

PERCUSSIVE NOTES



COVER

IN THIS ISSUE

PERCUSSION PERSPECTIVES

Percussive Notes Survey

A fairly large response was obtained to a questionnaire that appeared in the May 1965 issue of P.N. This questionnaire asked the readers to indicate what features presently included in P.N. were best, and what material not presently included they would like to see included in future issues of P.N.

The most voted for features of P.N., in order, included: Programs, Publications, Percussion Discussion, and Drummer's Bulletin Board. A number of readers also indicated a preference for Percussion Around the World, On the Technical Side, and Products Review.

Some of the items that our readers would like to see included in future issues are:

- Acoustics of percussion instruments
- Lists of material used in college percussion departments
- Care and repair of percussion instruments
- Plans for building percussion cabinets
- A compilation of rules for drum contests in various states
- Articles on jazz drumming
- Notices of job openings in the percussion field
- Various person's concepts of performance problems and techniques
- Lists of wanted and for sale high quality, hard to locate percussion equipment.

Here are some ideas, and we are sure there are many more to be added to this list. Get your pencil or typewriter going and send the results on to us!

Assistance in the publication of PERCUSSIVE NOTES for the 1965-66 year has been given by the companies listed below. The contributions from these companies, for which they receive no direct return, are greatly appreciated. Our hats off to:

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PERCUSSIVE NOTES IS PUBLISHED FOUR TIMES DURING EACH SCHOOL YEAR (September, December, February, May). MATERIAL FOR PUBLICATION SHOULD REACH THE EDITOR BY THE 1st. OF THE MONTH PRIOR TO PUBLICATION. OPINIONS EXPRESSED IN BY-LINE ARTICLES ARE THOSE OF THE WRITERS. CORRESPONDENCE SHOULD ALL BE MAILED TO: James L. Moore, Editor, Percussive Notes, 5085 Henderson Hts., Columbus, Ohio, 43221.

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

PERCUSSION DISCUSSION

In response to requests, the following proposed college level percussion offerings that appeared in the March 1964 issue of P.N. are reprinted.

PRIVATE PERCUSSION INSTRUCTION (Percussion as principal instrument)

A four year course of instruction that will cover all of the principle phases of percussion performance--snare drum, mallet instruments, timpani, dance set, and small traps. Increasing emphasis during the course of study is placed on the students' principal area of interest and ability. Private instruction being complimented by adequate opportunity for performance with orchestras, bands, and chamber groups; also ample solo and group recital program performance.

PRIVATE PERCUSSION INSTRUCTION (Percussion as a secondary instrument)

A course of instruction for the non-percussion principal who wishes to continue his performance training further than the class instruction offerings. The course of instruction to follow generally the same pattern as for a percussion principal, but at a slower rate of advancement. Emphasis is placed on the adequate understanding of the problems and techniques of teaching the material, as well as performance.

FUNDAMENTAL PERCUSSION TECHNIQUES - 101

A basic course recommended highly for all students that will come in contact with percussion in any aspect of their future work (i.e., band or orchestra directing, composing, arranging, general music class, supervision and administration). F.P.T. 101 introduces the correct approach, through class performance, to the study of the snare drum. The techniques of outdoor performance (rudimental field drum) and indoor performance (concert snare drum) are covered, as is the Over-Under (traditional) Grip, and the Like-Hand Grip. The proper techniques of bass drum and cymbal (pair and suspended) performance and the basic traps (triangle, tambourine, castanets, and wood block) will be demonstrated and studied. Recommended method book material will be discussed and used, as will selected parts from band and orchestral literature.

FUNDAMENTAL PERCUSSION TECHNIQUES - 102

This course is a continuation of F.P.T. 101, and completes the introduction to the study of all small traps, with emphasis on the techniques and rhythms of the Latin-American traps. Timpani technique, tuning, and care will be studied. Mallet percussion instruments will be studied with opportunity to perform on the marimba, xylophone, vibes, orchestra bells, and chimes. Appropriate study material, band and orchestra literature, and ensemble music will receive lab performance.

PERCUSSION ENSEMBLE

A chamber music ensemble consisting of all of the definite and indefinite pitched percussion instruments performing representative works from the literature for percussion ensemble. This organization is an active performing group of the College of Music.

MALLET CHAMBER ENSEMBLE

Privately coached groups of from two to six homogeneous or heterogeneous mallet percussion instruments performing arranged, adapted, and original material for such combinations as: marimba sextet, mixed mallet quartet (marimba, xylophone, vibes, bells), and smaller combinations.

PEDAGOGY OF ELEMENTARY PERCUSSION

Methods, materials, techniques for teaching the grade school and junior high school percussion class; including a survey of available teaching material, its limitations and deficiencies; practical demonstrations of teaching techniques, and materials used.

PERCUSSION REPERTORY

This course will peruse and discuss the material available for percussion solo and ensemble contest and recital purposes. The course will attempt to cover material that is suitable for intermediate school performance on up through advanced college level and professional recital literature. Recordings of the works discussed will be used when available, augmented by lab performance of works by the class and guest performers.

SCORING FOR PERCUSSION

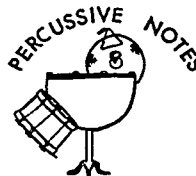
A highly recommended course for all composition and arranging majors, and conducting students. This course will attempt to standardize and promote a general understanding of the fundamentals of percussion instrument notation. Liberal recourse will be made to excerpts from orchestra, band, and chamber works utilizing percussion. Also, lab performance and discussion of current projects of the members of the class will be examined. Each student will be expected to submit one original or arranged work for percussion alone or with percussion as the outstanding feature as a semester project.

JAZZ CONCEPTS IN PERCUSSION

The modern use of percussion in small combos, stage bands, and large organizations will be thoroughly explored. This course is designed so that the performer, composer, and arranger may obtain a more complete understanding of the use of percussion in modern music. The techniques of performance on a set of dance drums will be discussed, demonstrated, and studied. The use of vibes, with special emphasis on scoring, improvisation, and chord voicing will be covered. The "color" effect instruments and the Latin-American rhythm instruments will be studied. A liberal number of recordings of the outstanding compositions and arrangements in this idiom will be heard and analyzed.

How does this compare to the offerings in percussion at your school? Will this rather idealized listing even become a reality? Only time and effort will tell! Your comments and discussion of this material are welcome.

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). WHETHER 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.



ABOUT PERCUSSION PROBLEMS

James D. Salmon

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them the opportunity to learn the correct interpretation of classic and contemporary music. I personally meet this group in special sectional rehearsals and during ensemble rehearsals particularly when new music has been placed in the folios. All of the section members have the opportunity to play on all of the percussion instruments, even though they may prefer to play only one or two of the percussion groups. They all have dance band experience and are well acquainted with the various Latin-American rhythms that are found in much of our popular program music of today. Our percussion sectional versatility stems from a well organized individual versatility.

ORDERLY ARRANGEMENT OF THE EQUIPMENT

All of your percussion equipment should be placed in the same arrangement for all performances and rehearsals. The bass drum will usually be more useful if placed next to the basses; the cymbal player should be next to the bass drummer; and the snare drummers next to the cymbal player. The timpani can be placed near the basses or in front of the other percussionists in accordance with personal preference. We use three snare drummers in the University of Michigan Symphony Band. The first chair player is responsible for all solo passages; the second chair player is responsible for a part of the accessories and assistant to first chair in the playing of snare drum parts; the third chair is responsible for the balance of the accessories and the keyboard parts (as bells, xylophone, chimes, and vibraphone). The third chair plays a third snare drum when heavier playing is needed, as in a very strong tutti passage, or in a march. A parade drum adds a good martial color to a march, and the third chair drummer is a logical player for this instrument.

PROPER ASSIGNMENT OF DRUM PARTS

Be sure that the player in question can play the drum parts assigned to him. If there is an important bell or a xylophone part that must be heard, put the most qualified player on the part. If your drummers are not too proficient on keyboard percussions, remember that a piano player can be taught to use bell and xylophone mallets with very little difficulty. Also, cello, string bass, and piano players can be successfully employed as timpanists in the concert band.

EDITING OF DRUMS TO FIT THE INSTRUMENT AND THE PERFORMER

Many times the poor neglected drummers have to contend with drum parts that are too difficult for their abilities, or with music that is so badly scored that it makes very little sense to them, or to anyone else, for that matter. Should this situation occur do not hesitate to rewrite the music, or better yet, write another simpler part to insure more stability in the rhythm section of your band. A scale passage in sixteenth notes on the bells or the xylophone can be easily reworked into an eighth note pattern, and the player does not "lose face" with the rest of the band membership for not being able to double a part with the flutes or clarinets. Grace note passages on the snare drum line, particularly when they occur attached to the front or end of a roll are best omitted; just play the rolled notation. You can try until doomsday to get snare drums and reeds to play this figure as a unison, and it won't come off correctly. Just bad scoring by the composer, or careless writing by the copiest.

PROPER TENSIONING OF DRUM HEADS

Another important item that is overlooked in many bands is the proper tensioning of drum heads. Most of you will agree that a band should tune up before playing, and you will go to great lengths to establish tuning routines, exercises, and even purchase expensive electronic tuning devices to check band and orchestra intonations before playing. How many directors make a point of checking the sectional tensioning of the various drums? Of course timpani must be tuned; but what about bass drums, snare drums, parade drums, and tom-toms?

All drums should be tensioned so that there will be an equal pull on each drum head at every tension post. I prefer more tension on the head that is played than on the one that is not played. This rule holds true for snare drums, bass drums, tom-toms, and parade drums. Check the heads on both sides of a drum in the same manner that a timpanist "tunes" his kettles. If the drum heads are tightened for playing in damp weather, they must be loosened a similar amount after playing to prevent unnecessary head breakage. If the weather stays fairly dry, leave the drum heads alone! Where more than one

snare drum is used at the same time, all drums should be tensioned so they will sound alike. Two snare drums should correspond in sound much the same manner that two clarinets, flutes, or cornets should sound in a duetto passage.

SELECTION OF THE PROPER STICKS AND MALLETS

Every percussion section should have more than one size, or model of snare drum sticks, bass drum stick, bell and xylophone mallets. I suggest the following models of snare drum sticks to allow for variance in music styles and dynamics.

1S, 2S for F to FFF: for all out of doors performances.

2B, 5B for P to FF: for normal concert playing on concert drums.

3A, 5A, 7A for performance of light concert, dance band, and Latin-American selections.

In addition to the double-end lambs wool concert bass drum beater, the bass drummer should have a hard felt tip marching band bass drum beater for sforzato effects, and a pair of soft felt tipped sticks such as timpani sticks for rolls of long duration. These timpani sticks should be for the bass drummer only and not be "borrowed" from the timpanist for every occasion needed.

The timpanist should have at least three models of sticks in order to play all dynamics called for in the modern band music of today. These can be most any make or model as long as each pair of sticks will enable the player to get: a) soft, b) medium-loud, and c) loud dynamics. A stick that has a hard felt core and a soft felt edge will be most useful for all average volume requirements. A stick that has lamb's wool, or a thicker soft felt edge around a cork core will be most useful for all soft passages. A stick that has very small hard felt tips will be most useful for the very staccato effects, as well as the loudest volume requirements of any arrangement.

THE PROPER USE OF CYMBALS

The effective use of cymbals seems to be quite a problem in many bands. I believe that every band should have at least a set of 16", or 17" hand cymbals on leather straps and knuckle pads, and a 18" crash cymbal suspended on a regular floor-model rack for tremolos, and explosive crash effects. Cymbals do not necessarily have to be "clanked" on every bass drum note of a march; if you feel that you must play your marches this way, then it is better if you have the bass drummer play on a cymbal attached to the bass drum. Use the separate set of hand cymbals to punctuate climaxes, strong beats, and to color the rhythmic phrase line. Rolls and separate crashes are usually more effective when they are played on a suspended cymbal with two hard felt tipped timpani sticks. The best striking spot is normally found about 1 1/2" in from the edge of the brass plate, and always hit the cymbal with both sticks on opposite sides of the plate. The average school drummer hits a cymbal by taking a healthy swat at it with a wooden snare drum stick, the resulting sound is not satisfactory because the plate does not reach its full vibration fast enough. The drum stick usually gives too harsh a sound to blend with the rest of the instrumentation in the score. That is the main reason why the felt tipped stick, is recommended. It is also an important reason why the cymbal crashes in the University of Michigan Band project in the manner that they do.

CARE OF PERCUSSION EQUIPMENT

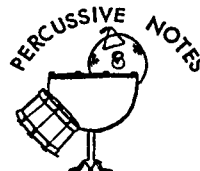
In closing I suggest that all tension bolts, and moving parts on all percussion equipment be thoroughly cleaned and lubricated at least once a year. Use a little Vaseline on all tension bolts, and any good light machine oil on other moving parts such as foot pedals, vibraphone motors, and the like.

Store equipment in fiber carrying cases, or cabinets made for this purpose. Keep canvas covers on timpani, marimbas, xylophone, and chimes. It prevents unauthorized handling, and protects the finish of the instrument keyboard.

When your percussion section employs the above mentioned suggestions in everyday performance, I'm certain that they, too, will begin to experience the organized unity that is so apparent in the percussion section of the University of Michigan Band.

James D. Salmon is a graduate of the University of Michigan from which he received his Bachelor's and Master's degrees. He is author of "The Percussion Section of the Concert Band" and co-author of "Percussion Painters for the Marching Band." Prior to his present position as Prof. of Percussion Instruments at the University of Michigan, he taught at Central High School, Valley Stream, Long Island, New York.

WHEN ORDERING PRODUCTS AND MUSIC- MENTION THAT YOU SAW IT IN:



Henry Schluter: Vibraharp Originator

Bell Expert Rings Up 60 Years

BY JOHN CULHANE

"Dear Henry," wrote "La La" from Bakersfield, Calif. "Are you the same little boy who applied for a job at the little 'Musical Bells' factory at 2157 N. Clark St., about 60 years ago? Seems to me I remember. . ."

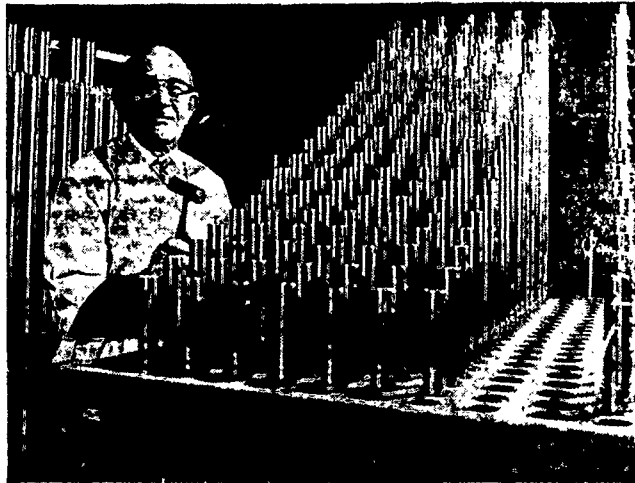
"La La" is Mrs. Ella Deagan, widow of the second J. C. Deagan. The little "Musical Bells" factory is J. C. Deagan Inc., founded by the first J. C. Deagan in 1880 at Clark and Grace streets and run today at 1770 W. Borteaue by his grandson, the third J. C. Deagan.

And Henry is Henry J. Schluter, 76, of 260 Kenmore, Elmhurst, Deagan's chief acoustical engineer and the originator of the vibraharp, who received a letter from "La La" this week as he completed his 60th year with her family's firm.

"WORKING at the same place 60 years is just like being married to a woman," said Schluter, who is twice a widower. "If you love her, you can go through hell with her, you can have fights, but you never call it quits."

"I was 16 in March of 1905 when I saw an ad in The Daily News for a 'Strong Boy Willing to Work,'" Schluter recalled.

"I told the Old Man (John Calhoun Deagan, 1852-1934, the founding Deagan) that I was willing, but I wanted



Henry J. Schluter tests a factory line of tubular chimes that will later be suspended from racks and used as orchestra

chimes by symphonies, college and armed services bands.

steady work. You might say I got it.

"He started me out sweeping floors. After the first day, he asked me, 'Have you ever swept in Vaudeville?'"

"In vaudeville in those days, they used to spread the stage with sand so the dancers wouldn't slip. Then, when the dancers were done, a guy would come out and sweep the stage real fast. He usually got

more applause than the dancers.

"I told him I hadn't. Well," he said, "I'm taking you off sweeping, anyway. You're too good." So I started tuning Swiss bells on a foot lathe.

"Then my grandfather discovered that Henry had a golden ear, an ear able to detect the slightest discord," said Jack C. Deagan, 55, the third J. C. Deagan, president.

"Don't say anybody in the

world has absolutel pitch," said Schluter. "But my ear is maybe 99 and 44-100ths per cent pure."

OLD MAN Deagan himself had a golden ear. That's how the business started.

A clarinetist by profession, John Calhoun Deagan had succeeded in tuning what was then considered an untunable

instrument — the glockenspiel, or orchestra bells. From that point he branched out, tuning the chimes of grandfather clocks, xylophones and marimbas.

SCHLUTER accomplished some remarkable things. For instance, he:

- Spent five months in South Africa in 1935 installing a \$24,000 Deagan carillon in the Pretoria City Hall.

- Built the tuning devices that are in use at the U.S. Bureau of Standards in Washington to set the standards of pitch for the musical instruments of the United States.

- Developed, in 1938, the first process for the harmonic tuning of tower bells. The first carillon in tune was installed in the Florida Building in the World's Fair in New York in 1939.

- Stopped ship traffic between Nazi Germany and Sweden in World War II with an acoustic detonator for mines that were sowed so deep mine sweepers couldn't pick them up. The vibrations of a ship's motor would make the mine explode.

For this, J. C. Deagan Inc. received the Navy's Ordnance Development Award "for outstanding contributions to the war effort" and Schluter and three other employees were cited individually.

BUT BEST known of all was the vibraharp.

In 1927, Schluter developed the Model 145 Deagan Vibra-Harp, the prototype of all vibraharps produced today. (With expiration of the trademark registration, Deagan dropped the hyphen.)

CAME THE 30s. In a Los Angeles studio where he had gone to make a recording with Louis Armstrong, a young Chicago drummer named Lionel Hampton saw his first vibraharp. He picked up the mallets and started striking the bars. It was love at first sound.

In 1936, at a Los Angeles cafe, a fellow Chicagoan named Benny Goodman came to hear Hampton. Goodman was so impressed he asked Hampton to make some recordings with the Benny Goodman trio — Goodman on clarinet, Teddy Wilson on piano and Gene Krupa on drums. Hampton on the vibraharp made it the celebrated quartet.

On the night of Jan. 16, 1938, Lionel and his "Vibes" played a date with Goodman that was a milestone in the 75-year history of jazz music, the 85-year history of J. C. Deagan Inc., and the 60-year professional history of Henry J. Schluter.

The vibraharp made its debut at Carnegie Hall.

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Want to Be a Real Pro?

Then make a contract with yourself—and stick to it

BY CHARLES F. MOORE, JR.

Former Vice President of Public Relations, Ford Motor Co.

WE ALL envy the girl at the party who can play the songs that make everyone gather round the piano. Or we think how lucky artists are to be able to turn out a clever sketch with a few lines. What we don't envy are the years they spent learning all the things they need to know if they are to perform consistently well.

An associate of mine told me that he used to become furious when people casually dismissed the good grades he earned in school by saying, "Oh, but things come so easily for you." Although the remark might have been complimentary, he resented it because he knew the hours of study that he had put into those grades, often going to sleep

over his papers. "The worst of it," he said, "was that when I fell asleep at my desk, I drooled—and I sometimes had to do the whole paper over the next morning." At least he recognized, through his rather damp condition, that the ability to do a workmanlike job in any field demands a solid foundation of knowledge.

Sheer raw talent is heady stuff to discover. It's a tremendous thrill to find out that you can paint a landscape or write verse or kick a football farther than anybody else on your block.

But talent carries its own set of dangers. It can very readily be confused with solid achievement. There's nothing sadder than the

boy genius who can't understand why the work that won him raves when he was 20 draws only polite applause now that he's 40. It may be that he has merely used his talent and hasn't developed it. It's great to show promise; it's tragic not to fulfill it.

One reason some people fall short of their promise is that developing talent is hard work. Talent is useless if it is not wedded to craftsmanship, which demands incessant practice and all that it involves: endless repetition, constant self-criticism—and exasperation when performance falls short. A friend of mine tells me that the mention of the word "dreary" brings instantly to mind the image of his older sister painfully picking out Czerny exercises on the piano, muttering again and again, "One and two and one and two," while the pendulum of the metronome swung back and forth next to a bust of Beethoven.

Dreary as practice may be, it goes a long way to setting off the men from the boys. Even champion golfer Arnold Palmer has to take his turn on the practice green. It is ridiculous and, in a way, arrogant to think that excellence can be acquired in any other way. Two thou-

sand years ago, Cicero said the same thing. He admitted the power of natural talent, but went on to say, "When the method and discipline of knowledge are added to talent, the result is usually altogether outstanding."

Such outstanding results depend on the kind of execution that doesn't scorn any detail. Once Michelangelo, painting frescoes in the Sistine Chapel, was lying on his back on a high scaffold, carefully outlining a figure in a corner of the ceiling. A friend asked him why he took such pains with a figure that would be many feet away from the viewer. "After all," said the friend, "who will know whether it is perfect or not?" "I will," said the artist.

That is the proper attitude for anyone who goes about his work in a professional manner. The common tendency is to think of creative people as somewhat dreamy, and not concerned about details. It may or may not be true that such people lose their wallets or lock themselves out of their houses more than others. But if they're good, if they're real professionals, they never neglect the essentials of their jobs, and one of these essentials is attention to detail.

(continued page 14)

USE FOUR MALLETS!

by JAMES L. MOORE

FOUR Mallet MARIMBA TECHNIQUES

Two basically different grips exist for multiple mallet marimba and vibe playing. Advocates of each method usually feel their method to be most useful.

In general the two grips are: (1) a grip in which the pair of handles are crossed in the palm of the hand, (2) a grip in which each handle is held independently and is not crossed over the other handle. (In this grip, one handle is held between the thumb and forefinger and one is held between the second and third fingers.)

Regarding tone production with these two methods: (1) there is no difference in playing struck chords, for all mallets should hit at the same time, (2) only in the tremelo (roll) does the tone production of the two methods differ considerably.

In producing the tremelo, the crossed mallet grip requires that the mallets strike in alternate pairs, the right hand pair together, then the left hand pair together. By increasing to a fast alternation, a semblance of a sustained tone is obtained.

In the independent suspension method, the pair of mallets in each hand play more or less of an "open flam." That is, the right outside mallet hits first, followed by the right inside mallet; then the left outside followed by the left inside. Numbering thusly:

④ LH ③ ② RH ①, the sequence of strokes is 1-2-4-3.

To execute this "open flam" correctly, mallets #1 and #4 are held relatively tighter than mallets #2 and #3. This enables the inside mallets to flip up a bit higher than the outside mallets, thereby producing the flam sound. With practice, as the speed of hand alternation is increased slightly, the strokes will develop into an even series of notes somewhat like fast sixteenth notes.

This independent suspension grip is sometimes known as the "Musser" grip, after the marimba artist, Clair O. Musser, who developed and used this method.

MARIMBA CHORD VOICING

Three and four mallet marimba playing is essentially melody with harmony. Chord voicing is usually from the melody (top) down; not built up from a bass line. This differs from figured bass harmony exercises that many students have studied.

Marimba artists, such as Vida Chenoweth, are able to play four-voice Bach chorales and polyphonic works in their original voicing. However, until a student reaches a real "artist" level, the approach to four mallet voicing should be somewhat different.

Basic Voicing

Arrangements using close position voicing and mainly parallel motion are easiest to perform. A certain amount of parallel fifth and octave motion will result, and is not objectionable. A good knowledge of chords and their close position inversions is essential background material for good four mallet arranging.

To make changes from one chord to the next easily,

Here is a valuable set of illustrations on Four Mallet Positions given us by Clair O. Musser, artist marimbist and composer. (reprinted with permission of Jenkins Music Co., Kansas City, Mo.)

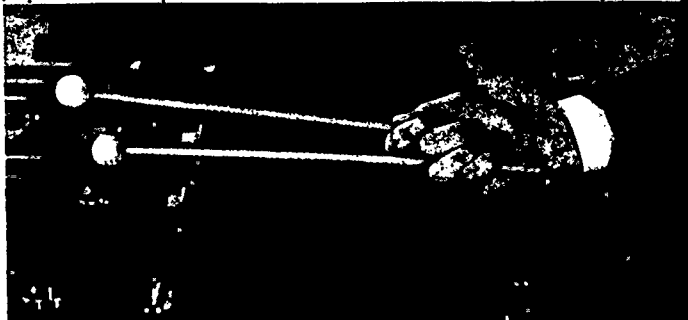


Figure 3. Correct grip of mallets of right hand. Left hand identically the same as this grip. Note that mallet handles do not touch or cross.

try to have one of the following elements present: (1) Like direction movement and all voices, or (2) a common tone between chords.



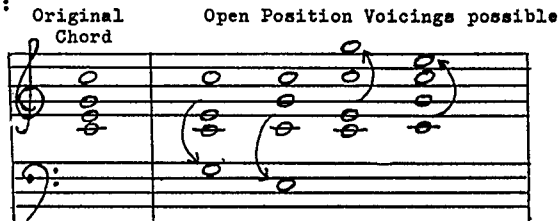
Students should be started playing four mallet solos by providing them with a few printed arrangements or your arrangements; then encouraging them, even assign them, to do their arrangements.

Open Position Voicing

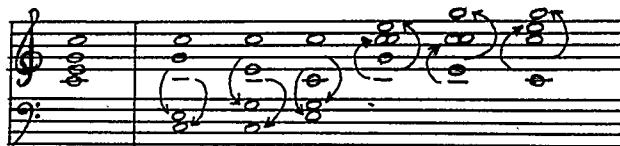
The possibilities of tone, voicing, and contrast are vastly increased when open positions of chords are used. The technique of handling the four mallets becomes more difficult in open positions, however the increased range and tonal output makes the efforts rewarding. A systematic study of the open position voicings will promote a better understanding of these chords.

Closed to Open Position of a Chord

Either inner voice may be raised or lowered one octave:



Using this same principle, any two of the lower three voices may be moved an octave higher or lower:



Conclusion

These voicings should be studied and practiced on all chords. Understanding of these principles of voicing should promote a better knowledge of the chord content of some of the more difficult works written for marimba. As an example, I would suggest studying the 2nd movement of the Concertino for Marimba by Paul Creston.

I welcome your comments and discussion of the material presented in this article.

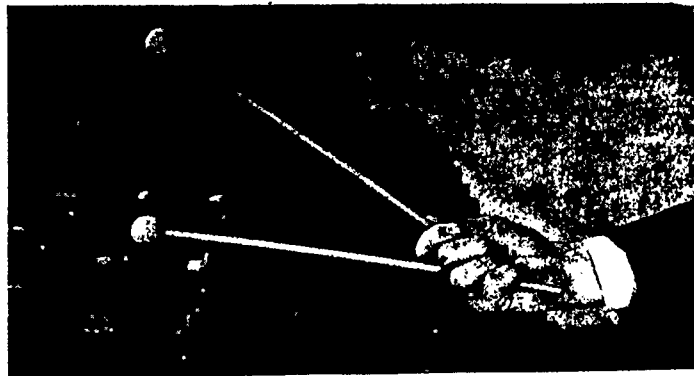


Figure 4. Stage of spreading. Note that top mallet is independently controlled and lower mallet remains under complete control of the third and fourth fingers.

PERCUSSION

AROUND THE WORLD

BANTU MUSIC

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MUSIC is one expression of the aesthetic sense, whether it be the highest music or the more homely forms of folk music. In the life of the South African Bantu, music and dancing have a different and incomparably greater significance than that in the white Western tradition. Bantu music serves as a recreation but it also arises from a particular psyche which is exclusive to their race.

The bodily movements of those who sing, dance and drum are freed from effort by repetition and soon become conditioned reflex. This is moulded into a pattern which proceeds seemingly by itself and helps to induce a condition of auto-hypnosis in those who participate.

Thus vitality is heightened above its normal state. The feeling of being inspired, of being relieved of the constraint which binds them to their everyday tasks, gives the singing and dancing of the Bantu a character connected with the sphere of religion.

MUSIC TO WORK BY

The music of the Bantu is an expression of the soul of art within them which clamors for expression. Where the Bantu find rhythmic acts in their daily lives, they frequently set these acts to music in order to lighten the chore or take their minds off it. The man at his rock-drill, the paddler in his canoe, the woman pounding her corn, often translate their work into song.

In its social function too, music takes its full place. If there is music where the Bantu gather (and if it is not contaminated with a poor copying of Western tunes), the music made by the crowd is spontaneous—it is honest music, rhythmic and fully developed.

RHYTHM

As for rhythm, Bantu music is based on the principle of multiple beats. Songs fall into two main rhythmic patterns: those which have a fixed rhythm and those with a free rhythm. If a Bantu is just singing to himself as he walks along, he may sing a meandering sort of tune in free rhythm. But the vast majority of Bantu songs have a fixed beat.

Moreover, the rhythmic sense of the Bantu is much more subtle than anything developed in Western man. The Bantu beats in a "bar" of 12 beats, stressing the first, third, fifth, eighth and tenth beats. This irregular accentuation—yet strict tempo—is totally unlike our rhythm. In a way it is more interesting and more infectious, yet it is quite regular for the same rhythmic pattern is repeated in each "bar."



A group of children join in dancing to the music of a Venda orchestra at Sibasa, Transvaal. The big drum, beaten with a stick, is made from a section of a marula tree over which an ox hide has been stretched.

The principle of multiple main beats gives Bantu music a distinctive quality not to be found in our music. When one listens intently to a Bantu ensemble, one hears many distinct rhythms intertwined, each with its own main beat which does not coincide with the main beats of the other instruments. The drums have their own beats and separate rhythms; the women are clapping to another rhythm; everyone is singing to yet another rhythm and dancing all the while.

Thus is built up the "African Rhythmic Harmony" which takes the place in their music of the great tonal harmonies in our orchestras. To imagine that the intoxication generated by the full swing of a Bantu ensemble is due to the mere repetition of a simple rhythmic pattern is the worst kind of fallacy.

As with our own orchestras, Bantu instruments fall into musical "families"—strings, woodwinds, brass, percussion and other special items such as the piano and xylophone. The Bantu's stringed instruments are largely of the one-string variety. His woodwinds are mostly simple flutes, and, although he has no brass, he plays horns—from which, after all, our own brass instruments were developed.

As for percussion, the Bantu drummer is infinitely more skilled than our own drummers; the simple beats of the drummer in a Western orchestra are child's play compared with the complicated and intricate interplay of rhythms in Bantu drumming.

"CLAIR OMAR MUSSER"

A Brief Biography

by

Edwin L. Gerhardt

CLAIR OMAR MUSSER-Marimba virtuoso, composer, arranger, conductor, organizer, manufacturer and historian was born in Manheim, Pennsylvania on October 14th, 1901. He began the study of music at the age of 9 and later studied with eminent teachers in the East on Marimba, piano and violin.

From 1927 to 1930 he was engaged professionally as a concert marimbist in Europe and America. In 1931 he organized a 100 piece Marimba Symphony Orchestra which was sponsored by J. C. Deagan, Inc. of Chicago and which later appeared as a feature of the Century of Progress Exposition in 1933. For this notable accomplishment he received the Century of Progress Medal from Rufus Dawes. Mr. Musser organized and conducted a similar 100 piece marimba orchestra in Europe called the International Marimba Symphony Orchestra which was also sponsored by J. C. Deagan, Inc., of Chicago. This orchestra toured Europe and America in 1935 making its American debut at the Greenbrier Hotel in White Sulphur Springs, Va. and concluded its historic tour with a concert at Carnegie Hall, N.Y. The orchestra made motion pictures in France and recordings in Belgium. Mr. Musser also organized and conducted the 150 piece Marimba Orchestra which appeared at the Chicagoland Music Festival of 1941 under the sponsorship of J. C. Deagan, Inc. of Chicago. He also organized and conducted the 125 piece Marimba Orchestra for the Phillips University Music Festival (Tri-State) in 1941.

Musser was a member of the faculty of the Northwestern School of Music for ten years (1942-1952) serving as Director, Marimba Music Education. For his distinguished work in marimba music education he has received the Arts and Letters Citation from the French Government, the Borez Award from the Brazilian Government in 1934 and numerous other recognitions for his achievements in his chosen field.

After many years of research and study, he conceived many original designs and has patented more than a score of refinements for the marimba, many of them manufactured by J. C. Deagan, Inc. of Chicago. Among his internationally famous marimba designs are the Century Marimba, King George Marimba, Imperial Marimba, Queen Anne Marimba and many others.

In 1948 he organized his own company, Musser Marimbas, Inc. of Chicago, whose sole purpose is to manufacture the finest marimbas and vibes possible. The company underwent reorganization and became associated with the Lyons Musical Instrument Company of Chicago, and later became an independent company.

He has had published 53 original compositions and arrangements for the marimba and has written historical articles for magazines in England and America. In addition to being one of the great marimba virtuosos of our time, having been called the "Horowitz of the Marimba," Mr. Musser has instructed and coached many of today's outstanding artists and teachers.

To the present he has taught some 1400 students to play the marimba for periods varying from one to seven years per student. Practically all of today's virtuosi and teachers of the marimba have been his pupils. They are carrying on his great work. The status of the marimba in the field of classical music today is largely due to the untiring efforts of this remarkable genius.

The Author

Edwin L. Gerhardt is not a professional musician, writer or critic. His avocation is to bring together as a collection any and all literature pertaining to the marimba and xylophone for all concerned. Those wishing to correspond with Mr. Gerhardt or contribute material to this collection may write to him, c/o 3804 Ridgewood Ave., Baltimore, Maryland

PRODUCT NEWS

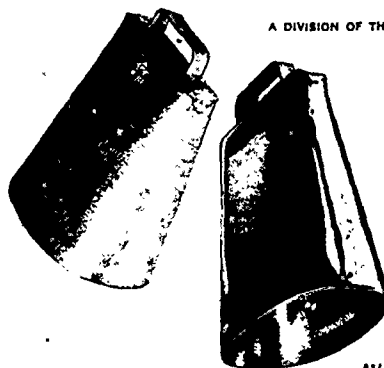
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HINGER

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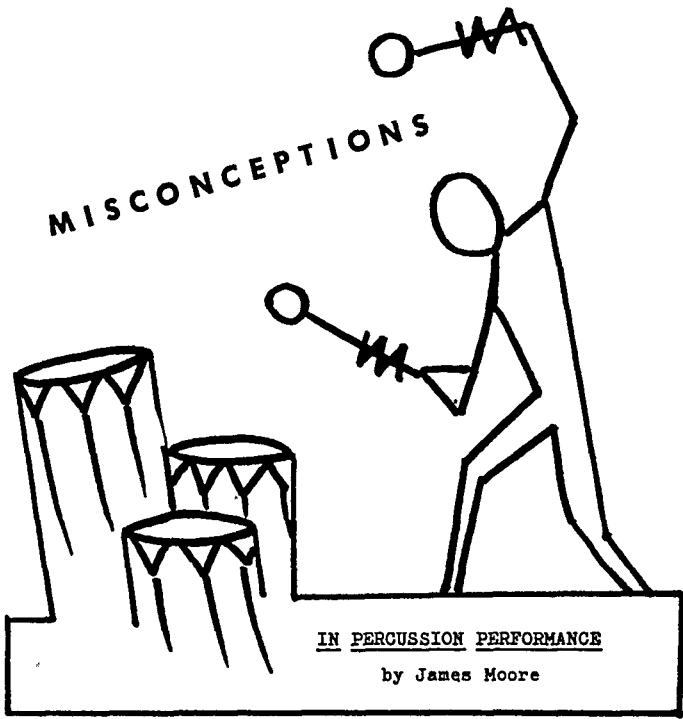
- Pro-Custom Tympani Mallets (Soft, Medium, or Hard)
 - \$12.00 pr. or 3 pr. for \$30.00
 - (Extra Hard)
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- Pro-Standard Tympani Mallets
 - \$9.75 pr.
- Pro-Aluminum Snare Drum Sticks
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These mallets are all custom made and tested by Fred Hinger, Philadelphia Symphony Orchestra. They will produce similar timbre throughout the dynamic range and will not overplay. Aluminum handles are now used on all sticks, since the aluminum produces a larger, more pointed sound.

The aluminum snare drum sticks are made in three sizes, large (3/4"), medium (5/8"), and small (1/2"). They are always matched for pitch and size, and can be played with either end and best of all produce a much larger and freer sound than does wood.

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MISCONCEPTIONS



produce a better tone and have much more control and playing ease than the player with the "giant, non-economy" size. If an organization's budget permits purchase of as many as three pairs of cymbals, then perhaps that third pair could be an extra large pair for certain grand occasions.

Misconception: The bass drum used for concert band or symphony orchestra work should be well muffled with a strip of cloth stretched across the inside of the head.

Fact: While this technique of dampening is desirable for dance set bass drums, and is often desirable for Scotch size marching bass drums, it is not correct for the concert bass drum. The concert bass drum must be capable of producing long ringing notes or short staccato notes. This is best controlled by the player's fingertips, with a cloth dampening strip, a beautiful 32" to 36" bass drum will produce only a "thump" much like a 20" dance bass drum. If this is the sound that you want, you might as well buy a 20" bass drum for your concert group and save a lot of money! The art of being a bass drummer involves knowing how to tune and control the instrument to produce a wide variety of nuances.



Misconception: Since the snare drummers in my band play too loudly and have difficulty getting a smooth roll with medium size sticks, I have insisted that they all use very light, thin sticks for better results.

Fact: Even the best of professional drummers would have difficulty producing a good sounding roll with extremely light sticks. These "name," or "pencil," model sticks are intended for a specific purpose: riding on a cymbal in dance set playing where roll quality is not an extremely important part of the overall technique. The most control and the best tone from a drum can be obtained by using a medium (i.e., 5B, 2B) or even medium-heavy (1S) stick. As far as over loud playing goes--it isn't the stick, it's the fellow hanging on to the sticks! This type of "drum beater" won't let a lighter stick stop him!



The great American bandmaster Dr. Edwin Franko Goldman expressed his view on percussion training thusly:

"Of all musical instruments, those of the percussion section of the band are generally the most neglected and abused. People frequently lose sight of the importance of these instruments and, as a consequence, not enough attention is paid to them. The drum section can really "make" or "break" a band, and therefore it should be given as much consideration and training as any other section of the band.

It is a serious mistake to put those players who seem unmusical and inept at other instruments, on the drums. In fact, to be a good drummer one must have general musical knowledge and an instinctive feeling for rhythm. Without these qualities it is impossible to develop capable players. Band conductors and teachers in selecting players for their organizations too frequently assign those who have no musical ability to the drum section. This is the worst mistake that can be made. Drummers should be thoroughly trained in the art of drumming, for drumming is an art, and an important one. Players should not alone be trained in the technical part of this art, but in the musical part as well."

Misconception: The best way to check the tuning of a timpani head is to "flip" with the finger tips.

Fact: "Flipping" the timpani head with the fingertip does not produce the fundamental tone clearly. A light tap with the mallet head produces a clear, true tone. If this is done softly and the player bends over and places his ear close to the head, the sound will not be loud enough to be heard more than a few feet away.



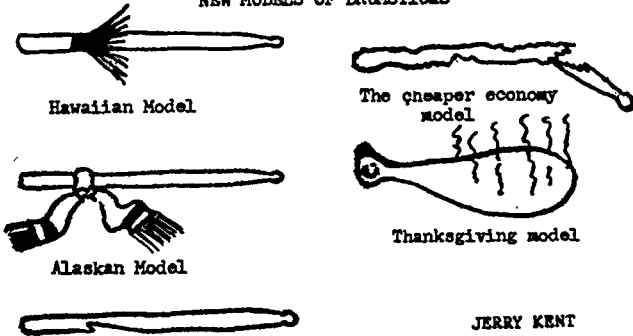
Misconception: The bigger the size of a concert band (orchestra), the bigger the pair of crash cymbals that should be used.

Fact: Cymbal players of some large concert organizations, through a well meaning, but misguided director, are forced to attempt to perform on over size crash cymbals such as 22" pairs or even 24" pairs, this in an effort to get a "big tone." The truth of the matter is, a good cymbal player with a good pair of cymbals of approximate 16" - 18" can



(continued next column)

NEW MODELS OF DRUMSTICKS



For thirsty drummers--a built-in can-opener

JERRY KENT
DENVER, COLO.

NEW PUBLICATIONS

MARIMBA (VIBRAPHONE) BOOKS

VIBES FOR BEGINNERS by Phil Kraus, Pub. Henry Adler, Inc., New York, N.Y. \$1.50. 35 pages.

This elementary text is especially designed for beginning vibre instruction, taking into consideration the pedal technique of this instrument, as opposed to general marimba-vibre beginning texts that contain material less characteristic of the vibes. Double stops and four mallet technique are introduced in this brief volume, as such it moves quite fast, but should with supplementary solos provide an excellent source for young students.

MARIMBA SOLOS

THE QUIET PLACE by Ted Frazeur

MARIMBA FOR MARIMBA by Ted Frazeur

MARIMBA BOSSA NOVA by Thomas Brown

DAHOON by Thomas Brown

Pub. Kendor Music, Inc., Delevan, N.Y. \$1.00 each

A number of Kendor publications for percussion (see listing in this issue) are filling a definite need for good solo and ensemble material at the school level. The solos listed above are written for marimba by outstanding performer-teachers of the instrument. The Frazeur solos are for two mallets and exploit the legato smooth sound of the instrument. The 'Bossa Nova' by Brown can be performed with additional characteristic percussion accompaniment. Dahoon is a well written solo in the modern idiom using four mallets and rich 7th chord harmonic structure.

PERCUSSION SOLOS

CONCERTINO FOR PERCUSSION AND FULL ORCHESTRA by Thomas B. Pitfield, Pub. Oxford University Press, London. 8s6d.net.

A challenging new solo work for one percussionist and orchestra. Instrumentation for the solo part includes: Timpani (3), Tambourine, xylophone, glochen-spiel, temple blocks, cymbals, rattle, tubular bells, and bass drum. The work is in three contrasting movements and containing extensive four mallet xylophone passages. Solo part with piano reduction listed above.

THE PEACH GROVE DRUMMER by Alan Abel, Pub. Ludwig Music Co., Cleveland. 75¢.

A well written easy-moderate rudimental snare solo. The composer also has two other excellent items in this series--Two of a Kind drum duet, and Ashland High drum quartet.

A recording containing these works Technique of Percussion by Alan Abel Record No. 3, Series 8, Side C-2 is available from: Educational Recordings, 5233 Stonegate Drive, Dallas 9, Texas.

PERCUSSION ENSEMBLES

DANCE BARBARO by Phillip Lambro, Pub. Music for Percussion, New York. Score and parts \$7.50

Written for 8 players, this work exploits the driving, rhythmic aspects of percussion instruments. Well marked and containing some meter changes.

RONDO FOR PERCUSSION by Donald Gilbert, Pub. Southern Music Co., San Antonio, Texas. Score and parts \$3.00.

A well written study for 7 percussion players. No keyboard parts.

STATEMENT FOR PERCUSSION by Matthew Hopkins, Pub.

Elkan-Vogel Co., Philadelphia, Pa. Score and part \$1.50.

An interesting, well written work of little difficulty for percussion quartet, with one keyboard part (xylophone). This work should prove to be well fitted for school contests and recital performance.

SIX LITTLE INDIANS by Vic Firth, Pub. Carl Fischer, Inc. \$2.50.

An ensemble for 6 players at the junior band level.

SYMPHONY FOR PERCUSSION by Gen Parchman, Pub. Elkan-Vogel Co., Philadelphia, Pa. Score and Parts \$9.00

This new work for 7 percussion players is a significant contribution to a growing chamber music literature for percussion instruments. Well written and conceived in three movements with a duration of approximately 10 minutes.

ROLL-OFF RHUMBA by Vic Firth, Pub. Carl Fischer, Inc. \$2.50

An ensemble for 7 players designed for the high school band section. Each player performs at one point in the piece on a second instrument. The ensemble opens with a snappy roll-off and goes into a two-beat quick-step. The middle section modulates to a rumba beat through a rhythmic and instrumental change.

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

Designed for the conservatory and advanced high school percussion group. It is written in the jazz idiom using a set of dance drums as well as vibraphone and marimba. Divided into two main sections; the first is a medium riff tempo, the second is an up-tempo two-beat section. At one point in the piece there is a "Battle of drums" between the dance drummer and the rest of the ensemble.

KEYSTONE KIDS by William Schinstine, Pub. Southern Music Co., San Antonio, Texas. Score and parts \$2.00.

Elementary ensemble for 6 players. This is the type of material that develops fine percussion sections right from the elementary school level. Mr. Schinstine has written many excellent works for this purpose. Highly recommended for teaching basic techniques and style.

BOOKS

DRUM ALONG by Harr and Buchtel, Pub. Kjos Music Co., Park Ridge, Ill. Drum solo book \$1.00, piano accom. \$1.50, recording \$2.00; complete set \$4.00.

18 rhythmic solos for snare drum with optional accompaniment. Very easy for the beginning student. The added incentive for home practice with melody makes this an attractive set for the very young student.

ORCHESTRAL PERCUSSION TECHNIQUE by James Blades, Pub. Oxford University Press, London. 85 pages.

An excellent source for percussion information, particularly from the point of view of an outstanding English percussion teacher. While certainly differing approaches to percussion technique are currently used, this text furnishes material for discussion even if some of the concepts differ from one's own view of how some particular thing should best be done. The text is divided into three sections: (1) indefinite pitched instruments, (2) timpani, (3) definite pitched instruments (keyboards). The book is "pocket-size" with hard covers, and has been used as a reference source for percussion technique classes.

THE INTERNATIONAL PERCUSSION REFERENCE LIBRARY CATALOGUE NO. II (Sept. 1965), pub. Mervin Britton, c/o Music Department, Arizona State University, Tempe, Arizona. \$1.00

A considerable augmented revision of the holdings of this important reference source, including information on perusal and submission policies.

ADDITIONAL WORKS WITH PERCUSSION REVIEWED ON NEXT PAGE

MORE NEW PRODUCTS

WORKS with PERCUSSION

TIMPANI STICKS

Vic Firth Timpani sticks are hand turned from hand selected rock maple. The core and shank are turned from one piece of wood. This eliminates the possibility of the ball coming unglued or a washer or thread from breaking or cross-threading. The felt is sewn on the stick in such a way as to eliminate the seam. This means that any area of the stick can strike the timpani head without concern for a seam which could mar the sound of the instrument. It also extends the life of the stick, as the entire felt surface can be played upon. The sticks are finished with an extremely hard catalytic varnish. There are three models of Timpani sticks:

GENERAL TIMPANI STICK:

An all-around stick for general playing. It is soft enough to produce a beautiful full sound for the classical repertoire; and is firm enough for the attacks and rhythmic clarity necessary in the contemporary repertoire. List Price \$12.00 per pair.

STACCATO TIMPANI STICK:

This stick is designed for producing clear rhythmic articulation. The ball of this stick is slightly smaller, and the felt slightly harder than the General Timpani stick thus producing a more pointed articulate sound. The stick is useful for rhythmic definition in the classical repertoire, and an absolute necessity for rhythmic projection in the contemporary repertoire. List Price \$12.00 per pair.

WOOD TIMPANI STICK:

This is a "special effects" stick requested by both classical and contemporary composers. They produce a hard clattering sound that adds hard rhythmic "bite" and definition to the sound of the instrument. List Price \$6.00 per pair.

SNARE DRUM STICKS

The snare drum sticks are hand turned from hand selected maple identical to that used in the timpani sticks. They are also finished with a catalytic varnish and come in two models:

GENERAL SNARE DRUM STICK:

This stick measures 16 3/4 inches in length and possesses a round tip. They are good for all-around

orchestral playing as well as band work. The sticks are "paired" by weight as well as pitch. List Price \$3.00 per pair.

BOLERO SNARE DRUM STICK:

This stick measures 15 3/4 inches in length and possesses a small round tip. They are good for light playing, pianissimo rolls, and other delicate-type work. The sticks are "paired" by weight and pitch. List Price \$3.00 per pair.

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CEREMONIAL MARCH by Louis Calabro, Pub. Elkan-Vogel Co., Philadelphia, Pa. Score and parts \$4.50

Instrumentation includes: 2 trumpets, 2 trombones, timpani, bass and snare drum. Ranges of the brass are not extreme and the rhythmic scoring is well within the ability of good high school percussionists.

FIVE HYMNS IN POPULAR STYLE by John Gardner, Pub. Oxford University Press.

Written for chorus and orchestra, the five pieces are available as singles or a set. The instrumentation is flexible and includes full: 3 clarinets, timpani, percussion (2-4 players), 3 guitars, piano duet, organ, and strings. A very new, and "different" approach to five old standards.

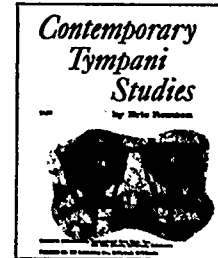
MEET MY FOLKS music by Gordon Cross, poems by Ted Hughes, Pub. Oxford University Press, London.

Instrumentation includes: speaker, children's chorus, children's percussion band ('Orff' instruments), adult percussion (3-4 players), oboe, clarinet, bassoon, horn, trumpet, cello, piano. This work was written for children, adult amateurs, and a few professionals. It was first performed at the 1964 Aldeburg Festival. A piano reduction is included on the percussion score, and the instrumental parts are available on rental. Duration is 25-30 minutes. The piece looks like real fun for all!

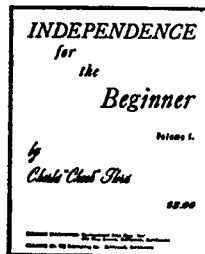
BELOW AND ON PAGE 12 ARE SELECTED LISTINGS FROM PERCUSSION CATALOGS. THESE ARE NOT PAID ADVERTISEMENTS, BUT ARE SELECTED BY THE EDITORS OF PN AS BEING WORKS OF DEFINITE VALUE AND INTEREST TO PERCUSSIONISTS.



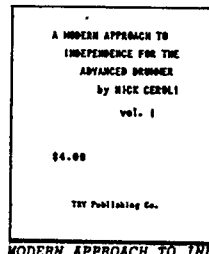
RUDIMENTAL CONTEST SOLOS
by Nick Ceroli
These fifteen solos are excellent for both teaching material and contest work. They present nearly every rhythmic combination in a worthwhile, musical form.
T5 □\$2.50



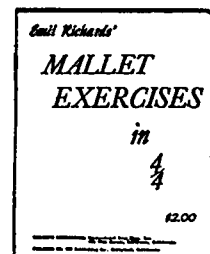
CONTEMPORARY TYPANI STUDIES
by Eric Rosen
This book is a contemporary approach to the technical problems which are encountered in the standard repertoire.
T7 □\$4.00



INDEPENDENCE FOR THE BEGINNER VOL. I
by Chuck Flores
These exercises are especially written to lead the student to more complicated contrapuntal rhythms.
T28 □\$3.00



A MODERN APPROACH TO INDEPENDENCE FOR THE ADVANCED DRUMMER.
by Nick Ceroli
Designed to develop modern jazz solos. The ability to play two different syncopated rhythms simultaneously, with greater facility, flexibility, and contrapuntal technique.
T1 □\$4.00



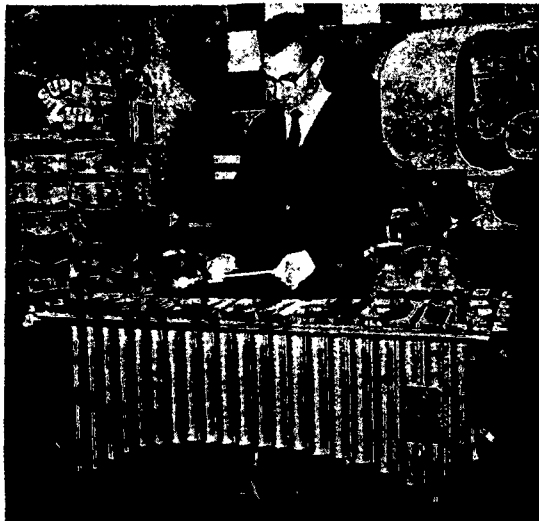
MALLET EXERCISES
by Emil Richards
These exercises are designed for the mallet instrument player. There are fifty exercises to help the student learn scales, with emphasis on rhythmic hand movements.
T28 □\$2.00

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HUNTINGWOOD 38, CALIF.

DRUMMING AROUND

A recent issue of PN described the typical Guatemalan marimba ensemble as consisting of all male players. Not so here, as evidenced by the report that this past year the Butler University, (Indianapolis, Indiana) Marimba Ensemble consisted of all girls - seven in number. (see programs)

Ron Fink is the first full-time percussion instructor at North Texas State University, Denton, Texas. There are approximately 25 students studying percussion in some form at this school. They come from many parts of the country due to the popularity of the dance band major program.



James Holland of the Percussion Ensemble of London

THE PERCUSSION ENSEMBLE OF LONDON

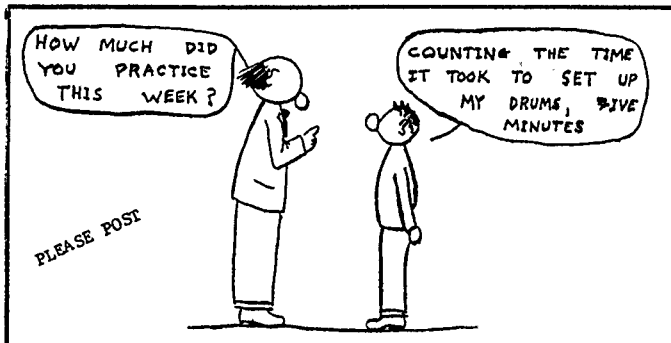
The Percussion Ensemble of London was formed last year by David Johnson and myself, together with some of the other younger players in London. The difficulties of forming a percussion group in London are immense, and will not be easily appreciated by those unfamiliar with music in Britain. Our members are all in one or other of London's five Symphony Orchestras, all of which work very hard (five or six weeks without a free day not being unusual) and apart from the B.B.C. none of whom have a permanent home of their own. Therefore our difficulties are (a) to find a time for rehearsal convenient for everyone, and (b) a place to rehearse- and having found a studio for rehearsal, we have to take all our own instruments!

However, difficulties are made to be overcome, and in July we made our first B.B.C. broadcast, and in August our first record.

As the first percussion ensemble in Britain we seem to have already aroused quite a lot of interest in many quarters. We have quite a lot planned for the future, including a concert with the Phillip Jones Brass Ensemble, who are well known over here. Works for percussion instruments are always of great interest to us, and I can always be reached c/o London Symphony Orchestra Ltd., 1 Montagu Street, London W.C. 1, England.

With best wishes to all our colleagues in the U.S.A.

James Holland, Principal Percussion
London Symphony Orchestra.



DOES YOUR PUPIL NEED AN EXCUSE FOR HAVING A POOR LESSON?

Many readers of this publication give private music lessons. And almost every day that we teach we find a pupil who has a poor lesson, but is having a difficult time in finding an excuse for this poor lesson. As teachers we should help the pupil in every way we can. Why not help him with a list of excuses, so that he may take his choice and have variety each week? Merely post the below list in your waiting room, and you have done the pupil a great service. This list of excuses has stood the test of time. Surely all teachers know this list by heart:

SELECT ONE OR MORE:

1. I COULD DO IT AT HOME
2. I PRACTICED IT ALL WEEK AND STILL CAN'T GET IT
3. TOO MUCH HOMEWORK LAST NIGHT
4. I HAD TO STUDY FOR FINALS ALL WEEK
5. I WAS SICK YESTERDAY
6. I HURT MY WRIST THIS MORNING
7. WE HAD COMPANY ALL WEEK
8. DAD WENT ON THE NIGHT SHIFT AND I COULDN'T PRACTICE
9. I JUST CAN'T SEEM TO DO ANYTHING RIGHT TODAY
10. NEXT WEEK I'LL HAVE MORE TIME
11. YOU DIDN'T EXPLAIN IT CLEAR ENOUGH LAST LESSON
12. MY SISTER SWIPED MY BOOKS AND DIDN'T GIVE THEM BACK TO ME UNTIL THIS MORNING
13. I LEFT MY BOOKS AT SCHOOL IN THE BIOLOGY ROOM AND THE JANITOR LOST THE KEY
14. I BROKE A STICK
15. I COULDN'T PRACTICE BECAUSE IT TOOK UP ALL OF MY TIME THINKING UP AN EXCUSE
16. I WENT TO THE MOUNTAINS ONE AFTERNOON
17. (USE THIS ONE WHENEVER THERE IS A "FLYING SAUCER" SCARE) WELL, IT'S LIKE THIS ... I WAS PRACTICING HARD THIS ONE DAY WHEN I LOOKED OUT ON THE LAWN AND WAS AMAZED TO SEE THIS FLYING 'SAUCER LAND. YOU WON'T BELIEVE THIS TEACH, BUT A LITTLE GREEN MAN GRABBED MY STICKS AWAY FROM ME, SPRINKLED SALT ON THE STICKS, ATE THEM UP, CLIMBED BACK INTO HIS FLYING SAUCER AND FLEW AWAY. SO WITHOUT ANY STICKS I COULDN'T PRACTICE. IF I BOUGHT A NEW PAIR, THE FLYING SAUCER MIGHT RETURN, AND I JUST CAN'T AFFORD TO PROVIDE FOOD FOR LITTLE GREEN MEN.

Jerry Kent
Denver, Colo.

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PERCUSSION

| | |
|--|--------|
| —BUNKER AND SAN JUAN MILLS (snare drum duet) (Grade 6) by Charles Morey | \$1.00 |
| —ENSEMBLERO (for 5 percussion players and piano) Avail. w/Band (Grade 5) by Brown | 3.00 |
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| —MESA VERDE (percussion quintet) (Grade 4) by Maxine Lefever | 2.50 |
| —MONTICELLO (percussion quartet) (Grade 4) by Maxine Lefever | 2.00 |
| —MONUMENT VALLEY (snare drum duet) (Grade 4) by Maxine Lefever | 1.00 |
| —PATTERN PERCUSSION (percussion quartet) Avail. w/Band (Grade 5) by Thomas Brown | 1.50 |
| —PERCUSSIONATA (for 5 percussion players and piano) Avail. w/Band (Grade 3) by Brown | 2.00 |
| —PERCUSSION PIECE (for 6 percussion players) (Grade 2) by Ted Petersen | 1.75 |
| —PERCUSSION TRAJECTORIES (percussion quartet) (Grade 4) by Thomas Brown | 2.00 |
| —THREE/FOUR FOR TWO (percussion duet) Avail. w/Band (Grade 4) by Thomas Brown | 1.00 |

PERCUSSION SOLOS

| | |
|--|--------|
| —FLIH FLAH (snare drum solo) (Grade 1) by Thomas Brown | \$.50 |
| —JIM DABBY (snare drum solo) (Grade 5) by Charles Morey | .50 |
| —THE WALTZING HIPSTER (snare drum solo) (Grade 6) by Charles Morey | .50 |

MARIMBA SOLOS with Piano

| | |
|--|--------|
| —BANDON (Grade 3) by Thomas Brown (Avail. w/Band Acc.) | \$1.00 |
| —THE QUIET PLACE (Grade 3) by Ted Frazier | 1.00 |
| —MARIMBA BOSSA NOVA (Grade 2) by Thomas Brown | 1.00 |
| —MARIMBA FOR MARIMBA (Grade 2) by Ted Frazier | 1.00 |

2 NEW BOOKS

MALLET TECHNIQUE



The mallet player's key to fast, articulate hands. Designed to assist the beginner by familiarizing him with the mallet keyboard as well as basic keyboard theory. Presents material to assist the intermediate player by further developing his speed and control, and the advanced or professional player by helping him to maintain and solidify his present technique while further developing sound, touch, endurance, and speed. The studies employ the major, minor, and whole tone scales and arpeggios; major, minor, diminished and augmented triads (all keys), as well as dominant seventh and diminished chords. 04442 3.00

PERCUSSION SYMPOSIUM



An official manual defining and illustrating all the standard instruments of the percussion family. It is intended to enlighten and inform music educators, composers, conductors, and fellow percussionists. As well as definition, it encompasses playing techniques, problems of sound and rhythmic production, and percussion notation. It also acts as a percussion glossary, classifying the proper names of each instrument. Methods of tone production, sound projection, instrument range, correct sticks, and proper care of the instruments are made available to those interested in, or connected with, percussion instruments. 04588 4.00

2 RECENT

RELEASES

VIC FIRTH SOLO TIMPANIST



All of the etudes pose problems related to some of the most difficult works in the classical and modern repertoire. For example: complicated changing meters, technique on one to six timpani, piano-staccato problems in the low register, forte-piano rolls with crescendo, glissandi up as well as down, cross sticking, tuning, melodic passages, double stops, odd rhythmic groupings, correct sticking, difficult solfege problems, and suggestion of what type stick to use to bring out the best sound and clarity from the instrument. 04402 3.00

MARCHING DRUMS



Here is a book designed to give your band — whether it be a junior, high school, college or professional band — some flashy, smart, modern cadences. Arranged and written to be easily read by the bass drum and cymbal player, as well as by the snare drummer. CONTENTS: Basic Cadences without rolls, Basic Cadences with rolls, Intermediate and Exhibition Cadences, Basic Roll-Offs, Exhibition Roll-Offs, Novelty Cadences. 04406 75

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1st DRUMMER: ARE YOU A RIGHT OR LEFT HANDED DRUMMER?
2nd DRUMMER: I'M AMBIDEXTROUS... I CAN'T PLAY WITH EITHER HAND!

Books

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by Charles Morey and Myron Collins
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THE WORLD'S OLDEST JOKE

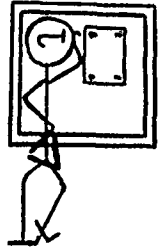
LEADER: DO YOU READ WELL?

DRUMMER: NOT WELL ENOUGH TO INTERFERE WITH MY PLAYING!

Jerry Kent - Denver, Colo.

The Drummer's Bulletin Board is planned to be detachable from the rest of the bulletin. We hope that students will keep a file or notebook of these, and that teachers will post them on their bulletin boards.

THE DRUMMERS' BULLETIN BOARD



TRIANGLE

By Richard Paul

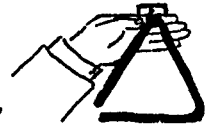
No. 5

TRIANGLE HOLDERS

THE FINGER BLOCK



This holder can be made by drilling a hole through a small block of wood and tying a loop of gut or nylon fishing line through the hole. The block is then placed on the first finger of the left hand. The left hand can then be used to muffle the instrument while the right hand does the playing.

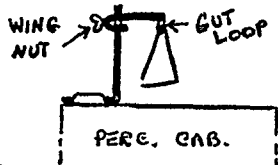


THE SPRING CLAMP



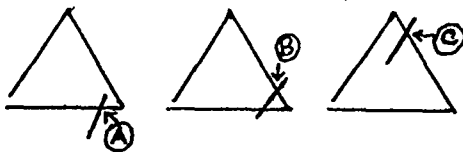
Make this holder from a spring type clothes pin or, better yet, a metal spring clamp that can be purchased from nearly any hardware store. It may be used both to hand hold the triangle or to clamp it to a music rack.

THE STATIONERY HOLDER



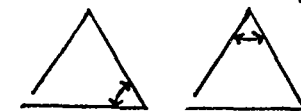
The permanent holder has the advantage of being more secure and can be seen more easily from the audience since a music rack does not block view. Use a dance set cymbal mount and rod and attach permanently to the percussion cabinet.

THE STRIKING SPOTS



THE ROLL

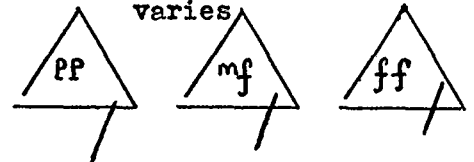
(with one beater)



(alternate beater) (in corners)

DYNAMICS

NOTE: position of beater varies



KEEP IN VIEW



Play your triangle high. The sound will carry better and the audience will appreciate being able to see what they hear.

THE SAFETY LOOP



Use an extra loop tied on triangle in case primary loop breaks. Second loop should be larger than first.

VARIABLE BEATER SIZE

Some players prefer to use different size beaters to help vary dynamics.

It is wise to have matched pairs of beaters for fast rhythms.

The triangle is a delicate instrument, capable of beautiful tonal quality when handled properly. This quality is enhanced by the use of the correct beaters (never a nail or drum stick), the proper holders (using the smallest diameter of gut or nylon line), and an attitude of musical respect on the part of the player.

PROGRAMS

JORDAN COLLEGE OF MUSIC — BUTLER UNIVERSITY

Indianapolis, Indiana

Friday, May 28, 1965
Lilly Hall, Room 160
12:00 Noon

Students of Charles A. Henzie
assisted by University Marimba Ensemble

Selections from Carmen - - - - - Biset-Musser
Tales From the Vienna Woods - - - - - Strauss-Musser
Marimbe Ensemble
Drummer's Farewell - - - - - Harold Firestone
Cynthia Soames, Carol Scattergood, Patricia Leavitt
Blue Drums - - - - - David Hibben
Carol Scattergood
Valse, Opus 64, No. 2 - - - - - Chopin-Musser
The Brook - - - - - Emil Scholle
Patricia Biehle, marimba
Carol Scattergood, piano
Theme et Variations - - - - - Yvonne Desportes
Introduction, chimes, tympani
Theme, tympani
1st Variation, tampani
2nd Variation, tambourine
3rd Variation, snare, wood block
4th Variation, vibraphone
5th Variation, xylophone
6th Variation, tom tom, cymbal, triangle
7th Variation, cow bell, woodblock, timbales
Cynthia Soames, percussion
Dale Ramsey, piano
Aragonaise - - - - - Massenet
The Quiet Place - - - - - Ted Frazeur
Ralph Eddy, marimba
Judith Gill, piano
Largo from New World Symphony - - - - - Dvorak-Musser
Selections from Carousel - - - - - Rodgers-Henzie
Two Popular Songs arr, June Albrich
Shangrila - - - - - Malneck
Chim-Chim-Cherie - - - - - Robert Sherman
Holiday for Flutes - - - - - David Rose
Perpetual Motion - - - - - Carl Bohm
Marimba Ensemble
Jynell Woodruff, Martha Cedars, Patricia Biehle,
June Albrich, Monica Kramer, Carol Scattergood,
Cynthia Soames

=====

STUDENTS OF THE S. & S. SCHOOL OF MUSIC
POTTSTOWN, PA.
William J. Schinstine, director
Elementary Group
Turnaround Schinstine
Two Small Fry Schinstine
Intermediate Group
3/4 for Three Schinstine
Stars and Stripes Forever Sousa-Schinstine
Advanced Group
Drummers Five Hankins
Overlap Schinstine
Tango D'Oriental Tobias
Concussion! Tobias

=====

THE DEPARTMENT OF UNIVERSITY BANDS presents THE CONTEMPORARY MUSIC SERIES featuring

THE PURDUE WIND AND PERCUSSION ENSEMBLES

Fowler Hall Sunday, April 11, 1965 2:30 p.m.

PROGRAM

THE PERCUSSION ENSEMBLE
Maxine Lefever, Conducting
Percussion Music Michael Colgrass
Suite for Percussion William Kraft
Fanfare
Ostinatos
Toccata
Re:Percussion Frederick Karlin

=====

MUSIC AT THE MUSEUM
PHILADELPHIA, PA.
February 20, 1965.
The Settlement Music School
Percussion Ensemble
Alan Abel and Russell Harten-
berger, conductors

Introduction and Fugue Buggert
Suite for Percussion Kraft
Prelude and Fugue in Hopkins
Miniature
Xochipilli Chavez
Nonet McKenzie
Two Miniatures Missal
Praeludium Hopkins
Two excerpts from the Ginastera
cantata "Magic America"

=====

(PRO - continued from page 4)

A real pro builds up within himself the inability ever to turn out less than a thoroughly workmanlike job. Sportswriter Red Smith was once asked how he managed to produce a newspaper column every day. "It's easy," he said. "I just sit at my typewriter until beads of blood form on my forehead." By that he doesn't mean simply that inspiration is hard to come by. Everybody knows that. He means that he isn't satisfied until his column says exactly what he wants it to say, until it is the best effort he is capable of.

The professional in any field must have a kind of contract with himself. The terms of the contract read that he must be absolutely honest with himself. When an artist paints a picture, only he knows what image is in his mind. Nobody else can judge whether what he has put on canvas really represents his vision. But by the terms of his contract he can't let his work go until it conforms to that vision.

I don't want to imply that people with the goal of excellence are somehow a heartier breed. Most of the creative professionals I am acquainted with are at least as lazy as other people, perhaps more so. They change typewriter ribbons and file their nails and find a hundred and one excuses to put off work. However, when all excuses are exhausted, the work they turn out truly represents the best that is in them.

Many of us never become real pros, because we think that the pursuit of excellence necessarily includes reaching the topmost rung — and then give up because we can't reach it. There are various degrees of excellence. The danger does not lie in failing to reach absolute perfection. It lies in giving up the chase. Ask a lot of yourself, and you may be very pleasantly surprised at how much you receive.



ON THE TECHNICAL SIDE

CHROMATIC STICKING STUDIES FOR MALLET INSTRUMENTS

Studies A. and B. below will help develop control of the left hand, which is a problem area for many percussionists beginning on mallet instruments. Begin slowly, working first for accuracy, then build up speed. Keep the arc of the mallet head low for maximum speed and accuracy. Additional variations of this exercise involve playing the pattern through all major and minor scales, and through all chord outlines (C. and D.)

Also for right hand development, go through the entire series ascending with the right hand leading(E.).

A

L R L R

L R L R L R L R

CONTINUE BACK UP CHROMATICALLY

C ALL SCALES

ETC.

CONTINUE DOWN AND BACK UP SCALEWISE

ETC.

D ALL CHORDS IN ALL KEYS

ETC.

CONTINUE BACK
UP CHORDALLY

ETC.

E CHROMATICALLY

ETC.

R L R L

ETC.

R L R L R L R L

ALL SCALES

ETC.

ETC.

ALL CHORDS

ETC.

ETC.

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