

PERCUSSIVE NOTES

VOL. III, NO. I
SEPTEMBER 1964

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PERCUSSIVE NOTES GROWS

Subscribers to PERCUSSIVE NOTES include teachers, professional percussionists, and students throughout the United States and Canada. Also overseas requests for subscriptions have come from such diverse areas as: Tokyo, Paraguay, Argentina, London, Finland, Australia, and New Zealand.

Be sure to send your \$1.00 subscription in promptly so as not to miss any issues. Pass the word along to fellow percussionists who may not know about PERCUSSIVE NOTES. See subscription information on the last page of this bulletin.

MALLET PERCUSSION LITERATURE by James Dutton

Percussion instruments are probably the oldest family of instruments in the world. Many are still represented in the orchestra and band in their primitive form. But the true artist knows that percussion goes far beyond rhythm production, which is all too often assumed to be the sole function of percussion.

The keyboard percussionist, student and virtuoso alike, often has a difficult job acquiring literature for his instrument. Therefore, I was more than a little pleased when asked to compile a list of solo and ensemble literature for keyboard percussion instruments for the firm Musser Mallet Instruments, Inc. The *list, now available, has selections of 49 publishers plus three special lists of material that can be obtained from individuals.

Of particular interest are these three special listings. Much unusual literature is contained, and the notations include such helpful guides as key, grade, accompaniment, number of mallets, and degree of difficulty.

Listings such as this not only demonstrate the wealth of material available
(continued next page)

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FOREIGN PERCUSSION PUBLICATIONS by Rey Longyear

I have used a few of the Paris Conservatory solos published by Leduc and available through Southern Music Company in San Antonio, Texas to good effect in performing and teaching. Some are impractical because of the number of unusual instruments involved and some have fiendishly difficult piano accompaniments. Some of the ones I have had the best results with are:

Eugene Bigot	Timpaniana
Pierre Petit	Hors d'Oeuvre
Elsa Barraine	Theme et Variations
Yvonne Desportes	Theme et Variations
Alain Weber	Prelude, Fugue, et Final

To a student who was very interested in progressive jazz drumming I assigned the "Danse des esprits" from Serge Baudo's Trois Dances Paiennes.

(continued next page)

Mallet Percussion Literature (continued from Page One)

to the percussionist, but serve several other needs of the artist.

Teachers of keyboard percussion instruments are well advised to acquire this or a similar list, to develop more fully the abilities of their students by providing them with an exciting variety of pieces with which to work. Students themselves will face more eagerly the challenge of advancing to more difficult works when they know they are available. And the professional is always interested in obtaining a well-rounded repertory of literature.

* This excellent listing compiled by Mr. Dutton, which is available direct from Musser, Inc., 8947 Fairview Ave., Brookfield, Ill. for \$1.00, was reviewed in PN Vol. II, #2 January 1964.

The Author

James Dutton, chairman of the department of percussion of the American Conservatory of Music, Chicago, is one of the outstanding marimbists in the country today. He is the president of Percussion Arts, and director of the Percussion Arts Concert Trio. As a performer and teacher of keyboard percussion, Mr. Dutton is very aware of the problems of obtaining repertory lists for his instrument.

Foreign Percussion Publications (continued from Page One)

This work is also available through Southern Music Company. The student did a very outstanding job of playing this and the piece motivated his interest in "legit" percussion as well.

You may be interested in a very fine Austrian publication I have been using with my snare drum students, Richard Hochrainer's Uebungen fuer kleine Trommel, recently published by Doblinger-Verlag in Vienna and available through Associated Music Company for \$2.50. It is the best foreign percussion method book I've seen. Hochrainer's book is non-rudimental and contains a large number of excellent exercises involving both technical and musical problems. There are "inspirational messages" in German on every page.

I don't think we give as much attention to foreign publications in percussion as we should. Many of us tend to be ethnocentric, regarding our own publications as being top. It is true that systematic percussion teaching is relatively new and lacking in the traditions which produced Sevcik for Violin, Arban for Trumpet, Klose for Clarinet, etc. It would be nice if we could produce our equivalent for percussion.

The Author

Rey Longyear is Associate Professor of Music at the University of Tennessee and is timpanist of the Knoxville Symphony Orchestra. He was an originating member of the Percussive Arts Society and has been instrumental in both musical research and percussion pedagogy.

Joe "Drums" Sefcik prominent teacher who taught Joe Morrello some of his early lessons has the following bit of advice displayed for all to see in his studio:

STICKING IS OFTEN THE CASE OF PERSONAL CHOICE PROVIDED THAT THE PLAYER HAS A THOROUGH BACKGROUND IN THE FUNDAMENTALS.

TOY DRUMS
by Al Payson

Perhaps this will throw some "light" on the "toy drum" subject that was brought up in the last issue of PN in the Percussion Discussion column. They were originally made by Walberg and Augue in about 1950 (one set of four) and sent to Paul Price at the University of Illinois for comments and suggestions as to construction and possible use. The construction and specifications are:

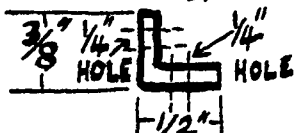
- Shell- cardboard, 8" dia. x 4"
- Heads- two, snare drum batter
- Flesh Hoop- metal, no counterhoop
- Tension Rods- four, single tension
- Mounted- on rack and stand similar to temple block stand

It became immediately apparent at that time to musicians who saw and heard them that the drums had possibilities, because (1) they had a beautiful, sonorous tone, and (2) they could be tuned to a quite definite pitch.

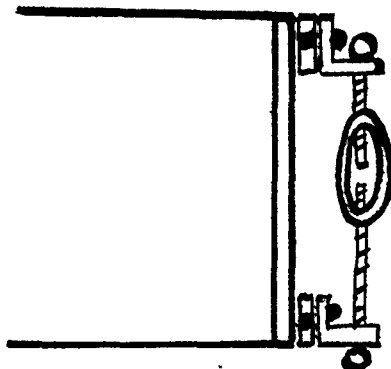
Student and faculty composers started writing for the instruments. Probably the first, if I recall correctly, was Colgrass in his Percussion Music. The problem was that Walberg decided not to produce the drums. So for many years there was only the one experimental set in existence. Those of us that left the University of Illinois but wished to perform on these instruments were forced to make our own. Jack McKenzie did so, as did Mervin Britton, Fred Wickstrom, and myself, to name a few.

The drums can be made in the following way:

- (1) Shell- from a cardboard cylinder that linoleum is wrapped on, cut 4 - 4" shells
- (2) Hoop- Have a metal works shop make hoops from 1/2" cold-rolled steel, have 3/16" holes (4 equi-distant) drilled and threaded
- (3) Lugs- also have these made from 3/8" or 1/2" cold-roll



- (4) Mounting- mount heads, attach lugs with a small screw, mount on shell, and tension with ordinary turnbuckle



Simple?

Sincerely,
Al Payson

The Author

Many thanks for the information Al. I'm sure quite a few of our readers will "go into production". Al Payson is a member of the percussion section of the Chicago Symphony Orchestra, the author of Double Stops for Mallet Instruments, and a graduate of the University of Illinois where he was a member of the percussion ensembles under Paul Price.

NEW FEATURE IN PN

The Drummer's Bulletin Board is planned to be detachable from the rest of the bulletin. We hope that students will keep a file or notebook of these, and that teachers will post them on their bulletin boards. #1 Timpani Tips by Richard Paul- percussionist Indianapolis Symphony Orchestra follows.

Misconception: The handles of the timpani mallets should always be held absolutely parallel.

Fact: When the handles are parallel the elbows are cramped into the sides and the performer must stand at an excessive distance from the playing surface. Holding the mallets parallel tends to bring in an arm-action roll rather than the correct wrist-action roll. The most natural position of the hands and arms places the handles at approximately a 45° angle and affords a very relaxed and comfortable playing position.



Misconception: When producing a cymbal crash one cymbal should go up and the other should come down.

Fact: Avoid the "Statue of Liberty play" caused by raising only one cymbal. Both cymbals must be raised and faced outward after the crash so that the tone is projected forward over the bodies of the players in front of the percussion section.



Misconception: When striking the suspended cymbal with a stick or mallet, be sure to follow through right down toward the floor.

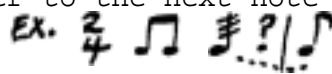
Fact: Always lift the striking object (stick, mallet, etc.) up away from the playing surface of a percussion instrument; this "draws the tone out" of the instrument properly. Observe this principle by watching the action of the hammer striking a piano string.



Misconception: Always play the ruff (♩) quite open so that each grace note is heard distinctly.

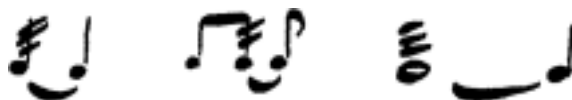
Fact: The ruff should usually be quite compact, often thought of as the "rip" of a sheet of paper. Try playing the ruffs on the trio of the famous National Emblem March open and see how it distorts this alla breve march into a 6/8 feeling march. An exception to this is made in some styles or schools of thought in rudimental drumming, where the generally accepted means of performance is to play the ruffs very open.

Common Misconceptions in Percussion Performance (continued)

Misconception: Every roll written without a tie-over to the next note should be separated from that note. *EX. 2/4* 

Fact: Tied over rolls on the drum part give continuity and rhythmic flow to the part and "knit" the musical fabric together. Unless it is apparent in the musical phrasing that a separation should occur, it is usually best to tie over all rolls to the next stroke.

Examples:



Misconception: You should never allow more than a double bounce (RRLL etc.) when producing the snare drum roll.

Fact: The double bounce, often called "rudimental roll", and the multiple bounce roll consisting of three or more bounces per stick are both part of the "tools" of an experienced snare drummer. The only poor roll is the so called "scratch, dig, or Crush" roll where the sticks are not allowed to bounce in a relaxed manner.

Misconception: When the cymbal part indicates "choke" or when a very short note is desired, the cymbal should be slammed together tightly.

Fact: The technique of "choking" the cymbals involves striking them together, parting them, and very quickly muffling them against the arm and sides. The only time that the cymbals are actually pressed together would be in a situation where the pair of cymbals are being used to imitate the sound of the foot pedal "hi-hat" cymbals. This technique is particularly useful in marching bands when performing show music.

Misconception: A good heavy cord should be knotted tightly around the triangle to be sure it is there when needed.

Fact: The triangle must vibrate freely to produce the correct bright, tinkling tone. Often a deadened sound is caused by suspending the triangle from too heavy a cord. The best means of suspending the instrument is to use a loop of light gut or fly-casting fish line.

Misconception: Always use only the pair of bell mallets that came with that instrument.

Fact: The sound of bells is determined by the type of mallets used; (1) medium-hard to hard rubber mallets, (2) plastic mallets, (3) brass mallets, each produce different sounds. The player should experiment to find out the most appropriate mallet for the selection being played. Often on marches the brass mallets would sound best. If the bells are being used to play vibecues, the medium-hard rubber mallets would be best. One word of caution, the brass mallets will damage aluminum alloy bells and should be used only on steel bells.

Common Misconceptions in Percussion Performance (concluded)

Conclusion: Certainly these misconceptions do exist, for your writer has observed them all occurring in the percussion sections of bands and orchestras. Many more, no doubt, could be added to this list by our readers. Let us hear from you and a second article on Misconceptions in Percussion Performance will be printed in a future issue.

The Author

James Moore will be teaching percussion at Ohio State University beginning with the fall term 1964. He is a former percussionist with the Indianapolis Symphony Orchestra, and has taught at Butler and DePauw Universities in Indiana and at the U. S. Navy School of Music in Washington, D. C.

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

The University of Michigan Summer Conference for Band Directors (July 13-17) was again well attended by music educators from throughout the country. In the percussion area, clinics were given by Duane Thamm on the mallet instruments, and by James D. Salmon on Marching Band percussion techniques. One of Mr. Salmon's students, Wilbur England, demonstrated the various beats and techniques that give the Michigan Marching Band its distinctive, outstanding percussion sound. The clinic displays featured some of the latest in equipment including the first showing of the new JenCo Marching Xylophone.

Louis Bellson took time out from a busy club date schedule to do an interesting and informative clinic for at least one hundred percussion enthusiasts at the Musical Arts Studios in Columbus, Ohio on August 20th. His informal approach and the ample time allowed for questions and answers made the clinic a most worthwhile session.

Erwin J. Honsa, instructor at the Knapp Drum Center, Chicago, reports that they have a percussion ensemble program going among their students where a bunch of the boys get together and "whoop it up" in the back room. They started with five students and now on some of the Monday evening sessions they have 20 or more present. There is no charge for these sessions and all they ask is that their interest is the same to "read better and play more musically".

FRANK'S DRUM SHOP located on Chicago's Wabash Avenue (226 S.) is not just another shop that sells percussion instruments, but rather an institution. Dealers throughout the U. S. and Canada write Franks for rare percussion instruments or for special parts which may have been discontinued many years back. Symphonic orchestras, theatrical groups, and even movie studios have rented some of these rare instruments for special effects.

Maurie Lishon, a percussion for many years, is the proprietor of the shop. The shop is basically a retail store, but it does sell certain exclusive products to other stores. It has built up its clientele mostly by word of mouth recommendations, but Lishon believes in promotion and soon will embark on a program.

Contrary to many music stores which carry one or two lines of instruments, Lishon feels that his extensive line of brand names is an important facet of his shop's success. For instance, he carries between 40 to 50 different models of drum sticks alone!

WHAT THEY'RE SAYING ABOUT PERCUSSIVE NOTES

"The last issue of PERCUSSIVE NOTES to reach our office was excellent. I have recommended this publication to a number of directors recently," June Albright, Director of Music and Education, J. C. Deagan, Inc.

"Received your PERCUSSIVE NOTES and wish to thank you. As it was stated in PN, there are many drummers, but too few skilled percussionists," Charley Wilcoxon, Teacher, Cleveland, Ohio.

"I enjoyed reading PERCUSSIVE NOTES and will be anxious to receive your next issue. It was good to see a listing of publications for percussion ensemble. I hope this will be a regular feature," Courtland Swenson, Instructor, University of South Dakota.

"We are desirous of having PERCUSSIVE NOTES in our music library," Northwestern U.

"I enjoyed reading the stimulating articles and many fine news items in your bulletin," Neal Fluegel, Corresponding Secretary, Percussive Arts Society.

"My compliments on another fine issue of PN, Bravo!" Gordon Peters, Principal Percussionist, Chicago Symphony Orchestra.

"We would certainly be grateful if you would send further issues of PERCUSSIVE NOTES to us," Premier Drum Company, London, England.

"I would appreciate very much being on your mailing list," Ernest Harris, Professor of Music Education, Columbia University.

"Just received the latest issue of PERCUSSIVE NOTES. Your staff is doing a good job; keep up the good work," James D. Salmon, Professor of Percussion, University of Michigan.

"I again enjoyed your newsletter. This thing gets better with each issue," William Schinstine, Composer and Teacher, Pottstown, Pa.

"I enjoy the informal format, the sharing of ideas, and information in PN," James Sewrey, Assistant Professor of Percussion, Wichita State University.

"Let me take this opportunity to tell you how much I have enjoyed PN; I think they fill a tremendous need," Harvey Biskin, Timpanist, San Antonio Symphony.

"PERCUSSIVE NOTES is a much needed publication for the modern percussionist," Joe 'Drums' Sefcik, Teacher, Holyoke, Mass.

"I have greatly enjoyed PN during the year and wish your enterprise much future success," Rey Longyear, Associate Professor of Music, University of Tennessee.

"PN seems to be growing with each issue. My students here at West York really enjoy reading it," Alan Wyand, Director of Bands and Percussion Ensemble, West York Pa. High School.

"I am now studying percussion in school and under a private teacher. I have found in PERCUSSIVE NOTES a vast storehouse of information," R. Douglas Nichols, Student, Wingdale, New York.

===== PUBLICATIONS =====

CONTEMPORARY TYMPANI STUDIES by Eric Remsen, pub. TRY Publishing Co, Hollywood, California. Exclusive distributors- Professional Drum Shop, 854 Vine St., Hollywood, California. \$4.00

This 34 page book is a worthwhile contribution to the growing library of tympani study material. The author states that the book, "is intended to point out the technical problems which are encountered in practically all of the standard repertoire by the practicing tympanist."

The descriptive material and illustrations of the various types of tympani in use today are concise and should be of value in acquainting the student with the models available for purchase. Studies #1 through #45 are written for two kettles, and Studies #46 through #50 are for three or four kettles.

While the explanatory material at the beginning should be of value to any beginner, the actual exercise material progresses at a fast rate of speed, and would be of most value to a mature student with some prior percussion background. The layout, printing, and quality of paper and cover are all excellent. This new publishing company has at least four other new percussion works available which are listed in the back of this tympani book.

CONCERT SNARE DRUM by Jack McKenzie, pub. Chas. Colin, New York. \$3.00

The work that Jack McKenzie has done at the University of Illinois in developing "modern" percussion teaching methods has had great influence on the pedagogy and thinking of many teachers and students. Two points which are mentioned in the preface of this book bring out this concept well:

"With the exception of certain rudimental patterns, sticking has not been included in this book... It is felt that each teacher has his own particular system of sticking.

"Explanations of both the matched grip and the traditional grip are included."

This book contains an abundance of excellent etude material for the first year student. The tendency of many method books is to have too much explanation and not enough studies (etudes, exercises). This book under the guidance of a capable teacher, should provide an excellent for instruction. The printing is clear, but somewhat smaller than that found in most method books. This is good, as it will discourage and identify near-sighted drummers! Since drummers must be farther from their music stands than most instrumentalists, this is really a factor to consider.

TRIO FOR FLUTE, GUITAR, AND PERCUSSION (1960) by W. Kotonski, available from the composer at this address: Zwiasek Kompozytorow Polskich, Zarzad Glowny, Rynek Stare Miasta 27, WARSAW.

This work was recently performed at the Fourth Festival of Contemporary Music of the University of Michigan. Three copies are necessary for performance. The work is characterized by an extremely free, improvisatory quality, the element of time being controlled in large part by the performers.

MUSIC MINUS ONE RECORDS

These recordings which are readily available through most music stores, and which are no doubt familiar to many of our readers, are an excellent source of practice material in several areas of percussion study. Basically the recordings consist of a complete musical performance with one instrumental part omitted, and with the music for that part provided with the recording. The MMO catalogue has grown to a point that it now includes 180 listings, some jazz, some classical. In the jazz area there are seven records with the drum set omitted. For marimba solo work, many of the 45 listings for violin, flute, or oboe work out very well. A listing of the MMO catalogue should be available through most music or record outlets.

Publications (continued)

NACWPI BULLETIN-Official Publication of the National Association of College Wind and Percussion Instructors, 1201 E. 16th St. N.W.; Washington, D. C. Free to dues paying members of NACWPI, or subscription rate of \$1.00 to non-members.

This bulletin is a very valuable source of information both because of the articles reflecting current thought by members and guest contributors, and for the numerous program listings, reviews, and news of publications and products.

While its intent is to serve its membership, much material contained in the bulletin should prove of value to a much more diverse group of teachers and performers in the wind and percussion field.

The objectives of the organization as outlined in a recent issue of the bulletin are: "to encourage and develop more effective teaching of wind and percussion instruments on the college level; to provide for an interchange of information, ideas, and material among the members; to encourage the publication, reading, composition, and distribution of good music for wind and percussion instruments; to foster the development and manufacture of the best in wind and percussion instruments; to coordinate and direct the activities of the membership with other groups having common interests; and to encourage the performance of solo and chamber music in which wind and percussion instruments have significant roles."

THE SOUND OF DRUMS and What to Do About Them- by George Way, pub. Evans Products, Inc., Dodge City, Kansas. No charge

A very interesting, informative booklet on plastic drum heads by an "old pro", George Way, who has seen many years of drum head business go by. George points out a fact unknown to your reviewer that synthetic drum heads were offered as a solution to the drummers problems as early as 1910. He goes on to briefly trace the history of plastic heads to the present and to explain the process used by one plastic head manufacturing company.

A very helpful discussion of sound, tensioning, adjustment of the heads and snares follows which should give the reader some "food for thought" on preferences in tuning a drum. While intended as an advertisement for one particular brand of plastic head, this booklet is highly recommended to anyone interested in furthering their understanding of plastic heads.

CYMBAL RIDE RHYTHM by Charles Perry, pub. Avedis Zildjian Co., 39 Fayette St., North Quincy, Mass. No charge

A short six page booklet containing an analysis and a method of counting the ride cymbal rhythm by a well known dance drum teacher. A helpful aid in the interpretation of this rhythm pattern.

===== PERCUSSION DISCUSSION =====

A PN reader from Bridgeport, Pa. asks. "What is the purpose of metal drum sticks and how long should they be used in practicing? Could they cause damage, and who should use them?"

The purpose that most drummers use metal sticks for is to develop and strengthen the wrist and arm muscles. This could be compared to the baseball player swinging two bats. A metal drum stick is about three times as heavy as a wood stick. The metal stick is intended to strengthen, not wear out, the muscles, so a rather short period of say 15 minutes a day should be enough. Keeping the muscles relaxed while using them is more important than the amount of time spent with them. Only by tightening the muscles in an attempt to "fight" fatigue would any damage result.

(continued next page)

Percussion Discussion-Metal Sticks-(continued)

It probably wouldn't be advisable for the very beginning student to use metal sticks; however any one else who feels that these sticks are helpful to him in gaining speed and developing control should feel free to use them. These sticks of course are used only on the rubber practice pad, as they certainly would do much damage to the fibre of any drum head. Recently a band director told me he was going to use metal sticks for marching band to get a big sound, and all I could say was how about letting me have your drum head business! It is altogether possible that the benefits gained from the use of metal sticks are psychological as well as physical. JM.

===== PROGRAMS =====

Editors Note

Harvey Biskin, who is both the timpanist and the Students Concerts producer of the San Antonio Symphony Orchestra, writes that the following program was played some dozen times this past season. While ensemble programs both of the concert and demonstration variety have been given for students, this may be the first percussion program utilizing full orchestra accompaniment.

San Antonio Symphony Orchestra

presents

ALL ABOUT DRUMS

Conducted by George Yeager

Featuring the Percussion Section- James Dotson, Dennis Kain, Otie McNemry

Produced and Narrated by Harvey Biskin

Beethoven	Turkish March from The Ruins of Athens
traditional	The Three Camps
Ravel	Laideronette, Empress of Pagodas, from Mother Goose
Copland	Fanfare for the Common Man
Kodaly	The Viennese Musical Clock from Hary Janos
Gould	Conga from American Symphonette No. 4
Berlioz	Thunder Scene from the Fantastic Symphony
Hovanness	October Mountain
Rimsky Korsakov	Capriccio Espagnol
	Scene and Gypsy Dance
	Fandango of the Asturrianas
Anderson	Sleigh Ride

The University Brass Choir
of the Ohio State University
School of Music
Richard J. Suddendorf, Conductor
Friday, April 24, 1964.

This program presented at the Claypool Hotel, Indianapolis, Indiana for the East Central Divisional Convention of the Music Teachers National Association included the following works with percussion:

Chow Wen Chung	Soliquy of a Bhiksuni, for trumpet with Brass and Percussion Ensemble
Robert Ward	Fantasia for Brass Choir and Timpani

Programs (continued)

The Department of Music
Jamestown College, Jamestown, North Dakota
Gilbert Hanson in Recital
assisted by the Percussion Ensemble

Chavez	Toccata for Percussion
Colgrass	Percussion Music
music for pipes and drums	The Highland Wedding March
music for fifes and drums	Mrs. Macdougall's Wedding March
	The Slow Scotch
	Dusky Night
	The Dutch
	The Quick Scotch
snare and bass duets	Old Dan Tucker
Abel	Swinging Down the Street
Schinstine	2040's Sortie- snare drum solo
Colgrass	Tooget- snare drum duet
	Solo No. 4 for Snare Drum
	Improvization
	only the basic structure has been prearranged; all else is improvization
Hanson	Two Dances
Benson	Scherzino
Hovhaness	October Mountain

The Paul Bunyan Percussionists
Miss Betty Masoner, Director
presented at Moorhead State College
May 12, 1964.

Program included the following selections:

Bali Hi, African Jazz, Woody Woodpecker, Yellow Rose of Texas,
Gypsy Ear Rings, Toccata-Chavez, Scherzino-Benson, Percussion Music- Colgrass,
Impressionato, Moon River, Twilight of the Trail, With a Song in My Heart,
Never on Sunday, Swining Down the Street, Hora Staccato, Hawaiian Wedding Song,
Ave Maria, Price Solo, Bonnie Lassie, Til We Meet Again.

===== PRODUCTS =====

BELL LYRE MALLETS - One Piece, Nylon Bell Mallets (#713) new from the JENCO
Mallet Instrument Company are said to be the strongest, most durable ever
made. The company put these mallets in a freezer for a week, took them out,
hammered them, beat them on cement, and after tests that would surpass the
strength of the strongest marching bell lyre virtuoso, they reported no
breakage or chipping.

The days of the "soggy" tambourine may be a thing of the past now with the
introduction of a new TUNABLE TAMBOURINE by the LUDWIG DRUM CO. The problem in
the past has been that any mechanism strong enough to be durable was also too
heavy for the playing techniques demanded on the tambourine. This new tambourine
uses the new Acrolite metal and a plastic head. It is available with a single
row or a double row of jingles. Further information from Ludwig Drum Co.

The Drummers Bulletin Board

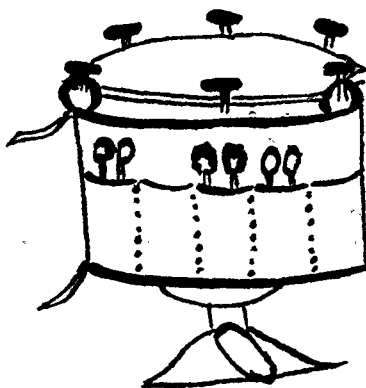
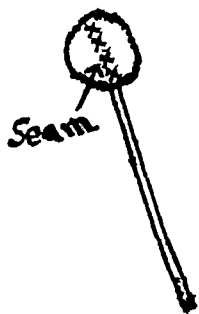
#1

by Richard Paul

"Timpani Tips"

"SEAM THUD"

How many of you have noticed the "thud" sound caused by the seam of the timpani mallet striking the head when playing? Avoid this by marking the seam with the lead of a pencil. Keep the seam up at all times.



MALLET HOLDER

Have trouble keeping your mallets handy and in good condition? Make this mallet pouch that can be rolled up and tied for safe storage or hung on kettle as a mallet rack. Be sure you allow enough material at the top to fold over the mallet heads. Corduroy material works well. Make one for snare sticks, brushes, and for mallets too.

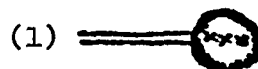
MALLET SELECTION

The various types of mallets shown on the right of this page are generally available in varying degrees of hardness and softness. Some models such as #3 or #4 may have to be constructed by the enterprising timpanist as they may not be available commercially. Selection of mallet type is according to personal preference. Each timpanist, however, should have available a pair of soft, medium, and hard mallets plus a pair of wooden ones if he is to accomplish various tonal and rhythmic articulations.

LITTLE KNOWN FACT

Did you know that Hector Berlioz, the famous French composer (1803-1869) was a timpanist and is credited with the development of our modern timpani mallets. Before his time the instruments were played with wooden beaters only.

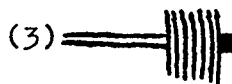
TYPES OF MALLETS



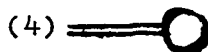
Various cores covered with lamb's wool or soft felt. Has seam along side.



Cart-wheel type. Has thick disc of hard felt covered with lamb's wool.



Thin felt discs held tightly together by a nut on the end of the handle.



Various cores covered with soft felt. No seam. Felt drawn together under ball around stick.



Solid wood.

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