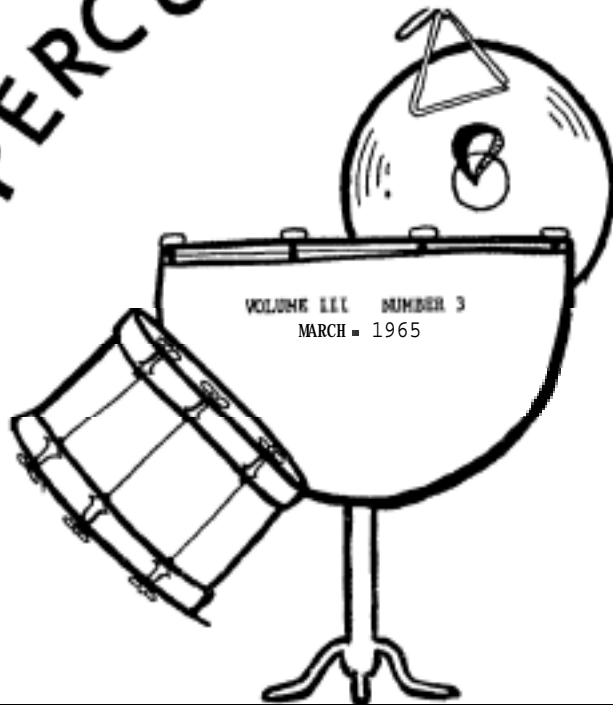


PERCUSSIVE NOTES



THE COLONIAL WILLIAMSBURG MILITIA COMPANY
AND ITS FIFES AND DRUMS



The heralded Fifers and Drummers of the Colonial Williamsburg Militia march smartly along in front of the Guardhouse at the Public Magazine shortly before their appearance in the militia muster, a colorful event held on the Market Square Green on Tuesday and Friday afternoons.

STORY APPEARS ON PAGE TWO

COLONIAL WILLIAMSBURG BAND OF MUSICK

The Fifes and Drums group has grown from a handful of fifers and three drummers in 1958 to the present 18 first line fifers and drummers and a drum major. This colorful musical unit drills with the militia company each Tuesday and Thursday afternoon, and performs Saturdays at high noon in a ceremony called 'The Beating of the Drums.'

During the Revolutionary War, a regiment averaged about 10 companies, and each company had its own fifer and drummer. All the fifers and drummers were formed together on occasion and constituted our first military bands. It is this size unit that the Colonial Williamsburg Fifes and Drums represents.

The members are all high school boys, with the exception of the drum major and fife major. In the first unit, there are nine fifers and nine drummers, plus the drum major. In addition there is a junior corps where new members train while waiting for a vacancy to occur.

Under the tutelage of Drum Major and Musicmaster George Carroll, these local high school boys follow a regular program of instruction, practice and advancement through an incentive point system. The rank structure proceeds from recruit to private, fifer or drummer, corporal, sergeant, and fife sergeant or drum sergeant. Each boy must play certain tunes satisfactorily for each rank, and there must be an available vacancy before promotion can occur. Therefore, when an 18-year-old departs for college, trained boys are ready to step up all along the line.

Each boy receives one period of instruction per week, and participates in a full rehearsal in addition to the three public performances of the 18 regulars. Their equipment, in addition to special uniforms, consists of wooden fifes and rope-tensioned drums. Two bass drums used by the group are 18th-century originals.

Mr. Carroll's association with this group began on a part-time basis in the summer of 1960, when he came from Washington on weekends to work with the group. At that time he was a musician with the U. S. Army Band, and was responsible for the organization and training of the Old Guard Fife and Drum Corps of the Third Infantry Regiment in Washington. He has also served in the Royal Canadian Navy, where he earned a citation from Queen Elizabeth II for organizing a drum corps to participate in her coronation. Just

recently, Carroll was elected a Fellow of the Company of Military Collectors and Historians. He came to Williamsburg as full-time director of the fifes and drums in June, 1961, and now is responsible for all research and implementation of colonial military music. Carroll is editor of the Drummers Assistant, a quarterly publication dedicated to the preservation and presentation of martial music from the historic past.

In the third quarter of the 18th century, it was a frequent custom in European armies to enlist an unofficial "band of musick" to perform at ceremonial occasions with the various regiments. Ordinarily, they served at home, but during the Revolutionary War, the British, French and possibly the Germans transported several bands of musick to serve in America, and there is record of several similar bands organized in the American Army.

These bands of musick were colorful units, and generally consisted of three segments. One included uniformed musicians such as trumpeters, buglers, serpent players (forerunner of Sousaphone), bassoonists, horn players, oboists and clarinetists. A second section, known as Janizaries, after the Turkish army, provided such esoteric instruments as triangle, tymbrel (Tambourine), clash pans (cymbals), bass drum, and jingling Johnny. These Janizaries were always dressed in spectacularly splendid uniforms, and sometimes performed acrobatics as well as adding great dash to the band. The third segment was composed of the massed fifers and drummers from the companies in the regiment.

Colonial Williamsburg introduced a replica of a colonial band of musick in the spring of 1962 after an unofficial beginning in 1961. The musicians play arrangements of the 18th century, on the same types of instruments used in that period. A number of the instruments employed by the band are original period pieces; some others are hand-made reproductions of 18th-century originals.

Colonial Williamsburg's band of musick consists of two fifes, two flutes, four clarinets, two oboes, two trumpets, two trombones, two horns, two bassoons, two serpents, one bass drum, one snare drum, one pair of tympani, one triangle, one tambourine, and one pair of clash pans (cymbals).

LISTING OF BASIC RESEARCH MATERIALS OF MARTIAL MUSIC OF GEORGE CARROLL

DRUMS

- German Camp Duty Book of 1777
- Von Steuben's "Regulations" of 1779
- French Camp Music of 1779
- Ashworth System of Drum Beating, 1812
- Art of Beating the Drums, Potter, 1815
- Drummer's Instructor, Rumrille & Holton, 1817
- Drummer's Assistant, Lovering, 1818
- Massachusetts Collection of Martial Music
- Vol. I, 1818, Robinson; Vol. II, 1820, Robinson
- Cooper's Tactics, 1836
- Hart Book of Drum & Fife Instruction, 1862
- Bruce & Emmett, 1862
- Scrube's Fife & Drum Book, 1869
- Ditson Fife & Drum Book, 1869
- Upton's Tactics, 1860
- Casey's Tactics, 1862

LIST OF AVAILABLE FIFE & DRUM MATERIALS

- | | |
|---|---|
| The Drummer's Assistant, a quarterly | Initial subscription \$5.00 per year. Subsequent subscriptions from same organization for the same year- \$2.50 |
| Carroll Collection of Martial Musick | \$2.00 |
| America's First Army | \$1.95 |
| Military Music in American (Company of Military Historians) | \$4.50 each volume |
| Vol. 1- The American Revolution | |
| Vol. 2- War of 1812 | |
| Fifers & Drummers Guide- 1862 (Bruce and Emmett) | \$3.00 |

ABOVE AVAILABLE FROM:

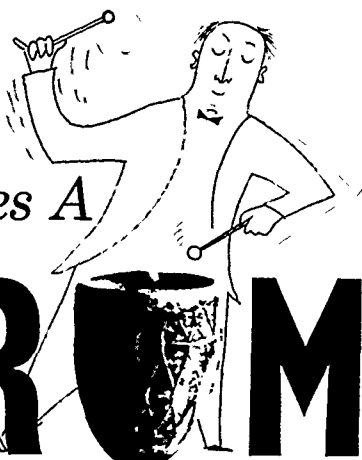
George P. Carroll
Musick Master
Colonial Williamsburg
Williamsburg, Virginia.



The heralded Fifers and Drummers of the Colonial Williamsburg Militia march smartly during their Tuesday and Thursday appearances on Market Square Green. Original wooden fifes and rope-tensioned drums are utilized and the group's martial music comes straight from actual music books and manuals of the Revolutionary period.

Whether it's the beat, beat, beat of a tom-tom or
"paradiddle" of a
jazz band snare

Everybody Loves A DRUM



IF YOU put Brahms' Concerto No. 1 in D Minor on your record player, you will hear, just before the first movement ends, a faint sound like a human heartbeat. Under-running the quiet music for a moment or two is the same soft, faraway beating (*bum-BUM, bum-BUM, bum-BUM*) that you sometimes hear in your pillow at night — the music of your own heart.

In the D Minor Concerto this soft heartbeat comes from two kettledrums tuned to different notes. This is just one of hundreds of sounds that come from drums: hundreds of sounds — and every one of them stirring.

Why do drums have such an effect on us? Why do they suggest mystery, threats, gaiety, alarm? What else do they suggest that we can't understand? Brahms may not have intended the drums in his concerto to suggest heartbeats — a composer usually is interested in the sounds and "musical ideas" he achieves, not in any specific meaning that can be attached to them. Yet even if the music was not written to suggest a beating heart, the drum notes convey a quietly powerful message of some sort. What is it?

No one yet has successfully answered the question: why are drums so powerful in their influence on us? Drums growl, shout, bang, rattle and sing. They have been doing this since man first discovered that a hollow tree, if struck, would give out an interesting booming note. Men may have thought they heard the voices of the gods in these trees.

Sandwich Islanders beat drums with their feet; and if this seems like a funny way to beat a drum just watch the bass drummer in a modern dance band. His foot pedal, slamming a padded "beater-ball" against the drumhead, is merely a modern adaptation of native foot-drumming. In some countries drummers sit astride their drums. In others, they hit them with fists or flattened palms. Some play a rat-tat-tat with finger tips. Some assail their drums with knotted ropes, and certain Arab drums are beaten with leather straps. Some drums contain water for tuning; if you splash water on the skin you get a lower note because a wet skin becomes loose. In Africa, you may find drums sunk into big holes in the ground; these, when beaten, can be heard through the earth for several miles. On the west coast of Africa are "speaking drums" which sound oddly like voices. A missionary in Africa once got caught in a rainstorm. A drummer nearby smiled — and beat out a signal. Minutes later a boy came running toward the astonished missionary with an umbrella.

In some Arabian wedding processions, twin kettledrums are carried on camels — one drum on each side of a camel's back. The drummer rides his camel and beats both drums.

Drumsticks commonly used in American bands are of hickory, well-balanced and flexible. In a symphony orches-

tra they may last for a year or two. But the drummer in a noisy dance band may throw away a hundred sticks a year! He spoils them by beating on the metal rim!

Nothing sounds quite so good to a drummer as a good long roll, and most beats are derived from this. The long roll is (quite seriously) called a "mama-daddy." Then there are such sounds as the "seven-stroke roll," "five-stroke roll," the flashy "flam" and the "left-hand flam paradiddle." A paradiddle, like a "mama-daddy," is so-called because it sounds like that.

Drumming is taught today at the University of Michigan, Boston University and a number of other colleges. According to Michigan's Professor James Salmon, drummers are learning that drums can be played more musically than ever thought possible. A Boston University ensemble, in proof of this, has put out a recording called "Breaking the Sound Barrier" which is sheer music to drummers' ears.

There are fashions in sound among drummers. According to Armand Klein, an orchestra leader, some drummers like crisp sounds; others prefer deep, rolling resonance.

Drums never wear out, although the drumhead, in a big band, is changed about once a year. The head is tanned calfskin — and plastic is now being used, too. Recently invented are drums padded for home practice. They give out the same general effect but without keeping the rest of the family (or the neighbors) awake.

Drums run from around \$10 to \$600 in cost, but for a fine symphony drum, you can pay \$1,000. There are three kinds of drums: (1) the long, or bass drum, which has two heads; you beat them both; (2) the side drum, which also has two heads but is held flat and beaten only on the top side. If you stretch strings across the bottom head it becomes a snare drum, with a higher pitch and an interesting snarl; (3) the kettledrum, which looks like a huge "witch's kettle" with a skin stretched over it. The kettledrum (also called the tympani) is different because it can be tuned to different notes.

Lately, Latin-American drums — such as bongos and congos — have become popular. And Trinidad musicians awhile ago began playing on empty oil drums, tuned by slitting and trimming the steel. Some wonderfully exciting jungle music comes from these ordinary oil drums. The rhythm literally sweeps you off your feet, no matter how staid a person you may be. Yet the drums are the same kind you may see in any gasoline filling station.

Drums in some jungle places are used as a telegraph, and perhaps here is an explanation of the strange fascinating drums hold for all of us. Remote tribes still use drums to telegraph good news and bad news. Musicians use them

too, to "telegraph" certain musical passages that are coming up. Even acrobats use them. The next time you watch an acrobat, listen for the drum telegraph. As the acrobat climbs to try a difficult feat a long drum roll begins. Soft at first, it builds up louder and louder until the drum is fairly screaming. The drummer is sending you a message: "Something exciting is going to happen!"

Perhaps this is the message drums down the ages have sent to men. Perhaps it explains why we always listen to drums with a strange expectation we cannot quite analyze. It is the expectation of excitement.

There is one legend that lightning, wind and fire destroyed a tree, leaving only a hollow stump. A tribesman threw a tiger skin over the stump to cure. Days of alternate rain and sun drew it taut, and one day someone hit it with a club. It boomed forth with a strange sound that had never been heard before. This was the first drum.

Whatever the origin, it appears that all nations had drums very early in man's history. They were war instruments in ancient Egypt; the Egyptians used long drums that resembled American Indian tom-toms, and beat them by hand. Monuments and paintings show that drums were common, too, in ancient Assyria, Persia and India. Early China had drums, too.

In the New Hebrides Islands in the Pacific, to this day, some villages have "drum groves" — small forests of drums carved from trees and standing upright. These resemble strange godlike figures many feet tall. Until recently, on at least one island, the sound of tree drums at midnight struck terror — for this was a signal someone would be killed that night and offered to the gods. (You may still see such a tree drum today in the Metropolitan Museum in New York City. It stands seven feet tall, weighs 600 pounds, and is beaten with a club that hangs inside the trunk when not in use.)



The Billiliku Dance of Northern Timor is performed to an intricate rhythm.

A royal musician of Burma

A Saudi Arab army drummer

A master drummer of Haiti

Enrico Caruso in Pagliacci

An oil drummer of Antigua



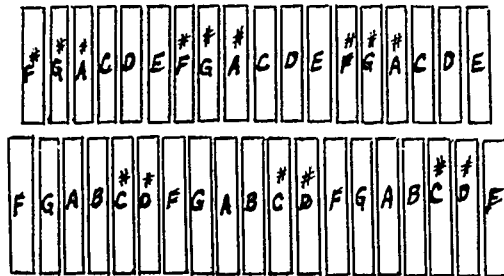
BY OWEN CLARK

Editor's Note- Percussionists along with other instrumentalists tend to be traditionalists and to resist changes in teaching methods and instruments. However, through the years the percussionist has of necessity become an innovator and new concepts as expressed in this article may become the realities of the future.

This article is a result of discussion between myself (a drummer, starting on mallet instruments) and Mr. Bob Erlandson (a pianist, vibist, and arranger). The subject was put forth first in the summer of 1964, when after discussion with several mallet percussionists, I decided to start the study of vibes. I talked to Bob Erlandson, and he posed the following question to me:

- (a) Should I study on a conventional vibe?
- (b) or should I work on the system devised by Bob Erlandson as described below?

The Erlandson Vibe Keyboard



You can see the difference in the bar setup from the illustration. The first advantage noticed was the absence of blank spots in the top row and that the bars were closer together and more compact. Next he explained the study of scales. There are only two basic scale patterns to learn; one on the top and one on the bottom. One being the negative image of the other. The basic scale pattern is three notes on one row, four on the other and one on the original row to make the octave. Next we moved to intervals. Teaching of intervals is enhanced by the fact that all intervals can be visualized. Major thirds are always two notes in one row with one note in between. Minor thirds are from one row to another with a step visualized as two and a half tones. A fifth is visualized as four and a half steps or seven semi-tones away. The intervals always look the same whereas on an ordinary keyboard the minor third intervals do not follow the same pattern.

Chord structures also follow a definite pattern, and no matter what scale you are in they all have the same shape. Once you learn a chord pattern it remains true. Transposition also becomes easy. When you know a tune in one key, you automatically know it in five keys and stand a good chance of knowing it in all keys if you can reverse the image in your mind.

Naturally any system has its disadvantages. For example, in the case of a person used to playing on a standard set the sight reading techniques would require a double thought process. In other words, you would read the notes in standard form and then apply them to the keyboard remembering where the shift has occurred. Another disadvantage is that at present no manufacturers are making this setup.

To the best of our knowledge, we are the only ones using this setup, and we welcome any comments either for or against. Please address all comments to: Clark Drum Studios, 919 Notre Dame Ave., Winnipeg 3, Manitoba, Canada.

The increase in the size and scope of PERCUSSIVE NOTES has been made possible through the support of the firms listed below, and by the growing number of requests for new regular subscriptions. Our hats off to:

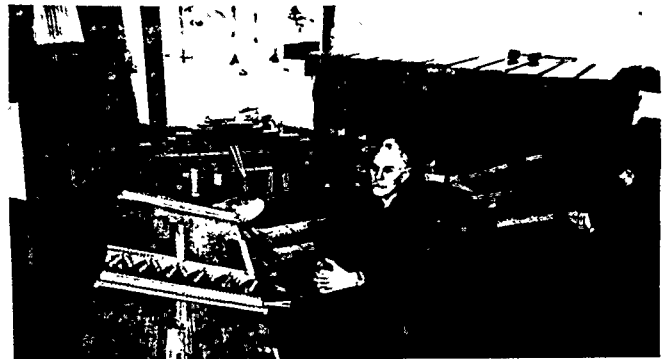
- | | |
|--|---|
| AMRAWCO
1103 N. North Branch Street
Chicago, Illinois. 60622 | CAMCO DRUM COMPANY
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| MUSSER MARIMBAS, INC.
8947 Fairview Avenue
Brookfield, Illinois. | FRED GRETSCH DRUM COMPANY
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| AVEDIS ZILDJIAN CYMBAL COMPANY
39 Fayette Street
North Quincy 7, Mass. | EVANS DRUM HEAD COMPANY
Box 58
Dodge City, Kansas. |
| J. C. DEAGAN, INC.
1770 W. Berneau Ave.
Chicago 13, Illinois | |

SEE BACK PAGE OF THIS ISSUE FOR SUBSCRIPTION INFORMATION TO PERCUSSIVE NOTES.

The Percussion Institute of Studio City, California is the first school devoted entirely to the teaching of percussion in all its phases: symphonic, jazz, studio, television, recording ensembles, and Latin. The school is staffed by such leading professionals as: Irv Cottler- N.B.C. TV staff; William Kraft- Timpanist Los Angeles Philharmonic Orchestra; Emil Richards- Studio, TV, and recording artist; and other outstanding Los Angeles percussion artists. In addition the school offers instruction on complex rhythms and Tabla drums given by the outstanding performer from India, Harihar Rao. Recently the composer, Harry Partch has moved to Los Angeles and is closely associated with the school. Many of the teachers are working with him on his beautiful and exciting "43" tone to the octave scale instruments (see picture).

Courses offered at the school include: Snare Drum (basic and advanced), Mallet Instruments, Timpani, Latin Drumming, Literature of the Percussion Ensemble, Literature of the Symphony Orchestra, Jazz Vibe Ensemble, Rhythm Section Drumming, Studio, Recording, and Television Techniques, and Special Ensemble for Children.

The president of The Percussion Institute, Emil Richards is the author of two new textbooks on marimba and vibe playing. Concepts in Percussion Records have recorded seven volumes of the works of composer Harry Partch. Further information about the school, new texts, and the recordings may be obtained by writing: Emil Richards, Pres., Percussion Institute, 11370 Ventura Blvd., Studio City, California 91604.



Harry Partch with seven of his seventeen instruments. Photo by Art Sinsabough

PROLOGUE

REPRINTED WITH THE PERMISSION OF ALFRED A. KNOPF, INC. FROM EVENINGS WITH THE ORCHESTRA BY HECTOR BERLIOZ, TRANSLATED BY J. BARZUN, 1956.



IN A CERTAIN OPERA HOUSE of northern Europe, it is the custom among the members of the orchestra, several of whom are cultivated men, to spend their time reading books—or even discussing matters literary and musical—whenever they perform any second-rate operas. This is to say that they read and talk a good deal. Next to the score on every music-stand, some book or other is generally to be found, and a performer apparently most absorbed in scanning his part, or most earnestly counting his rests while watching for his cue, may actually be giving all his attention to Balzac's marvelous scenes, to Dickens's enchanting pictures of social life, or even to the study of one of the sciences. I know one who, during the first fifteen performances of a well-known opera, read, re-read, pondered, and mastered the three volumes of Humboldt's *Cosmos*. Another, during the long run of a silly score now forgotten, managed to learn English; while a third, thanks to his exceptional memory, retailed to his neighbors the substance of some ten volumes of tales, romances, anecdotes, and risqué stories.

One man only in this orchestra does not allow himself any such diversion. Wholly intent upon his task, all energy, indefatigable, his eye glued to his notes and his arm in perpetual motion, he would feel dishonored if he were to miss an eighth note or incur censure for his tone quality. By the end of each act he is flushed, perspiring, exhausted; he can hardly breathe, yet he does not dare take advantage of the respite afforded by the cessation of musical hostilities to go for a glass of beer at the nearest bar. The fear of missing the first measures of the next act keeps him rooted at his post. Touched by so much zeal, the manager of the opera house once sent him six bottles of wine, "by way of encouragement." But the artist, "conscious of his responsibilities," was so far from grateful for the gift that he returned it with the proud words: "I have no need of encouragement." The reader will have guessed that I am speaking of the man who plays the bass drum.

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

P R O G R A M S

GOING TO COLLEGE WITH PERCUSSION?

Let us go to Utopia High School and listen in on a recent conversation.

"I hear you're thinking of going to college and majoring in music. Is percussion going to be your major performance area?"

"Well yes, **percussion**, actually drums I guess you would say. I don't want to sound like I'm bragging, but my private **instructor** and band director both say that I do quite well."

"Fine! What sort of material have you been working on?"

"Well, of course, I went through both of the **Ray** books. I guess all of my instructor's students do this first. Then I really worked over that big collection of solos and several other real 'swingin'' books by **Harley Wilsson**. Then I got a copy of those solo books by **Tract** and really tore through them. I worked out just about all of **Blasine's** solos too."

"Great! You have covered a lot of good material."

"I haven't been narrow minded either, if I do say so."

I really have my set independence going. I went through **Thompson's** book four times, and about six others too."

"Say, I hear its a good idea to know major scales; have you tried to play any of them on the marimba or vibest?"

"Oh man, my director tried to show me something about those half-step and whole-step things. That really mixed me up. That's not for me."

"Did you ever get so you could play any of the bell parts in concert band?"

"No, you see, there's this girl...."

"Oh, you mean she keeps you from getting any practice...."

"No, not that. I mean this girl, the piano player, she plays all the bell parts in band. You ought to see how fast she can play with her right hand!"

"Haven't you ever tried to play any of the bell parts?"

"Oh, I tried once when she was absent. It took me awhile to figure out all those letter things.... you know, flats and stuff. I wrote all the letters in above the part."

"Easy to play then?"

"Actually all of the pencilmarks kind of covered up the notes and got me sort of mixed up!"

"Can you play the kettledrums?"

"Sure, my director says he's never heard more powerful roll than mine on the kettledrums!"

"Those kettledrums can be tuned to a lot of different notes can't they?"

"Yeah, I guess so. My director usually sets them tuned up for me before we start."

"Did you ever take piano lessons?"

"Piano lessons? I sure haven't. When I was a little kid my mother kept nagging about how good it would be to be able to play piano, but I kept fighting her off and she finally gave up on that idea."

"Can you sing very well?"

"No me? I can't sing at all. Last lesson my instructor was trying to get me to sing that song 'My Country 'Tis of Thee'. I can't make those sounds, that he calls intervals, come out right."

"Say, I've heard you have to do some of that music stuff when you study at a music college."

"Well, I will probably have to learn some of that when I get there."

"I've heard that some colleges even think that you should be able to do some of that stuff in order to start studying there."

"Oh! ... (pause) ... I'd better check into that."

BACKGROUND IN PERCUSSION

Clair O. Hanner was very active in the Chicago area during the 1930's and early 1940's as a performer and teacher of the marimba. He organized large marimba ensembles for performance at Soldier's Field in Chicago. I marimba orchestras of students under his direction played for the coronation of King George of England and toured Europe. Hanner composed and arranged a large amount of music for mallet instruments, he was influential in improving the design and construction of the marimba, and one of the mallets bears his name. Living in California and not active today in percussion work, Clair O. Hanner has done much for the mallet percussion instruments in his lifetime.

FACULTY RECITAL

Paula Culp, Percussion Instructor

March 7, 1965

Arlene Wochl, Accompanist

Concert Aziatique Henri Tomasi

Concerto for Percussion.....Darius Milhaud

Concertino for Marimba.....Paul Creston

Sonata for Two Pianos and Percussion.... Bela Bartok

Kenwyn and Frana Goldt, pianos
Paula Culp, timpani
Gregory Murphy, percussion

Paula Culp is percussion instructor at DePauw University in Greencastle, Indiana and a percussion assistant at Indiana University, where she is completing her work toward a Master of Music degree this year. For the above recital which was performed at both schools, she was awarded the Indiana University Performer's Award, this being only the second time that this honor has been accorded a percussion student at Indiana University. Miss Culp's undergraduate training at the Oberlin Conservatory of Music included a year of study at the Mozarteum in Salzburg, Austria.

P A U L

B U N Y A N

P E R C U S S I O N I S T S

in

C O N C E R T

JANUARY 16, 1965 7:30 P.M.

P R O G R A M

Submarine Express John J. Henry
Around the World Medley
2020's Sortie Alan Abel
Percussion Music Michael Colgrass
Moon River Henry Mancini
Johnny Mercer
Trio for Percussion Warren Benson
Mozz Staccato Darius Milhaud
Arr. by Morris Goldenberg
Improvis at the Trap Set . . . Gil Herson
Winter Wonderland Clark Smith
The Downfall of Paris Traditional
Never on Sunday Billy Towner
Mano Had Jidokta
Joz Maria Franz Schubert
Unaccompanied Solo for Snare Drum
Michael Colgrass
Percussion Etude No. 1 . . . E. L. Hanner
Music for Percussion . . . William Russo
Tympani Solo Hanner-DuRand
Encore In Jazz Vito Pirth
Till We Meet Again . . . Raymond B. Egan
Richard A. Whiting

The PAUL BUNYAN PERCUSSIONISTS founded the direction of Miss Betty Hanner, Miss Hanner is a member of the National Association of Rudimental Drummers (NARD) and Percussive Arts Society (PAS). She has had numerous articles published in the national music magazines and her book, is a standard item in the library of all serious drummers.

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 Delaware Drive, Indianapolis, Indiana 46222.

DRUMMING AROUND

new publications

The Winter 1965 issue of the NACWPI Bulletin (National Association of College Wind and Percussion Instructors) contains an excellent article written by composer and arranger, Serge de Gastyne. This article titled, Singing Percussion points the way for performing percussionists as seen by the composer. Highly recommended reading.

The Mid-East Music Clinic to be held this coming April in Pittsburg will feature a mallet percussion clinic by artist performer-educator, Thomas Brown. The West York Area High School Percussion Ensemble, directed by Alan Wyand, will assist Mr. Brown in his clinic sessions.

A large number of young percussion students were on hand in Columbus, Ohio for the percussion clinic presented by Phil Grant on January 28th. Grant, who has for many years been a member of the percussion section of the famous Goldman Band in New York City, gave a comprehensive clinic covering many areas of percussion technique.

Robert Pangborn is now in a new position as principal percussionist with the Detroit Symphony Orchestra. He had formerly been a member of the Cleveland Orchestra and the Metropolitan Opera Orchestra. In addition to the orchestra work in Detroit, Pangborn will be organizing and directing percussion ensemble performances in the schools.

A two day Drum-O-Rama was held last November 7th and 8th in Toronto. Featured clinicians included Louis Bellson on drum set work, Larry McCormick on rudimental drumming, Paul Robson of Toronto with ensembles of his students, and Ray Reilly of Toronto who covered points including sight reading and how to read various European scores. Reilly also was to appear on this February 14th in a clinic at Winnipeg.

Peter Chrippes, formerly on the staff of the Premier Drum Company in London, England, has recently taken a position as tympanist with the Royal Ballet Orchestra.

The Central Ohio Drummers Club is a growing new organization. Open to all teachers, performers, and students, this organization regularly hold informal sessions with outstanding performers as guests and provides its members with information on new percussion products. A regularly published bulletin keeps members up on the news and events in that area. If you are interested in joining contact: Joe Grantonic, Pres., Central Ohio Drummers Club, c/o Coyle's Music Company, 2864 N. High Street, Columbus, Ohio.

Summer Workshops for marimba and vibes students are planned by the Percussion Arts Studio of James Dutton. An outstanding marimbist and teacher, Dutton has announced that advance registrations are being taken due to the increasing interest in this unique summer music camp.

Separate sessions of four days each will be held for Elementary School, High School, and Young Artist ages. Classes for all three sessions will include 2, 3, and 4 mallet technic, repertory, sight reading and ensemble playing.

Specific dates in June and July are tentative, and further information can be obtained by writing: James Dutton, c/o American Conservatory of Music, 410 S. Michigan Ave., Chicago, Illinois.

The University of Kentucky Press has published THE MARIMBAS OF GUATEMALA by the noted classic marimbist Vida Chenoweth. This is the first extensive account of the only American instrument not imported from Europe.

Miss Chenoweth recounts the distinct types of marimbas, the construction of marimbas, and reveals some of the folklore that has gathered around this instrument.

In the music world of the West the marimba is usually regarded as a novelty, an exotic flavoring, but in Guatemala it is a unique part of the native musical culture. Miss Chenoweth presents here the first account in English of the Guatemalan marimba in which she discusses the three types found in that country today—the chromatic marimba, the simple marimba, and the gourd marimba.

Included in the description are marimba construction, social and festive uses of the instrument, players and playing techniques, and musical illustrations. This notable study will be of special interest to the musicologist and the anthropologist as well as to those with a general interest in music and in the culture of Central America.

University of Kentucky Press
Lexington, Kentucky

SUITE FOR MARIMBA by Alfred Fissinger, pub. Percussion Arts, 410 S. Michigan Ave., Chicago 5, Illinois., \$3.00

An excellent contemporary four mallet unaccompanied marimba solo in four contrasting movements. Challenging contrapuntal movement in voices and use of interesting harmonic combinations make this a fine recital or contest work. Vida Chenoweth has recorded this piece on Epic Recording Bc 1153/LC3818 (see review in PN vol. II, #1).

PRACTICAL UNDERSTANDING OF THE PERCUSSION SECTION by Louis Wildman, pub. Bruce Humphries Publishers, Boston, \$5.00 (8½ x 5, 86 pages)

This book, as implied by the title, attempts to further the understanding of percussion instruments and percussion writing. It is oriented entirely to the symphony orchestra literature and has as its best feature a large number of annotated excerpts from the literature. The greater portion of the text is devoted to drums and timpani. The author has, in the snare drum portion, attempted to justify the rudimental derivation of each excerpt. In as highly a subjective art as music, sticking preferences are but preferences and may serve as a guide, but not as a definite answer to how best to perform each passage.

The treatment of the mallet percussions is very limited and contains much that must rightly be realized as subjective opinion. The last chapter includes some performance suggestions pertaining to percussion solo concertos (Tharichen Milhaud, and Creston) that should be of value to the percussionist preparing these works for performance.

NEW WORKS FOR PERCUSSION BY WILLIAM SCHINSTINE
pub. Southern Music Company, San Antonio, Texas.

Beating the Blues- Snare Drum Solo .75

Ala jazz style

Exploring the Unknown- Snare Drum Solo .75

Interesting 6/8 solo

A Switch in Time- Snare Drum Duet .75

A good duet

The Copper Bowls- 2 Tympani .60

Kettle Kaper- " " "

Topical Tymps " " "

Tall Tale for Tympani " " "

Good contest solos, develop technique and require no tuning changes within the piece

Dresden Dance- 3 Tympani .60

Slightly Latin 4 " .60

Well written solos that develop ability on several kettles

Cadence Carnival .75

Over thirty new cadences for the complete marching percussion section (SD, TD, CY, BD)

Overlap- Snare Drum Trio \$1.50

Fine intermediate level snare drum trio for contest

Rhythm Busters- Percussion Ensemble \$1.50

Contest ensemble for 4 players including tympani

Quartet for Percussion- Percussion Ensemble \$1.50

Four players, challenging rhythms

Woodland Drive- Percussion Ensemble \$2.50

Six players, interesting meter changes and rhythms

OAK MUSIC BOOK



STEEL DRUMS
HOW TO PLAY THEM AND MAKE THEM
An instruction method by Pete Seeger
with illustrations by PETE SEEGERS

CRS 6 - STEEL DRUMS: HOW TO PLAY THEM AND MAKE THEM: An instruction method by Pete Seeger. Based on The Steel Drums of Kim Loy Wong. The most comprehensive work on steel drums, including instructions for playing and making instruments, plus history, diagrams, notation.

The text and recording shown above, a \$8.90 value, are available through Music Minus One for \$6.95. Should be available at most music dealers or record outlets.

FOLKWAYS HI FI RECORD

THE STEEL DRUMS OF KIM LOY WONG WITH THE BAND
UNIVERSITY SETTLEMENT
SUPERVISED AND EDITED BY PETE SEEGERS



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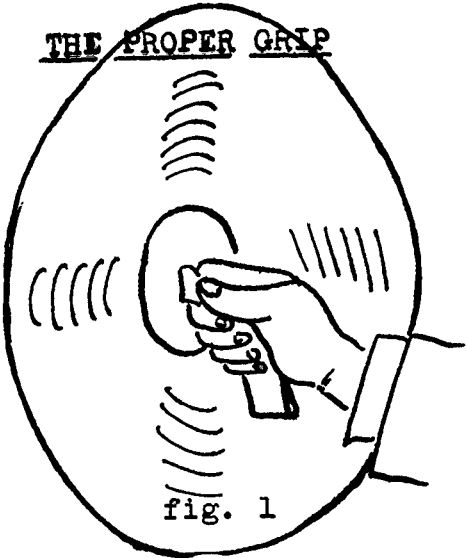
THE DRUMMERS' BULLETIN BOARD

No. 3 by Richard Paul

"CYMBAL-OLOGY"

Part 1. The Pair Of Cymbals

THE PROPER GRIP



Except for marching, the cymbal straps are never looped over the player's hands due to the fast changes of cymbals required by modern music.

Use only leather straps and leather or plastic pads on cymbals as wooden handles can cause cymbals to crack and lambs wool pads muffle the cymbals excessively. Be sure to inspect and replace straps periodically. An aged or worn strap can break during a crash sending a dangerous missile over the heads of fellow musicians.

PLAYING TECHNICS

The Full Crash - Notation example:

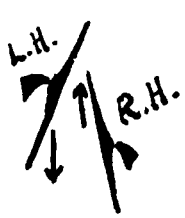


fig. 4



fig. 5

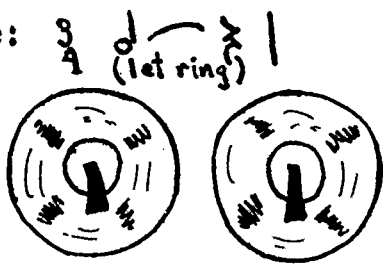


fig. 6

The above drawings are from the player's view. Fig. 4 shows the right cymbal moving up as the left starts down. The leading edge of the right cymbal is aimed for a spot one inch from the edge of the left cymbal and is delivered at the angle shown to avoid an air lock. Fig. 5 shows the follow through and fig. 6 shows the cymbals turned toward the audience and allowed to ring indefinitely.

The Valuation Crash - Notation example: $\frac{4}{4}$

Delivered the same as the full crash but allowed to ring for only the duration of the written note. If notes are short do not turn cymbals as in fig. 6. The cymbals are dampened against the player's body.

THE CYMBAL RACK

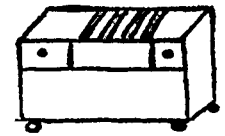


fig. 2 The Percussion Cabinet

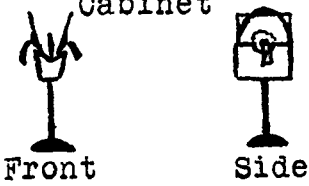


fig. 3 The Single Rack

Most professionals recommend a rack that allows the cymbals to rest in an upright position. This makes it easy to pick them up and lay them down quickly and quietly. The cabinet in fig. 2 has slots that receive the cymbals. Fig. 3 shows a single rack that can be constructed from plywood, padded with cork or felt, and mounted on a heavy duty music stand base.

The cymbal rack should be placed on the playing side of the base drum so that both players can read from the same music.

Editor's note: I would like to thank Mr. Don Knight for his topic suggestions for future issues and to invite others of you to write in regarding this column.

PUBLICATIONS (Continued)

THE Mallet Percussions and How to Use Them
 written and compiled for J. C. Deagan, Inc.
 1770 W. Berteau Ave., Chicago Illinois 60613
 by Wallace Barnett.

This booklet may be obtained without cost from the Deagan Company. It is a guide to the use of mallet percussion instruments and a compilation of performance material from all publishers in which these instruments are used. Descriptions and playing techniques for each instrument are given. Stage band works with mallet percussion parts, percussion ensembles, method books, and solos are listed. An excellent listing of publishers and periodicals together with their addresses are given at the end of the booklet. An excellent new source of information.

TECHNIQUES OF CYMBAL PERFORMANCE - Filmstrip
 available from Avedis Zildjian Cymbal Company,
 39 Fayette Ave., North Quincy, Mass.

This filmstrip shows the correct techniques of cymbal performance as demonstrated by percussionist Mervin Britton. The film is accompanied by a printed commentary that explains the various techniques used. Audio-visual aids of this type are a valuable means of assimilating the correct performance techniques of percussion instruments. Filmstrips of this type for all percussion instruments would be a most valuable aid in percussion teaching.

A COMBINED LIST OF MILITARY DRUM RUDIMENTS
 by John K. Galm, 1821 Summit Pl. N. W., Washington,
 D. C.

John Galm has conducted research into various rudimental systems of drumming. This listing contains rudiments used in the Scotch, Dutch, German, French, Swiss, and American styles of playing. Contact the author for further information.

QUASI-BOSSA NOVA by Owen Clark, available from author, 919 Notre Dame Ave., Winnipeg, Manitoba, Canada.

An interesting work for three snares, bass, and cymbals based on the rhythms of the Bossa Nova. This could be used as a very effective number for a drum section of a corp or band, or as an easy contest number.

READING WITH JAZZ INTERPRETATION BY Joel Rothman, pub. JR Publications, 2112 Dorchester Rd., Brooklyn 26, N. Y. \$1.00

A concise and clear analysis of written and performed notation in the jazz idiom. Abundant examples are given that may be developed on the set or used by any instrumentalist.

SHOWCASE FOR SNARE DRUM by Bill Sindelar, pub. Brook Publishing Company, 3602 Cedarbrook Rd., Cleveland Hts., Ohio.

This solo is in four contrasting short movements that each exploit a different technical and musical problem. An interesting new approach to solo writing.

PERCUSSION ETUDE NO. ONE by E. L. Masoner, available from composer, 911 Dewey Ave., Bemidji, Minn. \$1.00

Think your drummers need ear training (and whose don't)? Try this bit for tuned cowbells and a melody played on the slide whistle!

***** ON THE TECHNICAL SIDE *****

A new feature of PN -----This column that presents short studies to develop some technical point of percussion performance.

The following "Quick Study" is concerned with the development of reading ability and understanding of: (1) artificial divisions, (2) dotted notes.

Handwritten musical notation for a percussion study. It consists of four staves. The first staff has a treble clef and a key signature of one flat, with various rhythmic patterns and accents (r 3, r 3, r 5, r 3). The second staff has a bass clef and a key signature of one flat, with patterns and accents (r 2, r 3, r 4, r 3). The third staff has a bass clef and a key signature of one flat, with patterns and accents (r 3, r 3, r 3, r 3, r 3). The fourth staff has a bass clef and a key signature of one flat, with patterns and accents (r 3, r 3, r 3). Below the staves are dynamic markings: ppp, fff, ppp.

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Your chance to reply to a PN questionnaire on: What You Would Like to Have Included in Coming Issues of Percussive Notes

Percussion Notation: Suggestions for Writing

The Drummer's Bulletin Board: Timely information on percussion for the Student and Director

NEEDED: NEW PUBLISHED AND MANUSCRIPT PERCUSSION MUSIC

One of the important functions of PN is that of providing up to date reviews of new percussion material. All reference copies sent to PN will be given careful consideration for review in coming issues. Send to: New Materials, c/o Percussive Notes, 5085 Henderson Hts., Columbus, Ohio 43221.

MATERIAL IN THIS ISSUE CONTRIBUTED BY:

George Carroll- Musick Master of Colonial Williamsburg (Va.), editor of The Drummer's Assistant

Owen Clark- Clark Drum Studios and show work in Winnipeg, Manitoba- Canada

Richard Paul- Percussionist, Indianapolis Symphony Orchestra, instructor Indiana State College

James Moore- General Editor, Percussive Notes, instructor Ohio State University, principal percussionist, Columbus Symphony Orchestra

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