague definitions of the instrument, misinterpretations on the parts of editors and copyists, and the misinterpretations of conductors.

The rather vague origin of the instrument as it is known today can be traced to the late Middle Ages.¹ The predecessor of the tambourin was probably the tabor. The tabor was a small rope-tensioned drum with one gut snare.² It was the manner of playing rather than the physical nature of the instrument which suggests a direct connection. The tambourin was commonly played with one stick, held in the right hand, while the same performer played a two or three holed flageolet with the left hand.³ Reference is also made to the similar technique of playing the tabor and pipe.⁴ Another instrument utilizing a similar technique was the tambour à cordes or the tambourin de Bearné. This instrument, rather than being a drum, was actually a stringed instrument which was beaten with a stick while the performer played a three-holed pipe.⁵

The original name of the instrument, tambourin, has led to considerable confusion in interpretation. In some cases, the English and German translations have been tambourine.⁶ This has led to the performance of the parts on the tambourine, which the French call tambour de Basque.⁷ Darius Milhaud, one of the foremost composers scoring for the instrument has been quoted as describing the result of this interpretation as "horrible".⁸

Definitions of the instrument in modern usage are also quite misleading. One source describes the drum as being 14" x 30" with two heads and one, two or no snares.⁹ Another depicts it as having one snare strung across the top head.¹⁰ Still another, by a musicologist, as a long narrow drum, struck with one or two sticks, which emitted a "jarring and quivering" sound.¹¹

The tambourin traditionally was used as a time-beating accompaniment.¹² The rhythm assigned to the instrument in modern scoring is basically the same as that used by the Medieval tabor-pipe players.

The instrument is scored with this rhythm in Milhaud's *Suite Francaise* and *Suite Provençal* as well as the "Farandole" from Bizet's *L'Arlesienne*.

Due to the frequency of programming these compositions and considering the misinterpretations of many high school as well as college and professional conductors, the author wrote to Mr. Milhaud for further clarification, and was most honored to receive a prompt response. Mr. Milhaud describes the instrument as a high (long) narrow drum and prefers it without snares, and for clarification of pitch, included the following chart:¹³ (arranged from high to low)

Claisse claire (snare drum)=high
Caisse roulante (military drum)=medium
Tambourin Provençal=low
Basse Drum=lowest

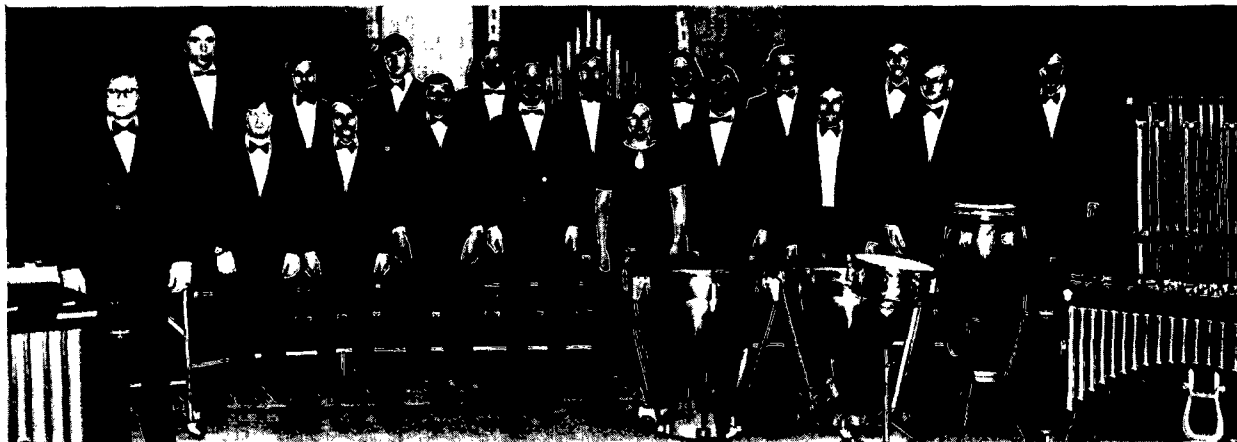
In the performance of *Suite Francaise*, it would be advantageous to follow this relative pitch chart, as all the drums are used. It would also be highly advisable for the percussionist to perform a bit of research before playing a part marked tambourine, especially if the part accompanies a rapid passage for flute or piccolo, such as *L'Arlesienne* which has this characteristic and is marked tambourine.

FOOTNOTES

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12. Sachs: op. cit., p. 289.
13. Milhaud, Darius: *Letter to W. Duesterbeck*, Geneva., 1972.

The Author

Wayne Duesterbeck is percussion instructor at the University of Wisconsin - LaCrosse. His experience has included high school band directing, drum corps and studio teaching, and symphonic performance. He holds the BA degree from the University of Wisconsin - Eau Claire and his private study has included work with Dr. Peter Tanner, Elliot Fine, and Larry McCormick.



STATE UNIVERSITY COLLEGE POTSDAM, NEW YORK PERCUSSION ENSEMBLE
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Percussion

AROUND THE WORLD

THE MUSIC HUNTER
The Autobiography of a Career
Laura Boulton
Doubleday & Co. N.Y. 1969

An instrument found frequently with the Ovimbundu, and one of my favorites, is the *ochisanji*. It is not found any place in the world but in the Bantu belt across Africa from the west coast to the east. In my collection of material instruments I have about twenty different members of the *sansa* (*sanza*) family, or the *ochisanji*, as it is called in Angola. Its long and narrow keys are made of highly tempered steel by the village blacksmith. He alone may see the molten metal used in the making of the *ochisanji*; he formerly made the metal only in the dead of night so that he would be assured that no outsider—especially a female—would see the metal in its sacred molten form. I heard that if by chance any woman, or even a female cow or pig, saw it, she would have been killed instantly in the old days, for it was felt that any female gazing on the molten metal would bring bad luck.

The keys are attached to a foundation board made from hard, resonant African mahogany, sometimes beautifully decorated. The *ochisanji* is played by holding it between the palms, the thumbs plucking the keys in a downward motion. In some cases there are two sets of keys. The tones may be changed by sticking small balls of wax on to the underside of the keys. In areas where there is no iron, keys are made from bamboo, making the instrument more fragile and the tone more delicate. Modern ones have been seen with keys made from nails or even umbrella stays.

There is always some device for vibration, either bits of metal or shells attached to the sounding board or a string of beads placed over the keys. A gourd or box resonator or even a tortoise' shell may be attached to amplify the sound. The *ochisanji* is not a ritual instrument, but is played for aesthetic pleasure. It was brought to the New World by the Negroes and

later developed into a much larger bass rhythm instrument popular in Cuba and certain areas of the Caribbean.

Much of the instrumental music and even many of the forms and uses of the instruments themselves are unique to Angola—for instance, the *malimba* or xylophone (called *marimba* in some tribes). It is found in many forms in Africa, but that of the Ovimbundu is unique. The keys or staves of hard resonant African mahogany are assembled in a curve with a gourd resonator attached under each key. The resonators are in graduated order from tiny ones for high tones to huge ones for bass tones, and are especially chosen over a long period of time so that the vibrations of each gourd will match the vibrations of the key whose tones it will amplify. As Africans like vibrations effects, they cut little openings in the gourd resonators and cover the holes with a particular kind of spider's nest which is like strong parchment. These coverings are heated before the instrument is played, in the same way that drumheads are heated before playing, thus producing a very special and delicate buzzing effect. The sound of the keys is made more liquid by playing with sticks tipped with rubber balls which are chewed before playing to make them resilient.

I knew that this particular curved xylophone had existed in Angola and I repeatedly traveled miles to some remote village in search of it only to find a few broken gourds and some abandoned staves. The villagers would tell me, "Oh, the old man who played it is now dead and nobody else knows how to build another or play it.:: Finally I sent out a messenger, saying, "Don't come back until you find one for me. You'll be well rewarded.:: My messenger was gone for about ten days, and when he returned it was with an old man, his xylophone, and two young singers.

The curved keyboard was about eight feet in length, and the musician played it beautifully while his two assistants tapped the gourd resonators in a wonderful rhythmic accompaniment. They sang as they played, but the xylophone was always more prominent than the song. I would have paid them a fortune for the instrument had they demanded it, but all they wanted were our brightly striped shirts, which I gladly gave them, together with two large bags of salt, the currency of the area. The old man was very happy with the bargain and said that he would begin construction of a new xylophone as soon as he returned to his village. When I got this enormous instrument back to America (it was a cubic ton when packed for shipping) there was no room in my apartment to house it. I gave it to the Field Museum of Natural History where it has been on display ever since in the African Hall.



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Greensleeves - arr. by Thomas L. Davis
Japanese Impressions - Anthony Cirone
Puppet on a String - Gold/Farberman
Third Symphony for Percussion Ensemble -
Gen Parchman
Theme and Variations - William Kraft
Tocatta Without Instruments - Ramon Meyer
Triptych - Anthony Cirone
Waltz for Swingers - Thomas L. Davis

Percussion Ensemble
3-1-72

Alea "A Game of Chance" - Harold Farberman
Uhuru A Percussion Ballet - Theodore Frazeur
Third Symphony for Percussion Ensemble -
Gen Parchman
American Syndrome - Roger Faulmann
Puppet on a String - Marty Gold

INDIANA UNIVERSITY

Percussion Ensemble - George Gaber, Director
3-31-72

Carioca Carnival - George Gaber
Prelude and Fugue - Dietrich Buxtehude
Desert Patrol - C. James
Symphony No. 5 - Gen Parchman
Prelude and Fugue - Jerry Bilik
Concertino - Vaclav Nelhybel

INDIANA STATE UNIVERSITY

Percussion Ensemble - Neal Fluegel, Conductor
11-30-71

Overture in Percussion - Anthony Cirone
Streams - Warren Benson
Chorale - Robert Resseger
Suite for Percussion - Philip Faini
Mau Mau Suite - Thomas Davis
Latinata - Ralph Roberts

Music for Percussion - Peter Phillips
Meta2 - William Zickos
Cataphonics - Lawrence Weiner
Sabre Dance - Khatchaturian

Kenneth T. Murray
1-13-72

Concerto in A Minor - Bach
Solo Impression for Three Timpani - Vic Firth
Trois Danse Des Pailennes - Serge Baudo
Trio for Violin and Percussion - G. Andrix

Faculty Recital - Jacqueline Meyer
2-23-72

French Suite for Percussion Solo - William
Kraft
Two Contemporary Scenes - Stanley Leonard
Rhapsody for Marimba - Neal Fluegel
Divertimento for Piano and Percussion -
Nicholas Flagello
Sonata No. 1 (for Timpani) - Anthony Cirone
Concertino - Toshiro Mayuzumi

INDIANA UNIVERSITY OF
PENNSYLVANIA

Percussion Ensemble - Gary Olmstead,
Conductor
1-6-72

Canticle No. 1 - Lou Harrison
Tocatta for Percussion - Carlos Chavez
Japanese Impression - Anthony Cirone
"Trotz, Trotz Dem Alten Drachen" from The
Motet: Jesu, Mein Freude - Bach-Olmstead
"Dance of the Comedians" from The Bartered
Bride - Smetana-Musser
Cherish - Arr. Thrailkill
Greensleeves - Arr. Tom Davis

Percussion Ensemble
3-12-72

Fanfare for Percussion - Alyn Heim
Uhuru - Theodore Frazeur
The Advancing Gong - Stanley Leonard
Antiphonies - Stanley Leonard
Ritmica No. 6 - Amadeo Roldan
Ritmica No. 5 - Amadeo Roldan
Protagonny - Bryon McCulloh

UNIVERSITY OF KANSAS

Percussion Ensemble - George Boberg,
Conductor
3-27-72

Ritmica No. 5 and 6 - Amadeo Roldan
Inventions on a Motive - Michael Colgrass
The Swords of Moda-Ling - Gordon Peters
Alea—A Game of Chance - Harold Farberman
Bali - David Gordon
Diacoustics, Op. 48 - Robert Kelly

LOWELL STATE COLLEGE

Percussion Ensemble - Everett M. Beale,
Director
2-8-72

Cataphonics - Lawrence Weiner
Tocatta for Percussion Instruments - Carlos
Chavez
Improvisation sur Mallarme - Pierre Boulez
Three Asiatic Dances - George Frock
Evolution for Percussion with Soprano and
French Horn - Harold Farberman

THE MANNES COLLEGE OF MUSIC

Percussion Ensemble - Dong Wook Park,
Conductor
3-17-72

Tryptique for Percussion and Piano - Ph.
Sagnier
Three Pieces for Vibraphone Solo - Gitta
Steiner
Sei Duo per Violino e Percussioni - Laszlo
Dubrovay
Spring for Percussion, Celesta, and Flutes -
Dong Wook Park
Quartet for Percussion - Gitta Steiner
Auriga for Four Percussionists - Reginald Smith
Brindle
Percussion Suite - Armand Russell

UNIVERSITY OF MARYLAND

Thomas Jones
10-31-71

2040's Sortie - Alan Abel
Solo #1 - Michael Colgrass
Etude #25 - Jacques Delecluse
Pax de Deux - Armand Russell
Sonata No. I in G minor - J. S. Bach
Variations for Solo Kettledrums - Jan Williams
Duetttino Concertante - Ingolf Dahl
Three Solos for Vibraphone - Serge deGastyne

The Maryland Chamber Ensemble
12-8-71

Exchanges for 2 flutes, oboe, 2 trumpets,
trombone, and percussion - Lawrence Moss

Twentieth Century Chamber Ensemble - Greg
A. Steinke, Musical Director
12-13-71

Branches for two bassoons and percussion -
Paul Chicara
The King of Denmark - Morton Feldman
Duetttino Concertante for flute and percussion -
Ingolf Dahl

3-26-72

Abacus in Trio for bassoon, horn & mallet
percussion - Serge de Gastyne

UNIVERSITY OF MASSACHUSETTS

Faculty Recital Series
2-9-72

Wanderspruche (Eichendorff) - Schoeck

David W. Vincent
3-1-72

Rondo for Marimba and Piano - Theodore
Frazeur
Adventures for One - Robert Stern
Trio Sonata in F Major, Op. 2 No. 5 - G. F.
Handel
Quartet for Two Percussionists - David Vincent
Suite for Timpani and Six Trumpets - Lawrence
Hartzell

Percussion Ensemble - Peter H. Tanner,
Conductor
4-18-72

Symphony for Percussion - Stanley Leonard
Comedians Gallop - Kabalevsky
Matona, Mia Cara - Lassus
Prelude XXII (Well-tempered Clavier, Book II) -
Bach
Polka (from the "Golden Age") - Shostakovich
Schzerzo (Symphony No. 4) - Tschiaikovs
Greensleeves - arr. Peters
Bolero - Rosales
Strens - John Holland

UNIVERSITY OF MICHIGAN

Percussion Ensemble
10-28-71

Four Studies for Percussion Ensemble - Burt

MOUNT ST. MARY'S COLLEGE

Karen Ervin
1-30-72

March for Two Pairs of Kettle Drums - Andre
and Jacques Philidor
Sonata for Timpani and Piano - Alexandre
Tcherepnin
Moto Perpetuo March - Elliott Carter
Son de Despedida (from Chichicastenango) -
Traditional
Chopsticks - Charles Owen
Marimba Suite - Paul Sifer
Downfall of Paris - Traditional
Morris Dance - William Kraft
Rhythmic - Eugene Bozza
Chromo I - Richard Henn

NEWCOMB COLLEGE

New Orleans Contemporary Chamber Players
8-24-72

Trio for Flute, Vibraphone, and Double Bass -
Thomas Fredrickson
Match fur drei spieler - Mauricio Kagel
Trio for Flute, Double Bass, Percussion, Opus
88 - Herbert Brun
Patterns and Processes for Solo Percussion -
James Fulkerson
Understanding - Michael Udow

STATE UNIVERSITY COLLEGE OF NEW YORK AT BROOKPORT

Percussion Ensemble - David Ameele,
Conductor
3-6-72

Fanfare for Percussion - Alyn Heim
Recitative (from Four Pieces for Timpani) -
John Bergamo
Time for Ate - Gregory Ketchum
Percussion Music for Three Players - Gerald
Strang
Three Episodes for Percussion Ensemble - John
O'Reilly
Pastorale for Flute and Percussion - Jack
McKenzie
Zyklus No. 9 - Karlheinz Stockhausen

STATE UNIVERSITY COLLEGE AT POTSDAM, NEW YORK

Percussion Ensemble - James Petercsak,
Conductor
3-4-72

Rondeau for Percussion - Frank Beniciscutto
Interactions for Vibraphone and Percussion -
John Bergamo
African Welcome Piece - Michale Udow
Percussion Ensemble
3-14-72

Ionisation - Edgar Varese
Interactions for Vibraphone and Percussion -
John Bergamo
African Welcome Piece - Michael Udow
Sonata for Piano and Percussion -
Glanville-Hicks
4 for Percussion - Donald Erb
Bhairava - Saul Feldstein

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2-4-72

Three Brothers - M. Colgrass
Panda Paule - T. Davis
"18 Heads" Count 'Em - J. Jerger
Mau Mau Suite - T. Davis
Twittering Machine - A. Payson
Stompin Thru the Rye - T. Davis
West Side Story - L. Bernstein
Scope (Tympani Concerto) - B. Seawell
Taste of Brahms - T. Davis
"36 Heads" Count 'Em - J. Jerger
Prelude and Allegro - E. Volz
Malaguena - E. Lecuona
Encore in Jazz - V. Firth
"54 Heads" Count 'Em - J. Jerger

NORTHERN ARIZONA UNIVERSITY

Percussion Ensemble - Marj Holmgren, Director
12-8-71

Sextet - Thomas Siwe
Chamber Piece for Percussion Quintet - Michael
Colgrass
Three Pieces for Percussion Quartet - Warren
Benson
Shortnin' Bread - Joe Morello
Amores - John Cage
Suite for Solo Timpanist - Scott Huston
Night Music for Percussion - Robert Starer
Percussion Music for Three Players - Gerald
Strang
Introduction and Samba - Warren Smith

NORTHERN ILLINOIS UNIVERSITY

Robert A. McGriff
10-19-71

Military March for 2 pairs of Kettledrums -
Andre & Jaques Philidor

Rondo for Marimba - C. Grainger
Forever & Sunsmell - John Cage
Sonata for 3 Unaccompanied Kettledrums -
Daniel Jones
Elegy for Percussion - Jerome Rosen

Jeff Boyer & Owen E. Seward, Jr.
11-2-71

Fanfare and Round - Owen Seward
Atmosphere I - Jeff Boyer
Trio for Percussion - Warren Benson
Moss Garden - Alan Hovhaness
Duets for Marimba - Bela Bartok
Three Songs - John Dowland
Seward's Folly - Owen Seward

Group for New Music
12-14-71

The Birds - David Cope
She is Asleep - John Cage
Multiples - Elliott Schwartz

Percussion Ensemble - G. Allan O'Connor -
Conductor
1-4-72

Concert for Percussion (1965) Set I, Set II, Set
III - George Andrix

Thomas Horazak
1-11-72

Saeta - Elliot Carter
Stalks & Trees & Drops & Clouds - Herbert
Brun
Three Canons - Neely Bruce
Implicite - Thomas Horazak
Canaries - Elliot Carter

Jeff King, Percussion
3-19-72

Wind and Motion
Invention and Variations
The Bitter Suite
Beanbird
Sonatina to a Child
Happy
All compositions by Jeff King

NORTHWESTERN UNIVERSITY

Brenda Born
11-11-71

Concerto for Percussion and Small Orchestra -
Darius Milhaud
Etudes - Etude in A major, Opus 6, No. 2,
Prelude, Opus 11, No. 3; Etude in c major,
Opus 6, No. 10 - Clair Omar Musser
The King of Denmark - Morton Feldman
Concertino for Marimba - Paul Creston

Jay Kennedy
1-31-72

Partita III, from Six Unaccompanied Violin
Sonatas and Partitas - Johann Sebastian
Bach
Adventures for One - Robert Stern
Sonata for Marimba and Piano - Peter Tanner
Three Interludes for Medium Voice and
Vibraphone - Gitta Steiner

Percussion-Marimba Ensemble - Terry
Applebaum, Director
2-11-72

Fanfare, from Suite for percussion - William
Kraft
African Welcome Piece - Michael Udow
Spice Island - Paul Zonn
Variations and Interludes - Ursula Mamlok
Vectors (In Five Sections) - Stephen L. Syverud
Fanfare, from Suite for percussion - William
Kraft
Prelude XXII, from the Well-Tempered Clavier -
Johann Sebastian Bach - arr. Gordon Peters
Serenade, from Eine Kleine Nachtmusik K. 525
Wolfgang Amadeus Mozart
Lento for Marimba Ensemble - John Schlenck
Galop, from the Masquerade Suite - Aram
Khachaturian - Arr. Terry Applebaum
Carole King Medley - Carole King - Arr. Jay
Kennedy

THE OHIO STATE UNIVERSITY

Faculty Recital Series
2-1-72

Economy Band for Trumpet, Tuba, and
Percussion - David Van Vactor

The University Chorale
2-4-72

The Family of Man - Michael Hennagin
Canti di Prigionia - Luigi Dallapiccola

Robert J. Chappell, Jr.
2-16-72

Sonata No. 1 in G, minor - J. S. Bach
XL Plus One - Alvin Etlar
Concerto for Marimba and Vibraphone - Darius
Milhaud

Percussion Ensemble and Marimba Quintet -
James L. Moore, Director
2-28-72

Japanese Impression - Anthony J. Cirone
Rondeau for Percussion - Frank Beniciscutto
Three Brothers - Michael Colgrass
Adagio - Samuel Barber - Arr. Robert Chappell
Passacaglia and Fugue for Marimba Quintet -
Jack Jenny
Eine Kleine Nachtmusik K. 525 - W. A. Mozart
Something - Arr. Eugene Thrailkill
Can't Buy Me Love - Arr. Eugene Thrailkill
Allegre Muchacho - Alan Abel
For All We Know - She's A Lady - Arr. John
Tatgenhorst
Hang On Sloopy - Arr. John Tatgenhorst

Jack D. Jenny
3-8-72

Etude (Wholetone) Opus 6, No. 8 - Clair Omar
Musser
Etude in C major, Opus 6, No. 10 - Clair Omar
Musser
French Suite for Percussion Solo - William
Kraft
Concertino for Marimba, Opus 21 - Paul
Creston

Steven Scherff
4-7-72

Invention in D minor - Johann Sebastian Bach -
Arr. Moore
Invention in F major - Johann Sebastian Bach -
Arr. Moore
Introduction and Waltz for four tom-toms and
suspended cymbal - Mitchell Peters
Perpetual Motion for snare drum and four
tom-toms - Mitchell Peters
Rondo for four tom-toms - Mitchell Peters
Concerto in E minor, Opus 64 - Felix
Mendelssohn
Trumpet and Drum - Philip J. Lang

Percussion Ensemble
4-24-72

The Swords of Moda-Ling - Gordon Peters
Joyful-Jubilate for Chorus and Percussion - Paul
W. Whear
Tocatta without Instruments - Ramon Meyer
African Welcome Piece - Michael Udow
Sabre Dance - Aram Khachaturian - Arr. Moore
18 for Baker - Bob Tilles
Selections from Jesus Christ Superstar - Arr.
Robert Chappell and James Moore

Percussion Ensemble - Cambridge Concert
Association Series
4-25-72

Sabre Dance - Aram Khachaturian - Arr. Moore
Japanese Impressions - Anthony Cirone
Three Brothers - Michael Colgrass
Tocatta Without Instruments - Ramon Meyer
Hoe Down for Percussion - Joshua Missal
Modulation for Drum Quintet - Robert Blount
The Swords of Moda-Ling - Gordon Peters
African Welcome Piece - Michael Udow
Selections from Jesus Christ Superstar - Arr.
Chappell and Moore

Something - Arr. Thrallkill
 Encore in Jazz - Vic Firth
 Alegre Muchacho - Alan Abel
 Can't Buy Me Love - Arr. Thrallkill
 For All We Know - She's A Lady - Arr.
 Tatgenhorst
 Hang on Sloopy - Arr. Tatgenhorst

PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION

Members of the Pittsburgh Symphony
 1-8-72

Protagon for Trombone and Percussion -
 Byron McCulloh

SAN JOSE STATE COLLEGE

Percussion Ensemble - Anthony J. Cirone,
 Director
 1-10-72

Overture in Percussion - Anthony J. Cirone
 Nails - Jim Rago
 Concert Piece for Seven 1968 - Gitta Steiner
 An Unseen Action - William Duckworth
 Allemande - Bobby Christian
 Bravura - Phillip Faini
 Sonata No. 2 for Trumpet and Percussion -
 Anthony J. Cirone
 Alea—A Game of Chance - Harold Farberman

UNIVERSITY OF SOUTH ALABAMA

Donald Wayne Barnett
 3-29-72

Theme Et Variations - Yvonne Desportes
 Tabula Rasa - Jay Collins
 Improvisation Del Quiche for four timpani and
 flute - Jay Collins
 Ricercare for Percussion - Joseph Ott
 Sonata No. 1 for Percussion Soloist - James L.
 Moore
 Two Archaic Dances for marimba and piano -
 Armand Russell
 March and Polonaise for six timpani and piano -
 Julius Tausch - Arr. by Percival R. Kirby

UNIVERSITY OF SOUTHERN MISSISSIPPI

Percussion Choir - Sherman Hong, Conductor
 12-10-71

Symphony No. 1 for Percussion - Anthony J.
 Cirone
 Greensleeves - Arr. Gordon Peters
 Never My Love - Addressi - Gallagher
 Comedians Gallop - Kabalevsky - Peters

UNIVERSITY OF TENNESSEE

Percussion Ensemble - F. Michael Combs,
 Conductor
 2-28-72

Liberty Bell for 10 Percussionists and Tape -
 Otto Henry

Five Dream Sequences for Piano and Percussion
 Quartet - Walter Ross
 The Song of Queztecotatl - Lou Harrison
 Alea - A Game of Chance for Percussion
 Ensemble - Harold Farberman
 Ionisation - Edgard Varese

TRITON COLLEGE

Joan Jonikas
 1-9-72

Concerto - Darius Milhaud
 Concertino for Marimba Opus 21 - Paul Creston
 Summer Mood - Solo for Marimba - John
 Tiegreen
 Konzert fur Pauken und Orchester Opus 34 -
 Tharichen
 Siwe's Tweed - Solo for Drumset - Harold Jones
 and Sheldon Elias
 March of the Toys for Xylophone and Piano -
 Victor Herbert

Percussion Ensemble - Sheldon Elias,
 Conductor
 1-16-72

Ionisation (1931) - Edgard Varese
 Quintet for Mallet Percussions op. 39 (1970) -
 Serge de Gastyne

Western Sketches for Three Marimbas - Robert
 Kreutz

Xochipilli (1964) for four wind instruments
 and percussion - Carlos Chavez
 Re:Percussion (1961) - Frederick Karlin
 Suite for Tambourine and Percussion Ensemble
 (1970) - Sheldon Elias
 Hoe Down (1954) - Joshua Missal
 Rondino for Eight Hand Clappers - Warren
 Benson
MUSIC INSTITUTE OF TURKU, FINLAND

Concert Hall
 5-24-71

Mustaa ja valkoista - Lassi Erkkila ja Olli
 Kivinen, lyomasoitinmet - Hytinkoski

**THEATER CHAMBER PLAYERS
 WASHINGTON, D. C.**

1-31-72

Canciones a Guiomar (1962) - Luigi Nono
 Night of the Four Moons (1969) - George
 Crumb

WESTERN MICHIGAN UNIVERSITY

Student Recital
 3-29-72

Sextet for Violin and Percussion - Alan
 Hovhaness
 Esquisses - Rudolf Kelterborn
 Sonata for Timpani - John Beck
 Time Fields - William Duckworth
 Fission - Morris Lang
 Three Pieces for Percussion (from Egypt) -
 Halim El-Dabh

UNIVERSITY OF WISCONSIN - MILWAUKEE

John Helmuth Broecker
 3-3-72

Elegy for Solo Percussion - Jerome Rosen
 Sonata for Three Unaccompanied Kettledrums -
 Daniel Jones
 Circus Parade Duo for Alto saxophone, clarinet
 and percussion - Pierre Dubois
 Wariajeje i Fuga na Perkusje Solo (Variations
 and Fugue for Percussion Solo) - Witold
 Rudzinski
 Der Pauker in Aengsten (The Worried
 Drummer) - Adolph Schreiner, Arr. Louis
 L. Balogh
 Recitative and Improvisations for four
 kettledrums (from "Eight Pieces for Four
 Timpani") - Elliott Carter
 Time Fields for solo percussion - William
 Duckworth
 Inspirations Diabolique - Rickey Tagawa
 Seven Short Sketches for solo percussionist - J.
 Helmuth Broecker

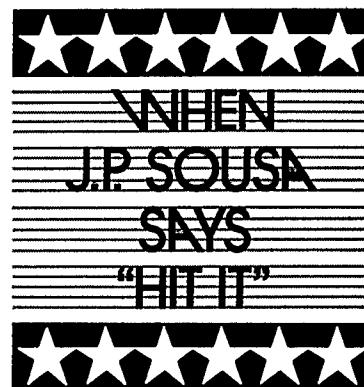
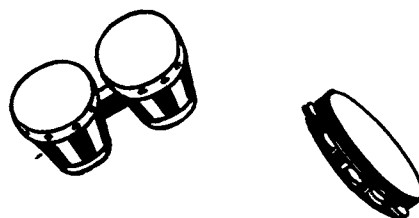
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Percussion Ensemble - Gene J. Pollart, Director
 12-13-71

Musica Battuta - Harold Schiffman
 Bacchanale - Alan Hovhaness
 Night Music for Percussion - Robert Starer
 A Taste of Brahms - arr. Thomas Davis
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 Carter
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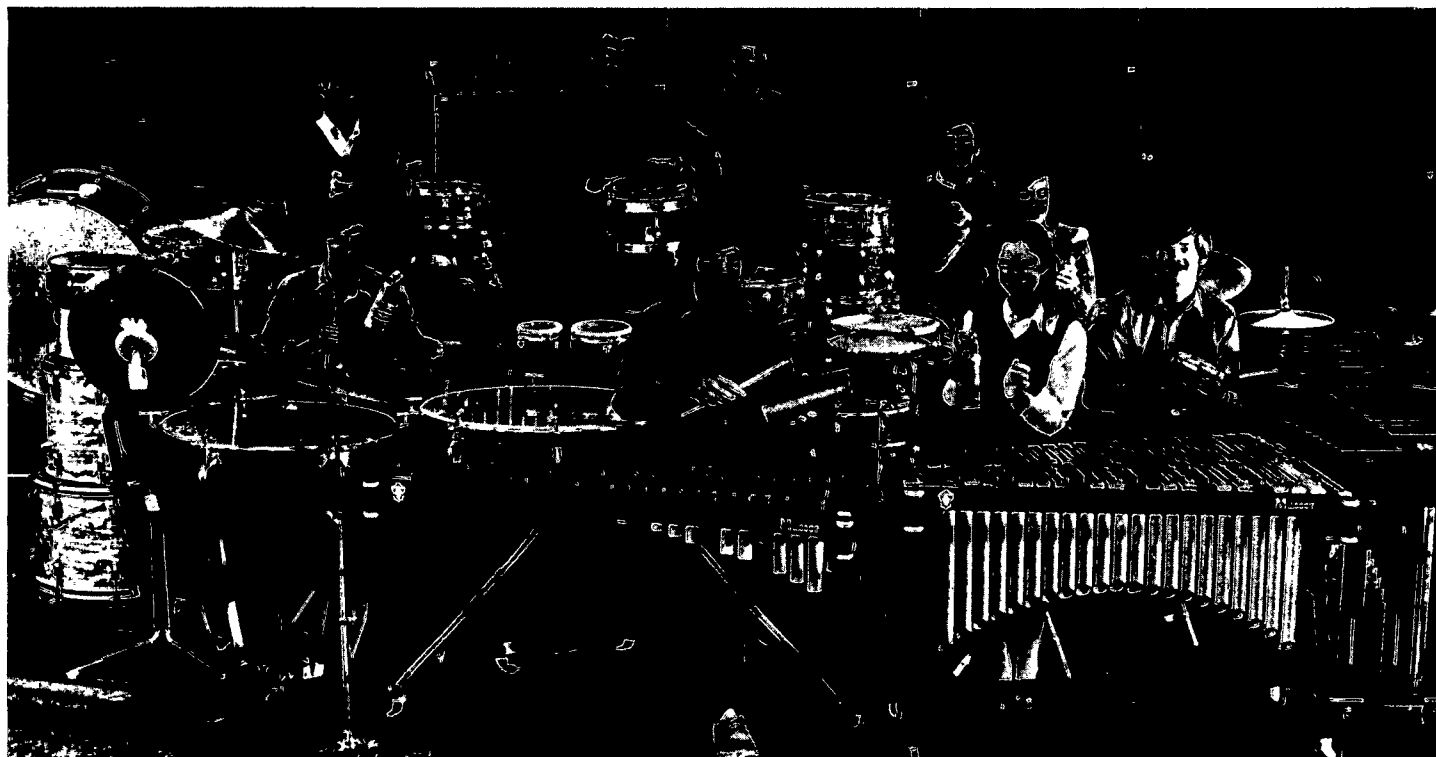
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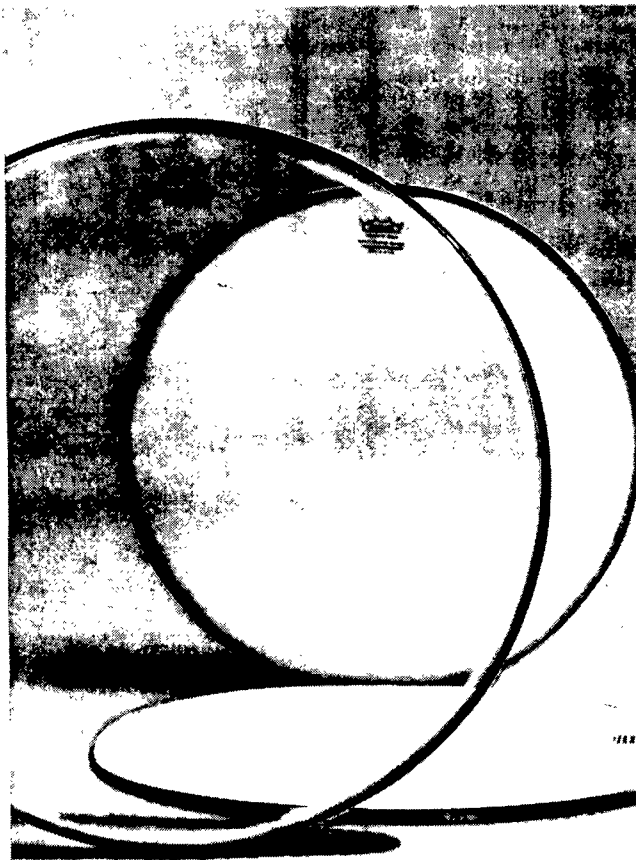
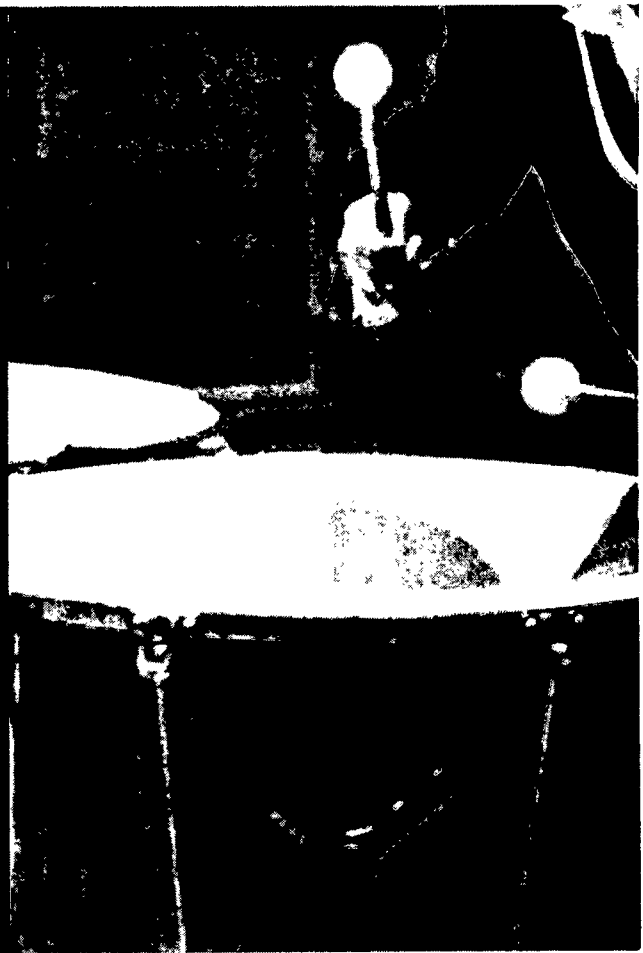
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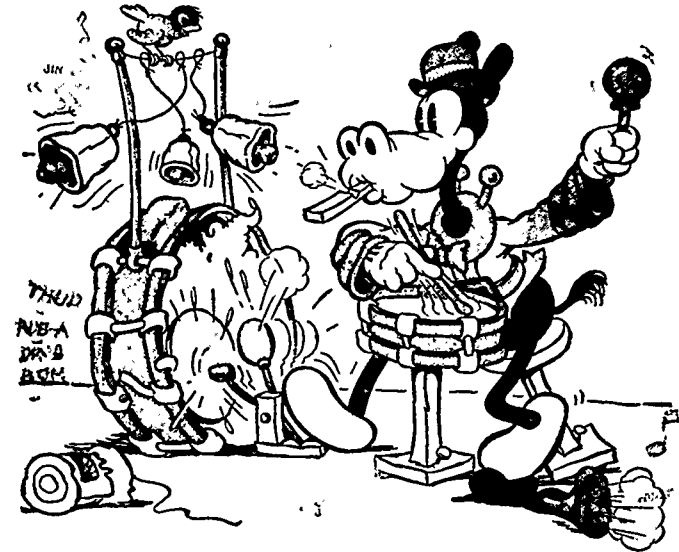
FROM THE DESK OF:

WALDO HITTUMFURST THINKEMLATER

TO: MY PERCUSSIVE FRIENDS

SUBJECT:

My Dear Readers - I want to thank all of you who wrote in to inform me that the picture printed in the last issue, of (my son Waldo Hittumfurst Thinkemlater, Jr. performing on the "Marimba for People Who Keep Hitting the Spaces Between the Raised Keys") was in upside-down. I was very disturbed by this and can assure you that errors of this sort will not happen—Actually Junior tells me he prefers to play in this position, and what are you going to do these days with these youngsters.....



A typical "Waldo Hittumfurst Thinkemlater" student at practice this summer - as I hope all of you will be!
Have a Good Summer, Waldo.

ADVERTISERS

In This Issue

Byron-Douglas Publication	34
J. C. Deagan, Inc.	29
Down Beat Music Publications	29
Drum Book Music	34
Franks Drum Shop	23
Gauger Mallets	22
Gretsch Drums	33
HaMaR Percussion Publication	34
Hinger Touch-Tone	29
M. Hohner - Sonor Drums	5
Latin Percussion, Inc.	OBC
Ludwig Industries	22
Music for Percussion	23
C.F. Peters Corp.	IBC
Premier Percussion - Selmer Division of Magnavox	IFC
Professional Drum Shop	20
Remo, Inc.	35
Set the Pace Pedal Practice Pads	34
Slingerland Drum Co.	3
Avedis Zildjian Cymbals	2

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