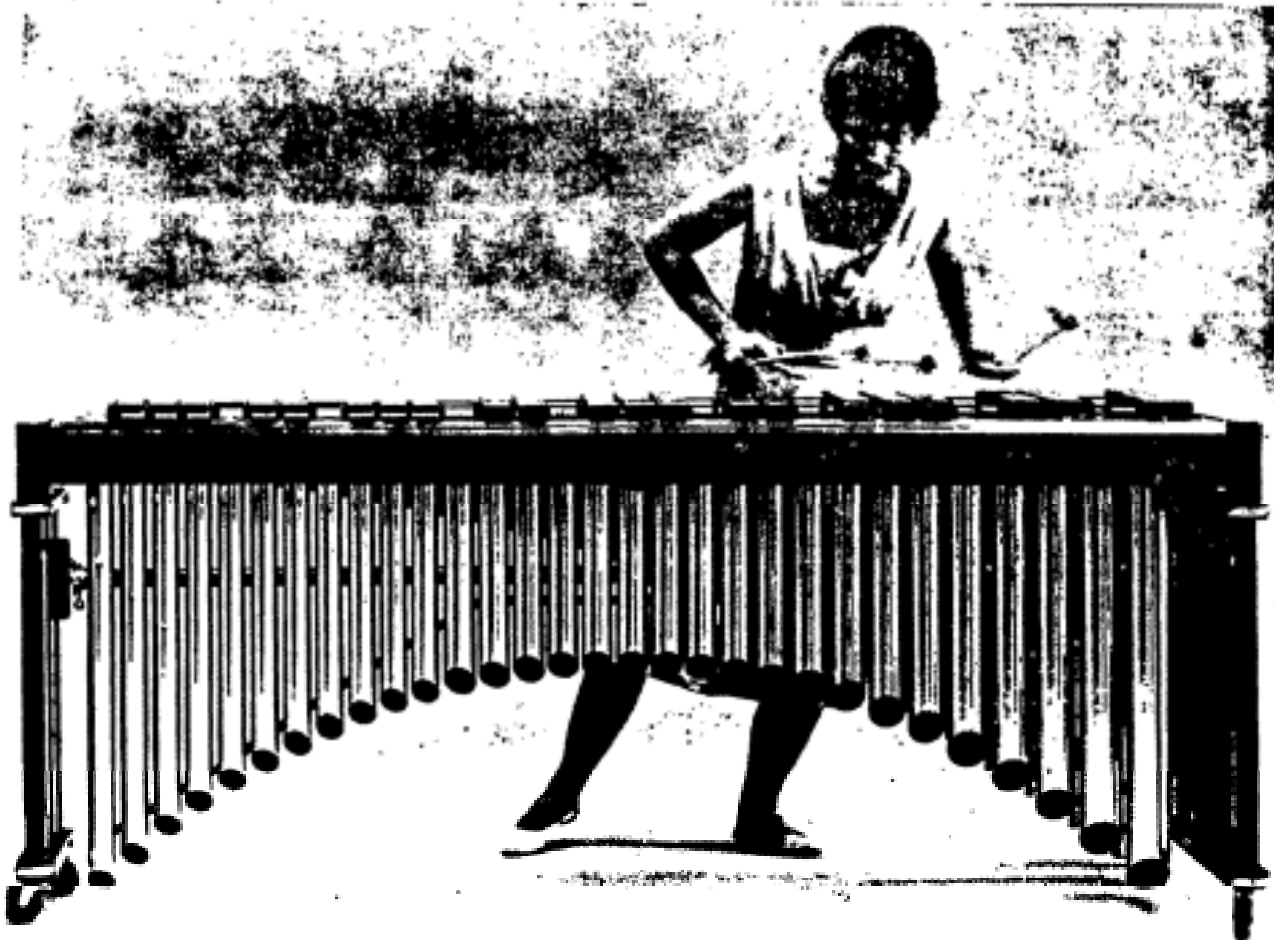


PERCUSSIVE NOTES

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Vida Chenoweth at the marimba

PIONEERING THE MARIMBA

By VIDA CHENOWETH

One can pioneer a field and be oblivious to the fact that he is a pioneer. Such was my case in pioneering the marimba.

As children, we four in my family studied music after school hours. Each had his scheduled time at the piano and no discussion was necessary as to why we were practicing. We enjoyed it and knew nothing as to its therapeutic value or even that it was educational and no thought whatever was given to public performance. There was always some rivalry as to who should have the piano during the off-schedule periods, which shows that we apparently felt no pressure of being made to practice.

Marimba lessons came following a series of lessons on other instruments. It was with the usual matter-of-fact attitudes that my sister and I began these lessons rather than with any singular attraction to the instrument. We were merely following our parents' suggestion. Music then was an essential part of our training.

Why would parents choose an instrument so unusual as the marimba? The answer is that to us it was not an unusual instrument. My father and an uncle owned a music store which was a second home to us and it seems now as if we were always able to identify all the instruments. Marimbas

as well as all the other standard orchestral instruments were sold there so that we became acquainted with all of them simultaneously and, being too young to have differentiated them by repertoire, we based our preferences on timbre alone. To us no instrument outranked any other; one simply chose to play whichever suited him.

Pioneering the marimba then was an outgrowth of a natural love of music, an affinity for the sound of the marimba as well as the manner in which it is played combined with a personal, earnest desire for a channeling of the need to perfect. The concert field was not even a dream

(continued)

Pioneering

then. I practiced for the perfection sought by all those who have learned the rudiments of any art.

✓ Pioneering as a conscious effort commenced when the desire to perform publicly overtook me. Once having left my home environs it was all too often pointed out to me that the marimba is not only a rare instrument but an unworthy one with vaudeville associations that condemned it forever as lacking in dignity. As a concert instrument it was virtually unknown and its potential was viewed with skepticism.

Perhaps it can be said that it was by ordered chance that I became a pioneer of the marimba: As opposition to the marimba was met I earnestly concerned myself with presenting its potentialities so that it might be fairly judged. My musical aim was always "perfection" and my hope for the instrument now is its public continuance in the hands of dedicated artists.

Devising a technique of playing the marimba is a pioneering endeavor in itself; that is to say that the technical possibilities of an instrument do not come to an end. The playing technique of any instrument is an endless progression of discoveries and rediscoveries.

Polyphonic playing of the marimba with independent control of four mallets seemed impossible at first. It was painful to hold the mallets for as long as five minutes even without trying to manipulate them independently. The eventual success of this technique was due to persistent practice in short time spans over the years. Probably more persistence was required for developing this phase of marimba technique than any other, and it was derived from a desire to gain greater expressiveness as to play some of the literature of the seventeenth and early eighteenth centuries. Developing my own playing technique was forced upon me in that my first instructor moved away from our home town after I had had only a year of lessons. There were no books available or advanced technique, progress had to be made on my own initiative and inventions. I was twelve years old at that time but I had eight years of formal music lessons to call upon as well as constant exposure to and participation in serious music. This background gave me the necessary basic to apply to the problem.

Experiments with various marimbas and mallets made me extremely aware of tuning and tone color. I now have over 100 mallets of different weights, material and flexibility. I favor wool yarn mallets for legato and brilliant—not brittle—rubber heads for bravura works. Mallet handles are important too, a thick flexible handle is best for proper gripping while thin ones are difficult to manipulate. Thick and flexible mallets can be obtained if one insists upon it.

Very few performers realize the importance of the leg work. To be able to move rapidly from side to side the knees should be slightly bent with feet apart for balance.

The Kurka concerto, which I premiered, called for more leg agility than any piece I know. In some passages there are fast 32nd notes four feet apart! In order to strengthen my legs for the ordeal I took fencing lessons and in order to strengthen my left hand I did not reveal to the fencing instructor that I am a "right hander" and took the lesson as a "left hander." With this seemingly extra-curricular endeavor I gained the athletic training to cope with the wide intervals and the extraordinary demands on the left hand.

Another pioneering problem was, and still is, the dearth of solo music for the marimba. Transcriptions, as a total repertoire, are, in my opinion, a disservice to the instrument's musicalness. And since my early days as a student I have conducted a lonely crusade for marimba literature. (In 1950 there was only one well-known work for the marimba: Paul Creston's Concertino for Marimba and Orchestra.)

There was little or no incentive for the successful composers to concern themselves and the traditional instrumentation books did not include the marimba as a solo instrument. However, I soon found that a demonstration of marimba solos usually aroused enthusiastic interest and, within the limits of my very meager budget, I commenced a series of auditions for composers. These often required extensive trips with the costs of transportation of the 225 pound marimba included. But the reward was worth the effort: In almost every case the particular composer was convinced and produced a number of very worthy additions to the marimba's literature. Bernard Rogers, Jorge Sarmientos, Darius Milhaud, Villa-Lobos and Robert Kurka produced the most significant pieces, not to mention a number of less well known names that have produced worthy contributions.

I even had to pioneer the costume for performances! By trial and error I learned not to wear the traditional floor-length formals and I met no little criticism when I first appeared in a ballet length dress, but one need to side-step on the hem of a full length gown only once to be terrified forever! The player's constant movements from side to side are something of an athletic feat requiring flat shoes and durable dress material of simple design. Fragile material, excessive ornamentation, long sleeves, straps and other complicated arrangements are serious detriments to a good performance and wearing a corsage could be asking for trouble. All jewelry—except maybe a simple single strand necklace—is also out. When practicing I wear a tight leotard for its comfort and proficiency of arm movements.

The transportation of a 225 pound marimba is another serious problem. Fortunately, it breaks down into five components each of which packs into a traveling case similar to a machinery salesman's sample case,

each weighing about 45 pounds. But, like so many problems, contemplation is worse than the realities. I have had to trundle the assembled instrument on its casters across very wide stages before large audiences for lack of trustworthy helpers. And the number of times I have struggled with one case at a time in and out of awkward stage entrances to waiting taxis or across vast foyers of transportation terminals or worried myself sleepless wondering whether or not it would arrive on time and undamaged are ghastly to contemplate but very amusing to remember. Also, such exercise helps to keep me in fit physical condition.

The primary motivation for concertizing the marimba came about in two distinct phases. As a young student I was intrigued with its tone and derived a great deal of personal enjoyment in playing simple airs and each step of my progress afforded me a deeper sense of satisfaction and accomplishment than had any other instrument. So I heartily fell in with my parents' urgings to continue marimba studies but still did not even imagine a professional career. Then, while a student at Northwestern University, I was entered in and won a national marimba contest which awarded me a recital in the Chicagoland Music Festival before a very large audience.

If I convinced all the preliminary and final judges and audiences that the marimba is a concert instrument is it not natural that from then on I should strive for greater goals? So, from then on, I settled down to an even more intensive study of music in all of its branches, aware of for the first time that I possessed musical talent. During the next few years I completed advanced courses in theory and applied music, musicology and percussion. I literally starved for every known fact about music: Through courses in literature I became conscious of styles and periods, classes in theory gave me structural understanding and appreciation and criticism classes taught me what is expected of contemporary composition and performance. And through it all I had to constantly combat prejudice of others against a "wrong" instrument. Wrong because it was unknown. Therefore I needed more science and skill than for a traditional instrument. Defense of my marimba convictions not only meant many oral arguments but, far more importantly, a flawless perfection of performance and a thorough knowledge of the music, the composer and the message he wants conveyed.

✓ One oddity that evolved from my studies is that very little is known about the history of the marimba. Unlike about all other orchestral instruments it is not a heritage from Europe and about all that is known is that it did exist in various crude forms concurrently in pre-Christian eras in such far flung lands as Egypt, Greece, Indo-China and others.

In the Americas the marimba first flourished in Guatemala and Mexico and in 1957 I very fortunately received a government grant from Guatemala for a study of the marimba there in both its primitive and modern forms. It took three years of my limited spare time to put the results of this research into a finished, presentable form now in a small volume entitled "Marimbas of Guatemala" scheduled for release before this article is printed.*

In retrospect I believe that I can justifiably claim to have broken down some of the hard core of resistance against the marimba. It was quite a struggle! All artists must put up with an extra heavy share of vicissitudes to gain recognition but few artists would even believe an accounting of the trials and tribulations of trying to introduce a new instrument. What with the advent of modern and "avant garde" classical composition one would think that the world would quickly welcome the advent of a unique instrument if for no other reason than a medium for the inspiration of unique music but it took six years and hundreds of letters to obtain an audition before a prospective New York manager. Even long after I had consistently won public acceptance in numberless "small time" and many first rank occasions, I was forced to take menial jobs to make ends meet.

During all of the long period of struggle, discouragement and despair, I was driven more by "compulsion" than reason and a deep inner satisfaction by progressive accomplishments and consistent encouragements of my audiences to offset the skepticism or indifference of dollar conscious entrepreneur management. I was often asked by those who knew of my long ordeal, "What is your ultimate goal?" My consistent answer was "Carnegie Hall." An engagement there, to my mind, would definitely elevate the marimba to an accepted concert hall status. My first performance at Carnegie to premiere the Kurka concerto with the Orchestra of America was my triumph of my convictions.

Now I have arrived at the stage where my main concern is whether or not my work will be carried on by others and am planning the promotion of the marimba for marimbists. The first task I have set for myself will be written descriptions and guides of the playing techniques that I, perforce, had to contrive and invent. Next, I hope to be able to undertake a limited amount of teaching and that it will uncover a successor.

* University of Kentucky Press, Lexington, Ky.

The Author

Vida Chenoweth is definitely a young woman with a purpose . . . to elevate the position of her beloved marimba in the classical music world and to encourage new marimba literature. Both, she is accomplishing admirably, and as a result has become the first concert marimbist to achieve international recognition. Miss Chenoweth became affiliated with Phi Beta Fraternity through Omicron chapter at William Woods College and she later attended Northwestern University. She is the author of a new book, "The Marimbas of Guatemala," published this fall and written under a Fulbright Grant for a research tour.

THE BATON OF PHI BETA
WINTER, 1963-64

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A PERCUSSION MAGAZINE - PERCUSSIVE NOTES?

There is a great lack of published material about percussion. An examination of the available periodical publications for the various other instrumental areas such as string, woodwind, and brass instruments would reveal how relatively few percussion publications are in existence.

There are a few publications available in the percussion area. Some are journals of societies of members writing articles of a somewhat scholarly nature that are primarily intended for consumption by the members of the society. Also publications exist that are primarily commercial in nature giving a great deal of information about the products of certain companies, and containing to a good deal of valuable information and articles about various areas of percussion.

PERCUSSIVE NOTES is based upon the concept of being a start toward a "percussion magazine" with material of interest to a wide variety of percussionists. The material included in the issues varies from articles technical in nature to information and news of products on the market available from all manufacturers and publishers. Any item thought to be of value to the readers is reviewed, with only the claims of the producer stated as received. Reprints of articles from inaccessible or past sources are included, as are reprints of programs of recent performances in the percussion field. Happenings of interest, information on persons active in percussion performance or teaching, and topics for discussion by the readers are all included in the issues of PN.

PN is one of the answers to the lack of publications in the percussion field. Its future growth will be determined by the interest shown by the wide group of percussionists that it attempts to reach.

THE INTERNATIONAL PERCUSSION REFERENCE LIBRARY

The International Percussion Reference Library was founded at Arizona State University by Mervin Britton, percussion instructor at that school. This library is developing into one of the outstanding reference sources and clearing houses for both printed and manuscript percussion literature.

The fact that works contained in the library are allowed to be circulated enables a wider knowledge of the material to be had than could be obtained in any other manner. This is particularly true of many excellent manuscripts that are not as of yet in print. It also gives the composer an opportunity to know that a wider segment of the percussion world will know of the existence of his creative efforts in that area. From this more works for this medium should find their way into print.

The library accepts text and method material, as well as solo and ensemble literature. Chamber works with other instruments included are desired when percussion is an integral part of the composition.

It is important that composers, percussion teachers, and performers all make an outstanding effort to see that any and all works that they feel may have value are placed in this library. For only in this way will this establishment grow and be meaningful in the field of percussion. The procedure for submitting works is given in the General Policy of the Library (see next page). Requests for further information and answers to questions should be directed to: Prof. Mervin Britton, International Percussion Reference Library, Arizona State University, Tempe, Arizona.

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INTERNATIONAL PERCUSSION REFERENCE LIBRARY
General Policy

- Purchase: I Two scores only of each composition
II The LIBRARY accepts only published or copyrighted manuscripts
III The LIBRARY will endeavor to pay established market price for all compositions. However, it does reserve the right to negotiate.
IV Seller must grant permission for the LIBRARY to send out one copy on a perusal only basis.
V Seller must release the LIBRARY from any recourse for damages of whatever nature should the copyright law be broken by the person requesting perusal privilege.

- Perusal: I One copy of each work will be available for a 14 day perusal period within the United States. Longer periods will be granted for outside the United States.
II The holder of the copyright will be notified if the score is not returned within the prescribed period.
III The second copy of each score will always be available in the LIBRARY for scholarly study.

Performance: All performance requests will be referred to the copyright owner.

===== D R U M M I N G A R O ' U N D =====

Mervin Britton, Professor of Percussion at Arizona State University (see article in this issue) is currently in Africa on a State Department tour with the band led by composer-conductor Paul Taubman. From September 13 through December 4 of this year the band has played concerts in 26 cities. Also, seminars, clinics, and workshops were held in the colleges and universities that were on the tour itinerary.

Miss Vida Chenoweth (the author of this issues feature article) has recently accepted a call to serve in the fellowship of the Wycliffe Bible Translators, Inc. Following a final appearance with the Tulsa Philharmonic Orchestra, she will serve the fellowship by teaching the Word of God in New Guinea. The staff of PN extends its sincere best wishes to Miss Chenoweth in this new calling.

Gordon Peters, principal percussionist, performed the Milhaud Percussion Concerto with the Chicago Symphony Orchestra this past summer at Ravinia Park. Mr. Peters is also active as a conductor and will appear as conductor of the Civic Symphony of Oak Park and River Forest, Illinois in their January 1965 concert.

The West York Area High School Percussion Ensemble directed by Al Wyand, which is one of the most active high school percussion groups in the East, will be performing at the Mid-East Instrumental Clinic April 12, 1965. The West York group will also host their 3rd Annual two day percussion clinic on February 26-27. This years guests and clinicians will include Dick Schory and Joe Morello. Scheduled events include afternoon clinics for students and directors, and an evening concert featuring over 80 percussion instruments assisted by wind ensemble.

Let it never be said that there is no glamour in percussion and that the fair sex should beware of this boisterous trade. During the past two Miss America contests, coast to coast TV audiences have watched as beautiful young ladies displayed their percussive talents. A year ago one of the finalists performed with skill on the marimba, and many of our readers no doubt viewed this year's Miss New Mexico perform an intricate sticking routine in "gold" on a "golden set" of gleaming timpani. Certainly encouragement and justification for our many fair young ladies to continue or start study of the percussions!

The DRUM SPECIALIST SHOP located at 1740 MacLean Court, Glenview, Illinois publishes a monthly information sheet that contains information on percussionists and their activities on the suburban North side of Chicago. Mr. W. D. Olive of the shop edits this sheet which also contains news items and information on material for study and performance. Percussionists in this area might wish to drop in to this shop.

One of the largest audiences ever to watch a "drum show" viewed the nationwide color TV presentation by the Ohio State University Marching Band at half-time on October 17, 1964. The theme of the show was, "Drums and Music", and featured formations and music tracing the history and use of percussion instruments. One of the features of the show was the performance on six sets of dance drums with accompaniment by the band. The director of the Ohio State University Marching Band is percussionist, Dr. Charles L. Spohn.

The PAUL-MUELLER PERCUSSION STUDIO in Indianapolis, Indiana has increased its enrollment of students so that they now occupy two floors at their location on 1131 N. Delaware St., Indianapolis. The setup includes three percussion teaching studios, one piano teaching studio, and sales and office areas. The student percussion ensemble from the Paul-Mueller Studio was selected for an appearance on the Ted Mack Show. Their appearance has been pre-recorded and will be shown on December 13 or 20. Look for them at that time. Dick Paul reports that you will find them between the rock and roll singer and the animal imitator; and he adds, "what a price to pay to bring culture to the world!"

Jay Collins is the new instructor of percussion at the University of Wisconsin. His work in addition to private lessons and percussion ensemble includes assisting with the concert and marching bands.

The Sam Ulano Drum Fair was held at the Palm Gardens in New York City on Monday, November 2, 1964. Featured were displays of equipment from the drum companies and performances by Elvin Jones and quintet, Roy Burnes and quintet, and Sam Ulano and group.

PERCUSSION ON RECORD

For the "hi-fi" enthusiast who is interested in percussive sounds the following sampling should well demonstrate the great variety of percussion music on record. This listing contains only a few of the many releases, some old, some new, of percussion music in the pop, jazz, classical, military, and folk vein.

<u>TITLE</u>	<u>RECORD NUMBER</u>	<u>LABEL</u>
Sonata for Two Pianos and Percussion (Bartok)	LM1727	RCA
Concerto for Percussion (Milhaud) & Toccata for Percussion (Chavez)	P8299	Capitol
Drums of Haiti Gene Krupa Trio	P403A MGCl21B	Ethnic Folkways Mercury
Shelly Manne & His Men	C2503	Contemporary
Lionel Hampton	Lpt 18	RCA
The Marimba Masters (Gordon Peters, Dir.)	LP341	Kendall
Spirit of 1776	MG50111	Mercury
Ruffles & Flourishes	MG50112	Mercury
Percussion in Hi-Fi (David Carroll)	MG21066	Mercury
Bell-Drum-Cymbal (Saul Goodman)	35269	Angel
Works of Edgar Varese (Ionization)	EMS401	9 E. 44th St. New York
Meet Milt Jackson	MGL2061	Savoy
Conflict (Phil Krause Ensemble)	CR4004	Golden Crest
The Percussive Phil Kraus	CR3004	Golden Crest
The Standard 26 American Drum Rudiments & Selected Solos	L302	Ludwig Drum Co.
Jamaican Drums (Steel Band in Hi-Fi)	WL121	Columbia
Re-Percussion (Dick Schory Ensemble)	E21	Concert-Disc
Vida Chenoweth Classic Marimbist	BC1153	Epic
Marimbas Mexicanas	T10043	Capitol
Holidays for Percussion(N.Y. Perc. Trio)	VX25-740	Vox
Steel Band Clash	1040	Cook
Exotica: The Sounds of Martin Denny	LRP3034	Liberty
Bwana-A: Exotic Sounds of Arthur Lyman	R808	HIFI RECORD
New Vibe Man in Town (Gary Burton, J. Morello)	LPM2420	RCA
Music for Bang, Baaroom, and Harp (Schory)	LPML866	RCA

===== P U B L I C A T I O N S =====

GUIDE TO TEACHING PERCUSSION by Harry R. Bartlett, pub. Wm. C. Brown Co.,
Dubuque, Iowa. \$4.00

This book is the percussion text of the College Instrumental Techniques Series. Written by an artist-teacher (San Francisco Symphony and San Jose College) it is one of the finest new reference sources on all phases of percussion. In this book the author has gathered and organized as much practical and theoretical material as possible concerning percussion instruments and their playing techniques and teaching procedures. To say that there is more in this text than the music education student can assimilate in one course in percussion techniques is very true, however one cannot begin to estimate the value of this text in this same students library when he goes out into the teaching field. The text of 168 pages is replete with an abundance of illustrations and musical examples (191 figures).

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Of particular value is a very complete dictionary of percussion instruments contained in Chapter II that gives the names of the instruments in four languages, their acoustical features, basic playing techniques, and characteristic uses. From the foregoing description it should be evident that this is not a text for the music education student alone, it is rather a must item for every percussion educator. A very complete and comprehensive contribution to the growing body of percussion literature.

SCHUBERT UNACCOMPANIED SONG STUDIES: freely transcribed for Mallet Instruments by Musser-Campbell-Feldstein, pub. Henry Adler, Inc., New York, \$1.50

This 12 page collection of songs by Franz Schubert has been transcribed for two mallet performance. A single melody line is given with no double stops, chords, or accompaniment. This material should broaden the students musical concepts by providing him with literature of the highest artistic caliber. The songs may be played on any mallet instrument, although the most satisfying performance would probably be obtained from marimba or vibes.

PERCUSSION MANUAL FOR MUSIC EDUCATORS by Joel Leach, pub. Henry Adler, Inc., New York. \$5.00

This text is intended specifically for the music education student, but will serve equally well as a reference book for other interested teachers. The book contains 93 pages and includes chapters on each phase of percussion. Illustrations and studies are given, also space is provided for class notes. It is encouraging to see new publications of this type devoting more space to all phases of percussion performance (I.E. timpani, mallet instruments, and traps) rather than adequately covering only rudimental snare drumming. The dance drumming section of this text is very brief.

INDEPENDENCE BOOK by Bob Livingston, pub. Al Worsley, 134 Great East Neck Rd. West Babylon, New York. 11704.

This book contains 256 studies designed to give the modern drummer greater independence and coordination. The book gives the drummer a series of swinging cross rhythms to play against the standard cymbal ride beat. The rhythms are based upon the predominate jazz patterns. This material should prove of interest to drummers in this field.

PRECISION DRUMMING by Larry W. McCormick, pub. Percussion Enterprises, 866 Elma, Elgin, Ill. \$4.00

"Stick positions are as important to rudimental drumming as learning the alphabet is to reading."
, For contest and field work the student drummer is expected to, or it is assumed that he will play in the "rudimental" style. Yet many band directors and possibly some percussion instrument instructors really do not understand adequately what this style entails or how to teach and develop this, a style which is probably the phase of percussion playing that has the most tradition-dictated background.

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Larry McCormick, who has a background in both concert-style and rudimental-style drumming (presently percussion instructor of the Chicago Cavaliers Corp) has written and published one of the best thought out descriptions and clearly understandable texts on the means of developing the rudimental style. A must publication for directors and teachers who have students entering rudimental contests or performing in corps, or marching bands.

The author also has available Drum Cadence Solos (\$2.50) which provide very good material for corps and marching band drum sections. These cadences contain snare, tenor, and bass parts, and are soundly conceived in keeping with the principles of precision drumming.

READING CAN BE ODD by Joel Rothman, pub. J. R. Publications, 2112 Dorchester Rd., Brooklyn 26, New York. \$2.00

Modern composers, both in classical and jazz writing, have been using ever more frequently unorthodox time signatures in order to help present the more complicated rhythmic structures. It is necessary that the modern musician prepare himself to meet the challenge of new meters. This book provides excellent study material for this purpose. The material is divided into three sections, (1) quarter pulse studies ($3/4$ $5/4$ $7/4$), (2) eighth pulse studies ($3/8$ $5/8$ ), (3) sixteenth pulse studies.

Joel Rothman's book Phrasing Drum Solos is recommended for further study of modern concepts of phrasing jazz solos over the bar line. Other new texts by the author include, Big Band Breaks, Mixing Meters, Swinging in $3/4$ Time, and Let's Warm Up. This last text being excellent sticking studies for technique and flexibility.

BOSSA NOVA AND OTHER LATIN-AMERICAN RHYTHMS by Jucato (Jose Diaferia), pub. Mills Music Co., New York. 85¢

Texts containing Spanish nomenclature and techniques are quite readily available to the percussionist. However this text is one of the few giving the Brazilian names of the instruments. Descriptions of the instruments and beats are replete with an abundant number of illustrations. The author is a recognized expert, and because of numerous requests by foreign students for information he wrote this text which was originally titled Ritmo Brasileiros (Brazilian Rhythms).

CONTRASTS FOR PERCUSSION by Jerry Bilik, pub. Samuel French, Inc., New York.

This ensemble piece is designed for performance by a percussion section of five or more players. It is an excellent new work for percussion ensemble that displays the tonal and rhythmic shadings possible with the percussions. The composer has written in such a manner that there is some flexibility in the instrumentation. For instance, the keyboard part may be played on any mallet instrument, and by using different mallet instruments in various parts of the work more contrast may be obtained. This ensemble can be performed by a good high school percussion section, and was written as one of a set of three pieces for the bands woodwinds, brass, and percussion alone. The entire three movements may be purchased together, or any one movement separately.

The instrumentation and rhythmic content of the work, while very interesting, are not of the "extreme" variety that would require instruments and maturity not possessed by most good high school band percussion sections. This is the kind of percussion writing that is needed today. Much of the work being done

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by well meaning artist composers is of such extreme nature by virtue of the exotic and unusual instruments and textures, that it places unnatural and often incorrect demands on the percussion performer. If "extremist" techniques and instrumentations were presented in like manner and number to string, woodwind, and brass groups the works and their composers would quickly be set aside. This is a danger that exists in percussion writing today. We welcome the interest, efforts, and experiments of composers, however the composer must be aware of and fully use the possibilities of the many conventional instruments, and not resort to extremist devices and sound effects to cover up his lack of writing ability and understanding of conventional percussion instruments. Fortunately, Jerry Bilik does not fall into the above category.

For readers interested in collecting biographical sketches of prominent drummers, the Rogers Drum Company (740 Boliver Rd., Cleveland, Ohio) has advertisement material available that contains short sketches on Louis Bellson and Roy Burnes. These should be available at your local dealer or maybe obtained from the Co.

SMALL TRAPS AND WHAT TO DO ABOUT THEM)
OR
YOU NEED A PERCUSSION CABINET!

The small percussion instruments usually referred to as traps, and often in the trade as "kitchen equipment", can and do serve a musical purpose in an ensemble- if played properly. Some drummers either do not know or tend to neglect the proper playing techniques of these instruments and thereby leave themselves open to the old stock jabs such as, "noisemakers, toy boys, and clowns." It behooves the percussionist to approach these instruments with the idea in mind that they are musical instruments. While not in themselves extremely musical, these instruments in the hands of a skilled player often add just that needed coloring or appeal to a number to make it a real success,

Every percussion section should possess at least the most frequently used traps and every effort should be made to add to these until a complete selection is obtained. Many of these small traps (maracas, gourds, castanets, tambourines, etc.) are rather fragile and are easily damaged or broken by mishandling and improper storage. A well organized PERCUSSION CABINET or case is highly recommended for storing all of the small instruments.

Organization of the percussion section and its equipment is a very important topic and much could be written to cover this adequately. However, concerning the small traps, they must be within easy reach of the players. Often fast changes from snare drum to a small trap must be made. To have small instruments laying on the floor, setting on chairs, or hanging from drum tension rods and in many other equally misguided places is only inviting trouble. There is nothing that will destroy the effect of the small percussion instruments more than to hear them being dropped, kicked, and rattled accidentally during a number. These will surely be the "rewards" of the above mentioned positions.

The top surface of a percussion cabinet should be waist high (34" to 36") and should be covered with felt or cloth to deaden any noises. The instruments should be laid out conveniently on this surface prior to the start of a number, thereby being ready to be picked up without unnecessary noise or delay. Some percussion sections use this surface for laying out the orchestral bells, and some cabinets have been designed with slots in the top for placing the cymbals within easy reach.

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Percussion cabinets are usually mounted on wheels so that they may be rolled about, and often hand grip rails are provided on the ends of the cabinet for lifting. The interior of the cabinet is designed to hold all of the small traps, also the cymbals and snare drums. The interior specifications usually include various combinations of drawers, shelves, and slotted compartments. Some custom-designed models have open slots in the top for inserting the cymbals in vertical position for ready playing access position. To avoid the time consuming job of packing snare drums, etc. into cases, some custom-designed models have been fitted with padded compartments sized for the instruments, so that they may be stored and transported in the cabinet without packing into cases first.

Several firms have percussion cabinets on the market that are well designed and constructed. Also many musical organizations have found that the best way to obtain a percussion cabinet that meets their exact needs is to design and build their own custom-made model. If any PN readers would like to send in the plans for percussion cabinets that they have made and share these ideas with the readers, we will be glad to see that some of these plans are reproduced in a coming issue of the bulletin. If postage is included, the plans will be promptly returned after being duplicated.

===== P R O G R A M S =====

The Division of Music- Minot State College, Minot, North Dakota
 Trudy Muegel- Faculty Recital- November 20, 1964.

- | | |
|------------------|---|
| Henri Tomasi | Concerto Asiatique
invocation and dance
scherzo
finale |
| Orlando Gibbons | Fantasy of Three Parts
arr. flute, marimba, and cello |
| Darius Milhaud | Concerto for Marimba et Vibraphone
anime
lent
vif |
| J.S. Bach-Muegel | Chorale, "Jesu, meine Freude" |
| Saul Goodman | Ballad for the Dance |

Mrs. Muegel is percussion instructor at Minot State College and timpanist with the College-Community Orchestra of Minot. She is a former percussionist with the Cincinnati Symphony Orchestra. During the summer months she has taught at the International Music Camp.

The University of Nevada Music Department
 The Fantastix- Pat Hanley, Director- May 14, 1964.

- | | |
|------------------------|-------------------------------|
| Hanley | Fanfare for a Winter's Night |
| Rodgers-Hanley | Sound of Music Selections |
| Bartlett | Three Holidays for Percussion |
| Bacharach-Mancini-Lara | Waltz Medley |
| arr. Hanley | Wives and Lovers |
| | Charade |
| | Granada |
| Goodman | Scherzo |

Music, for a Summer Night- Percussion Ensemble conducted by Wm. Schinstine & Lester Rittle- Pottstown, Penna.- August 25, 1964.

Elementary Ensemble

Schinstine
Rittle

Keystone Kids
The Jolly Fellows
solo- Paul Frey (6 yrs. old)
Rumble 8

Rittle

Intermediate Ensemble

Schinstine
Schinstine

Accent on Rhythm
Suspense and the Walking Man

Advanced Ensemble

Lefever
Lefever
Buggert
Goodman
Rauschenberg
Kraft
McKenzie

Monument Valley Duet
Mancos Trio
Introduction and Fugue
Scherzo for Percussion
Discussion
Scherzo a Due'
Nonet

Mallet Masters

Brown
Strauss

Marimba Bossa Nova
Pizzicato Polka

Department of Music- Ball State Teachers College, Muncie, Indiana.
James Lane- Senior Recital- May 24, 1964.

Paul Creston

Concertino for Marimba
vigorous
calm
lively

Michael Colgrass
W. C. Polla-Quick
Phil Kraus
Neal Hefti
Clair O. Musser
J. S. Bach

Allegro Duets
Dancing Tambourine (Jazz Percussion- 1920)
Just Flippin' (" " 1940-50)
Cute (" " 1960)
Etude in C major
Two Part Inventions
D minor
F major

Jack McKenzie
Saul Goodman

Pastorale for Flute and Percussion
Timpiana

Mr. Lane was assisted by:

Barbara Mueller, piano
Jack Barton, percussion
Larry Graefnitz, string bass
John Sox, alto saxophone

James Lane is currently percussionist with the Indianapolis Symphony Orchestra and with the Indianapolis Percussion Ensemble. He has also served as an instructor at the Anderson Highlands Band Camp. He is a graduate of Ball State Teachers College, and has studied percussion with Erwin Mueller and Edward Metzenger.

The Paul-Mueller Percussion Studio- The Studio Ensemble
August 21, 1964.

Willis Charkovsky	Pentatonic Clock
Michael Colgrass	Allegro Con Brio
	Allegro Furioso
Zequinha Abren	Tico Tico
Harold Prentice	Batter Up- Snare Down
Polla-Quick	Dancing Tambourine
Warren Smith	Introduction and Samba
William Dorn	Blockhead Polka
Jack McKenzie	Nonet
Thomas Davis	Oriental Mambo

===== P E R C U S S I O N D I S C U S S I O N =====

Several major universities and numerous studios are using with excellent results the new Remo Tunable Practice Pads. These pads have an excellent response that is the closest that any pad has come to responding in the same manner as a drum head. Many teachers use the rubber practice pads with good results, also the use of a wooden surface without a rubber coating is recommended by some fine teachers. Still others feel that all lesson and practice work should be done on the drum itself. It should prove of interest to hear of some opinions on the pros and cons of the use of practice pads for various types of drum instruction. Since the readers of PN include a wide variety of teachers, professionals, and students we would like to hear from you on your ideas in regard to the use of or reasons for not using practice pads in teaching and practice.

PN reader B. G. from Arizona writes, "How can I restore the gold finish that my cymbals had when they were new?"

In consulting the Avedis Zildjian Company, they recommended that-"The best way to clean cymbals is to use Comet, Copper Bright, Samae, or any popular brass or copper household cleaner. The color of Avedis Zildjian cymbals mellows with age. It is impossible to restore the original color without shaving. This is extremely harmful. Under no circumstances have your cymbals buffed by other than an expert. Heat generated from buffing can remove the temper and cause the cymbal to become brittle and susceptible to cracking."

The Zildjian Company has printed literature available on the care and selection of cymbals which may be obtained from your dealer or by writing direct to the Zildjian Company.

===== P R O D U C T S =====

The new, improved CAMCO HI-HAT PEDAL is now available. Features include a new improved clutch, a spring adjustment that can be changed at will, a cymbal tilt device, two large spurs which prevent creeping, and a direct action pull. The CamCo Company has an extensive line of excellent stands and accessories available for all percussion instruments.

The MUSSER PRO VIBE is a new model portable vibe. It incorporates the quality features of the Century model keyboard, yet has the portability of the One-Niter model. Features include wider, more resonant bars, and a variable speed motor.

THE DRUMMER'S BULLETIN BOARD

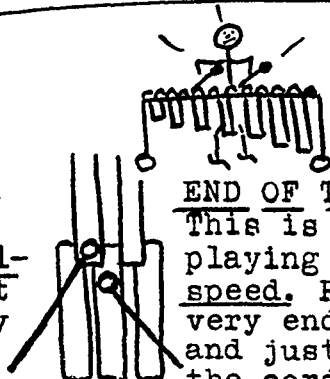
"The Mallet Percussion"

No. 2

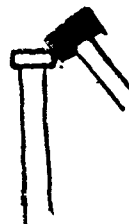
by Richard Paul



STRIKE IN THE CENTER OF THE BAR.
This will produce the best tone quality for music that is not technically difficult.

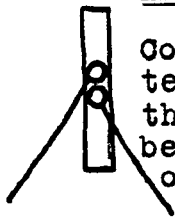


END OF THE BAR.
This is the best playing area for speed. Play on the very end of sharps and just inside of the cord that suspends the natural bars.



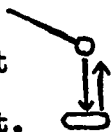
STRIKE ON CAP.
When playing chimes strike on the cap only. Never strike the side of the tube.

LEFT OVER RIGHT



Correct mallet technic dictates that the left mallet be placed if front of the right mallet.

THE "DOWN-UP" STROKE





When learning to make a stroke say "down-up". The mallet should hit and lift quickly so as not to dampen the tone.


THE ROLL


Make a roll by alternating single strokes. Remember that even strokes are more important than speed. Roll faster for high notes and slower for low ones.

TYPES OF MALLETS

Brass mallet on rattan handle. 

Rubber mallet on rattan handle. 

Yarn mallet on rattan handle. 

Rawhide head on wooden handle. 

PLAYING CHARACTERISTICS:

XYLOPHONE — Thick wooden bars. Brittle, high pitched sound of short duration. Used in the orchestra to represent the rattle of bones. Use hard rubber and very hard plastic mallets.

MARIMBA — Thin wooden bars. Mellow, lower tone of longer duration than the xylophone. Fine solo instrument with many possible tone colors. Played with medium to soft rubber and yarn mallets.

VIBRAPHONE — Metal bars. Mellow tone of very long duration. Spinning discs in resonators produce vibrato. Use mainly yarn mallets.

ORCHESTRA BELLS (Glockenspiel) — Metal bars. Brilliant, high pitched sound of long duration. Use hard plastic or brass mallets.

CHIMES — Long metal tubes produce tone of long duration. Modern sets are hung chromatically and can be dampened. Strike on cap with rawhide hammer.

LITTLE KNOWN FACT:

✓ The "Strawfiddle" (Germ. Strohfiedel)... "a very ancient and widespread instrument, found principally among the Russians, Poles and Tartars, consisting of a range of flat pieces of deal or glass, of no settled number, tuned to the scale, arranged on belts of straw, and struck with two small hammers, after the manner of the common 'Harmonica' toy."* This was the original xylophone. (*Groves Dictionary of Music)

The DRUMMER'S BULLETIN BOARD is a regular feature of PN. This feature is written by Richard Paul, who is percussionist with the Indianapolis Symphony Orchestra, and percussion instructor at Indiana State College. All material, comments, and questions for this feature should be sent direct to: Richard Paul, 2901 Delores Drive, Indianapolis, Indiana 46222.

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