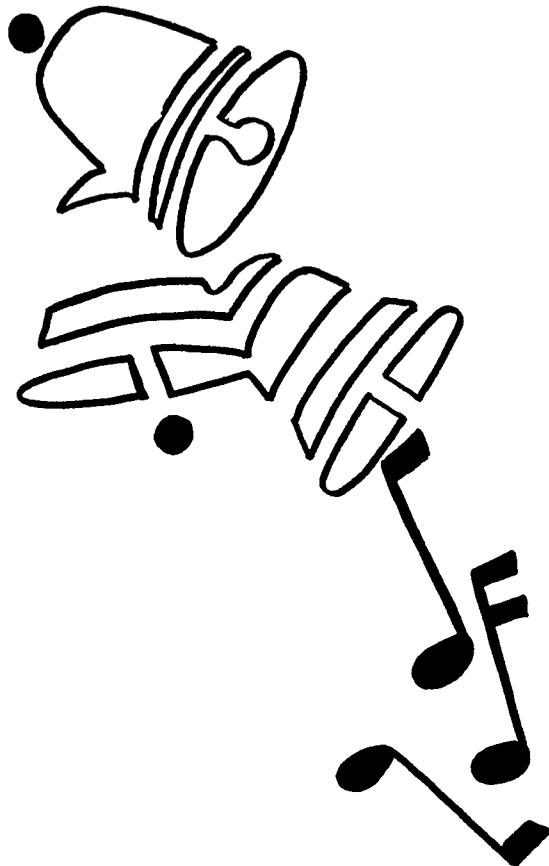
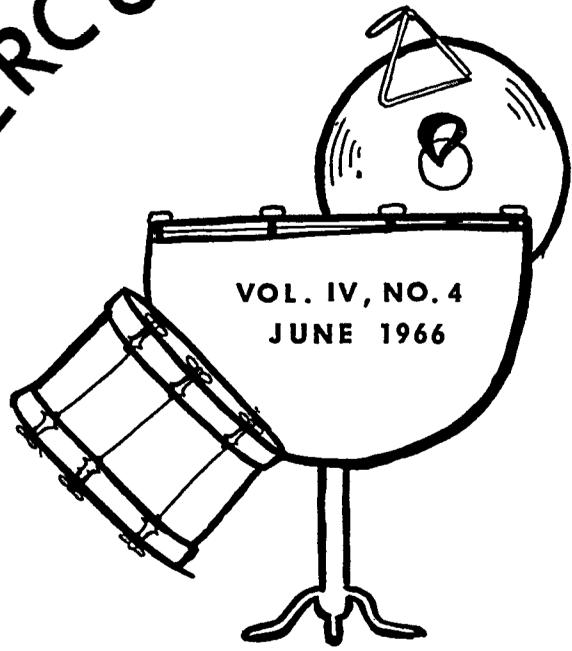


PERCUSSIVE NOTES



Percussive Notes
5085 Henderson Hts.
Columbus, Ohio 43221

I N T H I S I S S U E

A R T I C L E S

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Dear Subscribers:

This June 1966 issue completes Vol. IV for
1965-66 of P.N. The total number of pages
printed in Vol. IV nearly doubled that of
Vol. III. For those of you who have sub-
scribed through the first four years, you
will see of the consistent increase in size and
content of P.N.

But.....as you can assume, this increase in
size doesn't take place without increased cost!
At the present subscription rate, costs are
greater than income from subscriptions and
donations, thus causing P.N. to operate in
"the red". It will be necessary to increase
the subscription rate to PN for Vol. V (1966-67)
to \$2.00

Will you kindly help us obtain an estimate of
how much money we will have to work with for
next fall by RENEWING YOUR SUBSCRIPTION
PROMPTLY NOW!

Use the enclosed blank to renew. We hope also
that you will "drum up" some new subscriptions
among your fellow percussionists, students, and
teachers..... We look forward to hearing from
you. Best wishes for a pleasant and rewarding
summer.

The Editors, PERCUSSIVE NOTES

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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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PERCUSSION DISCUSSION

I have one idea which might be tossed around by P.N. subscribers.....


Artist percussionists of the jazz idiom are in great demand around the country to present clinics to young aspiring drummers in our public schools. There is no doubt whatsoever that these clinicians are filling a need and doing it well. However, I sometimes feel that there should be more emphasis on the concert idiom as well. Many high school and junior high school band directors search for this information but too few clinics in this area of percussion tends to leave a great number groping in the dark.

I think it would be extremely valuable to the percussive arts if a three man team from one of our fine major symphonies could travel under sponsorship presenting detailed clinics in the concert idiom. The group could include the timpanist, mallet player and snare drummer/accessories performer and thus cover the area very thoroughly. Eventually, several of these teams might be canvassing the country on well planned tours, keeping the cost at a minimum and doing a great service to the field of percussion.

Any ideas on this?

Sincerely,

TEXAS TECHNOLOGICAL COLLEGE
P. O. Box 4239
Lubbock, Texas 79409


Joel T. Leach
Instructor of Percussion

PERCUSSION RESEARCH TOPICS

The following listing is not organized in any particular order, nor is it in any way complete or exhaustive. It is merely a few thoughts by your editor on some of the topics in percussion that need to be reported on in some manner, be it something as detailed as a thesis or dissertation, or only a short report or reading project. We would welcome receiving your suggestions for other topics, and any research papers that you would wish to submit to PN for possible publication will receive the fullest consideration for inclusion in a coming issue of PERCUSSIVE NOTES.

TOPICS

Early orchestral use of percussion instruments
such as: kettledrums- compositions using kettledrums
sizes of drums
types of mallets used
parts written, optional, or
improvised?

Beginning percussion instruction
type: rhythmic only, melodic also?

Drum set course of study
materials: independence, rote, reading?

Three and four mallet keyboard technique
variations of the mallet hold by various methods,
chord voicing, arrangements

Solo literature for a particular instrument
such as: keyboard instruments
non-rudimental drum solo material
multiple drum solos
timpani solos

Right Hand lead sticking system
proposed advantages of, examples of, the views
of Edward Straight, applications to playing
situations

(Continued next column)

Percussion Research Topics (continued)

Compilation of preferences with comments on types of head material used by leading performers on timpani, etc. Suitable questionnaire.

Suitable percussion concert and recital material using other instruments with percussion

Percussion reference source bibliography containing: a listing and content critique of percussion reference books, other sources with extensive percussion reference (i.e. large music dictionaries, orchestration texts, etc. giving content and page or heading listings)

Background studies (biographies) of prominent percussion artists, teachers, and manufacturers such as: J. Burns Moore, Gene Krupa, Clair O. Musser, Ludwig family, Zildjian family, Saul Goodman, and numerous others

Use of percussion in the works of a prominent composer such as: Berlioz, Wagner, Tchaikowsky, Beethoven, R. Strauss, Rimsky-Korsakoff, Debussy, Ravel, Bartok, Stravinsky, Hindemith, Creston, Hovhaness, Persichetti, Milhaud, and many others

The matched grip
Explanatory and critical writings on the use of, survey of text books explaining the grip; proposed advantages of the grip

Multiple bounce rolls
definition of, survey of texts explaining this roll and their approach to learning it

Definition and clarification of the names of the keyboard percussion instruments (i.e. marimba vs xylophone, bells and chimes, foreign language terminology, etc.)

Writings and evaluations of experts on the merits of calfskin vs plastic heads, survey or research in quantitative analysis of these material from the standpoint of timbre, etc.

Survey of new literature for a particular percussion medium, or listings and evaluations of the percussion catalogues of various publishing firms

Listing of available percussion recordings with the works contained on them.

Avant-Garde percussion writings beginning in the 1920's and 1930's to present study of the percussion works of: Varese, Cowell, Harrison, Cage, etc.

WANTED: PERCUSSION ENSEMBLE PHOTOS

DURING THE COMING YEAR PN WOULD LIKE TO RUN A SERIES OF PHOTOS AND WRITEUPS ON PERCUSSION ENSEMBLES OF ALL TYPES - COLLEGE, SCHOOL, PROFESSIONAL, AND STUDIO. THE INCLUSION OF PHOTOS NOT ONLY MAKES OUR PUBLICATION MORE ATTRACTIVE, BUT IT ALSO ENABLES OUR READERS TO SEE WHAT OTHER ORGANIZATIONS ARE USING IN THE WAY OF INSTRUMENTATION, ETC. BE SURE TO SEND A GLOSS SURFACE PHOTO ALONG WITH A WRITEUP OR BROCHURES ON THE ACTIVITIES OF YOUR ENSEMBLE.

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.

The
Tape Recorder
in
Percussion Instruction
by
William J. Schinstine

The magnetic tape recorder is one of the best teaching aids available to percussion teachers and students. No really serious percussion teacher should be without one. Students of all levels will find a recorder a great help in many ways.

For the teacher, it provides an impeccable observer, who remembers exactly what the student played. Think how often you teachers prefer to have a student play all the way through a solo before making corrections. It is easy enough to tell a student where he made errors. The important thing is for the student to recognize his own mistakes. Playing back a recorded lesson allows the teacher and student to evaluate the performance without constant interruption. You can even repeat sections in which errors occurred until the student identifies the trouble. Most recorders have different speeds. By playing back errors at half speed (slower) it is almost like putting the playing under a microscope. Errors are magnified and become more easily recognizable. This half-speed playback maintains relative speed and allows very critical evaluation of performance. When stick control is in question, this half-speed scrutiny leaves no doubt as to the exact control being exerted under playing conditions. Even professional players and long experienced teachers will be amazed to find they are not doing what they thought they were doing. For example, try recording paradiddles at the limit of your speed and play them back at half speed. Very often the "diddles" will be slightly faster than the first two notes. Every playing device should be inspected in this way to insure the accurate development of technique. For this purpose it is desirable to record using a high pitched surface such as a Remo Pad or a block of wood. Playback at half speed lowers the recorded pitch one octave. Thus a snare drum sounds like a tom-tom or field drum and a tom-tom like a bass drum. Rubber pads tend to have a lower pitch and generally do not serve this purpose as well as harder surfaces. The half speed playback technique is especially useful in determining the number of bounces per hand in rolls. It is also useful in observing the evenness of flams and ruffs.

If a student owns a tape recorder, the teacher can record new material which he feels the student might forget or misinterpret. This is like taking the teacher home with you. The student then has a model to compare himself with in his preparation. Certainly this is rote teaching, but it works. None of these techniques should be used continuously or the student will come to depend on them too much. However, when new materials are introduced or prolonged difficulty is encountered, teacher tapes are most effective.

Encourage parents to purchase tape recorders of reasonably good quality for their percussion student. The child will learn much faster and enjoy preparing his lesson.

Once a student has a recorder, suggest he prepare his lesson until he is satisfied it is correct. Together student and teacher can evaluate this taped performance. For students who get upset at unprepared lessons, taping at home is a great way to avoid having them say . . . "Well, I could play it at home"!

Another excellent use of the tape recorder is in playing drum duets with yourself. Have a student tape one-half of the duet, then perform the second part live with the taped part. This requires a rhythmically perfect performance on the first part. When starting this activity, it is frequently useful for the teacher to record both halves of the duet and allow the student to supply the missing half. When doing this type of recording it is wise to tape a measure or two of stick beats in tempo before you start. This allows the player to know exactly when to begin the second part.

If either the teacher or student owns one of the more recent recorders with add-a track or sound-on-sound features, both ends of the duet can be recorded by the same player. Playback will be the entire duet complete. With sound-on-sound type recorders, as many parts as desired may be added. Thus one player could perform an entire percussion ensemble. This type of activity is lots of fun and encourages a great deal of effort from students.

The tape recorder is indispensable when contest or try-out time approaches. Constant recording of contest solos during preparation reveals to the student those parts still in need of work.

All of the previously discussed techniques should be applied to assure the greatest perfection possible. Now rudiments can be inspected and dissected for evenness and consistency.

Many colleges require or allow taped entrance auditions. A gradual acquaintance with recording techniques will better prepare students for this eventuality.

Turning to mallet instruction, we find taping equally valuable. Self-evaluation is made easier with the recorder. Duets, which are recorded much the same way as with snare drum, are another excellent use. Flute, violin and marimba duets are available from a wide repertoire. Such works as the Bach Two Part Inventions and the Mazas Duets come alive when worked out with both parts.

Perhaps the best use is to have piano accompaniments taped for the student to use in his home practice. With the advent of Accompaniments Unlimited, Inc., a company that produces pre-recorded tape accompaniments for some 3500 or more titles for all instruments and voice, many can be adapted to mallet use. Violin transcriptions, of which there are many, offer the widest selection of useful accompaniments. At present the titles for mallet instruments are limited. There are also a few accompaniments for tympani solo works. We should expect more titles in these areas as their need is made known. A catalogue of these accompaniments can be obtained from:

Accompaniments Unlimited, Inc.
Grosse Pointe Woods, Michigan 48236
Cost 35¢

A word of caution about selecting a tape recorder for playing pre-recorded accompaniment tapes. The machine must have an accurate tape speed on playback mode to insure accurate pitch. This is critical when using with a fixed pitch instrument such as marimba, xylophone, bell, chimes, etc. It would be wise to try a recorder with pre-recorded accompaniment tapes with a fixed pitch instrument before buying.

Once embarked on a course of using a tape recorder in your teaching, many other uses will emerge. We would welcome hearing from those of you who have already found other successful uses of the tape recorder in percussion playing or teaching.

Hopefully, we now await the further development of an economical portable video tape recorder to further aid in the visual improvement of percussion technique.

THE AUTHOR

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

ORGANIZE FOR EFFICIENCY
Charles L. Spohn
School of Music
The Ohio State University

While working with and observing many different instrumental organizations, I have found that many times the members of the percussion section--even though they might be well trained--are not performing up to the high standards of which they are capable. The fault frequently lies with the director. When working with young and relatively inexperienced percussionists, it is easy to fall into the habit of emphasizing only the seemingly important items, such as technique and musicianship. However, the percussion student must be taken several steps farther in order to make him a useful and producing member of an instrumental group.

The average music student learns to play one instrument so that he may participate in an instrumental organization. It is reasonable then for the beginning percussionist to expect to study only the snare drum, or, perhaps, only bass drum and cymbals. Therefore, the first big step toward improving the percussion section is to develop the attitude that percussionists should be all-around performers capable of playing a variety of instruments.

Benefits of All-Round Performance

The percussion sections that can be started or directed toward this attitude benefit in several ways. First, through the variety of the many percussion instruments, there will be a better musical experience for the individual student. Second, there is enough transfer of training from one instrument to another to effect improvements in individual techniques. Third, there will be more opportunities for more people to play. And fourth, the percussion section will act and function as a single unit and will increase its efficiency thereby.

Organizing

Of course, just a change in attitude is not enough. The second big step is the direct organization of the percussion section.

Due to the many different types of instrumental groups, with each one having its particular staging problems, there is no one standard arrangement for the placing of the many percussion instruments. However, the placement of the instruments within a section should be effected in such a manner that all are easily accessible.

The arrangement should include a table of proper standing height for bells and another table to be used for the smaller instruments and sticks. I feel, also, that it is very important that the timpani be included with the rest of the section instead of being placed on the opposite side of the stage. In this way the timpanist can often help with the other percussion parts.

Assigning Parts

The third essential step in getting the percussion section to produce to capacity is the assignment of parts. At the junior high and senior high levels, the director should assign the players to definite parts. After studying the score he can determine very quickly which students should play which parts. In this way he can also control the varying of assignments from one composition to another.

The assignments should be written inside the music folder or on separate sheets that can be given to each drummer. Careful part assignments can avoid instrument changes that are awkward. Whereas other instrumentalists usually perform on a single instrument, a percussionist may have to play three or four different instruments during one selection.

In addition to all this preparation the percussion section should be given a schedule of the music to be rehearsed each day. This will enable the players to have the needed instruments available. Consequently, there need be no confusion or loss of time during the rehearsal.

Percussion sections are often the target of much criticism, and rightly so. However, careful training and planning in developing and organizing the section can work wonders.

THE AUTHOR

Dr. Charles Spohn was active for a number of years in percussion as a teacher, performer, and clinician. He is presently director of the Ohio State University Marching Band, and a leading figure in programmed music theory instruction techniques.

CHECKLIST FOR THE PERCUSSION SECTION

By John K. Galm

Baltimore Symphony Orchestra

BASS DRUM

- ___ Heads in good condition and equal tension at all points.
- ___ Tension rods work easily. (Use Vasaline or light lubricant).
- ___ Shell free from rattles. All screws tightened.
- ___ Stand free from rattles. Padded at contact points with the drum.
- ___ Beaters: one general stick in good condition, one harder for staccato playing. Also a pair of large timpani sticks for rolls.

Cymbals

- ___ Surface clean free from green mold or dirt. (Clean with cymbal cleaner or light cleanser like Old Dutch.)
- ___ Edges free from nicks. (These should be worked out with light steel wool or if bad, use a small file.)
- ___ Straps in good condition and knot tied properly for safety.
- ___ Suspended cymbal stand free from rattles with padding for the contact point with the cymbal.
- ___ Mallets: Soft rubber, felt or yarn covered mallets for suspended cymbal rolls. (Timpani sticks are generally too heavy for most cymbals.)

Triangle

- ___ Free from rust and clean.
- ___ Proper holder. (Use a clamp holder with a small strong string such as thin gut or fish line. Don't use metal or cloth or leather as these will dampen the sound.) A clothespin works.
- ___ Beaters: At least three pair of beaters from heavy to very thin. The size depends on the triangle but 1/2 inch brass or steel dowel rod is a good general size. Don't use ends or brushes, pieces of coat hanger, etc. Instead use triangle beaters or dowel rods at least 6 inches long.

Tamborine

- ___ Heads in good condition and tension tight. (If loose place over a light bulb but take care not to burn the head.)
- ___ Shell in good condition and no bent jingles.
- ___ Heads can be replaced with timpani heads, soaked in water and fastened snugly when wet by thumb tacks or heavy staples.

Snare Drum

- ___ Heads in good condition. (A batter head is usually played out within one year if not before. If there is no ring after the stroke then the head is dead.)
- ___ Heads are the same tension at all points of the drum with the batter head tighter than the snare head. (Even plastic heads need attention as they do change tension.)
- ___ Tension rods turn easily. (Use vasaline or light lubricant.)
- ___ Shell free from rattles. All screws and nuts tightened.
- ___ Snares are all evenly tensioned. Stretched wire snares must be replaced. Snares are not stopping vibration of bottom head by being too tight.
- ___ Snare strainer works easily. (Again use a light lubricant.)
- ___ Snare drum stand is free from rattles and fully adjustable.

One way to develop respect of the equipment is to have all drummers contribute to an equipment fund since they have very little cash outlay compared to other instrumentalists. A small fee for a good section!

Reprinted from:

The
Wisconsin School Musician
Office: 210 State St., Madison, Wis.

Snare Drumming Styles

By Jay Collins

Instructor of Percussion Instruments
Wisconsin State University, Whitewater

Much of the misunderstanding surrounding styles employed in snare drumming stems from a tendency to over-generalize certain playing techniques and concepts. An even more universal tendency prevails among snare drummers and instrumental instructors to attempt to completely categorize snare drumming and associate one style of playing exclusively with one performance medium.

As in the case of most deviations from traditional practice that which is the common practice among the professional practitioners of a profession or skill becomes the "correct" or accepted manner to be passed on to those in the process of learning or attempting to perfect that particular skill. Common usage of words in a language dictate their meaning and cause any alterations which may come about in revising a dictionary. In just the same manner, generally accepted and employed practices in snare drumming styles should be followed and taught regardless of one's prior training which is often over-balanced on the traditional and militaristic rudimental style. This statement is by no means meant to cast aspersions toward a particular style of snare drumming, but is merely meant to indicate that more attention should be given to the fact that other methods of playing exist and are demanded even more today than ever before.

Style Categories

In identifying the snare drumming style categories it must first be immediately pointed out that the employment of one particular style category to be used most generally in a particular type of performance medium does not necessarily prohibit the performer from employing other styles of snare drumming. In fact, the medium itself has less to do with selection of styles to employ than does the type of music being rendered and the effect or sound desired from the snare drum.

Previously, and in some circles of snare drum traditionalists, it has been common practice to distinguish between two methods of snare drumming which are referred to as styles—Open Style and Closed Style. Sometimes this is supposed to mean the difference between drum corps and orchestral snare drumming. This style grouping is not completely accurate since many meanings, misunderstandings, and erroneous inferences may result from its use. Similarly, the use of the snare drum style terms—Rudimental Style and Concert Style as a basic snare drumming style categorization can be equally confusing and misleading. Specifically, the term rudimental means the first step or beginning in any skill, technique, or method. In snare drumming usage it is supposed to mean a style which is based fundamentally on commonly employed rudiments of snare drumming. This can also be misleading since one might gather from this style grouping that snare drum rudiments are not used when employing the concert style.

It is therefore clear that a need exists to categorize snare drumming styles in terms of actual styles which are most commonly employed in all phases of drumming. It should be recognized that although one particular style may be employed more often than others in a particular performance medium, the selection of styles to employ is dependent upon the type of music being performed, and upon the particular sound or effect to be produced by the snare drum.

Based on current practices in snare drumming it is this writer's opinion that the two general, most inclusive style categories should be termed **Parade Style** and **Concert Style**. In the case of any skill or profession it is important that its nomenclature be thoroughly understood.

Parade Style

Parade Style snare drumming means the snare drummer is using the system of alternating strokes from hand to hand or alternating patterns or rudiments. In this style it is not essential that a particular phrase or measure be started with the right hand. Instead the usual sticking patterns of traditional snare drum rudiments are followed almost without exception. The style is typified by the manner in which every stroke and rebound is clearly distinguishable and precisely and evenly spaced. The style of roll used is called the **Single Rebound** style which means that no more than one rebound from each stroke is permitted when playing a roll. In other words, as each hand moves toward the drum and returns two sounds are produced and only two. Many in the past have called this a double-stroke which is actually a misnomer since a stroke is considered to be one hand motion producing one sound. It should therefore follow that a double-stroke means two hand motions producing two sounds. Similarly a triple-stroke, etc.

To further clarify this snare drumming style category it might be helpful to mention some of the terms previously or currently used to describe it. Such terms are rudimental style, military style, open style, alternating style, band style, contest style, drum corps style, N.A.R.D. style, etc. It should also be understood that the matter of whether or not every single stroke and/or pattern is strictly alternated is dependent upon the requirements of the performance medium, the snare drummer's preference or ability, or upon other requirements or regulations.

Concert Style

In Concert Style snare drumming the snare drummer still alternates strokes and rhythm patterns, but with definite exceptions. These exceptions are based almost entirely upon consideration of the sound or effect to be produced and upon uniformity of the sound each time a phrase, measure or pattern is repeated. Any rudiment or pattern which creates accents not specified or implied in the music being rendered is omitted and substitute sticking combinations are used in its place. For example, in concert style, paradiddles are not normally used if a strict "machine-gun" effect is desired. Instead, rapidly alternating single strokes are employed. A series of triplets where the first of each group is to be accented would be more uniformly played as a succession of one right and two lefts, rather than strictly alternating the strokes since there would be a tendency in the latter method of producing a different sound on the first stroke of every other triplet. Another example of the manner

in which desired sound causes the snare drummer to depart from the strict alternation of strokes is in playing an eighth note followed by two sixteenths where the pattern is repeated. In this case and for the same reason given above in regard to the triplets, the sticking would be changed to right-right-left or right-left-left however, the former sticking is usually preferred. This system of sticking is usually referred to as the "Straight System" since Edward B. Straight employed this method in the 1920s both in his well known drum method books and in his own teaching practices. Basically, all phrases and patterns are started with the right hand. With certain modifications according to individual tastes and demands, this system is used currently by percussionists in symphony orchestras, recording studios and discriminating concert organizations for more uniformity of sound.

The style of roll used is called the **Multiple Rebound** style which means that more than one rebound is usually produced from each stroke when playing a roll. This type of roll is used because there is more uniformity of sound in producing the roll regardless of the tempo and because it blends with sounds from other instruments in the orchestra or band. It is always played very closed without concern for the number of rebounds being produced from each hand motion with the drumstick. Other terms have been used to describe this snare drum roll. Some of them are closed roll, crush roll, multiple bounce roll, press roll, etc. The press roll is probably the next best term to use in identifying the multiple rebound roll since it is produced by a rapid and smooth alternation of each stick pressing (but not too firmly) into the drum head. The term multiple bounce actually means the same thing but is avoided whenever possible by this writer because of its usual use in some beginning drum books in which this type of roll is all the student ever learns. It is very important to realize that the roll referred to as the multiple rebound style roll is actually that portion of the traditional long roll played open-close-open when it is closed to the point at which more than one rebound is being produced from each stick. In strict snare drumming contests and in drum and bugle corps competitions the snare drummer is never allowed to arrive at the point where more than one rebound per stick is being produced. It is this "completely closed" roll that is used in concert style snare drumming.

Another important consideration of concert style snare drumming is that since the sound is more important than the alternation of sticks in a strict, prescribed manner, the sticks are not raised in any "flashy" manner, but instead are kept close to the drum head and are raised only when the desired sound, such as various degrees of accent intensity, demands it.

Style Employment

Drum and bugle corps snare drumming demands the strict employment of the parade style. Parade style is used in most band marching situations as well as when the band or orchestra is performing a march intended for parade use. In band work, however, the parade style is not as strictly employed as in the case of drum and bugle corps drumming. For example, the band director may prefer to have the drummers use the multiple rebound roll at all times, etc. These exceptions depend upon the

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The Upper Arlington NEWS

February 10, 1966

Windermere Pupils Learn How Music Is Made by Creating 'Instruments'

Boys and girls of Windermere school recently entered into the "Science of Sound" experiments with interest and enthusiasm.

They discovered that sound is vibrations and that vibrations travel at varying frequencies. By changing the frequencies of vibrations they could control the pitch of sound. They found that length, thickness, tension, size and materials were ways that they could use to control sound.

An understanding of these things led to an understanding of how to make music by using musical instruments and the voice. Next came the idea of using the principles of sound and creating their own musical instruments from odds and ends found around the home.

The following week the instruments were brought to school. The variety of designs and the use of materials were enhanced by the individual explanation of the creators. It was evident that the agonies and ecstasies of creativity are not myths.

Each family of instruments was represented. The two largest groups were strings and percussion with the wind family making a good showing.

They learned that percussion instruments are played by striking, shaking or scraping. Rattles were made from gourds, paper cups, pipe, cans, balloons, baby bottles and paper plates. They used beans, nails, marbles, salt, macaroni, rice, barley, popcorn, shells and rocks as materials.

Cymbals were made of pan lids, aluminum plates, shells and one miniature set was made by using two bolts, two washers and two nuts. There were all sizes and shapes of things to hit, various sizes of spools, cans, blocks of wood, paper cups, can lids, nails, and flower pots.

Bamboo xylophones, a lead pipe xylophone, a nail xylophone played with a battery powered swizzle stick and suspended metal rods for chimes.

Drums were a favorite instrument and the materials and sizes were varied. There was a nail keg covered by a chamois cloth and tom-toms made of rubber inner tube or suede cloth. There were bongo drums of all sizes. The majority were made of coffee cans but the sounds varied according to the material used to cover them, or hold them together, or to separate them, or materials used inside them to obtain the desired tones.

Other drums were made of cans or boxes with drumheads of oil-cloth, a balloon, onion skin paper, cardboard or wrapping paper. Drums were played by use of hands and fingers, or strikers, made of wood, felt, rubber balls, cotton, plastic, a pastry brush and a vegetable brush.

A patio table served as a drum when struck with a rubber scraper but when held up off the legs and struck, became a fine gong.

Other interesting percussion instruments included strips of copper of various lengths that twanged, a food grater scraped with a spoon and a fancy setup on ice tray dividers of food graters, each with a different sound. There was one instrument that was played by hitting keys which raised nails to strike tuned bottles.

One result from all this, the students see the instruments of the orchestra in use in the world of music. They are more observant of the construction and design of the instruments and they have a better understanding of how they work.

Editor's Note- This "Science of Sound" experiment at Windermere School was done prior to and in conjunction with a performance at their school by the Columbus Symphony Percussion Ensemble, one of nearly 50 school concerts presented this school year by this group.

musical demands of each situation encountered. Chiefly, however, the concert style of snare drumming should be used when performing music commonly referred to as concert type music.

In playing marches in the parade style the snare drummer will probably end every roll with a single tap. For example a series of separated quarter note rolls would be played in strict parade style (especially drum corps drummers) as if they were written as two tied eighth notes. In concert style, however, the snare drummer should never play the rolls in this manner. Instead a rule is followed to play rolls of any type strictly according to the duration required by the notational value. In this way the snare drum roll is permitted to blend with notes of like durational value played by other instruments. The concert style is used in orchestral snare drumming except where it is necessary to produce alien sounds such as imitating parade snare drumming when the snare drum part calls for "military drum". Although many snare drum rudiments may be used when using the concert style, they are not rendered in the strict alternating fashion common to parade style except when that particular effect is required by the music being performed such as in the case of a Sousa March being played by a symphony orchestra.

Other Drumming Styles

Although the two basic snare drum styles are the parade and concert styles, there are other practices in drumming which have caused drummers and composers to identify them to achieve specific sounds and effects. These are primarily based on a manipulation of the notated rhythmic patterns and may be played by combining rules and techniques of both basic snare drum styles. Some of these might be jazz style or dixieland style in which there is a deliberate syncopation of the written rhythm patterns and an emphasis of certain characteristic accents while using the concert style primarily. Drum set style might be another indication by the composer which means that several drummers in the section are to imitate the sound of one drummer at a drum set. Often this may require one or more drummers to use wire brushes on the snare drum. In this case the drummer is expected to know that the left brush is making a sweep across the drum head while the right hand alone plays the notated rhythm pattern. Understanding styles of drumming is most important. It is unfortunate to hear a drummer play eighth notes in strict fashion if the composer has indicated that a syncopated style is to be used. It is just as unfortunate as well as annoying to hear a drummer give a free syncopated interpretation to eighth notes if a strict and literal rendition is intended.

The best method of gaining control and technique of the two basic as well as other drumming styles is to have experience in playing them in the organizations which employ them most frequently. A well-rounded experience is essential in order to meet the demands of today's musical requirements unless the individual drummer never expects to perform in any but the one or two types of organizations in which he may have had some experience. A good percussionist is as capable of playing a demanding xylophone part in a symphony orchestra as he is a marching drum beat, smooth concert snare drum roll, or the drum set rhythm for traditional or popular music dance rhythms. It is for this reason that many states are revising their percussion contest requirements to encourage good techniques in every field of percussion performance and to keep abreast of current demands and techniques of contemporary percussion performance.



TIMP • TALKS

THOMAS AKINS

The roll is the device used by the timpanist to sustain tones for various lengths of time. Since a single stroke upon any membrane can last only a short time, it is obvious that, in order to sustain a tone, many strokes must be applied. The degree of skill of application of these strokes determines a good deal of a player's ability.

To better understand the best approach to a good general roll, it will be necessary to realize one major point. There is a certain speed for every note and every effect and, when the player is not rolling at that speed, adverse conditions are created. Two questions immediately must be answered: (1) How does one develop a roll that can be useful at any speed, (2) How do you determine the proper speed?

Roll Development

The first is fairly easy to answer. Since a roll is a series of strokes, the stroke approach should be used. The aid of a metronome in the development of the roll is invaluable. Set the metronome at 60 and practice single strokes in quarter notes with the right hand alone (ex. 1a). Then do single strokes with the left hand alone (ex. 1b), in the same manner. If possible, this entire exercise should be performed before a mirror so that all phases of stick height, hand position, touch, and motion can be examined. The next step, still at 60, is to play alternate eight notes, starting with the left hand (ex. 1c). The student should practice this exercise at length over a period of several days until both the student and the instructor are satisfied. The next step is to increase the speed of the metronome from 60 to 72 and repeat the whole process. Do not gradually increase the speed of the strokes from 60 to 72; move directly to the new tempo. This exercise is not effective at this point if the strokes are played "open-closed-open." Following successful completion of the exercise at 72, the metronome should be increased to 84, 96, 108, 120, 132, 144, and 156, and the threefold process of right strokes, left strokes, and alternate strokes in double time should be thoroughly practiced in each. Under no circumstances should the student be encouraged or allowed to move to a faster speed when work remains to be done on a slow one. The student should realize that, in order to master a skill, it is necessary to proceed slowly. One of the important benefits from developing a roll in this manner is that the student will also improve his ability to play single strokes with accuracy and tone.

Speed of the Roll

Determining how fast to roll requires knowledge of several basic principles. The roll gets faster because of: (1) head tension--the tighter the head, the less time a single tone will last; (2) dynamics--the louder a roll, the farther away from the head each stick must travel; (3) type of stick--a harder stick will produce a more biting sound and will therefore be more difficult to sustain smoothly. It is not entirely correct to state that the higher a note, the faster the roll. Consider the example of a B on a 28" drum and a C on a 25" drum. Because of the difference in head tension, the B must be rolled faster.

Expression Marks

As soon as a good general roll is developed, the student must try to develop various special rolls for use when dynamic effects are required. The most important of these special rolls is the crescendo roll. After a student has mastered the ability to control the speed of his roll for various notes, it becomes a simple matter to increase the speed and the distance of motion for a crescendo and decrease the same for a decrescendo. Under various systems of technique there may also be a change of hand position for one or the other.

The difference between sforzando (sfz) and fortissimo (fp) also can be clearly described. Fortissimo implies just what it says--one forte note followed by a piano roll. On all notes up to and including E-flat, the loud note is struck and allowed to diminish somewhat before the roll is begun (ex. 2a). On E-natural and higher the roll is begun immediately without any pause between the initial forte stroke and the piano strokes which follow (ex. 2b). The reason for the two approaches to the problem is that the sustaining power of higher notes (more tension) is shorter. The sforzando is a heavy attack upon the beginning of the roll and requires more than one loud stroke to accomplish the effect. There is little difference in the method of execution for low notes and high notes if the student keeps in mind the general rules regarding roll speed (ex. 3).

Roll Notation

Notation and phrasing of rolls also cause some concern because of the ambiguous ways in which editors and composers indicate the desired effect. In ex. 4a the rolls are not tied together, but because of the carelessness mentioned above, the player cannot be certain whether or not to break between each note. Successful conquering of the problem lies in the player's ability to listen to what other sections of the orchestra are doing. Usually, if the orchestra breaks between notes, the timpanist should do likewise. If such is not the case, a clear indication will usually be made. If a roll is tied to another note, the player should make a clear indication of both the beginning and the end of the roll. This need not be an accent, but should be definite. Sometimes it is also useful to be able to end a roll with very little definition. All these items are directly related to the musical ability of the player.

One brilliant bit of ambiguity is the indication of a roll. There are three generally used signs for a roll--one is absolutely wrong, one is questionable, and the other is correct. Ex. 5a is wrong because two lines through the top of a note indicate a shortened way of writing sixteenth notes (eight in this case). In most cases, sixteenths would be too slow for a roll. Ex. 5b is questionable because three lines through a note indicate thirty-second notes and although thirty-second notes are usually fast enough for a roll, this is not always true. Unfortunately, this is the most commonly used indication in band literature. Four lines through a note is correctly interpreted as a roll. Ex. 5c shows the same sign

preceded by a written out pattern. In this case there can be no question. All are to be played strictly as thirty-seconds. Ex. 5d is the correct way to indicate a roll. This sign is not used for any other effect in timpani and is the clearest available indication. In symphonic literature, ex. 5a should always be played as sixteenths, ex. 5b should be carefully studied before deciding, and ex. 5d should be played as a roll.

Next to the single stroke, the roll is the percussionist's most useful tool. With a timpanist it is probably the most useful one. Great care should be taken to develop a good general roll and all the various necessary effects.

Ex. 1A $\text{♩} = 60$

Ex. 1B $\text{♩} = 60$

Ex. 1c $\text{♩} = 60$

Ex. 2A *tr*

Ex. 2B *tr*

Ex. 3

Ex. 4

Ex. 5A

Ex. 5B Ex. 5c

Ex. 5D *tr*

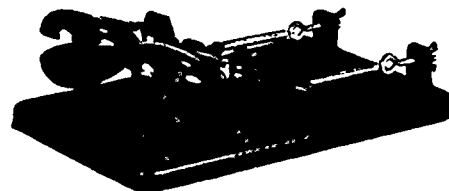
The Author
 Thomas Akins is timpanist with the Indianapolis Symphony Orchestra. He is a graduate of the College-Conservatory of Music of Cincinnati, where he studied with Edward B. Wuebold. He has also studied with Fred Begun of the National Symphony Orchestra. In addition to his activities as an orchestral player, he has appeared as soloist in recitals and concerts. His published articles have appeared in various magazines, including the most recent issue of the *Ludwig Drummer*.

We welcome Mr. Akins as a regular contributing editor to P. N. His articles will appear regularly in "Timp Talks". Written questions are welcome, and will be discussed in coming issues. Write to: Thomas Akins, 3709 North Pennsylvania Street, Indianapolis, Indiana - 46205.

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From- HANDBOOK FOR THE SCHOOL DRUMMER, Jerry Kent

PERCUSSION

AROUND THE WORLD

Every Balinese Village Has Its 'Gamelan' or Orchestra

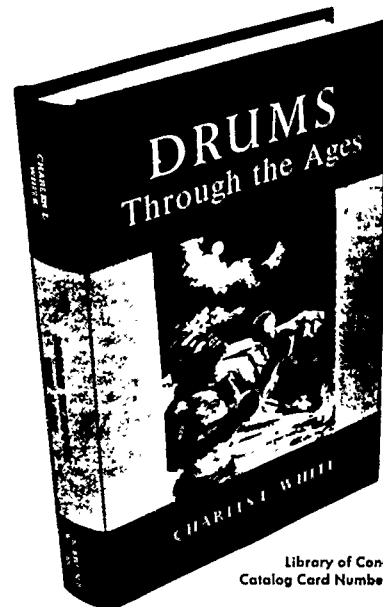
The Balinese are a people possessed by a passionate love of music and dancing. Even the poorest, smallest village owns, communally a gamelan. This is the traditional orchestra of Bali. The majority of its instruments are metal ones--large hanging gongs, smaller ones set horizontally in racks, tiny cymbals and many different variants of the dulcimerlike instrument. In addition to these, there may be a rebab, the two-stringed Arab fiddle, bamboo flutes and, always, two drums.

Most of these instruments are extremely expensive. Balinese smiths are able to forge the bronze keys for the dulcimers, but the secret of making the clearest-sounding and most musical gongs is possessed only by the craftsmen of a small town in southern Java and a fine gong is therefore a treasured possession, worth a great deal of money.

The music produced by the gamelan is of the most ravishing kind, full of subtle percussive rhythms, plangent ripples and crashing chords. I had expected that I should find it too foreign, too exotic, to give any real pleasure. Yet it was not so. The musicians played with such verve, conviction and dedication, and their music was alternately so exciting and so tenderly contemplative, that we were enraptured by it.

Twenty or thirty people are necessary to play the full gamelan, and they perform with a precision and accuracy of timing which would do credit to any European orchestra. None of their intricate compositions is ever written down; the musicians carry them only in their memories. Furthermore, every orchestra's repertoire is so extensive that it is able to play for many hours on end without repeating any one composition.

This high professional skill is only gained by arduous practice. Each night as dusk fell the village musicians gathered in a pavilion to begin rehearsals. As the tinkles and sonorous crashes of the orchestra rang around the village, we, with Mas as our sponsor sought out the rehearsal pavilion to sit and listen. The leader of the gamelan is always the drummer and it is through the beats of his drum that he is able to control the orchestra's tempo. Usually, however, he is an equally skillful performer on all the other instruments and he often stopped the music and walked over to one of the dulcimer players to demonstrate exactly how a theme should be played.--From "Zoo Quest for a Dragon," by David Attenborough, Lutterworth Press, London, 1957.



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The second annual Percussion Institute in the 1966 summer session provides an opportunity for concentrated and practical study in the problems in percussion performance and pedagogy. The course is open to percussionists and college and public school instructors who teach percussion. The full range of percussion instruments will be studied in relation to the method of performance and their application in the ensemble.

The director of the Institute is John Beck, timpanist of the Rochester Philharmonic Orchestra and the Eastman Chamber Orchestra. In addition, he is instructor of percussion and conductor of the Percussion Ensemble at the Eastman School of Music. Prior to his present position, he was percussionist, timpanist, and marimba soloist with the United States Marine Band in Washington, D. C. He has had wide experience as a pit drummer for musicals and TV jazz shows and as the dance drummer for the Arrangers' Laboratory-Institute groups at the Eastman School.



NEW PUBLICATIONS

DRUM SOLOS

RUDIMENTAL CONTEST SOLOS by Nick Ceroli, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$2.50.

This collection of solos uses the 26 rudiments and are written for drum corps, marching bands, and individual performers. Mr. Ceroli performed these solos while a member of the National Champion V.F.W. for Military Band, Post 1090 of Warren, Ohio.

MOORE'S SIX-SOLOS FOR SNARE DRUM by James L. Moore, Pub. Brook Publishing Co., 3602 Cedarbrook Rd., Cleveland Hts., Ohio 44118 \$1.00

A collection of six new, challenging snare drum solos that blend rudimental concepts and concert techniques into modern solos with a great deal of interest. The titles of the solos give some indication of their content: Gear Shift--an alternation of march and swing phrases, Swinging Easy--syncopated rhythmic patterns, Ternario--3/8 meter solo, Sell Peanuts--syncopated drags and rolls, Rondino--rondo form in 12/8 meter, and Permuccion--tempo changes and accents featured. The very reasonable price of \$1.00 for the set of six solos should make this new collection a popular one for study and contest use.

A REAL DRAG by Charles Morey, Pub. Kendor Music, Inc., Delevan, N.Y. 50¢

A grade 6 snare drum solo featuring the drag rudiments. This solo effectively uses syncopation and meter changes.

KEYBOARD SOLOS

FANTASY ON JAPANESE WOOD PRINTS FOR XYLOPHONE AND ORCHESTRA, OPUS 211 by Alan Hovkaness, Pub. C. F. Peters, N.Y. Rental (performance time 15 minutes).

This work was performed on March 12, 1966 by the New York Philharmonic Orchestra with Yoichi Hiraoka as xylophone soloist (see programs). Previous performances have also been given by the Chicago Symphony, The Japan Philharmonic, and the Tokyo Symphony. As in many of Hovkaness' works the score is built not so much on the traditional Western device of thematic development as on the more oriental style of continuous variation and repetition. The work is scored for a large, but conventional, orchestra including harp and percussion instruments. The score and rental parts are available from C. F. Peters, N.Y.

INTRODUCTION AND TARENTELLA by Earl Hatch, Pub. Earl Hatch Publications, 5140 Vineland Ave., North Hollywood, Calif. 91601. \$5.00 (performance time 9 minutes)

An interesting, new concert piece for marimba and piano that requires considerable skill in handling two and four mallets. The chord voicing and technical passages indicate a fine knowledge of the potential of the marimba by the composer. The solo part and piano accompaniment are available in ozalid reproduction copies from Earl Hatch Publications. The entire Hatch Catalog of over 300 titles may be obtained from Masser Marimbas, 505 Shawmut, La Grange, Ill. 60525.

PETITE PIECE POUR PERCUSSION ET PIANO by Yvonne Desportes and Pierre Naudin, Pub. Max Eschig, Paris (available from Associated Music Publishers, N.Y.) \$4.00.

The title "little piece" may be misleading, for this composition consists of three movements--one each for timpani, snare drum and tambouriné, and xylophone. This piece should provide interesting musical study or recital material.

DRUM METHODS

UEUNGEN FÜR KLEIN TROMMEL (Studies for Snare Drum) by Richard Hochrainer, Pub. Doblinger, Wien-München (available from Associated Music Publishers). \$3.50.

An excellent collection of 104 etudes and supplementary rhythmic studies for concert snare drum, this material covers a great number of rhythmic and technical problems of snare drum performance. The import price is reasonable enough that this fine collection should find its way into the American teaching library.

ELEMENTARY METHOD OF DRUMMING-VOL. I by Nat Leslie, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$1.50.

This methodbook presents very clearly and concisely the very elementary techniques of playing drums. This book should be of interest to instructors and students interested in set drumming as well as those using only the snare drum. The elementary techniques of set drumming are introduced in the book along with easy reading and a few basic rudiments. A "promotion certificate" is included at the end of the book.

Encyclopedia for Snare Drum by Forrest Clark, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$7.50.

This text contains 120 pages of rhythmic patterns. Separate sections are devoted to various single stroke, roll, and flam combinations. It is not intended that this book should take the place of sight reading material as such. Care has, however, been taken to write identical rhythmic patterns in various styles in order to accustom the student to reading many different types of notation.

ENSEMBLES

SYMPHONY FOR DRUMS AND WIND ORCHESTRA by Warren Benson, Pub. C. F. Peters, N.Y. Rental (performance time 21 minutes).

This work was commissioned by the American Wind Symphony Orchestra, Robert A. Boudreau, director. It is in three movements: Invocation, Contemplation, and Declaration. The solo parts for percussion require a timpanist (4 drums), and five percussionists performing on keyboard and indefinite pitch instruments. This work is a welcome addition to the repertoire of percussion works with wind instrument accompaniment. Score and parts available on rental from C. F. Peters, N.Y.

CONCERTO FOR FIVE KETTLEDRUMS AND ORCHESTRAS by Robert Farris, Pub. C. F. Peters Corp., N.Y. \$5.00 (performance time 15 minutes)

This concerto was written for and first performed by Fred Begun, timpanist and the National Symphony Orchestra of Washington D.C. in 1958. Both a technical and musical challenge for the timpanist, the work is built around the theme based on the old hymn tune "He Leadeth Me." The miniature score, which has been reduced to extremely small print from the original manuscript, is available for purchase and the performance parts may be obtained on rental from C. F. Peters, N.Y.

CONCERTO FOR VIOLIN AND PERCUSSION ORCHESTRA by Lou Harrison, Pub. C. F. Peters, N.Y. Score \$3.50 (performance time 15 minutes).

This work contrasts long lines in the violin part with strong rhythms and "spangling" colons in the percussion parts. In addition to the conventional drums, gongs, and triangles, Harrison uses unusual instruments including lengths of iron pipe, a set of empty coffee cans, brake drums, the chime from an old clock, and the strings of a double bass hit with a timpani stick below the bridge. Five percussion players are required. The printed score is available for purchase, and the performance parts are available on rental from C. F. Peters, N.Y.

CONCERTO FOR PERCUSSION AND ORCHESTRA by Henry Cowell, C. F. Peters, N.Y. Score \$7.50 (performance time 19 minutes).

The composer feels that use of sustained percussion instruments (gongs, piano) with familiar agile and exclamatory ones can so enlarge the expressive range of the percussion section of the symphony orchestra as to justify giving this instrumental body equal status with the strings and winds. In this concerto, the percussion group plays the role of soloist, somewhat as groups of instruments did in the 18th-century concerti grossi. However the form of the present work is that of a three-movement solo concerto. A timpanist and four percussionists are required. The printed miniature score is available for purchase, and the performance parts are available on rental from C. F. Peters, N.Y.

(continued next page)

- SUMMIT - snare drum duet (\$1.00)
SONORA - snare drum trio (\$1.35)
SAN LUIS - Quartet: two snare drums, bass drum, cymbals (\$1.50)
SHIFFROCK - Quintet: three snare drums, bars, drum, cymbals (\$2.00)

Percussion Ensembles by Maxine Lefever, Pub. Kendor Music, Inc., Delevan, N.Y.

This set of grade 3 percussion pieces compliments the composers earlier set of grade 4 works published by Kendor. These ensembles are very well written for the young intermediate drum students, and use only the rolls and patterns most useful to the young snare drummer, with interesting bass drum and cymbals on the larger ensembles.

TEXT BOOKS

FUNDAMENTALS OF MUSIC by Raymond Elliott, Pub. Prentice-Hall, Inc. Englewood Cliffs, New Jersey. \$3.95
 237 pp.

As the title implies this text covers the basic fundamentals of music such as--meter, scales, dynamics, intervals, musical forms, chords, and terms. This book is an excellent one for preparing for college study in music, or for a high school or basic college music fundamentals class. Highly recommended for all percussionists who are at all considering further music study.

THE TECHNIQUES OF ORCHESTRATION by Kent W. Kennan, Pub. Prentice-Hall, Inc., Englewood Cliffs, New Jersey. \$7.50.

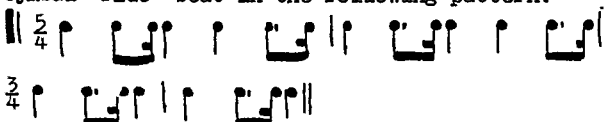
Chapters 13 (Instruments of Definite Pitch) and 14 (Instruments of Indefinite Pitch) are concerned with percussion instruments and give very fine coverage to this important family of instruments. It is encouraging to see newer orchestration texts such as this one devoting more space to and giving accurate information about percussion instruments. The text is liberally illustrated with excerpts from the orchestral literature, and contains ample suggested projects at the end of each chapter.

DRUM SET

Morris Lang
The New Conception
 Henry Adler, Inc., New York
 64 pp., \$3.00

Morris Lang, the New York Philharmonic percussionist has designed a study book which is quite possibly the finest work yet put forth in the jazz percussion field, and quite probably the most challenging and stimulating. The book, the prerequisites for which should be a good share drum technique, a developing rhythmic/metric perception, and a basic knowledge of the accompanist and soloist functions of the jazz drummer, begins with a thorough explanation of what its author calls "changing meter." This is followed by some technical exercises which are mostly rather jejune, jazz quasi-cliches, and which need or need not be mastered before entering the book proper.

Section I of TNC, like all the rest, deals with the four measure solo, this time subdividing the sixteen beats of the four measure, 4/4 meter phrase as 5 + 5 + 3 + 3, rather than the customary 4 x 4. As an aid to the development of an understanding of the principle involved, and to help in the obtainment of a "feeling" of this subdivision, the Section opens with a cymbal "ride" beat in the following pattern:



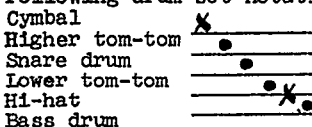
to which are added, step by step, left foot (hi-hat), left hand (snare drum), and left hand (tom-toms and snare drum). This is followed by some twenty pages of solo exercises, each of which is to be played in alternation with four measures of standard time-keeping. Not all of these are necessarily conducive to swinging, either rhythmically or technically, but they do pose some interesting musical problems and continue the development of the feeling of the subdivision. Upon com-

pletion of the Section, the student should be well in control of the 5 + 5 + 3 + 3, and may then repeat the entire series of exercises, using all the possible permutations of the order (5 + 3 + 5 + 3, 3 + 5 + 5 + 3, etc.), and may even experiment with rhythmic motifs of his own, rather than use the ones Lang has written.

The remaining three Sections are in similar format, and are to be mastered in the same manner as the one described above. Section II subdivides the phrase as 4 + 3 + 5 + 4; Section III as 4/4 + 5/4 + 3/8 + 4/4 + 3/8 (equals thirty-two eighth notes, equals four 4/4 measures); Section IV as 5/8 + 5/4 + 3/8 + 4/4 + 3/4, producing, as does Section III, some intricate syncopations.

The only native criticism of this book might be that Mr. Lang, because he is not himself a jazz drummer, is not completely aware of drum-set technicalities and the rhythmic vocabulary of jazz music, and has written some exercises which are, in a word, awkward. However, this may be for the best as this awkwardness calls for the studies to be learned at a fairly slow tempo, and for each one to be worked out very carefully and repeated many times until it feels comfortable. In undergoing such a process, the student will come to sense the "unusual" subdivisions as easily as he does the 4 x 4.

Again on the positive side, Mr. Lang has used the following drum-set notation:



which the reviewer has been using for years in his own notebooks, never quite able to figure out why in the world no one else had adopted such a simple, logical spelling system. Someone finally has, and kudos to Morris Lang for so doing. Let's hope it becomes standard practice in drum-set literature.

One last, albeit less tangible "plus" for this book would be its possible role in assisting jazz music to break through one of its biggest bonds, that is, its tedious dependency on meter and even pulse. Jazz musicians have been working with meters other than the customary 4/4 for some time now, but the constant beat is still there, as is the regular bar-line, almost to the point of driving listeners to distraction. Should a few imaginative jazz drummers master this book, practically and theoretically, and finally put on their thinking caps, the day will not be too far off when a jazz quintet, for example, may be heard to maintain five separate meters in five separate tempi, freely incorporating accelerandi and ritardandi, much as they incorporate other types of glissandi.

But enough of conjecture. In closing, let it be summed up by saying that The New Conception is as fine a contribution to percussion literature as has been seen in recent years, and is a must for the libraries of professional performers, jazz and otherwise, teachers, and intermediate/advanced students. It is to be hoped that this virtual classic meets with the success it so rightly deserves. review by Rupert Kettle.

THE NEW TIME SIGNATURES IN JAZZ DRUMMING by Ed Shaughnessy, Pub. Henry Adler, Inc., New York \$2.50
 39 pp.

Another fine book, also pertinent to jazz drumming, has recently been added to the Adler, Inc. catalogue, that being Ed Shaughnessy's The New Time Signatures in Jazz Drumming. Mr. Shaughnessy, an excellent New York studio percussionist and one of the most underrated jazz drummers around, has been experimenting with "odd" meters in jazz music for many years, and his knowledge of the subject is very much in evidence here. Also in evidence in the book's layout and comprehensiveness is his teaching skill, for which he is well known and respected.

The first section of NTS purports only to acquaint the student with the usual "unusual" meters found in jazz music (3/4, 5/4, 7/4, 7/8, 6/4, 9/4 6/8, 12/8 and 9/8, in that order), to show him the standard accompanimental patterns used, and to help him develop a

(continued next page)

feel for the meters. This should be of tremendous importance to teachers because, while there are several study books now available which incorporate the various time signatures, this is the only one that starts from scratch and may be used to serve as an introduction to these figures. Upon completion of this book, studies from the manuals of Morello, or so on, may be commenced with little or no difficulty.

Section II of *NIS* deals with the interpretation of drum parts in the various meters as found in dance or jazz bands. This is a highly significant inclusion because of the typical sketchy nature of the percussion writing used by arrangers, and often, the inability of the inexperienced player to cope with even a simple jazz drum part, no matter how good a "legitimate" sight-reader he may be. It is hoped that similar treatment will one day be given the standard 4/4 drum part, and presented as well as Mr. Shaughnessy's cogent handling of this material.

In *New Time Signatures*, Ed Shaughnessy has done his usual fine job, and the book should be a welcome addition to the teacher's pedagogic repertoire and the intermediate student's schedule of studies. review by Rupert Kettle.

INDEPENDENT THINKING--A COORDINATION GUIDE FOR DRUMMERS by Joel Rothman, Pub. J. R. Publications, 251 East 89th Street, Brooklyn, N.Y. \$2.00

A fine looking new collection of independence studies. Hand exercises are given first with a triplet base, next with a 16th note base, then there follows three count patterns superimposed over a 4/4 meter, and the final sections applies snare drum and bass drum independence against the ride beat. 50 pages of good material for the progressive drummer.

BASS DRUM CONTROL by Colin Bailey, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$3.50

According to the author, this book was written for the purpose of developing greater flexibility in bass drum technique. It includes a variety of hand-foot studies including rudiments broken between the hands and foot.

INDEPENDENCE FOR THE BEGINNER-VOL. I by Chuck Flores, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$3.00.

This collection of independence exercises starts with the easiest patterns and works through to more difficult ones. Each section contains snare and ride cymbals, and snare, bass, and ride cymbal exercises, finishing with 4 o 4 8 bar solo studies.

INTRODUCTION TO PERCUSSION-VOL. I by Louis Bellson, Pub. Try Publishing Co., 854 Vine Street, Hollywood, Calif. \$4.00.

This text is not a method book of exercises as such, rather it contains music and some studies and written suggestions by Bellson. Special Features include: a pull out roll chart, an explanation of the Trinome, and the actual percussion parts as played by Bellson on Roulette L.P. *Explorations*.



Ten Marks of an Educated Man

1. He keeps his mind open on every question until the evidence is all in.
2. He always listens to the man who knows.
3. He never laughs at new ideas.
4. He cross-examines his day-dreams.
5. He knows his strong point and plays it.
6. He knows the value of good habits and how to form them.
7. He knows when to think and when to call in the expert to think for him.
8. You can't sell him magic.
9. He lives the forward-looking, outward-looking life.
10. He cultivates a love of the beautiful.

Music Article Guide

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in the nation's music periodicals

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Most readers will be surprised to learn that there are approximately 160 music magazines published in this country! How can a dedicated music educator keep up-to-date with what's in them? The dilemma seems to have been ingeniously solved by a new and unique service called "Music Article Guide" with offices at 156 W. Cheltenham Avenue (Rm. 5), Phila., Pa. 19144. Published quarterly, in loose leaf form for ease in filing, the "Music Article Guide" lists pertinent data (including capsule descriptions) on all signed articles appearing in the nation's music magazines. For added convenience, each article is assigned to one or more of ten music specialty categories - Bands and Orchestras; Choirs, Choruses and Organ; Piano; Composers; Concert Artists; Musicology; Hi-Fi and Stereo Equipment and Recordings; Dance-Classical Ballet, Modern and Folk; Jazz, Pop and Folk Music; and Miscellaneous. Each category is available to a subscriber at \$2 per year; the entire set of ten costs a modest \$7 per year. School music departments and individual music educators may order subscriptions by writing to "Music Article Guide," 156 W. Cheltenham Ave. (Rm. 5), Phila., Pa. 19144.

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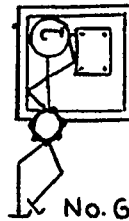
PERCUSSION INSTRUMENTS

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"WELL, I LIFTED THE DRUM
OVERHEAD TO SHAKE OUT
THE SUNFLOWER SEEDS
AND IT SLIPPED"

JERRY KENT
DENVER, COLO.



by Richard Paul No.6

This page may be detached for your bulletin board or notebook.

Comments, questions, & suggestions for the DBB should be sent direct to:

Richard D. Paul
c/o Paul-Mueller Studios
3021 North Talbot St.
Indianapolis, Indiana.

The tambourine is another of the deceptively "easy to play" percussion instruments. And it certainly would be easy to play, too, if its role within the band or orchestra were limited to simple rhythms at a moderate dynamic level. Fortunately composers have not held such a dim view of the potential of this colorful instrument. It is not rare for a score to call for the tambourine in one instance to play soft, delicate patterns behind a single flute, and in the next, to leap to a cracking sforzando loud enough to accent the force of a full orchestra tutti. Technical demands such as these have led percussionists over the years to develop many varied playing technics and it will be necessary for the aspiring percussionist to master at least the basic ones in order to feel at home in the modern percussion section.

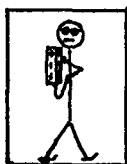


fig. 1

Figure 1. shows the player holding the tambourine with the right hand and playing against the head with the left fingers (for soft playing) or fist (for loud strokes). This technic makes the complete dynamic range possible but it is clear that the playing speed will be limited to the speed with which the performer can move one hand.



fig. 2

Figure 2. shows the tambourine tilted to one side (head down) while the player taps the rhythms against the rim of the shell. This is good for very light work emphasizing the sound of the jingles with little or no sound being contributed by the head of the instrument. The player can articulate soft rhythms quite clearly but he will be confined to the very soft to moderately loud dynamic range.



fig. 3

In figure 3. the player has placed the tambourine (head down) on a cushion. He now has both hands free to play upon the rim of the shell and his playing can be as fast as his two hands will move. The dynamic range again is limited to softer playing, however, he can increase its scope by switching to timpani mallets for louder parts. One serious drawback to this playing procedure is that the normal tambourine roll is next to impossible to execute.



fig. 4

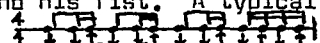
Figure 4. shows the performer precariously perched on one foot while he alternately strikes the tambourine (head down) against his knee and his fist. A typical part for this approach would be:  The shake roll can be played very conveniently from this position but it is very difficult to play softer than mezzo forte. This technic is most suitable for those characteristic "fast and furious" tambourine parts.



fig. 5

The shake roll shown in figure 5. is accomplished by rapidly (almost nervously) shaking the tambourine. Rolls can be started and stopped more clearly if the player lightly taps the head of the instrument with his left hand at the beginning and end of the roll. Applying more force and closing the hand into a fist turns this tap into an accent.



fig. 6

The thumb roll illustrated in figure 6. is considered by many to be the percussionist's enigma. This roll caused by friction of the thumb sliding against the outer edge of the tambourine head is difficult to perfect. It seems that the thumb will invariably slip without causing even a ripple of sound just when you need it most. Moistening the thumb slightly will help but the use of rosin offers a greater measure of security. The thumb roll is often called for specifically in the percussion score, however, it may be used for most delicate roll passages.

PROGRAMS

NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC

PERCUSSION—MARIMBA ENSEMBLE
GORDON PETERS, conductor

Tuesday, April 19, 1966, 8:15 p.m.

LUTKIN HALL
Evanston, Illinois

Percussion Ensemble

- Three Brothers Michael Colgrass
Percussion Music for Three Players Gerald Strang
 Allegretto
 Moderato
 Rondine
October Mountain Alan Hovhaness
 In five movements
Suite for Percussion William Kraft
 Fandango
 Andante
 Ornato
 Toccata
 Cadenza
In the Style of Bernard Rogers Gordon Peters
 For Seven Percussionists and Piano
 (First Performance)

— Intermission —

Marimba Ensemble

- Préludio No. XXII, from the Well-tempered
Clavier, Book I Johann Sebastian Bach
Rondo alla Turca,
from Piano Sonata XVI Wolfgang Amadeus Mozart
Spanish Dance Moritz Moszkowski
Ritual Fire Dance, from El Amor Brujo Manuel De Falla
Surrey with the Fringe on Top,
from Oklahoma Rodgers and Hammerstein
Taste of Honey Robert Scott
 arr. Robert Nelson

INDIANA UNIVERSITY
SCHOOL OF MUSIC

Two Hundred Fiftieth Program of the 1965-66 Season

MEMORIAL CONCERT

Edgard Varese 1885-1965

INDIANA UNIVERSITY
WIND ORCHESTRA
ARTHUR CORRA, Conductor

INDIANA UNIVERSITY
PERCUSSION ENSEMBLE
GEORGE GABER, Conductor

VICTORIA GRANT, Flute ELIZABETH VERNON, Soprano

Men of the University Singers
GEORGE KRUZOK, Director

Commentary by JOHN R. WHITE

- Offrandes (1921)
 Chanson de Lâ-haut
 La croix du sud
Octandre (1923)
 Assez Lent
 Très vite et nerveux
 Grave—Animé et jubilatoire
Hyperprism (1924)
Ionisation (1931)

INTERMISSION

- Equatorial (1954)
Density 21.5 (1956/1946)
Déserts (1954)

WISCONSIN
STATE MUSIC CONVENTION

January 8-10, 1966
Madison, Wisconsin

WISCONSIN STATE UNIVERSITY
PERCUSSION ENSEMBLE
Whitewater, Wisconsin
Jay Collins, Conductor

PROGRAM

- Ho-Down John Mistal
Project Percussion David Kazalch
Concert No. 1 Year Slagwerk Jan Teisak
Allegretto
Vivace
Crisp
Trio
Andalucía Ernesto Lecuona
 Arr. Jay Collins
Recess in Jazz Vic Firth

Arnie Quinonez, band director at
Hemingford, Nebraska, ever alert
for a good buy in percussion
instruments, found this ad ver-
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New York Philharmonic

LEONARD BERNSTEIN, Music Director

ONE HUNDRED TWENTY-FOURTH SEASON 1965-1966

Saturday Evening, March 12, 1966, at 8:30

7066th Concert

Andre Kostelanetz, Conductor

YOICHI HIRAOKA, Xylophonist

DUKAS The Sorcerer's Apprentice, Scherzo after a Ballad
of Goethe

DEBUSSY *Prelude to "The Afternoon of a Faun"

HOVHANESS Fantasy on Japanese Woodprints, for Xylophone
and Orchestra
(New York Premiere)
YOICHI HIRAOKA

INTERMISSION

Fantasy on Japanese Woodprints, for Xylophone and Orchestra

ALAN HOVHANESS

Born March 8, 1911, Somerville, Massachusetts; now living in New York City.

EVER since the vogue for *chinoiserie* and *turquerie* of the seventeenth and eighteenth centuries, Western artists have been fascinated by the culture of the Near and Far East. The so-called "Turkish" music of the Classical age of Haydn, Mozart and Beethoven is a naive example of this. The East did not become a serious influence in Western music until Debussy's discovery of the whole-tone scale of Southeast Asian music at the Paris World's Fair of 1889.

Today the process of acculturation has gone far. There are many Eastern, especially Japanese composers who have taken over contemporary European idioms. Among the most prominent Western composers who have adapted Eastern styles and techniques is Alan Hovhaness.

Mr. Hovhaness was born near Boston of an Armenian father and an American mother. He was educated in this country, studied briefly at Tufts College and longer at the New England Conservatory of Music where Frederick S. Converse was his instructor in composition. He was nearly thirty when he began to respond to the Oriental part of his heritage with a growing interest in the music of ancient Indian and Armenian traditions. At this time he destroyed most of his many earlier compositions, among them two symphonies and several operas. His style which had been strongly influenced by Sibelius, changed radically under the influence of his study of the musics of the Near and Far East.

Today Mr. Hovhaness is known for his strikingly personal amalgam of occidental and oriental traditions. Like oriental musicians, he favors both extremely free and highly complex rhythms, a style of melody which sounds modal to Western ears and is sometimes extremely florid. His scores are built not so much on the traditional Western device of thematic development as on the more oriental style of continuous variation and repetition.

The recently completed *Fantasy on Japanese Woodprints* was first performed by the Chicago Symphony at Ravinia Park on July 4, 1965, under the direction of Seiji Ozawa, with Yoichi Hiraoka as xylophone soloist. It was repeated on September 30, 1965, in Tokyo by the Japan Philharmonic under the direction of Andre Kostelanetz who also conducted the Tokyo Symphony in the same score on the following day in Nagoya.

The composer achieves the exotic sonorities of his new score, which is dedicated to Yoichi Hiraoka, with a large, but not unconventional orchestra. It consists of 3 flutes (third flute alternating with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, and kettledrums. Also, 3 percussion groups, the first including large bass drum, large tam tam, and small bass drum; the second, glockenspiel and large drum; and the third, vibraphone. Two harps (second harp ad lib), celesta, and the traditional strings complete the ensemble to which Mr. Hovhaness adds a solo xylophone.

The *Fantasy* consists of a series of mood pictures inspired by wood-block prints of old Japan. The opening picture, of the greatest delicacy, consists of alternating tone colors: the first an ethereal xylophone solo with a background of high sustained strings and murmuring pizzicatos, the second, an ensemble of chromatically sliding oboes and clarinets against murmuring harp figures and, again, high sustained string tone. The third picture, of a more ceremonial cast, employs solemn brass with slow moving strings and percussion.

There follow, in the composer's words: "touches of humorous, clown-like vignettes. A crescendo in free rhythm ushers in a wild festival scene. The modern orchestra at times imitates an orchestra of ancient instruments with microtonal slides. No folk, no traditional melodies are used. All melodies are original creations of the composer. They are evocations of his love for Japan, its extraordinary art, and vitality."

SENIOR RECITAL

JOHN J. PAPAETERAN, Percussion

University Auditorium Friday, March 25, 1966 8:00 P.M.

THEME ET VARIATIONS pour timbales, batterie et piano - - - - Yvonne Desportes

TABULA RASA for solo snare drum with piano - - - - Jay Collins
Nancy Kridel, Piano

MUSIC FOR FIFE AND MILITARY DRUM - - - - Traditional

Field Music of the U. S. Army dating from the Revolutionary War era

- Reveille—The Three Camps
- Garryowen
- Sentry Box
- Wrecker's Daughter
- Hell on the Wabash
- Downfall of Paris

Ruth Schoff, Piccolo

RITMO JONDO (Flamenco) - - - - Carlos Surinach

- Bulerias
- Saca
- Gatrodia

David Stulp, Clarinet — Peter Roth, Trumpet — John McIntyre, Timpani
Carol Duenow, Cory Rosenkranz, Phillip Sheshan, Ruth Schoff, Hand Clappers
John Papasteran, Xylophone and Tamburo
Mr. Jay Collins, Conductor

— INTERMISSION —

KONZERT für Pauken und Orchester - - - - Werner Tharichen, op. 54

- Allegro assai
- Lento
- Allegro moderato

(Timpani and Piano)

HORA STACCATO (Marimba and Piano) - - - - Dinicu-Heifetz-Goldenberg

CASS TECH MUSIC DEPARTMENT

CASS TECHNICAL AUDITORIUM

FRIDAY, APRIL 1, 1966 8:30 P.M.

ENSEMBLE
PERCUSSION
directed by
Rex Hall

- March, Humoresque Hall
- Perpetual Motion Hall
- Encores in Jazz Frank
- Toocata for Percussion Chavez
Largo
Allegro Marziale
- Just for Fun Herbert
Larry Wolfe, William Gittlen, Arr. by Hall
Randy Hicks, Michael Maslak
- Contraryrhythmic Ostinato Iverson
- Burning House overture Houkness
- A Percussional Panorama Hall
- Let Not Your Song End With Its Singing Cain
The Combined Ensembles

University of Cincinnati

COLLEGE-CONSERVATORY PERCUSSION ENSEMBLE

EDWARD B. WUEBOLD, JR., Conductor

Wednesday evening, January 12, 1966

- Three Brothers Michael Colgrass
- Lament Harold Furberman
- Noct Jack H. McKimie
- Toocata for Percussion Instruments Carlos Chavez
- Introduction and Page Robert Suggert

Graduating Recital Series, 1965-1966
Monday, April 25, 8:00 P.M.
Hughes Hall Auditorium

STEVE PEEBLES, Percussion

ANDRE AND JACQUES PHILIDOR March for Two Pair of Kettledrums, ca. 1683
Assisted by Dan Ruddick

ALFRED FISCHLER Suite for Marimba
I Rendezvous in Black
III Esch und Sure

CLAIR O. MUSSLER Prelude, Opus 11, No. 3 (Marimba)

STEVE PEEBLES Two Moods for Percussion
I Fanfare
II Excursion

Assisted by Dean Appleman, Vibes
Lou Agriesti, Marimba
Don Browne, Snare Drum and Tympani
Ray Stoddard, Bass Drum
Dave Klopfenstein, Suspended Cymbal
and Tympani

INTERMISSION

JOHANN SEBASTIAN BACH Sonata I in G minor (Marimba)
II Fuga
IV Presto

DAVID GORDON Bell

THE UNIVERSITY PERCUSSION ENSEMBLE

JAMES L. MOORE, Director

- Charlene J. Strauss, Piano and Celeste
- Robert Lowry, Soprano and Soprano Recorders
- Lou Agriesti, Vibes
- Don Browne, Marimba
- Ray Stoddard, Marimba
- Steve Peebles, Xylophone
- Dean Appleman, Xylophone
- Len Plantz, Tympani
- Dave Klopfenstein, Timbales and Temple Blocks
- James Fox, Gongs

SCHOOL OF MUSIC

THE OHIO STATE UNIVERSITY

Graduating Recital Series, 1965-1966
Tuesday, March 1, 1:00 P.M.
Hughes Hall Auditorium

DANIEL RUDDICK, Percussion

Marshall Barnes, Accompanist
Assisted by Stephen Peebles, Percussion
Dean Appleman, Percussion

EDWARD J. LARGENT, JR. Progress Caprice for Marimba and Piano
Presto
Adagio
Variations
Composed for Mr. Ruddick

RUSSELL HARTENBERGER Suite of Brazilian Folk Songs
I Histria de Pescadores
II Cancão de Ninar
III Vámes Vêr Como Dobra o Sino
IV Macumba
V Pescaia
Assisted by Mr. Peebles
and Mr. Appleman

BARIUS MILHAUD Concerto pour batterie et petit orchestre

ORCHESTRA PERSONNEL

EVAN WHALLON, Conductor

- Violins**
George Hardesty
Thomas Moore
Kathryn Walker
Marya Giesy
Louise McLean
Janice Baker
- Violas**
Laurence Burkhalter
Richard Green
- Violoncelli**
Gordon Epperson
Philip Gaskill
- Bass**
Theron McClure
- Flutes and Piccolos**
Joseph Lord
Barbara Vandemark
- Clarinets**
Howard Klug
Gary Walker
- Trumpets**
Richard Suddendorf
- Trombone**
Donald Hower

SCHOOL OF MUSIC

THE OHIO STATE UNIVERSITY

S & S School of Music Percussion Ensemble will perform at
Penna Collegiate Band Festival at Elizabethtown College,
Elizabethtown, Pa. on March 20th. The program will include:

Wm. J. Schinstine, director

- Three Brothers.....Michael Collgrass
- March for Percussion.....Robert Ward
- Introduction for Hand Clappers.....Warren Benson
- March and Canon.....W. J. Schinstine
- (for four snare drum trios)





ON THE TECHNICAL SIDE

TYMPANI

Holding the Mallets

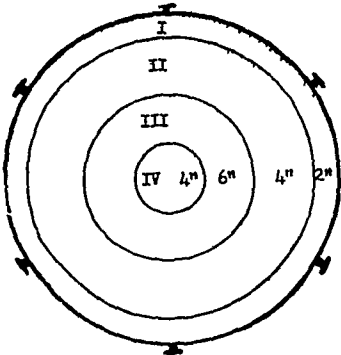
Two type of grips: (Either is correct, provided both hands assume identical positions.)

- (1) Thumb and index finger with thumb on top.
- (2) Thumb and index finger with the thumb on the side.



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- III- Little sustinence, pitches fair, may be used for rapid articulation.
- IV- "Dead" section, pitches not definite, little or no duration.

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