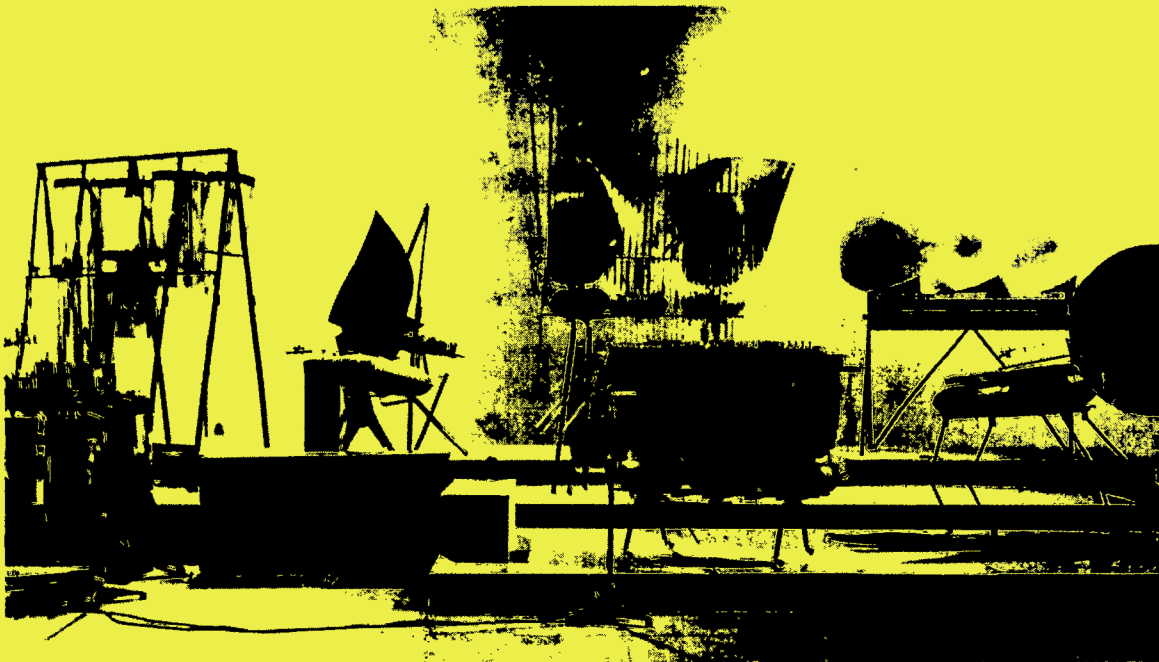
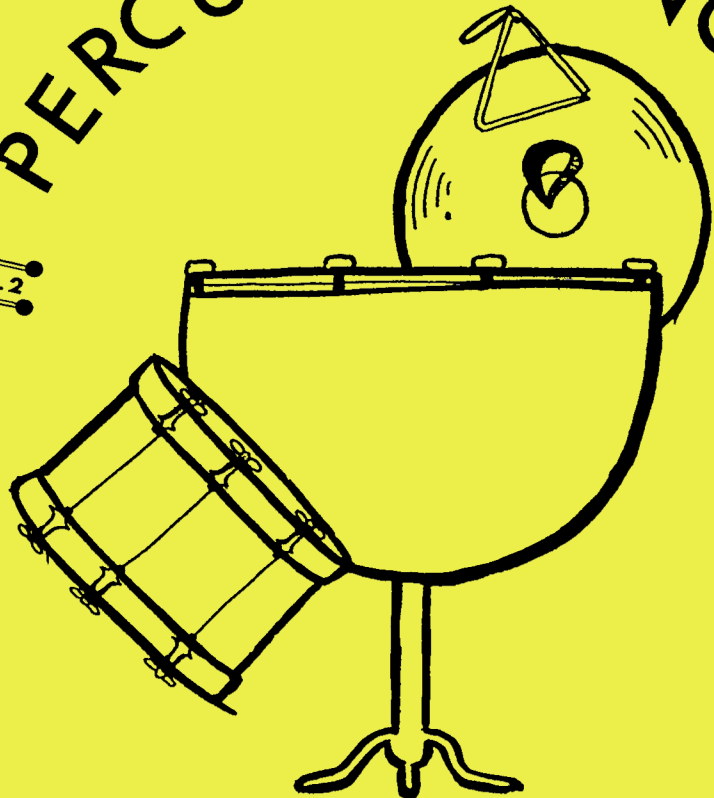


PERCUSSIVE NOTES

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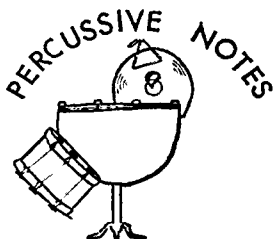
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COVER

"LES STRUCTURES SOMORES LASRY-BASCHET"
(Photo courtesy of the British Broadcasting Corporation).

These ingenious, new percussion-family instruments produce tones when their glass rods are rubbed and the vibrations are transmitted through metal rods and bars and then are further amplified by the large plastic air cushions or the sail-like horn radiators. These instruments were designed by a French group whose public appearances have included the York Festival in 1963, and the Ed Sullivan Television Show.

- 2 PERCUSSION DISCUSSION
- 3 DIRECTORS, TAKE CHARGE OF YOUR MARCHING PERCUSSION SECTION- DAVID D. BLACK, JR.
- 5 PERCUSSION DEALER IN THE NEWS- MARIE MITCHELL
- 7 TIMP TALKS: PURCHASING TIMPANI- THOMAS AKINS
- 9 BABY DODDS, TALKER AND DRUM SOLOIST- RUPERT KETTLE
- 12 PERCUSSION ACOUSTICS
- 13 BIG, OLD FASHIONED BASS DRUMS: A POSSIBLE SOLUTION- OWEN CLARK
- 15 DRUMMING AROUND
- 21 NEW PUBLICATIONS
- 27 PROGRAMS
- 32 FIX IT-BUILD IT CORNER
- 33 SOLO OF THE MONTH: SCHERZO FOR A SKINFLINT- WILLIAM J. SCHINSTINE

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PERCUSSION DISCUSSION

DETROIT PERCUSSION PREMIERE By James L. Moore

One doesn't have the opportunity every week or even every season to hear the world premiere of a percussion concerto by an outstanding soloist and a major symphony orchestra. However on Thursday evening, December 29th, 1966 at the Ford Auditorium in Detroit, percussion was out front and center, even rising dramatically--on the orchestra pit lift to form the front line "batterie." Soloist was principal percussionist of the Detroit Symphony Orchestra, Robert Pangborn, and the work was the Concerto for Percussion and Orchestra by Cleveland composer, Donald Erb.

The work is written for the following percussion instruments: piano, snare drum, marimba, wood blocks, temple blocks, vibraphone, xylophone, glockenspiel, chimes, bongos, timbales, cymbals, tom-toms, bass drum, castanets, whip, maracas and timpani. The piano and timpani parts form part of the accompaniment, but all of the rest was deftly out front handled by Mr. Pangborn. The work is cast in the traditional concerto format of three movements, but from there on out tradition might as well have gone home. The composer furnished his own program notes for this premiere in which he states that many composers today do not include melody, harmony and counterpoint as essential ingredients in a musical composition. Erb states that he is interested in pure percussion instrument sounds with their veritable kaleidoscope of colors. Each movement of the concerto in addition to using certain musical motives is based on certain basic "sounds" such as the snare drum roll opening ppp the first movement followed by a growing surge of tremolos and trills throughout the orchestra. The second movement has as its most basic sound the glissando. The third movement uses various "clicks," "rips," and "flutters."

After some initial chuckling, titterings and whispered comments that distracted this reviewer, and could no doubt be better explained by a psychologist than by a mere percussion reviewer, the audience settled back to be fascinated and thoroughly entertained both visually and aurally by the music and Bob Pangborn's artistic travels movement by movement through three semi-circles of percussion instruments.

The hard part of a review comes when you try to sum up what you have heard and to say something of importance, be it praise or criticism, about a new composition. First, judgments are not wisely made on one hearing of a work, and this concerto by Donald Erb definitely deserves to be heard again. It is my hope that

this work will not remain "on the shelf" never to be heard again, for it lays out on the composer's palette a vast selection of sounds to be shaped and integrated into new musical works. For this reason, if for no other, it should be heard again.

Conductor Sixten Ehrling, the Detroit Symphony Orchestra, and especially percussionist Robert Pangborn are to be highly commended for their programming and performance of this new percussion work. Bravo's from Percussive Notes!

Symphony Performs
Percussion Concerto
By Allan Holbert
Minneapolis Tribune Staff Writer

The first half of Friday night's concert by the Minneapolis Symphony Orchestra was probably a little tough for those with conservative musical tastes.

Heard before intermission were a new Concerto for Percussion and Orchestra by Ross Lee Finney and Bartok's First Concerto for Piano and Orchestra, also highly percussive, with the young Daniel Barenboim as soloist.

Finney, a native of Wells, Minn., who now teaches at the University of Michigan, wrote his piece on commission from Carleton College, Northfield, Minn., where it was premiered by the Minneapolis Orchestra Thursday night.

The work calls for four percussion soloists who are arranged one at each side of the orchestra and two in the back.

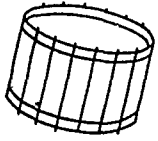
Almost every percussion instrument is used at one time or another and there is an extensive part for the timpanist, who last night was George Gabor from the University of Indiana because Robert Tweedy was sick.

Weird noises abound in the work. The basses now and then bow below the bridge to produce a high, fragile screech. The timpanist sometimes hits the drums with his hands. The composition, atonal and in three sections, also has some strong, forceful dynamic climaxes that makes skillful use of the brass sections.

Finney is gifted orchestrator who makes you listen to what he's saying. In this work, however, he speaks mostly in very short, sometimes loosely connected musical sentences and the listener soon longs for some longer, more flowing thoughts.

Finney came to the stage after the performance and took several bows with the percussionists, who did superb work. They were Gabor, Marvin Dahgren, Elliot Fine and Philip Brunelle. A fifth Robert Nelson, assisted Gabor.

Reprinted from Mpls. Tribune
11-19-66



DIRECTORS, TAKE CHARGE OF YOUR MARCHING PERCUSSION SECTION

David D. Black, Jr.

For several years I have taught percussion at the University of Alabama Summer Music Camp, and I have traveled over the state, working with drummers and directors. I would like to point out a common teaching situation that I have observed which may apply to you.

Leadership

Many band directors, having little time and feeling somewhat inadequate in the percussion field, are turning their drum sections over to a student. These section leaders often teach fundamentals, write percussion parts, and rehearse the section. Although a band usually has at least one outstanding drummer, there are several disadvantages to using a section leader to teach. A student drummer who plays well will almost always perform for the section rather than teach, and the section had rather listen to him play than work themselves. The head drummer may teach a few of his "best licks" to the second drummer, but he rarely strives to bring up the abilities of all the drummers to himself.

Very few directors can out-perform all students on all instruments, but we do not hesitate to take complete charge of the group in teaching. Why, then, do we "farm out" our drummers? How many of us write out complete percussion parts to our football shows that show off the section to its fullest? How many of us really understand the tenor drum, and how it should be used? When a director does not take charge of his drum section, he loses control over them, both musically, and in the area of conduct. I would like to mention several things that might be considered by a director trying to become more familiar with his drum section.

Rudiments

A good start would be to completely familiarize yourself with the closed sound of the 26 rudiments and how they are used in good drum parts. To accomplish this, the N.A.R.D. rudiment sheet should be observed while listening to the Frank Arsenault record of The 26 American Drum Rudiments. The rudiments should be memorized by sound, paying strict attention to three things: the way the rudiment sounds open with noted sticking, the evenness of the transition from open to closed, and the sound of the closed rudiment.

The transition from open to closed is most often not perfected by student drummers. They fail to realize that this slow, even acceleration is the exercise that perfects the final rudiment. In our state all-state percussion try-outs, we now score points as to the smoothness of transition in "running down" the rudiments. We should remember that all of the uneven spaces must be smoothed out before the next notch of speed is attempted. By observing the way that the rudiments are written in their closed form, and by memorizing the closed sound, a mental storehouse of percussive sounds can be acquired. It also should be mentioned that many excellent cadences contain standard rudiments with accents placed here and there in order to achieve a more syncopated effect. We should experiment with the shifting of the accents to acquire more memorized sounds.

I would like to mention a few of the standard rudiments that make up some of our best cadences:

The five stroke roll is very important in just about every cadence. The problem in dealing with this rudiment is that students do not play them open. Sticks should be operated with a maximum of height from the head, and the roll should take up all of the time allowed. Very often, students have played the five stroke roll as a "pick-up" roll, and they are unable to play it on the beat with an accent on the first stroke, instead of the last.

The seven stroke roll is only used if the slower tempo allows. It sounds better to hear an open five stroke roll executed well by a section, than to hear a "race" in trying to get all seven strokes in. Usually, not enough time is spent in trying to get all the rolls to sound exactly together within a section. This one point can be the difference between an average high school drum section, and the sounds that we hear on the drum and bugle corps records.

The flam is one of the rudiments that causes many solos and cadences to sound bad. The most common observed problem is that of the "flat flam," whereby the sticks strike exactly together. This causes a dull "thud" sound, and it feels different to the player. Since the drum head pivots, it will not respect to two strokes hit on either side of center at exactly the same time. The first flam is

usually played well, but the second flam will be flat. The flam paradiddle is a good example of this. The remedy for the flat flam is to teach that one hand must strike from full up position and remain low after striking, and the other hand must be held approximately one inch above the head, and allowed to simply drum to the head. This stick must then return quickly to the full up position. The hands reverse positions as the flam is struck. The arm movement is very important in order to "prepare" the hands for the flam. If a flam is played flat in the middle of a rudiment (such as the flam paradiddle) the rudiment should be played up to the flam, and the hands should be checked to see if the sticks are in the proper position before striking the flam. The problem of the open flam, or sticks striking two separate beats, seems to occur when performing the flamacue (especially in a cadence). When the flam is played too open, the sound is that of hearing an extra stroke being played just before the accent.

The ruff or drag rudiment are usually played too closed. The first two strokes of a ruff should be played with the stick held approximately six inches above the head and the stick should return to the six inch position between the first and second stroke. The other hand should be in full up position for the accent. It should be remembered that no stroke can be accented unless that hand has prepared for the accent by being lifted to a full up position (stick vertical) immediately before the accent.

The single drag is a very popular rudiment in cadences. It should be learned first with one accent as written, then it can be best applied with the double accent at the end.

There are a group of even stroke rolls that are very popular, because they use a double accent at the end to achieve a syncopated sound. To this group, first belongs the inverted lesson twenty-five. This rudiment can be played up to tempo with little difficulty, but the double accent should be maintained. For a slightly "thicker" sound, the six stroke roll would be used. The drags in this rudiment should be kept open, by lifting the sticks, and using arm motion. The double accents should be brought out. This rudiment looks very strange in notation, being a sixteenth note, a thirty second note, and another sixteenth note written as one unit. The air force drum and bugle corps uses an eighth stroke roll in

one of the roll-offs. This gives a very thick sound with the double accent occurring at the end.

Much use is being made of new innovations and variations of the rudiments. The Swiss rudiments offer not only new sounds in drumming, but also different sticking arrangements for some of our standard twenty six rudiments that make them easier to play on the march. Two examples of these are the Swiss army triplets used for the flam accent number one, and the Swiss single windmill stroke for the flam paradiddle. Both of these Swiss rudiments keep the flam on the right hand. This helps to get a power stroke on the flam, and reduces the time taken to reverse the hands for a proper set-up to avoid a flat flam. In the case of the Swiss army triplets, one hand performs a rebound action, thereby providing more speed, and easier playing. A copy of the new innovations and variations and the Swiss rudiments are contained on pages 15 and 16 of Precision Drumming by Larry McCormick.

Tenor Drum

The tenor drum is a percussion instrument that is not well understood by many directors. (Mr. McCormick has also published an excellent book of the Tenor Drum Method.) The vertical-slung tenor drum with the twirling style is being replaced by the rudimental style of tenor drumming. As tenor drum parts become more difficult, they require more technical facility on the part of the player. In order to play more intricate parts, the "like hand" position must be used. Directors who are converting from the vertical tenors are finding that the drums are large, and must be slung low enough to allow the left hand to strike the head and not hit the rim. On the larger tenor drums, the leg rest must be placed high enough on the drum to allow it to strike above the knee, and still have the head low enough for the left hand. The tenor head should be looser than that of the snares, so that the snares will not cover up the sound of the tenors. I personally like a deep tenor sound that projects well. I also prefer the hard felt tenor sticks.

Tenor drum parts are often misunderstood. It is not true that the tenor part should be exactly like the snare part without the rolls. In some measures the tenor does reinforce the snare part, but in other measures, it plays a contrasting

PERCUSSION DEALER IN THE NEWS

Reprinted from PTM Magazine—February 9, 1964

Frank's Drum Shop

Operates on a unique philosophy:

TELL THE CUSTOMER WHAT'S GOOD FOR HIM

By Marie Mitchell

Where can you find a Schellenbaum (Bell-Tree), Mounted Cretalies, Chromatic boobames, graduated taxi-horns, or bok-it-te-bok cymbals? New York? Los Angeles? Nope!

Frank's Drum Shop in Chicago boasts an intriguing sideline that has blossomed into one of the largest collections of unusual sounds in the country. This department, plus the expanded inventories in other departments, have significantly hiked owner Maurie Lishon's sales volume over the last five years. The reason, he feels, is that the percussion industry has emerged from its infancy and is just about to come into its own.

Maurie complements increased activity in the industry with a unique sales philosophy. "I don't try to sell anyone." He finds that his most successful sales technique is simply telling the customer what is good for him, trying to fill his real needs. Maurie thinks the best sales technique is "knowledge of the product and sincerity."

Aside from this pretty good philosophy is some pretty good promotion. Maurie is a drummer himself and puts on a daily, 8-hour show for the customers. In case any one lacks imagination concerning the use of certain instruments, Maurie performs and the sale is made. "Answering honestly and explaining the mechanics builds the best background," says Lishon as he blithely demonstrates five variations on Ethiopian drums.

Lishon thinks that percussion sales are increasing generally, because younger and better players are now maturing. To illustrate a more profound interest in the subject, many of the foremost percussionists are making timpani mallets at \$6 to \$12 a crack and find that students are buying them.

Maurie Lishon, as a professional percussionist, has very strong feelings about the future of the industry. "Percussion looks like it has finally 'busted out' of its long embryonic state and is now bursting into full bloom," he stated in the January, 1964 issue of *Percussive Notes*. He thinks the percussion ensem-

bles have produced "many more fine 'musician-drummers' from student ranks who, until the percussion ensemble came into being, could not get enough exposure to all around percussion playing (outside of their school band) to improve on an *over-all* basis." Result? "Now, attuned to the over-all sounds, the percussionists are coming into their own as an integral part of the MUSICAL output of an orchestra."

The percussion market is, however, "very homogenous as far as who we deal with," and therefore a tough nut to crack. Promotion from the manufacturers, for instance, is so often geared for the young market, the schoolboy, that it leaves the professional market untouched. Maurie feels that manufacturers are generally doing enough promotionally, but that dealers only use promotions and don't do anything more because they don't know as much as they should about percussion instruments.

Maurie Lishon is fairly unique in his solid understanding of percussion mechanics and needs. "Lishon's repair store is an operating room. We can take any instrument apart and we KNOW what's there." When you know what makes the thing tick, you know what will really fill the customer's needs, is the idea. In line with this, Lishon stages regular drum clinics, featuring big name percussionists, these clinics draw in the customer because they offer some knowledge he needs. Once in the store, half the battle is over. This is the kind of promotion Lishon thinks the dealer should undertake.

"Music dealers can absorb good merchandising practices, but what they do is not enough," says Lishon. "Many 'echo' something somebody said. Whether or not they believe it may or may not be reflected in their rapport with their clientele."

Many dealers utilize cooperative advertising money also, but Lishon thinks that the only one taking advantage of advertising is the dealer doing volume business with a particular manufacturer. "All co-op advertising does is make the

big guy bigger and push the little guy out." Usually he gets a choice of a discount or co-op dollars. A dealer can't get co-op advertising if he buys at the maximum discount.

This hassle over co-op advertising dollars, maximum discounts, and come-on pricing can have unattractive results. Maurie hates to see prices determine sales as they do in New York but fears that this is growing in Chicago. For instance, he must compete with some general music dealers who use percussion as a cheap come-on in their stores, (actually operating that portion at a loss) just to draw people in. Lishon feels this is an offense to an honest industry.

Lishon goes about refuting, by example, the axiom that "nice guys never win." His own philosophy of sincerity and honest promotion have given the long-established and well-known Frank's Drum Shop an over-all increase of 20-30% volume over 5 years ago. Rentals and used equipment are his largest gainers. His rental business has increased ten times, due mainly to his unique sound department. His used equipment sales increase is prompted by his 300% jump in on-hand drum outfits, ready-to-go, on the store floor.

Another Lishon innovation has been the complete percussion music library, whose sales volume has increased hundreds of percentages over the nominal library of 5 years ago.

The sound department probably attracts the most attention.

Arthur Fiedler was recently delighted by his surprise discovery of a Mid-Eastern Bell-Tree nestled in the brimful back room at Frank's. He thought Turkey was the only place to find this.

Bill Walker, of Bill Walker Productions, a top producer of broadcast commercials, often calls Frank's before he writes his commercial to find out what sounds are available. Recently Walker browsed through the bell collection, took eight highly specialized sounds, including a B-scale and some graduated Mayan bells. Presented with his sounds, Walker scored the commercials himself and was ready to record when he got to the studio.

The Harmonicats are currently representative of the many big name groups that roll into town and go first to Frank's to rent their equipment because they can find anything they need in unusual sounds. Their 'cache' includes castanet machines, 2-finger cymbals, 3 different tambolines, a snare drum and 2 parade drums.

'A home away from home' is indeed what Frank's Drum Shop embodies. Owner Maurie Lishon, a well-known professional drummer himself, tried to explain the phenomenon, "This is the only place in the U.S. where the cus-

(Continued next page)

PERCUSSION DEALER

tomers can walk in on any instrument, put his head down and GO." A young customer, who had hung around the shop three hours that day, was overheard to say, "Its the only drum shop I know where you can come in and try out things all you want."

Maurie would take exception to the 'drum shop' definition as too limiting. His is a 'percussion shop' and probably the *only* straight percussion shop in the country. He handles *all* percussion instruments and accessories of *all* leading American manufacturers.

He considers one of the store's most attractive features the ready-to-go stock of all the best set-ups of each big manufacturer. He offers, on-hand, the standard set-up each would use. He carries, for instance: Ludwig's "Super Classic," Roger's "Buddy Rich," Slingerland's "Gene Krupa" and Gretsch's "Name Band Outfit."

Once he had the stock, Maurie got the customers. His best draw has been his percussion clinics, which have attracted good-sized crowds, all potential customers. His first "Percuss-o-rama '63" was staged at Maine West High School in Des Plaines, November 3. It featured the Maine West High School Percussion Ensemble, under director Jake Jerger, private percussion instructor at Maine West. Gordon Peters, principal percussionist with the Chicago Symphony Orchestra and Director of the percussion department of Northwestern University, contributed to the clinical portions of the program. Lishon found the clinic so successful that he is planning more of them, but staged in his own store, a better sales strategy. He prefers the "beast in his natural habitat."

Lishon did stage two successful clinics in his own store, featuring Barrett Deems, one of the country's most famous drummers, in April, 1961. That clinic attracted about 120 drummers, professionals and students. Last year, August 24, the famous Louis Bellson conducted a percussion clinic for young drummers at the store. Mr. Bellson, leader and soloist with his own band, is well-known for his appearances on the Pearl Bailey shows and with name bands throughout the country, including Duke Ellington's. Bellson attracted a large crowd, was awarded the "Frank's Drum Shop 'Beautiful Guy' Award." The award was inscribed "For giving of your time and talents and inspiring American youth to greater appreciation of 'percussion'."

Frank's Drum Shop has another, natural kind of promotion that Maurie Lishon inherited when he purchased the store. Lishon's life has been percussion. He began playing drums at the age of six, performed professionally during high school and quickly after college went on the road with WBBM Radio's "Around the Town" with Dell Coon. He has played many theaters in the city over the years and has been a staff musician for WBBM Radio since 1948.

Maurie was a customer of Frank's Drum Shop all these years. He grew up under Frank as if he were his father and when he took over the store, it was his aim to continue the "personal basis" of the operation, in every way to continue the sense of a foster home.

Originally the three Gault brothers opened a music store called "Dixie Music House." The store was allegedly "THE" music store in the city at that

time and was frequented by many of the professional musicians going through town. One of the brothers, Frank Gault, was a fine trombone player in one of the first serious brass quartettes in the country. However, the Dixie Music House needed a drum man, so he was it. The Dixie Music House subsequently burned and Frank Gault went into business by himself, opening a drum shop.

Frank Gault found that in the Dixie Music House big sales turnover was with the percussionists, because they needed the largest number of new items. There was maintenance on sticks, brushes and on large equipment. Then came changing drum trends: First the shop used to stock 82% of 22-inch drums; the smaller drums gained in popularity so that they soon stocked half 22-inch drums and half 20-inch drums; changes created more turnover and up to a year ago the shop stocked 80% 20-inch drums and 20% of the larger drums! right now Frank's has no need to stock any 22-inch drums.

Frank Gault's new shop, Frank's Drum Shop, carried all the customers with it and also became well-known for its complete stock of percussion equipment. Now it is internationally famous. There is a regular foreign mail-order business.

This long-established reputation draws all the top percussion men in town up to just look around and see what unusual thing they can find. When Perry Como was in town recently, he rented his complete percussion needs for a show he did for Kraft in Chicago. Frank's got the credit for providing this equipment.

As you walk out of the store, you hear Maurie Lishon turn to the newest customer, a fourteen-year old with a puzzled look on his face, "Let me talk to you as a father . . ."

Cathedral Bell Ringer On Job for 30 Years

VICTORIA, B.C. (AP) — Every Tuesday and Sunday for 30 years, E. W. Izard has climbed the 72 spiral steps in the bell tower of Christ Church Cathedral.

He is a master bell-ringer, in charge of the belfry at the cathedral, one of only five churches in Canada which regularly has its bells rung by hand.

On Tuesdays — practice days and Sundays, he stands with seven other bell-ringers in a circle to practice the complex, fascinating art of ringing church bells.

Bell ringing has fascinated him for more than 60 years. He took it up in England in 1901.

He has trained a son, a daughter and five grandsons to ring bells, and there are five Izards among the cathedral's 11 bell-ringers.

There are seven tons of bells in the tower and they are considered "rung" — in the technical sense — when swung through the complete

arc from mouth-up to mouth-up position.

A sound may be obtained from a bell hanging mouth down, by moving it enough to get the clapper to tap the side, but this is known to ringers as "chiming."

Chiming does not extract the full sound of a bell but ringing does.

Tunes played on the huge bells are called changes, and can only be played if each of

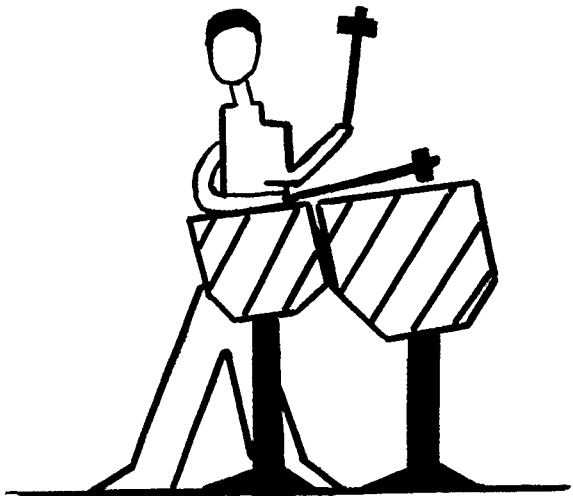
the eight ringers counts carefully and has full control of his bell.

Lack of rope control on the part of a ringer may lead to something as minute as a bell rung a fraction of a second off time, which will set the hearer's teeth on edge.

Or it may lead to a ringer being hoisted up in the air 2½ feet by his rope, possibly to crack his skull on the ceiling.

A full peal of bells involves 5,040 changes — each ringer must pull his bell that number of times in a different order each time.

Reprinted from:
COLUMBUS DISPATCH
February 13, 1956.



TIMP • TALKS

THOMAS AKINS

PURCHASING TIMPANI

Almost everyone associated with timpani playing realizes that a great deal of personal success in the business depends upon the selection and care of good instruments. The greatest player in the world cannot transform "tubs" into fine instruments--there must be quality in the first place. Unfortunately, excellence is usually expensive, and school, university, orchestra, and personal budgets are hard hit by the purchase fee of such excellent instruments. However, the individuals in charge of these budgets must be made to understand the wisdom of such a purchase. The most qualified person to make these people understand what's necessary is the player himself. The player, or teacher in a university situation, should consider a number of factors before making recommendations.

How the instruments are to be used should be the first consideration. The major symphony requires excellent tone producing drums while the high school band leans more toward mechanical simplicity. Will there be much outside playing, or will the drums be used indoors exclusively? Part of the problem implied here will be solved with the selection of heads, but the actual selection of drums has bearing. Does the schedule of the organization require constant hauling, such as many tours, rehearsal room changes, etc.? German style drums are not particularly maneuverable but they can be fitted for various types of dollies. Do the drums need to be portable enough for automobile travel to small jobs? Does the sponsoring institution have a preferential brand because of past experience, discounts, friendship, or endorsements? How much does the management and the conductor really know about the difference between good and bad drums? A manager is likely

to say, "Let's get these, they're cheaper," while a conductor will demand the finest instruments that can be had. Before approaching the sponsoring institution with an expensive recommendation, it is a good idea to first convince the conductor on the tonal possibilities of your suggestion. He can be of valuable assistance, especially in the university situation. Speaking of the university situation, it is a good idea to consider the importance of the music department in your particular university. Is it geared to the production of professional players or does it serve as an outlet for amateur talent? A school with professional ideals should definitely have good instruments.

As stated before, the cost of the instruments will have the greatest bearing on the selection, regardless of artistic principles involved. The player or teacher should determine not only how much the various brands cost, but he should also find out who makes the final approval of his recommendation and if bids will be let. The problem of bids can be especially touchy in high school and college, where the "low man" always rules. The only certain way to obtain the desired result from bidding is to accept bids on a specific model of a specific brand with a certain amount of specific equipment installed. Do not simply let bids on timpani. Needless as this foregoing statement may seem, I've heard more than one group moaning about receiving one brand instead of a preferred selection simply because of mistaken bidding.

Another factor of importance when considering drums is what kind of heads come already mounted. I prefer calf skin

(Continued next page)

for its greater tone quality, but a great deal of playing in changeable weather can produce enough problems to warrant the use of plastic heads. If there is to be constant bad weather playing (outside, extreme heat or cold), then plastic should be considered first.

Certain optional equipment is available also, and makes the problem almost like that of buying a car. Most people like automatic transmission, and tuning gauges on timpani have become quite popular. Their reliability is still questionable, but this depends on the head material, the pedal type, and the skill of the player. Fiber, masonite, or wooden head protectors usually come standard, but drop covers are a nice addition to have. Extra metal hoops for extra heads are essential, and if they come with the set of drums, it eliminates the nuisance of having them made. Although they don't usually need them, the German style drums usually have leveling devices for solid placement.

For any kind of moving, cases should be obtained so that the investment in good instruments can be protected. There is a company in Chicago who produces excellent custom made cases, but they are expensive. In most symphony or university situations there is a skilled carpenter somewhere on the payroll who can design and build a strong and serviceable case of wood. Care should be taken to use heavy-duty casters and iron corner pieces for maximum ease of handling and protection. Actually, the easier a case is to move, the less damaged it will become.

Delivery time should be thought about when considering a purchase. It is wise to allow at least three or four months for delivery, and then don't bet too much on it. Delivery time can vary as much as a month depending on the cooperation or lack thereof of the trucking companies involved. Perhaps the most satisfactory method is to purchase new instruments in March for use the following September.

Custom-Made Timpani

The following comments represent my own opinions regarding the various types of custom-made timpani available today.

I. German style

- A. Ringer--Vic Firth, Boston Symphony dealer. Heavy frames, excellent mechanism, easily operated. German calfskin heads are stocked and produces less acceptable sound than Amrawco. Extra metal hoops, gauges,

levelers, grease gun, wooden head protectors are all included. Not very maneuverable, but dollies help. Square-type German bowl. \$2950 for four. Delivery time varies.

- B. Walter Light--Walter Light, Denver Symphony dealer. Good mechanism, easily operated. Excellent sound with Amrawco heads stocked. Masonite protectors and sturdy casters are included. Gauges are available. Heads are very prone to shifting. Rounded bowls. Delivery time ranges up to infinity. Best American-made instruments but extremely hard to get delivery.
- C. Goodman--Saul Goodman, N.Y. Philharmonic dealer. Similar to appearance to Light. Mechanism not as smooth and more expensive. \$3300 for set of two pedal drums and two chain drums (see below).
- D. Hinger--Fred D. Hinger, Philadelphia Orchestra dealer. Also made in Light style. Very careful workmanship, easily operated. Finest heads available are stocked. Delivery time varies, but worth waiting for. Price, \$800 per drum. Only available in inside sizes. For outside drums see below.
- E. Fiedler--for information write Jennings Saumenig, 301 Scioto St., Urbana, Ohio. German drums with deep parabolic bowls and Leedy-Slingerland type pedal.

II. Auxiliary drums

- A. Hinger cable drums--Fred D. Hinger, Philadelphia Orchestra dealer. Cables connect all tuning handles. Excellent sound, excellent heads, rugged stands. Available in all sizes. Price, \$400 per drum.
- B. Goodman chain drums--Saul Goodman, N.Y. Philharmonic dealer. Chains connect tuning handles. Adequate sound, wooden tripods. Available in all sizes.
- C. Anhauer cable drums--for information write Cloyd Duff, Cleveland Orchestra. Cables connect all tuning handles. German-made, excellent sound, tripod stands.

Commercial Model Timpani

Many models of timpani in a variety of price ranges are available from American manufacturers. A detailed discussion of these models is beyond the scope of this article and the reader is advised to first consult the catalogues of the various firms and then to consult with timpani authorities in your area or to write directly to the author for professional advise.



BABY DODDS, TALKER AND DRUM SOLOIST

By Rupert Kettle

"Baby had a better beat than anybody I'd ever heard. He really swung the band, and he'd play all over the drums. . . . Baby was the greatest thing I ever heard. . . ." George Wettling once told an interviewer. And the indefatigable Gene Krupa has had this to say: ". . . Drummers who helped mold my style? Baby Dodds, for one--how he could work the snare drum!" And then there was, "I went into the Onyx and Baby was playing. . . . He was swinging so much that I was late an entire set. I was fined thirty bucks, but I just couldn't leave. I sat down and just stayed!" from a more recent idol, Philly Joe Jones.

Mighty high praise for someone who's so overlooked by so many percussionists, even, most lamentably, jazz percussionists. Unfortunately, the aspirant jazz drummer can't do too much, these days, to check into the late Dodds' work, although, if he cares to search hard enough, in enough record stores, he may find some material that will help him to understand the remarks quoted above.

A Dodds discography, which would contain listings of some of the finest early jazz recordings (the Louis Armstrong Hot Seven discs, the Jelly-Roll Morton Red Hot Peppers sides, for but two examples), would probably prove generally fruitless to the youngster in search of the drum lessons learned so well by so many; because of the comparatively primitive recording conditions of just a few years ago, a drummer most often played from the rear of a studio, and was relegated to the use of "traps" (cow-bells, wood-blocks, etc.), only, as drums disrupted the recording equipment. There was, however, an excellent series of recordings of drum solos and conversations by Dodds (Baby Dodds nos. 1, 2 and 3, American Music), which is, alas, now out of print. Finally, a definite "must" on the Required Listening list of every drummer, student or professional, jazz or "legitimate," we have Baby Dodds: Talking and Drum Solos (Folkways, FJ-2290), which is still in print as of this writing.

Talking and Drum Solos, recorded by Frederic Ramsey, Jr., in 1946, contains a discussion by Dodds of his early experiences with such great leaders as King Oliver, Louis Armstrong, et alii; an explanation of Dodds' famous "press roll," purportedly inimitable by all who tried (Krupa and Dave Tough, among others), but apparently not all that difficult (see below); demonstrations of typical drum accompaniments on a slow blues, Careless Love (in which the press roll is heard to good advantage), and a march, Maryland (in which the importance of military drumming in its relationship to jazz drumming is clearly shown); and four improvised drum solos, each of which is a masterpiece. For those interested enough to check into this amazing recording, the following footnotes may prove helpful.

(SEE PAGE 11)

First of all, that famous press roll (which may be heard throughout Careless Love Blues, in measures 125-132 of Maryland, and in measures 109-116 of Spooky Drums, #2): the difficulty in duplicating this sound would seem to stem from the fact that we always regard rolls as being comprised of periodically even hand alternations, with each hand producing either a precise double-stroke, or a multiple-bounce, depending on the type of roll desired(1). However, the Dodds roll, which uses only a multiple-bounce, or "buzz" sound, is played in a rhythm very like the standard cymbal beat, with the dotted-eighths and sixteenths pressed, and the quarter-notes simply tapped(2).

While there is little practical use for this roll these days, the mastery of it will prove a profitable exercise, and a player may also find that he can use the roll to good advantage once in awhile (in show work, for example, where an "old-timey" sound might be called for).

The solo, Rudiments is played almost exclusively on the rim of the snare drum, with occasional punctuations on the various traps, and contains two interludes of "nerve-beats" (an effect, probably as much visual as aural, produced by holding both sticks in the right hand in such a way that they will strike each other, then shaking the hand vigorously). This solo, while tedious in its use of the same tone-color throughout, and in its constant employment of but two motifs(3), is rendered most interesting and very listenable through Dodds' use of varying sticking patterns to create different

sounds(4), and through some often surprising 3/4 superimpositions(5).

Spooky Drums, #1 again finds extensive use of "rim-work," as Dodds called it, but the various traps are more fully utilized than in Rudiments, and the tempo is faster. Aside from further excellent demonstrations of the use of sticking patterns to create varying sounds, and the importance of rudimental, or military techniques in jazz drumming (the piece opens with a "roll-off"), the most engaging aspect of this solo is the occurrence of jazz drumming's first "independence" technique. In this device, which Jim Chapin has called "solid left hand," the left hand plays an accompanimental four-to-the-bar, while the right hand plans a solo line(6).

Spooky Drums, #2 is played at about the same tempo, and with the same feeling as the other "spooky" piece (Dodds used the adjective as meaning "whimsical," rather than "scarey"), but makes greater use of drum sounds. The military influence stands out once again, notably in the Single-Drag applications of measures 1-4, and the Six-Stroke Rolls of measures 9-12(7), and "solid left hand" occurs frequently (note especially measures 69-74)(8).

Most importantly, however, is the evidence of Dodds' sense of musical architecture: the careful alternation of sparse, relaxed periods with those more active and tense (a lesson learned so well by Max Roach, incidentally); the initiations of what appear to be 3x2 + 2 (aaab) phrases (a standard jazz construction), only to have them become something quite else; the surprising twists given even the most hackneyed phrase endings(9); and so on and on. I've always maintained that Louis Bellson is the greatest exponent of the extended drum solo, primarily because he is also an arranger, and thinks like one while developing a solo. If this be true, then Dodds was the second greatest, and he didn't have the advantage of also being an arranger!

The concluding Tom-tom Workout is played on three tom-toms with timpani mallets. Dodds here states a very basic figure(10), and then bends it, turns it, juggles it, and balances it precariously before it finally falls and breaks into a tag ending to the solo. The drummer's tongue-in-cheek humor permeates the piece, and may be exemplified by his presentation of the second half of the basic motif at measures

31-32(11). Likewise in evidence is the Doddsian sense of form, such as when a 3/4 figure is placed within a four-measure phrase in such a way that the final part of that figure becomes the oft-heard, but never redundant second half of the basic motif(12). For me, the Tom-tom Workout stands not only as a testimony of the genius of jazz' first percussion artist, but also as quite a bit more than just a drum solo, that is, a true piece of music.

It is hoped that these few slight observations on Talking and Drum Solos will encourage readers to obtain a copy of that recording, and to carefully study it. The legitimate percussionist may learn only a thing or two, if only some important percussion history; the would-be jazz drummer, however, just may learn all that he will ever have to know about the un-Rich role of his instrument as a genuinely musical one. In either case, anyone who thoughtfully looks into Folkways #2290 can't help but come out of it echoing Joe Jones sentiments: "Baby knew what the drums were supposed to be!"

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.

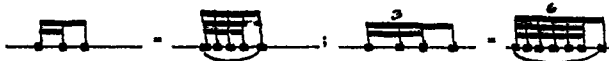
Mr. Kettle will be a regular contributing editor to P. N. His articles will appear regularly on jazz drumming topics. Written questions and items for future discussion are welcome and should be sent direct to: Rupert Kettle, 157 East Second St., New York City, New York, 10009.

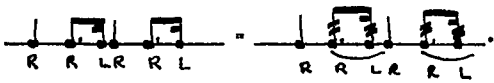
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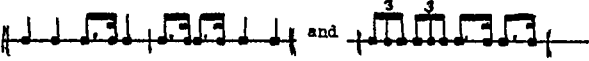

PHOTOS


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 gloss surface photo along with a writeup or brochures on the activities of your ensemble.

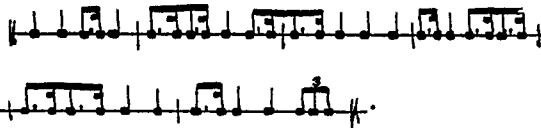
BABY DODDS, TALKER AND DRUM SOLOIST (NOTES)

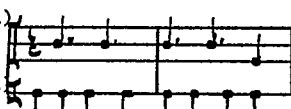

1.)  ; &c.

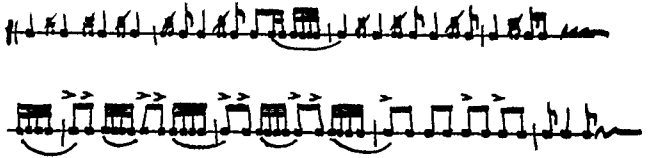
2.) 
 R R LR RL R R LR RL

3.)  and 

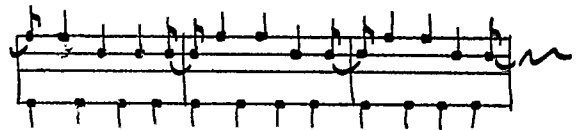
4.) Measures 68-69: 
 R R L R R L R R L R R L R

5.) Measures 35-41: 

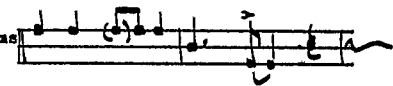
6.) Measures 5-8: Tom-toms (right hand) 
 Snare Drum (left hand) 

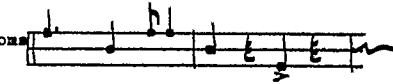
7.) 

8.) Right hand: Wood-block
 High T.T.
 Snare dr.
 Left hand: Snare dr. 



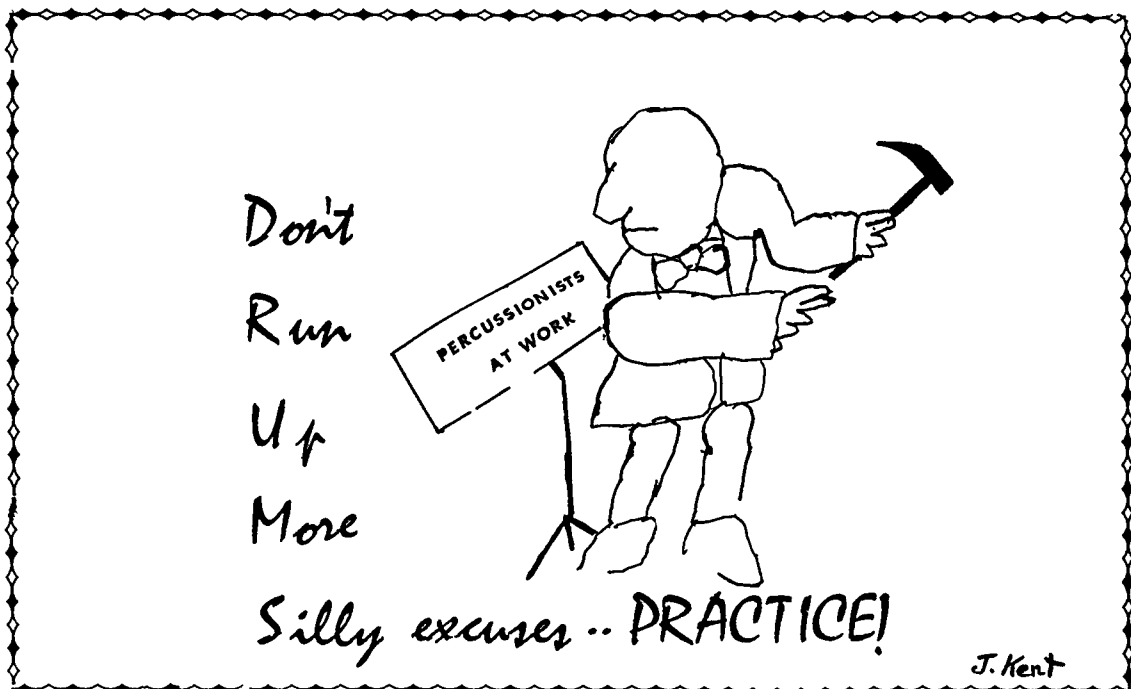
9.) Measures 107-108:
 Wood-block
 Snare dr.
 Med. T.T.
 Low T.T. 

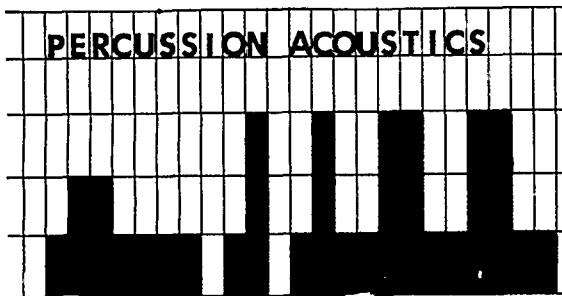
10.) Three Tom-toms 

11.) Three Tom-toms 

12.) Measures 41-44:
 Three Tom-toms 

CUT OFF AND POST ON YOUR STUDIO OR PRACTICE ROOM WALL





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.).

But any musical instrument must do more than produce pulsations of sufficient density to be musically effective: all musical instruments except percussive instruments of indefinite intonation must produce tones of various pitches. The bass and snare drums, the gong, cymbals, and some other percussive instruments, produce tones of more or less indefinite pitch, or perhaps of no pitch at all. But such percussive instruments as the

timpani, xylophone, orchestral bells, celesta, and piano, as well as all string and wind instruments, produce tones of different pitch all of which pitches are quite, or entirely, definite. How are tones of different pitches produced by these instruments?

A long bar of wood in the xylophone, or of metal in the orchestral bells or celesta, vibrates more slowly than a short one; a thin bar more slowly than a thick one; a bar of stiff material more rapidly than one of a material less stiff. And, of course, the slower the generator vibrates the more slowly its vibration is communicated to the atmosphere, and the greater the length of its pulsation. So, to produce a pulsation of greater length from any of these instruments, it is only necessary to have a bar of greater length, or of less thickness, or of a material less stiff. To produce a tone with a pulsation of less length, one must have a bar that is shorter, or thicker, or of a stiffer material. In the timpani the length of the pulsation is increased by increasing the size of the kettle, and therefore the size of the head, or by decreasing the tension of the head.



Here are some titles to books I never got around to writing:

- HOW TO REPAIR SNARE DRUMS THAT FALL OUT OF AIRPLANES
- I WAS A TEEN-AGE TRIANGLE PLAYER
- HOW TO CHANGE A BASS DRUM HEAD IN 5 SECONDS FLAT AND NOT FEEL RUSHED
- RATAFLATAWHAMADIDDLES MADE EASY
- HOW TO KEEP YOUR TEMPER WHEN SOMEONE SAYS THEIR MAKE OF DRUM IS BETTER
- HOW TO PLAY A SET OF DRUMS IN A 9 X 9 ROOM AND KEEP YOUR SANITY
- 101 EXCUSES TO GIVE YOUR TEACHER FOR NOT PRACTICING
- 55 SMUG COMEBACKS TO MAKE TO NEIGHBORS WHO SAY YOU PLAY TOO LOUD
- HOW TO CONTROL YOUR LANGUAGE WHEN YOUR BASS DRUM ROLLS DOWN THREE FLIGHTS OF STAIRS
- TYMPANI PLAYING AND COOKING SOUP MADE EASY
- HOW TO RAISE THE PRICE OF LESSONS WITHOUT BEING CALLED A MEMBER OF THE MAFIA

HAPPINESS:

- Happiness is knowing all of your music lesson when you enter the studio.
- Happiness is getting a new drum set.
- Happiness is moving up a chair in the school band.
- Happiness is meeting Joe Morello, Buddy Rich, and Max Roach all in one week.
- Happiness is playing the part correctly when the teacher makes a mistake.
- Happiness is getting 10% off on a new piece of drum equipment.
- Happiness is having the drum teacher buy you a Coke.
- Happiness is owning the newest drum in the school band.
- Happiness is playing your solo correctly in the state contest.
- Happiness is having that cute lil' gal say she just "loves" drummers.

J. Kent

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

PERCUSSIVE NOTES



Big, Old Fashioned Bass Drums:
A Possible Solution

Owen Clark

Many times I have heard: "I'd like to replace my 26" bass drum with an 18" or 20" model but I just can't afford it. Besides, I can't match the color on the rest of the set." Following is a do-it-yourself project for resizing that old drum which I have done a number of times with 100% success to date. You will need the following tools and parts: 16 bevelled head stove bolts (which can be counter-sunk), a saw (power if available), pliers, screwdriver, glue, sandpaper, the belts off your carry all case, a tape measure, a hand drill and a degree of patience. One cardinal rule: TAKE YOUR TIME. You will also need new rims and either new heads or new flesh hoops to mount the old ones on. Make sure you have all the materials before you start. Lets go:

STEP I--Remove the heads and all the metal work off of the shell.
(Now is a good chance to clean and lubricate all the fittings.)

STEP II: Measure the diameter and circumference of the old drum. Figure the diameter and circumference of the new drum. Subtract circumference II from circumference I and you will know how big a piece to cut out of the old shell. (It is a good idea to have a drum on hand the size you want as a model.)

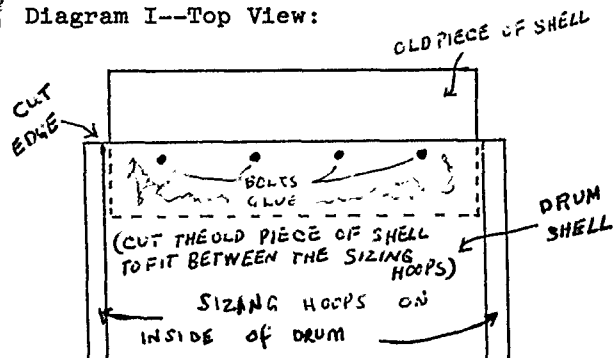
STEP III: If the drum is a lacquer or varnish finish remove all the finish from the drum. (Paint remover and sandpaper will do the trick.) If it is a pearl finish,

strip off all the old pearl. Don't rip--use contact cement remover if necessary and peel slowly so as not to tear any wood off the shell.

STEP IV: Measure very carefully and cut out the necessary amount. Save the pieces you cut out.

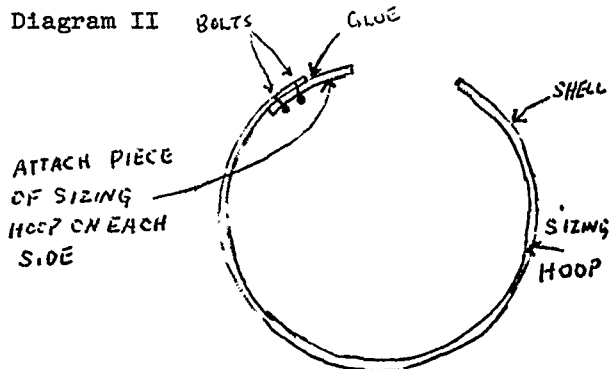
STEP V: Measure the pieces you have cut out and mark them in half. Attach the piece of shell back onto the drum as in diagram I. --on the inside of the drum.

Diagram I--Top View:



STEP VI: Now attach the pieces of sizing hoops back on the inside as per Diagram II:

Diagram II

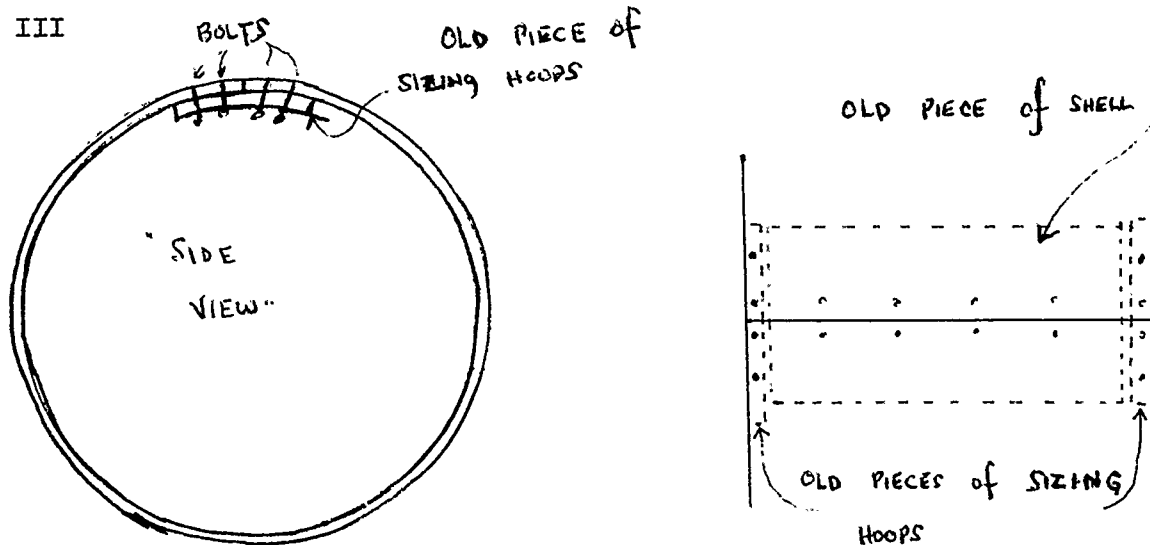


STEP VII: Use the straps and pull the drum back into shape. Mark and drill the holes where the shell overlaps the old pieces bolted onto the opposite side. Now glue and bolt drum back together. The old pieces of sizing hoop will pull the drum back into round.

(Continued next page)

"Congratulations on another informative issue. I'm glad to see that PERCUSSIVE NOTES is constantly progressing." Saul Feldstein, State Chairman of Percussion, New York State.

Diagram III



STEP VIII: Fill the cracks and cover the bolt heads with plastic wood. Now is also a good time to measure and drill the new holes for the tension casings, and to fill all the unused holes. Sand the whole drum. A coat of paint or varnish on the inside is a good idea. Now you are ready to re-finish.

You can match the set or refinish completely, whichever is easiest. I have done quite a number of drums this way and had no failures yet. Even a drum

very badly battered can come out like new. If you want to, rechrome all the tension casings and T-Handles, install new spurs, tom-tom and cymbal holders and you will have practically a brand new drum.

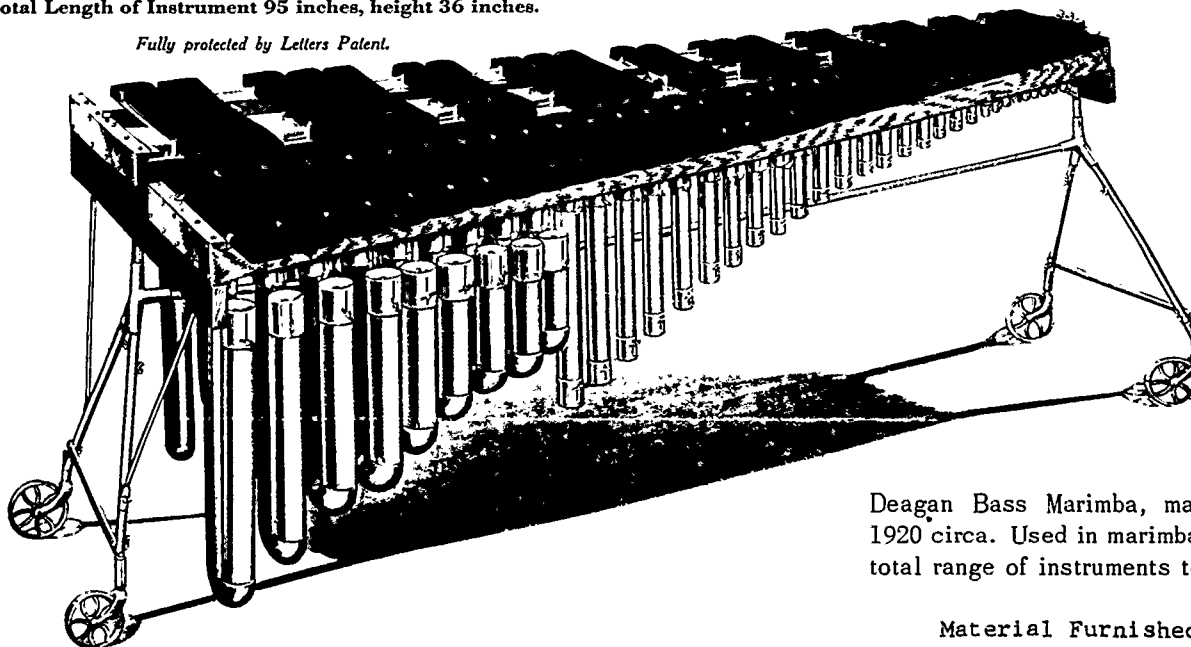
If you work slowly and carefully you will have a new drum to work with. Naturally, it is not as good as a new one but at least now you will have a bass drum you don't have to hire a truck to move. Good Luck--if you have any questions please write to me c/o PERCUSSIVE NOTES.

5 OCTAVE DEAGAN NABIMBA

RANGE, 5 OCTAVES, C 4 TO C 64 CHROMATIC

Total Length of Instrument 95 inches, height 36 inches.

Fully protected by Letters Patent.



Deagan Bass Marimba, made from 1915 to 1920 circa. Used in marimba bands to extend total range of instruments to 6 or 7 octaves.

Material Furnished by:
FRANK MacCALLUM, EL PASO, TEX.

DRUMMING AROUND

A most significant new Percussion Contest Regulations Handbook has been issued by the Wisconsin School Music Association. This publication was developed by a committee consisting of Jay Collins, advisor, Willis Buettner, chairman, Harvard Erdman and Arthur Hayek, and contains improved and up-dated requirements for the percussion events in the state of Wisconsin. The material contained in this handbook should be of considerable value to committees in other states where the need for improved percussion adjudication procedures are badly needed.

The New York State School Music Association unanimously accepted the revised and expanded percussion adjudication sheets as proposed by the NYSSMA committee in conjunction with the New York State Chapter of the Percussive Arts Society, Saul Feldstein, Chairman. These sheets in addition to stating the requirements for Snare Drum events, give for the first time definite requirements for Timpani and Keyboard Percussion instruments events, as well as Multiple Percussion solos, Percussion Ensembles, and the new high school artist level entry of Percussionist.

On Friday, December 2, 1966, at the New York State School Music Association annual conference, Buffalo, New York, ROY BURNS conducted a lecture-demonstration entitled "The Necessity of Multiple Percussion Techniques for the Drummer of Today." As performer, author, teacher, and clinician, Mr. Burns has in a very short time become world renown.

As a teacher and author, he has been highly praised for the educational materials that he has written for today's developing percussionist.

Music Educators attending the clinic (standing room only) witnessed one of the top professional percussionists conduct an educational humorous, exciting clinic.

Three student players performed solos from the "Percussion Soloist Series" (Belwin, Inc.) to help demonstrate some of the points made by Mr. Burns.

"The Percussion Section's Musical Role in Instrumental Organizations" was the title of HAROLD FARBERMAN's percussion demonstration, which took place Saturday, December 3rd. Mr. Faberman, percussionist and tympanist with the Boston Symphony Orchestra 1951-1963, has just returned from an extended European conducting tour where he recorded eight albums for Cambridge records. His compositions, which utilize the percussion section as an integral part of the instrumental organization have been receiving world wide acclaim.

He is one of the few contemporary composers and conductors who has written educational material for elementary, high school and college organizations. His approach to the tonal possibilities of the percussion section in his compositions and in his lecture were both stimulating and educational. The Percussion Ensemble from the State University College at Potsdam, Saul Feldstein, Conductor, performed many of Mr. Farberman's works to demonstrate the concepts discussed. The program concluded with the performance of Mr. Farberman's composition, "Evolution" and a stimulating period of questions from the audience.

Percussion artist BOBBY CHRISTIAN presented a percussion clinic on January 21st at Ohio State University, Columbus, Ohio. Bobby's clinic presentation included works on vibes, traps, marimba, xylophone and timpani accompanied by a 16 piece professional stage band. This very musically conceived clinic was well attended by many students, private teachers and school music directors in the area. Also featured on the program was the OHIO STATE UNIVERSITY PERCUSSION ENSEMBLE directed by James L. Moore performing works demonstrating the total percussion section of today's modern percussion ensemble.

The percussion adjudication form for the Ohio Music Educators Association is currently being revised to better serve the needs of the percussion events in that state. A committee consisting of Percy Hall--Mansfield High School, Wendell Jones--Sandusky, Ohio and Ashland College, Val S. Vore--Columbus Symphony Orchestra and Columbus Public Schools, and James L. Moore--Ohio State University is making considerable use as reference material of the High School Contest Percussion Rules and Evaluation Sheet proposed by and published by the Percussive Arts Society Committee, Gordon Peters, chairman; also of considerable aid are the revised adjudica-

(Continued next page)

tion and contest requirements sheets recently put into effect in New York State by that states' committee in conjunction with the New York PAS Chapter, Saul Feldstein, chairman, and the new Percussion Contest Regulations Handbook for the State of Wisconsin implemented by a committee including Jay Collins, State PAS Chairman. The Ohio group will subsequently work to enlarge and more clearly define their percussion contest categories, and to develop a new listing of contest music reflecting the enlarged scope of modern percussion literature available for today's student performer.

Keyboard Percussion Advisor Irene Harvey, Indianapolis, and recently appointed Percussion Advisor James L. Moore, Columbus are responsible for preparing the music lists in their respective areas for the National Federation of Music Clubs Junior Festival Competitions held annually throughout the country. The revised music lists will be submitted to the NFMCA by this summer and will subsequently be available in printed form.

The NACWPI session of the Third Annual Wisconsin State Music Convention will feature a performance by the CUDAHY HIGH SCHOOL PERCUSSION ENSEMBLE, Harold Lorenez, director. The ensemble is one of the numerous instrumental ensembles annually formed as part of the regular band curriculum. Director Harold Lorenez, recognizing the need for small group participation, organized the group to perform the ever-increasing flow of materials for this specialized instrumentation.

JOHN K. GALM, formerly of the Baltimore Symphony Orchestra, now percussion instructor at the University of Colorado reports that the percussion majors including 8 undergraduates and 2 graduate students have an active program including both concert and marching band, plus two hours per week of percussion ensemble rehearsal. Special seminar sessions are planned when visiting artists from groups such as the Marine Band, major symphonies and the Oscar Peterson Trio are in town. Mr. Galm is also active as percussionist with a faculty chamber orchestra under the direction of conductor, Abe Chavez, son of the famous composer Carlos Chavez.

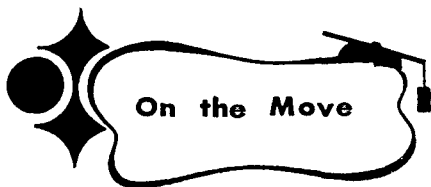
Of the literally hundreds of summer music camps the International Music Camp, Bottineau, North Dakota was one of only about a dozen selected to present the Phi Mu Alpha Outstanding Music Camper Award to its outstanding male music student. The award for the summer session of 1966 at this camp was received by percussionist, JAMES JESTRAP of Williston, North Dakota. The award carries a partial scholarship to the college of the students' choosing upon graduation from high school. Our congratulations to Jim for this accomplishment.

ROBERT HOUSTON, graduate student at the University of Miami, is currently making a study of the various tuning techniques in use to aid teachers and students studying the timpani. As a means to this end, he has sent out a questionnaire to over 75 of the nation's leading orchestral timpanists and to over 50 college percussion instructors. The results of this study should be of considerable value to all concerned with this problem.

FRANK IPPOLITO has opened the new Professional Percussion Center at 315 W. 47th St. in New York City. This center, formerly Mather Drum Center offers sales, rentals, repairs, storage space and a complete line of percussion supplies.

MARIMBA CHOIR PERFORMS AT WEDDING--A marimba quartet made up of fellow students and staff from Ohio State University gave percussionist Len Plants a send-off in the form of a half-hour prelude of Christmas music and other suitable selections for his recent Holiday Season wedding. Is this a "percussion first"? Comments about this performance were very enthusiastic and complimentary, reports the new groom. P.N. sends its best wishes and congratulations to Len and Shelia Plants of Worthington, Ohio.

JOSEPH ADATO, percussion instructor at Baldwin Wallace University reports that their very active percussion program has 13 percussion majors currently studying. P.N. is pleased to report that 100% of them are subscribers to PERCUSSIVE NOTES!



On the Move

D. DELISLE BLACK, JR., percussionist and author has recently been appointed to the position of Music Education Consultant for the Division of Secondary Education in the State of Alabama. Mr. Black's informative article on marching band percussion appears in this issue of P.N.

DONALD G. CANEDY has been named to the position of Director of Education and Research with the Rogers Drum Company. Mr. Canedy has taught at Southern Illinois University, Indiana State University and served as Executive Secretary of the Percussive Arts Society.

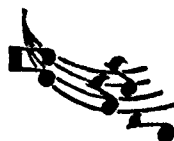
NEAL FLUEGEL has assumed the post of Executive Secretary and Journal Editor of the Percussive Arts Society. Mr. Fluegel, who teaches percussion and music theory now at Indiana State University, has formerly taught at Arizona State University, Southern Illinois University and the University of Wisconsin.

RICHARD JACOBOICE a former percussion student of James D. Salmon at the University of Michigan is now Assistant Director of Bands and Director of the Marching Band at the University of Minnesota.

GARY J. OLMSTEAD is now the percussion instructor at Indiana University of Pennsylvania.

JACK SEIDLER, formerly on the staff of Eastern Michigan University, is now percussion instructor and a marching band director at Northern Michigan University in Marquette, Michigan. Mr. Seidler, who holds BM and MM degrees from the University of Michigan, was a member of the percussion section of the University of Michigan Symphonic Band and of the First Army Band, Fort Dix, New Jersey.

FREDRICK B. YOUNG, a graduate of the Eastman School of Music, is now a member of the percussion section of the U.S. Navy Band, Washington, D.C.



BACKGROUNDS

Editor's Note

Especially for some of our younger readers who do not have many, many years in the "music business" this background sketch of his own career by MSGT--Walter F. Hart will be very enlightening and interesting.

★

Went to the Navy recruiter to enlist for band in 1920 as a drummer.

Failed my audition--didn't know my rudiments!

So I made the black-gang fireman on the coal burner USS Frederick.

(Sailors lingo for coal- "Black diamonds," for shovel- "banjo")

So I sang my song as I shoveled the black diamonds:

Weep no more dear mother,
Your son is on the coal pile now.
I joined the Navy to sail across
the sea,
But some C.P.O. put a banjo on
my knee!

After my hitch, went to New York to study rudiments and music.

First teacher Sanford Moeller, then famed hippodrome drummer, Jimmy Lent, next xylophone with Joe Green.

Played radio station WBBC, dance jobs with Archie Bleyer at Glen Cove Gardens, Munson Steamship Lines to South America.

My last vaudeville and stage shows with Joe Dealy's--Talkies came on strong in 1930--advertised, "They speak for themselves."

Before the War, enlisted in 7th Field Artillery Band at Fort Ethan Allen, received \$45.00 per month, good quarter, etc. Came the war and the band broke up, I went to 4th Armored Division Band overseas. After the War, tired of pup tents, joined the Air Force Band at Lackland in San Antonio where I retired after 30 years of service.

The bands are very good for young men who like to travel and meet some fine men in the service. Go to the nearest band for an audition or see your recruiter. If I had my life to live over again, it would be in the service bands. No regrets. I always liked good bands and parades. I'm going to feel blue that day when the band parades without me. It's too bad that a fellow has to grow old and give up the good music and the good times that go with it.

Yours for better drumming,
WALTER F. HART - MSGT RETIRED



Purdue University has no school of music, and thus the entire music program is designed for students who wish to pursue their musical activities although majoring in another area of study.

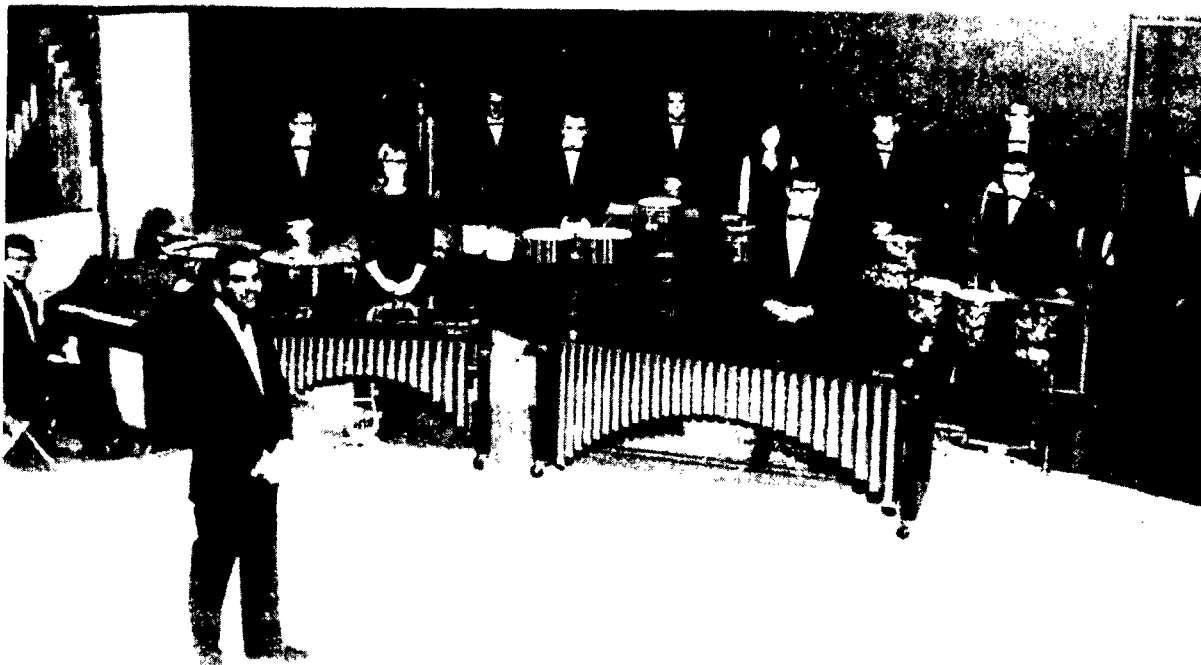
The Percussion Ensemble and the Marimba Ensemble, directed by percussion instructor Maxine Lefever are volunteer groups and no extra credit is offered for students who participate.

Concerts are presented by these ensembles annually on Purdue's Fine Arts Series of Contemporary Concerts held each April. In addition, the Marimba

Ensemble performs for campus and community functions.

Last year's ensemble group included six fine marimbists, and an entire concert was presented featuring arrangements for the marimba ensemble by Jose Bethancourt. Since marimba ensembles are somewhat scarce (although becoming more popular all the time), most of the marimba ensemble library consists of arrangements made by Mrs. Lefever.

The high calibre of performance exhibited by these Purdue organizations is an excellent example of the interest in and enthusiasm for participation in musical activities by the non-music major.



PERCUSSION ADJUDICATION SYMPOSIUM

Eastern division M.E.N.C. conference
at Boston February 10, 1967.

The Percussion Ensemble, State University College at Potsdam, New York, S. Feldstein, Director, will perform a concert, portions of which will be adjudicated by outstanding percussion performers and teachers. Immediately following the performance the adjudicators will engage in a panel discussion of percussion adjudication techniques as related to the performance. In order to make the panel discussion as meaningful as possible to all, scores of compositions to be adjudicated will be available for the audience's viewing during the performance. The compositions performed will be of varied technical difficulty so as to include music appli-

cable for performance at the elementary through the most advanced levels.

Vic Firth, solo tympanist with the Boston Symphony, composer, and author; Donald Canedy, Director of the Department of Education and research, Rogers Drum Company, former editor of "The Percussionist," official publication of the Percussive Arts Society; and John Beck, tympanist with the Rochester Philharmonic and percussion instructor at the Eastman School of Music, will be among the distinguished adjudicators and panel members. The program will include the premier performance of "Agogia" by renowned performer, composer, and conductor, Harold Farberman. Mr. William I. Musser, President of the New York State School of Music Association, will be chairman of the session.

THE PERCUSSIVE ARTS SOCIETY

P
A
S
PURPOSE - To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

OFFICER REPRESENTATION CATEGORIES - Professional; College Education; High School, Elementary School Education; Private Teacher; Composer; Drum Corps; Dealer; Publisher; Manufacturer; and Members at Large.

PUBLICATION - "THE PERCUSSIONIST", a quarterly journal.

MEMBERSHIP - REGULAR: \$5.00

STUDENT: \$2.50 annually (any full-time student at any educational level)

JOIN NOW - MEMBERSHIP BLANK ON OPPOSITE SIDE OF THIS PAGE

(BLACK- Continued from page 4)

part: often as a section solo. The so-called "Scotch stick" should not be used for tenor drums, or for bass drums. The bottom head of the tenor drum must be "ragged" with felt, and the built-in tone control should not be used. This little pad pushes up on the head, and destroys the tone. Most tenor technique requires each stroke to be a power stroke, and each stroke must be played with separation. Single stroke rudiments such as the four stroke ruff and the seven beat single should be practiced with the snares until one unified burst of strokes is heard together. A good tenor drum technique exercise to build speed is to practice two four stroke ruffs followed by one seven beat single. The seven beat single should be learned as a complete rudiment, and not thought of as two triplets and a stroke.

Certain stickings are preferred in tenor technique so that accents can occur on the right hand, and so that one stick can be idle long enough to "flash" it to the front. Tenor sticks should have thongs, and should be held in the twirling grip, but twirls should only be used for such things as "instruments up" and when the tenors are not playing at all. It is not usually rewarding to write tenor parts to existing snare drum cadences, and it is usually impossible to know if the cadence will sound good until it is played, and played well. Well-written cadences will allow the tenor drum to "come through" in a snare rest here and there. There is usually an interplay between parts that features the snares with the tenors outlining a contrasting figure; and then a complete switch in parts, with an ending together.

The role of the bass drummer has changed in the modern field percussion section. The term rudimental bass drummer denotes

a person who is technically qualified to play parts as complicated as tenor drum parts. The bass drum is smaller, and must be muted to make fast sticking passages articulate. Some drummers "rag" the drum with felt on both sides, but some of the best sounding bass drums for rudimental work have been filled with cellophane dry cleaning bags. (Newspaper proved undesirable when the newsprint could be read through the plastic heads.) I am personally in favor of using two, large felt beaters for drum work. The Ludwig model #323S and the Rogers model #4826 are examples of these. The wooden bass drum beaters, such as the Ludwig model 334, are popular, but these sticks will take the painted school emblem off the head quickly.

The cymbals play an important part in field work in providing a "hi-hat" sound as well as being featured on solos. The cymbals should be played choked on counts two and four. For popular selections, one cymbal (provided that it is at least 18 inches in diameter) may be played with a nylon tip stick or with a Ludwig metal stick. The Ludwig 3-S stick (my favorite for field use) is now available with nylon tips. This would be a useful stick for cymbal work also.

I am sure that we all are aware of the increasing popularity of the percussion instruments. Music that the youngsters enjoy today must have "the beat." We are missing a good opportunity if we don't try to keep up with new percussion ideas and help maintain the interest of our drummers. I hope that some of these ideas will be of some help in accomplishing this.

(AUTHOR SKETCH IS FOUND ON PAGE 31)

DETACH

APPLICATION FOR MEMBERSHIP

NAME _____ HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

BUSINESS ADDRESS _____

CITY _____ STATE _____ ZIP _____

OCCUPATION _____ REMITTANCE ENCLOSED _____

SEND APPLICATION & REMITTANCE TO:

PERCUSSIVE ARTS SOCIETY
1949 DAHLEN AVE.
TERRE HAUTE, INDIANA 47805

NEW PUBLICATIONS

DRUM SOLOS

BROOK TEN-SOLOS FOR SNARE DRUM by Emil Sholle, pub. Brook Publishing Co., Cleveland Hts., Ohio \$1.50

Ten challenging snare drum solos containing an interesting variety of rhythmic and sticking problems.

THE ARTISAN by Emil Sholle, pub. Brook Publishing Co., Cleveland Hts., Ohio 60¢

This is a multiple percussion solo for snare drum, tom-tom, wood block and cymbal written in four short, contrasting sections. It should provide a nice challenge for the percussion student in the early stages of multiple percussion solo playing. It would be encouraging to see this type of solo appear on some of the state contest music lists for percussion soloists.

EASY SOLOS by Emil Sholle, pub. Brook Publishing Co., Cleveland Hts., Ohio \$1.00

A collection of 6 interesting, new snare drum solos that should be of value for study and junior high contest material. They are not extremely easy either, a easy to medium classification might be most appropriate.

ADLER'S PERCUSSION SOLO SERIES by Roy Burns and Sandy Feldstein, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York. Book of (elementary solos), Book of (intermediate solos), Book of (Advanced solos) \$1.50 each

These fine new solos introduce the important techniques of multiple percussion playing to students at all levels of advancement. A much needed type of material to prepare the percussion student for the demands of today's literature.

DRUM BOOKS

BACK STICKING by Larry McCormick, pub. Percussion Enterprises, Elgin, Ill.

"Back stick" is a relatively new innovation of drumming that is said to add flash and eye appeal. This text by an expert in drum corp instruction thoroughly explains this type of performance and includes solo and cadence material.

KEYBOARD SOLOS

COME SPRING by Davis and Knight, arr. Mike Mainieri, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$1.00

Three solo versions (vibe solo, marimba solo and vibe jazz solo) are provided along with the piano accompaniment to this ballad.

BEGINNING DUETS by Wayne Lewis and Mike Widmer, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$1.50

This duet collection contains a large number of easy children's songs and folk songs written with chords symbols included. For slightly more advanced players the technique of adding chord voices to the melody line could be started in this collection. This volume fills a real need for interesting, easy song material and should supplement well any beginning or intermediate keyboard percussion method book.

FISSION by Morris Lang, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$2.00

This work is a duet for two keyboard percussion instrument written in the "12 Tone" technique. This compositional technique is explained and the piece is analyzed at the beginning of the score. Duration of the piece is 4'50".

CLASSICAL THEMES FOR BACH, BEETHOVEN AND BRAHMS arr. Harold Farberman, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York. Book I (Elementary), Book II (Intermediate), Book II (Advanced)--\$2.00 each.

Brief excerpt thematic arrangements for keyboard percussion duets or trios. Despite the fact that these excerpts are very brief, they do serve as fine reading material and would acquaint young students with some of the themes from masterworks.

KEYBOARD BOOKS

MARCHING BELLS by Phil Kraus and Sandy Feldstein, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$1.50

Needless to say there are a large number of bell lyres about in the schools of our land, more than most music educators would like to have about! Since they are available, good texts to teach the beginners how to play them

(Continued next page)

are helpful. This book by Kraus and Feldstein could be used equally well for elementary instruction on any keyboard percussion instrument.

MALLET TECHNIQUE FOR BASS AND TREBLE CLEF by Sandy Feldstein, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$2.00

A much needed type of book that introduces the keyboard percussion player to the bass clef and to combinations of the bass and treble clefs. The ability of reading fluently in the bass clef opens up many new horizons for the player, enabling him to perform a great deal of material that is not accessible to players who read only the treble clef.

MALLET INSTRUMENT FUNDAMENTALS SERIES by Howard M. Peterson, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York. Book I (Two Hammers in One Hand), Book II (Three Hammers), Book III (Four Hammers) \$2.00 each

The author proceeds on the theory that each hand should be conditioned to the technique of holding two mallets separately before proceeding to three and four mallet work. The crossed mallet grip is clearly explained through explanations and an abundance of photos. There are no solos, the books contain only exercises.

Instant Scales and Chords by Billy Dorn, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York \$2.00

This book is laid out in dictionary-like form for quick reference to all chords including dominant 7ths and added 6th chords.

PERCUSSION ENSEMBLES

SUITE OF FIVE by Richard Jackboice, pub. Ludwig Music Co., Cleveland, Ohio. score and parts \$3.00

This percussion ensemble is scored for four players using, in the course of the five short movements, the following instruments: snare drum, tenor drum, claves, cymbals, triangle, bass drum, marimba or xylophone and timpani. This work of only moderate difficulty should be a fine one for use at the junior-high or easy high school level for developing the doubling ability of the young percussionist.

ADLER'S PERCUSSION ENSEMBLE SERIES, pub. Belwin, Inc., Rockville Centre, L.I., New York.

Works by Harold Farberman:

Spain (elementary) score and parts \$1.50.
6 players, using xylophone, castanets, tambourine, snare drum, bass drum and timpani.

Percussion Sleigh Ride (elementary) score and parts \$1.50.

6 players, using bells, xylophone or marimba, sleigh bells, triangle, snare drum and timpani. Nice idiomatic writing at the very easy level.

6/8 Dance (elementary) score and parts \$1.50.

6 players, using bells, xylophone or marimba, snare drum or tenor drum suspended cymbal, bass drum and timpani.

Retrograde Waltz (elementary) score and parts \$1.50.

6 players, using bells, xylophone or marimba, triangle, snare drum or tenor drum, bass drum and timpani. Nice two-part melodic writing with four tasty percussion parts.

Latin Ostinato (intermediate) score and parts \$2.00.

6 players, using bells, xylophone or marimba, maracas, claves, cowbell, bongos, wood block and timpani.

Tarentella (intermediate) score and parts \$2.00.

6 players, using xylophone or marimba, bells, tambourine, triangle, snare drum and timpani. A good introduction to the 6/8 Tarentella

Fragments (intermediate) score and parts \$2.00.

6 players, using 2 sets of bells, 2 suspended cymbals, 4 temple blocks, snare drum, 4 wood blocks, 2 tom-toms, bass drum and timpani. Well written ensemble, not too easy to perform, especially since some players must play several instruments.

Waltz Rondo (intermediate) score and parts \$2.00.

6 players, using xylophone or marimba, bells, snare drum, wood block, pair of cymbals, bass drum, tambourine and timpani.

(Continued next page)

March Rondo (advanced) score and parts \$2.00.

6 players, using bells, xylophone, castanets, snare drum, triangle, suspended cymbal, bass drum, pair of cymbals, timpani and tambourine.

Take-Off (advanced) score and parts \$2.00.

6 players, using xylophone, bells, triangle, tambourine, snare drum and timpani. Good study in 3/8 meter with a nice moving xylophone part.

3 + 2 (advanced) score and parts \$2.50.

6 players, using xylophone or marimba, bells, snare drum, castanets, tom-tom, triangle, bass drum, tambourine and timpani. As the title implies, a good study in 5 count groups.

Lament (advanced) score and parts \$2.50.

6 players, using xylophone or marimba, vibraphone, tenor drum, pair of cymbals, wood block, bass drum and timpani. Interesting ensemble, melodic parts in a minor key, emphasizes the "darker" percussion colors.

Works by David Tobias:

Concussion (intermediate) score and parts \$2.50.

6 players, using xylophone, snare drum, tenor drum, bass drum, suspended cymbal, wood block and timpani. This is a vigorous ensemble based on a rhythmic motive of two sixteenths and an eighth note and employs a whole-tone scale.

Tango D'Oriental (intermediate) score and parts \$2.50.

6 players, using marimba, gong, chimes, suspended sycmbal, castanets, bells, 5 temple blocks, tom-tom, tambourine and timpani. The popular combination of Latin-American and Oriental flavors are employed in this ensemble.

A Witness for My Lord (intermediate) score and parts \$3.00.

6 players, using marimba, chimes, bongo drums, tambourine, snare drum, suspended cymbals, sandpaper blocks, bass drum, finger cymbals, timpani, and vocal soloist. This is an unusual arrangement of a Negro spiritual for vocal soloist and percussion ensemble. A very interesting musically conceived ensemble.

Works by Sandy Feldstein:

Variations on a Four Note Theme (intermediate) score and parts \$3.00.

Scored for 6 players using a wide selection of melodic and indefinite-pitched percussion instruments. This work is based on a four note melodic theme first stated by the timpani. A well written work for percussion ensemble with special demands for accurate timpani tuning.

Works by Marty Gold:

Puppet on a String, arr. Harold Farberman (intermediate to advanced) score and parts \$3.00.

This arrangement should "swing along" real nicely and be a crowd pleaser on any program.

MOODAL SCENE by Bob Tilles, pub. Creative Music (from Ludwig Drum Co.), Glenview, Ill., score and parts \$3.00.

Scored for 6 players, nicely contrasting sections, melodically conceived, also with an interesting snare drum part that must be played tastefully.

BLUE PERCUSSION by Bob Tilles, pub. Creative Music (from Ludwig Drum Co.), Glenview, Ill., score and parts \$3.00.

Scored for 6 players including 3 keyboard percussion parts. This work is a good introduction to smooth "pop" style playing.

DISCUSSION by Dale Rauschenberg, pub. TRY Publishing Co. (from Professional Drum Shop), Hollywood, Calif. score and parts \$3.00

This work for 4 players should be within the capabilities of good high school ensembles and would be a good contest or study number.

WHAT? by Dale Rauschenberg, pub. TRY Publishing Co. (from Professional Drum Shop), Hollywood, Calif. score and parts \$3.00

The composer, who developed his percussion and compositional techniques while earning a Master's degree at Indiana University, has written a highly creative, well balanced work for indefinite pitched percussion instruments. 5 players are called for in this piece.

(Continued next page)

WORKS WITH PERCUSSION

LAMENTATIONS AND PRAISES by Robert Parris, pub. C. F. Peters Corp., New York study score \$2.00 (large score and parts on rental)

This work is for 2 horns, 3 trumpets, 3 trombones, tuba and "optional" timpani, bass drum, cymbals, side drum and triangle. I don't quite understand their "optional" business, it would seem that the percussion parts should either be important enough to be needed or if not why write them. Anyway it looks like an interesting new brass and "optional" percussion work.

ENTRANCE AND EXIT MUSIC by Otto Luening, pub. C. F. Peters, Corp., New York score and parts \$3.00

Are you looking for a cymbal solo to do on your grad recitals? Seriously, this is a new work for 3 trumpets, 3 trombones and cymbal that looks quite interesting. No indication is given on the score or part as to how to play the cymbal part (i.e., suspended, pair, kind of mallet, etc.), however, the singular wording would seem to vaguely indicate a suspended cymbal played somehow.

TEXT & REFERENCE BOOKS

MUSIC EDUCATORS GUIDE TO PERCUSSION by Al Payson and Jack McKenzie, with editorial consultants Gordon Peters and James Sewrey, pub. Belwin, Inc. (Henry Adler Series), Rockville Centre, L.I., N.Y. \$5.00 128pp.

When one sets about to write a reference text on percussion for the music educator, as a number of authors have done in recent years, one is immediately confronted with the necessity of making a decision as to where the proposed text will be located in relation to the poles of conciseness and comprehensiveness. The one pole position can be, "I will write the basic essentials, giving only what I consider the basics or perhaps what I can teach in the time allotted me for a percussion techniques class in my own particular teaching situation. At the other extreme is the noble statement, "I will write the 'great American textbook,' the most complete encyclopedic text on the subject that the educator may carry with him into the field to be called upon to answer any and all percussion problems."

Needless to say any textbook of the nature of the one under consideration here can be praised or criticised in re-

lation to the above points. Some texts addressed to the music educator could profit by a bit more amplification and clarification, while others should have stopped sooner before digressions and opinionations set in. Payson and McKenzie have contributed a text that has skillfully found the "magic" balance point between these two poles. We have here a text that gives the non-percussion specialist music educator enough information without overwhelming him. And even more important this text offers a new, forward view of the latest trends in percussion performance and pedagogy. It is the first major reference text that departs from the old line of repeating with only minor variation the stilted, out-of-date pedagogical concepts of a bygone era. This being only natural for the authors are outstanding practitioners and pedagogues, well aware of and well qualified in the techniques of modern percussion.

Without going into a "blow by blow" account of the entire text, a few of the most significant bits of content should be noted. (1) The matched snare drum grip is pictured and thoroughly explained, (2) the multiple bounce roll is defined and its importance in concert drumming stressed, (3) the merits of the "hand-to-hand" and "right-hand" lead systems of sticking are discussed, (4) an accurate description of all of the keyboard percussion is given along an outline of the proper playing techniques of these instruments, and (5) chapters on timpani, bass drum and cymbals, traps, Latin-American Instruments, dance set and marching band percussion include an abundance of photos of correct playing techniques and position. In addition an excellent discussion of the percussion events of the school music contest is given which should provoke some new thoughts about this important activity.

This is a new text that educators and performers interested in any way in percussion should find extremely valuable for reference, study and teaching purposes.

LEARN TO WRITE THE FUNDAMENTALS OF MUSIC pub. Dek-A-Music (from Carl Fischer), Chicago, Ill. \$1.25 32pp.

An excellent little text that teaches the elementary basic symbols of music by giving the student actual practice in writing as well as identifying these symbols. Tests, in the form of a cross-

(Continued next page)

word puzzle and a quiz, are given half-way through the book and at the end to test the students' understanding of the material. This book is suitable as a supplement to either individual or class lessons for any instrument or voice. There are music flash cards available in the same series from the publisher that compliment the material covered in this book.

MEET THE INSTRUMENTS by Willard Musser and Robert Campbell, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York. Student's Book \$1.00, Teacher's Manual \$2.00

The text of this book, that introduces the young person to the instruments of the orchestra and band, is written in an interesting dialogue form. Each instrument is discussed individually and quiz material is provided at the end of each section.

HOW WE WRITE MUSIC by Willard Musser and Robert Campbell, pub. Belwin, Inc. (Adler Series), Rockville Centre, L.I., New York. Student's Book \$1.00, Teacher's Manual \$2.00

This elementary theory book is intended for either classroom or individual instruction. The materials is clearly and interestingly presented in this text.

EAR TRAINING: BASIC INSTRUCTION IN MELODY AND RHYTHM READING by Jorgen Jersild, pub. Wilhelm Hansen, Copenhagen (U.S. agent G. Schirmer, Inc.) \$4.00 80pp.

This is a manual of ear training and sight reading material for the college level music student, although in a simplified form it could be used to teach less advanced students. The problem of music reading is approached through learning to recognize at a glance an entire musical pattern rather than isolated details such as abstract intervals. Book I is concerned with Melody Reading and Book II (both are in the same binding), which may be of special interest to percussionists, is concerned with Rhythm Reading.

RECORDINGS

EXPLORATIONS performed by Louis Bellson, composed and conducted by Lalo Schifrin, Roulette Record - SR-52120

This imaginative new recording (12" L.P.) features Louis Bellson as the sole percussionists performing on a wide variety of percussion instruments accom-

panied by a large string orchestra. A most interesting venture by a fine established percussion artist.

SOUNDS FOR SUCCESS: PERCUSSION by Mervin Britton, pub. Sounds for Success, 1201 N. Torino Ave., Tucson, Arizona, 85716

This is a listen-play recording (12" L.P.) with the printed snare drum parts, and some bell parts, included with the recording. This musical approach through the use of familiar songs and the combination of eye-ear instruction make this an outstanding new teaching aid for beginning percussion instruction. The recording can be used equally well with private lessons or in a class situation. A real must item for the teacher of beginning percussionists.



The newly reorganized Percussion Ensemble of the University of Southern Mississippi, Sherman Hong, director, will appear in student concerts and on the 11th Annual Conductors Conference at the University in February. Their repertoire includes standard as well as original compositions by faculty and percussion students. Students are encouraged to write original pieces with the possibility of publication by the Band Shed, Joe Berryman, noted percussion educator and publisher. Interested non-percussion majors are also allowed to participate in the ensembles.

PRODUCT NEWS

SLINGERLAND DRUM COMPANY, 6633 N. Milwaukee Ave., Niles, Ill. 60648.

Announces a new lines of keyboard percussion instruments including vibes, marimba, xylophone, chimes and orchestra bells. For particular write to the company or contact your local dealer.

SCHINSTINE MARIMBA MALLETS, S & S. School of Music, 1257 N. Charlotte St., Pottstown Pa.

These mallets are made with aluminum handles custom wrapped over special small rubber balls to give the smallest wrapped mallet available. Two models are available, one with nylon yarn for response over a wide range of the keyboard, and one with mohair yarn for especially good response in the low register of the marimba. Both models are equally useful on vibes. Write to the above address for details and prices.

PRECISION DRUM COMPANY, 2998 Deerfield Ave., Yorktown Heights, N.Y. 10598.

Pre-cut material kits for re-covering all sizes of drums in pearl, sparkle or

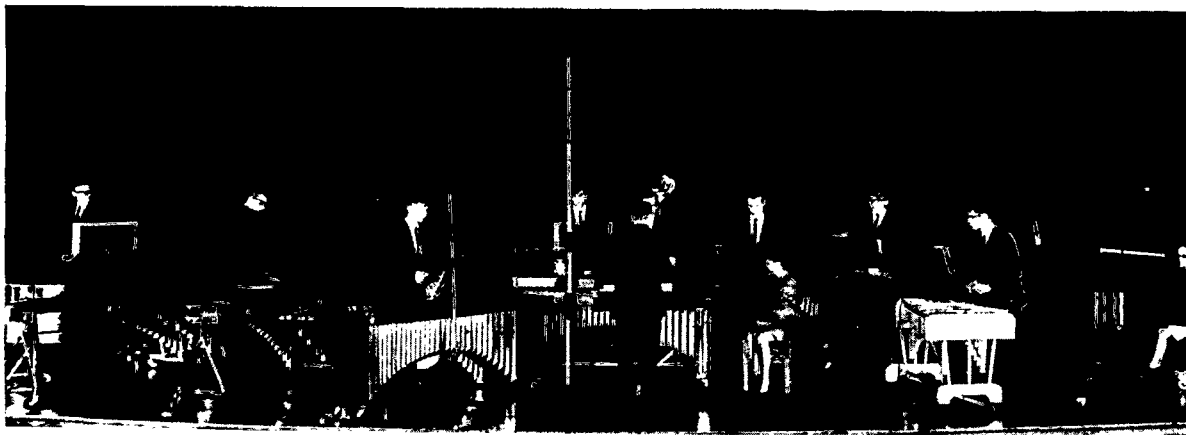
the new satin flame finishes are available. Easy step-by-step instructions are included with each kit. Write to the above address for information and samples of material.

PERCUSSION ENTERPRISES, 866 Elm St., Elgin, Ill. 60120.

Announces the new McCORMICK TENOR DRUM Mallet featuring a specially designed device that allows the player to change the balance point or weight distribution of the mallet. These mallets are available with dooden or felt heads, have a strong, anodized aluminum shaft and a non-slip grip covering. Further details from the above address.

VIC FIRTH ENTERPRISES, Symphony Hall, Boston, Mass.

Introduces the SPENKE SNARE DRUM imported from Germany where it is made by the original manufacturer of the Dresden Timpani. This metal shell snare drum has a snare mechanism that allows dual tensioning, so that two different tensionings can be utilized simultaneously. This gives the possibility of using gut and wire wound silk snare together and controlling separately the tension of the two types. Write to the dealer for more information.



The Ohio State University Percussion Ensemble under the direction of James L. Moore is a regular performing and lab chamber music ensemble of the School of Music that provides percussion majors with an opportunity to perform on a variety of instruments. The literature performed by this organization is drawn from orchestral transcriptions, pop and semi-classical fields, as well as from the rapidly growing and varied repertoire of original percussion ensemble music. This modern percussion ensemble utilizes melodic and harmonic instruments such as the marimba, vibes, xylophone, chimes, bells, and piano, as well as the drums, tom-toms, cymbals and other rhythmic percussion instruments, thus creating a

new sound of interest to both the performer and the listener.

Since percussion instruments play such an important part in the music of many cultures in the world, composers and arrangers often have drawn their inspiration for writing for percussion ensemble from many of these sources. A recent OSU Percussion Ensemble performance included works based on Balinese gamelon music, African rhythms, Central American marimba music, Russian orchestral music and American jazz. In addition to its campus activities, the OSU Percussion Ensemble performed at the Ohio Music Educators Association State Convention January 6th of this year.

PROGRAMS

Editor's Note

Due to space limitations and the specialized nature of this publication, only works with percussion as a dominant feature are included from programs of diverse content.

More detailed information concerning all programs should in most cases be available 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 most programs that we have received.

CENTRAL HIGH SCHOOL
VALLEY STREAM, L. I., NEW YORK
PERCUSSION ENSEMBLE
GEORGE BOBERG, DIRECTOR
June 4, 1965.

Introduction and Fuge - Robert Buggert
Piece for Percussion Ensemble--

Eugene Weigel
Hoe-Down for Percussion--Joshua Missal
Percussion Trio--David Saperstein
Pentatonic Clock--Willis Charkovsky
Introduction and Samba--Warren Smith
Canticle No. 3--Lou Harrison
Encore in Jazz--Vic Firth

UNIVERSITY OF ILLINOIS
PERCUSSION ENSEMBLE
JACK MCKENZIE, CONDUCTOR
December 10, 1965

Concert for Percussion--George Andrix
In Three Sets--for 12 percussionists

UNIVERSITY OF ILLINOIS
SENIOR RECITAL
MICHAEL W. RANTA, PERCUSSIONIST
January 15, 1966

Recitative and Improvisation--Elliott
Carter
Three Ilatian Poems--Robert Lombardo
Zyklus--Karlheinz Stockhausen
Odoro Katachi--Heuwell Tircuit
Improvisation Study I--Michael W. Ranta

UNIVERSITY OF ILLINOIS
GRADUATE RECITAL
G. ALLAN O'CONNOR, PERCUSSIONIST
March 30, 1966

Rondo for Marimba and Piano--Christian
Grainger

6'28.7 "from 27'10.554" for a percus-
sionist--John Cage
Music for Two-Channel Tape and Two
Percussionists--Ramon Fuller
Zyklus--Karlheinz Stockhausen
Hodograph I--Earle Brown
Concerto for Timpani--Michael Colgrass

THE ARTS CLUB OF CHICAGO
MAX NEUHAUS, PERCUSSIONIST
April 2, 1966.

Maximusic--James Tenney
27'10.554" for Percussionist, Real-
ization 65--John Cage
Zyklus for One Percussion, Spontaneous
Version Counter-clockwise--Karlheinz
Stockhausen
The King of Denmark--Morton Feldman
Coeur Pour Batteur- Positively Yes...-
Sylvano Bussotti

UNIVERSITY OF MARYLAND
PERCUSSION ENSEMBLE
RONALD BARNETT, DIRECTOR
April 4, 1966.

Chamber Piece for Percussion Quintet--
Michael Colgrass
Concertino for Marimba and Orchestra--
Paul Creston
Prelude and Fugue--Charles Wuorinen
October Mountain--Alan Hovhaness
Sonata for Percussion and Piano--
Armand Russell
Ritmo Jondo--Carlos Surinach
Dance Barbaro--Phillip Lambro
The Keyboard Percussion Ensemble--
selections to be announced

BOSTON UNIVERSITY
PERCUSSION ENSEMBLE
DOUGLAS JACKSON, CONDUCTOR
April 5, 1866

Percussion Suite--Armand Russell
Sonata for Two Pianos and Percussion--
Bela Bartok
Gainsborough--Thomas Gauger
Divertimento for Piano and Percussion--
Nicolas Flagello

UNIVERSITY OF ILLINOIS
PERCUSSION ENSEMBLE
JACK MCKENZIE, CONDUCTOR
May 10, 1966.

Adagio, Chorale and Fugue--Robert E.
Jaeger
Streams--Warren Benson
Four Studies--George Burt
Three Dance Movements--William Russell
Round--Charles Hamm
Rites--Jack McKenzie

UNIVERSITY OF MIAMI
PERCUSSION ENSEMBLE
FRED WICKSTROM, CONDUCTOR
May 15, 1966.

Ionisation--Edgard Varese
Music Battuta--Harold Schiffman
Bali--David Gordon
Symphony for Percussion--Gen Parchman
Pittsburgh Concerto--Henk Badings

UNIVERSITY OF ILLINOIS
GRADUATE RECITAL
MICHAEL ROSEN, PERCUSSIONIST
May 25, 1966.

Concerto for Percussion--Darius Milhaud
Trio for Flute, Double Bass and Percus-
sion--Herbert Brun
Chamber Music for Four Drums and String
Quartet--Michael Colgrass
Concerto for Marimba and Vibraphone--
Darius Milhaud
Concerto for Timpani and Brass Instru-
ments--Peter Tanner

CENTRAL HIGH SCHOOL
VALLEY STREAM, L. I., NEW YORK
PERCUSSION ENSEMBLE
GEORGE BOBERG, DIRECTOR
June 3, 1966.

Prelude for Percussion--Mallory Miller
Roman Holiday--Bobby Christian
Prelude and Allegro--Edward Volz
Bali--David Gordon
Three Brothers--Michael Colgrass
October Mountain--Alan Hovhaness
Introduction and Allegro--Jack McKenzie
Baja--Dick Schory
Dance Barbaro--Phillip Lambro

UNIVERSITY OF ILLINOIS
SUMMER WORKSHOP IN CONTEMPORARY MUSIC

CONCERT I
July 10, 1966.

Jack's New Bab--Barney Childs

CONCERT III
July 17, 1966.

Scherzo "All the Way Around and Back"--
Charles Ives
Trio for Trumpet, Trombone and Percus-
sion--Herbert Brun

"Congratulations on the latest P.N.
The publication is looking better every
issue." Larry McCormick, Percussion
Enterprises, Elgin, Illinois.

CONCERT IV
July 21, 1966.

Music for Five Instruments--Thomas
Fredrickson
Second Improvisation for Three Percus-
sion and Conductor--Michael Ranta

CONCERT VI
July 28, 1966.

Poem VI for alto flute, metal and wood-
David Gilbert

CONCERT IX
August 7, 1966.

Underworld--Salvatore Martirano
(4 percussion, cello, string bass,
alto sax and tape)

S. & S. SCHOOL OF MUSIC
POTTSTOWN, PA.
PERCUSSION ENSEMBLE
WILLIAM J. SCHINSTINE, DIRECTOR
August 24, 1966.

Six Little Indians--Vic Firth
Soliloquy for Percussion--Donald K.
Gilbert

Baja--Dick Schory
Roll-Off Rhumba--Vic Firth
Allemande--Bobby Christian
Accent on Rhythm--William J.
Schinstine
Evening Prayer--Humperdinck--arr. Moore
Marimba Bossa Nova--Thomas Brown
Pavanne--Morton Gould
Speak Low--Weill--arr. Schinstine
Comedians Gallop--Dmitri Kabalevsky

UNIVERSITY OF SOUTHERN CALIFORNIA
BARRY SILVERMAN, PERCUSSIONIST
October 4, 1966.

Toccata for Percussion Instruments--
Carlos Chavez
Introduction and Tarentella--Earl Hatch
Inspirations Diabolique for Percussion
Solo--Rick Tagawa
Courante No. 2 for Percussion Alone--
William Kraft
Sonata for Two Pianos and Percussion--
Bela Bartok

"Your periodical PERCUSSIVE NOTES looks
very good. I am sure it will develop
into being very important to the entire
percussion field." Karl Bradley, Edu-
cational Director, G. Schirmer, Inc.

NORTH TEXAS STATE UNIVERSITY
FESTIVAL BRASS AND PERCUSSION SERIES

October 10, 1966.

Concerto in A Minor--J.S. Bach--arr.
Goldenberg
Allegro Furioso--Michael Colgrass

October 17, 1966.

Concerto in A Minor--Vivaldi
(two marimbas)

October 24, 1966.

March and Polonaise--Julius Tausch
(Timpani and Piano)

October 31, 1966.

Two Solos for Snare Drum--Michael
Colgrass
Duet for Timpani and Snare Drum--Tom Siwe

November 7, 1966.

Divertimento for Percussion Trio--A. E.
Planchart

November 14, 1966.

Sonata for Percussion Soloist--James L.
Moore

December 12, 1966.

Christmas Medley--arr. James L. Moore

UNIVERSITY OF MIAMI
PERCUSSION FORUMS

October 13, 1966.

Latin Resume--T. L. Davis
Baja--R. L. Schory
Liebesfreud--F. Kreisler
Dixie--D. D. Emmett
Etudes Nos. 1 & 6--F. Albright

October 27, 1966.

Introduction and Allegro--Richard L.
Schory
Flat Baroque--Thomas L. Davis
Allegro Duet for Percussion No. 1--
Michael Colgrass
Concerto for Marimba (Lento movement)--
Darius Milhaud
Concerto for Percussion--Darius Milhaud

November 10, 1966.

Air and Gavotte from Suite for Orchestra
(arr. for marimba and piano)--J.S.
Bach

Military Music for Drum--The Old Guard
& General Dooley--Traditional trumpet
and field drum tunes
Prelude (arr. for vibraharp)--J.S. Bach
Sonatina for Timpani and Piano--
A. Tcherepnine

OHIO UNIVERSITY
CHAMBER MUSIC PROGRAM
ROBERT SMITH, DIRECTOR
October 16, 1966.

Divertimento for Wind Quintet, Piano
and Percussion--Wallace Berry

UNIVERSITY OF MIAMI
PERCUSSION ENSEMBLE
FRED WICKSTROM, CONDUCTOR
October 23, 1966.

Encore in Jazz--Vic Firth
Korean Folk Movement--Bobby Christian
Three Brothers--Michael Colgrass
Cast Your Fate to the Wind Vince
Gerald--arr. Wickstrom
"54" Heads--Jake Jerger
Modal Movement for Percussion--Lawrence
Lapin
Greensleeves--English folk melody--
arr. Gordon Peters & Fred Wickstrom
Fascinatin' Rhythm--George Gershwin--
arr. Wickstrom

NORTH TEXAS STATE UNIVERSITY
HOMECOMING CONCERT
THE UNIVERSITY SYMPHONY ORCHESTRA
November 4, 1966.

Concerto for Percussion--Darius Milhaud
Ronald Fink, Soloist
(also performed on November 17, 1966.)

EAST CAROLINA COLLEGE
MUSIC FOR WINDS AND PERCUSSION
November 9, 1966.

Four Divisions--Martin Mailman
Premiere Performance
Percussion Ensemble
Harold Jones, Conductor

COLUMBUS SYMPHONY ORCHESTRA
EVAN WHALLON, CONDUCTOR
November 12, 1966.

Concerto for Percussion and Orchestra--
Henry Cowell
James Moore, Val Vore, Daniel Ruddick,
Dean Appleman and Sanford Siegel,
Soloists

STATE UNIVERSITY COLLEGE
POTSDAM, NEW YORK
BRASS AND PERCUSSION ENSEMBLE
SAUL FELDSTEIN, DIRECTOR
November 15, 1966.

Fanfare from La Peri--Dukas
Beaters' Suite--Long
Spectrums--Shahan

MINNEAPOLIS SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI, CONDUCTOR
November 18, 1966.

Concerto for Percussion and Orchestra--
Ross Lee Finney
George Gaber, Elliot Fine, Marvin
Dahlgren and Philip Brunelle, Soloists
(see review in this issue of P.N.)

OHIO STATE UNIVERSITY
PERCUSSION STUDIO CLASS
November 29, 1966.

Granada--Lara
Concerto in A Minor (1st movement)--
Bach
Sonata No. 1 for Percussion Soloist
(1st movement)--Moore
Invention in C Major--Bach
Teasing Song and Dancing Song--Bela
Bartok
Duets from Opus No. 8--Pleyel

OHIO STATE UNIVERSITY
SCHOOL OF MUSIC AND DANCE DEPT.
GEORGE HARDESTY, CONDUCTOR
November 30, 1966.

L'Histoire du Soldat--Igor Stravinsky

INDIANA STATE UNIVERSITY
PERCUSSION ENSEMBLE
NEAL FLUEGEL, CONDUCTOR
November 30, 1966.

Sextet--Thomas Siwe
Percussion Suite--Armand Russell
Prelude for Percussion--Malloy Miller
Coonhound Johnny--Grant Fletcher--
arr. Fluegel
Theme and Inner Tube and Henry's Mambo--
Richard Hyman
Introduction and Allegro--Jack McKenzie
Sketch for Percussion--Ronald LoPresti
Hoe-Down for Percussion--Joshua Missal

WHEN ORDERING PRODUCTS AND MUSIC-- MENTION

PERCUSSIVE NOTES

NORTH TEXAS STATE UNIVERSITY
PERCUSSION ENSEMBLE
RONALD FINK, CONDUCTOR
December 1, 1966.

Toccata for Percussion--Carlos Chavez
Four Divisions--Martin Mailman
Mysterious Horse Before the Gate--
Alan Hovhaness
Bolero--Rosales--arr. Musser
Español Cani--Marquina--arr. Jeanne
Bali--David Gordon
Concertino for Timpani with Brass and
Percussion--Michael Colgrass

INDIANA UNIVERSITY
GRADUATE RECITAL
J. KENT WILLIAMS, PERCUSSIONIST
December 18, 1966.

Jack's Tune (jazz set, trumpet, tenor
saxophone, piano and bass--Albert
Cobine
Pas de Deux for Clarinet and Percus-
sion--Armand Russell
Concerto No. 1 in A Minor (BWV 1041,
arr. for marimba)--J. S. Bach
Scherzo from Sonata in D Major (arr.
for xylophone)--Prokofieff
Two Pieces for Kettledrums--Elliot
Carter
Highland Bagpipe Music with Drum Settings
The St. Catherines Pipe Band March
Chrissie MacLeod Strathspey
Rachael Rae Reel
Crossing the Minch Hornpipe

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, CONDUCTOR
December 29, 1966.

Concerto for Percussion and Orchestra--
Donald Erb
Premiere Performance--Robert Pangborn,
Soloist (see review in this issue of
P.N.)

CHICAGO LITTLE SYMPHONY
AT HEIDELBERG COLLEGE
January 4, 1967.

Odoru Katachi for Percussion and
Orchestra--
Heuwell Tircuit
Gary Miller, Soloist

"Your PERCUSSIVE NOTES are really won-
derful and should be a great help to all
drummers." Fred Albright, Author and
Teacher, New York City.

OHIO STATE UNIVERSITY
PERCUSSION ENSEMBLE
JAMES L. MOORE, DIRECTOR
OMEA CONVENTION-NACWPI SESSION
January 6, 1967.

Sabre Dance--Aram Khachaturian--arr.
Moore
Bali--David Gordon
African Sketches in three movements--
J. Kent Williams
Toccata for Marimba and Percussion
Ensemble--Robert Kelly
Bolero--Rosales--arr. Musser
Greensleeves--English folksong--arr.
Gordon Peters
Mountain Greenery--arr. Nero-Appleman
Encore in Jazz--Vic Firth

NORTHEAST LOUISIANA STATE COLLEGE
PERCUSSION ENSEMBLE
GERALD D. UNGER, DIRECTOR
January 7, 1967.

Statement for Percussion--Matthew
Hopkins
Allegro for Percussion Quartet--Warren
Benson
Three Dances--Jack McKenzie
Concussion--David Tobias
The Marriage of Figaro Overture--
Mozart--arr. Unger
Fugue, Contrapunctus III, from Die
Kunst der Fugue--J.S. Bach--arr. Unger
Carmen Selections--Bizet--arr. Musser
Tango D'Oriental--David Tobias
3 + 2--Harold Farberman
Re: Percussion--Frederick Karlin
Percussion Piece--Ted Petersen

UNIVERSITY OF MIAMI PERCUSSION QUARTET
1966-67 SCHOOL CONCERT PROGRAM
FRED WICKSTROM, DIRECTOR
(This student-faculty quartet presents
approximate 50 concerts per year in the
junior high schools and elementary
schools in the Miami area.)

Drums Through the Ages--arr. Wickstrom
Toccata for Percussion--E. B. Vardig
Octette for Percussion--Frank Ward
The Galloping Comedians--Dmitri
Kabalevsky
Dance Macabre--Camille Saint-Saens
The Percussionist's Toys
Twinkel Mambo--arr. Wickstrom
The Pentatonic Clock--Willis Charkovsky

COLUMBUS SYMPHONY ORCHESTRA
PERCUSSION ENSEMBLE
1966-67 SCHOOL CONCERT PROGRAM
JAMES L. MOORE, DIRECTOR
(Weekly concerts are presented in the
schools in the Columbus area through-
out the school year.)

Sabre Dance--A. Kachaturian-Moore
Andante from Poems for Percussion--
I. D. Jacobsen
Parade for Percussion--M. Gould
Pavanne--M. Gould-Moore
Two Brazilian Folk Songs--R.
Hartenberger
Scherzo--S. Goodman
"Toy Symphony" in three short movements
Lady of Spain
Never On Sunday
Turkey in the Straw
demonstrating the small percussion
instruments
Question and Answer Session
Oriental Mambo--T. L. Davis

Mr. David Delisle Black, Jr. is a native of Montgomery, Alabama, where he attended public schools and graduated from Sidney Lanier High Schools. He attended the University of Alabama and served as Drum Captain with the "Million Dollar Band." Mr. Black received his B.S. and M.A. degrees in Music Education from the University of Alabama. He has been on the instructional staff of the University of Alabama Music Camp for many years, teaching in the percussion field. Huntington College in Montgomery employed Mr. Black to teach class woodwinds, class brass, and class percussion. Mr. Black directed the Bladwin and Bellingrath Junior High School Bands for nine years and Bellingrath won high ratings at the Alabama Competition Festival for four consecutive years. In June, 1966, Mr. Black was ap-

pointed Consultant in Music Education with the State Department of Education. Mr. Black is a member of the American School Band Directors' Association, the National Association of Rudimental Drummers, the National Band Association, the Music Educators National Conference, and the Alabama Bandmasters' Association.

"I was looking at some of my copies of P.N. from 1964--less than 15 pages; now the most recent issue more than twice that many pages, every article in the issue is tops. It sure would be hard to get along without PERCUSSIVE NOTES in my teaching." Walter F. Hart, San Antonio, Texas.

FIX IT · BUILD IT CORNER

CYMBAL HINTS

Material by
AVEDIS ZILDJIAN COMPANY

BUFFING AND CLEANING

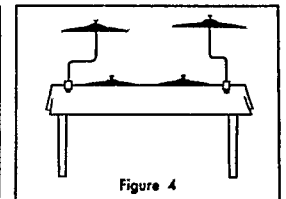
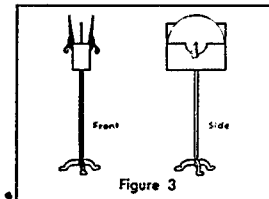
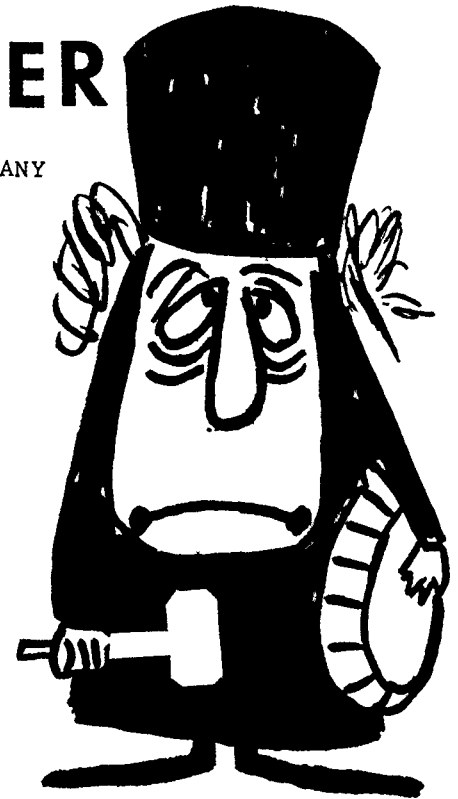
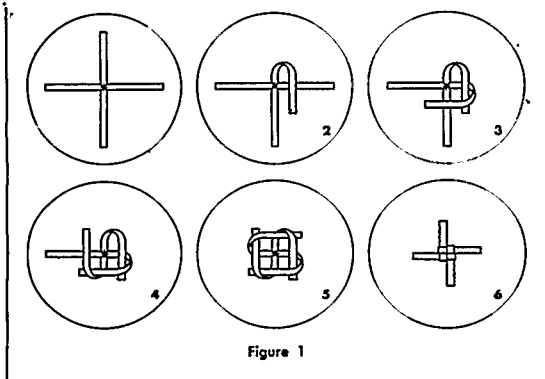
Under no circumstances have your cymbals buffed by other than an expert. Heat generated from buffing can remove the temper and cause the cymbal to become brittle and susceptible to cracking. The color of Avedis Zildjian cymbals mellows with age. It is impossible to restore the original color.

The best products to clean cymbals are Zud, Comet Cleanser, Ajax, Samae or other similar dry powdered household cleansers.

It is difficult to remove pastes and waxes from the grooves after cleaning. The simplest and most effective methods for cleaning are as follows:

- a. If cymbals are not exceptionally dirty, do not dampen when cleaning. Just rub the dirt out with a clean cloth and the powdered product you have chosen (following the grooves). Brush or wipe away all powder residue after cleaning.
- b. If cymbals are exceptionally dirty, use a little water to form a thick paste and rub in the same manner. Be sure to follow the grooves. When cymbal is clean, wipe dry immediately and thoroughly to avoid oxidation.

Avedis Zildjian cymbals, as any quality instrument, require good care. Leather straps and pads should be used for mounting. Straps should be tied with the simple square cymbal knot diagrammed below.



Arrangement should be made for a resting place for the cymbals. The wooden type of holder illustrated in Figure 3 is used by many players. It is very practical and can be made by anyone handy with tools. Another practical resting place is a table covered with felt or a blanket to give a soft surface. Some players place cymbal arms on the back of the table for suspending cymbals of various sizes (see Figure 4).

PERCUSSIVE NOTES NEEDS: 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.

SOLO OF THE MONTH

On the following page is the second 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.

SCHERZO for a SKINFLINT

PERCUSSION SOLO

WILLIAM J. SCHINSTINE

4 TOM-TOMS SNARE
DRUM

5

10

15

20

25

30

35

40

45

50

pp f mf

f pp f

pp f ff mf f mf

pp p

p pp RLRR LRLL 1=1

pp 1=1

pp

pp mf f

pp ff

NOTE - THE SET-UP SHOULD PLACE THE FOUR TOM-TOMS IN FRONT OF THE SNARE DRUM WITH THE HIGHEST TOM-TOM TO THE RIGHT.