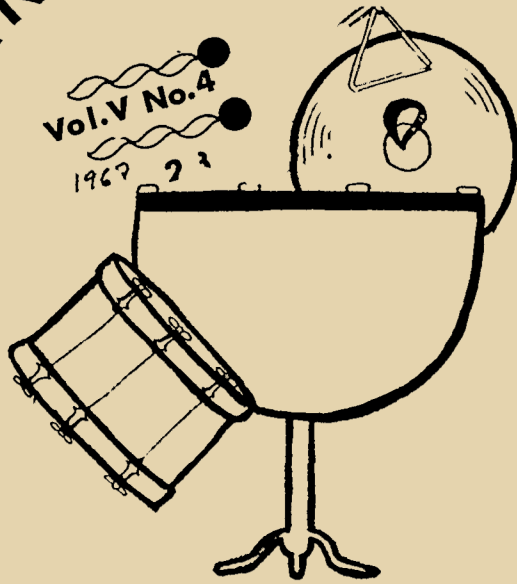
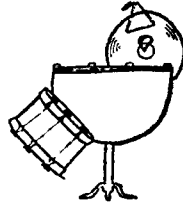


PERCUSSIVE NOTES





WE ARE PLEASED TO ANNOUNCE THAT BEGINNING WITH THE FIRST FALL 1967-68 ISSUE PERCUSSIVE NOTES WILL BE AN OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY. THIS NEW MERGER HAS BEEN GREETED MOST ENTHUSIASTICALLY BY THE EDITORS AND BOARD OF DIRECTORS OF THE PAS PERCUSSIONIST AND BY THE EDITORS OF PERCUSSIVE NOTES. MUCH CAREFUL THOUGHT AND PLANNING HAVE GONE INTO THIS EFFORT THAT WE FEEL WILL BE A STEP FORWARD FOR ALL CONCERNED WITH PERCUSSION EDUCATION AND PERFORMANCE.

THE PAS PERCUSSIONIST WILL CONTINUE TO PUBLISH ARTICLES AND RESEARCH STUDIES OF IMPORTANCE TO ALL IN THE PERCUSSION FIELD, AND PERCUSSIVE NOTES WILL CONTINUE TO KEEP ALL MEMBERS INFORMED ON CURRENT NEWS, TRENDS, RECENT PROGRAMS, AND HAPPENINGS OF INTEREST. BOTH PUBLICATIONS WILL BE AVAILABLE ONLY TO MEMBERS OF THE PERCUSSIVE ARTS SOCIETY. MEMBERS WILL RECEIVE DURING EACH SCHOOL YEAR FOUR ISSUES OF THE PAS PERCUSSIONIST AND THREE ISSUES OF PERCUSSIVE NOTES, PLUS ALL OTHER ANNOUNCEMENTS AND INFORMATION SENT OUT BY THE SOCIETY.

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I HOPE YOU ARE ALL LOOKING FORWARD WITH AS MUCH ENTHUSIASM AS I AM TO OUR NEW FUTURE. BEST WISHES FOR A PLEASANT AND REWARDING SUMMER.

CORDIALLY,

JAMES L. MOORE, EDITOR &
THE P.N. STAFF

NEAL FLUEGEL, EXEC. SEC.-TREAS. P.A.S.
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COVER

CYNTHIA "CINDY" SOAMES IS A JUNIOR MAJORING IN PERCUSSION AT THE JORDAN COLLEGE OF MUSIC OF BUTLER UNIVERSITY IN INDIANAPOLIS, INDIANA. SHE APPEARED THIS PAST MARCH 12th AS SOLOIST WITH THE BUTLER UNIVERSITY SYMPHONY ORCHESTRA PERFORMING THE CONCERTINO FOR MARIMBA AND ORCHESTRA BY PAUL CRESTON. CINDY IS A FINE ALL-ROUND PERCUSSIONIST PERFORMING AS TIMPANIST WITH THE UNIVERSITY ORCHESTRA AND ON SNARE DRUM IN THE EXCELLENT, COED BUTLER "BULLDOGS" MARCHING BAND.

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

OPEN LETTER ON TEMPO PROBLEMS

A drummer possessed of any talent certainly can be aided in developing a proper sense of tempo, and the fact that you're already aware of your problem along this line shows that you've got the battle about half won. Now, the predicament may boil down to one of two things, or maybe both of them:

- 1) Insufficient or improper practice procedures in the troublesome areas.
- 2) "Willy-nillyness" on the job; that is, letting the rhythmic quirks or deficiencies of fellow players lead you, the drummer, into "rushing" or "dragging" the beat.

If the situation is as that labeled #1, I would suggest the following:

Devote a portion of your practice time to working with a metronome, but do not play along with the machine (this will only aid you in learning to follow a beat, where, as a drummer, you must learn to lead a beat.) Rather, set your tempo for an exercise on the metronome, turn it off, play the exercise, then turn it back on to see whether or not you've maintained the tempo with which you started. If you've sped up or slowed down, repeat the process, while concentrating on whichever tempo problem occurred. This method should eventually cause you to fully develop the awareness of your trouble, which, as mentioned above, you already have, and to finally win the entire battle with it.

Also, of course, periodic sessions with a good teacher will be a great help in this area.

If #2 is the case, the following is all I can say:

If you're the drummer, you're the boss, in the tempo department. If someone else wants to rush, or slow down, forget all about him! Don't give an inch in either direction.

A couple of things of which to be wary in a group are these: when there is a crescendo, there is a natural tendency to rush the beat; when there is a diminuendo, vice-versa; when there is a gradual

raising of pitch, there is, again, a tendency to rush; when there is a gradual lowering of pitch, vice-versa; and so on. Be conscious of these points, and don't let the other players lead you! (Watch out, especially, for pianists, who tend to rush, and bass players, who tend to drag.)

Finally: yes, tension and nervousness may serve as hindrances to steady tempo, so just relax.

As to your last question: it certainly is incorrect to speed up at the end of a song. Your, or your group's, inclination to do this may be caused by the excitement of a tune's reaching its climax. Again, keep aware of the problem, and of yourself, and don't waver at all when it comes to keeping the proper tempo.

(You may have noticed that Milford Graves, et alii, does a lot of speeding up and slowing down. This, however, is done willfully, to create or support certain musical conditions, and you should note that all of the "avant-gardists" can maintain perfect time, when called upon to do so. But, since I assume that your musical situations are those of club work, dance work, etc., and not those of the "new thing," I'll simply repeat myself and say that it is most incorrect to rush the end of a tune.)

I hope all this has been of some help to you, and good luck in straightening out your difficulties. Thanks for writing, and please feel free to address any further questions either to PN, or to me.

Best, Rupert Kettle

Assistance in the publication of PERCUSSIVE NOTES for the 1966-67 season has been given by the companies listed below. Continued support from these firms enables us to continue to improve and enlarge P.N. and still keep our subscription fees at a modest rate. Our appreciation to:

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THE MARIMBA'S BASS REGISTER

by
Frank K. MacCallum

At the present time the large, finely made marimbas of Central American (particularly Guatemala) are the only ones in the world whose range approximates that of the piano. They have about six and one-half octaves, are about nine feet long, are correctly tuned and are of refined workmanship.

"City marimbas" as the large ones are called are used for marimba bands, for in Guatemala and nearby countries the marimba band is an institution, and exists chiefly because the marimbas can have notes extending down into the low bass. A music-performing ensemble is expected to have instruments supplying the bass. What would a string quartet be without the cello, and the orchestra without the double bass?

Central American marimbas can possess a great range of octaves conveniently because the resonators, due to their peculiar shape, need not be inconveniently long, and the device known as the "charleo" loudens their response. Without it bass resonators would be too weak in producing sound and therefore would be useless.

The resonators are made of thin, light wood and have a flaring shape with a pointed end at the bottom. Correctly described, the body of the resonator is the frustum of a long pyramid (or prism) with the smaller end up, and on the bottom it is terminated by a pyramid, point downward.

A hollow box, or resonator, made in this shape has a very low pitch comparing its length with that of a tubular resonator or closed organ pipe giving the same frequency. Its dimensions cannot be calculated and must be established from the results of experience, trial and error. The greater the flare, the deeper the pitch. Diminishing the size of the opening under the tuned lowers the pitch also. Length in general has to do with the pitch but only in the sense that a set of such resonators is graduated in lengths; the lowest pitched one is the longest and the highest one is the shortest. As the treble is approached the flare is diminished so that a few notes below Middle C, they are of equal cross section area throughout their length except for the pyramidal pointed ends. And they can

hang straight, unlike those at the left end which are obliged to extend outward from the instrument.

The lowest pitched resonator, usually the lowest F on the piano, can be about 36 inches long, with its bulge measuring about 13 x 8 inches, the open end measuring about 2-1/2 inches or 3 inches square, matching the width of the bar above. A tubular resonator for the same note would be 6' 6" long. Thus a saving in length is accomplished, and weight too, for a set of flaring resonators made of thin wood is not very heavy.

As described so far, Central American resonators would have but a faint response. But this problem is overcome by the vibrating membrane unit known as the "charleo." This is a small piece of cured intestinal membrane obtained from pigs or cows, the same as "zephyr skin" or "gold beater's skin." A hole is drilled near the lower end of each resonator (usually on the pyramid) and around it is a ring of pliable wax upon which is stuck the circular piece of membrane. Its tension can be adjusted, in the interests of good tone and loudness, by manipulating the wax ring which supports it. When the tuned bar above is struck, the membrane responds in sympathetic vibration giving a loud humming sound of string--or reed--like quality which diminishes in volume as the vibrations of the bar decay. The response of the "charleo" is an indication of the correctness of the resonator's pitch. Resonators are made extra long and their ends are cut off by degrees until the membrane emits a good loud and clear sound. Then the resonator is in tune with the bar.

Without the vibrating membrane the marimba could have no low bass notes, and its range would not compare with that of the piano, and the marimba would not have become such a highly developed and impressive instrument as it is in Central America.

In the middle register of the marimba, the charleos sound at their loudest. In the bass they give a pleasant, dull, hollow buzz, more so on notes lower than F. It is advisable to play a bass part in octaves.

Latin Americans are unfailingly fond of the reed-like tone of their marimbas. However the ears of people of more northern lands are usually offended when the charleos are adjusted for their loudest response! There can be a happy medium.

After the manufacture of marimbas has started in the United States, circa 1910, the manufacturers devoted much attention to the bass of the instruments. Some models extended down to F, one and one-half octaves below Middle C. The resonators were tubes of seamless brass

and for the lowest F, F#, G, G# and A were turned up, U-shaped on account of the greater length. There were no vibrating membranes, but the width of the bars and tubes was increased to afford good volume. The lowest seven notes, not to be found on other marimbas made, added a beautiful organ-like bass to the instrument. The resonators' being U-shaped had no effect whatever on their tone.

The J. C. Deagan Company's "Marimba-Xylophone" Model No. 4728 had the low F and U-shaped resonators, and in the catalog of that time it was said ". . . we predict that at no great future date the public will have the opportunity of listening to bands of immense proportions made up entirely of Marimba-Xylophones," --which hopeful prediction unfortunately did not come true.

Desiring to duplicate the Central American marimba, the manufacturers added the vibrating membrane feature to their tubular resonators, and many patents were obtained. The tube ended in a cone at whose apex was a mechanical enclosure for the membrane. Its tension could be adjusted by turning the knurled nut that held it over the polished open end of the cone. No wax was used.

The new instrument was called the "Nabimba" to distinguish it from ordinary marimbas. It had a tone like Central American marimbas, and on it a truly sustained tone could be obtained by a rapid roll. The nabimba was a most admirable creation and supplied the bass for marimba bands which flourished at that time in the United States. It was made in many models and on order only, and could be had in any range up to seven octaves. For the bass notes, the resonators had to be U-shaped. The treat

pianist Percy A. Grainger appears to be the only prominent musician interested in bar percussions at that time, and he included the nabimba in some of his works. Unfortunately, the nabimba was a failure commercially--only forty or so were made--and so it had to be discontinued. The Deagan catalog has this to say about it:

...(there is) a pronounced resemblance to the saxophone and bass clarinet especially in forte passages. The extreme low notes bring to mind a combination of the contra-bassoon and the tuba. Deagan Nabimbas have the lowest range of any instrument of the Marimba family...As a solo or accompaniment instrument it stands in a class by itself.

Today the nabimba can be heard only from phonograph records of marimba bands made during the teens and early twenties of this century.

Around 1920, all manufacturers of bar percussions, as if by unanimous agreement discontinued making any instruments with notes lower than C, one octave below Middle C. In doing so they put an end to the idea of marimba bands and ensemble playing in the United States and limited the marimba to solo playing only, with a piano or orchestral accompaniment. The standard range became four octaves beginning with the C mentioned. Smaller models were made beginning with the F above at smaller prices.

For his gigantic marimba orchestras Clair Omar Musser was obliged to build two bass marimbas. Since straight tubes were used instead of U-shaped ones,

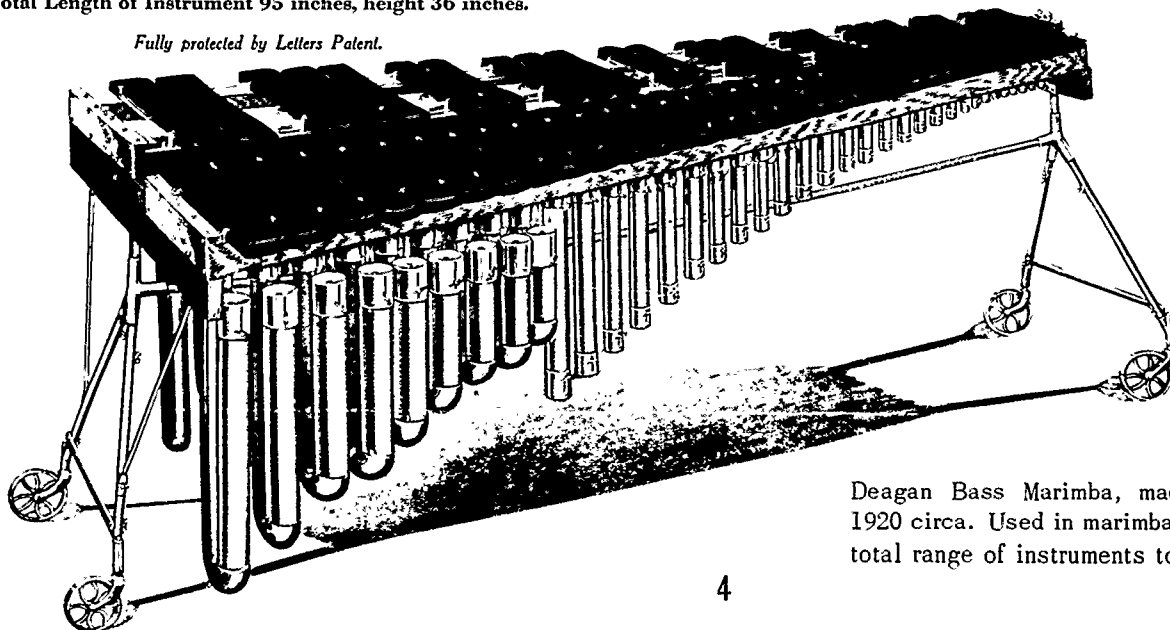
(CONTINUED PAGE 7)

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.



ROY BURNS

by Rupert Kettle

At this late date, drummer Roy Burns still remains one of the most shamefully overlooked musicians in the jazz community. Those who know his work well, and even those who may only have heard him once or twice, have clearly recognized that Burns is certainly this generation's heir-apparent to the throne long shared by Buddy Rich and Louis Bellson. The BIG music press has, however, chosen to generally ignore this great talent, and so, for the benefit of the many drummers who must rely on the fan magazines for their knowledge and information, an introduction to Roy Burns, and to his music, may be in order.

Burns hails from Emporia, Kansas, where he first struck a drum at the tender age of five, and seriously studied the instrument from age eight, through high school. Further study with Jack Miller, in Kansas City, was followed by several months of free-lance playing in New Orleans and, finally, the move to the Big City, on the advice of Louis Bellson. Burns' career sky-rocketed in New York, and soon found him engaged in a several-month stay with the Woody Herman band, followed by almost three years of tenure with the Benny Goodman group. After leaving Goodman, the drummer free-lanced, often leading his own group, then moved into the studios, playing such shows as Merv Griffin's and "Tonight." He finally decided that, while studio work was lucrative, it was too confining, and so re-emerged on the jazz scene as part of the Lionel Hampton organization. Burns has most recently joined, and caused the revitalization of, the Joe Bushkin Trio.

Through all of this activity, Burns has always found time to study, and his New York teachers have been Jim Chapin and Henry Adler. While he, himself, does not teach, his educative talents have been fully utilized in his clinics, which he presents under the auspices of the Rogers Drum Company. His pedagogical bent is clearly evidenced, too, in the series of excellent books he has authored, including the Practical Method of Developing Finger Control (with Lewis Malin), (1958) The Selection, Care and Use of Cymbals in the Stage Band (1964), an Elementary Drum Method (1962), a soon to be released Intermediate Drum Method (with Saul Feldstein), and a recently completed

definitive work on rock & roll drumming (all Henry Adler, Inc., New York).

Unfortunately, Roy Burns has been phonographically well-recorded in almost inverse proportion to his brilliance, and examples of his latest work are nowhere to be found. Further, the two records on which his earlier work may be heard to best advantage are, according to the latest Schwann listings, now out of print, these being Roland Hanna's Destry Rides Again, of 1959 (Atco, #33108), and Burns' Skin Burns, of 1961 (Roulette, #R 52095).

All tracks on the Hanna album contain excellent examples of Burns' tasteful and unobtrusive accompanimental style. His abilities as soloist may be heard here also, albeit within limited frames of reference, in the four-measure breaks on I Know Your Kind, a fourteen measure bridge on Once Knew a Fella, and the eight-measure exchanges on the fast-paced Hoop de Dingle.

On hearing these solos, one is immediately struck by Burns' affinity for the styles of Buddy Rich and Louis Bellson, but careful listening reveals that he has only picked and chosen from the work of those older masters, and has emerged with a style that is uniquely and personally Roy Burns'. A high point among these solos is, for this writer, Fella, in which the drummer puts "bar-line, syncopation" to work (the basic 4/4 has been sketched in, in the example), and creates a feeling of unity through his use of the motif



at strategic points in the solo.

(REFER TO EXAMPLE I)

(MUSICAL EXAMPLES ON PAGE 8)

Also, the "eights" of Hoop contain some marvelous playing, especially the first, with its polyrhythmic first half:

(REFER TO EXAMPLE II)

and the last, with its rapid-fire sustained left hand work (stems up = right hand, stems down = left hand):

(REFER TO EXAMPLE III)

The Skin Burns album is musically a bit deficient, but certainly contains some fine drum lessons. Outstanding, in the percussion department, is Take Me Out to the Ball Game, the tune being no more than a vehicle for a five-minute pyrotechnical display by Burns. This may not be the most well-organized drum solo ever played, but, then, it represents a formative stage in Burns' development, and instrumentally, it is almost unbelievable.

Another excellent track here is Avalon, which contains some superb "fours" by the drummer, the three best of which follow:

(REFER TO EXAMPLE IV)

(Liner-annotator, and sometimes drummer, Louis Bellson, says of this track, ". . . This is my idea of how drums should be played on an up-tempo. . ." Amen!)

One other recording which should be mentioned, but which may or may not be available to the general public (interested readers are advised to check for themselves), is the 1965 Mid-West National Band Clinic Souvenir Album (Century Records, Saugus, California). The entire fourth side of this package is devoted to a performance of Saul Feldstein's Portrait of a Drummer, played by the Vandercook College Band, under guest conductor, Paul Yoder, and featuring Burns as soloist. In his ten-minute solo, here, the drummer puts on what is surely one of the most dazzlingly remarkable technical exhibitions ever given. The speed and control employed by him are almost beyond the comprehension of us mere mortals, and one passage, in particular, is just about enough to make one want to throw away his sticks and give up!

In the solo's last stages, a barrage of continuous sixteenth-notes is heard, at an incredibly fast tempo. A drummer-listener's first thought, on hearing this, would probably be, ". . . Those couldn't be singles; maybe doubles, or, at most, paradiddles. . ." At this point, Burns, as if to prove that they are, indeed, single-strokes, gradually introduces rim-shots, and finally plays over two full measures of the sixteenths as rim-shots, an effect that would be impossible were the notes not singles.

(REFER TO EXAMPLE V)

This is probably the fastest single-stroke roll in the business, and, as we all know, such rim-shot control is virtually unheard of.

* * *

Following are some excerpts from a discussion had by Roy Burns and the writer:

RK - What goes into the making of a good extended drum solo?

RB - I'd say that it's mostly the construction; that is, the solo should start someplace, then go someplace, and, finally, end someplace. It shouldn't just wander around aimlessly. . . . when the solo's finished, a listener should feel that he's heard a complete musical performance. Too, the surprise element is important, within the solo; if you don't always go just where an audience expects you to, you keep that audience interested, and generally make the whole performance more pleasing to all concerned. . .

RK - People tend to regard you as primarily a "technician," yet you've only brought up the musical side of the soloist's role. How important is technique?

RB - Well, the more you've got, the more possibilities you've got, that's for sure, as long as you don't use it for its own sake. But then again, there are several soloists who are not terribly proficient, technically, but who have that ability to mold and shape a solo, as I mentioned before, and who are, therefore, great soloists.

RK - Assuming that a drummer is a fairly able technician, and has the innate musical sense needed to construct a solo, what else does he need?

RB - Experience, mostly, as with anything else. For example, I've been playing extended solos since I was a kind, but this position with Joe Bushkin is teaching me things I never knew before. . . . pacing, for one thing: with Joe, I play a solo on every set, which is usually four solos per night. The problem, here, is playing a good, swinging solo each time, one that communicates with the audience, while still conserving enough energy to get through the rest of the evening. It was rough for the first week or so, but solving that problem has been very illuminating.

- RK - What would you tell young drummers in regard to developing that technical facility, and musicality, that you mentioned earlier?
- RB - Study with a good teacher(s), and follow through with proper practice.
- RK - What do you mean by "proper practice"?
- RB - Spend about one-half of your time on a pad, which will "tell on you," as is said, and by which is meant, will keep you in check as to whether your hands are functioning properly, your figures being executed cleanly, and so on. The other half of the practice session should be behind the set, since, after all, this is your instrument, and you must find out things about it that a piece of rubber just can't tell you. Also, I'd say, practice with the sticks with which you play; this business of practicing with "baseball bats," and then playing with light-weight sticks just doesn't make sense, any way you cut it . . .
- RK - What's one-half plus one-half? I mean, how much practice do you advise?
- RB - At least two to three hours daily, every day. I, personally, have put in as much as seven or eight hours a day, and some drummers do even more, but two or three should suffice, especially if a drummer is working evenings. Also, for example, a high-school kid may have home-work, extracurricular doings, or what have you, so to him I'd say that one to two hours is good enough, so long as he seriously practices, that is, doesn't just sit and play along with records, or something.
- RK - Finally, what drummers have had the greatest influence on you?
- RB - That's hard to say, but off-hand, I suppose they'd be Buddy (Rich), for his fire and drive; Louis (Bellson), for the sound that he gets, and for his enormous technique; Kenny Clarke, for that immaculate cymbal sound of his; Philly Joe Jones, for his prahsing; Max (Roach), for his seemingly never-ending powers of creativity; and Sonny Igoe, for that incredible sense of touch of his.

Burns, as can be seen, evidences the same self-assured articulateness in his speech as he does in his playing, and many thanks to him for granting this interview. The non-musician "critics" will surely go along ignoring his work, but we, as percussionists, can clearly recognize that Roy Burns is definitely a drummer to be reckoned with, and that his contributions to the percussive art are some of the most important of our generation.

MAC-CALLUM ARTICLE CONTINUED FROM PAGE 4

these instruments were so high that the marimbists had to stand on benches to wield their mallets. The range was one and one-half octaves beginning with C, two octaves below Middle C.

Unaware of the glorious marimbas of the past and the fine marimbas of Central America today, several generations of musicians have flourished without knowing of the full possibilities of the instruments. However, in the last few years marimba groups and ensembles have sprung up (usually in colleges) and bass marimbas have been specially made for some of them.

The manufacturers of commercial marimbas have in the past few years offered some models extending down to A, one octave and a minor third below Middle C. Even the addition of these three notes adds considerably to the sope of the marimba, makes the marimbist feel less confined in range, and enhances playing in the much-used Key of B flat.

Though considerable effort has been made to make the marimba made in the United States perfect, no attention to speak of has been directed to extending its range again to the bass. As long as this attitude is continued the Central American marimbas will still be the only ones in the world distinguished for their great range of notes, ensemble use and versatility in all musical applications.

"I really must say BRAVO on your latest issue of P.N. This is by far the best issue yet. The section I enjoyed the most was the programs from so many schools and universities." Dale Rauschenberg, Percussion Instructor, Towson State College, Baltimore, Maryland.

Ex. I.

Musical notation for Ex. I, featuring complex rhythmic patterns with triplets and sixteenth notes across four staves.

Ex. II

Musical notation for Ex. II, a single staff with a steady eighth-note rhythm, ending with "etc."

Ex. III

Musical notation for Ex. III, two staves showing eighth-note patterns with accents, ending with "etc."

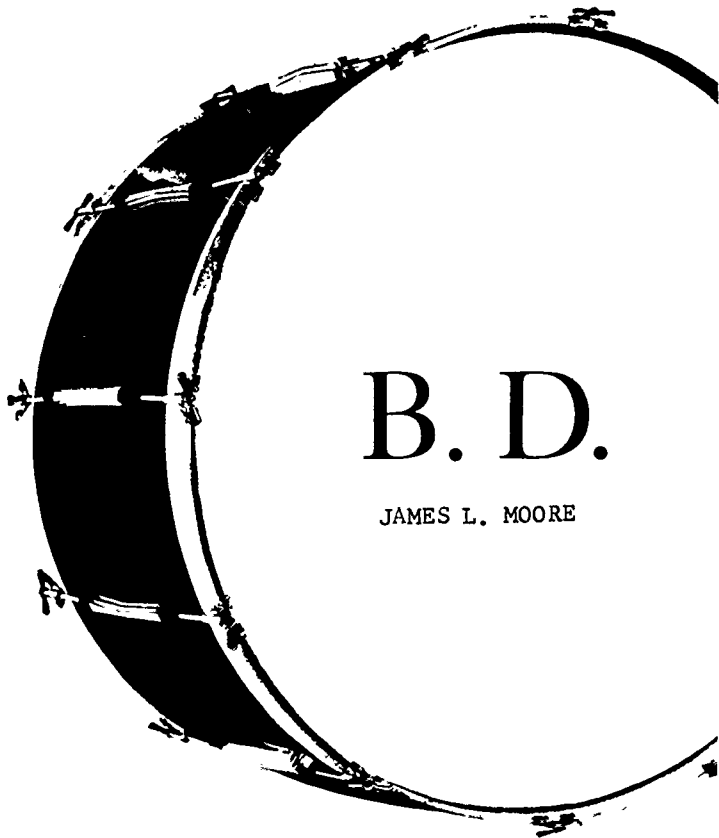
Ex. IV

Musical notation for Ex. IV, showing complex rhythmic patterns with various time signatures (5/4, 3/4, 3/2) indicated below the staves.

Ex. V (v = Rim Shot)

Musical notation for Ex. V, featuring a series of rhythmic patterns with "v" marks above notes, indicating rim shots, across three staves.





B. D.

JAMES L. MOORE

Introduction

The largest instrument of the drum family is often not respected musically due primarily to its great size and lack of definite pitch. However, the bass drum is one of the most important instruments in both the concert organizations and marching bands. The bass drummer holds one of the most important assignments in the ensemble. A fine bass drummer can be a great asset to a group and conversely, a poor one can cause untold difficulty and frustration to the director and his fellow musicians. It is recommended that one of the best drummers be assigned to this important position. Some directors have been known to assign one of the less talented drummers to this job, a mistake sooner or later regretted. The bass drummer must be a musician. If one lacks an adequately qualified drummer, the possibility of using an alert piano player must not be overlooked. Pianists with a good rhythmic sense to play bass drum often adapt to the instrument very quickly.

Choosing a Bass Drummer

Not so long ago a good strong arm and "desire" were all that were needed to qualify for bass drum in some inferior organizations. However, today it is hoped that all directors realize that the bass drummer must be a person with musical feeling, a good rhythmic sense, and the ability to read music.

Check the following points when selecting a person for this position:

1. Good co-ordination .
2. Physically capable of handling the instrument (concert and marching), The writer recommends male drummers for bass drum.
3. Good tonal and rhythmic pattern memory.
4. Ability to memorize phrases at a time (this enables him to watch the director).
5. Keep on "top of the beat, without rushing. This is known in drummer's terms as "pushing" the beat.
6. Have as thorough a knowledge of musical styles, tempos, terms as possible.
7. Exhibit reasonable showmanship (never to the extent of detracting from the music).
8. High sense of value for his equipment.

Care and Tuning

The bass drum must be tuned with as much care as the snare drum. Unfortunately this is not the case in many bands. All tension rods must be turned equally. A head pulled unevenly will result in poor tone quality and will warp the drum. Although some semblance of a pitch may be obtained on the bass drum, no exact pitch is recommended. The preferences of directors and percussionists determine the exact sound desired. Remember to keep the word "bass" in the bass drum sound. Too high a "ringing" sound is not good. Some professional drummers and teachers recommend that the batter head be tuned slightly higher than the resonating head, while others feel that better resonance is obtained by equal tension of both heads. If there seems to be excess ringing quality to the sound this may be cut down by hand dampening, or some players use such devices as knee dampening, stripping the head with cloth, filling the drum with loose material or by fastening an external muffler to the drum. Of all of these methods the hand on knee method is recommended as the drum can be available instantly for a full ringing sound when desired.

Playing Techniques

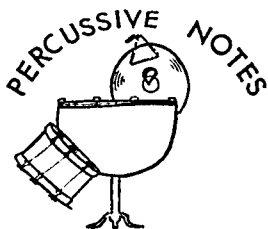
Much could be said about the correct stroking technique on the bass drum, and many method books show various complicated up-stroke, down-stroke patterns,

figure eight patterns and the like. But if one will analyze the stroke carefully, you will find that at the exact instant of contact the mallet strikes straight into the head and then immediately withdraws by using a quick, sharp wrist action. A glancing stroke will not normally set the head in vibration sufficiently to obtain a full sound. For extremely short, FZ accents, strike at the very center of the head.

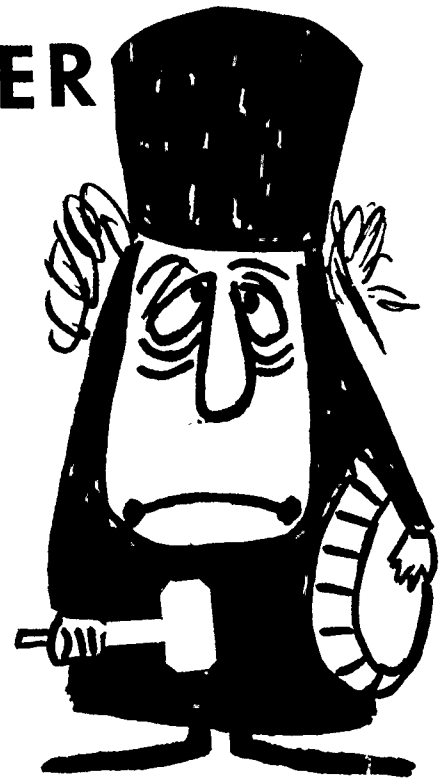
The bass drum must be played with a firm, rather short wrist stroke. A long, exaggerated sweeping stroke must be avoided. This is particularly important in playing rapid march strokes where the later type of stroke action will quickly cause fatigue and slow the tempo down. The response of a large loosely tensioned instrument such as the bass drum will always be slow and the player must develop the ability to play on the "front edge of the beat," otherwise the resulting sound from the drummers position in the rear of the concert band or orchestra will sound late up front and out in the audience. Nothing can do more to take the spirit out of a lively piece than a sluggish, dragging bass drum part. The bass drum player should learn to watch and sense almost to the point of anticipating the directors beat. He should be aware also that if he listens and then plays the chances are that he will be late and cause the afore mentioned dragging condition.

There is a certain intangible and perhaps unteachable talent that one might call "feel for bass drumming" that some players have or can develop while others seem to lack this ability. Often it isn't the best all-round percussionist or talented snare drummer that possesses this ability, although the bass drummer should develop his ability as much as possible on the other percussion instruments if for no other reason than better understanding the instruments of his section of the band or orchestra.

Some conductors have been known to ignore their second trombone for years, but this certainly is never the case with the bass drummer. Hopefully this relation can be a pleasant one to the benefit of all concerned!



FIX IT · BUILD IT CORNER



AN IMPORTANT PART OF THE WORK OF THE "DO IT YOURSELF PERCUSSIONIST" IS THE MAKING, MODIFYING, AND REPAIRING OF INSTRUMENTS AND EQUIPMENT. IT IS HIGHLY DESIRABLE IN OUR ART, SCIENCE, CRAFT, OR CALL IT WHAT YOU LIKE, THAT THE PERCUSSIONIST BE A CREATIVE PERSON. WE ARE CERTAIN THAT MANY OF OUR READERS HAVE INFORMATION, DRAWING, PLANS, ETC. THAT THEY WOULD BE WILLING TO SHARE WITH OTHERS READERS OF OUR PUBLICATIONS. WE ARE PLEASED TO ANNOUNCE THAT FRED WICKSTROM, PERCUSSION INSTRUCTOR AT THE UNIVERSITY OF MIAMI WILL HEAD UP A REGULAR COLUMN ON THIS TOPIC. ALL ARTICLES AND MATERIAL OF THIS NATURE AND CONTENT SUBMITTED FOR PUBLICATION SHOULD BE SENT DIRECTLY TO: FRED WICKSTROM, SCHOOL OF MUSIC, UNIVERSITY OF MIAMI, CORAL GABLES, FLORIDA 33124.

NEW PUBLICATIONS

DRUM BOOKS

TEACHING RHYTHM: FOR ALL INSTRUMENTS by Joel Rothman, pub. J. R. Publications, Brooklyn, N.Y. \$2.00. 80 pp.

While the unpitched notation of this book would be extremely appropriate for drum instruction, the author feels that it affords any student in classes or private lessons the opportunity to study rhythm patterns in a systematic, developmental manner. The studies progressive from simple quarter note patterns to triplets, dotted notes and syncopation.

RHYTHMS FOR SNARE DRUMS by Bugs Bower and Chas. Colin, pub. Charles Colin, New York-\$2.50. 47 pp.

An excellent collection for developing jazz syncopation feel and reading ability. Melodic books are available that are based on these same rhythm patterns.

THE AMERICAN VETERAN FIFER, Pub. Drawer "C" Colonial Williamsburg, Williamsburg, Virginia. \$2.00. 80 pp.

A very useful collection of fife tunes only, compiled by members of the G.A.R. and out of print for many years. Contains music of all periods and all degrees of difficulty. Second only to the Bruce & Emmett in popularity. Contains many tunes in the "aural tradition" as well as much material not in that category.

CHARLES S. ASHWORTH'S NEW & COMPLETE SYSTEM OF DRUMMING, pub. Drawer "C" Colonial Williamsburg, Williamsburg, Virginia. \$3.00

This is a particularly unusual book in that it is the first complete translation of early coded drumming music into modern, readable notation. It is one of the first drum instruction books published in the United States or England and contains most of the Campu Duty of the 18th century for drum as well as fife parts.

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK, VOL. I, pub. Drawer "C" Colonial Williamsburg, Williamsburg, Virginia. \$2.00. 55 pp.

A collection of fife and drum music from the French and Indian War, the Revolutionary War, and the War of 1812. Drum parts never published before, George P. Carroll's interpretation of old coded drum parts. Fife parts are from 18th century and early 19th century fife books. This book is valuable because it contains much material not in the "aural tradition" of fifing and drumming and restores many good quick steps to a usable form.

DRUM-SET BOOKS

LATIN TIME by Bob Klock, pub. Klock's House of Music, 200 2nd St., Highspire, Pa. 17034. \$2.95

Text and 33 $\frac{1}{3}$ L.P. record give com-
merical application of the Latin rhythms as played on the drum set. The record includes demonstrations of the drum rhythms with bass and piano.

KEYBOARD SOLOS

SONATA BAROQUE by George Phillip. Tele-
man-trans. Earl Hatch, pub. Marimbas Unlimited, North Hollywood, Calif.

This arrangement is for solo marimba with piano accompaniment only on the first of the three movements. There is considerable double stop activity and fine independence problems occur.

KEYBOARD BOOKS

ADVANCED DUETS: FOR ALL INSTRUMENTS arr. by Bob Nelson, pub. Chas. Colin, New York. \$3.00. 71 pp.

This is an excellent collection of duets for two treble clef instruments arranged from themes of famous composers. The works are not identified by name but the Baroque, Classic, etc.; styles are evident upon performance of the duets. These duets are well suited for any two keyboard percussion instruments.

PERCUSSION ENSEMBLES

RICERCARE FOR PERCUSSION by Joseph Ott, pub. c/o Claude Benny, Milton College, Milton, Wisc., 53563.

This is an excellent recital work for three performers using: piano, percussion I--4 timpani, Percussion II--cymbal, snare drum, bass drum, gong, triangle, and chimes. Performance time is listed as 12 minutes.

WORKS WITH PERCUSSION

CRITIC'S CORNER by Alexander Brott, pub. Canadian Music Center, 33 Edwards St., Toronto. score and parts \$10.20.

This work is written for string quartet and percussion. The percussion part should, if possible, be performed by one solo percussionist, but will require an unusually well developed multiple percussion playing technique. The work is in five movements with important interplay between the strings and the percussion in all five movements. Percussion instruments required are: xylophone,

tenor drum, bass drum (foot pedal) snare drum, cymbal, woodblock, triangle, gong, cowbell, rattle, tambourine, timpani, orchestra bells, and antique cymbal. This work should provide interesting advanced recital material for either a string quartet looking for new contemporary material, or a percussionist planning a recital using other musical instruments.

RATS AWAY by Gordon Crosse, pub. Oxford University Press, London.

This is a work for young voices and instruments with a text adapted from anonymous 14th century words. Instrumentation includes any two treble instruments, xylophone, chimes, assorted percussion instruments, bass and choir. A very interesting and modern setting that should prove challenging to a young group.

MAZURKA AND SCARF DANCE by Delibes, arr. Waddington and Benoy, pub. Oxford University Press, London. score \$2.15.

The instrumentation of this arrangement is flexible with the following parts available: descant recorders, treble and tenor recorders, tuned percussion, untuned percussion, guitar and piano. It is quite possible that a keyboard percussion ensemble version of this work would be effective.

TEXT & REFERENCE BOOKS

THE PERCUSSION: PERFORMANCE AND INSTRUCTIONAL TECHNIQUES by Charles L. Spahn, pub. Allyn and Bacon, Inc., Boston. \$6.75. 192 pp.

This new release is the percussion text in the fine new Allyn Bacon Series in Instrumental Instruction. Written for music education students and any non-percussion music majors, the book offers a thorough examination of all percussion instruments, and effective methods for teaching them. The instruments are covered individually as well as in ensemble groupings. An abundance of actual excerpts from orchestral and band compositions bring about a closer understanding of performance and scoring problems to the student. A special feature is the inclusion of the complete percussion score to H. Owen Reed's outstanding work La Fiesta Mexicana. An unusually large number of photographs and drawings are included in the text. This book, as all in this series, is wirebound to permit easy page turning and minimum wear on the paper. This new text should be enthusiastically welcomed by instructors of college percussion techniques classes, music education students, school instrumental music teachers, and by percussion specialists as an additional new source of information, literature, and teaching techniques.

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION compiled by F. Michael Combs, c/o author, 46 Jesse Hall University of Missouri, Columbia, Mo. 65201. 26 pp.

The problem of obtaining reasonably up-to-date listings of material is a never ending one, especially in view of the active interest that publishers are now taking in regard to percussion literature. This compilation by the percussion instructor at the University of Missouri is a welcome new entry in this field. The author has attempted quite successfully in making this listing as complete as possible and a second edition is planned for this fall to include material that becomes available. This is an important source for one preparing contest lists and for all teachers of percussion.

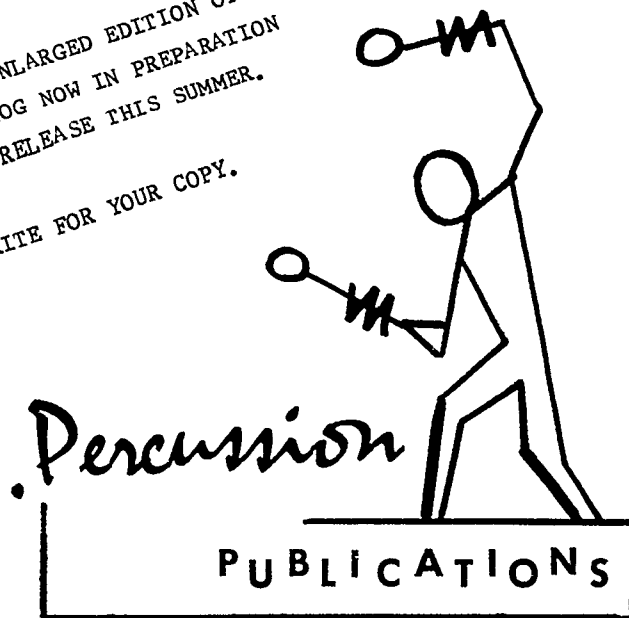
BAND INSTRUMENT CARE--PERCUSSION CARE No. 11030. Encyclopaedia Britannica Educational Corp. Chicago, Ill. \$6.00

This is the percussion entry from a series of 10 filmstrips that are offered to help teachers motivate students to care about their band instruments. Full color close-up photography shows details and procedures clearly. Approximately 46 frames are included in this filmstrip.

THE NATIONAL STUDENT MUSICIAN 1430 East Washington Lane, Phila. Pa., 19138. \$3.00 one year subscription.

This monthly newspaper reports on the latest happenings of high school and college instrumental and choral groups. Articles by prominent music educators include the column "Drum Beats" by Joel Rothman.

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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.

MARIMBA RECITAL
FRANK K. MACCALLUM
WOMEN'S CLUB OF EL PASO
September 24, 1966.

Panis Angelicus--Franck
Lakme: Rektah from Ballet of the Bayaderes--Delibes
The Magic Flute: aria Della Regina--Mozart
Mazurka Op. 33, No. 2--Chopin
Selections form In a Persian Garden--Lehmann
Four Indian Love Lyrics--Woodforde-Finden
Prelude from Prelude, Chorale and Fugue--Franck
I Puritani: Qui La Voce Sua Soave, Act II--Bellini
Lucia Di Lammermoor Selections--Donizetti
Noel Ancien--traditional
Lakme: Love Duet, Act I--Delibes
Norma: Casta Diva, Act I--Bellini
Carman: Habanera--Bizet
Paeon--MacCallum

UNIVERSITY OF COLORADO
FACULTY RECITAL
JOHN GALM, PERCUSSIONIST
October 27, 1966.

Three Dances for Solo Snare Drum--Warren Benson
Pas de Deux for Percussion and Bb Clarinet--Armand Russell
French Suite for Percussion Solo--William Kraft
Piece for Vibes and Tape--Jon Hassell

INDIANA UNIVERSITY OF PENNSYLVANIA
A CONCERT OF CHAMBER WINDS AND PERCUSSION
GARY OLMSTEAD, DIRECTOR
November 14, 1966

Allegro--Bach-Farberman
Prelude and Fugue in F Major--Bach-Salmon
Puppet on a String--Gold-Farberman
Mysterious Horse Before the Gate--Hovhanness
Three Brothers--Colgrass

CONCERTS AT THE GARDNER MUSEUM
BOSTON, MASSACHUSETTS
TELE LESBINES, PERCUSSIONIST
January 22, 1967.

Quartet (1966)--Edward Diemente
clarinet, flute, bass, and vibes
Diversion for Two (1966)--Donald Erb
trumpet and percussion
Dialogue for Double Bass and Percussion--Alvin Epstein
Music for Five Instruments (1965)--Thomas Fredrickson; flute, clarient, trumpet, bass, and xylophone

UNIVERSITY OF COLORADO
SECOND FESTIVAL OF CONTEMPORARY MUSIC

CONCERT I
February 10, 1967

Improvisation: Evolutions for Three Players; clarinet, piano, and vibes
Elegy on the Death of Anton Webern--Dennis Riley
The University Percussion Ensemble and The Modern Choir
Variations for Six Players--Peter Westergaard; flute, clarinet, violin, cello, piano, and percussion
Quints for Soprano, Ensemble and Tape--Ernst Krenek; soprano, guitar, flute, viola, vibes, xylophone, and percussion

CONCERT III
February 14, 1967.

Hyperprism--Edgar Varese
Wind and Percussion Ensemble
Two Sky Songs--Richard Sparks
mezzo-soprano, French horn, bassoon, and vibes



APPALACHIAN STATE TEACHERS COLLEGE
PERCUSSION ENSEMBLE
JOHN J. PAPASTEFAN, CONDUCTOR
February 17, 1967

Hoe-Down--Joshua Missal
Prelude for Percussion--Malloy Miller
Sketch for Percussion--Ronald LoPresti
Concert No. 1 Voor Slagwerk--Jan Tesink
The Burning House Overture--Alan
Hovhaness
March for Timpani and Brass--Brent
Heisinger
Pentatonic Clock--Willis Charkovsky
Xochipilli--An Imagined Aztec Music--
Carlos Chevez
Percussion Music--Michael Colgrass
Encore in Jazz--Vic Firth
Timpiana--Saul Goodman

UNIVERSITY OF COLORADO
UNIVERSITY PERCUSSION ENSEMBLE
JOHN K. GALM, DIRECTOR
February 19, 1967

Hyperprism--Edgard Varese
March for Two Pair of Kettledrums--Andre
and Jaques Philidor
Percussion Music--Michael Colgrass
Canonic Sonata in G--Georg Philipp
Telemann
Two Duets from Six Allegro Duets for
Snare Drums--Michael Colgrass
Prelude and Fugue for Four Percussion-
ists--Charles Wuorinen

OHIO STATE UNIVERSITY
GRADUATING RECITAL
IRENE A. MOORE, FLUTIST
February 21, 1967

Night Watch: A Dialogue for Flute, Horn,
and Kettle Drums--Ellis B. Kohs

OHIO STATE UNIVERSITY
PERCUSSION STUDIO CLASS
February 23, 1967

Hora Staccato--Dinuici-Heifetz
Chester--Billings-Moore
Etude in C Major--Clair O. Musser
Duo Concerto in A Minor--Vivaldi
Informal Discussion on Percussion Topics:
Guests--Marvin Dahlgren, Elliott Fine,
and Philip Brunelle member of the per-
cussion section of the Minneapolis
Symphony Orchestra

UNIVERSITY OF MISSOURI
PERCUSSION CLINIC
March 4, 1967

Drums
Rippin It Up--Buggert
Expansion--Schinstine
Unaccompanied Snare Drum Solo No. 1--
Congrass
Three Dance for Solo Snare Drum--Benson
Snare Drum Duets--Colgrass
Marching Percussion--selected cadences
Timpani
Duet for Snare Drum and Timpani--Siwe
The Solo Timpanist: Studies XI and I--
Firth
March and Polonaise--Tausch
Percussion Music--Colgrass
Mallets
High Hat--Alter
Etude in Ab--Musser
Pentatonic Clock--Charkovsky
Traps
Quintet in Five--Shoaff
Guiro Quartet--arranged
Roman Holiday--Christian

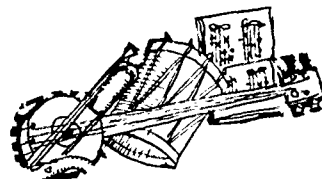
Concert by the University Percussion
Ensemble
Three Brothers--Colgrass
Nonet--McKenzie
October Mountain--Hovhaness
Introduction and Allegro--McKenzie
Suite for Percussion--Kraft
Toccata--Chavez
Teem-Tam-Tum--Christian
Flat Baroque--Davis

UNIVERSITY COLLEGIATE SYMPHONY
MICHAEL SEMANITZKY, CONDUCTOR
CYNTHIA SOAMES, MARIMBIST
March 12, 1967

Concertino for Marimba and Orchestra--
Paul Creston

SOUTHERN ILLINOIS UNIVERSITY
UNIVERSITY PERCUSSION ENSEMBLE
MICHAEL D. HANES, DIRECTOR
AL PAYSON AND BOBBY CHRISTIAN SOLOISTS
March 12, 1967

Prelude for Percussion--Malloy Miller
Song of Matehuala--Al Payson
October Mountain--Alan Hovhaness
Poem for Marimba--Bobby Christian
Tiptoe--Bobby Christian
Improvisation for Four Tuned Drums--
Michael Colgrass



INDIANA UNIVERSITY OF PENNSYLVANIA
 A CONCERT OF WINDS AND PERCUSSION
 WILLIAM R. BECKER AND GARY
 OLMSTEAD, CONDUCTORS
 March 13, 1967

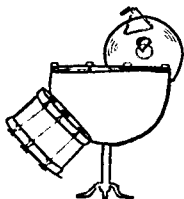
Contrarhythmic Ostenato--Cole Iverson
 Lament--Harold Farberman
 Suite for Weatherkings--William Kraft
 Greensleeves--arranged by Peters
 Bolero--Rosales-Musser
 Introduction and Fugue--Robert Buggert

DICK SCHORY PERCUSSION POPS ORCHESTRA
 MID-EAST MUSIC CONFERENCE
 March 19, 1967

Sabre Dance--Khachaturian
 Misirlou--Roubanis-Schory
 Configurations--Kraft
 Overture Greasepaint--Newley-Bricusse
 arr. Schory
 Lara's Theme--Jarre
 Summertime--Gershwin
 Poet and Peasant Overture?--Suppe
 Selections from Mary Poppins--Sherman
 Ebb Tide--Maxwell-Sigman
 Overture West Side Story--Bernstein
 Baby Elephant Walk--Mancini
 Academy Award Winners Medley--arr. Lauer
 The Pink Panther--Mancini
 Alphie--Bacharach
 Tijuana Bash--Panico-Schory
 Greensleeves--traditional
 Suite Americana--Schory-Christian
 William Told--Rossini-Schory
 Can Can--Offenbach
 Bully Schory-Simpson

NORTHEAST LOUISIANA STATE COLLEGE
 FACULTY RECITAL
 GERALD D. UNGER, PERCUSSIONIST
 March 29, 1967

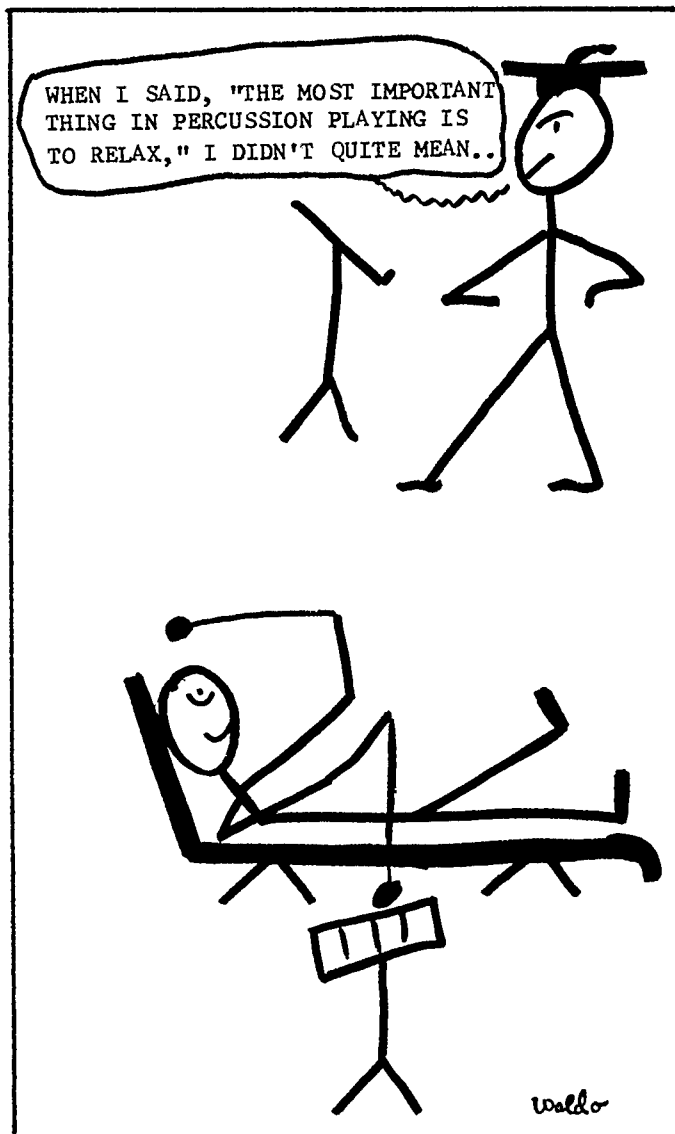
Rondo for Marimba and Piano--Theodore
 Frazeur
 Concerto for Marimba--Robert Kurka
 Sonatina for Three Timpani--Alexander
 Tcherepnin
 Toccata in D Minor--Bach-Moore
 Etude for Marimba, Op. 6, No. 8--Clair O.
 Musser
 Hors-D'Oeuvre pour instruments a percus-
 sion et piano--Pierre Petit



THE INDIANA STATE UNIVERSITY
 UNIVERSITY PERCUSSION ENSEMBLE
 NEAL FLUEGEL, CONDUCTOR
 NORTH CENTRAL DIVISION, M.E.N.C.
 April 16, 1967

Three Brothers, Michael Colgrass
 Sketch for Percussion, Ronald LoPresti
 For Three Percussionists, Ronald Keezer
 The Swords of Moda-Ling, Gordon Peters
 Demonstration: "A Stylistic Approach to
 Music through Percussion Performance"
 36 Heads, Jake Jerger
 Suite for Percussion, William Kraft
 Bali, David Gordon
 Encore in Jazz, Vic Firth

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 improvement in the PERCUSSIVE NOTES PUBLI-
 CATION. My best wishes for the future."
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E = Easy
M = Medium
MD = Med.Diff.
D = Difficult

TYMPANI AND PIANO

___ Tympendium M
___ Tympolero MD

SNARE DRUM SOLOS

___ All State Drummer MD
___ Beating the Blues D
___ Big Beat, The M
___ Blue Plate Special M
___ Boss, The D
___ Charlie's Horse MD
___ Contrary Computer MD
___ Control Contortions D
___ Cosmos Copter MD
___ Cream and Sugar M
___ Cut and Dry, but Rough M
___ Cut Rate March E
___ Dapper Dan MD
___ Deep Night M
___ Diddle-Diddle-Q M
___ Dipsy Diddle M
___ Doodlers Delight M
___ Double Diddle M
___ Drag That Man Away M
___ Eastman Etude MD
___ Expansion M
___ Exploring The Unknown MD
___ Father And Son MD
___ Fennell's Flourishes MD
___ Flamingo M
___ Flim-Flam M
___ Forensic Fantasy MD
___ Hectic Hickorys D
___ Innovation in 2/4 M
___ In The 25th Century M
___ Like Cool MD
___ Lloyd's Little Diddler MD
___ Master Mind E
___ Minuet For Moderns MD
___ Montrose Miracle MD
___ Mutation D
___ New York Texan D
___ One Way Street D
___ Other Street, The MD
___ Owen's Own MD
___ P's and Cues M
___ Paradiddle Paradise M
___ Pascucci Punch MD
___ Percussion and Repercussion M
___ Phil's Fill MD
___ Pratt's Taps M
___ Rada-Ma-Bop M
___ Ra-ta-ta-tat M
___ Rhythm Rampage M
___ Ridley Riddle M
___ Rig-a-ma-Roll M
___ Robertson's Radamacue MD
___ Rocket Rangers M
___ Roll Call E
___ Rudimental Rondo M
___ Salute To a Nurse M
___ Ship-A-Hoey MD
___ Simple Swingin' M
___ Singleton M
___ Slammin' Sam MD
___ Sonata Fantastic MD
___ Southern Special E
___ Space Probe MD
___ Spot 'a Tea M
___ Stick Waltz E
___ Stick With It E
___ Swan's Song MD
___ Sweet Tooth (Suite) M

___ Synco Stix D
___ Three-Headed Drummer MD
___ Three Ply M
___ Time For a Change M
___ Triple Threat M
___ Turnabout Is Fair Play M
___ Variety M
___ What A Drag M
___ Wonder Boy M
___ Wrap It Up M

SNARE DRUM DUETS

___ Accent the Negative M
___ After Hours Session M
___ Busy Bee Bop M
___ Cornball Express M
___ Cymbalistic (Duet for Snare Drum and Crash Cymbals) M
___ Double Dea' M
___ Double File March M
___ Drum Invention MD
___ Duo Mambo M
___ Duo Rumba M
___ Five Foot Eight MD
___ Frantic Antic M
___ Hey, Poncho! M
___ Hit And Run M
___ Insomnia M
___ Kaf-Skin Kapers M
___ Little Late For the Downfall M
___ Mild Rubarb, A M
___ Night Shift M
___ On The Q T M
___ On the War Path (or 2 Tom Toms) E
___ Power of Positive Practice, MD
___ Progressive Elaboration MD
___ Rhythm Mixture (has 2 copies) M
___ Roll Your Troubles Away E
___ Saturday Nightmare M
___ Stand Off M
___ Switch In Time, A MD
___ Through Traffic M
___ Tom Thumb Tub Thumpers E
___ Tooget M
___ Two For the Money E
___ Two For Tea E
___ Two Gun Pete E
___ Two Small Fry E
___ Twosome E
___ Two Timer E
___ Two Ton Tillie E
___ Wallflower Waltz E
___ Weeping Willow Waltz E

CYMBAL ENSEMBLE

___ A Cymbal Tune MD

TYMPANI SOLOS (Unaccompanied)

___ Academic Episode M
___ Copper Bowls, The (2 Tymp.) M
___ Dresden Dance (3 Tymp.) M
___ Kettle Kapers (2 Tymp.) M
___ Paukin Parade M
___ Slightly Latin (4 Tymp.) MD
___ Tall Tale for Tympani (2 Tymp.) MD
___ Topical Tymps (2 Tymp.) M
___ Tympani Bassa Nova M

DRUM ENSEMBLES

___ Accent on Rhythm (Quartet) M
___ Bop Stick (Quartet) M
___ Hot Seat (Quartet) M
___ Keystone Kids (Quartet) E
___ Overlap (Trio) M
___ Quartet for Percussion (6-Instruments) MD
___ Rhythm Busters (7 Parts) MD
___ Scherzo for Percussion (3) MD
___ Suspense and the Walking Man (Quartet) M
___ Swing Bolero (Quartet) M
___ Three's a Crowd (Trio) M
___ Turnaround (Quartet) E
___ Woodland Drive (6 Instruments) D
___ 3/4 for 3 M

DRUM BOOKS

___ Adventures in Solo Drumming MD-D
___ Cosmic Cadences M
___ Drumming Together (30 Duets) M
___ Futuristic Drum Solos MD-D
___ Little Champ - 1st Year Solos E
___ Little Champ Drum Solos -
___ Piano Accompaniment Book E
___ 17 Plus 1 Percussion Pieces for
___ Contest and Try Outs MD-D
___ Southern Special Drum Solos M
___ Swingin' Drum Cadences M

DRUM BOOKS WRITTEN IN COLLABORATION WITH OTHER WRITERS

___ Basic Drum Method (With Fred Hoey) E
___ Drum Ensembles for
___ All Occasions (With Fred Hoey) M
___ 40 New Street Beats (With Fred Hoey) M
___ Intermediate Drum Method (W. F. Hoey) M
___ Drum Cadences for
___ All Occasions (With Fred Hoey) E
___ Cadence Carnival (With Craig Bennett) M

PERCUSSIVE NOTES
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PRODUCT NEWS

SPENCER ENTERPRISES has the following percussion equipment available:

Timpani Sticks--hardwood core, seamless aluminum shaft, plastic grip, soft, medium or hard heads, color coded for hardness, \$8.50 per pair.

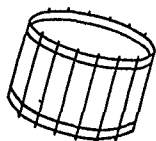
Triangle Beater Kits--consisting of 6 beaters, 2-3/16", 2- 1/8", 2- 1/16", all stainless steel and packaged in a vinyl carrying case, \$5.00 per kit.

Instan-Timp--for the show drummer or performer who must switch quickly from cymbals, to snare, to timpani, etc., this special piece of heavy felt with adhesive backing can be applied quick to the back end of a pair of snare drum sticks to allow the player to obtain these rolls without the sound of the wood-tip sticks, 60¢ per pair. Address: Spencer Enterprises, 2726 S. 13th St., Lincoln, Neb. 68502.

THE ROGERS DRUMS new 1967-68 full color catalog is now available. The attractive 64 page layout displays and describes the complete line of percussion instruments available from this company. See your local dealer for a copy or write direct to: Rogers Drums, 1005 East 2nd St., Dayton, Ohio 45402.

The New REMO SPARKLTONE DRUM HEADS are coated with sparkle finish and sealed in with another layer of plastic film. Five colors of sparkle are available: red, green, blue, silver, and gold. They are available for parade batter, tom-tom,

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batter head with brush surface, and bass drum. The manufacturer reports that not only do they add flash to the marching section or drum set, but also serve the practical purpose of eliminating the "ring" in the drum sound--especially in the case of the bass drum. Price list and information from Remo, Inc., 12804 Raymer St., North Hollywood, Calif.

The WENGER PERCUSSION CENTER (Model No. 94A1) makes order possible for all the items used in modern percussion work. Ten felt-lined drawers of various sizes, riding on nylon rollers, accommodate everything that is used. Concert snare drums 15 inches in diameter store vertically and 22-inch concert cymbals are cradled. The work surface is carpeted for silencing. Also available are two other models: the No. 3A1 Jumbo Percussion Cabinet, and the No. 4A1 Standard Percussion Cabinet. Complete details from: Wenger Corp., Owatonna, Minnesota 55060

The HOHNER-SONOR RHYTHM INSTRUMENTS are being used in one of the latest and most successful methods of elementary music education in which the mallet percussion instruments and drums are used. The complete line includes resonator bells, glockenspiels, xylophones, metallophones, timpanis, hand drums, tambourines, and small percussion. Many of these keyboard instruments could be well utilized, because of their high quality, in the elementary band percussion program as well as in general classroom instruction. For further information, catalog and price list write: Volkwein Bros., Inc., 117 Sandusky St., Pittsburgh, Pa. 15212

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