

PERCUSSIVE NOTES

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INDIANAPOLIS PERCUSSION ENSEMBLE

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PERCUSSIVE NOTES BEGINS SECOND YEAR

As P.N. enters its' second year of publication, we of the staff hope to see continued growth in scope, in number of subscriptions, and in support. We encourage and need your comments, news, views, articles, and programs if we are to continue to promote percussion education and performance. Let us hear from all of you often!

Your editors hope that in this coming year a plan for financial stability and support can be developed. Meanwhile, if you feel our efforts are worthwhile, a small contribution to defray printing and mailing costs will be greatly appreciated.

PERCUSSION AT THE INTERNATIONAL MUSIC CAMP by James Moore, Butler University

This writer had the opportunity to serve the staff of the International Music Camp as percussion instructor for three weeks this past summer. Each weekly session brought a new group of high school and junior high school band students to the camp. In all, a total of 40 percussion students attended during the three sessions from June 24 to July 14. Also, two more weeks of camp offered instruction in chorus, musical drama, art, chamber music, and a band session (5th week).

The International Music Camp is located at the International Peace Garden on the border between North Dakota, USA and Manitoba, Canada. In this area the opportunity for private study, particularly from a percussion specialist, is very limited. In many cases it would take a drive of 100 miles or more to take a lesson! As a result, the ability of the students coming to the camp is a direct result, in most cases, of the training given them by their school and municipal band directors. A few observations on the quality of percussion performance, and indirectly on the quality of percussion instruction received by these students from their band directors can clearly show the lack of percussion training received by these band directors in the teacher training Colleges from which they have graduated.

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THE SNARE DRUM ROLL by Emil Sholle

(Reprinted from the Instrumentalist magazine, June 1956, 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.

NEW APPROACH

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 steps 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.

EXERCISES

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

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The Snare Drum Roll continued from page 1

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."

PEOPLE IN PERCUSSION

Emile Sholle has been with the Cleveland Symphony since 1924. Radio station staff orchestra work, high school band direction, and extensive studio teaching have given Mr. Sholle a wealth of experience in the percussion field. His published method books, including "The Study of the Snare Drum Roll," are available from: Brook Publishing Co., 3602 Cedarbrook Road, Cleveland Heights 18, Ohio.

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Percussion at the International Music Camp continued from page 1

First, the desire to learn and the enthusiasm shown by the percussion students during their stay at camp was tremendous. It was a gratifying experience for me to see the really amazing improvement on the part of students that were returning to the camp for their second or third summer. However, the majority of the students had problems that I would like to discuss briefly.

Few of them were able to produce a good long roll. There was no understanding on the part of most students of how to produce a double bounce roll or a multiple bounce roll. When asked to play a roll, most produced a very fast "digging" roll often termed "scratch" roll, that is neither a double or correct multiple bounce roll. The only stroke roll known in many cases was the five stroke. There was little understanding of how to measure rolls, that is fitting the roll to a rhythmic pulse within the tempo of the music.

Bass drum technique and understanding was very limited. The only stroke known by and played by most was an extremely quick wrist stacatto, with a tendency to muffle the drum very tightly. This may be fine for concert renditions of some marches, however this seemed to be the stroke chosen for a fortissimo, legato-marked half note or whole note. The idea of producing stacatto, marcato, or legato sounds on the bass drum by the manner of wrist action and by varying the striking spot on the drumhead was a completely new concept to many of the students.

Nearly all of the students experienced their first contact with percussion ensemble literature at the camp. Prior experience in some cases had included only drum ensembles for contest (i.e. 3 s.d., bd., & cymb. type). An effective set of percussion ensemble books used was "Percussion Studies-14 Quartets" by Thomas Brown and Willard Musser. (see publications). These ensembles were very effective in sectional rehearsals, both for the development of musicianship, and reading ability. Also, the camp was able to obtain for the first time, excellent sets of vibes and chimes. These instruments were used effectively in the bands, and for the Sunday church services.

Weekly clinics were given by your writer and were attended by students of all instruments, and by the band directors in attendance. In these clinics, the emphasis was on percussion from a musical standpoint, and demonstrated the great variety of functions of modern percussion. Included were demonstrations of concert and rudimental drumming, dance set drumming, marching band percussion, mallet instruments, small traps, and Latin-American rhythms.

The only real percussion problem in many areas of the countries of the United States and Canada from which these students come is the lack of opportunity to study and to hear these instruments played well. It is hoped that sessions such as those given at the International Music Camp will help minimize this situation and that through knowledge of this area of music, we will see improved technique and musicianship on the part of your young percussionists.

Editor's note; Below is the first in a series of articles featuring the percussion department of the outstanding music schools throughout the nation. Here is another chance for you, the reader, to contribute. Send us information about the percussion departments in your area. This may be either on the college or high school level. We may have the start of a very valuable comparison study of percussion offerings around the country if you help by contributing.

THE PERCUSSION DEPARTMENT OF INDIANA UNIVERSITY
Bloomington, Indiana

The Indiana University School of Music is well on its way toward the development of one of the finest percussion departments in the nation. The school now employs two full-time percussion instructors, Mr. George Gaber and Mr. Richara Jonnson, and three part-time graduate assistants. This staff instructs the approximately forty percussion majors that make up the percussion sections of the various instrumental organizations on the I.U. campus.

The physical properties of the department are quite outstanding. There are two teaching studios, one percussion rehearsal room (called the major studio) and seven practice rooms designated for percussion student. Distributed throughout these rooms is the following equipment:

40 timpani (at least one set of each make)		4 sets of bongos
6 marimbas	6 bass drums	special opera bell and effects
3 vibraphones	3 dance sets	wind machine
4 sets of chimes	4 conga drums	oriental instruments
4 sets of orchestra bells	3 sets of timbales	small Latin instruments

Of special interest were several items that were constructed for the percussionist's used by the I.U. shop department. Orchestra bells have been installed permanently on small, rolling tables with lids that may be removed when the bells are in use. Snare drum stands have been welded to automobile wheels which provide a heavy-non-tipable base. Most of the equipment is protected by covers of heavy quilted material that the percussion department had specially made to fit each instrument.

One of the most impressive features of the department is the well-rounded approach to percussion study. It was noted by your editors that recital programs included rudimental work, modern mallet and percussion ensemble material and jazz performances both on mallet instruments and on the dance set. It would seem that Mr. Gaber and Mr. Johnson are attempting to provide instruction that would produce competent and flexible percussionists.

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PECUSSION DISCUSSION

The West York Area High School Percussion Ensemble is one of the most active groups of its type in Pennsylvania. Mr. Alan Wyand, director, writes that he would like to correspond with readers of P.N. who have high school percussion ensembles. He states that he is particularly interested in trading program material, learning of new ensembles, and exchanging ideas. Address correspondence to: Mr. Alan Wyand, West York Area High School, 1800 Bannister St., York, PA (See Programs)

Editors note: It is encouraging that the percussion ensemble movement, which began mainly with professional and college groups is now growing at the high school level. P.N. will be publishing, in the near future, a listing of ensemble music that is especially suitable for high school ensembles.

Gordon Peters (Chicago Symphony and Northwestern U.) in one of his frequent and always welcome letters to P.N. writes: "In listing percussion ensemble programs, it would be most helpful if directors of the groups sending in programs would indicate where all the works are available (publishers, composers, with addresses where necessary). This will save a lot of correspondence and duplication of effort." The editors of P.N. would greatly appreciate it if you could write this information, in the margin perhaps, of your programs when sending them in.

The Indiana Bandmasters Association Marching Band Clinic was held Saturday, Sept. 21, at Butler University. A featured clinic, under the auspices of the Slingerland Drum Co., was given by John Thirion, who is the drum instructor of the Skokie Indians Drum Corps. A portion of the drum line of this American Legion National Champion Organization was on hand to demonstrate precision drumming as done by corps. Clinic director, Thirion, ex-

plained the techniques for snare, bass, and tenor drumming, in addition to various types of sticks for special effects. Also, tuning the drums and taping the heads was explained. With the trend today, in college and high school bands, to a more precise sound and a balanced use of percussion including tenor drums, this clinic was very enlightening to the directors and students in attendance.

Rhythm Section Clinics in conjunction with the National Stage Bantu Camp were held this past summer on college campuses, including Indiana University at Bloomington. These clinics were free of charge to music educators. Three 2 hour percussion clinics were given by Tom Brown, Schenectady, New York. (Mr. Brown is Chairman of Percussion for the New York State School Music Association. His background is diverse and broad, giving him an especially good concept of percussion as used in the modern stage band.) Clinic sessions covered; (1) Drum Set Techniques, (2) Mallet Instruments, (3) Latin-American Rhythms. Additional clinics given by members of the staff included sessions on string bass, piano, and guitar. These clinics are projected as a regular feature of the Stage Band Camps program, and present an excellent opportunity for music educators to obtain a more complete understanding of percussion in modern music. For additional information on these clinics and the camp program write to: National Stage Band Camp, Box 21, South Bend, Indiana.

A bass marimba custom built recently for the United States Navy, by Musser Marimbas is over five feet tall, and requires a special platform to accommodate the player. The resonators are four inches in diameter, and lowest bar measures three and one-half inches wide, one inch thick, and twenty-four inches long. An instrument such as this, that includes the notes from second space C (bass clef) to C two ledger lines below the bass clef would be a great aid in arranging orchestral and piano compositions for marimba ensembles. Some marimba ensembles have found the string bass a helpful adjunct to the group to fill this range that is missing on the standard marimba.

The Gene Krupa Quartet entertained audiences nightly for a week this past summer at the Imbers in Indianapolis. Featured with the quartet was saxophonist Charlie Ventura.

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PUBLICATIONS

PERCUSSION STUDIES- To Produce Complete Percussion Ensembles by Thomas Brown and Willard Musser, pub. Kendor Music, Inc. Complete set, score and four part books, \$7.00.

Fourteen quartet studies using the more common percussion instruments (snare drum, bass drum, cymbals-hand and suspended, tympani, triangle, tambourine, maracas, claves, and wood block). This collection of ensembles is one of the finest new works published and will be of great value in furthering the growth of the percussion ensemble movement, particularly at the high school level. The Quartets progress in difficulty, beginning well within the ability of any high school percussion section and progressing to some that will test the best of sections. This set of books should work well as sectional rehearsal material and even as contest or program numbers. Also interspersed throughout the books are helpful and informative sketches on playing techniques for the various instruments.

CONCERTINO FOR MARIMBA by Paul Creston, pub. G. Schirmer, Inc. \$3.00 (reduction for marimba and piano)

This very challenging work written in 1940, one of the few concerti written for marimba, is now available in print. Its duration is approximately 15 minutes. The orchestral parts are available on rental from the publisher. The work is in three movements, with the first and third movements offering fine technical two mallet work, and the second movement containing excellent lyric writing for four mallets. The piano accompaniment. being a reduction of the orchestral score, will require an accomplished accompanist to handle its rhythmic and chordal difficulties.

FIVE SOLOS FOR SNARE DRUM by James L. Moore, \$1.50 a set, or \$.40 each, available from the author, c/o 16 Digby Court, Indianapolis, Indiana, 46222.

This set of solos will be interesting material for intermediate and advanced students. Four of the solos are for snare drum alone and one is for snare ~rtml, and bass foot pedal. The styles of the solos vary, presenting goom material for reading and roll phrasing. They are suitable for contest use also. A good supplement to intermediate drum text study.

THE PERCUSSION SECTION FOR THE CONCERT BAND by James D. Salmon, Pub. Hal Leonard Music, Inc., \$2.50 (24 pages, 8¹/₂ x 11")

This book is an excellent reference on the types, playing techniques, care and handling of percussion instruments. The information is concisely presented and sketches of instruments and notation principles are profusely included. This book is not a "method" book, in that it contains no exercises as such; however, it is a very valuable source of quick information that should be in the hands of all music educators, particularly those having a limited percussion background.

READING MATERIAL FOR DRUM METHOD I, Overture Style Music Book B5, March Style Music Book B6, by Haskell Harr, pub. H.M. Cole Publishing Co., \$1.50 each.

The purpose of these two books, according to the author, "is to provide the beginning student with additional reading material of the style of music he will encounter when he plays in the school band." Each study is in the form of a regular drum part as it might appear in a composition for band or orchestra. Suggestions for correct performance are given at the beginning of each study. It would seem that an excellent place also to use these books would be in the college percussion techniques courses. The practicality and direct application to playing situations presented in these studies should be of real value to the music education student studying secondary percussion. Often times drilling on the so called "essential rudiments" precludes study of band and orchestral parts that would give him a better understanding of the essential elements of snare drum performance in the band or orchestra. These books should prove valuable to the studio percussion teacher working with young students, and to the college secondary percussion techniques student.

REFERENCE GUIDE ON PERCUSSION PUBLICATIONS by E. L. Masoner, \$5.00 (50 pages 8¹/₂ x 11) This guide is said to contain an analyzed list of all available percussion literature. Included are method books, solo material, contemporary and standard percussion ensembles. The publication is available from the author at 911 Dewey Ave., Bemidji, Minn.

MUSIC FOR PERCUSSION A catalog available through Southern Music Company, P.O. Box 329, San Antonio 6, Texas.

This comprehensive listing of music for various percussion instruments includes sheet music, books, and ensemble literature of all publishers. Included are listings of percussion music by foreign publishers. While no listing can be completely up to date, this catalog is a good source of information.

P IS FOR PERCUSSION 16mm film, 28¹/₂ minutes in length, available from the University of Michigan Audio-Visual Department, Friese Bldg., Ann Arbor, Michigan.

This film is Unit #13 of the Story of Music Series, 1963. Rental information may be obtained by writing to the above address. The film features Professor of Percussion James D. Salmon and members of the University of Michigan Percussion Ensemble performing works for percussion by composer Jerry Bilik.

VIDA CHENOWETH CLASSIC MARIMBIST Epic LC-3818, or Stereo BC-1153

The marimba artistry of Miss Chenoweth is recorded for the first time on this Epic Records release. She has had a distinguished list of concert engagements since her New York recital debut at Town Hall in November 1956. Much of the struggle for recognition of the marimba as a classical solo instrument today stems from the instruments beginning in this country as an ill-tuned prop for vaudeville entertainers. This recording should dispel once and for all the "wall" of prejudice about the marimba. Side 1 includes the following numbers which are played exactly as written (she does not transcribe or adapt them)- J.S. Bach: Chorale "Herzliebster Jesu"- Sonata in G minor (for violin alone); Telemann: Canonic Sonata in A (with Samuel Baron, Flute). Side 2 contains all original works for marimba: Alfred Fissinger: Suite for Marimba; Lorraine Goodrich: Octave Etude in D minor; Clair Musser: Prelude in G; Etudes in C, B, and A flat, Op. 6, Nos. 9, 10, 2. This recording is a must for every serious percussionist's library.

PRODUCTS

JENCO TUBULAR CHIMES-Three models of chimes are available; #809 (1¹/₂"), #808 (1¹/₄"), and #800 (1"). With the increased use of chimes in concert band arrangements, percussion ensemble literature, and jazz arrangements, it is becoming essential that this instrument be included among the percussion instruments of every musical organization. The JenCo Co. recommends the #809 model for use by symphony orchestra and large concert bands; the #808 model for school bands; and the #800 model for use by school stage bands and jazz groups. All three models are 1¹/₂ octaves from C52 to F69, and are equipped with damper pedal mechanisms. Further information may be obtained by writing to: JenCo Musical Prod., P.O. Box 1499 Decatur, Illinois.

REMO TUNABLE DRUM PRACTICE PADS, Remo, Inc., makers of Weather-King drum heads, has introduced a new line of tunable practice pads. These pads may be tensioned to feel like a drum head. Three models are available: 10 inch, 8 inch, and 6 inch diameters. Several optional ways of mounting the pads on stands are possible, including screwing the pad on the shaft of a cymbal floor stand. A tensioning key is provided with each pad. For additional information write: Remo, Inc., 12804 Raymer St., North Hollywood, California, or consult your local dealer.

ROSEWOOD CASTANET MACHINE Now available from the Paul-Mueller Percussion Studio is a set of machine castanets. The block of this instrument, which is approximately 1 3/4 inches thick, is made of exceptionably fine aged rosewood and the castanets are of a man-made material. The resonance, construction and finish of this instrument are superb. For further information, write in care of P.N.

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PROGRAMS

WEST YORK AREA HIGH SCHOOL PERCUSSION ENSEMBLE

Alan Wyand, Director

March 16, 1963

I	Rudimental Drumming	
	The Connecticut Halftime	Traditional
	Ticonderoga	Haskell Harr
	The Drummer's Heritage	compiled Fred Fennell
	Yankee Doodle, Rally 'Round the Flag	
	General Dooley, The Cavaliers	
	Swinging Down the Street	George Street
II	Percussion Ensemble	
	Three Dances	Jack McKenzie
	Three Brothers	Michael Colgrass
	Conflict (Civil War Fantasy)	Douglas Allan
III	Mallet Music	
	Boomerang	Harry Breuer
	Love is a Many Splendored Thing	Sammy Fain
IV	Percussion Ensemble	Dick Schory, Guest Conductor
	Pentatonic Clock	Willis Charkovsky
	Rocky Mountain Mambo	
	Drumbeat Jamboree	adapted: Paul Yoder
	Frank Arsenault, Guest Soloist	
	Bolero Diablo	Dick Schory
	Concertino for Percussion	Clifton Williams
	(with the West York Band)	

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC
Jack Seidler* Percussionist
assisted by piano, percussion and flute

Green Valse brillante (marimba and piano)
Vivaldi-Seidler Concerto Grosso. Op 3, No. 8 (2 marimbas and contra-alto clarinet)
Moszkowski Two Spanish Dances. Op 12, Nos. 2, 3 (marimba and piano)
McKenzie Pastorale (flute and percussion)
Smith In[roduction and Samba (percussion ensemble)
Creston Concertino for Marimba (marimba and piano)
calma
Kraft Suite (percussion ensemble)
fanfare, ostinatos, tocatto
Chavez Toccate (percusslon ensemble)
allegro, sempre guisto
largo
allegro un poco marziale

Thursday, August 1, 1963

Presented in partial fulfillment of the requirements for the degree
Master of Music

*Mr. Seidler is director of bands at Ypsilanti, Michigan High School.

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OUR HATS ARE OFF to the following individuals who have sent in contributions since last issue to help defray some of the costs of printing and distributing Percussive Notes. John Baldwin (Percussion Instructor, U. of Wichita), Neal Fluegel (Corresponding Secretary, Percussive Arts Society, Southern Illinois University), Ralph Lillard (Percussionist, Indianapolis Symphony Orchestra), William Schinstine (Composer, Teacher, Pottstown. Pa), Michael McClead (Indiana University Student).

At present there is no subscription charge for P.N. If you feel this is worthwhile as a newsletter, a small contribution to defray printing and mailing costs would be appreciated. BE SURE, however, if you wish to continue receiving P.N. and have not sent in the information below, send it in along with any news items, articles, and comments.

Name _____
Address _____

Position _____

Mail to:
Percussive Notes
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Comments: