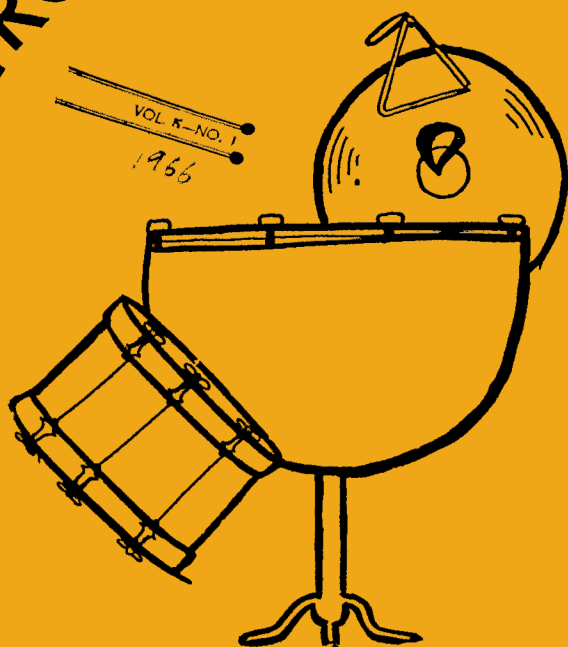


PERCUSSIVE NOTES

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PERCUSSIONISTS
AT WORK

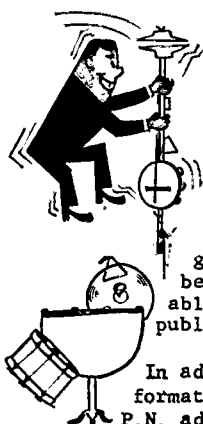


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PERCUSSIVE NOTES
VOLUME V

These past summer months have seen a steady increase in new subscriptions to P.N., and a large number of renewals have come in. Also the support given P.N. by the companies listed below has been a great help in enabling us to improve and enlarge this publication.

In addition to retaining the general format and features of past issues, P.N. adds three new features in this issue: 1) "FIX IT-BUILD IT CORNER"- devoted to the care, repair, and construction of percussion instruments, 2) "PERCUSSION ACOUSTICS"- experiments and demonstrations to enable the percussionist to better understand and relate acoustical information to the performance and teaching of his instruments, 3) "SOLO OF THE MONTH"- a complete solo in each issue, written by an expert, that may be detached from the magazine for study or recital purposes.

Assistance in the publication of PERCUSSIVE NOTES for the 1956-67 year has been given by the companies listed at the right. Contributions from these firms enable us to continue to improve and enlarge P.N. and still keep our subscription fees at a modest rate. Our hats are off to:

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PERCUSSION

DISCUSSION

Note- The discussion below is taken from the book MUSIC: A SCIENCE AND AN ART by John Redfield, published in 1928 (Alfred A. Knopf, Inc.). It should be of interest to our readers to reflect on what this perceptive author wrote nearly four decades ago, and to evaluate what progress seems to have taken place during this period in our growing field of percussion.

The writer is emphatically of the opinion that the percussion section of orchestras and concert bands is as yet quite undeveloped. Fully introduced the timpani into the orchestra, and they remained; but it was not until Beethoven that they were employed for the production of as many notes as two. In the century since Beethoven's death we have increased the number of notes to be produced by the timpani to three, although Berlioz made heroic efforts to introduce them into the orchestra in larger number. If there is any occasion for timpani in the orchestra at all--and who does not believe that there is?--they should be used in larger number than three. The fact is that there should be a complete chromatic scale of timpani of from one and a half to two and a half octaves. Four players would be sufficient to manipulate them even if they were called upon for melodies or for four part harmony, and of course the four players would only occasionally all be employed at the timpani at the same time.

Rossini introduced drums of indefinite intonation into the orchestra in the face of severe ridicule, but they remained. Still there are not enough of them; we need drums of indefinite intonation, and without snares, of all sizes from the big bass down to little finger drums. I should also like to see diminutive snare drums, and I am not at all certain that bass snare drums would not be useful. I should also be glad to see complete families of Chinese gongs and Turkish cymbals from the large to the small. There is no section of the orchestra more difficult to score for than the battery, and no section more effective when its scoring has been judiciously done. Percussion is the spice of the orchestra, but, like any other spice, it should not be laid on with a trowel; nor should the composer's spice cabinet contain nothing but salt and pepper if he wishes to turn out a chef d'oeuvre. The percussion is the most neglected section of the orchestra; and that section, together with the woodwinds, it is to be hoped, will show the greatest future development.

Wood and metal percussive instruments of definite intonation have for the most part received but slight recognition by symphonic composers. The celesta, invented by Mustel of Paris, has won an established position in symphonic music, but the xylophone, the or-

chestral bells, and the marimba, have as yet been excluded from the symphony orchestra. Undoubtedly they will ultimately be admitted, but they will probably have to force their entrance by way of a jazz orchestra grown to symphonic proportions. The splendid treatment of these instruments by American manufacturers within recent years calls for nothing but praise. The xylophone, the orchestral bells, and the marimba, are all splendid instruments of distinctive tone quality and great future possibilities; either one of them is much superior to the dulcimer at the time that Cristofori converted it into a piano by giving it a keyboard. Indeed Mustel, in producing the celesta, has already given a keyboard to the upper compass of the orchestral bells; but their lower compass should have a keyboard as well.

Quite recently there has been produced a modification of the orchestral bells known as the vibraphone. It is essentially a set of orchestral bells with a metal tube below each bar to serve as a resonator, and with a revolving disk in the mouth of each resonator to produce the vibrato effect. The metal bar is able to sustain its tone for a considerable time without undue diminution of its intensity, being materially superior in this respect to the piano. Upon the whole the vibraphone furnishes music of a tone quality so ethereally sweet as to quite equal our dreams of what angel voices might sound like. Give the vibraphone a keyboard with a set of piano hammers and dampers, so that the instrument might produce a tone for each of the player's fingers, and it would provide the most ravishing music ever heard from a keyboard.

But, even so, the instrument could be still further improved by producing the tones from the metal tubes sometimes used in clocks and called "Westminster chimes," instead of from the metal bars of orchestral bells. The tone quality of a metal tube struck at the proper point with the proper kind of hammer is decidedly superior to the tone of a metal bar, being of wonderful sweetness mellowness, and sustaining power. Supply a set of eighty-eight such generating tubes with a corresponding number of resonator tubes and each resonator tube with a revolving vibrato disk, equip the generating tubes with a keyboard and a set of piano hammers and dampers, enclose all in a case similar to that of a piano, and we would have a musical instrument either for household or for concert purposes decidedly superior to the piano in several ways: the instrument would never get out of tune, the vibrato could be employed or not at the pleasure of the player, and its tone would be better sustained than that of the piano--it would have a more singing tone. Moreover, all the literature of the piano would be immediately available to be played upon it, and the

(Concluded on page 26)

toward a musical percussionist

by Geary H. Larrick

There are four general areas in which the student percussionist should study if he has hopes of attaining a high level of performance and musicianship. These are: (1) playing facility on the snare drum; (2) playing facility on the keyboard percussion instruments; (3) ear training and general musicianship; and (4) playing facility on the remaining percussion instruments (timpani, traps, etc.).

To say that any one of these areas is more important than another one would be quite facetious, if the student entertains hopes of attaining a high performance level; they are all necessary in the development of a good percussionist.

I cannot stress too much the fact that the percussionist should be first and foremost a musician--as any performer should be. However, because of the nature of the percussion instruments, it sometimes is quite difficult for the student to develop a high quality of musicianship. To overcome this handicap, the percussionist must be a dedicated student of music in all forms. It is recommended that the student should work toward attaining at least an intermediate level of performance on the piano or some other melodic instrument.

Snare Drum

The snare drum is generally recognized as the most basic of the percussion instruments. Most principles that apply to good snare drumming also hold true for nearly all of the percussion instruments. Such principles would include "lifting off" for a good tone, accurate rhythmic playing, evenness of strokes, etc.

For the sake of organization, study of the snare drum can be divided into three parts: beginning, rudimental, and advanced.

a) In the beginning phase, several methods may be implemented. Some of the better known methods include Haskell Harr Book I, for good rhythmic training; the very beginning of Modern School for the Snare Drum by Morris Goldenberg, and Stick Control by George L. Stone.

b) Working toward facility in use of the rudiments is one method of gaining general technical facility on the snare drum. Books for such use include Haskell Harr Book II, the National Association of Rudimental Drummers (N.A.R.D.) Book, and, for advanced rudimental drumming, Charley Wilcoxon's All-American Drummer. The latter book utilizes rudiments in rather unusual and varied ways.

c) In advanced study of the snare drum, one can study from several advanced method books, including Goldenberg's Modern School for Snare Drum and Carl Gardner's Snare Drum Method. It is recommended that the drummer familiarize himself somewhat, at this time, with snare drum literature of the band and orchestra.

Keyboard Percussion Instruments

Study of the keyboard percussion instruments can serve at least two purposes for the student percussionist: (1) he can gain technical facility to be used in performance, and (2) can study to improve his musicianship through experience with the keyboards. Many colleges and schools of music use the latter idea as the core of their percussion-study curriculum.

It is recommended that all potential keyboard students first learn to read music by playing the piano or some other melodic instrument, before undertaking the task of studying the keyboard percussion instruments.

The marimba is probably the keyboard percussion instrument most suited for development of technique and musicianship, for the tone of the marimba is more "ringing," and thus is usually considered a better solo instrument than xylophone or glockenspiel. A student-type marimba can usually be bought for less than \$150. One should keep in mind, however, that the marimba is used mainly as an instrument on which to practice and to play some solos--the instrument is seldom used in an ensemble as an integral part of that group.

Literature for the marimba is quite limited. There was very little art music written for the marimba before the twentieth century, and there certainly is no overabundance of marimba literature even today. There are only about three or four concertos of major proportions for marimba and orchestra today, and these constitute the most difficult music in marimba literature.

Thus, like many instrumental performers, we must borrow works written for other instruments. Most suitable is music written for the violin and flute. By delving into the repertoire of these instruments, the percussionist thus familiarize himself with literature of the Classical and other periods.

Methods written for keyboards include the series Modern Mallet Method by Phil Kraus, and the Modern School for Marimba written by Morris Goldenberg. The latter book also contains xylophone, bells, and vibraphone excerpts from the orchestral repertoire.

The marimbist should, of course, familiarize himself with all major and minor scales and should be able to play them at varying tempos on his instrument.

(Continued next page)

(Larrick continued)

Ear Training

It is practically impossible for anyone to become a good musician unless he has what musicians term "a good musical ear." A person who has a "good ear" can hear pitch relationships, minute stylistic differences, dynamic differences, etc., when he listens to music. This ability is inherent in the development of a good musician.

Many psychologists today believe that this ability is predominantly learned and developed, rather than inborn. At any rate, we do know that this ability can be developed and improved to a certain extent. Pertinent to percussionists, then, is the fact that through ear training, one can develop greatly his sense of musical hearing.

The development of this sense, or ability, is generally more difficult for the percussionist's tools--percussion instruments--are not always concerned with melody. Thus the question arises: How can the percussionist develop this ability that is so important to his becoming a musician?

The first, most important aspect in ear training is the development of the ability to listen. The earlier in life that the student begins to listen attentively to music, the better are his chances of becoming a good musician.

Other important aspects of ear training are sight-singing (possibly with syllables) and melodic, rhythmic, and harmonic dictation. These are usually studied on the college level, but the secondary school student can work individually on these techniques.

Timpani and the Remaining Percussion Instruments

Suffice to say that the general principles of musicianship and snare drum technique carry over to timpani and the remaining percussion instruments. One must remember to "lift off" for a good tone, play rhythmically accurate, play "evenly," and to play musically--that is, fit the percussion part into the ensemble in a musical and tasteful fashion.

Good timpani methods include those by Saul Goodman, Carl Gardner, and others.

For percussion instrument technique development, the "Guidebook for the Artist Percussionist" by Marris Goldenberg (in the back of his Modern School for the Snare Drum) is highly recommended. This book includes orchestral excerpts for all the traps, and playing instructions for each.

The Percussionist

Concerning the student percussionist, one point must remain above all: the percussionist is first and foremost a musician. He should work toward improving his musicianship by ear training, by playing good literature from all periods, by listening to music, and by improving his technique on all the percussion instruments. Only when he has done this will the student be considered a percussionist and musician of the highest quality.

The Author

Geary Larrick is an honor graduate of The Ohio State University School of Music where he was featured marimba soloist with the OSU Concert Band. He has performed as percussionist with the Baltimore Symphony Orchestra, and served as percussion instructor at the Foster Music Camp. Presently he is teaching instrumental music in the public schools of Cambridge, Ohio.

East Carolina College



Pictured is the Small Percussion Ensemble of East Carolina College. Other organizations at the school include: Large Percussion Ensemble, The Mallet Ensemble, and a group for non-percussion majors interested in learning more about percussion instruments and literature. The program is directed by Harold A. Jones. As one of their projects, several composers have been commissioned to prepare original percussion works. One of the works Four Divisions for Percussion Ensemble by Martin Mailman is to be available soon through Mills Music Company.

DRUM-SET TECHNIQUE

by Rupert Kettle



DRUM-SET TECHNIQUE: A SUGGESTED METHODOLOGY THROUGH A BRIEF DISCUSSION OF RELEVANT LITERATURE

American music, over the past sixty or seventy years, has participated in the evolution of a singularly unique kind of percussion playing and, along with it, a completely new percussion instrument, the Drum-Set. With the foot-pedal's introduction around the turn of the century, the bass drummer was eliminated from almost all circus and pit bands, the snare drummer becoming a "double-drummer" or a "trap-drummer" or what have you. The earliest jazz drummers were, of course, "double-drummers" (except when doing street work), and through the spiraling developments in jazz percussion playing, the Drum-Set, as an instrument in itself (the singular article is to be emphasized), has come into being.

Since the Set is by now, as stated above, an instrument and possessed of its own technical peculiarities and performance approaches, the teaching of Drum-Set technique must be a part of the pedagogic repertoire of anyone who would presume to call himself "percussion instructor." The sanctimonious teacher who would consider himself strictly "legit" and who can't bother to dirty his hands with jazz techniques is, fortunately, a fading phenomenon the few that may be left are doing their students small favor by ignoring the existence of Set technique, as, whether or not a student ever becomes a jazz drummer, he will have considerable occasion to have to perform on a Drum-Set.

For an accomplished drummer with a good teaching instinct, the presentation of a logically developed series of Drum-Set studies has posed few problems, and the publication, over the past few years, of a tremendous amount of study material for the Set has greatly abetted his teaching. Unfortunately, and as is always the case when something begins to reach fad proportions, the better percentage of this material is tripe, but the smaller percentage of it that is good is so truly fine that it all but makes up for it. I wish to briefly discuss here some of that better material, leaving the reader to shop for himself among the junk, simply warning him to watch out that he doesn't get stuck too often. Hopefully, the accomplished drummer-teacher, to whom I've referred, will already be aware of what's in print and what's worth-while, but this article will receive its warranty if it at all serves to give some direction to teachers who may be good drummers but can't quite organize their Set teaching programs, or to teachers who know little of Set technique but who may wish to broaden their own knowledge and, eventually, that of their students.

Before mentioning specific books, it should first be pointed out that Set techniques fall roughly into two categories: (1) those in which hands or/and feet are operative but pro-

duce only one rhythmic line; and (2) those in which hands or/and feet may produce up to as many as four rhythmic lines (the so-called "independence" techniques). After the most elementary ground in both of these areas has been covered, the studies diverge and each proceeds at a rate dictated by a particular student's interest, background, talent and so forth. It is further to be understood that Drum-Set studies are not begun at least until a student has a firm grasp of basic snare drum technique and more than a nodding acquaintance with the reading and interpretation of music.

Basic Technique

To cover the basic aspects of both Set-technique-categories, I've found most effectively workable the approach presented by Charlie Perry in his Introduction to the Drum Set, Volume I (published by Henry Adler Incorporated, New York). Mr. Perry first uses the basic time-keeping figure, the right hand playing the standard cymbal rhythm, the right foot (bass drum) playing "in four" and "in two," the left foot (hi-hat) always playing on counts "2" and "4"; two basic wire-brush beats are given here also. From this basis, the ability to place the right foot only on certain beats of the measure is developed, while the right hand and left foot proceed as normal. The left hand is then introduced, in similar fashion, the right hand and the feet keeping time. After some very simple one-measure "fill-in" exercises, basic eighth-note, eighth-note triplet and sixteenth-note figures played against the time-keeping, first with the left hand, then with the right foot, are given. Finally, some rudimentary one-measure fill-ins are shown, using snare drum and small tom-tom played with the hands while the feet simply keep time. As can be seen, by the time the student is through with this little book, he has a fairly good idea of just what his Set is and should be ready to begin to develop an understanding of just what-for it is.

Single Rhythmic Line Techniques

At this point, the studies move more distinctly into their two respective areas, and so likewise must this discussion. First will be mentioned that category which I've numbered "1," above:

Mr. Perry's Introduction, Volume II, would not logically follow the first book, except perhaps as a supplement, to be used only with a student who is capable of covering much ground at once. The exercises given may help to develop a feel for two-measure phrases, and may also serve to introduce the use of the large tom-tom, but most of them are slightly inane, could not possibly be of any practical use to the student, and are far too involved to make the word "intermediate" on the book's cover seem valid.

One of the two following books may follow Perry's book I, which one being determined by a student's ability, understanding, and perhaps even age:

For the younger or slower student, Tony Monforte's Modern Drum-Set Interpretations (published by the author, 4 Hawley Street, Binghamton, New York), is a good choice. Mr. Monforte, an up-state New York teacher with many fine young dance drummers to show for his teaching, and presumably, this method, has given here forty-four one-measure rhythmic figures, all of which are standard in dance or jazz music. As each figure is memorized and "felt," it is subjected to three basic variants, the notes being distributed among the snare drum, small and large tom-toms, snare drum (right on left "stick-shot") and bass drum. The figures may, of course, be combined to make any number of two- and four-measure phrases which are then played in alternation with a corresponding two or four measures of time-keeping. Further, the application of such figures to lend rhythmic or tonal support to an ensemble may here be introduced.

For the older or quicker student, Developing Drum Breaks and Fill-ins by Henry Adler and Sonny Iggoe (Adler) may follow Perry, book I, and may follow Monforte for the younger student, as he should now be ready for it. The authors have first of all taken a basic snare drum figure (the "paradiddle-diddle,") in a few of its forms and then applied these forms to several simple but effective fill-ins and breaks. Once the basic fill-in has been mastered, the notes are systematically distributed among the Drum-Set's various surfaces, opening up to the student an awareness of the almost infinite number of tonal effects at his disposal, and again, continuing the development of the feeling of phrases.

The book goes on to point out how eighth-note triplets, in alternate sticking, may be used quite effectively in soloing, simply by the placement of certain notes on one or the other tom-tom. Finally, eighth-note triplets, in stickings such as RRL, etc., are given in some simple but again effective applications to the three drums.

One of the most important things that Messrs. Adler and Iggoe have done here is to help bring to the student a realization of how his basic snare drum technique may and does relate to his Drum-Set technique; with this realization, the student is well on his way to becoming a real Set technician, and a creative one at that.

While it may seem an awfully big step, I find Joe Cusatis' Rhythmic Patterns for the Modern Drummer (Adler) to be the most logical set of studies to pursue next. The size of the step will be reduced if we consider that by this time the student will have a fairly workable idea of what his Drum-Set is all about and, what's more, will be an accomplished snare drummer (it being remembered that snare drum studies have been progressing as usual, parallel with the Set studies). Cusatis proves an enormous exception to the rule that a virtuoso performer may not be a good teacher, and the carefully developed presentation of these studies reveals that he is acutely aware of

all of the problems involved in both teaching and learning.

The book's first exercises are one-handed ones, to be done with each hand, using the three drum surfaces of the Set. This would be the logical way to begin because, as the author points out, in executing Drum-Set patterns one's arms must be able to move almost as quickly as one's wrists. From here, "drum-to-drum" exercises, in triplet rhythm, are given, followed by more involved exercises, also in triplet rhythm, which incorporate cross-sticking. These are followed by sixteenth-note studies in similar sequence: "drum-to-drum" figures followed by cross-sticking patterns.

The mastery of Cusatis' studies should find the student in virtually total control of the Set and, what's more, many of them may even be incorporated into a player's own performing vocabulary. Further, the presentation of the exercises always in four-measure phrases allows for musical, as well as technical development.

For me, the completion of the Cusatis book is the end of the road as far as teaching the "two-fisted" Drum-Set techniques, although the list of supplementary studies at the end of this article may contain material which some teachers will find useful.

Independence Techniques

With the Perry book, Vol. I having introduced the basic coordinational problems involved in playing eighth-note, eighth-note triplet and sixteenth-note figures against the time-keeping, I see no reason why Jim Chapin's book should not be introduced at this point, even though it's titled, Advanced Techniques for the Modern Drummer (published by the author, 50 Morningside Drive, New York City 25). Chapin works first with the left hand playing a solo line while the right hand and the feet keep time. This first section is divided into four parts: exercises based on the "shuffle" rhythm, on straight eighth-notes, on eighth-note triplets and on sixteenth-notes. Each part consists first of basic rhythmic figures (which are given on two lines with vertical dotted lines showing where the hands will fall together, as well as in "key" forms which are on single lines), these being followed by a series of more involved one-measure exercises, which are finally reviewed in a solo study, usually sixteen measures in length. All of the parts conclude with several "melodic" exercises in which the solo lines are based on the melodic rhythms of standard popular or jazz tunes. These are not as technically difficult as what has preceded but they serve to help develop a feeling of phrasing in the student. When this section has been completed, it is done over again, this time with the right foot playing the solo line, and may even be done a third time with the left foot playing the solo line.

Having mastered this first section, the student moves to the next, which follows the same

four-part format, but in which the solo line is divided into two parts, ostensibly snare and bass drums. When this is completed, it too may be done over, in several ways: solo line "inverted" (snare-bass becomes bass-snare), solo line played with snare drum and hi-hat or bass drum and hi-hat or so on. The book concludes with a series of "bebop fill-ins" (it was written in 1948), and two rather difficult solo exercises.

As can be surmised from the above description, the student completing this book will have a thorough and practically applicable grasp of basic independence technique, and should be more than ready to tackle the Dahlgren-Fine book mentioned below. Chapin's book, aside from being a virtual classic, is still, for me, the most thorough and well-organized approach to coordinated independence available.

What I consider the most comprehensive and certainly the most challenging book on independence has been given us by Minneapolis percussionists Marvin Dahlgren and Elliot Fine: Four-Way Coordination (Adler). These carefully arranged and slowly progressive studies will find a student, upon their completion, an almost total master of the independence techniques, much as the Cusatis book leaves him in complete control of the "two-fisted" techniques. It could be argued that this book should be used before, or even in place of, the Chapin book, but I, personally, still prefer to start with the Chapin book as its quicker progress is helpful in sustaining a student's interest, as well as giving him some practical material with which to work. The Dahlgren-Fine book is so exhaustive, with resultantly slower progress, that I feel it's best left until a student is more advanced and a little older.

The authors begin with what they've called "melodic" (or horizontal) coordination in which every permutation of distributions of three and four note figures among the hands and feet is covered, as well as many combinations of various figures. To keep things interesting, several two-, four- and eight-measure solos are included, which may eventually be combined to make longer solos and may be played in alternation with basic time-keeping, again to allow for musical as well as technical development.

Following this, two-part "harmonic" (vertical) coordination is introduced, again using three and four note groupings as bases, and again concluding with some solo exercises (which also incorporate 3/4 meter). The book then moves into a brief series of four-way "harmonic" exercises which are not dealt with as thoroughly as might be desired, although when the enormity of the number of possibilities here is considered, the authors have done as best they could.

Finally, a series of progressive four-way exercises is given, some in 4/4 meter, some in 3/4, and some in 5/4, all of which utilize the right hand on the top-cymbal, the left hand on the snare drum, the right foot on the bass drum and the left foot on the hi-hat.

This is followed by fourteen pages of similar studies, but ones which are ingeniously laid out in such a way as to allow their being applicable to 2/4, 3/4, 4/4, 5/4, and 6/4 meters.

After three very intricate solo studies, the book concludes with two pages of what the authors deem "advanced poly-rhythmics," and, while these are not too well organized here, they certainly make for some challenging exercises. A footnote to the last page states, "Book II will continue from this page." All percussionists, teachers and students should most eagerly be awaiting the appearance of that Book II.

Before listing some good supplementary studies for the Drum-Set, I should like to cite a book which may be used, probably with slight re-writing on the part of the teacher, either as a bridge between Chapin and Dahlgren-Fine, or as a supplementary material to be used along with Dahlgren-Fine. This book is New Directions in Rhythm, by Joe Morello (Jomor Publications, Ludwig Drum Company, Chicago). Regrettably, Morello here proves to be a definite affirmation of an above-mentioned dictum which states that virtuoso performers may not always be competent teachers, and the only value that I can find in this book is that it's the only material of which I know (with the exception of Dahlgren-Fine), that makes use of 3/4 and 5/4 jazz figures. However, the book is useful if a teacher finds it necessary, but that teacher should be prepared to do a considerable amount of red-pencilling.

Supplementary Material

I would like here to mention several books which may prove useful as supplements to any of the above, some of which deal with the techniques of category "1," some with the techniques of category "2," and some with both. Teacher-readers may even find some of these more relevant to their own teaching schemes than those which have been discussed in this article:

Paul Capazzoli:
Around the Drums in Triplets
Around the Drums in Open Rolls
(Published by the author, 266 Main Street, Hackensack, New Jersey.)

Nick Ceroli:
Modern Approach to Independence, Volume I
(Try Publications, Hollywood, California.)

Alan Dawson-Don DeMicheal:
Manual for the Modern Drummer
(Publisher unknown.)

Chuck Flores:
Independence for the Beginner
(Try Publications)

Jake Jerger:
Dance Band Drumming
(Slingerland Drum Company, Chicago.)

(Continued next page)

Don Lamond-Henry Adler:
Design for Drum-Set
(Adler, New York.)

Morris Lang
The New Conception
(Adler)

Al Miller:
One-Thousand Solos for Drum-Set
(Published by the author, 132 Roxton Road,
Woodbury, New York.)

Morey and Collins:
Dance and Stage Band Drumming
(Kendor Music, Delevan, New York.)

Don Osborne:
Tricks of the Trade
(Slingerland.)

Ted Reed:
Solos and Fill-ins
(published by the author, 218 West 47th
Street, New York City.)

Ed Shaughnessy
New Time Signatures
(Adler)

Ed Thigpen:
Talking Drums
(Ludwig, Chicago.)

Henry Adler Contributions

It should be noted that the name Henry Adler occurs with great frequency throughout this article, both as publisher and as co-author of many books. Mr. Adler's contributions to music and music education are immense and yet I have never seen any public acknowledgment of this fact; I should here like to make such acknowledgment: Henry Adler has worked for many years in the comparative obscurity of private teaching, although the better number of his pupils have hardly been obscure; Jack Sperling, Roy Burnes, Irv Kluger, Joe Cusatis, Stanley Krell, Sonny Igoe and Don Lamond are the names of just a few of them. Further, in addition to the above-mentioned Drum-Set material, Mr. Adler has published many excellent books which deal with various other areas of the playing of percussion instruments of indefinite pitch; methods and studies for keyboard percussion instruments by such as Phil Kraus, George Devens and Johnny Rae; and books on instruments other than those of percussion by player-teachers like Trigger Alpert, Sal Salvador, Dick Hyman, Al Caiola, Hal McKusick and others. Certainly, a mere glance through the catalogue of Adler Incorporated reveals it to be probably the biggest single contribution to our increasingly jazz-oriented music education programs, and it would seem to be time that percussionists, other instrumentalists and, most definitely, music educators took a deep bow in Henry Adler's direction.

I have attempted to make as comprehensive a survey of Drum-Set technique and its related literature as possible in this amount of space. If I have not succeeded, it is at

least hoped that some readers may have been made aware of some literature of which they have been hitherto unaware. I've been fortunate in undertaking this project at this time as, with the tremendous amount of material being released almost every day, a book on the same subject may have to be written a few years hence!

The Author

Rupert Kettle is currently free-lance drumming and teaching in New York City. He has studied drumming, keyboard percussion, and harmony with a number of leading teachers including Henry Adler and Doug Allen. His contributions to periodicals include Down Beat, Sound & Fury, and The Ludwig Drummer.

Mr. Kettle will be a regular contributing editor to P. N. His articles will appear regularly on jazz drumming topics. Written questions and items for future discussion are welcome and should be sent direct to: Rupert Kettle, 157 East Second St., New York City, New York, 10009.

ON THE MOVE

JOHN GALM formerly with the percussion section of the Baltimore Symphony Orchestra is now at the University of Colorado.

THOMAS SIWE is now percussion instructor at Northern Illinois University, replacing Robert Bugert who moves into administration.

DALE RAUSCHENBERG from Youngstown University is now percussion head at Towson Maryland State College.

OWEN CLARK goes from professional playing in Winnipeg to study at McGill University and to play professionally in the Montreal area.

GERALD UNGER from Mansfield, Ohio is now at Northeast Louisiana State College teaching private and class percussion, ensembles and music literature.

JOHN PAPASTEFAN, a graduate of Wisconsin State University, is now teaching percussion at Appalachian State Teachers College in Boone, North Carolina.

If you have moved to a new position, let P. N. know of your new location and activities.

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Tuning The Snare Drum

By Jay Collins

Instructor of Percussion Instruments
Wisconsin State University, Whitewater

When musicians speak of tuning an instrument one usually associates this term with the idea of an adjustment of the instrument's pitch. The snare drum, due to its very nature of being classified as a membranophone of indefinite pitch, is tuned by making adjustments based on other considerations. Basically, the snare drum tuning should involve the consideration of three things: (1) Sound, (2) Response, and (3) Sympathetic Vibrations. Within each of these basic areas other more detailed points must be considered. It will be helpful to consider these three basic areas individually.

Sound

We cannot expect to do a very adequate job of tuning the snare drum if we do not already have a preconceived notion of a good snare drum sound. After all, the sound of the snare drum is really the most important consideration to make from a musical point of view. The other two basic areas of snare drum tuning are primarily based on a consideration of ease of execution of parts for the player.

In past years the contribution of the snare drum to an instrumental organization has centered more around its rhythmic support for the music than its part in helping to make an over-all musical sound. More recently composers and conductors are making greater demands on all members of the instrumental group for rhythmic foundation and support. On the contrary, however, not enough consideration is being given by percussionists and conductors of these organizations to the sound of the snare drum.

Both players and conductors must examine their own situation and ask, "Are the snare drums contributing something to the sound of our music, detracting from it, or even masking some of it?" If the answer is "Yes!" to either of the last two parts of the question, it is probably a result of using snare drums which have not been properly tuned.

If the snare drum sound is relatively low, or if the sound is loose and ringing or if it's a rattle sound, this will cause certain desirable musical sounds in the organization to be interfered with or lost entirely. This masking of sound by drums is one of the most frequently noticed percussion problems with most school instrumental organizations. As directors and audience we have allowed ourselves to become accustomed to it.

We need to expect something different from our snare drums when we tune them. In general, the snare drum sound should be high in pitch, sharp and penetrating, and of short duration. This snare drum sound will allow for rhythmic punctuation of the over-all musical sound without interfering with it. It will also allow for a cleaner, more precise rendition of snare drum solo and counter-rhythm parts.

Response

The response of the batter head when struck with the drum stick is a highly important point to consider when tuning the snare drum. It is possible to have the snare drum tuned so that the stick will bounce back off the batter head without the sound being necessarily good. This is usually a result of a batter head which is adjusted too tightly to

vibrate freely. Thus, the response of the batter head to the blow from a drum stick is directly related to the freedom with which the head may vibrate.

The batter head response should not be the same feeling as one might get when playing with drum sticks on a wooden or metal table. There must be more freedom for the head to vibrate. When this freedom of vibration exists to the proper degree, the air contained within the snare drum is displaced. We refer to this volume of air as the air column. The air column should be allowed to move as a complete unit of air. For this to occur, the snare head must be free enough to vibrate so that the air column may be displaced downward in a complete unit. If the snare head is too tight to allow this downward displacement of the air column, the air will be displaced in an irregular manner causing puffs of air to come out of the air vent of the drum and then other air to immediately enter and replace what is lost. If the drum is properly adjusted, there will be only slight air to leave the drum through the air vent as the air column is caused to be displaced as a unit—slightly downward, then upward, and then into normal position. The snare head must be loose enough to vibrate against the snares, but tight enough to send the air column immediately upward against the batter head.

Sympathetic Vibrations

It is obvious, therefore, that the response from the batter head is dependent upon the amount of freedom with which the head may vibrate while still being tight enough to give immediate response and help create a good high pitched sound. In addition, however, the response is related to the manner in which both the snare and batter heads are allowed to vibrate in sympathy with themselves and each other.

We have long been the victims of an unsubstantiated belief that the batter head must always be adjusted tighter than the snare head. This we believed because it seemed reasonable to assume that the head to be struck should be braced for the abuse, and because of other reasons which we still find today in many drum instruction books that followed preconceived notions about snare drum tuning.

Much trial and error was necessary before the following conclusion could be made. The snare head must be adjusted slightly tighter than the batter head. After several years of tuning drums in this manner it was enlightening to find substantiation for this view from another percussionist in a drum publication. In Louis Bellson's *Introduction to Percussion*, Vol. I, (Hollywood: TRY Publishing Co., 1964) he writes on page three: "The snare drum should have a snare drum sound. It should be a sharp, crisp sound. The bottom head, more recently, is tighter than the batter head."

Making the Adjustment

Before starting to tune a snare drum one must have the proper tools with which to work. In addition to a drum key a pair of sticks which are matched in size to the snare drum being tuned will be necessary. Also, a snare drum stand and possibly a screw driver will be needed.

With the drum on the stand in normal playing position turn the snare control lever off so that the snares do not sound. Adjust the batter head with the key evenly applying tension to each tension rod until the sticks will return immediately to a high position when allowed to fall to the head while being pivoted

between the right thumb and index finger. Play a few rapid single strokes on the drum to see if the sticks respond quickly when they come into contact with the batter head. When satisfied with the batter head response remove the drum from the stand.

Check the snares to see if they are centered between the rim of the snare drum and between the opening for the snares within the counterhoop itself which is found on more recently constructed snare drums. If any adjustment is to be made it will probably be to move the snares closer to the side opposite the snare throw-off lever. It is very important that extra slack not be taken up with the snare adjustments screw to save using a screw driver to remove the slack or correct the position of the snares. When snare adjustments such as this are being made the drum should be placed snare head up on a flat surface and two people should work together with one holding the snare string in position and the other using the screw driver. Not all snare drums require this particular type of adjustment, but some other drums' adjustment mechanisms will require either a small screw driver adjustment or an adjustment of knurled screws on both sides of the drum to center and tighten the snares.

With the snare drum on the flat surface place it on its side so that both heads are accessible. With the snares off tap the batter head lightly with the drum stick while pressing one finger against the edge of the snare head. Repeat this procedure with the snare head and determine which head is the higher in pitch. If the batter head is higher (as is usually the case) tighten the snare head and repeat the testing procedure until the snare head is slightly higher in pitch than the batter head. If the snare head is higher loosen it until it is only slightly higher than the batter head. For more accuracy try to find the approximate pitch of the batter head and adjust the snare head to a major-second or a minor-third higher. Any more or less than this will start the heads toward becoming less responsive to each other.

Place the snare drum on the stand and turn the snares on. Loosen the snare adjustment screw until the snares rattle against the snare head. While striking the drum with the right stick, slowly adjust the snares tighter until the rattle ceases. Then turn the screw about another half turn tighter. Test the drum response and sound by playing single strokes and buzz rolls at all volume levels.

The drum should now be tested to meet various demands. It must produce a good sharp, high-pitched sound. There should not be much ring in the sound although a slight amount of ring is desirable (when away from the drum the ring is not noticed if it is only a slight ring). Drummers should be taught to use tone control adjustment screws very sparingly, if at all. When the drum is properly tuned, it does not require any type of muffling such as cloth strips or tone control mufflers. The sticks should return from the drum quickly when allowed to fall to the drum while holding the stick on a pivot between the right thumb and index finger. The heads should now be vibrating sympathetically so as to allow a pliable feeling when playing a closed concert-style snare drum roll. If

(Continued next page)

An Unusual Collection

By LOWELL E. SUNDERLAND

DOWN in Edwin L. Gerhardt's basement in the 3800 block Ridgewood avenue in northwest Baltimore there is a sign on the wall with a verse from one of Henry Wadsworth Longfellow's poems:

*And the night shall be filled with music,
And the cares, that infest the day
Shall fold their tents, like the Arabs,
And silently steal away.*

After his day as an accountant, Mr. Gerhardt leaves his cares in the tent of the Martin Company in Middle River, where he has worked for eighteen years, and goes home to a night of music.

For more years now than he cares to recall, the 59-year-old Mr. Gerhardt has been adding to his world of music. Along with a not uncommon love for good music he has developed quite an unusual musical collection which has caught even the Library of Congress' eye.

A Marimba Fan

Mr. Gerhardt collects marimbas, or more generally he collects all the lore and memorabilia about the xylophone and marimba he can find.

Since his boyhood he has found a lot. He has filing drawers, carefully built wooden bookshelves and most of his basement devoted solely to the most mellow and melodic of the percussion instruments.

On the walls hang photographs of the greats of the instrument, Vida Chenoweth, James Dutton, Harry Brewer, Jose Bethancourt, Clair Musser; its prime manufacturers, Deagan, Leedy and Ludwig; and even one of a memorable moment involving the instrument, a 120-piece marimba band playing at the 1933 Century of Progress Exposition in Chicago.

Mr. Gerhardt believes his comprehensive collection to be unique. There are other collectors, but through correspondence and advertisements in such specialized publications as the *Instrumentalist* and the *Music Educators Journal* he has been unable thus far to find anyone with as much information.

Ask him anything about the marimba and chances are he will find the answer somewhere in the orderly kept folders and file-card indices he has compiled on the subject.

Collecting marimba material has also led him into different but related fields. For example, he has samples of each step in the development of the phonograph, starting with Edison's first "Standard Phonograph" of around 1905 through an elaborate stereo-high fidelity lay-out.

But this equipment is only incidental to the marimba collection. The cylinders for the old Edison phonograph are primarily of marimba and xylophone players.

For a skeptical visitor, Mr. Gerhardt put a cylinder on an old machine with the external horn which is still in perfect condition. It was a two-minute recording by xylophonist Albert Benzler and had the patently scratchy, tinny sound which might lead one to give note to the patience of the early inventors who kept working on the machine to refine its sound.

Rare Cylinders

After the cylinder had played through and the spring-run phonograph had unwound, Mr. Gerhardt pointed out that he has 34 more rare cylinders of the same kind.

From the cylinders, Mr. Gerhardt moved to the 78 r.p.m. records. He has more than 300 of them, again featuring primarily the marimba and xylophone. And again, he can play them on record players of the same vintage.

Finally, he showed his collection of modern 33½ r.p.m. recordings, offering to play one on the personally constructed stereo phonograph which he operates from a board lined with toggle switches and knobs. He was correct when he said he could "make this band sound like it is right in front of you."

His recordings show the development of the instrument from Asia to the Americas. A chart on marimba history traces the instrument's origin some 4,000 years to the Hindus, who used it in religious ceremonies.

Mr. Gerhardt, who thinks that "if I had it all to do over again I'd become a research librarian instead of an accountant," is just as proud of the literature of the marimba he has collected. This includes dozens of old catalogs, books, magazine and newspaper clippings, pamphlets, cartoons and even greeting cards with a marimba motif.

He has four instruments in his cellar, three marimbas and one xylophone, the latter made by the Deagan company in 1903. There is one marimba from 1925 and two about ten years old. Mr. Gerhardt can play them all, "although not as well as I used to."

The marimba is a four-octave instrument played by striking with soft rubber or yarn-tipped mallets tuned bars of rosewood laid over cylindrical, metal resonators. The xylophone has wooden bars, too, but usually no resonators. It is played with hard rubber-tipped mallets and has a much sharper tone than the marimba.

His One Regret

He has one regret, that of not being able to travel to Latin America where the marimba has its largest audience. "Accountants don't make much money," he explained ruefully. Still he has been able to travel in the States, sometimes finding material for his collection. "My wife says I can smell a xylophone or marimba miles away," he said.

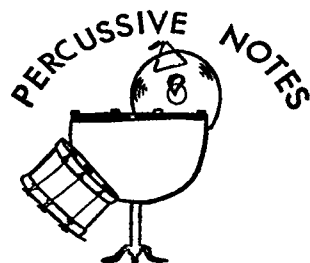
He is perhaps most proud that word of his collection has circulated through percussionist circles. Several prominent musicians have visited his home and he has let several graduate students in music work in his files.

"The collection has given me a lot of rewards," he said. "I've always figured that if you're not going to be enthusiastic about your hobby, you might as well not be in it."

(Collins continued)

not, minor adjustments may be made by making the batter head slightly looser or tighter depending on the correction necessary. Other fine adjustments of the snare adjustment screw will be necessary if any head tension adjustment is made.

Once a snare drum has been properly tuned it is a simple matter to tune any remaining snare drums to match it. Merely turn off the snares of all the snare drums including the one which has tuned. Hold the snare head edge with one finger and tap the batter head of the tuned drum. Do the same with the untuned drum and adjust it until it matches the pitch of the tuned snare drum. Repeat this procedure with the snare heads and then make the snare adjustments described above. If the snare drums to be tuned are of different sizes they must be expected to have slightly different qualities of sound, but they may still be matched in response and feeling of head pliability. The 5" x 14" snare drum will give a better snare drum sound in concert instrumental and stage band work. The 6" x 14" snare drum is good to have as a supplement to the above snares. It may be used for military, tenor or muffled drum effects and will serve as a third snare drum when demanded by the music. Parade drums should be tuned as suggested above, but personal taste will determine the use of gut (or nylon) snares or wire snares.



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TIMP • TALKS

THOMAS AKINS

The Basic Repertoire

In considering the various aspects of timpani study, it is important to look through the available literature. The serious student should be familiar with all the literature in the following categories and should be able to add several titles to each.

Method Books

Modern Method for Tympani--Saul Goodman (Mills Music). Good tuning section, excellent exercises for intermediate player, weak on elementary exercises and roll exercises.

Timpani Method--Alfred Friese, Alexander Lepak(Adler). Excellent roll exercises, good repertoire section.

Exercises and Etudes

Basic Timpani Technique--Thomas McMillan (Pro-Art). Good elementary exercises.

Etudes for Timpani--Richard Hockrainer (Doblinger). Well written, graded. Excellent for all levels.

The Solo Timpanist--Vic Firth(Carl Fisher). Soloistic exercises for advanced players. Good instruction accompanies each exercise and several are suitable for contest and recital performances.

Repertoire Collections

Classic Overtures and Romantic Symphonies--Morris Goldenberg(Chappel). Both of these present reproductions of the entire page of music and are most helpful when practicing with records.

Timpani Passages--Ariel Cross(Belwin). Contains good material in several volumes, but reproduces only specific measures or sections, not the entire page.

Solos

E-Easy M-Medium D-Difficult
Noak--Fantasy Scherzo(Music for Percussion)M-D
McKenzie--Six Graded Solos(Music for Percussion) E-M

Wuebold--Fantasy(Music for Percussion) M
Carter--Six Pieces for Kettledrums(Associated) D

Muczynski--Three Designs for Three Timpani
(G. Schirmer) M

Huston--Suite for Solo Timpanist(G. Schirmer) D

Jones--Sonata(Hinrichsen) M

Goodman--Ballad for the Dance(Mills) M

Tcherepnine--Sonatina(Boosey and Hawkes) E-M

Bigot--Timpaniana (Carl Fisher, Luduc)

Concerti

Weinberger--Concerto for Timpani and Brass
(Associated) E

Tharichen--Concerto for Timpani (Associated)M-D

Parris--Concerto for Five Kettledrums and Orchestra(Peters) D

Farberman--Concerto for Timpani(Franco Columbo) D

The above works represent only a sample of the available literature in each category. However, I believe that these works constitute a solid core of knowledge, from which the player may follow his own interests.

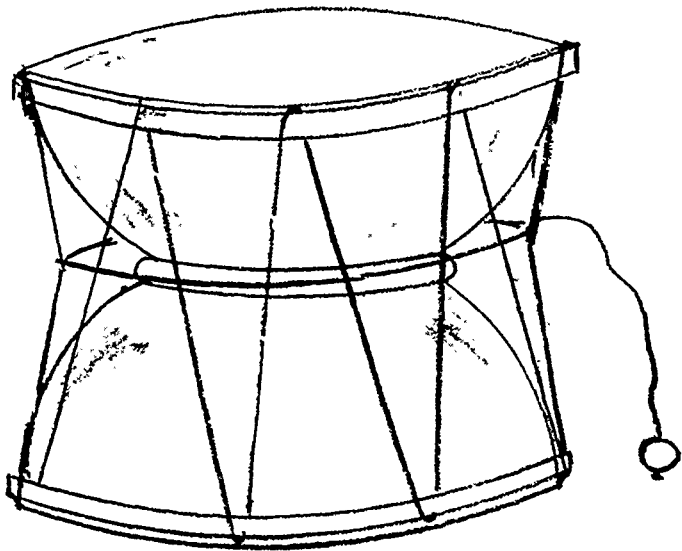
PERCUSSION SECTION - UNIVERSITY OF ALABAMA 22ND ANNUAL MUSIC CAMP



This camp consisting of orchestra, band, choral, and piano-organ departments was held from May 30-June 11 on the University of Alabama campus. The members of the section pictured are: (left to right) Mr. D. D. Black, instructor, percussionist and consultant to music education for the State of Alabama, Dennis Henson, Betty Mercier, Ricky Stephens, Jerry Reeves, George Brown, Mike Brooks, Teddy Miller, George Strong, Ricky Barnes, Randy Robinson. The University of Alabama Music Camp is held every year with a bulletin containing information available in April for the next year. (Material provided by Mike Brooks.)

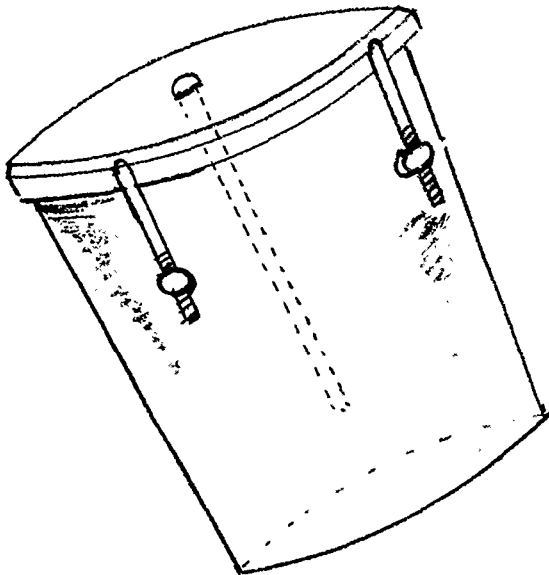
PERCUSSION

AROUND THE WORLD



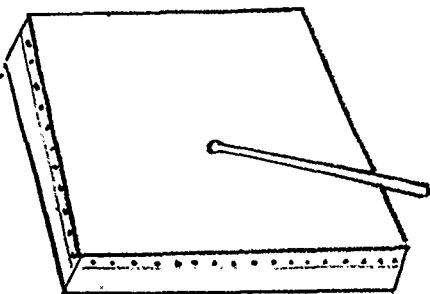
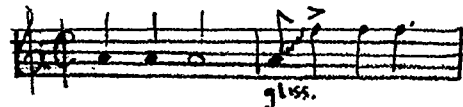
From India--THE DAMARU

"The Damaru, Nidukku, or Buddudaka is ...shaped like an hour-glass. A small stick or a piece of lead or a pea is attached to a string, which is wound round the middle. It is held in the right hand, so that the squeeze of the fingers tightens the braces and sharpens the tone a little within a sixth. The stick or piece of lead or pea strikes on the drumheads alternately, as the holder turns the drum this way and that. This drum is said to have been used by Siva. Today, however, it is the possession of beggars and snake-charmers and their ilk." (pp. 126, The Music of India, H. A. POPLY Y.M.C.A. Pub. House, Calcutta.)



From Brasil--THE CUICA (Queeka)

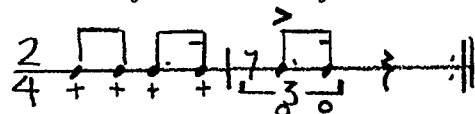
This instrument is quite popular during the Mardi-Gras celebration. Many people march down the street playing varied sizes of them simultaneously. It is played by holding it to the chest with the left hand and rubbing the thin wooden stick, on the inside, with the fingers of the right hand. Different tones can be obtained by pressing the thumb of the left hand on the head while stroking it. Jumps of an octave or more are not uncommon. A good player can play melodies on it; when used in the rhythm section, it provides excitement by playing short figures at the end of phrases. The sound produced is loud and penetrating, something like a woman's voice. The sizes vary from a small one-about 6 inches in diameter to about 10 inches in diameter. The rhythms they play are quite intricate. One might be:



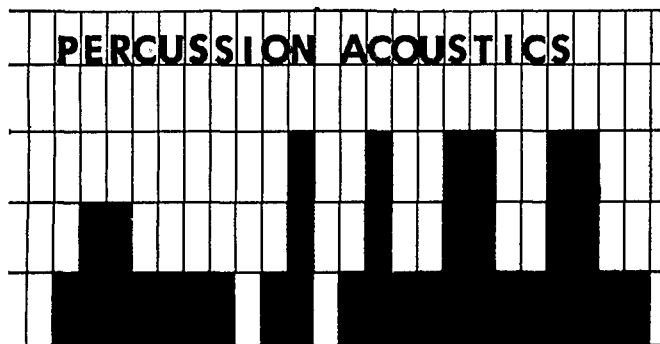
From Brasil--TAMBORIM

These one headed drums are usually home made, hence the square shape (it has no appreciable difference in sound from a round frame). They come in sizes ranging from very small to very large. The heads are usually tacked on and tensioning has to be done with artificial heat.

It is held in the right hand, the fingers of that hand occasionally muffling the head. The right hand strikes the head with a short stick. One rhythm that they use on the Samba is:

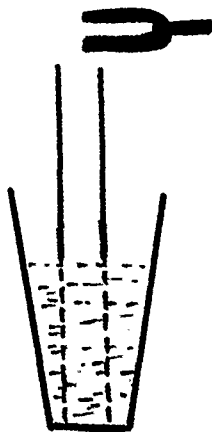


+ = MUFFLED
o = OPEN



Acoustical Resonance

Resonance effects in connection with air columns are particularly important in keyboard percussion instruments (marimba, vibes, and xylophone). This type of resonance can easily be demonstrated by holding a vibrating tuning fork near the open end of a column of air of adjustable length (see drawing). Use a glass, metal or even cardboard tube, insert it into a jar and add water until the length of air column is found that will resonate loudly in response to the frequency being emitted by the tuning fork. Sounding by itself the fork emits little energy, but when coupled with the correct length air column the sound will be heard throughout a rather large room.



There is often a mistaken impression that the resonator is placed under the bar of the keyboard percussion instrument only to make the tone sound louder. This is one reason as demonstrated above, but of equal importance is the fact that the resonator is designed to the correct length to achieve coupled resonance with the fundamental frequency in order to strengthen this part of the tone. This means that the fundamental frequency of the bar and any partial tones lying in a harmonic series such as the predominant one located, by tuning, exactly two octaves higher, will be strengthened, but partials of this fundamental not lying in a harmonic series to this fundamental will remain at approximately the same strength that they possessed without the resonator. This causes us to judge the perceived tone as being more "mellow", a "better sound", and even "better in tune". To demonstrate the importance of the resonator in bringing out the fundamental tone of the bar, first place a card or heavy piece of paper over the mouth of the resonator. Note the "thin" quality of tone and the lack of volume. Also if a stroboscopes is available for this experiment, notice that the predominant partial lying two octaves above the fundamental shows and is heard clearly, while the fundamental is quite weak both in strobe pattern and in sound. Now remove the cover from the resonator

and note the greater loudness and mellow quality caused by the coupling of the energy between the fundamental frequency of the bar and the properly lengthed air column in the resonator.

Some conductors have been known to insist on having the xylophone played in their ensembles without resonators, believing that this is the "true xylophone sound". Evidently what they wish to hear is the relatively greater presence of the often inharmonic partials of the tone, thus creating a more "clashing, dissonant" sound. It would seem to this writer that since we judge at least in part the musicality of a tone by the presence of partials in or near a harmonic series that any effort to enhance these partials and to discourage the inharmonic ones would be welcomed by the "musical ear".

• • •

P. N. welcomes your questions and discussion of material presented in this column. It is felt that a better understanding of the acoustical aspects of percussion instruments will be of value to performers, teachers, manufacturers, conductors, and all interested in developing better and more accurate information in this important phase of percussion study.

W A N T E D

PHOTOS

During the coming year P. N. 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, setup and etc. Be sure to send a glossy surface photo along with a writeup or brochures on the activities of your ensemble.

MATERIAL

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 P. N. 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 or teaching activities.

DRUMMING AROUND

The OHIO STATE UNIVERSITY announces the 1966-67 annual NATIONAL COMPOSITION AWARD with first, second, and third prizes of \$200., \$100., & \$50. respectively. The 1966-67 competition will be for brass and percussion instruments. The percussion scoring may include up to a maximum of 2 percussionists and 1 timpanist. The deadline for entries is January 10, 1967, with the winning compositions receiving a performance by the Ohio State University Brass Choir in their May concert. For information write to: Mr. Richard Suddendorf, Director, OSU Brass Choir, School of Music, Ohio State University, Columbus, Ohio 43210.

The "Suburban Drummer" is an informative news sheet put out by W. D. OLIVE'S Drum Specialist Shop, 1740 MacLean Ct., Glenview, Ill. 60025. Contains local news and information on products.

The COLUMBUS, OHIO SYMPHONY ORCHESTRA'S third subscription concert of the 1966-67 season on November 12th under the direction of Music Director, Evan Whallon will feature a performance of Henry Cowell's Concerto for Percussion and Orchestra. The composer has described this work as a percussion solo somewhat in the style of the 18th century concerto grosso.

During the seven weeks of activity this summer at the INTERNATIONAL MUSIC CAMP located on the North Dakota-Manitoba border at the International Peace Gardens approximately 100 young percussion students attended camp. Four one week band sessions and one each of orchestra and chamber music were held. The percussion instructors for these sessions were James L. Moore and Owen Clark. In August following completion of this the 11th season of the camp, a band and chorus consisting of select students from the camp under the direction of the camp director and founder, Dr. Merton Utgaard, departed on a three week European tour, the 3rd such tour taken by outstanding groups from the camp since 1962.

The 6th annual Drum-A-Rama was held June 5, 1966 by the TONY MONFORTIE SCHOOL OF MODERN DRUMMING in Binghamton, New York. Guest soloists at this event included the father and son team of Billy (age 6) and Angelo Stella.

The MUSIC ARTICLE GUIDE, 156 W. Cheltenham Ave. (Room #5), Philadelphia, Pa. 19144, indexes every signed feature article from over one-hundred music magazines having to do with instrumental music. A subscription to the Band & Orchestras category is \$2.00 per year and entitles one to four issues and an annual author-title index of five music magazines free of charge with the subscription to the category. In this category are found numerous articles on playing techniques, construction, and acoustics of percussion instruments. Just a few of the publications indexed that are likely to contain percussion articles are: The Instrumentalist, International Musician, School Musician, Percussionist, Ludwig Drummer, and of course PERCUSSIVE NOTES.

MATT HYNES director of the Marimba Band of Fairfax High School in Fairfax, Virginia has written an informative and thought provoking article: The Marimba Band (in School Musician magazine, Vol. 37, #9- May 1966, pp. 48-53.) in which, in addition to describing the activities of his ensemble, he discusses the importance of exposing beginning percussion students to both the indefinite and definite pitched percussion instruments. Mr. Hynes, who is a former percussionist and arranger with the U. S. Navy Band, is bringing many ideas from the professional world into the field of music education. At Fairfax High School he appears to have one of the largest percussion classes in the state, with 20 to 26 students, the top ones each year replacing the graduating seniors in the concert band.

As many readers already know, ROY C. KNAPP one of the "deans" of percussion teaching in this country is now associated with and has his studios at the new, enlarged FRANK'S DRUM SHOP in Chicago.

A recent merger was announced creating the MUSSEKITCHING DIVISION OF THE LUDWIG DRUM COMPANY. R. J. Richardson, who was President of Musser and Kitching, will continue to perform as General Manager of this division and in the capacity of Vice-President of the Ludwig Drum Company.

JOHN M. ANTHONY as part of his requirements toward a MM degree in music education at the University of Southern Mississippi conducted a survey of percussion equipment owned and used by selected high schools in the state. Readers wishing to find out more about his results or wishing to contribute information on similar studies can write to the author c/o: Moss Point School District, Music Dept., Box 338, Moss Point, Miss.

JAMES D. SALMON, Professor of Percussion at the University of Michigan performed a work for woodwind quintette, piano and percussion by Wallace Berry, composer in residence at that school. It is a 12 tone work in three movements. Those wishing information on the availability of this work should write to Prof. Salmon, c/o: School of Music, University of Michigan, Ann Arbor, Michigan.

KEYBOARD PERCUSSION SOLOS

A Selective Listing
by Dean Appleman

These solos have been selected for high school and college students at all levels of ability. This listing is an attempt to collect together quality works in a variety of styles from larger amounts of material of lesser value. In addition to the information given here, detailed notes on particular aspects of the performance problems of each solo and a difficulty ranking scale were made. This information is available to those interested by writing to PERCUSSIVE NOTES. Please indicate in your request which solo(s) you wish this information on. It is hoped that this listing will provide the nucleus for a high quality repertoire for keyboard percussion solo performance and that new works of merit may be found and added to this listing as the occasion warrents. Your comments and discussion of this listing are invited, and should be sent to the author in c/o PERCUSSIVE NOTES.

composer-arranger	title	publisher
Anderson, Leroy	Fiddle Faddle	Mills Music Co.
Bach, J.S.-- Goldenberg	Concerto in A Minor	Chappell (in <u>Modern School for Xylo., Mar., Vibes.</u>)
Bach, J.S.--Moore	Chorale in A Minor	Percussive Notes*
Bach, J.S.--Moore	Toccata in D Minor	Percussive Notes*
Basta, James	Concerto for Marimba and Orchestra	Frank's Drum Shop*
Brahms--Quick	Hungarian Dance No. 5	Rubank. (in <u>Soloist Folio</u>)
Brown, Thomas	Dahoon	Kendor
Brown, Thomas	Marimba Bossa Nova	Kendor
Boccherini--Edwards	Minuet	Rubank
Carmichael--Herman	Stardust	Mills Music Co.
Chopin--Musser	Fantasia Impromptu	Forster Music Pub. Co.
Chopin--Musser	Valse Op. 64, No. 2	Forster Music Pub. Co.
Creston, Paul	Concertino for Marimba and Orchestra	G. Schirmer
De Gastyne, Serge	Menuet Tres Artique	Fereol Pubs.*
Dinicu--Helfetz arr. Goldenberg	Hora Staccato	Carl Fischer Inc.
Durand--Namaro	Valse in E Flat Op. 83	Marks Mus. Co.
Fishinger, Alfred	Suite for Marimba	American Conservatory of Music*
Frazeur, Theodore	Rondo for Marimba and Piano	Music for Percussion
Green, G. H.	Arabian Minute Dance	Carl Fischer
Green, G. H.	Valse Brilliante	Carl Fischer
Hatch, Earl	Introduction and Tarentella	Hatch Publications*
Hayden--Barnes	Gypsy Rondo	Ludwig Music Co.
Hovhaness, Allan	Fantasy on Japanese Wood Prints for Xylophone and Orchestra	C. F. Peters
Kabalevsky-- Goldenberg	The Galloping Comedians	Leeds Music Corp.

Kelly, Robert	Toccata for Marimba and Percussion Ensemble	American Composers Alliance*
Kurka, Robert	Concerto for Marimba and Orchestra	Weintraub Music Co.
Khachaturian-- Goldenberg	Sabre Dance	Leeds Music Corp.
Korsakov--Quick	Flight of the Bumble Bee	Rubank (in <u>Soloist Folio</u>)
Kraus, Phil	Jan	Adler
Kraus, Phil	Just Flippin'	Adler
Kreisler--Green	Caprice Valsant	Carl Fischer
Kreisler--Green	Caprice Viennois	Foley Inc.
Kreisler--Green	Tambourin Chinois	Foley Inc.
Lara--Chenoweth	Granada	Southern
Lecuona--Peterson	Andalucia	Marks Music Co.
Lecuona--Peterson	Gitanerias	Marks Music Co.
Lecuona--Peterson	Malaguena	Marks Music Co.
Liszt--Edwards	Rhapsodic Fantasie	Rubank Inc.
Marquina--Hatch	Espana Cani	Hatch Publications*
Milhaud, Darius	Concerto pour Marimba et Vibraphone	Enoch (Paris)
Moszkowsky, Moritz	Spanish Dances No. 1--5	Schirmer <u>Vol. 1089</u> (violin)
	Spanish Dance No. 5	G. H. Green
	Spanish Dances No. 2, 5	arr. Musser
		Alfred Music Co.
Musser, Clair O.	Etude Op. 6, No. 8	Frank's Drum Shop*
Musser, Clair O.	Etude Op. 6, No. 9	Frank's Drum Shop*
Musser, Clair O.	Etude Op. 6, No. 10	Gamble Hinged Music Co.
Musser, Clair O.	Etude Op. 6, No. 2	Gamble Hinged Music Co.
Musser, Clair O.	Prelude Op. 11, No. 3	Gamble Hinged Music Co.
Paganini--Goldenberg	Paganini Violin Concerto (Excerpts)	Chappell (in <u>Modern School for Xylo., Mar., Vibes.</u>)
Quick arr. (Folk Song)	Dark Eyes	Rubank (in <u>Soloist Folio</u>)
Shostakovich, Dmitri	Polka from the Golden Age	Edition Musicus
Rameau--Quick	Tambourin Dance	Rubank, Inc.
Villoldo--Breuer	El Choclo	Chart Music

* Possible needed addresses:

American Composers Alliance
170 West 74th Street
New York, N. Y. 10023.

American Conser. of Music
410 S. Michigan Ave.
Chicago, Ill. 60605.

Fereol Publications
3135 Frances Drive
Alexandria, Virginia.

Frank's Drum Shop
226 S. Wabash Ave.
Chicago, Ill. 60604.

Hatch Publications
5140 Vineland Ave.
North Hollywood, Calif.

Percussive Notes
5085 Henderson Hts.
Columbus, Ohio 43221.

The Author

Dean Appleman is keyboard percussionist with the Ohio State University Concert Band, a member of the Columbus Symphony Orchestra percussion section, and a member of the Columbus Percussion Ensemble. This selective listing of keyboard literature should prove to be very valuable for college recital study, and high school contest purposes.

FIX IT • BUILD IT CORNER

METRONOME EARPHONES

There is a good way to put earphones on Seth-Thomas electric metronomes to use when practicing snare drum or other percussion instruments. It is very simple to do and only costs about \$3.00. Almost all of my students use them and their time improved 100% within one month. One merely connects the two earphone leads to the magnet leads (actually where it comes off the tube). A phone jack installed in the side allows you to disconnect them. The least expensive phones are quite satisfactory, and this works with both the plug-in and transistor type. You can experiment at different points before soldering the leads to control the volume. If the time is a little off after installing, this can be adjusted with the little potential meter inside.

CYMBAL CLEANER

One is often reluctant to touch cymbals with cleaner, but a student of mine, also in Pre-Med. training told me about a good one. It costs less than a dollar to clean a large number of cymbals. Here it is:

- 1) Dissolve 2 to 4 ounces of OXILIC ACID in several gallons of water, an old wash tub or oil drum works well for a container. This acid is not strong and if you wash your hands immediately after, you can put your hands in it without any harm.
- 2) Soak the cymbals for 1 to 4 hours depending on how dirty they are. You can see little flakes of dirt float off when they are ready.
- 3) After drying thoroughly, polish several times with Brasso, use no other polish for this polish is non-abrasive. After polishing, rub down with an old nylon stocking. I've found this to clean the dirtiest ones, even green ones, and there is no danger of removing the grooves.

CARE OF THE VIBES

FRAME- The frame of the vibes requires very little care, if the instrument has pearl finish, use a soft damp cloth and wipe frame then dry. A laquered finish frame can be treated in the same manner.

BARS- The bars on the vibes are aluminum and most of them are not polished, but have a satin finish. Most performers prefer this finish because of the glare under lights on bars with highly polished surfaces. If bars become scratched and discolored in any way they may be rubbed with a pad of "Scotch-brite" making sure to cover the entire surface of the bar.

LUBRICATION- Vibes are equipped with electric motors which require some care. If the serial number plate on your instrument has the letters NE preceding the number, the instrument has a New England motor. If the plate has the letters BO it has a Bodine motor. Avoid excess oil and grease on the motor of your

Material by

Rich O'Donnell, St. Louis, Mo.

&

JENCO MUSICAL INSTRUMENT CO.



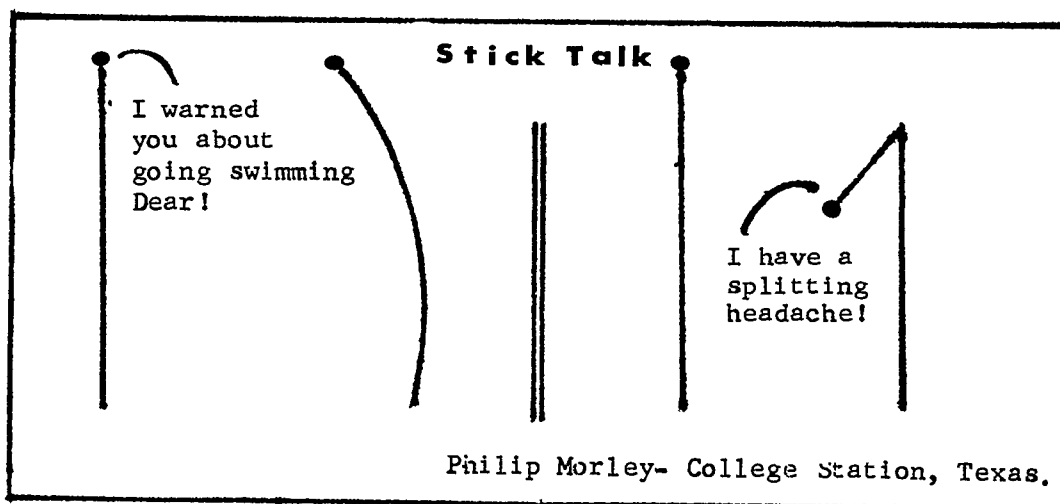
vibes. The new England motor is oiled by turning the instrument upside down and removing the screw from the center of the gear box, which is on the top side when the instrument is upside down. Put several drops of heavy machine oil on the felt under the screw. Replace the screw. Repeat oiling twice every year. Do not over lubricate. The Bodine motors have oil wells at the end of the motor housing. Six drops of oil in each of these wells every three months will be sufficient to last two or three years. We suggest that this motor be taken to a reliable electric motor service shop to change the grease.

RESONATOR FAN RODS AND BEARINGS- The pulsators or fans in the resonators are on a rod which has three bearings, one at each end which are bronze and a center bearing which is nylon. Three drops of oil, the same used on the motor, on each of these bearings every three months will be sufficient. Wipe off all excess grease and oil from the shaft since it will collect dust and grit which will cause the bearings to wear.

NOISES AND BUZZES- There are a number of things that might cause a buzzing sound when a bar is struck. First, check the bottom of the resonators. See if the plug is loose or leaking air. This would cause a buzz and it should be sealed with shelac or cement. Next check the plastic insulators on the bar supports. Sometimes these get down too low and let the bar ride on top of the black plastic. This would cause it to buzz. Never hammer the bar supports into position, this might split the rail material. Take a pair of pliers and bend it away from the bar if it is touching the bar and stopping the bar from vibrating properly. The bar should be free to move between the supports.

SOME SUGGESTED PERCUSSION ENSEMBLES SUITABLE FOR
JUNIOR HIGH SCHOOL LEVEL

<u>Composer</u>	<u>Title</u>	<u>Publisher</u>	<u>Cost</u>
Abel, Alan	Tom-Tom Foolery (4)	Fischer	1.25
Benson, Warren	Fughetta Alla Siciliana (4)	Schirmer	1.00
Bilik, Jerry H.	Camptown Races (4)	Percussive Notes	2.50
Britton, Mervin	One Over Three (4)	Music for Perc.	1.00
Brown, Thomas	Percussionata (6)	Kendor	2.00
Brown, Thomas and	Percussion Studies- 14	Kendor	7.50
Musser, Willard	Quartets (4)		(4 part books & cond.)
Browne, Donald	Three By Three (3)	Percussive Notes	1.50
Clark, Owen	Quasi Bossa Nova (5)	Percussive Notes	2.00
Christian, Bobby	Poem for Percussion (6)	Creative (Ludwig Drum Co.)	2.00
Davis, Thomas L.	Oriental Mambo (10 or can be done w/ fewer)	Creative	3.50
Firth, Vic	Roll-Off Rhumba (7)	Fischer	2.50
Firth, Vic	Six Little Indians (6)	Fischer	2.50
Goodman, Saul	Scherzo (3)	Mills	1.50
Gould, Morton	Parade for Percussion (3)	Chappell	2.50
Hopkins, Matthew	Statement for Percussion (5)	Elkan-Vogel	1.50
Jacobson, I. D.	Three Poems for Percussion (3)	Mills	2.50
Lefever, Maxine	Sonora (3)	Kendor	1.25
" "	San Luis (4)	"	1.50
" "	Shiprock (5)	"	2.00
" "	Mancos (3)	"	1.50
" "	Monticello (4)	"	2.00
" "	Mesa Verde (5)	"	2.50
McKenzie, Jack	Three Dances (3)	Music for Perc.	2.50
Missal, Joshua	Hoe-Down! (7)	Music for Perc.	3.50
Moore, James L.	Characters for Percussion (4)	Percussive Notes	3.00
Prentice, Harold	Batter Up-Snare Down (4)	Southern	1.75
Raab, Emil	March for Percussion (6)	Music for Perc.	2.50
Schinstine, Wm.	Keystone Kids (6)	Southern	2.00
" "	Rhythm Busters (4)	"	1.50
" "	Scherzo for Percussion (7)	"	2.00
Vore, Val	Judgement (6)	Percussive Notes	2.00
Ward, Frank E.	Trio for Snare, Tom-Tom, and Bass	New Sounds	1.00



NEW PUBLICATIONS

DRUM SOLOS

5/8 ETUDE 7/8 FOR SNARE DRUM by Morris Goldenberg, pub. Chappell & Co., New York. 60¢

This solo is indicated as "difficult", and it should amply challenge the reading ability of most percussionists. Measures of 5/8 and 7/8 are interspersed and contain an abundance of 32nd notes, accents, triplets, and other rhythmic complexities. Comparable in difficulty level to the most advanced etudes found in the author's text Modern School for Snare Drum. Other solos for snare drum in the authors current series are: March for Two Drums (easy), Simple Simon March (intermediate), Soldier's March (intermediate), & Ramble Rumble (advanced).

DRUM BOOKS

TWENTY FLAM ETUDES FOR THE SNARE DRUM by Rex T. Hall, pub. Instrumental Music Center, 16224 West Seven Mile Rd., Detroit 35, Michigan. \$2.00

This is one of the few study texts available that puts the emphasis almost entirely on one of the important and neglected strokes of drumming, the flam. The etudes, 20 of them, are in a variety of meters, and although some rudimental sticking patterns are suggested in a chart at the beginning of the text, the etudes contain no printed stickings thus allowing the student and teacher a free choice of stickings.

EASY DRUM METHOD by Haskell Harr, pub. M. M. Cole Publishing Co., Chicago. 60¢

This small 9" x 6" method book is an abridged version of the authors well known Drum Method Book I. The pages selected for this version appear to be those most essential to developing the basic reading and technical ability on the snare drum. This almost pocket-sized text should be useful for a variety of purposes such as, a "quick" beginning method (if such exists), as a supplement to other elementary texts, and as a book for perhaps older musicians with prior knowledge who wish to develop some snare drum ability. It is possible that some instructors would find this booklet of value in a college percussion techniques class where the student might be required to purchase a large number of texts covering different percussion instruments.

CLASS PERCUSSION METHOD by Thomas McMillan, pub. Pro-Art Publications, Westburg, L. I., New York. \$1.00

This method was written for use in the beginning percussion class. The basic percussion instruments- snare drum, bass drum, triangle & cymbals are presented. The material is well organized and logically presented to develop the reading ability of the

young drummer. A reading exercise, similar to actual music encountered in a band or orchestra part, is included at the bottom of each page. The only thing that this book lacks, that is being seriously considered today, is some introduction to the melodic as well as rhythmic aspects of music for the young percussion student.

I & THOU: SIMPLE DUETS FOR DRUMS by Joel Rothman, pub. J. R. Publications, Brooklyn, New York. \$1.50

These duets, there are 22 of them, involve only single sticking rhythmic patterns, no rolls or ruffs, etc., but cover a wide range of difficulties in reading. The early ones in the book are very easy, but toward the back of the book the complexities are anything but "simple". This should be a good supplementary item for the student and teacher to have for reading practice. Also the studies can be done as two-hand independence by one player.

DRUM-SET BOOKS

AROUND THE DRUMS WITH TRIPLETS by Paul Capozzoli, pub. author, c/o 266 Main St., Hackensack, New Jersey. \$1.50

A fine collection of practical triplet studies intended to develop flexibility in moving around on the drum set. The author has a companion volume entitled Around the Drums with Open Rolls.

SWING READING FOR DRUMMERS by Roy Harte, pub. Swing House, Inc., 18412 Gault St., Reseda, Calif. \$1.98

This book contains a group of syncopated choruses for development of sight reading ability. The material may be used as snare drum reading studies or as cymbal and snare independence studies. There are 30 studies altogether and they should provide the drum-set student with some good "swingin" stuff.

MODERN DRUM-SET INTERPRETATION by Tony Monforte, pub. School of Modern Drumming, 4 Hawley St., Binghamton, New York. \$2.00

This text contains study material for the entire drum-set based on reading from drum charts.

(Publications continued next page)

WHEN ORDERING PRODUCTS AND MUSIC-- MENTION

PERCUSSIVE NOTES

HOW TO PLAY ROCK'n'ROLL DRUMS by Bill Palmer & Bill Hughes, pub. Alfred Music Co., New York. \$2.95

A very thorough and well written text on this essentially duple subdivision style of modern set-drumming. A text such as this should be very helpful in developing a higher degree of musicianship in this phase of drumming where today it is sadly lacking in many cases. One is immediately impressed with the layout of this book, with its clarity of print, descriptions and artwork, making for ready understanding of the material presented. It is hoped that a student who seriously studies the pages of this book will be able to see the wider horizons open to him by expanding his knowledge into the vast realm of triple subdivision material that is available in jazz-set drumming today.

PROGRESSIVE STEPS TO SYNCOPATION FOR THE MODERN DRUMMER by Ted Reed, pub. author, c/o 218 West 47th St., New York 36, N. Y. \$2.50

A fine collection of single stroke reading studies that progress from elementary patterns logically to more complex tied over and syncopated patterns characteristic of jazz phrasing. Both from the standpoint of developing reading ability and for jazz interpretation this book is an excellent one. The creative teacher and student should find many ways of applying these studies to the drum set.

TIMPANI SOLOS

BUNKER HILL by Haskell Harr, pub. M. M. Cole Publishing Co., Chicago. 50¢

This is a timpani transcription by the composer of one of his challenging rudimental snare drum solos. As such it contains quite a few embellishments (flams, ruffs) and is technically interesting. Suggested stickings are given which utilize cross-sticking patterns, although it would be possible to use other stickings for some of the figures. No doubt the cross stickings are intended to add "flash" to the solo. A technically, if not particularly musically, demanding solo.

TIMPANI BOOKS

CLASSIC OVERTURES FOR TIMPANI compiled by Morris Goldenberg, pub. Chappell and Co., New York. \$2.00

These are the complete, actual reproductions of the timpani parts to 26 standard orchestral overtures. Do not be misled by the term "classic" in the Classical period sense, for the material spans works from Mozart to Wagner, and includes those overtures most frequently performed on both orchestral concerts and in band transcriptions. One of the most obvious ways to make timpani teaching and practice more interesting and musically oriented is to use recordings of actual orchestral works. This collection

of overtures should furnish enough material for many hours of meaningful practice, while learning the repertoire at the same time.

CLASSIC SYMPHONIES FOR TIMPANI compiled by Morris Goldenberg, pub. Chappell and Co., New York. \$3.00

Please see the above review of Classic Overtures. All that was said there applies to this collection, which is a continuation of the same series. One exception being however that "classic" here is limited to symphonies by Haydn (3), Mozart (7), & Beethoven (9). It is hoped that this valuable series can be continued by future releases of collections of more recent symphonies and modern orchestral works, which place even greater demands on the timpanist.

ETUDEN FUR TIMPANI by Richard Hochrainer, pub. Doblinger (U. S. agent- Associated Music, New York). \$3.00

This is a fine collection of over 70 etudes studies and exercises for timpani. It contains the same high quality, interesting material as found in the author's Ubungen fur Kleine Trommel (reviewed in P. N. IV, #4). A welcome import item.

KEYBOARD SOLOS

CONCERTO FOR MARIMBA AND ORCHESTRA by James Basta, available from Frank's Drum Shop, 226 S. Wabash Ave., Chicago \$5.00- solo & piano accom. (orchestral score and parts are also available for sale or rental)

This work written in 1958 is a welcome addition to the list of marimba concerti. It requires 2 and 4 mallet technique and appears full of brilliant, vivid passages for the solo instrument. The solo part and the piano accompaniment are available in very clear, legible reproduction copies.

CLAIR DE LUNE - Debussy-arr. Howard Peterson, pub. Elkan-Vogel Co., Philadelphia, Pa. 80¢

A four mallet marimba solo arrangement of this favorite by Debussy. Well voiced for the instrument with suggested malleting. The marimba is well suited to the delicacy of "impressionistic" music and with a sensitive musical performance this piece should be very well received in recital performances.

ETUDE, OPUS 6, No. 9 by Clair O. Musser, pub. Frank's Drum Shop, Chicago. \$1.00

This four mallet, unaccompanied marimba solo is in a staccato, scherzo-like style requiring fine control of the individual mallets. It has been recorded along with three other Musser etudes by Vida Chenoweth (Epic LC-3818).



PERCUSSION ENSEMBLES

BEATETTE by Thomas Brown, pub. Kendor Music, Inc. Delevan, New York. \$1.50 score & parts

Listed as grade 2, this percussion ensemble is for 5 players using snare drum, tambourine, bass drum, triangle, wood block, cymbals, and timpani. Written in a style similar to the composers earlier 14 Quartet Studies it requires that the young percussionist develop reading ability in his performance rather than depending on the somewhat rote-like performance of a few rudimental patterns.

DRUM BATTLES: COUNT'EM 18 HEADS
(#1210- 2 sets- \$2.50)
COUNT'EM 36 HEADS
(#1211- 4 sets- \$3.00)
COUNT'EM 54 HEADS
(#1212- 6 sets- \$3.50)

by Jake Jerger, pub. Slingerland Drum Co., Niles, Ill.

Real interesting "drum battles" featuring multiple sets of drums. These should be real "crowd pleasers" and fine for developing ensemble feel.

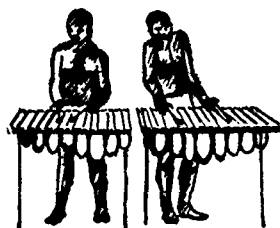
TOCCATA FOR MARIMBA AND PERCUSSION ENSEMBLE

by Robert Kelly, pub. Composers Facsimile Edition- A.C.A., 170 W. 74th St., New York, N. Y. 10023. \$7.50 score and parts.

This is an artist level ensemble work featuring the marimba. The ensemble parts may be played with as few as 7 players up to a maximum of 14 players. The most important instruments are: marimba, tambourine, temple blocks, suspended cymbal, gong, bongos and piano (doubled celesta, vibraphone, and timpani). Asymmetrical meter is used extensively. This is a very interesting, challenging work for marimba and percussion.

GREENSLEEVES arr. Gordon Peters, pub. author, c/o 705 Oak St., Winnetka, Ill. \$5.00

Some of the music performed by the outstanding Marimba Masters Ensemble, under the direction of Gordon Peters, at the Eastman School of Music in the 1950's is at long last available to interested groups. (See listing of titles available in this issue) This arrangement of the well known English folksong shows the arrangers thorough understanding of marimba ensemble scoring. 7 parts and score are included: xylophone and bells (part), 5 marimba parts (4 treble, 1 bass clef), and string bass (or bass marimba). Tonal contrasts are indicated by suggested mallet texture, roll speed, and position near or away from the nodes of the bars. A very welcome addition of the sparse available marimba ensemble literature.



WORKS WITH PERCUSSION

FROM THE STEEPLES AND THE MOUNTAINS by Charles Ives, pub. Peer International Corp. (Southern Music, 1619 Broadway) New York. score \$1.00, parts (six copies of score) \$3.75

The musical genius of Charles Ives was unhampered by practical and conventional concerns, as his livelihood did not depend upon performances and sales of his music. The more one becomes familiar with his music, the more one is amazed by the scope of his creative genius. The present work calls for the following instruments: bells (chimes) or 2 pianos, trumpet, and trombone. The actual score includes (Church) before bells, which would possibly explain the large range of notes in that part extending from below the bass clef through the treble clef. It would seem quite possible however that these parts could be performed on orchestra bells, chimes and one piano by careful editing. The idea of providing six copies of the score for performance is obviously impractical, especially if one is to play the trombone part for example which contains no rests from beginning to end! Publishers should have a little more concern about really providing performance parts for a work. Anyway, it is good to see one more work by Charles Ives in print.

WINTER CANTATA FOR WOMEN'S CHORUS, FLUTE & MARIMBA by Vincent Persichetti, pub. Elkan-Vogel Co., Philadelphia, Pa. score \$2.00

This cantata by one of our leading contemporary composers, consists of 12 brief numbers. The entire accompaniment is furnished by flute and marimba. The marimba is used in all of the movements and functions both harmonically and melodically. The entire work seems to show a very perceptive and sensitive approach toward writing for these instruments and women's voices. It is very encouraging to see works of this quality by one of our leading composers utilizing the marimba as an integral part of the ensemble.

LOVERS: A NARRATIVE IN TEN SCENES FOR HARPSICHORD, OBOE, CELLO & PERCUSSION by Ned Rorem, pub. Boosey & Hawkes. score & parts \$3.50

This work was first performed in 1964 at the Carnegie Recital Hall and was subsequently recorded (Decca DL-10108, with Harold Farberman on percussion). The percussion part is for only one player using: four timpani (and the curious insert-"four tom-toms, if performed in a small room"(?), vibraphone, xylophone, glockenspiel & chimes. The work "depicts experiences in the day of a young couple. The scenes are songs without words; events will be guessed from sonorities". It looks like an interesting chamber music piece.

(More publications next page)

TEXT & REFERENCE BOOKS

PERCUSSION SYMPOSIUM: A MANUAL DEFINING AND ILLUSTRATING THE COMPLETE PERCUSSION SECTION

by Vic Firth, pub. Carl Fischer, New York. 45.00 48pp.

This new text is by a highly qualified performer who is solo timpanist and head of the percussion section of the Boston Symphony Orchestra. The text, which is divided into nine sections covering the various percussion instruments, is intended as an aid to school directors, composers and percussionists in clarifying problems of instruments, playing technique, sounds, and notation. Until recently a text such as this was virtually non-existent and the person wishing information about some aspect of percussion had to grope through a puzzling array of method books, dictionaries and questionable sources. It has been very encouraging to see in the past few years a number of reference percussion texts come into print, ones intended as sources of information rather than "method books" with a few comments on performance techniques, notation, terminology, etc. mixed in with playing exercises.

Ten years ago this text under consideration here would have drawn nothing but the highest of praise. Today in light of the numerous works of this nature now available, it seems necessary to examine critically this present publication. First the text consists of only 48 pages, and while conciseness is a virtue, no doubt many points could have been amplified considerably. Secondly, opinions, even expert ones such as Mr. Firth's, need to be carefully separated from established facts. There is and has been in percussion too much faith placed in opinions, traditions, and unresearched statements about tone quality and construction of instruments. This problem is encountered particularly in the section on Drums (II). Firth states, "best results are obtained if the snare head has slightly less tension than the batter head". While certainly a legitimate preference of some, others today feel that the sympathetic resonance created by having both heads tuned to the same pitch is an important factor in tone quality. Firth gives these recommended sizes: 5" x 14" to 7" x 14" for orchestra snare drums; 7" x 14" to 8" x 15" for band snare drums. It is very doubtful that these are the preferred and used sizes of snare drums in most fine bands today. For fine band percussionists now demand the same crispness and clarity as the orchestral percussionist, and favor a 5" x 14" or at most a 6½" x 14" snare drum. Throughout the sections on drums Firth strongly, yet fairly, indicates his personal preference for calfskin heads, however he states, "I still prefer the true sound of calfskin". Is there such a thing as a "true sound"? Do we have any basis for statements such as this confirmed by quantitative measurements of tone quality of percussion instruments? In the discussion of tenor drumming, Firth states that the tenor drum is between the snare drum and the bass drum in size, larger than a military drum, measuring anywhere from 10" x 14"

to 12" x 18", the larger size being preferable. Although it would be most desirable, the drum companies today are not observing this distinction and are rather making a "tenor" drum simply as a 12" x 15" field drum without the snare mechanism.

The section (III) on Mallet Percussion begins, "As the physical appearance of all the mallet percussion instruments is quite well known, I will limit my description to the technical qualities of range, sound, sticks, etc. Fortunately a photo of each instrument is included, for it is this reviewer's experience that even hopefully competent musicians, teachers and conductors are often quite unaware of how to correctly distinguish and identify the "physical appearance" of these instruments. The keyboard discussions in this section generally are well presented despite some minor questions that need not be dealt with in detail here such as: Was the marimba really used once exclusively in Spanish music? Is the marimba mallet head wound with virgin latex the newest type? Do bell lyres (most of them made with aluminum alloy bars) really sound the same as orchestra bells?

The very brief section on the Stage Band Setup (VI) consisting of less than two pages of text begins, "The stage band (or dance band) is once again coming back into the lime-light". My question: Has it ever left? The sections on Accessories (V), Latin American Instruments (VII), and Percussion Effects (VIII) contains many helpful photo plates, however watch carefully the printers layout of pages 41-43! It is bad enough to be subjected to "lion's roaring, "thunder sheeting" and etc. without being confused into coming up with the wrong instrument.

The section on Timpani (I) is very concise and informative, no doubt reflecting the authors' major performance concern in this area. An excellent chart Relative Pitch Range of Drums is given at the end of the drum chapter showing the relative progression of pitch from the highest bongo down to the bass drum as the lowest drum.

This is basically a valuable new percussion reference text, and it is hoped that with some editing and layout adjustments in a future printing that it will contribute even more to the growth of percussion knowledge.

ELEMENTS OF MUSIC by Frank Hill & Roland Searight, pub. Wm. C. Brown Co., Dubuque, Iowa. \$1.95

The present edition is the 4th one of this study outline and workbook in the elements of music. It is the authors' belief that a thorough basic comprehension of scale structure, rhythmic patterns, and music terminology is desirable in music training. This combined text and workbook seeks to present a step-by-step method of teaching elementary music fundamentals. This text could be used very well as a supplement to the private or class instruction of a school age student or older beginner.

PROGRAMS

AN EVENING OF PHILIPPINE, CLASSIC AND
AMERICAN MUSIC
ERNESTINA CRISOLOGO, PIANIST-MARIMBIST
U. S. FEDERAL PAVILION, NEW YORK WORLD'S
FAIR
September 12, 1965.

Marimba Works:
Rondo- Haydn
My Heart at thy Sweet Voice- Saint-Saens
Gypsy Airs- Sarasate
Philippine Folk Music: a Concert Arrangement-
Rodolfo Cornejo
Philippine Fantasy: A Medley of Philippine
Folk Music- Rodolfo Cornejo

NORTH TEXAS STATE UNIVERSITY
PERCUSSION SEMINAR
October 27, 1965.

Variations for Percussion and Piano-
Elsa Barraine
2040's Sortie- Alan Abel
Rondo for Marimba and Piano- Theodore
Frazeur
Snare Drum Solo No. 1- Jack Grosvenor
Allegro Agitato- Belloli
Concerto in A Minor- Vivaldi
Trips and Tings- Tom Claiborne
Czardas- Monte

PAUL BUNYAN PERCUSSIONISTS
ST. BENEDICT'S ACADEMY
WINNIPEG, MANITOBA
November 25, 1965.

Cadences
Percussion Music- Michael Colgrass
Downfall of Paris- traditional
Amores- John Cage
Three Dances- Jack McKenzie
Rhapsodic Fantasie- Liszt-Edwards
Trio for Percussion E. L. Masoner
Whatever Will Be, Will Be- Livingston and Evans
Parade- Morton Gould
Adagio Cantabile from Sonata No 8- Beethoven-
Jolliff
Snare Drum Solo No. 1- Michael Colgrass
Brazil- Barroso
Yellow Bird- Luboff, Keith & Bergman
Hernando's Hideaway- Adler & Ross
The Hawaiian Wedding Song- King
Granada- Agustin Lara
Encore in Jazz- Vic Firth
Ave Maria- Franz Schubert
Til We Meet Again

(more programs on next page)

JAMESTOWN COLLEGE
DEPARTMENT OF MUSIC
SENIOR RECITAL
CURTISS J. DURAND, PERCUSSIONIST
December 5, 1965.

Parade- Morton Gould
Amores III- John Cage
Unaccompanied Solo for Snare Drum No. 1-
Michael Colgrass
Trio for Percussion- Warren Benson
Dance Primitive- Fred Noak
Three Dances- Jack McKenzie
Sonatina- Alexander Tcherepnin
Percussion Music- Michael Colgrass
Percussion Etude No. 1- E. L. Masoner
French Suite for Percussion Solo- William
Kraft
Suite for Timpani- Fred Noak
Duet IV- Michael Colgrass
2040's Sortie- Alan Abel
Divertimento- Alejandro Enrique Planchart
Trio for Percussion- E. L. Masoner
Encore in Jazz- Vic Firth

THE STATE UNIVERSITY COLLEGE
POTSDAM, NEW YORK
CRANE DEPARTMENT OF MUSIC
PERCUSSION ENSEMBLE
SAUL FELDSTEIN, DIRECTOR
January 7, 1966.

October Mountain- Hovhanness
Prelude for Percussion- Miller
Hoe-Down- Missal
Tropicussion- Brown

THE UNIVERSITY OF TOLEDO
DEPARTMENT OF MUSIC
FACULTY ARTIST SERIES
ROBERT BELL, PERCUSSIONIST
January 16, 1966.

Concerto for Percussion- Darius Milhaud
Sonata for Two Pianos and Percussion-
Bela Bartok
Recitative and Improvisation from Six
Pieces for Four Kettle Drums- Elliott
Carter
Histoire du Soldat (The Soldier's Tale)-
Igor Stravinsky

More detailed information concerning
programs should in most cases be avail-
able by writing direct to the institution
or person presenting the program. Also
P.N. can supply you with some additional
information or a reproduced copy of these
programs that we have received.

THE STATE UNIVERSITY COLLEGE
POTSDAM, NEW YORK
CRANE DEPARTMENT OF MUSIC
COMPOSITIONS BY HAROLD FARBERMAN
CRANE PERCUSSIONISTS
May 2, 1966.

Miniatures: Trio for Violin, Piano and Percussion
August 30, 1964: Song Cycle for Mezzo-Soprano, Piano, and Percussion
Evolution: Music for Percussion, Soprano and French Horn

NORTH TEXAS STATE UNIVERSITY
THE PERCUSSION ENSEMBLE
RONALD FINK, CONDUCTOR
May 11, 1966.

Introduction and Fugue- Robert Buggert
Amores- John Cage
Chamber Piece for Percussion Quintet-
Michael Colgrass
Little Suite for Percussion- Dan Haerle
Los Dioses Aztecas (The Aztec Gods)-
Gardner Read

OHIO STATE UNIVERSITY
GRADUATING RECITAL SERIES
LOU AGRIESTI, PERCUSSION
May 15, 1966.

Ceremonial March for Brass, Timpani,
and Percussion- Louis Calabro
Sonata No. 5 in E minor- J. S. Bach
(marimba, cello, & piano)
Five Duets- Bela Bartok
(keyboard percussion instruments)
Romance- Arthur Honegger
(vibes)
March of the Jolly Fellows- Henri
Gagnebin (marimba)
Toccata for Percussion Instruments-
Carlos Chavez
Two Pieces of Music for Percussion-
Louis Agriesti
assisted by the University Percussion
Ensemble, James L. Moore- director.

MANHATTAN SCHOOL OF MUSIC
MANHATTAN PERCUSSION ENSEMBLE
PAUL PRICE, CONDUCTOR
22nd WORKSHOP CONCERT
May 19, 1966.

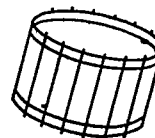
A Fanfare for Drums (1965)- Charles White
Three Short Dances (1960)- Keisuke Ajiro
Rhythm & Color (1965)- Marcel Farago
Toccata (1942)- Carlos Chavez

WISCONSIN STATE UNIVERSITY
WHITEWATER, WISCONSIN
DEPARTMENT OF MUSIC
FACULTY RECITAL
JAY COLLINS, PERCUSSIONIST
May 22, 1966.

Sonata No. 1 for Percussion Soloist-
Jim L. Moore
Ricerare for Percussion- Joseph Ott
Tabula Rasa- Jay Collins
March for Timpani and Brass- Brent
Heisinger
Shim-Wha- Joe Morello-Christian
Dance of Black-Haired Mountain Storm,
op. 183a- Alan Hovhaness
Mysterious Horse Before the Gate, op. 205-
Alan Hovhaness
Mirage on a Desert Caravan- Jay Collins
Trital & Jhaptal- performed on Tabla
Drums by Pramod K. Naik
Cymbolic- Dick Schory & Booby Christian

BUTLER UNIVERSITY
JORDAN COLLEGE OF MUSIC
PERCUSSION STUDENTS OF CHARLES HENZIE IN RECITAL
PARTICIPANTS: Patricia Leavitt, David Fyfe,
Monica Kramer, Edward Salk, Patricia Biehle,
Cynthia Soames, Carol Scattergood, David King.
May 24, 1966.

Hungarian Dance No. 5- Brahms-Quick
Gypsy Rondo- Lichner-Harr
All Set- Charles Morey
Concerto in A Minor (First Movement)-
Bach-Goldenberg
Snare Drum Solo No. 1- Robert Lepre
Fantasie Impromptu- Chopin-Musser
Scherzo for Four Timpani and Piano-
Didier Graeffe
Zigunerweisen- Sarasate
Concerto in A Minor, opus 3, no. 8- Vivaldi
Snare Drum Solo No. 1- Albert Payson
Valse Brillante, opus 34, no. 1- Chopin-
Musser
Plink, Plank, Plunk- Leroy Anderson
Blue Mist, Beguine- Osterling-Henzie
Bali- David Gordon
Encore in Jazz- Vic Firth



WISCONSIN STATE UNIVERSITY
WHITEWATER, WISCONSIN
DEPARTMENT OF MUSIC
THE PERCUSSION ENSEMBLE
JAY COLLINS, CONDUCTOR
BOBBY CHRISTIAN, GUEST SOLOIST
February 3, 1966.

Hoe-Down- Joshua Missal
Rondo for Percussion- Donald K. Gilbert
Project Percussion- David Kozinski
Concerto for Timpani and Orchestra- Bobby
Christian
Assembly of Trumpets- traditional-arr. Christian
King of the Road- Miller-Christian
Concert No. 1 Vpor Slagwerk- Jan Tesink
Andalucia- Ernesto Lecuona-Collins
Encore in Jazz- Vic Firth
Xochipilli: An. Imagined Aztec Music- Carlos
Chavez
Baby Elephant Walk- Mancini-Schory
Marimbola- Bobby Christian
Blue Fog- Bobby Christian
Sabre Dance- Aram Khatchaturian-Christian
Improvisation for Two- Bobby Christian and
Jay Collins

SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE CAMPUS
PERCUSSION ENSEMBLE
RICHARD O'DONNELL, CONDUCTOR
February 10, 1966.

Percussion Music (1954)- Michael Colgrass
Sextet (1955)- Thomas Siwe
Pas de Deux for Clarinet and Percussion-
Armond Russell
October Mountain (1957)- Alan Hovhaness

MANHATTAN SCHOOL OF MUSIC
MANHATTAN PERCUSSION ENSEMBLE
PAUL PRICE, CONDUCTOR
21st WORKSHOP CONCERT
February 14, 1966.

Toccata and Fugue for Piano, Celesta, and
Percussion (1959)- William Moy
Discussion (1963)- Dale Rauschenberg
Canticle No. 1 (1942)- Lou Harrison
Juxtaposition No. 1 (1959)- Halim El-Dabh
Sonata for Piano and Percussion (1951)-
Peggy Glanville-Hicks

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
GAMMA THETA CHAPTER OF PHI MU ALPHA
SINFONIA CONCERT
PERCUSSION ENSEMBLE
RON FINK, CONDUCTOR
February 28, 1966.

Prelude for Percussion- Malloy Miller
Percussion Quintet Cary Coleman
Three Poems for Percussion- I. D. Jacobson
Skirmish- John J. Rapp
Encore in Jazz- Vic Firth

THE STATE UNIVERSITY COLLEGE
POTSDAM, NEW YORK
CRANE DEPARTMENT OF MUSIC
BRASS AND PERCUSSION ENSEMBLE
SAUL FELDSTEIN, DIRECTOR
March 31, 1966.

Fanfare for the Common Man- Copeland
Concert Piece- Adler
Sound Piece- Read

OHIO STATE UNIVERSITY
PERCUSSION STUDIO CLASS RECITAL
April 12, 1965.

The Musser Concert Grand Marimba-
descriptive remarks
Toccata in D Minor- J. S. Bach-Moore
Echoing Sticks- Robert Buggert
6/8 Etude- Morris Goldenberg
Concerto in A Minor (First Movement)-
J. S. Bach-Goldenberg
Gypsy Rondo- Franz Haydn-Barnes
Rhapsodie Fantasie- Liszt-Edwards
Etude in C Major, op. 6, no. 10- Clair O.
Musser
Hora Staccato- Dinicu-Heifetz
Yellow Bird- arr. Plants

MANHATTAN SCHOOL OF MUSIC
MANHATTAN PERCUSSION ENSEMBLE
PAUL PRICE, CONDUCTOR
April 21, 1966.

Concerto (1964)- Ferenc Otto
Electra for Piano, Celesta, Harp and Per-
cussion (1966)- Nicolas Flagello
Four Studies for Percussion Ensemble (1965)-
George Burt
Canata Para America Magica (1960)- Alberto
Ginestera

AN EVENING OF PHILIPPINE MUSIC IN
PIANO AND MARIMBA PRESENTED BY THE
PHILIPPINE-NEW YORK JAYCEES
ERNESTINA CRISOLOGO, PIANIST-MARIMBIST
BARBIZON-PLAZA
April 30, 1965.

Marimba Works:
Sampaguita- Paterno-Solis-Crisologo
Leron-Leron Sinta- R. Cornejo
Manang Biday- Payawal-Sacramento
Lulay- R. Cornejo
Walay Angay- R. Cornejo
Kandingan- R. Cornejo
Philippine Fantasy- R. Cornejo

(More programs on next page)

(Percussion Discussion-- Redfield, continued from page 2)
cost of manufacturing the instrument would probably be materially below that of the piano.

The "thunder machine" of Richard Strauss is essentially a single-headed drum of very thick skin stretched upon a strong frame, tightened by electrical heat, and played by beating upon it with drum-sticks. It is very good for percussive effects of exceptional volume. But there seems to be no reason why it might not be further utilized as an instrument of definite intonation of great power, and extending the compass of the orchestra down to the limit of the ear's ability to hear sounds. The lowest note of the orchestra at present is contrabassoon C, a major third below the lowest string of the double-bass as normally tuned, this C having about 33 pulsations per second. Dr. Seashore reports that the ear is able to hear a tone having as few as ten pulsations per second. So far as I am aware his claim in this respect has not been verified by other investigators and would extend the lower limit of audibility set by most investigators by about half an octave if admitted. But if the claim of Dr. Seashore is to be credited, then there would be approximately two octaves of musical tones the ear could hear below the lowest E of the double-bass which octaves are never heard in the orchestra except for the major third from this E down to contrabassoon C which third is occasionally furnished by the contrabassoon or by the string bass with its lowest string tuned down to C. If the skin head of the "thunder machine" were motivated by a piston whose frequency was mechanically controlled, and the instrument were played from a keyboard, we should have a powerful rumbling bass of any desired pitch in these lower two octaves and of any required volume. Of course it would be impossible to recognize pitch in this nethermost region; but the present thinness of the contrabass region would sound much richer and fuller. I should be glad of an opportunity to hear such a thunderphone in the orchestra. If some composer should call for it in his score, it could very easily be produced.

SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE CAMPUS
JUNIOR RECITAL
JAMES WERNER, PERCUSSION
May 29, 1966.

Adventure for One- Robert Sterns
Chorale No. 130- J. S. Bach-O'Donnell
Unaccompanied Solo No. 3 for Snare Drum-
Michael Colgrass
Sonata for Three Unaccompanied Tympani-
Daniel Jones
Chorale No. 320- J. S. Bach-O'Donnell
Pas de Dux for Clarinet and Percussion-
Armand Russell

TOKYO PERCUSSION ENSEMBLE
TOKYO METROPOLITAN SMALL HALL
June 30, 1966.

Three Dance Movements- William Russell
Marginal Sounds- Ernst Krenek
Quotations in Percussion- Arthur Cohn
She is Asleep- John Cage
Liaison- Roman Haubenstock-Ramati
Cantic No. 3- Lou Harrison

Checklist of Desirable PRE-INSTRUMENTAL Background Activities

What are desirable activities for the young student prior to beginning private or class study of a musical instrument?

Well if the young student came to you with the background listed below you as his teacher would no doubt "flip." But anyway here is a listing that may be helpful in correlating the activities of the classroom music teacher and the specialist.

- ___ Singing of Rote songs.
- ___ Singing of songs by reading music.
- ___ Singing in two parts.
- ___ Creative body response to music.
- ___ Folk dancing.
- ___ Rhythm band.
- ___ Piano (familiarity with the piano keyboard).
- ___ Song bells.
- ___ Flutophone.
- ___ Auto-harp.
- ___ Tuned water bottles or glasses.
- ___ Writing of original songs (both words and music).
- ___ Making rhythm and melody instruments.
- ___ Identifying major and minor scales and chords.
- ___ Ability to follow a melody line (rising, falling, static)
- ___ Note Values (Rhythms)-ability to read and play them.
- ___ Music films.
- ___ Instrumental concerts, demonstrations, and discussion by chamber music groups.
- ___ Learning of what instruments are in the choirs of the orchestra and the band.
- ___ Recorded music (identifying of instruments, form, mood, etc.).
- ___ Conducting (learning of simple beat patterns and cueing).
- ___ Attend concerts by orchestras and bands and choirs.
- ___ Musical plays (skits) combining singing and playing with actions, spoken parts, costumes, and art work.

BRUNO PERCUSSION DIGEST C. Bruno & Sons, Inc.,
3043 E. Commerce St., San Antonio, Tex. 78220.
List price \$3.50

This catalogue includes color coded pages for locating percussion equipment from professional to elementary levels. Offered as a guide by the Bruno Co., this catalogue lists the complete line of percussion equipment available through this firm including the Leedy and Lyre lines of drums and accessories.

LUDWIG CATALOG #67 Ludwig Drum Co., 1728 N. Damen Ave., Chicago, Ill. 60647.

The latest catalog of the Ludwig line of percussion equipment. The table of contents is found inside the back cover for reference to all items. The complete line of Musser keyboard percussion instruments is included as are new items such as the Paiste cymbals.

SLINGERLAND CATALOG #67 Slingerland Drum Co., 6633 N. Milwaukee Ave., Niles, Ill. 60548.

The latest catalog of the Slingerland Company in full color listing the complete line of percussion equipment from this firm. A detailed table of contents is found inside the front cover to enable quick reference to all items including new ones such as the concert tom-toms and an enlarged offering of books published by the Slingerland Company.



ON THE TECHNICAL SIDE

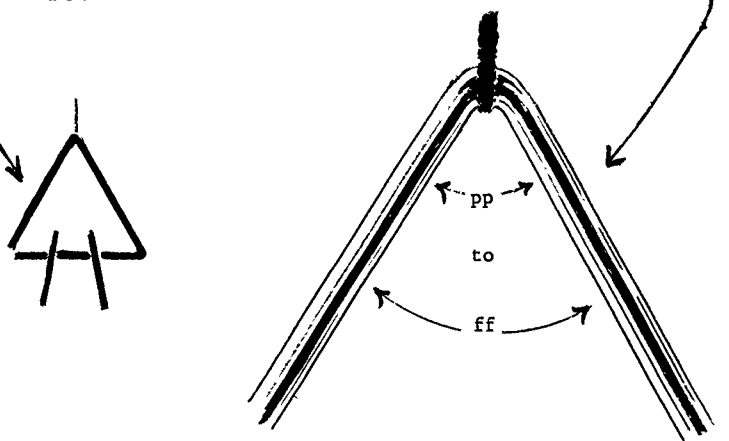
TRIANGLE

Triangles come in several sizes and it is well to have at least two or three triangles ranging from small to large for the various dynamic levels and qualities of sound (triangles vary from 3" to 12" on a side). The triangle should be suspended from a piece of cord or gut that is thin enough so as not to "choke" the vibrations. Triangle holders that fasten to a music stand are available from most drum companies.

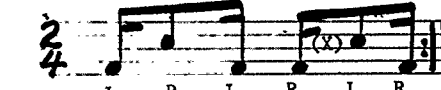
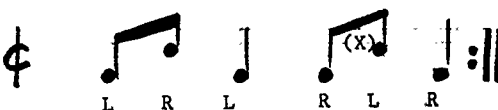
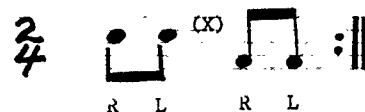
Always strike the triangle with a metal beater, never with a snare drum stick. Regular beaters are available, although several large spike nails of varying sizes serve the purpose well.

The triangle is an instrument that due to its high pitched ring or "tinkle" is easily heard above the entire ensemble. Some players do not seem to understand this, for one of the most common faults seems to be the loud "fire alarm" sound caused by striking the triangle too heavily.

When striking the triangle, use a light stroke and quickly lift the beater. For articulating fast rhythmic figures use two beaters. The triangle roll is executed by rapidly moving the beater back and forth at either closed corner, never at the open corner. When playing pianissimo rolls keep the arc of the beater small and with increased dynamic level lower the beater to allow a wider arc.

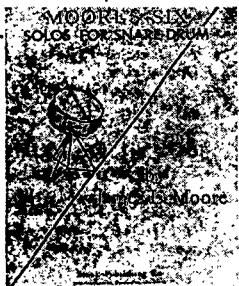


Timpani CROSS STICKINGS



Brook Publishing Co.

3602 Cedarbrook Rd., Cleveland Hts., Ohio 44118



★ **MOORE'S SIX
SOLOS FOR SNARE DRUM**
Contents: Gear Shift; Swinging Easy; Ternario;
Sell Peanuts; Rondino; Percussion.

\$1.00

STICKS DOWN THE STREET

A Publication of:

PERCUSSIVE NOTES



5085 HENDERSON HTS.
COLUMBUS, OHIO 43221

OTHER WORKS IN PREPARATION, INCLUDE:
CHARACTERS THREE BY JAMES L. MOORE,
A FINE NEW QUARTET FOR PERCUSSION
ENSEMBLE IN THREE MOVEMENTS ENTITLED:
BOLERO, SWINGING, AND LATIN-LING.
WRITE FOR CATALOG!

DRUM CADENCES
for
PARADE OR GRIDIRON
by
JAMES L. MOORE

\$1.00

The INSTRUMENTALIST magazine says:

Those who have had problems coming up with new drum cadences each fall will welcome this little march-size book of drum cadences for parade or field use. There are 26 in all, with a great range of difficulty and styles represented... This may be the handiest item printed all year.

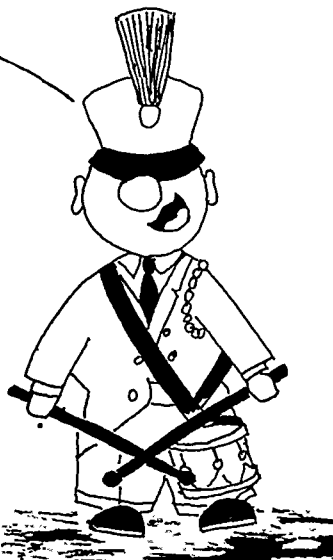
HANDBOOK FOR THE SCHOOL DRUMMER

This 60 page book will help the drum student get the best possible musical experience out of his school band or orchestra. Over 100 cartoons and illustrations help the student understand these points:

- ✓ Correct attitude and morale
- ✓ How to follow the conductor
- ✓ How to improve your beat
- ✓ How to become a better reader
- ✓ Rolls, flams, grace notes discussed
- ✓ Four common reading difficulties:
 - Triplets
 - Dotted Notes
 - Tied Notes
 - Cut-time
- ✓ How to play the snare drum, bass drum, cymbals, gong, hand traps. . . .
- ✓ Hand charts
- ✓ How to improve the drum section during marching season
- ✓ And many other points. . . .

Too, this is a great "Idea" book for the Band Director to use in improving the drum section.

FROM:



SOLO OF THE MONTH

On the following page is the first of a series of complete percussion solos written for each issue by an expert in the field. This page may be detached from the magazine for performance.

Let us know your comments on these solos and your preferences for types of solos to be included in future issues.

MARIMBA ENSEMBLE ARRANGEMENTS

BY

GORDON PETERS
705 OAK STREET
WINNETKA, ILL.
60093.

MATONA MIA CARA	ORLANDO LASSUS	\$5.00
LENTO	JOHN SCHLENCK	\$7.50
GREENSLEEVES	ENGLISH SONG	\$5.00
PRELUDE #22, WTC.	J. S. BACH	\$5.00

Instrumentation: 4 marimbas (4 octave), xylophone, string bass. All works include full score and parts. Four more arrangements to be available by November 1966.

THE BADGER STRUT by Jay Collins, pub.
Creative Music, Chicago, Ill. 50¢

The first solo in the Rudimental Contest Series. This is on the Class A contest list for the State of Wisconsin in the Parade Drum category.

Look for a new text: PRACTICAL IMPROVISING by Bob Tilles, due to be released by Henry Adler, Inc. in September. The book is a modern harmony course for all players and writers, and contains altered chords and progressions, improvising exercises, intros, bridges, turn arounds, blues, with both playing and written exercises.

The percussion works of WILLIAM J. SCHINSTINE are published by Southern Music Co., San Antonio, Texas and include 80 snare drum solos, 38 duets, 14 books, and 8 timpani solos. Southern has re-issued a large number of his compositions that formerly appeared in collections as individual titles. This makes many of the ensembles pieces such as those from Ensembles for All Occasions much more accessible for performance. Soon to be released is a piano accompaniment and 33 1/3 L. P. record to the collection Little Champ 1st Year Drum Solos.

JERRY KENT • 7912 N. ZUNI STREET • DENVER, COLORADO

RIGHT HAND *swing* • LEFT HAND MARCH

Owen Clark

Note #1

pp (Hi-Hats 2 & 4 throughout) p

mp mf

f ff

(A)

Bass Drum

2.

Note #2 (B)

Note #3 (c)

sfs

mf mp

p pp sfs sfs

Note #1 - "Tight" 16th feel. Note #2 - "Loose" triplet feel. Note #3 - "Tight" feel again.