

PERCUSSIVE NOTES

ITEMS OF INTEREST ABOUT PERCUSSION

Indianapolis Percussion
c/o 16 Digby Court
Indianapolis 24, Indiana

Vol. I, No. 2
April 1963.

RESPONSE TO PERCUSSIVE NOTES ENTHUSIASTIC

In the short time since the first issue (February) of P. N. was distributed, the comments and letters received have indicated a real interest in this publication.

Gordon Peters (see People in Percussion) writes; "Bravo on your Percussive Notes...most fascinating reading, a real contribution, and it is good to know what others are doing...will certainly elevate interest and attitudes in percussion instruments and music."

From Emil Sholle, percussionist Cleveland Orchestra; "I find P. N. most interesting and must say your group is doing things. I am sure my students will be interested in reading each issue and it will be in my studio for all to read."

Musser Marimbas, Inc. writes; "I would like to compliment you on the contents and the excellent writing."

We urge all readers interested in percussion to contribute your comments, news, and articles. They will definitely be included in coming issues. Each issue will attempt to present a wide variety of news and views about percussion.

*****DRUMMING AROUND*****

In the February issue of P. N., we brought up the possibility that a broader outlook on the part of teachers in regard to material for high school drum solo contests might be advisable. Gordon Peters writes that: "The spring 1963 issue of the Ludwig Drummer magazine will carry an article in which I discuss the need to re-examine our contest rules, up-date our comment sheets, and re-educate the administration of these contests. We must strive to impress upon everyone that percussion involves at least five primary areas: snare drum, traps, timpani, mallet instruments, and pedagogy. The fixation of snare drum, bass drum, and cymbals must be modified." Look for this important article in the Ludwig Drummer.

MULTIPLE BOUNCE ROLLS

Erwin C. Mueller
Percussion Instructor
Ball State Teachers College
Muncie, Indiana

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, 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 R LR 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 or 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.

(Cont. page 2, Col. 2)

Joseph Adato, percussionist with the Cleveland Orchestra in subscribing to P. N. reported some of his percussion ensemble activities. His ensembles, made up of students from the Cleveland Institute of Music perform percussion ensemble literature; also marimba ensembles of up to four parts. P. N., with help from its readers, would like very much to compile a listing of available marimba ensemble music, to promote this important phase of percussion performance.

Band leader Dick Schory is a pioneer on the "new frontier" of percussive music. Schory and his Percussion Pops Orchestra made the first big seller in stereophonic percussive sound a couple of years ago with an LP entitled "Music for Bang, Baaroom, and Harp." It sold more than 60,000 LP's and started a trend toward perfection of percussive sound. His latest release is entitled, "Supercussion" and features the latest RCA process called "dynagroove". Indianapolis concert-goers were treated to their first personal appearance of the Dick Schory Percussion Pops Orchestra on Apr. 1st. It was the first stop on a tour that included New York TV appearances.

The percussive Arts Society bulletin has been reactivated after a short lapse. The new address for this bulletin is:

Percussive Arts Society
c/o Don Canedy, Exec. Sec.
Southern Illinois University
Carbondale, Illinois.

Membership in this organization is open to all persons interested in furthering and improving the quality of percussion performance, teaching, and instruments. The yearly dues, which include a subscription to the bulletin, are \$2.50. Information may be obtained by writing to the above address.

The Indianapolis Symphony Orchestra returned April 1st from a month long concert tour of the lower Mississippi Valley and Texas. If a testimonial to the value of plastic heads were needed, the members of the percussion section would certainly be able to give one. The extreme humid conditions along the Gulf Coast would have made playing on anything but plastic next to impossible. The Indianapolis Symphony is using plastic heads on their timpani and snare drum, and calf heads on bass drum.

After some work, one can control this multiple bounce roll as well as the rudimental roll. That is, the performer can start slowly-RrrLll etc., and 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. These will be discussed at a later date.

(In a future issue, Mr. Mueller will discuss ways in which the multiple bounce may be applied to rudiments and to dance set techniques.)

*****PEOPLE IN PERCUSSION*****

Each issue of P. N. will include sketches of percussion educators, professional players, and outstanding students in percussion. Through the fine work of many teachers and students, we are seeing an outstanding growth in the technical and musical aspects of percussion. In this column we wish to commend those active in this work.

GORDEN PETERS - is the principal percussionist of the Chicago Symphony Orchestra. He holds Bachelors and Masters degrees from the Eastman School of Music, where he was founder of their percussion ensemble program and the Marimba Masters group which appeared on nationwide TV on several occasions. He has performed with the Rochester Philharmonic, the Grant Park Summer Symphony, the West Point Band, and the Eastman Symphonic Wind Ensemble. He is the author of numerous publications including his Treatise on Percussion (see Publications column), articles for the Ludwig Drummer and the Instrumentalist magazines, and a Syllabus of Class Teaching of Percussion. He has studied conducting with Pierre Monteux since 1952, and was awarded a Monteux Discipleship in 1962.

JAMES L. MOORE - is percussionist with the Indianapolis Symphony Orchestra, mallet percussionist of the Indianapolis Percussion Ensemble, and the percussion instructor of Butler University. He formerly taught at the U. S. Navy School of Music and DePauw University. A graduate of the University of Michigan with Bachelors and Masters degrees in music education, he was a member of the famed Michigan Marching and Symphonic Bands, and a percussion student of James D. Salmon. Mr. Moore's articles have appeared in the

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Drumming Around (Cont.)

Today's professional percussionist is one who by choice and/or necessity devotes a sizeable portion of time to teaching and pedagogy. In the years past playing jobs were much more plentiful in nearly all cities. According to Ralph Lillard, percussionist with the Indianapolis Symphony Orchestra who has logged in over fifty years as a professional percussionist, a working drummer's day in the late 1920's would begin with a 7 A.M. or 8 A.M. rehearsal or recording session, a full afternoon and evening of from four to six full shows, this followed by a quick move to a club dance job at 11 P.M. lasting as late as 2 A.M., which often was radio broadcast live.

This would seem to pose a real setup problem; but the answer says Ralph was "four complete sets of percussion equipment set up and ready to go at the various locations!" This routine six or seven days a week was not uncommon according to Ralph. Little wonder that many of our best percussionists of that era had little or no time to formally pass on their skills!

*****PUBLICATIONS*****

Percussive Notes will review method books, reference books. Solos, ensembles, and recordings that have proven effective in teaching and performance. Also, newly published material will be reviewed.

TREATISE ON PERCUSSION - A Complete Historical and Technical Study - by Gordon Peters is available from the author, 705 Oak Street, Winnetka, Ill. \$20.44. This text is being sold to libraries as opposed to individuals in as much as it is a limited edition and is rather expensive. The work was Peter's masters thesis at the Eastman School of Music. An authoritative text and reference guide, it includes 444 pages, 20 of which alone are references. It is perhaps the most complete text to date in the field of percussion, one which should be read by all persons active in any phase of percussion performance or teaching. This reviewer would like to express the hope that all portions of this text might be published and available as a book at individual student and studio purchase prices sometime in the near future.

Look for a new publication on: The Art of Cymbal Playing by Sam Denov, to be released soon by Henry Adler Pub. Co. Sam

(Cont.)

People in Percussion (Cont.)

Instrumentalist magazine; he was an originating member of the Percussive Arts Society; he has composed and arranged extensively for percussion and marimba ensembles (see publications column). Since 1961, he has served summers as percussion instructor at the International Music Camp, International Peace Garden, North Dakota.

*****NEW ON THE MARKET*****

The Musser Piccolo Xylophone is a brand new instrument that has received a great deal of interest from both professional percussionists and music educators. The range is two and one-half octaves (G-C) and has 1 3/8" bars of Honduras Rosewood. The instrument is provided with a sturdy, but light carrying case that measures 34: in length, 21" in width, and 4 3/4" deep. This instrument should fill the needs of traveling drummers and orchestra pit percussionists, particularly where space is a premium. For further information write: Musser, Inc., 8947 Fairview Ave., Brookfield, Illinois.

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providing a text on this important phase of
percussion technique.

Issues of P.N. will include programs
received of recent percussion events.

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TWO STARS - Snare drum duet - by James L. Moore,
pub. Music for Percussion, N.Y. \$.60. An easy to
medium duet suitable for contest and studio use
at the junior high school level. Uses 16th
notes, flams, basic rolls, effective use of
dynamics, and equal interest in both parts.

Percussion Ensemble
George Gaber, Director

Accent on Rhythm Schinstine
Drolldrums Meyer
Carnival Prokofiev
arr. Winkleman
Parade Gould
Symphony Parchman
moderato
andante
moderato

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TEACHING TECHNIQUES FOR THE PERCUSSIONS - by
Robert Buggert, pub. Belwin, Inc. \$2.00. Dealing
mainly with snare drum technique, this book
presents and discusses the various approaches to
snare drumming. The "standard" rudiments are
explained with advantages and also limitations
fairly presented.

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NEW VIBE MAN IN TOWN - RCA LPM/LSP-2420. This
album features the vibe playing of Gary Burton,
backed by Joe Morello on Drums and Gene Cherico
on bass. Displaying vividly what a variety of
tonal colors are possible from this trio, it is
an excellent record for study by aspiring jazz
vibeists.

Hot Seat Schinstine
Beater's Suite Long
Percussive Procession
Latin Lullaby
Tambour Tango
Perc-ky Polka
Ritmo Jondo Surinach
Bulerias
Saeta
Garrotin
Discussion Rauschenberg
Salute Gaber

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TIONAL SUBSCRIPTIONS JUST PROVIDE SAME INFORMATION ON A SEPARATE SHEET.**

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