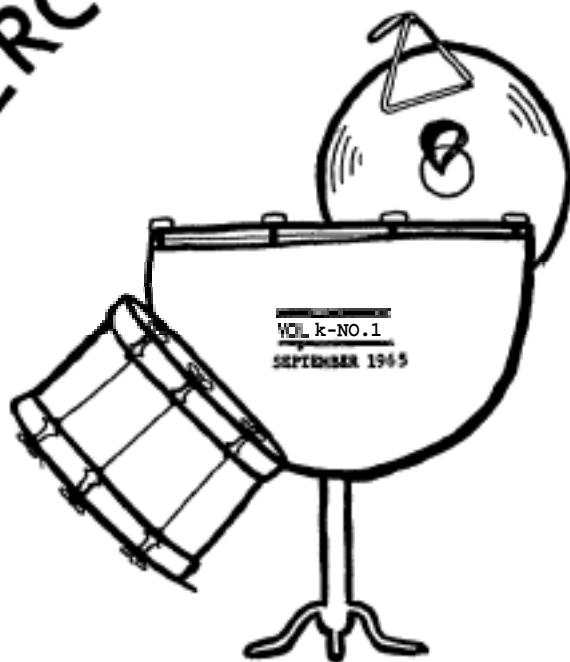


PERCUSSIVE NOTES



PERCUSSION ENSEMBLE



OUTSTANDING PUBLICATIONS IN THE MUSIC FIELD REPORT ON:

PERCUSSIVE NOTES

SPRING 1965

NACWPI BULLETIN

MEMBRANOPHONES AND IDIOPHONES

Conducted by John H. Beck

IN RETROSPECT

Another area of percussion worth mentioning in this column is the percussion publication. Several publications are now being printed which give valuable information to both amateur and professional percussionists. Each publication contains articles of noted percussionists relating their opinions on many aspects of percussion. A subscription to one or several would in time cover the gamut of percussion problems. Following are three publications of high quality:

Percussive Arts Society

Dorothy G. Canedy, Exec. Sec.
111 East Grand
Chicago, Illinois 60604
(A subscription is \$2.00 per year)

Percussive Notes

James Moore, Editor
5085 Henderson Heights
Columbus, Ohio 43221
(A subscription is \$1.00 per year)

Ludwig Drummer

Ludwig Drum Company
1724 N. DuSable Avenue
Chicago, Illinois 60647
(A free publication)

Several music magazines now include a percussion column or at special time carry articles about percussion. Following are three magazines of noted importance:

The Instrumentalist

Contains a percussion column—Gordon Peters, Editor

The International Musician

Contains a percussion column

Music Journal

December, 1964 issue "Focus on Percussion"
Finally, may I publicly thank all

THE Instrumentalist
VOLUME XX
NUMBER 7
AUGUST 1965
Editor: Edward B. Smith
Editorial Office: 3000 N. Broadway, Columbus, Ohio 43204
Subscription Information: \$3.00 per year in advance
Single Copies: 50¢
No. 841
© 1965

PERCUSSIONIST
1963 # 2
VOLUME 1, NUMBER 4
Editor: Richard Paul
18 Dagit St., Indianapolis, Indiana

COVER

James Dutton, Harold Jones, and Carole James, all members of the faculty of the American Conservatory of Music in Chicago, form the Dutton Percussion Trio. The trio toured this past spring with the Roger Williams Show, as well as for several weeks presenting their own concert programs. This summer the Dutton Trio was a featured act of the Roger Williams Show at the "Summer of Stars-65" in the McCormick Place Theatre, Chicago.

PERCUSSIVE NOTES is a non-commercial publication containing a wide variety of material of interest to persons in many phases of percussion performance and teaching. Paid advertisements are not accepted. Contributions from instrument and publishing firms assist only in the general printing and mailing of the publication. Information concerning products and publications from all firms are given full consideration for publication. New Regular Individual Subscriptions are needed if this publication is to continue to grow.

In an effort to acquaint readers with more new material, issues now will contain, in addition to reviews, selected reprints of catalog items from firms. These publications and products are selected by the editors and reprinted with the permission of the firms involved and are not paid advertisements.

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SEE INFORMATION ON NEW AND RENEWAL SUBSCRIPTIONS ON THE BACK PAGE OF THIS ISSUE.

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

MALLET INSTRUMENTS OR KEYBOARD INSTRUMENTS?

When naming percussion instruments, marimba, vibes, etc. are often called "mallet instruments". Does this really identify these instruments? Many other instruments of indefinite or limited tuning such as tom-toms, tenor drums, temple blocks, and timpani use "mallets" and therefore could be called "mallet instruments".

A much clearer and more obvious designation for marimba, xylophone, vibes, orchestra bells, and chimes is keyboard percussion instruments. This readily identifies these instruments as ones having a chromatic keyboard and as being played by a percussion player. Any comments? Do you agree with this proposal? Write!

VIBES?

Vibraphone, Vibraharp, etc.? In order to obtain adequate patents in the past, several of the manufacturers patented these trade names.

Certainly the instrument in question is not a "harp", and today the similar name marimbaphone has passed out of usage. Therefore, it would seem that a more logical name is needed for this instrument.

The name VIBES, which is currently in use, is completely correct and should not be considered a slang expression any longer, but rather the correct designation for this important and beautiful instrument.

MULTIPLE BOUNCE ROLLS

Editor's Note - The May 1965 Issue of PN contained a discussion of and a proposed new notation for multiple bounce strokes. We are pleased that two outstanding percussion teachers have written comments, gleaned from years of experience, about their views on this controversial topic.

Haskell Hays, author and Educational Director of the Slingerland Drum Company writes:

I have just returned from a summer on tour as the percussion-coach with the School Band of America. We had a fine section of 8 players, and performed the Concertines for Percussion and Band by Williams, and my novelty number Skip to My Lou. I think you have a fine publication. However, after having read the notation article, I don't believe the different notations are necessary.

There has always been a distinction between rudimental and concert playing. The rudimental style of playing is for out-of-doors where volume is required. Large parade drums, with gut heads, are used for that purpose. For concert playing, where more finesse is required, smaller high pitch drums are used and the roll must be played closed, to better sustain the tones. That is where the multiple or buzz roll fits in. The drummer must be taught that the multiple stroke roll must be bounced off the head a couple of inches, and that the buzz roll is not a press roll.

The drummer in the concert band must learn to play with a great deal of musicianship. He must learn that all rolls do not end with an accent, that some rolls start with

an accent, others start ~~without~~, without an accent, depending on the type of music being played. It is poor taste, when the band is playing legato half notes, and the drummer has corresponding half notes to be rolled, to have the drummer end a roll with a heavy accent. The notations learned in the rudimental drumming for seven, nine, eleven strokes, etc. do not apply in concert music, as the tempo changes the number of strokes to be used in the roll. The faster the number, the fewer the strokes, the slower the tempo, the more strokes should be used. He shouldn't bother to count the strokes, just play whatever is necessary to hold the note its correct time value.

I don't believe changing the notation would help. Most arrangers are not interested in what style of roll is used to play their numbers, as long as it is done smoothly, any more than they are in the way the drummer holds his sticks.

To sum it up, I believe it is more important to teach the drummer how to play his drums musically. Every drummer should be taught to play rudimental style drumming, concert drumming, and dance drumming, and know when to use them. In our bands today all three styles of drumming can be used to great advantage.

HASKELL W. HAYS

Myron D. Collins, West Coast percussion authority, and author of a number of texts including a new beginning mallet text soon to be published writes:

For years, many arguments arose about the concert roll. Many thought that a beautiful closed roll, which must be used in real symphonic music, was a "faker's" roll, and that it should have been a wide open roll because some rudimental book said so.

When I give a clinic, I always read the paragraph from the preface of George Lawrence Stone's Stick Control Book. It states to the orchestral drummer, "do not let the word rudimental frighten you. On the contrary of what you have heard, practicing rudiments will not spoil your delicate touch or fine grained rolls which are so necessary in your playing. Rudiments will add to your stick control and add to your ability".

I have enjoyed each issue of your fine publication. I am extremely pleased with the space given to mallet instruments. I am in fond hopes that the importance and beauty of these instruments will again be a part of concert listening.

MYRON D. COLLINS

THIS IS THE PLACE FOR YOU TO BE HEARD! WRITE US WITH YOUR COMMENTS, VIEWS, AND IDEAS. YOU DON'T HAVE TO AGREE (BETTER IF YOU DON'T), WHEN YOU FEEL YOU ARE WELL KNOWN OR NOT, PUT SOME OF YOUR THOUGHTS AND IDEAS DOWN ON PAPER AND SEND THEM TO PN. WE MAKE EVERY EFFORT TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND PRESENT ACTIVITIES. ALSO, IF POSSIBLE, INCLUDE PHOTOS OF YOUR PERFORMANCE AND TEACHING ACTIVITIES.

World's Leading Cymbal Maker: Avedis Zildjian Company

By
THOMAS R. NAVIN
Harvard University

In New England, as nowhere else in the country, petty capitalism is showing its great abiding strength. The region's large industrial establishments may close their doors and move to other parts of the country, but its small firms stand ready to take over where the larger ones have given way. Today, New England is dotted with manufacturing plants that were once the property of great industrial enterprises but that are now the honeycombed homes of countless small shops and foundries.

Many of the petty capitalist concerns in New England distribute their output nationally and even internationally. Not infrequently they are able to turn out goods so distinctive and so well-made that their products are able to hold a virtual monopoly in their narrow and special field. So it is with the products of the Avedis Zildjian Company, of North Quincy, Massachusetts. The Avedis Zildjian Company estimates that its fourteen or fifteen employees produce more than 90 per cent of the musical cymbals made in the world.

The company's owner, Avedis Zildjian (he pronounces his name AH-vidis ZILLjun), traces his lineage back three and a quarter centuries to another cymbal-maker, also named Avedis Zildjian, living in Constantinople, Turkey. There may have been still earlier cymbal-makers in the Zildjian family (in Turkish the name Zildjian means cymbal-maker), but if so, no record of the fact has been preserved. Family tradition dates the first manufacture of Zildjian cymbals from the year 1623—the year when, in New England, the Pilgrim Fathers were abandoning their communal manner of living in favor of private enterprise. In the year 1623 the original Avedis Zildjian, being apparently a metal-worker of considerable skill, discovered an ingenious method of treating alloys in the cymbal-casting process. The details of his secret were kept closely guarded and were handed down in the Zildjian family from generation to generation, always, like the crown in France and Spain under the law of the Salic land, to the senior male member next in line. And, by a remarkable run of good fortune, a male by the name of Zildjian was always available to carry on the family tradition when the proper time arrived.

With such a background, it is not surprising to find that the Avedis Zildjian Company of today is a strange mixture of the old and the new, of the foreign and the native. The company's plant in North Quincy is a completely modern building even to the use of glass blocks in its construction. Its equipment is of late design. And the copy in its dance-band advertisements is full of the curious jargon of jive. Yet its trademark still carries the Turkish inscription that has appeared on the company's products for generations. And on the door of the casting room is still a double lock used by the company's owner when, with all the mystery of the Near East, he repairs to seclusion and mixes a compound of copper, tin, and silver according to the special Zildjian formula.

The early history of the Zildjian firm is shrouded in mystery, even to the Zildjian family itself. Early records are few. What little information has been kept is preserved in a family Bible which is still in Istanbul in the possession of Avedis Zildjian's mother. Consequently, much of the company's history borders on the legendary, as, for instance, the story of how a male member of the family, not fortunate enough to be in the direct line of inheritance, attempted to simulate the Zildjian formula only to have his head blown off by an explosion of chemicals. Scientists have endeavored to probe the Zildjian mystery, but in vain. No other competitor—and there have been many, including an offshoot of the Zildjian family in Turkey, a group of cymbal-makers in Italy, and most of the percussion-instrument makers in this country—has ever succeeded in producing cymbals that could compare in the minds of instrumentalists with the cymbals made by the Zildjian process.

Cymbals are among the most ancient musical instruments known to man. Small cymbals have been found enclosed with mummies in excavated Egyptian tombs. And in the Holy Scriptures one of the most frequently quoted passages reads, "Though I speak with the

tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal." But why the manufacture of cymbals should have come to be as distinctly Turkish as the manufacture of gongs has been Chinese is difficult to explain. Perhaps it is sufficient to recall that the Armenian and Greek Orthodox churches customarily used cymbals in their religious services and that the Turkish armies used percussion instruments, including cymbals, in their battle maneuvers, much as the armies of the western world used bugles.

Because of the heavy local demand for cymbals and because cymbals did not come to be used by peoples outside of the eastern Mediterranean area until the seventeenth century, most of the early Zildjian cymbals were marketed at home. The Zildjians believe that the first European composer to write a score calling for "Turkish cymbals" was the German musician Strunck, writing in 1680. But it was not until the era of the nineteenth-century romantic composers, such as Berlioz and Wagner with their colorful and exotic scores, that cymbals became acceptable as musical instruments in Europe.

From the first, the Zildjians, who were the leading Turkish manufacturers of cymbals, obtained most of the European cymbal business. Fortunately, the family leader of that period, still another Avedis Zildjian, grandfather of the present Avedis Zildjian (see chart), was extremely sales-minded and was aware of the monetary value of the Zildjian name. Before his time, the family had followed the practice of signing each cymbal with pen and ink, a gesture intended to give Zildjian cymbals the kind of individuality that is imparted to a painting by the signature of the artist. But Avedis saw that a signature alone was not enough, since the ink soon wore off and the Zildjian name became lost. Therefore, he adopted the practice of stamping all Zildjian cymbals with a special trademark. This stamp permanently impressed on every family-made cymbal not only the company's name in Turkish but also its equivalent in French, the universal language of commerce in nineteenth-century Europe. (Incidentally, the company still adheres to the practice, signing each cymbal in addition to stamping it.) Avedis also took full advantage of the mid-century enthusiasm for international exhibitions and personally attended the great displays in London and Paris, where he made certain that Zildjian cymbals received the recognition due them for their outstanding quality.

In 1865 Avedis died leaving two sons, neither of them of age. The business therefore passed to Keropé Zildjian, a younger brother of Avedis (again see chart). From 1865 to 1910, Keropé managed the business with competence if not with distinction. Following the course laid down by his older brother, he entered cymbals in appropriate exhibitions, but he did not make personal trips to stimulate business as his brother had done. In general he contended himself with filling orders as they came in.

Throughout Keropé's time, and even in the following generation, cymbal-making remained a custom trade in which cymbals were manufactured only to order. It mattered little if cymbals had to be aged for a minimum of six months before they could be shipped; customers simply had to wait; and since most Zildjian customers were dealers in musical instruments, they accustomed themselves to placing orders well in advance of their needs. In other words, inventory risks were pushed by the manufacturer onto the wholesaler.

Because of the fact that Keropé had no sons, it became necessary for him to train as his successor one of the sons of his late brother, Avedis. Meanwhile, however, the older of Avedis' sons, Haroutian, being personally ambitious and seeing no immediate prospects of advancement in the family firm, had turned to the practice of law and had risen to a post equivalent to the attorney generalship of the European portion of Turkey, a territory which in those days extended as far as Serbia. Being well established in political circles, Haroutian decided to pass over the opportunity of inheriting the firm from his uncle and instead allowed his birthright to descend to his younger brother, Aram.

Aram seems to have been by no means as talented a businessman as his salesman father. Among other weaknesses was a predilection for politics and a participation in the Armenian underground movement. As a result of political intrigues, he became involved in an unsuccessful plot to assassinate the sultan and was rewarded for his

(continued next page)

troubles by being forced to fly from the country. Thereafter, and for most of his active career as head of the company, Aram maintained a cymbal foundry in Bucharest, Rumania, although later on, after the sultan's deposition, he returned to his native city and carried on the manufacture of cymbals in both locations.

During Aram's time the market for Zildjian cymbals shifted its center from continental Europe to the United States. The Civil War had stirred in Americans an appreciation of martial music and had led directly to the formation of marching bands and drum and bugle corps. Nearly every city and hamlet, and sometimes even retail and manufacturing establishments, had their military bands. Then with the widespread introduction of musical training in high schools—and finally with the advent of the jazz era—America became the largest “consumers” of musical instruments in the world.

Still, the American market for cymbals was not really tapped in an effective way during Aram's time. Aram could speak no English and had no business contacts in this country. Therefore, it was with a sense of relief that he agreed to a proposal suggested to him in 1926 by the Fred Gretsch Manufacturing Company, of Brooklyn, New York. The Gretsch company manufactured percussion instruments and had contact with the musical instrument dealer of America; but it had no cymbal line of its own and so was anxious to serve as the exclusive agent for Zildjian cymbals in this country. Feeling that the Gretsch proposal would solve his problem of marketing cymbals in America, Aram consented to a contract arrangement.

Two years later, however, Aram decided to retire. Having never married, he left no children to carry on the Zildjian name. Title to the firm, therefore, was destined to pass to Avedis Zildjian, the eldest son of Aram's brother, Haroutian. Avedis, like his father before him, had reached maturity without realizing that some day the responsibility of the firm would come his way. In the year 1909 he had decided while still a young man to try his fortune in one of the cities of Western Europe where the Zildjians had many relatives, but a

With what seems to have been native business talent, Avedis prospered during his years in the candy business and soon made himself a full-fledged American by taking out naturalization papers and by marrying the daughter of a Yankee family in Dorchester, a part of Boston. Thus, when Aram offered Avedis the cymbal company in 1928, Avedis was unwilling to return to Constantinople to claim his inheritance. Furthermore, it seemed illogical to him that he should return to his former home to carry on the manufacture of products destined primarily for the American market. In 1929, therefore, a dramatic break in family tradition took place; Aram, the family patriarch, knowing no English and having never traveled abroad, undertook in the last years of his life the trip to America to carry to his young nephew the secret formula and the skilled craft of cymbal manufacture.

For a year Aram Zildjian labored in North Quincy, retraining his nephew in the art of cymbal-making, an art which Avedis had been taught as a child, but which he had not practiced for twenty years. The accompanying illustration taken by a photographer of the Boston *Sunday Post* during that important year shows Aram matching a pair of cymbals for tonal quality. The training process involved mind, muscle, and ear. Avedis not only had to memorize the family formula and learn the skilled technique of hammering and turning each variety of cymbal, but he had also to train his ear to a point where he could distinguish if a cymbal had been properly formed and aged.

While Aram was still in America, Avedis began the manufacture of cymbals in a plant located near his home. It was natural that he should choose a spot nearby to begin operations, for both he and his uncle agreed that it would be well to locate the foundry near salt water. Neither man was certain that salt air was necessary to the successful operation of the Zildjian formula, but it seemed best not to vary the conditions of manufacture any more than was necessary, and since Zildjian cymbals had always been made near the sea, it was logical and convenient to continue as before. In businesslike manner, Avedis incorporated the firm under Massachusetts statutes. As a nucleus work force, he brought into his company a fellow countryman who had been employed in the candy business with him and two craftsmen who had newly arrived in America. These three men are still with the company and form its key personnel.

At first the cymbals made by the Avedis Zildjian Company encountered strong sales resistance. American musicians were reluctant to believe that cymbals produced in this country could possibly match the high quality of Turkish products. Indeed, even today there are musicians who cherish cymbals that were made before 1929 by the old Zildjian firm in Constantinople. Furthermore, there arose in the trade a confusion over tradenames that was destined to plague Avedis for many years.

When Aram Zildjian decided to retire and to abandon his business in Turkey, he left the Gretsch company without its source of cymbals. However, an Armenian, Vahan Yuzbashian, a worker at the Zildjian foundry, was willing to keep the old Zildjian plant in Constantinople operating to produce cymbals for Gretsch customers. Through the workings of international copyright laws, Vahan tried to perpetuate the Zildjian name by turning out cymbals with the old Zildjian trademark. But he did not have the precious Zildjian formula. Nevertheless, he was able to confound the American musical trade by putting his competing “authentic” product on the market.

The Zildjians of North Quincy will tell you that Vahan lost out in the competition because he lacked the basic formula. But one wonders how much the business sagacity of Avedis Zildjian contributed to the defeat. Until about 1900 the plant in Constantinople was still being operated on a pre-industrial revolution level. Power for the foundry bellows was provided by horsepower, the horse being located in a basement room beneath the foundry where, blindfolded, he was led round and round a vertical shaft, creating power in precisely the manner used by Richard Arkwright when he set up his first power-driven cotton mill in England 130 years earlier.

Avedis saw the need for mechanizing as much of the cymbal-manufacturing process as was possible without at the same time detracting from the precision work required in turning out a high-quality cymbal. Realizing that the American market called for a

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REPRODUCED THROUGH COURTESY OF THE BOSTON POST

ARAM ZILDJIAN
(on the right)

Matching a pair of cymbals for tonal quality.

chance incident altered his course. A wealthy family of Armenians in Constantinople had a young son who was not yet of age but who wished to visit America. His parents agreed that he might go if he could induce Avedis Zildjian to accompany him as guardian. Avedis readily agreed, and the two traveled to Boston, where Avedis, through Armenian friends, established a confectionery firm.

wide range of cymbals running in quality from the exacting demands of the Boston Symphony cymbalist to the less discriminating requirements of the cost-conscious father buying a cymbal for his young son, Avedis produced a subordinate line of cymbals that was largely machine-made. He also established intimate contact with the dance band market which in contrast to the "legitimate" market—the country's symphony orchestras, concert bands, and studio ensembles—was a heavy consumer of cymbals. (A symphony player may be called upon to clash his cymbals only a few dozen times in an entire season of concerts, but the dance-band player typically gives his cymbals such constant punishment that they soon crack under the strain.) By thus catering to each segment of his market, Avedis rapidly built his small business into a dominant position in its field.¹

In the early 1930's the Zildjian company felt the full effect of the world-wide depression. Only the high school line of cymbals continued at anything like its normal rate. Desiring to keep his small band of skilled employees occupied, Avedis adopted the bold policy of manufacturing for stock. Never before in its history had the company followed such a policy, but there were certain natural advantages that compensated for the high attendant inventory risk. Since in any event the cymbals had to spend a certain amount of time in the Zildjian curing vaults, manufacturing to stock helped smooth out the production process. It also enabled the Zildjian company to carry a wide line of products available for instant sale. Knowing this fact, the discriminating cymbal players of the country adopted the practice of traveling to North Quincy to purchase their cymbals from the fine stock there on hand.

In 1939 a laundry building located next to the Zildjian foundry caught fire and burned to the ground. Unavoidably, the fire spread and destroyed more than half the Zildjian foundry, although, providentially, it spared the cymbals in their curing vaults. Since the Zildjians were renters and not owners of the building, they suffered no financial loss. But immediately they bought the blackened wreckage and set about clearing space for a new foundry.

During World War II the Zildjian workforce was reduced in number to three. But the company continued in operation as the chief supplier of cymbals to the United States government for use in military bands and USO dance bands. In tribute to the quality of Zildjian's products, the government specifications called for cymbals rated as "Avedis Zildjian or equal."

Because of the continuing shortage of tin, a critical ingredient in the Zildjian formula, the company failed somewhat to participate in the tremendous postwar boom in manufacturing. But still it managed to do well. Its credit rating by Dun & Bradstreet places it at the present time in the highest category of the \$50,000-\$75,000 range. Furthermore, one aspect of the postwar world aided the company. The destruction of the Chinese economy cut off America from its chief source of musical gongs and allowed the Zildjian company to step in and take over that market. However, the gong market is necessarily limited by the fact that the life of a gong is extremely long.

Since the end of the war Avedis Zildjian has been joined in the company by his two sons—Armand, who will eventually inherit the firm, and Robert, who has become sales manager of the company. Both are college men, Armand having attended Colgate and Robert having attended Dartmouth. Both have been taught the secret process, and both participate in the casting operation. Armand is gradually taking over the shop, and Robert is taking over the front office. Like his great-grandfather, Robert is sales-minded. Through an advertising agency in New York he sees to it that the company is advertised in *Downbeat* and *Metronome*, the two most important publications in the dance band trade. He also sees to it that the school children of the country are well aware of the Zildjian name. One of the company's most effective promotional schemes has been its leaflet illustrating the "setup" used by such famous dance-band

drummers as Gene Krupa, Buddy Rich, and Lionel Hampton. Every young drummer wants to have a drum "setup" exactly like the one his idol has.

Because of the company's uniqueness, it has had considerable unsolicited publicity. The issue of *Newsweek* dated October 30, 1939, carried a full page of pictures showing the work in the Avedis Zildjian foundry, and in the issue of *Life* magazine dated October 23, 1944, a pictorial article on the cymbal player of the Metropolitan Opera Company gave considerable attention to the Zildjian story. In April, 1945, *Magazine Digest* carried an entire article on the Zildjian firm, and more recently the *New Yorker* in its "Talk of the Town" column (August 13, 1949) carried an article on the Zildjians on the occasion of their display at the National Association of Music Merchants in New York. Sunday supplement articles have also appeared in the *Boston Globe* (April 15, 1945) and in the *Montreal Standard* (December 16, 1944), and Hal Boyle has written a syndicated article on the company, entitling it, "We Never Tell the Women," as part-explanation of how the family has been able to keep its process a secret for so many generations.

As might be expected, larger firms, especially drum manufacturing concerns, have frequently tried to induce the Zildjians to sell their company. But being well established in the industry and having a great deal of family pride, the Zildjians have steadfastly refused all such offers. For the time being at least, the continuance of the firm as a family concern seems certain. With two sons already at work in the firm, the company's existence for another generation seems fairly sure. Beyond that, however, there can be no certainty. Armand Zildjian's wife has recently presented him with his third daughter. Robert Zildjian is not married.

BACKGROUNDS IN PERCUSSION

In the early part of this century, George Antheil wrote music that was considered unorthodox by many people. In 1925, he conducted his ultra-modern piece entitled *Ballet Mecanique* in Carnegie Hall. This composition calls for an orchestra that includes two airplane propellers, six player pianos, 12 electric door bells, 10 drums, and four washtubs.

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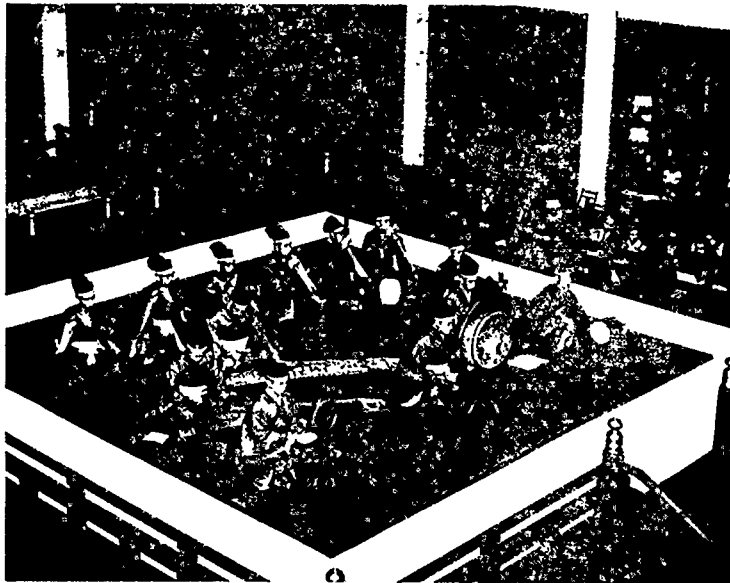
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BACK PAGE OF THIS ISSUE

¹ At the present time the company makes no less than fourteen individual types of cymbals—fast, fast-crash, crash, splash, swish, bounce, bebop, hi-hat, flange hi-hat, ride, finger, concert band, brass band, and symphony—and all of these come in variations in size and thickness. The price range is roughly \$5 to \$100 per cymbal. A typical dance band set of cymbals costs around \$150. Today's market is divided roughly 60% American, 10% Canadian, 30% the rest of the world. Abroad the company sells through agents; domestically it sells either to musical instrument dealers or else to manufacturers of musical instruments who wish to round out their selling lines.

PERCUSSION

"around the World"

GAGAKU



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THE CONSULATE GENERAL OF JAPAN

Performance of *kangen*, or instrumental *gagaku*.
The front row (the percussions), from right to left: the *kakko* (played by the ensemble leader), the *taiko* and the *shoko*. The middle line (the strings): the *biwa* and the *noho*. The rear line (the woodwinds): the *sbo*, the *hichiriki* and the *ryuteki*.

Origins and History

The word *gagaku* literally means "elegant music" and is the broad designation for ancient Japanese music. The term covers classical dancing and singing as well as instrumental music. When the music is accompanied by dance, it is referred to as *bugaku*; when the music alone is performed, it is known as *kangen*, which literally means "wind and string" and actually signifies an orchestra of woodwind, stringed and percussion instruments. *Bugaku* is different, in both its music and dance forms, from the *Noh* and *Kabuki* theaters which developed at a later date.

The origins of *gagaku* date back to ancient China. During the T'ang Dynasty (7th-9th Centuries), China was the cultural center of Asia. It brought in the music of India, Indochina, Persia, Korea and Manchuria, for use as court entertainment. The music thus absorbed was introduced into Japan in the 8th Century.

At present *gagaku* is performed for the most part on rather rare occasions by the Music Department of the Imperial Household, although it is also preserved in a few shrines and temples. (Ise Shrine, Kasuga Shrine, Atsuta Shrine, Tennoji Temple and Itsukushima Shrine).

The musicians of the Music Department of the Imperial Household are mostly direct descendants of the ancient masters, whose families have handed down these unique traditional art forms from generation to generation. They usually become members of the Music Department at the age of twelve or thirteen. There, they take the necessary courses in both Western and Japanese music for many years and are finally appointed regular court musicians. Many of them are accomplished artists in Western musical forms and instruments.

Gagaku Music and Musicians

Each composition of *gagaku* music is essentially a melody for interpretation by several instruments playing simultaneously. This melody, on which the entire ensemble and

even the percussion instruments concentrate, should also be the main focus of aesthetic concentration. Playing from memory, rather than from written music, the musicians create a flowing yet closely synchronized rhythm and the many voices singing as one typifies Asian ensemble music.

A change in tempo, which in general is slow, is defined by a change in the number of beats to each accent, rather than by change of pace as in the case of Western music. For example, a slow tempo consisting of eight beats to each strong accent and a faster tempo of four beats to each strong accent may well sound unchanged.

Gagaku Percussion Instruments

The percussion instruments outline the strong and weak points in each phrase of the melody and stabilize the rhythm. The *taiko*, a large hanging drum, points out the main accent of each phrase, while the *kakko*, a small braced drum and the *shoko*, a small bronze gong, fill out the rhythmic patterns. The *kakko* is played by the leader of the ensemble and directs the changes in tempo and signals the closing of the composition. The *san-no-tsutsumi*, which is a kind of side-drum, is used mainly in performance of *gagaku* of Korean origin.

Two or more of each kind of instrument are often used and they all play the same part. The result is a greatly amplified role for each instrumental section. The number of instrumental sections is limited to eight, to which the human voice may be added as in the case of *utamono*. Also, no two instrumental sections play exactly the same part, with the result that the special tonal contribution of each section is always audible in the total ensemble effect.



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

The Musical Percussionist

BY RICH O'DONNELL
 PRINCIPAL PERCUSSIONIST
 ST. LOUIS, SYMPHONY

This article is condensed from Mr. O'Donnell's original article printed by and available from the St. Ann Music Studio, 10005 St. Charles Rock Road, St. Ann, Missouri.

MUSICAL DRUMMER

Most historians agree that probably the first musical instruments used were some sort of percussion instrument. It is therefore a little ironical that the percussion family, at least in our culture, has been the last family of instruments to be developed to a point where they are used for more than just a mere effect.

Improved communications have brought us into contact with musical cultures such as the Balinese, Javanese and Africans where percussion instruments are an integral part or sole instrument in the ensemble. It is a pleasant surprise to hear the interesting variation of timbres coming from a Gamelon Gong orchestra of Indonesia.

Composers of this century such as Bartok, Stravinski, and Carl Orff have done much to explore the use of percussion instruments as something other than just a color to suggest a military band, or a Spanish dance. Thanks to the imagination of these men, we can consider ourselves something more than a noisemaker. We often find ourselves playing a theme now instead of just "backing up" climaxes. These composers also saw in the percussion family a storehouse of timbres not available anywhere else, so they began to make more and more demands on us to create the exact musical effect desired. The young drummer of today must know not only the rudiments backwards and forwards--that is only the beginning--but also he must know how to control the tension of the head, the size and weight of the head and stick, and where to hit the drum for the timbre called for--in short he must be a better musician.

Another great factor in helping the development of percussion playing is the constant improvement of the equipment. Percussion instruments have been just about short of crude until just very recently. Good playing is essential but without good equipment much of the good playing comes to nought. Because of increased demands from the composers, we are bringing up the development of the instruments.

Because of the ever increasing "specialization" in our society and the consequent competition, the aspiring drummer of tomorrow must be equipped with complete mastery over the technical aspects of playing all the percussion instruments, plus a complete and sound musical background to provide him with an understanding of music as good as any other member of the band so that he can interpret his part as it should be.

Tuning

Tuning is the most important single factor in determining the type of sound the drum will produce. Like any other instrument, the drum must be first in tune with itself before it can have a chance to sound optimum.

After the head is mounted with an even collar all the way around, (about 3/8 or 1/2 inch), check the pitch of the area by each screw by tapping softly with a stick or flicking with your finger. If one or two spots are flat, turn the screw slightly to bring up the pitch to match that of the playing spot. Do this gradually, remembering that one screw effects all the others, because you are trying to equalize them. After making this correction check all the way around again. If just one or two areas are sharp, loosen them a very slight turn and press the head firmly but not hard in the middle, this will "iron out" some of the kinks it may have developed by sticking to the shell. Check all the way around again and make the necessary adjustments. Since a head that is even closer to being in tune will vibrate sympathetically with all the other screw areas, it is difficult to clearly define the exact pitch at the point you are trying to tune. It is a great aid in tuning to hold your finger in the center of the drum while tuning. The finger helps to isolate the area so you can hear the actual pitch more definitely.


The same principle holds true whether you are tuning a tympani, a snare or tom tom head; the head must be in tune with itself. It often takes a little time to tune when the head is new. When listening, be sure to have the fundamental and not the partials.

A snare drum can be affected in color a great deal by careful tuning. The drum will get the maximum volume and response by tuning both heads to the same pitch, thus creating a sympathetic vibration between the two heads. The drum will

(continued next page)

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sound darker if the snare head is tuned a little lower than the batter head; and the drum will sound brighter if the batter head is a little tighter than the snare head. (This produces a rather thin sound however and a smaller drum should be used.) The color that the drum should be tuned to is of course determined by the music to be played and a drummer's ability to interpret the music to determine what kind of a sound he wants. His ability to interpret depends on the thoroughness of his musical background.

Considerations of Playing

A drummer who is conscious of the proper musical effect desired will have to take into account the size and type of drum, the weight of stick and the type a snare, in the case of the snare drum, to produce that effect.

Snare drums come in several popular diameters: 14" and 15" for concert work and 14", 15" and 16" for field drums. The depth of the drum greatly affects the color of the drum. The most popular depths for concert drums are: 4", 5", 6 1/2", and 8". For field drums they are: 10", and 12". If a drum is 5" deep (meaning the heads will be exactly 5" apart), it will send the impact from the batter head to the snare head much faster, making this drum more responsive than a drum 6 1/2" or 8" deep. A shallower drum will, because of the greater play of sympathetic vibrations between the heads, get a brighter sound and naturally the deeper drum will get a darker sound. It is mentioned before that tuning the drum differently also alters the color. With two or three drums, a drummer can get just about any subtle change from light to dark by making the smaller drum darker--to its limit--then going to a larger drum for a darker color. A field drum, being much deeper, will be very slow in response and dark in color.

Snare drummers must also be conscious of the size of stick they use on each drum. A violin player wouldn't use a cello bow; likewise a drummer wouldn't use a field stick on a small drum. A violin bow wouldn't produce a rich tone on a cello and neither will a 5A or a 7A produce a full sound on a field drum or even a 6 1/2" or 7" drum for that matter.

If the stick is too large for the drum, the effect will be like a brass instrument overblown--the sound is harsh and hardly pleasing. If the stick is too small for the drum, the full sound will not be produced because the small stick doesn't have enough weight to bring out the fundamental.

A 1B, 2B or 1S is a good all around stick for concert snare drums of 5" to 8" depth. A 5A will work on a 5" drum if the passages are to be soft and bright in color. For field drums, a large stick must be used. A lot of volume is needed on the field and a heavy stick will produce not only the volume but also the full tone of the drum. Heavy sticks are not as hard to control as they might seem to be. A good field stick would be a Gretsch 3P, Ludwig 3P, Slingerland 3S or 1H, or anything of comparable size.

A drum has a certain vibrating pattern and this must be clearly understood. The study of tympani, with its purer vibration pattern, will serve to enlighten any drummer about the vibrating characteristics of drum head. The unruptured, flexible tympani head more clearly illustrates the characteristics than does the stretched, hindered snare drum head. Each head also has a particular beating spot that is a little better than anywhere else. On a tympani it will have to be found after the head is mounted. On the tympani it will generally be found along one side of the spine line (line which is white that runs through the center) near the rim.

The principle of snare drum playing is much the same as tympani except the area we move in is much larger in comparison because of the ruptured head. The exact center of the head produces a harsh, pecky sound suitable for field. Drums will usually have an offensive ring at any spot other

than exact center. Smaller drums shouldn't, if tuned properly, have an abundance of ring and so playing dead center is not desirable except where that particular sound is desired. The playing area moves from about 1 1/2" from the rim to near center, depending on the volume called for. As one would not consider playing if one inch from the rim, it is likewise not logical to play pp near the center where the head is vibrating in a larger arch. The area to be played in should be mentally gauged according to the volume ranging from the softest near the rim to the loudest near the center. This movement along the playing area should be either directly over or directly perpendicular to the snare, never approaching the snare diagonally. By working directly over the snare, the sound is bright in the softer dynamics and tends to get darker as we move closer to the center. If we play perpendicular to the snare, the sound is darker in soft passages and stays relatively dark as we move in for loud passages. By playing perpendicular to the snare, we get a more consistent tone color.

Rolls

Rolls, being the most important rudiment, often present the biggest problem to the drummer. There are several types of rolls that he must master. The basis for learning all rolls is the old traditional name--daddy roll, or other wise known as the open double stroke roll. This roll is played with two distinct bounces on each stick and must be played so that each bounce will be heard in a measured pattern. By learning to control this roll at all speeds, the drummer will have control to play any of the other rolls any way he chooses. Slow, diligent practice is mandatory to develop this roll--there is no real short cut. After he masters this, he can, by pressing his sticks a little more into the head, produce a very nice press roll. The effect of this press roll is more like a three stroke roll--i.e., the stick strikes the head more than twice. If the open double stroke roll is not perfected first, the press roll will most likely sound very uneven because the player will not have much control over the bounces beyond the initial stroke.

Study the open-double stroke roll first and a perfect press roll will require almost no practice. Needless to say, the open-double stroke roll is much harder to play. The press roll is more commonly used today in concerts and dance work. The open roll is used in concert marches, contests and in field drum playing.

The single stroke roll can be started at the same time as the open double, but will probably take longer to develop. It always sounds distinct and measured. Its use is for field drum playing and passages where single stroke rolls are specifically called for. When the individual strokes are written out, like long grace notes, this should be played in single strokes.

Practicing rolls is one of the best ways to develop the exacting control demanded of a good percussionist. As much time as possible should be spent on their development.

Eurhythmics is one of the highest forms of physical education. It was originally conceived by the composer Emile Jacque Dalcroze as a disciplinary training for musicians lacking musical rhythm and bodily coordination, but later evolved into an indispensable preparatory training for actors, singers, and dancers as well. Its aim is to develop the mind and body simultaneously. The mental concentration required and evolved by Eurhythmics is comparable to that used in mathematics, with this difference: mathematical activity is mental exclusively; Eurhythmics is "total body" activity, with emphasis on creativeness.

"I DON'T CARE IF YOU HOLD THE STICK IN YOUR EAR--
JUST SO LONG AS YOU GET THE SOUND"



A funny statement, true, but lets have a look at it and see what its worth.

Any of us who have reached the professional level know that at one time or another we have used some type of unorthodox beater and an unorthodox way of holding it to get a certain effect or sound. I stipulate the professional level due to the fact that many student or semi-pro drummers and percussionists hold their beaters in an odd manner simply because they don't know any better.

This also brings up a very controversial issue--should we use the standard or matched grip. Also should an absolute beginner be started on the standard or matched grip. I have found that 99% of all beginners find the matched grip much easier to catch on to. I think the main reason being that it is a more natural way to hold the sticks and a young student only has one hand position to remember. The other 1% have seen somebody play using the standard grip and they want to play that way. This 1%, however, seem to spend much longer trying to get their left hand to work properly and I personally feel this is a needless waste of time.

If a person already uses one or the other grips, then I don't feel they should be forced to change but they should be made aware of both methods of playing and more or less allowed to make their own choice. The student should be shown where the standard grip came from and why it is important to know. He should be shown that a field drummer would have trouble using the matched grip unless he had the proper sling and leg rest to position his drum at a comfortable playing angle. He should also be shown the advantages or disadvantages on the dance set. The main reason for riding the hi-hat with the right hand seems to be that, first of all, drummers tend to have weak left hands and secondly the standard grip makes it harder to play the ride rhythm properly. If the matched grip is used then there is no reason why the hi-hat could not be played with the left hand. Also the distance and reach are factors to consider. Using the standard grip and moving from snare drum to small tom-tom we find the right hand moving perhaps four or five inches, depending upon each individual set-up, but the left hand has to move eight or ten inches to reach the same beating spot. Moving to the large tom-tom brings out the same problem. However, certain sounds such as a rim shot played with the stick laid flat on the drum do not sound as good played with the matched grip. I personally prefer to have the butt rather than the tip extending over the rim to obtain this particular sound. Latin-American work played on a full set is better played using the matched grip particularly if the drummer uses timbale stix rather than regular stix.

The matched grip is used on all mallet keyboard instruments, timpani and timbales. If a student wants to pursue percussion studies farther than the snare drum or dance set (as unfortunately too few do) then he will find the matched grip studies more beneficial than the standard grip.

I have seen many excellent drummers use both grips to good advantage. I think as long as the student is aware of both styles of playing then he must decide for himself which he wants to use. No matter what or how we play we are all trying to get a certain sound but students should be very

careful that they have an excellent basic hand technique before they start using odd beaters and hand grips to get certain sounds. Certainly they will get a sound but will it be a good MUSICAL sound?

Editors Note--Two other excellent articles concerning the use of the matched grip recently published are: Jack McKenzie, "The Matched Grip," Ludwig Drummer, p. 30, Vol. 3, No. 2 and Jerry Carrico, "The Matched Grip vs. the Unmatched Grip," The Instrumentalist, p. 86, June 1965.

SUGGESTIONS FOR PROMOTION AND ATTENDANCE AT MUSICAL EVENTS

Often well prepared and worthwhile musical events draw only small audiences. Percussion programs are, in some areas, not well attended. This is somewhat due to a misconception on the part of the general musical public about the term "percussion" music. The following suggestions, while certainly not applying only to percussion, may be of value in the planning of the next event by your musical organization.

1. Advertising through the local newspapers, that would include pictures of the organization; small ensemble or sectional groups, and officers or planning committees; also selected comments from festival rating sheets and other material telling of the high quality of the group. Also precise information as to time and place of the concert and an interesting and appealing write-up of the selections that are to be performed.
2. Displays in store windows.
3. Professional guest soloists performing with the organization.
4. Ticket sale quotas for the members of the organization and incentives for high sales.
5. A form letter to alumni explaining the work of the organization and an appeal for support of the group.
6. Ticket selling location(s) in the business district.
7. Combined concerts with other groups.
8. Social functions in connection with the performance (dance after the concert, etc.).
9. A letter to all musical organization directors of neighboring communities telling of the program and what selections are being played, also include complimentary tickets and information telling how their students may purchase tickets.
10. Performances before various civic clubs, service groups, etc., telling of the musical activities of the group and when concerts are to be held.
11. Promote more student attendance by better advertising within the school and promote school pride in the organization.
12. Novelty numbers done in good taste on the concert program.
13. An interesting and informative printed program for the performance that must include a listing of the players and program notes explaining in an interesting manner the selections that are to be performed.
14. Where conditions permit, a recording of the organization available for purchase.

The above suggestions should be helpful in the planning of your next program. It cannot begin to be inclusive for all professional and school groups. We would like to hear from you with your additions to this list. - The Editors

new publications

MARIMBA SOLOS

HOFFMAN CONCERTO IN D adapted for marimba by Ruth Jeane, from the author, RFD #1, Silver St., Granville, Ohio 43023

This concerto written originally for mandolin and orchestra is in the style of Haydn. Its duration is 15 minutes. Mrs. Jeane is an artist performer and teacher of marimba, and this work is a welcome addition to Keyboard percussion material. The orchestral accompaniment may be rented from Ruth Jeane at the above address.

MARIMBA (VIBRAPHONE) BOOKS

Look for a new book out soon--PRACTICAL IMPROVISING--a Modern Course for all Instrumentalists by Bob Tilles, pub. Henry Adler

This book will contain playing and writing exercises for altered chords, progression substitutions, intros, turn-arounds, modulations, bridges, etc.

MODERN Mallet METHOD (Volumes I, II, & III) by Phil Kraus, Pub. Henry Adler, Inc., New York, N.Y. \$3.00 (Vol. I), \$5.00 each (Vols. II & III)

These three volumes comprise one of the most complete keyboard percussion methods written. Volume I, which contain descriptions, ranges, and playing techniques, should be in the library of every keyboard percussion student. Volumes II, III contain respectively advanced two mallet chord studies and four mallet chord studies. An excellent set of books to contain technique and theory study.

INTERMEDIATE METHOD FOR MARIMBA, XYLOPHONE OR VIBES by Art Jolliff, Pub. Rubank, Inc., Chicago, Ill. \$1.00

There is a lack of good etude and solo collection material for 3 and 4 mallet keyboard percussion. This old text is one of the few items that may be used for this type of study. Numerous thematic arrangements of classics are included along with technical studies.

ORIGINAL JAZZ COMPOSITIONS by Emil Richards, Pub. TRY Publishing Co. (exclusive distributors: Professional Drum Shop, Inc., 854 Vine St., Hollywood, Calif.) \$4.00

10 jazz compositions in odd meters with improvisational examples which are written especially for the advanced vib player. These pieces are based on rhythmic patterns found in Middle Eastern music. 21 pages.

Mallet Exercises in 4/4 by Emil Richards, Pub. TRY Publishing Co. (exclusive distributors: Professional Drum Shop, Inc., 854 Vine St., Hollywood, Calif.) \$2.00

50 fine scale studies for keyboard percussion instruments. Various problems including double sticking and cross sticking are developed. Also included are 25 studies on the chromatic scale.

DRUM SOLOS

RIM SHOT MARCH by Morris Goldenberg, Pub. Music of Percussion, Inc., 1841 Broadway, New York, N.Y. \$1.00

As the title implies, this solo exploits rim shots. Many interesting single stroke problems are encountered in this solo.

6/8 ETUDE by Morris Goldenberg, Pub. Music of Percussion, Inc., 1841 Broadway, New York, N.Y. \$1.00

A fine new 6/8 concert study. These two page solos are well written and printed, however, some may feel that \$1.00 is a high cost for a solo of this length.

2040's SORTIE by Alan Abel, Pub. Ludwig Music Publishing Company, Cleveland, Ohio. 75¢

While not a new release, this snare drum solo is one of the most difficult rudimental solos in print. Any percussionist looking for the most in rudimental solos should try this one. This work requires a great deal of technique and rhythmic understanding!

RUDY MENTZ ON THE GO by Floyd C. Harris, Pub. Ludwig Music Publishing Co., Cleveland, Ohio 60¢

This is an excellent solo for the young drummer starting his study of rudiments. Interesting stick and rim work are included in this solo.

THE THREE HEADED DRUMMER by William J. Schinstine, Pub. Southern Music Co., San Antonio, Texas. \$1.00

A new solo for multiple drums, three drums are to be played by one soloist. Well written and technically challenging.

ALL STATE DRUMMER by William J. Schinstine, Pub. Southern Music Co., San Antonio, Texas. 75¢

This snare drum solo contains an excellent blend of rudimental and modern metric concepts. Fine material for the study of changing meter signatures within the rudimental concept.

DRUM BOOKS

BREEZE-EASY METHOD FOR DRUMS by John Kinyon, Pub. M. Witmark & Sons, New York, N.Y. \$1.00

For the music educator with a minimum of percussion background this text should work very well. It is well organized into lessons, which include characteristic studies in the style of band parts. The book retains the "so-called" rudimental approach, and its main weakness is in the impractical left hand lead approach.

DRUM CLASS METHOD (VOLUMES I & II) by Alyn J. Helm, Pub. Belwin, Inc., Rockville Centre, L.I., New York. \$1.25 each

One of the finest new set of method books for beginning snare drum instruction to appear in print. This set of books should work equally well for class or private instruction. The free-bounce (multiple bounce) roll approach is used and explained to both teacher and student, however, the material may also be used equally well with the double-bounce roll. Each lesson contains effective solo or duet material. This reviewer recommends that both volumes be purchased by the student at the outset in order to have the 16th note material that begins only in Vol. II.

BOOK TWO FOR THE SNARE DRUM by Thomas McMillan, Pub. Weaver Publishing Co., 6500 Allen Road, Allen Park, Michigan. \$1.50

This fine new intermediate method is designed to follow any good first year text. An important feature of this book is the balance of rudimental style and orchestral technique. Each lesson contains short exercises and an interesting reading study.

THE ART OF DRUMMING by J. Burnes Moore, Pub. Ludwig Drum Co., Chicago, Ill. \$1.50

While this book begins as a description of rudiments, one of its finest features is an excellent series of single stroke reading studies, in all meters, which are found beginning on page 20.

TYMPANI BOOKS

BASIC TYMPANI TECHNIC by Thomas McMillan, Pub. Pro-Art Publications, Inc., Westburg, L.I., New York. \$1.25

32 good studies, ranging from easy to moderately difficult, for the beginning timpani student.

STAGE BAND DRUMMING

ROCK'N ROLL'N LATIN BREAKS by Joel Rothman, Pub. JR Publications, 2112 Dorchester Road, Brooklyn 26, New York. \$1.50

Good study material for short "fill-ins" and "breaks." 16 pages.

LEFT HAND SOLOS by Joel Rothman, Pub. JE Publications, 2112 Dorchester Rd., Brooklyn 26, N.Y. \$1.50

Fine new material for the development of the left-hand in dance set work. The exercises are in the form of one, two, and four bar breaks that may be effectively applied to performance.

THE SELECTION-CARE-AND USE OF CYMBALS IN THE STAGE AND DANCE BAND by Roy Burnes, ed. Donald G. Canedy, Pub. Henry Adler, Inc., New York, N.Y. \$1.50

This new text, on a needed topic, contains information about types of cymbals, gives exercises, tips from the pros, and numerous illustrations. A most valuable new reference source for percussionists and directors.

DRUM CADENCES

STICKS DOWN THE STREET by James L. Moore, Percussive Notes, 5035 Henderson Hts., Columbus, Ohio 43221. \$1.00

DRUM CADENCES FOR PARADE OR GRIDIRON - A collection of new cadences for the marching band percussion section--Some standard--Some with a "Latin-American or "Swing" beat. Teachers may also find this collection an interesting supplementary book to regular lesson method books.

This is the first of a series of **PERCUSSIVE NOTES PUBLICATIONS** (see announcement in this issue). A catalog of new works is in preparation. Write for a copy.

PERCUSSION ENSEMBLES

PERCUSSION SUITE OF BRAZILIAN FOLK-SONGS by Russell Hartenberger, available from the composer, 255 South 20, Philadelphia, Pa. 19103. \$4.50

This work in 5 movements is scored for 3 percussionists. Keyboard parts include marimba, chimes, and ad lib steel drum.

MYSTERIOUS HORSE BEFORE THE GATE by Alan Hovhaness, Pub. C. F. Peters Corp., New York. \$1.50

A brief work for one trombone and 5 percussionist written to exploit tonal colors. Instruments used are: glockenspiel, 2 vibraphones, chimes, and tam-tam. The work ends with a senza misura canon in "planned chaos."

CONCERTINO FOR TIMPANI WITH BRASS AND PERCUSSION by Michael Colgrass, Pub. Music for Percussion, Inc., 1841 Broadway, New York, N.Y. \$8.00

Michael Colgrass, who is one of our most outstanding percussion composers, has written a most challenging new work featuring timpani. The solo timpani part requires 4 kettles. Instrumentation includes, 3 trumpets, 3 trombones, tuba, and 2 percussion.

QUARTET by Albert Payson, Pub. Music for Percussion, Inc., 1841 Broadway, New York, N.Y. \$8.00

Written for multiple indefinite pitched percussions and vibraphone, and chimes, this quartet is excellent material for advanced percussion ensembles.

PAS DE DEUX FOR Bb CLARINET AND PERCUSSION by Armand Russell, Pub. Music for Percussion, Inc., 1841 Broadway, New York, N.Y. \$3.00

A fine new recital piece for one clarinetist and one percussionist. The percussion part includes xylophone.

BALI by David Gordon, Pub. Music for Percussion, Inc., 1841 Broadway, New York, N.Y. \$8.00

An outstanding example of the melodic concept in percussion writing. This new work is scored for: sop. recorder, vibraphone, xylophone (2), marimba (2), piano, celesta, timpani, timbales, Brean cymbals, and gongs (2).

A CYMBAL TUNE by William J. Schinstine, Pub. Southern Music Co., San Antonio, Texas. \$1.25

Quartet for 4 cymbal players: 1) crash cymbals, 2) suspended cymbal, 3) Gong, 4) Sock cymbals. This work demonstrates how effective cymbals can be when used alone. Marking is "A la Jazz."

PRODUCT NEWS

JENCO CATALOG No. 66 G. C. Jenkins Co., Box 149, Decatur, Illinois

This new full color catalog shows the complete line of keyboard percussion instruments available from JenCo. Copies available at your local dealer or from the G. C. Jenkins Co.

CONCERTANTE by Daniel Pinkham, Pub. C. F. Peters Corp., New York. \$3.00 (score), \$7.50 (set of parts)

Written for organ, celesta, and percussion, this work was commissioned by the Boston Chapter of the American Guild of Organists. Percussion instruments used are: timpani, triangle, glockenspiel, tam-tam, gongs (2), suspended cymbal, wood block, and snare drum.

GLORY TO GOD by Alan Hovhaness, Pub. C. F. Peters Corp., New York. piano-vocal reduction 90¢

Percussion is used very effectively in this cantata for chorus, brass, organ, and percussion. Three percussion players are required.

DRUMMING AROUND

Jim Salmon, Professor of Percussion at the University of Michigan, reports that the 17th Band Conductors Conference held there this past July was well represented in the percussion field with clinics by outstanding performers and clinicians. Percussion sessions were given by Bobby Christian from Chicago, courtesy of Ludwig; by Sam Denov, Chicago Symphony, courtesy of A. Zildjian; by Haskell Harr, courtesy of Slingerland; and by Bobby Rosengarden, courtesy of Rogers. All sessions were well attended, and everyone seemed to enjoy the demonstrations.

Robert C. Pangborn, principle percussionist with the Detroit Symphony Orchestra, has developed a percussion program at the new Oakland University in Detroit. A special session for school students lasted six weeks this summer. Each percussion student had a one hour lesson with Mr. Pangborn, and the same amount of time with Sal Rabbio, the timpanist with the Detroit Symphony. In addition, percussion ensemble sessions were held, which turned out to be a new and challenging experience for these students (see programs section of this issue). The students did a fine job, according to Pangborn, and the school administrators were most pleased with the activity, and it will become an important part of the rapidly expanding performance area of the Meadow Brook School of the new Oakland University.

Jay Collins, instructor of percussion at Wisconsin State University, Whitewater, Wisconsin, conducted a master class in percussion instruments for the Extension Music Department of the University of Wisconsin on July 20-21, 1965. Sessions presented included the following topics: Concert Snare Drumming, Marching Percussion, Multiple Percussion Combinations for One Player, Timpani, Keyboard Percussion, and an evening recital of Solo and Ensemble Literature for Percussion Instruments.

Irene Harvey, Junior Festivals Advisor for percussion instruments of the National Federation of Music Clubs, is responsible for the selection of the required numbers in the marimba and vibraphone events of the NFMC Junior Festivals. On the national level, over 25,000 young students enter these contests. Mrs. Harvey states that it is disappointing that so few entries are received in the percussion category. She suggests that if any teacher of percussion is interested in federating a studio club, they should write for information to: Mrs. Walter Swink, National Junior Counselor, 139 Erby Street, Woodruff, South Carolina. Also, a complete listing of the required numbers in the various events including snare drum, percussion, typani, marimba or xylophone, and vibraharp is available from: National Federation of Music Clubs Headquarters, Suite 1215, 600 S. Michigan Ave., Chicago, Ill. 60605. Order #JF23, cost 60¢.

A. L. Della-Porta of the Premier Drum Company, London, England, in a recent letter to PN, reported that their company now ships percussion instruments regularly to a total of 103 countries. With the efforts of the Premier Company of New Orleans, La., shipments to the U.S. of Premier and Olympic drums and Zyn cymbals are expected to be at least 50% up over 1964.

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4. FARANDOLE (BIZET)	MEDIUM & DIFFICULT	2.50
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1965

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1 PLAYER

E-32 ADVENTURES FOR ONE Robert Stern D 2.00
4 Timp, sus cymb, bongos, timbales, vibraphone

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M-2 SUITE NO. 1 E. J. Ulrich D 2.50
(Unaccompanied)

M-3 RONDO FOR MARIMBA AND PIANO Theodore Franz D 3.50
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Al Payson's Double Stops For Mallet (Method Book)

2 PLAYERS

E-29 PAS DE DEUX FOR BB CLARINET & PERCUSSION Armand Russell 2 Scores 3.00

1. Clarinet 2. Susp. cym., tom-tom, tri., snare, xylophone

3 PLAYERS

E-38 FOUR HOLIDAYS FOR THREE PERCUSSIONISTS Harry Bazlett D Score 3.00

I. New Year's Eve; II. Washington's Birthday; III. 4th of July; IV. Cuban Christmas
1. Vibes, xyle, susp. cym.; 2. Double drums with timbales, hi-hat, cowbell, bells, woodblock, ratchet, pistol, etc.; 3. 2 kettle-drums, susp. cym.; tri., claves, sleighbells, assorted noisemakers.
Recorded on Urania Record #UX106

E-39 PERCUSSION SUITE Armand Russell D Scores 7.50

I. Toccata; II. Nocturne; III. Seberzo
1. 5 temple blocks, glockenspiel, xyle.; 2. 4 tom-toms, triangle, susp. cym. gong, 5 temple blocks; 3. snare drum, triangle, susp. cym., bass drum, 2 wood blocks, 4 tom-toms.

4 PLAYERS

E-2 ONE OVER THREE Mervin Britton E-M 1.00
Score and Parts

1. tamb.; 2. bells; 3. 2 kettle-drums; 4. B.D.

E-7 INTRODUCTION AND ALLEGRO Jack McKessie M-D 3.00
Score and Parts

1. low tom-tom, snare, triangle, wood block; 2. medium tom-tom, snare, lg. susp. cym.; 3. medium tom-tom, 3 temple blocks, 2 tom-toms, marimba, sn. susp. cym., 4. high tom-tom, vibraphone.
Recorded on Urania Record #UX106

E-33 QUARTET Albert Payson 4 Scores D 8.00

1. 2 snare drums, vibraphone; 2. timbales, medium tom-tom, chimes; 3. 3 low tom-toms, susp. cym.; 4. 4 kettle-drums, tam-tam.

E-4 INVENTION FOR FOUR PERCUSSION PLAYERS Paul Price D 2.00
(Reference Score and Parts)

1. snare, xyle, susp. cym.; 2. 3 tom-toms, tri., wood block; 3. B.D.; tam-tam, castagnets; 4. cymbals, lg. susp. cym., tamb., claves.

5 PLAYERS

E-27 CHAMBER PIECE FOR PERCUSSION QUINTET Score and Parts Michael Colgrass D 4.00

1. 4 timp-toms, tamb. 2. 3 high tom-toms, med cymb. 3. med tom-tome, xyle, tri. 4. 3 low tom-toms, tamb, finger cymbals 5. B.D. 2 timpani, tam-tam

E-31 DIVERTIMENTO (FOR PIANO & PERCUSSION) Nicolas Flagello D Score 5.00

1. Piano; 2. Cymbals, xyle, vibes, bells, chimes, B.D., tom-toms, snare, tri.; 3. B.D., celeste, vibes, bells, wd. blk., finger cymbal, tambourine, chimes, tam-tam, xyle, tom-toms; 4. snare, cymbals, tri., B.D., tam-tam, tom-toms. B.D. with pedal; 5.5 timpani, tam-tam.

6 PLAYERS

E-37 CONTRARHYTHMIC OSTENATO Score and Parts Cole Iverson M 3.50

1. 4 timpani; 2. triangle, side drum; 3. piano; 4. susp. cym., B.D.; 5. Tenor drum, snare drum; 6. xylophone, vibraphone.

E-36 SKETCH Ronald LoPresti M-D 5.00
Score and Parts

1. xyle; 2. marimba, celesta; 3. timp.; 4. snare, susp. cym., tri.; 5. B.D., tam-tam, susp. cym.; 6. piano.

E-42 PRELUDE FOR PERCUSSION Malloy Miller D 4.50
Score and Parts

1. glockenspiel; 2. xyle; 3. cymbals, whip, tri.; 4. tom-toms, snare, wood block; 5. B.D. susp. cym.; 6. timpani.
Recorded on Period Record #SPL743

7 PLAYERS

E-19 CANTICLE NO. 3 Lou Harrison D 8.00
Score and Parts

1. ocarina (or flute); 2. 6 iron pipes, 5 wood blocks, 3. 5 brake drums suspended, 3 brake drums muted, xyle, maracas, 5 temple blocks, sn. elephant bell; 4. guitar; 5. 6 water-buffalo bells, box, 2 sistrums, medium elephant bell; 6. 5 muted cowbells, tam-tam, 5 topannai; 7. snare, B.D., 5 tom-toms, lg. elephant bell.
Recorded on Urania Record #UX110

E-20 HOE-DOWN! Joshua Miscal 3.50
Score and Parts

1. hi-hat, snare, w. blk, 2 tom-toms 2. BD with attached cymb 3. xyle 4. bells 5. timp 6. snare 7. piano

8 PLAYERS

E-18 INTRODUCTION AND FUGUE Robert Eggert M 5.00
Score and Parts

1. marimba, piano; 2. snare; 3. sn. tom-tom; 4. bongo drums; 5. lg. tom-tom; 6. xyle, wood block; 7. maracas; 8. tenor drum, tri.; 9. susp. cym.; 10. timpani, chimes; 11. B.D., gong.
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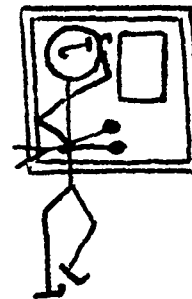
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Part 2.

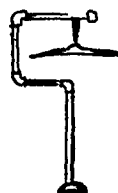
Suspended Cymbals:



The Modern Floor Stand

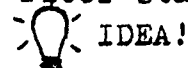
This is the most common type of cymbal stand. It is very portable and readily available from most drum companies.

One drawback to this stand is that it has a tendency to rattle. Check felt washers and rubber insulation regularly to see that no metal parts touch the cymbal. The metal joints on the stand may be taped or padded with moleskin.



The "Gooseneck" Stand

This type of cymbal stand has been around a lot longer than the floor stand.



Make one for your percussion section from pipe fittings as shown above. This allows you to suspend your hand cymbals for greater sound variety.



The Single Stroke

Use a quick down-up stroke so as not to dampen the sound of the cymbal. Use your left hand to dampen the cymbal when the proper time value has elapsed.



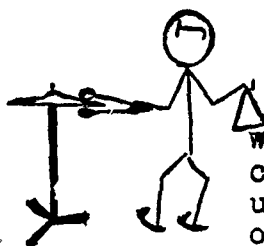
What mallets would you use when a part you are playing is marked as above? If you are like many of our literal minded brethren you grab the nearest pair of timpani sticks and start to roll....but you notice that the roll is difficult to sustain and that the start was not very distinct. Why then do they mark the part to be played with timp. sticks?



The Roll

Roll on the cymbal by alternating single strokes. It is best to place one mallet near the edge of the cymbal and the other mallet at the extreme opposite edge. This keeps the instrument in a horizontal position.

Many composers are unaware of the wide variety of mallets available to the modern percussionist. To them, any wrapped mallet is a "timpani stick". It is generally up to the performer to know the correct mallet to use. Mallets made to perform well on the metal part of the vibraphone work well on cymbals.



The One Hand Roll

Place two mallets in one hand with the head of one on top of the cymbal and the head of the other underneath. This is valuable when one percussionist must play several parts at one time.

The following items should be kept handy for use on the suspended cymbal:

Vibraphone mallets
Snare drum sticks

Wire Brushes
Wire rods of varying sizes

P R O G R A M S

the UNIVERSITY OF MIAMI SCHOOL OF MUSIC
 BEAUMONT HALL + April 7, 1965
PERCUSSION ENSEMBLE
 FRED WICKSTROM, CONDUCTOR
PROGRAM

Modal Movement for Percussion	Laurence Lapin
October Mountain	Alan Hovhaness
Canticle No. 3	Low Harrison
Sonata for Piano and Percussion	Peggy Glenville Hicks
Toccata for Marimba and Percussion Ensemble	Robert Kelly

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PERCUSSION QUARTET

Fred Wickstrom, Director	Robert Brody
Joseph Youngblood	John Grimes

1. Introducing the Percussion Section
2. Scherzo for Percussion Saul Goodman
3. Drums Through the Ages . Arranged by Fred Wickstrom
4. Ostinatos Wm. Kraft
5. The Galloping Comedians Dmitri Kabalevsky
6. The Percussionist's Toys
7. Twinkle Mambo Arranged by Fred Wickstrom
8. The Pentatonic Clock Willis Charkovsky

State University of New York at Buffalo presents

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- MILITARY MUSIC FOR TWO PAIRS OF TIMPANI
 (ca 1780) Andre and Jacque Philidor
- COEUR FOR BATTEUR (1959) Sylvano Bussotti
- THREE PIECES FOR KETTLEDRUMS Elliott Carter
 From Six Pieces for Kettledrums (1950)
- V. Recitative
 II. Moto Perpetuo
 I. Improvisation
- ELEGY FOR SOLO PERCUSSION (1963) Jerome Rosen
- MUSIC FOR TWO CHANNEL TAPE AND TWO
 PERCUSSIONISTS (1964) Ramon Fuller



PERCUSSION ENSEMBLE
 CONCERT

Robert Pangborn, Director
 Tuesday, August 10, 1965

MEADOW BROOK SCHOOL OF MUSIC
 OAKLAND UNIVERSITY

- | | |
|--|------------------|
| Percussion Suite | Armand Russell |
| I: Allegro non troppo e deciso | |
| Amores | John Cage |
| III: Trio for seven woodblocks (not Chinese) | |
| Unaccompanied solo for snare drum | Michael Colgrass |
| Allegro con spirito | |
| The Burning House: | Alan Hovhaness |
| Overture for Flute and Percussion | |
| Concerto in A minor for Violin | J.S. Bach |
| (transcribed for marimba) | |
| Allegro moderato | |
| Trio for Percussion | Warren Benson |
| Allegro non tanto | |
| Grazioso | |
| Poco allegretto-passacaglia | |
| Allegro vigoroso | |

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Cass Technical High School Percussion Ensemble
 Rex Hall, Director

April 9, 1965

- | | |
|----------------------------------|---------------|
| Scherzo for Percussion | Goodman |
| Hoe Down | Missal |
| Perpetual Motion | Hall |
| Paraphrase for Three | Hall |
| Rhythmoops | Hall |
| Canon for Percussion | Goodman |
| Toccata for Percussion | Hall |
| Tour de Force | Hall |
| Hora Staccato | Dinicu - Hall |

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 CAN BE AN IMPORTANT MEANS OF EXCHANGING INFORMATION ON PRO-
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ON THE TECHNICAL SIDE

JOE'S 3 AGAINST 2 The Joe-A-Morello Breeze

Musical notation for a 3/2 time signature piece. It consists of four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. staff shows a sequence of notes with accents and slurs, numbered 1 through 12. The L.H. staff shows a sequence of notes with accents and slurs, numbered 1 through 12. The R.F. staff shows a sequence of notes with accents and slurs, numbered 1 through 12. The L.F. staff shows a sequence of notes with accents and slurs, numbered 1 through 12.

Chick
or
Ching
Sound

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DRUMMER (NEW IN THE GAME) - becomes very busy turning
music.

LEADER - "Whatsa matter drummer, c,mon
let's go."

DRUMMER - "Sumpin wrong here, boss --
no such piece in my book!"

Water F. Hart

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