

PERCUSSIVE NOTES

VOL. II, NO. 3
MARCH 1964

INDIANAPOLIS PERCUSSION ENSEMBLE - C/O 16 DIGBY COURT - INDIANAPOLIS, INDIANA 46222

===== DRUMMING AROUND =====

The Indianapolis Percussion Ensemble was one of the featured performing groups on "The Music Family" presented on WLW-I Television on February 27th. In addition to performing works stressing the melodic concept of percussion, the members of the ensemble demonstrated and discussed many of the instruments used in the performance.

During the current school year, the Indianapolis Percussion Ensemble will present concerts in thirty-seven schools under the auspices of the Indianapolis Chapter of Young Audiences Concerts.

Haskell Harr, percussion clinician and educational director for the Slingerland Drum Company will be active doing percussion clinics in Arizona and California during March.

The West York High School Percussion Ensemble, one of the most active groups of its kind in Pennsylvania, held its 2nd annual "Day of Percussion" on Saturday, February 29th. Guest artists were Chicago percussionists Dick Schory and Duane Thamm. Exhibits, clinics, and a concert drew interested percussion students and directors from a wide area in Pennsylvania.

Louis Bellson will be featured soloist with the Shortridge High School Band of Indianapolis on Friday, March 20th. The concert will be given in Caleb Mills Auditorium of Shortridge H. S. at 8:15 P. M. The SHS Band is directed by Alvin H. Jones.

At 4:00 P. M. the same day in the same auditorium, Mr. Bellson will hold a drum clinic for all interested drummers.

EDITORS NOTE

P. N. has received from a college percussion department head the following listing of course offerings in his department. We are sure that our readers will be interested in this course of study.

PRIVATE PERCUSSION INSTRUCTION (Percussion as principal instrument)

A four year course of instruction that will cover all of the principle phases of percussion performance - snare drum, mallet instruments, timpani, dance set, and small traps. Increasing emphasis during the course of study is placed on the students' principal area of interest and ability. Private instruction being complimented by adequate opportunity for performance with orchestras, bands, and chamber groups; also ample solo and group recital program performance.

PRIVATE PERCUSSION INSTRUCTION (Percussion as a secondary instrument)

A course of instruction for the non-percussion principal who wishes to continue his performance training further than the class instruction offerings. The course of instruction to follow generally the same pattern as for a percussion principal, but at a slower rate of advancement. Emphasis is placed on the adequate understanding of the problems and techniques of teaching the material, as well as performance.

FUNDAMENTAL PERCUSSION TECHNIQUES - 101

A basic course recommended highly for all students that will come in contact with percussion in any aspect of their future work (i.e. band or orchestra directing, composing, arranging, general music class, supervision and administration). F.P.T. 101 introduces the correct approach, through class performance, to the study of the snare drum. The techniques of outdoor performance (rudimental field drum) and indoor performance (concert snare drum) are covered, as is the Over-Under (traditional) Grip, and the Like-Hand Grip. The proper techniques of bass drum and cymbal (pair and suspended) performance and the basic trans (triangle)

(Continued on page 2)

Percussion Courses (Continued from page 1)

tambourine, castanets, and wood block) will be demonstrated and studied. Recommended method book material will be discussed and used, as will selected parts from band and orchestral literature.

FUNDAMENTAL PERCUSSION TECHNIQUES - 102

This course is a continuation of F.P.T. 101, and completes the introduction to the study of all small traps, with emphasis on the techniques and rhythms of the Latin-American traps. Timpani technique, tuning, and care will be studied. Mallet percussion instruments will be studied with opportunity to perform on the marimba, xylophone, vibes, orchestra bells, and chimes. Appropriate study material, band and orchestral literature, and ensemble music will receive lab performance.

PERCUSSION ENSEMBLE

A chamber music ensemble consisting of all of the definite and indefinite pitched percussion instruments performing representative works from the literature for percussion ensemble. This organization is an active performing group of the College of Music.

MALLET CHAMBER ENSEMBLE

Privately coached groups of from two to six homogeneous or heterogeneous mallet percussion instruments performing arranged, adapted, and original material for such combinations as: marimba sextet, mixed mallet quartet (marimba, xylophone, vibes, bells), and smaller combinations.

PEDAGOGY OF ELEMENTARY PERCUSSION

Methods, materials, techniques for teaching the grade school and junior high school percussion class; including a survey of available teaching material, its limitations and deficiencies; practical demonstrations of teaching techniques, and materials used.

PERCUSSION REPERTORY

This course will peruse and discuss the material available for percussion solo and ensemble contest and recital purposes. The course will attempt to cover material that is suitable for intermediate school performance on up through advanced college level and professional recital literature. Recordings of the works discussed will be used when available, augmented by lab performance of works by the class and guest performers.

SCORING FOR PERCUSSION

A highly recommended course for all composition and arranging majors, and conducting students. This course will attempt to standardize and promote a general understanding of the fundamentals of percussion instrument notation. Liberal recourse will be made to excerpts from orchestral, band, and chamber works utilizing percussion. Also, lab performance and discussion of current projects of the members of the class will be examined. Each student will be expected to submit one original or arranged work for percussion alone or with percussion as the outstanding feature as a semester project.

JAZZ CONCEPTS IN PERCUSSION

The modern use of percussion in small combos, stage bands, and large organizations will be thoroughly explored. This course is designed so that the performer, composer, and arranger may obtain a more complete understanding of the use of percussion in modern music. The techniques of performance on a set of dance drums will be discussed, demonstrated, and studied. The use of vibes, with special emphasis on scoring, improvisation, and chord voicing will be covered. The "color" effect instruments and the Latin-American rhythm instruments will be studied. A liberal number of recordings of the outstanding compositions and arrangements in this idiom will be heard and analyzed.

Editors Note:

See next page for one further comment from our percussion department head.

Comment from percussion department head:

Our correspondent did have to mention that this offering will not appear in the 1964 catalog of UTOPIA UNIVERSITY. He had hoped to see it printed, however quite a few factors still made it impossible at this time. He did seem hopeful that it would appear someday.

MARIMBA CHORD VOICING

James L. Moore- Butler University

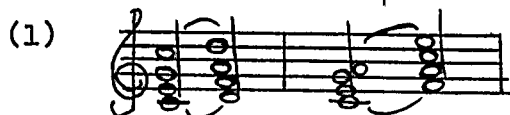
Three and four mallet marimba playing is essentially melody with harmony. Chord voicing is usually from the melody (top) down; not built up from a bass line. This differs from figured bass harmony exercises that many students have studied.

Marimba artists, such as Vida Chenoweth, are able to play four-voice Bach chorales and polyphonic works in their original voicing. However, until a student reaches a real "artist" level, the approach to four mallet voicing should be somewhat different.

Basic Voicing

Arrangements using close position voicing and mainly parallel motion are easiest to perform. A certain amount of parallel fifth and octave motion will result, and is not objectionable. A good knowledge of chords and their close position inversions is essential background material for good four mallet marimba arranging.

To make changes from one chord to the next easily, try to have one of the following elements present: (1) Like direction movement of all voices, or (2) a common tone between chords.



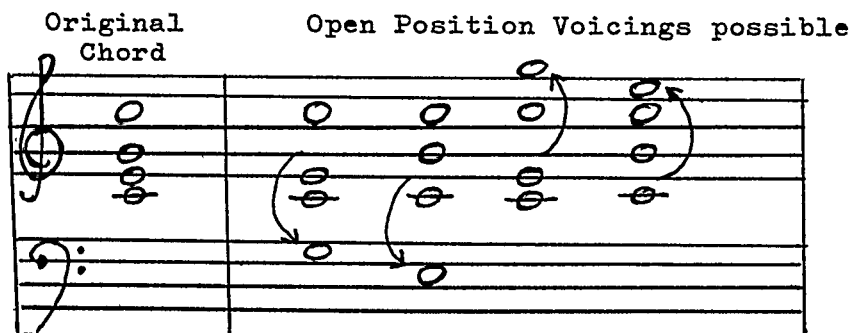
Students should be started playing four mallet solos by providing them with a few printed arrangements or your arrangements; then encourage them, even assign them, to do their own arrangements.

Open Position Voicing

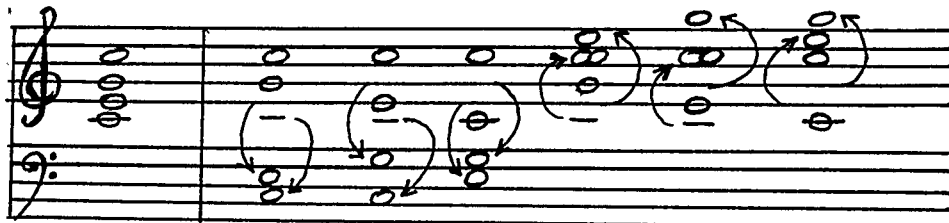
The possibilities of tone, voicing, and contrast are vastly increased when open positions of chords are used. The technique of handling the four mallets becomes more difficult in open positions, however the increased range and tonal output makes the efforts rewarding. A systematic study of the open position voicings will promote a better understanding of these chords.

Closed to Open Position of a Chord

Either inner voice may be raised or lowered one octave:



Using this same principle, any two of the lower three voices may be displaced an octave higher or lower:



Conclusion

These voicings should be studied and practiced on all chords. Understanding of these principles of voicing should promote a better knowledge of the chord content of some of the more difficult works written for marimba. As an example, I would suggest studying the 2nd movement of the Concertino for Marimba by Paul Creston.

I welcome your comments and discussion of the material presented in this article.

The Author- James Moore is mallet percussionist with the Indianapolis Percussion Ensemble, and a member of the Indianapolis Symphony Orchestra. He has performed mallet percussion parts with the University of Michigan Bands, with faculty groups of the U.S. Naval School of Music, and has given mallet percussion recitals. He has actively promoted marimba ensemble playing. A listing of his arrangements for marimba ensemble may be obtained by writing directly to the author. An effective set of technical studies for high school and college mallet players entitled, Two, Three, & Four Mallet Studies for Marimba-Vibes (\$1.50) is also available from the author.

=====PUBLICATIONS=====

PRACTICAL PERCUSSION STUDIES by Bob Tilles, pub. Henry Adler, Inc, \$4.00.

It is encouraging to see the importance of reading being impressed on aspiring jazz and show drummers today. The writers of new texts, such as PPS by Bob Tilles, are stressing the ability to "cut" a printed chart, and are offering concrete studies to further the students' means of achieving this end. The study and application of the exercises in this book will require the student to have a fairly mature concept of how to practice. The guidance of a competent teacher will help him realize the full value of the material. This book is a fine addition to the library of any serious percussionist.

INTER-AMERICAN MUSIC BULLETIN pub. Music Division, Department of Cultural Affairs, Pan-American Union, Washington 6, D. C.

This bulletin is an excellent means of keeping informed of developments in music of North and South America. Articles of interest by leading South American composers are often featured. The bulletin is issued six times a year, and is without cost. Those wishing to receive it should send requests to the above address.

DRUMS, RATTLES, AND BELLS by Larry Kettelkamp, pub. Wm. Morrow and Company, \$2.75.

How do you present the percussion family to young elementary school students? What book do you recommend for youngsters to read as an introduction to this fascinating group of instruments? This excellent book written and illustrated by Larry Kettelkamp answers this need in a most interesting, informative, and accurate way. He explains how the instruments are played, some history, and ways for the students to build and play their own instruments. Excellent preliminary or follow-up material to recommend to school music teachers in conjunction with a performance given by a percussion ensemble.

SOME SUGGESTED RECITAL AND CONTEST MUSIC FOR PERCUSSION

<u>COMPOSER</u>	<u>TITLE</u>	<u>PLAYERS</u>	<u>PUBLISHER</u>
Colgrass	Six Allegro Duets	2	Lawson-Gould (Schirmer)
Goodman	Timpiana (timp. & dr. set)	2	Mills
Siwe	Duet for Snare Drum & Timp.	2	Mus. for Perc.
McKenzie	Three Dances	3	" " "
Gould	Parade for Percussion	3	Chappell
Goodman	Scherzo	3	Mills
Jacobson	Three Poems	3	"

Percussion Music (Continued)

Benson	Fughetto alla Siciliana	4	Schirmer
Britton	One Over Three	4	Mus. for Perc.
Colgrass	Percussion Music	4	" " "
Goodman	Theme and Variations	4	Mills
Prentice	Batter Up, Snare Down	4	Southern
Chavez	Toccata for Percussion	6	Mills
Smith	Introduction and Samba	6	Mus. for Perc.
Missal	Hoe-Down	7	" " "
Colgrass	Three Brothers	9	" " "
Charkovsky	Pentatonic Clock	9	Creative Music
McKenzie	Nonet	9	Mus. for Perc.
Davis	Oriental Mambo	10	Creative Music
Buggert	Introduction and Fugue	11	Mus. for Perc.

Number of Players - The larger ensembles may often be played using fewer players than indicated in the above listing.

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PERCUSSION DISCUSSION

The following exchange of letters brings out one of the most important problems of percussion teaching that percussion educators are faced with today. Namely that of developing a musical, all-round percussionist.

Mount Royal Conservatory of Music
Calgary, Alberta - Canada.

Dear Mr. Moore:

As teacher of percussion and timpani at Mount Royal Conservatory in Calgary, and as consultant to the selection committee of the Calgary Music Festival, I have been greatly concerned with the upgrading of percussion teaching and competition in all its aspects.

My chief difficulty has been in obtaining music which allows the contestant to show his ability on a variety of percussive instruments in the course of one solo piece. In my view, this is one of the most important aspects of percussion teaching, since modern music is increasing its use of varied percussion, and an adequate performer, whether in dance band, or orchestral work, must be able to switch rapidly to and fro..... Would you send me such information as may be available, both as to music and as to competitions in your area?

Harry Cardell

Dear Mr. Cardell:

Percussive Notes
Indianapolis, Indiana.

I read with interest your recent letter concerning percussion contest materials and teaching the all-round percussionist.

I can tell you briefly that at the high school level in Indiana the contests do not test the students for all-round percussion ability. The student enters just a snare drum solo, a timpani solo, or a mallet solo. Of course, he may enter more than one if he wishes. This really doesn't tell how much of a versatile percussionist he is; it only shows his ability in one area.

At the college level, I am trying to set up a bit different approach to the students course of study. Formerly, a student usually took a year of snare drum, a year of mallets, a year of timpani, etc., and as a result was not "all-round" until the third or fourth year of study. It seemed to me that they would progress more and be of more value to their band and orchestra directors, if they had an earlier start on all of the major phases of percussion performance. I am attempting to divide each semester into two 8 week blocks of time, and teach a different instrument each 8 weeks. As an example:

1st Year - Semester I	Semester II
Snare Drum (8 weeks)	Timpani (8 weeks)
Mallet Instruments (8 weeks)	Dance Set (8 weeks)

Each student will have individual interests and abilities, also weak areas. For this reason, I don't think that one can set up a rigid course of study for all students to follow. However, I do hope that this early start, with subsequent return to each area of study, will help develop all-round, musical percussionists.

James Moore

SOME SUGGESTED CONTEST AND RECITAL SOLO LITERATURE FOR MARIMBA

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Bach	Concerto in A minor (Violin)	Schirmer
Brown	Dahoon	Kendor
Chopin- Musser	Fantsaie Impromptu	Alfred
Chopin- Musser	Prelude, opus 11, No. 3	"
Chopin-Musser	Waltz in E minor	"
Creston	Concertino for Marimba	Schirmer
Dinicu- Goldenberg	Hora Staccato	Fischer
Durand-Namaro	Valse in Eb	Marks
Frazeur	Rondo for Marimba	Mus. for Perc.
Green	Waltz Brillante	Fischer
Khachaturian- Goldenberg	Sabre Dance	Leeds
Kraus	Jan	Adler
Kraus	Just Flippin'	"
Kreisler	Caprice Vienois	Foley
Kreisler	Tambourin Chinois	Foley
Lara	Granada (Fantasia Espanola)	Southern
Liszt-Edwards	Rhapsodie Fantasie	Rubank
Moszkowski	Five Spanish Dances (Violin)	Schirmer
Musser	Etude in C Major, op. 6, NO. 10-Gamble	
Sarasate	Zigunerweisen (from Every- body's Favorite Violin Pieces) - Amsco	

The editors of P. N. acknowledge with appreciation the contributions since last issue from the following firms and individuals. Their interest and support has been most helpful in keeping this bulletin in the mail.

Fred Albright, Manhattan School of Music, New York.
Bill Felandino, Teacher, Bridgeport, Pa.
Medric Fitzpatrick, Artists representative for Vida Chenoweth.
Marlene L. Flick, Marimba teacher, Fort Wayne, Indiana.
Jack Gilfoy, Percussionist, Bloomington, Indiana.
Mike McMurtrey, Percussion student, Frankfort, Indiana.
Helen Mueller, Exec. Dir. Indianapolis Chapter of Young Audiences
Bob Tilles, Percussion instructor, DePaul University, Chicago.

IF YOU WISH TO CONTINUE RECEIVING PERCUSSIVE NOTES AND HAVE NOT PREVIOUSLY DONE SO, PLEASE TEAR OFF AND SEND IN THE INFORMATION BELOW.

NAME _____

Mail to:

ADDRESS _____

PERCUSSIVE NOTES
c/o 16 DIGBY COURT
INDIANAPOLIS, INDIANA.
46222.

POSITION _____

COMMENTS:

We need your news and views. If you have something to say, this is the place where you can get it said!!! WRITE US!!!