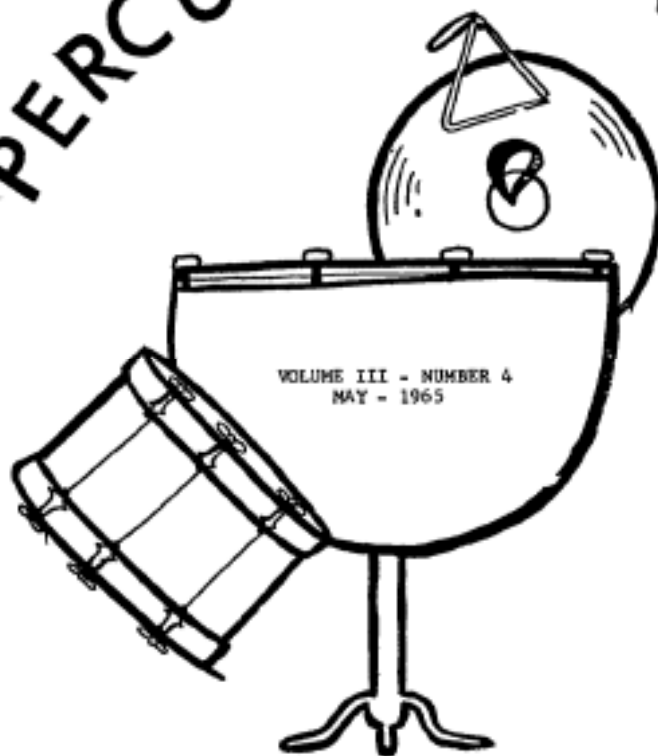


PERCUSSIVE NOTES



THE MARI MBA ENSEMBLE

AN OUTSTANDING TRAINING AND PERFORMANCE MEDIUM FOR PERCUSSIONISTS



THE EASTMAN SCHOOL OF MUSIC "MARI MBA MASTERS" AS THEY APPEARED ON THE ED SULLIVAN TV SHOW IN THE EARLY 1950's.

THE COVER

Gordon Peters was founder and director of the outstanding "Marimba Masters" at the Eastman School of Music. Mr. Peters is now principal percussionist with the Chicago Symphony Orchestra and percussion instructor at Northwestern University. (see programs sections of this issue) The group was organized during his school days at Eastman in order to give the percussionist the same kind of ensemble experience-melodic as well as rhythmic- as that of other instrumentalists. So successful was the original lab experiment that professional engagements including national TV appearances followed.

According to Peters, these were to objectives of the ensemble:

1. To provide the percussionist with an ensemble experience analogous to that of other instrumentalists.
2. To provide the percussionist an incentive and outlet to do more than just play drums.
3. To provide the percussionist with an opportunity for a higher musical development.
4. To bring music to people via a new medium.
5. To serve as a laboratory for learning chamber music such as string quartets, and for discovering and discussing new techniques, and for improving one's sight reading ability.

SCORING FOR THE MALLET ENSEMBLE

by

WILLIAM J. SCHINSTINE

Mallet Ensembles exist in varying sizes depending on the availability of players and instruments. They can be of all the same type instrument or mixed. However, the marimba will most likely be the basic instrument of the average ensemble. Bells, vibes, and chimes generally are added for special effects or colors.

Music for these groups present the greatest problem because very little is published. Rubank has a marimba ensemble folio which is good for a starter. A few other publishers have individual numbers arranged for mallet instrument groups. Most successful groups need special arrangements. These are very easy to produce with a minimum of effort.

The writer has found the quartet to be the most flexible type ensemble. Experimentation has proven the need for at least one xylophone in the group. This extends the range to at least five octaves. Bells, vibes, and chimes may be added if they are available, but without increasing the size of the group.

The best sources of material are found in piano scores and piano reductions of band and orchestra music. Some string quartet and string orchestra music is also applicable. Accompaniments of standard mallet or violin solos also provide excellent sources of material.

For scoring purposes, assume that the lowest C on the four octave marimba is C in the bass staff. Music which goes below the range must be transposed upward to conform to this limitation. It is advisable to write the individual parts so they provide the least difficulty to the players. For the most part, they will be reading and not playing from memory.

It is further suggested that the lower parts be written at Middle C or above with instructions to play 8va lower. The highest part may also be written down an octave with instructions to play 8va higher. By keeping the notes on the treble staff the problems of reading will be minimized allowing more concern for ensemble blend.

'continued next column)

Arranging simple four part chorales provides a most effective beginning for such a group. Simply rewrite the bass and tenor parts to the treble staff and copy the alto and soprano parts an octave higher. For a fuller harmonic effect, have each player play his part in octaves.

When scoring from piano reductions of band and orchestra music, it may be necessary at times to thin out the full harmonic passages by omitting some of the doublings. Usually this will not seriously effect the composer's intent.

It is recommended that most parts be limited to two mallets per player. Of course, if a player is capable of three or four mallet work, use it. However, the best results will be obtained if the music is arranged to fit the capabilities of the players.

It is completely possible to score quartets for groups using three or two instruments. Since this requires more than one player on each instrument there is a serious limit in flexibility imposed upon the arranger.

One of the most interesting uses of the quartet is to accompany standard solos. Here the accompaniment is scored for three players with the solo part left for the lead player. This is a good way to encourage each member to really learn a solo.

If you teach mallet instruments to any extent, the organization of a mallet quartet will provide an outlet for the better players to attain much needed ensemble experience. This type of ensemble soon becomes a popular performing group for all types of affairs. Members usually find new incentives for serious practice. Before long, students will be contributing arrangements of their own. This opens the door for all sorts of additional musical studies.

Any specific scoring problems you encounter will be promptly answered by the writer by return mail.

THE AUTHOR

William J. Schinstine is director of bands at Pottstown High School, Pottstown, Pa. He is the author of numerous texts, solos, and ensembles for percussion instruments which are published by Southern Music, Inc. A graduate of the Eastman School of Music, William Schinstine has played percussion in several major symphony orchestras. In addition to presently directing an outstanding high school band, he also carries on an extensive schedule of private percussion teaching.

MARIMBA ENSEMBLE BACKGROUNDS

by

JAMES L. MOORE

The marimba, one of the oldest instruments known to man, originated in ages past as man first obeyed his impulses to strike objects of wood that produced musical tones. Not only wood, also stone and later metal keyed instruments were found in varying forms in the cultures of Asia, Africa, and Latin-America. All of these are in some sense forerunners of the modern marimba.

Sources differ on the area in which the marimba originated. Some believe that it originated in the highlands of Guatemala. The marimba is the national instrument of that country today, and no fiesta or party is complete without its music. Marimba orchestras are as popular there and in neighboring southern Mexico as are "combos" in this country.

The word marimba, as used by the Guatemalans, can mean the singular or the collective group of instruments

(continued next page)

Marimba Ensemble Backgrounds (Continued)

and/or players. Seven players, usually men, are distributed behind two large chromatic instruments that approximate the range of a piano keyboard. Even when an occasional percussion, string bass, or wind instrument is added to the ensemble, the name marimba is still used to designate the entire ensemble.

In the United States, the marimbas and xylophones first gained prominence in that great age of entertainment called "vaudeville". Later in the 1930's and 1940's Clair O. Musser organized marimba ensembles that numbered 100 or more players for performances at Soldier's field in Chicago. He took a marimba orchestra of students to England to play for the coronation of King George, and he composed and arranged a wealth of music for mallet percussion instruments. Many of his arrangements and compositions are still played by marimbists today.

According to James D. Salmon (now Professor of Percussion at the University of Michigan) who was a student of Musser's:

He always insisted that we refer to our ensemble as Marimba Orchestra, and not Marimba Band. He knew well the sound of the average marimba band South of the Border, and he would have none of this at all.

He wrote 5-way voicing in all of our arrangements. Melody, counter-melody, harmony sustained, harmony rhythmical, and a bass part. When he invented the counter-bass marimba we had 6-way voicing. We also used vibes and electrically operated chimes.

While original literature for marimba ensemble has not appeared to the extent that marimba solo literature has in recent years, an abundance of excellent classical and folksong material has been transcribed. One might speculate that had the modern marimba been available to composers of the Baroque period that its delicate keyboard nuances might very possibly have drawn the attention of composers such as Bach and Handel. Some of their works have been transcribed very effectively for marimba ensemble.

A number of recent percussion programs, both at the school and college level, have included works for marimba ensemble. With such great musical and training possibilities inherent in the marimba and the other keyboard percussion instruments, the future for these instruments shows great promise.

THE AUTHOR

James L. Moore has organized and directed marimba ensembles at the U. S. Navy School of Music, Butler University, and is presently director of the marimba and percussion ensembles at Ohio State University.

THE BUTLER UNIVERSITY MARIMBA ENSEMBLE IN CONCERT - 1960



Folk Instruments of Africa

Illustrations here and on our cover were drawn especially for NewsTime by Bilal Abdurahman - an American performer of African music and dance. Reprinted by permission from NewsTime, © 1965 by Scholastic Magazines, Inc.

APRIL 1, 1965



Marimba



Darabuka

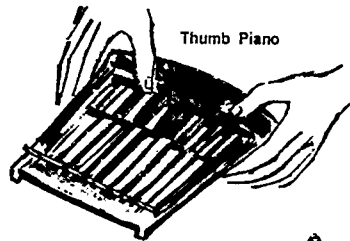
The gourd is a two-way rhythm-maker. It can be shaken, to rattle the dried seeds inside. Or grooves can be cut into it and scraped with a stick.

In African music, rhythm is often more important than melody. Over the centuries, Africans have developed many kinds of instruments to sound out their rhythms. Some of these instruments are pictured on our cover. Others are shown here.

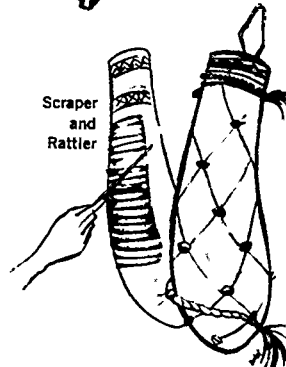
Drums, of many sizes and shapes, are the main rhythm instruments in African music. The drum at right is carved out of a hollow log. A snake or other animal skin is stretched tightly across the top. The "darabuka" - a drum found in northern Africa - is made of clay and decorated with carved designs.

Some African instruments make beautiful melodies. The "thumb piano" has keys - strips of bamboo or metal - that are hit with the thumbs. In the marimba (above), wooden bars of various sizes are struck. The larger the bar, the deeper the tone.

The music of these instruments is an important part of African life. Tribal dances and religious rites are performed to its rhythms.



Thumb Piano



Scraper and Rattler



Wooden Drum

PASS THE WORD ABOUT P.N.

ENCLOSED WITH EACH COPY OF THIS ISSUE OF PN IS A SUBSCRIPTION BLANK CONTAINING INFORMATION ABOUT THIS FAST GROWING NEW PERCUSSION PUBLICATION. WE HOPE THAT EACH OF YOU WILL PASS THIS BLANK ON TO A FELLOW PERCUSSIONIST WHO MAY NOT HAVE HEARD OF PN. WHO KNOWS, WE MAY DOUBLE OUR NUMBER OF SUBSCRIPTIONS WITH YOUR HELP.

DRUMMING AROUND

The Gerhardt Marimba-Xylophone Collection is a unique collection of marimba-xylophone literature, phonograph recordings, catalogues, music, methods, pictures, correspondence, and personal reminiscences. This project, which is an avocation of Edwin L. Gerhardt, attempts to bring together any and all literature pertaining to the marimba or xylophone. Mr. Gerhardt will be pleased to receive visitors or send a detailed outline of the collection to interested persons. Write to Mr. Gerhardt, 3804 Ridgewood Ave., Baltimore, Maryland.

The Sound of Mallet Instruments at the Mid-East Music Conference in Pittsburg included a clinic-concert featuring Tom Brown, clinician and the outstanding West York High School Percussion Ensemble, Al Wyand, director; the premiere performance of Vaclav Nelhybel's "Intrata" for winds and mallet percussion instruments by the Duquesne University Symphony of Winds; and a performance of Tom Brown's own new composition "Malletudes" for marimba, vibes, and band.

Bobby Christian, famed for his performance and arrangements with the Dick Schory Percussion Pops, appeared in Columbus, Ohio on April 20th in a clinic covering a wide range of most interesting percussion topics.

The summer session at Northern Illinois University will feature a Percussion Workshop from July 12th to 16th under the direction of Dr. Robert W. Buggert. Many areas of percussion performance and pedagogy will be covered. Application forms and further information may be obtained from: Dr. Robert W. Buggert, Music Dept., Northern Illinois University, DeKalb Illinois, 60115.

James Dutton, chairman of the percussion department of the American Conservatory of Music, Chicago, Illinois, recently announced that six new Musser Scholarships, with a total value of \$1,000, have again been made available to students interested in the study of percussion instruments. Awarded on the basis of excellence in performance, the winners will be selected by a panel of three judges who will audition the applicants on Sunday, May 23, 1965 at the American Conservatory, 410 S. Michigan Ave., Chicago.

Made available by Musser, Inc., manufacturer of keyboard percussion instruments, two scholarships of \$350, each will be awarded to college students, two \$100, awards to high school students, and two \$50, awards to elementary school students. Applications and information may be obtained from James Dutton at the above address.

The Percussive Arts Society is an organization devoted to raising the level of musical percussion performance and teaching; expanding the understanding of the demands, needs, and responsibilities of the percussion student; promoting a greater communication and understanding between all areas of the percussion arts; and accomplishing these purposes solely by educational means.

The official publication of this organization is The Percussionist. This journal is published quarterly and is available to all members. Memberships are now \$2.50 annually (April to April) (to be raised to \$5.00 April, 1965). If you wish to join this organization or obtain further information, write: Donald Canedy, Percussive Arts Society, Music Department, Southern Illinois University, Carbondale, Illinois.

new publications

METHODE COMPLETE DE VIBRAPHONE by Jacques Delecluse, Pub. A. Leduc, Paris. \$8.50

This text contains etude material that would be of value for any mallet instrument, not only vibes. An especially strong point is the section devoted to three and four mallet studies and etudes. This text may be obtained in this country through Carl Fischer, Inc.

CONCERTO POUR MARIMBA ET VIBRAPHONE by Darius Milhaud, Pub. Enoch & Co., Paris. \$12.00

Two copies of the solo and accompaniment reduction together are provided at this price. This work is one of the relatively few full scale concertos for mallet instrument solo. The marimba and vibes are played by one soloist, and the part requires advanced four mallet technique. A most challenging work for the advanced mallet percussionist.

METODO PER XILOFONO by Leonida Torrebruno, Pub. Ricordi, Milano, \$3.00

This method contains a thorough study of scales and technique. A section of orchestral excerpts contain mallet parts not found in other texts currently on the market.

RANGE AND TRANSPOSITION GUIDE TO 250 MUSICAL INSTRUMENTS BY Robert G. Bornstein, Pub. Avant Music, 2859 Holt Ave., Los Angeles 34, Calif. \$2.50

An accurate and comprehensive compilation that should be of value to every arranger, composer, copist, instrumentalist, or musicologist. Included are Baroque, Renaissance, and Contemporary instruments. Definite pitched percussions are included.

TAMBOURINE, CASTANET, AND TRIANGLE TECHNIQUES by Mervin Britton, Pub. Percussion Projects, 1464 W. 5th Pl., Mesa, Arizona. \$14.95

This is a set of three film strips, records, and study scripts devoted to the performance of these important trap instruments. Material such as this should prove to be of great value to the percussion techniques class instructor, and to the school instrumental director

DRUM ARRANGEMENTS by Joel Rothman, Pub. JR Publications, 2112 Dorchester Rd., Brooklyn 26, New York. \$1.50

These are actual drum "charts" suggested by well known tunes. While not taken from any particular arrangement, they are typical of the style that might be found in the performance of this sort of tune. It is suggested by the author that the drummer sing the tune as he plays the chart. This is a most practical and much needed type of dance band percussion text.

ENCORE IN JAZZ by Vic Firth, Pub. Carl Fischer, Inc., New York, \$3.50

This ensemble written in an interesting jazz feel, is for seven players, including parts for marimba and vibes. An excellent show number or light closer for a percussion ensemble concert.

AFRICAN SKEICHES by Kent Williams, available from composer, 2421 Leer St., South Bend, Indiana. \$5.00 score and parts.

This work is, according to the composer, an attempt to adapt authentic African drum rhythms to the percussion ensemble medium. The movements are organized structurally much as the movements of a concerto with regard to tempi, texture, and content. The piece occasionally features characteristic African musical devices-e.g. call and response patterns, overlapping phrases, and multiple meters.

P R O G R A M S

Mid-East Band Conference

Penn Sheraton Hotel

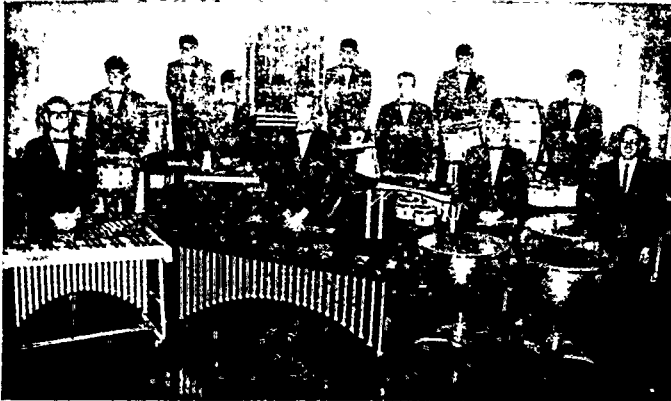
Pittsburgh, Pennsylvania

Monday, April 12, 1965

CLINIC-CONCERT "The Mid-East Percussion for the Middle East" by
Tom Brown (Quintet with 5 Percussion Instruments)

Title	Composer	Published by	Year	Time
Concertino for Percussion	Charles Williams	Sullivan	1959	8:00
Pentatonic Glock	Walter Gullerby	Creative	1957	2:10
Soliloquy and Scherzo	James L. Miller	Manuscript		5:30
Scherzo for Percussion	Samuel Golden	Mills	1957	1:08
Oriental Mambo	Thomas L. Davis	Creative	1958	2:10
Jesu, Priceless Treasure	J. S. Bach			4:10
GARY HAMMIL, <i>Marimba Soloist</i>				
Canonic Suite in A Major	George Telemann	Peters		7:00
SUSAN FLINCHBAUGH, <i>Flute</i> GARY HAMMIL, <i>Marimba</i>				
Holiday for Percussion	Dick Schory	Manuscript	1960	2:30
Mancini Overture	Mancini-Schory	Manuscript	1960	5:10

WEST YORK AREA HIGH SCHOOL PERCUSSION ENSEMBLE



ALAN WYAND, *Director*

INDIANA UNIVERSITY
SCHOOL OF MUSIC

SENIOR RECITAL

J. Kent Williams

Percussion

Thursday Evening
March Eleventh
Seven O'Clock

Solo No. 11	Harold Firestone
Muntar Drum	
Partita No. 2 in D Minor, BWV 1004	J. S. Bach
Allemande, Courante Sarabande Gigue	
Marimba	
Motivos de Son III	Amadeo Roldan
Bells	
Sonatina	Alexander Tcherepnin
Allegro maestoso Andante Andante religioso Allegro marcato	
Timpani Gary Smart, <i>Piano</i>	
Opus I	George Gaber
Jazz Set	

The University of Wisconsin
Friday, March 5, 1965
PERCUSSION ENSEMBLE

Conductor, JAY COLLINS

Guest Conductor, DICK SCHORY

<i>Chime Time</i>	Henry Mancini arr. Jay Collins
<i>Artistry in Rhythm</i>	Stan Kenton arr. Jay Collins
<i>Question and Answer, Sonata for Percussion</i>	E. E. Montgomery
<i>Playboy's Theme</i>	Cy Coleman arr. Mike Simpson
(Dick Schory)	
<i>Cymbals</i>	Dick Schory, Bobby Christian
1. Woodwind	
2. Brass and Files	
3. Horn and Cymbals	
4. Daybreak	
5. Finale	
<i>Toccata for Percussion Instruments</i>	Carlos Chavez
Allegro, sempre giusto	
Largo	
Allegro un poco marziale	
<i>Concerto for Percussion</i>	Willis Charkovsky
Allegro	
Adagio	
Allegro	
<i>Take Five</i>	Paul Desmond arr. Jay Collins
<i>Unsquare Dance</i>	Dave Brubeck arr. Jay Collins
<i>Introduction and Allegro</i>	Dick Schory
(Dick Schory)	
<i>Baby Elephant Walk</i>	Henry Mancini arr. Dick Schory
<i>Shim-Wha</i>	Joe Morello arr. Bobby Christian
(Soloist, Jay Collins)	
(Conductor, Dick Schory)	

OBERLIN COLLEGE CONSERVATORY OF MUSIC

SENIOR RECITAL

Richard Kvistad, *percussion*

Saturday, March 13, 1965

Concerto for Percussion and Small Orchestra (1929-1930)	Darius Milhaud (1892-)
Concerto in A minor for the Violin, No. 1 (Performed on the marimba) Allegro moderato	J. S. Bach (1685-1750)
Timpaniana (Timpani and Piano)	Eugene Bigot (1888-)
Drum Files (Snare Drum Solo)	Emil Scholle (1900-)
Golliwog's Cake-Walk (Performed on the marimba) Transcribed for violin and piano by Gaston Choiseul	Claude Debussy (1862-1918)
Salmigondis	Pierre Petit (1922-)
Jamaican Rumba (Performed on the marimba) Arranged for violin and piano by William Primrose	Arthur Benjamin (1893-)
Rondo for Percussion and Brass	Thomas Canning (1911-)

Graduating Recital Series. 1964-1965
Sunday, April 4. 4:30 P.M.

ALAN R. KENNEDY, Percussionist

JOHANN SEBASTIAN BACH *Toccata in D minor*
arr. James Moore

CLAIR OMAR MUSSER *Etude in C Major, Opus 6, No. 10*

PAUL CRESTON *Concertino for Marimba and Orchestra, Opus 21*

INTERMISSION

BELA BARTOK *Sonata for Two Pianos and Percussion*
Mr. Kennedy and Miss Kuehefuhs
Assisted by
Dale Hall, *Pianist*
James Moore, *Percussionist*

ALAN HOVHANESS *Ko'ke No Niwa (Moss Garden), Opus 181*
Mr. Kennedy
Assisted by
Karen Duvall, *English horn*
Lynn Edwards Wenger, *Harp*
James Moore, *Percussionist*

Graduating Recital Series. 1964-1965
Tuesday, April 6. 8:00 P.M.

DENNIS E. WENGER, Percussionist

JOHANN SEBASTIAN BACH *Chorale in A minor*
trans James L. Moore

HENRY TOMASI *Sonatina*
Prelude et Scherzo
Pastorale

MAURICE RAVEL *Habenera*

JAMES L. MOORE *Sonata for Percussion Soloist*
Allegro
Recitative
Rondo

INTERMISSION

CARLOS SURINACH *Tientos*
Tiento de Queja
Tiento de Alegria
Assisted by
Karen Duvall, *English horn*
Lynn Wenger, *Harp*

JACK MCKENZIE *Three Dances*
Samba
Tango
Bolero
Assisted by
Geary Larrick, *Percussion*
Dan Ruddick, *Percussion*

JOSHUA MISSAL *Hoe-Down!*
Assisted by
Geary Larrick, *Percussion*
Dan Ruddick, *Percussion*

NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC

SYMPOSIUM 1965 - REBELLION (selected works from the symposium).

Percussion Ensemble
Directed by Gordon B. Peters

Percussion Suite (1955) Armand Russell

Toccata
Nocturne
Scherzo

This work won first prize in the 1955 Annual Eastman School of Music Percussion Ensemble Contest. Dr. Russell is presently composer in residence at the University of Hawaii. The work represents one of the most musical contributions to percussion ensemble literature.

Toccata (1954) Carlos Chavez

Allegro, sempre gusto
Largo
Allegro un poco marziale

The composer's great interest in both Central American Indian folk culture and percussion instruments is well personified in this composition. The work has become a classic in this area of the repertory of music and is perhaps the most often performed. Its structural strength, simplicity, and color certainly justify its acclaimed position.

Ritmo Jondo (1952) Carlos Surinach

Bulerias, Allegro
Saeta, Lento
Garrotin, Vivace

The Bulerias is a gay, fast, Flamenco dance, improvisatory in character, with shifting rhythms. In contrast is the Saeta, a slow ritual song of Seville which is sung in the streets during the Good Friday procession. The last movement, Garrotin is a violent temperamental dance accompanied only by fragments of melody and the staccato clapping rhythms of the surrounding observers.

Ionisation (1931) Edgar Varese

This work is scored for an ensemble of thirteen players who require thirty-seven percussion instruments. It represents one of the earliest significant attempts at writing for this medium. Contrasting sections of all metallic instruments, all wood sounds, and all membranous sonorities are unified somewhat by a six measure rhythmic theme first introduced by the snare drum. A climactic contrast is postponed for the final section where the composer first introduces the only pitched instruments used: chimes, celesta and piano. Structurally and rhythmically the work shows great imagination. Chronologically it symbolizes the dawn of chamber music for percussion instruments.

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble
 May 10, 1965.
 JOHN BECK - DIRECTOR

- "Octette for Percussion" -- Frank E. Ward
- "Hoe Down" -- Joshua Missal
- "Sketch for Percussion" -- Ronald LoPresti
- "Ensemble Hero" -- Thomas Brown
- "When Two Idioms Meet" -- C. Warren Hard
- "Three Movements for Percussion Sextet" -- William L. Cohn
- "Encore In Jazz" -- Vic Firth

NORTHERN ILLINOIS UNIVERSITY

The Music Department

THE NORTHERN ILLINOIS UNIVERSITY PERCUSSION ENSEMBLE
 Robert W. Buggert, Conductor
 Wednesday, April 7, 1965

- Introduction and Fugue Robert W. Buggert
- Poem for Percussion Bobby Christian
- Contrarhythmic Ostinato for Percussion and Piano Cole Iverson
- Crab Canon for Three Percussion Lewis Songer
- Toccatà No. 1 for Percussion B.W. Rober
- Prelude and Toccatà for Percussion Robert W. Buggert

ARIZONA STATE UNIVERSITY

Department of Music

presents

CLYDENE DECHERT, Percussionist

Assisted by

Linda Paananen, Trumpet; Margo Smith, piano

Monday 8:30 P.M.
 March 29, 1965 Gammage Recital Hall

Program

- Fantasy-Scherzo (1954) Fred Noak
- Sonata VIII A. Corelli (1653-1713)
 - Prelude
 - Gigue
 Miss Paananen and Miss Smith
- French Suite for Percussion Solo (1962) William Kraft
 - Allenande
 - Saraband
 - Gigue
 Miss Paananen and Miss Smith
- Concert Etude A. Goedicke (1877)
 - Miss Paananen and Miss Smith
- Aria (1965) (first performance) (Vibes) Ronald Lo Presti
- March for Timpani and Brass (1964) Brent Heisinger

 detach - fold- afix stamp- seal- and mail !

WE ASK THAT YOU TAKE A FEW MINUTES TO READ OVER AND FILL OUT THE QUESTIONAIRE BELOW. THE GROWTH OF PERCUSSIVE NOTES WILL COME ABOUT ONLY THROUGH THE INTEREST AND HELPFUL SUGGESTIONS FROM THOSE WHO READ THIS MAGAZINE. THE REVERSE SIDE OF THIS QUESTIONAIRE IS PRE-ADDRESSED FOR YOUR CONVENIENCE. YOUR ANSWERS AND SUGGESTIONS WILL BE OF CONSIDERABLE VALUE IN PLANNING FUTURE ISSUES OF PN. - THE EDITORS

WHAT ITEM(S) PRESENTLY INCLUDED IN PN DO YOU FIND MOST INTERESTING OR HELPFUL?

WHAT SORT OF MATERIAL THAT IS NOT PRESENTLY INCLUDED WOULD YOU LIKE TO SEE IN PN?

CHECK ALL ITEMS BELOW THAT APPLY TO YOU:

- PROFESSIONAL PERCUSSIONIST
- AMATEUR PERCUSSIONIST
- PRIVATE INSTRUCTOR (SCHOOL AGE STUDENTS)
- PRIVATE INSTRUCTOR (COLLEGE STUDENTS)
- DIRECTOR OF A PERCUSSION ENSEMBLE
- BAND OR ORCH. DIRECTOR (NOT A PERC. MAJOR)
- MEMBER OF SYMPHONY ORCHESTRA
- MEMBER OF SCHOOL BAND
- MEMBER OF COLLEGE BAND
- MEMBER OF DANCE OR JAZZ GROUP
- A SHOW OR STUDIO PERCUSSIONIST
- MEMBER OF A PERCUSSION ENSEMBLE
- STUDYING PERCUSSION PRIVATELY (List Instruments: _____)

Name and Address are optional. Use extra sheets for more comments if you wish. Thank you.

ARIZONA STATE UNIVERSITY

Department of Music

presents

PERCUSSION ENSEMBLE

Mervin Britton, Conductor

Neal Fluegel, Assistant Conductor

March 22, 1965

Fiesta In Mexico (circa 1962)	Antero Hytinkoski
Night Music (1960)	Robert Starer
Coonhound Johnny (1941)	Grant Fletcher arr. (1959) Neal Fluegel
Introduction and Allegro (1951)	Jack McKenzie
Chamber Music For Percussion Quintet (1954)	Michael Colgrass

SCHOOL OF MUSIC

THE OHIO STATE UNIVERSITY

GEARY LARRICK, Percussion Graduating Recital Series. 1964-1965
Tuesday, April 27. 8:00 P.M.

CLAIR OMAR NUSSLER *Etude, Opus 6, No. 8*

ROBERT KU'KKA *Concerto for Marimba & Orchestra, Opus 34*
I. *Allegro Molto*
II. *Allegro con Spirito*

JERRY H. RILIK *Contrasts for Percussion*
assisted by the University Percussion
Ensemble:
Donald Brown Betty Nieminen
Steve Peebles Leonard Plants
Sanford Siegel James Moore, director

CARLOS SURINACH *Ritmo Jondo*
I. *Bulerias*
II. *Saeta*
III. *Garrotin*

NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC
PERCUSSION-MARIMBA ENSEMBLE
Gordon Peters, conducting
Wednesday, April 21, 1965.

Percussion Ensemble

Fantasia No 2	Bernard Hoffer
Xochipilli, An Imagined Aztec Music	Carlos Chavez
Ritmo Jondo	Carlos Surinach
Suite for Flute and Percussion	Alan Stout
<u>Marimba Ensemble</u>	
Overture to the Marriage of Figaro	Mozart
Matona, mia cara	Orlando Lassus
Farandole from L'Arlesienne	Georges Bizet
Dance Des Mirlitons from Nutcracker	P. Tchaikovsky
Siamese Orch. Music: Kham Hom	
I'll Take Romance	Oakland
Chichi Chichi Samba	Bethancourt
My Fair Lady	Lerner-Lowe
Galop from the Comedians	Kabelevsky

DETACH AND FOLD

5c
STAMP

PERCUSSIVE NOTES
5085 HENDERSON HTS.
COLUMBUS, OHIO 43221

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

THE DUTTON PERCUSSION TRIO

What is the place of percussion music in the United States? The Dutton Percussion Trio is proving that any concert stage and every possible audience is the right spotlight for the percussionist.

The Trio has just finished a season which included a six week tour as a featured act with the Roger Williams Show, and numerous concerts to schools and colleges. The group plays its programs on more than 50 instruments. James Dutton, director, states, "part of the problem is the percussionist himself, who overlooks the wealth of jazz, pop, classical, and semi-classical literature for mallets and drums, in favor of the esoteric and difficult to understand pieces." Practicing what they preach, the Trio programs works by Bach, Kablevsky, musical-comedy scores, and modern pieces among others.

A PERCUSSION SPECIALIST FOR SCHOOLS?

A recent article by Louis Wildman in the International Musician discussed the proposed plan of having a professional percussionist available as a "new kind" of substitute teacher in a school system. One who would be able to present to music classes a well organized clinic-concert presentation on a day when the regular music teacher was not able to teach.

This plan has merit, as does a further more permanent proposal that each school system of sufficient size would hire as a regular member of their staff a college or conservatory percussion specialist. His duties would include private and group instruction and ensemble work with the percussion students in the various schools of the system.

A plan of this nature would do much to lift the burden of percussion teaching from the non-percussion specialist band or orchestra director, and insure higher quality performance by the young percussion students.

A NOTATION FOR DOUBLE AND MULTIPLE BOUNCE STROKES

Today more percussionists and teachers are becoming aware that two essentially different techniques of snare drum performance exist. One being the "rudimental" (double bounce, open, parade, da-da - ma-ma, outdoor, military) style; and the second, the "concert" (multiple bounce, closed, buzz, press, indoor, orchestral) style.

However, today we have an inadequate system of snare drum notation to express the differences in these two systems or styles. The following notational system is proposed as a possible solution to this problem.

EXAMPLES

	DOUBLES		MULTIPLES
1D.		ROLLS	1M.
2D.		RUFFS	2M.
3D.		FLAMS	3M.

(continued next column)

Roll Notation (continued)

Refer to Chart

1D. Normally performed as bounced 32nd. notes, or when appropriate as single stroke 32nd. notes.

Ex.

RLRL
RLRL

The 3 short slashes (32nd. abb.) for the roll are in keeping with the standard measured tremolo notation wherein an exact number of notes is indicated.

2D. The exact number of grace notes appearing should be articulated- so that each note is heard clearly. This being done by bounced double strokes or by single strokes.

Ex.

LLR
RLR

LLR
RLR

RLLR
RLRLR

3D. Performed as a so called "open flam". The grace note and the principal note must both be heard clearly. The absence of the tie on the open ruffs and flam aids in clarifying the necessity of hearing each note distinctly.

1M. Performed as a roll containing an appropriate number of multiple bounce strokes at the given tempo to best sustain a continuous tone. The stem notation for the multiple bounce roll () contains within itself the element of connection that is desired in the performance of this roll, namely a smooth sound resembling a lone tone.

2M. Performed as one multiple bounce stroke ending with a single tap. Often, so called, "rrrrrip" sound.

3M. Both sticks should strike closely together (so called "closed flam"). Only enough apart to avoid the deadening effect of both hitting exactly together. The use of the tie on the multiple bounce ruff and flam indicates the drawing together or closeness of the embellishment to the principal note.

The consistent adaption of this or any new standardization of notation would require much serious effort on the part of percussionists and publishers, not to mention also an awareness and understanding on the part of composers and arrangers. If you have thoughts or comments on the above material, we would like to hear from you. Write PN- Percussion Discussion.

THE XYLOPHONE GENIUS OF GEORGE HAMILTON GREEN

available from Conservatory Recording, Inc. 400 W. Madison St., Chicago, Ill. 60606 \$5.50

This 12" LP recording from the Conservatory Collectors Series includes 12 solos recorded originally over 40 years ago by the great xylophone artist George Hamilton Green. Many are Mr. Green's own compositions in "ragtime", and others are arrangements of light classical works.

While the quality of recording is not up to present day standards, it does give an opportunity to hear the technical mastery of this artist. Whether it is an indication of the quality of the works, or rather an indication of how little progress we have made in the development of a high quality repertoire for marimba and xylophone it is interesting to note that the two Kreisler arrangements from this recording still appear on many high school contest lists and are played by a large number of contestants.

This recording is a valuable contribution to the history of these instruments, and should prove of interest to performers and collectors.

BIBLIOGRAPHY OF ARTICLES APPEARING IN PERCUSSIVE NOTES

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James L. Moore
directing

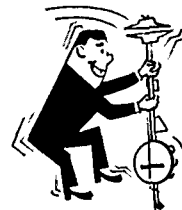
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The Marimba Ensemble

Giovanni Palestrina	Agnus Dei
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Modest Moussorgsky	Gopak from The Fair
arr. Urban-Moore	at Sorochinsk
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The Percussion Ensemble

I. D. Jacobson	Three Poems for Percussion
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James L. Moore	Mystico
Willis Charkovsky	Woodpile Polka
Vic Firth	Encore in Jazz



BEST WISHES FOR A PLEASANT SUMMER FROM THE STAFF OF PERCUSSIVE NOTES. This is the last issue of Vol. III. Vol. IV will begin with the first issue in the fall.

The summer months give many of us an opportunity to get at those percussion activities that a busy schedule during the school year have prevented us from doing. For some, that long delayed start on a mallet instrument can be undertaken; for others a few more hours of set independence practice can be found; and the time can be found to get a group of percussion enthusiasts in town together for ensemble rehearsals. Music camps and percussion workshops will also be popular during the coming months.

We hope that the summer months will provide the time for some of you, whether you feel you are well known or not, to put some of your thoughts and ideas about percussion down on paper and send them to PN. We are always in need of new material, and we will make every effort to use as much of the material received as is possible. We would like you to include a brief sketch of your background and present activities. Also, if possible, include photos of your performances or teaching activities.

ON THE TECHNICAL SIDE

The 7 Stroke Roll is a useful roll that may be performed in many ways. Below are shown several ways in which this roll may be performed.



FULL
BEAT



SPACED



PUSH
NO SPACE



AFTER BEAT
SPACED



QUICK 7
(NO DEFINITE
RHYTHMIC
VALUE)

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