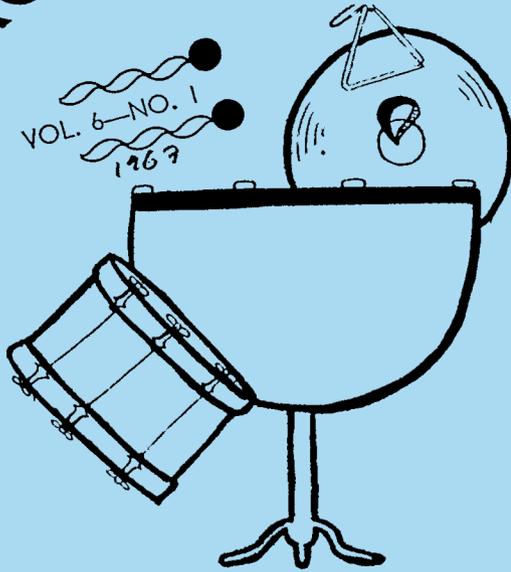


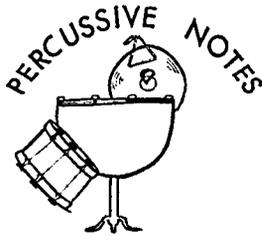
# PERCUSSIVE NOTES

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1967



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*page 5*



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One of the best descriptions of the activities of your PERCUSSIVE ARTS SOCIETY is to be found in an article written by Executive Secretary, Neal Fluegel for the 1967 Anthology issue of the MUSIC JOURNAL. This article which should give members and non-members alike a better understanding of the P.A.S. is found on pp. 78 & 82 of the above mentioned publication. It is planned to have reprints of this article available for distribution in the near future.



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IN THIS ISSUE

PERCUSSION DISCUSSION . . . . .	2
ON PLAYING AN AUDITION by Geary Larrick . . . . .	3
HOME GROWN GUIROS! by Michael Combs . . . . .	5
USE BASIC PATTERNS FOR MARCHING BAND DRUMMERS by James D. Salmon . . . . .	6
RE: MILFORD GRAVES by Rupert Kettle . . . . .	7
22 IN TUCSON MARIMBA BAND by Genevieve Klein . . . . .	12
DRUMMING AROUND . . . . .	13
NEW PUBLICATIONS . . . . .	15
PROGRAMS . . . . .	19
WITH A TINKLE OR A CLANG by William J. Schinstine . . . . .	25
ON THE TECHNICAL SIDE . . . . .	26
HUMOR . . . . .	27
SOLO OF THE MONTH: TAM-BAS by James L. Moore . . . . .	29



The PERCUSSIVE ARTS SOCIETY publishes two periodicals: The PERCUSSIONIST-which contains articles and research studies of importance to all in the percussion field, and the minutes and reports of Society meetings; and PERCUSSIVE NOTES-a magazine which keeps all members informed of current news, trends, programs, and happenings of interest. Both publications are available only to members of the Society. Annual memberships are \$5.00 for regular members, and \$2.50 for student members. Also available are manufacturer, instrument specialist, and publisher memberships which help greatly in sustaining the efforts of the Society.

We hope that you will pass along the membership application found with this issue to a fellow percussionist or interested person, and of course that you will keep your own membership up to date. Additional application blanks are available in quantity from the P.A.S. Executive Secretary.



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# PERCUSSION DISCUSSION

## CU RECITAL TURNS INTO 'HAPPENING'

By Thomas MacCluskey  
Rocky Mountain News Music Reviewer

Have you ever heard or seen the performance of a musical composition in which the performers blow out candles, walk to various locations on the stage during the performance, whistle and look at one another in sudden surprise?

The Recital Hall in the College of Music at the University of Colorado was the scene of just this kind of a musical event last Monday night, April 10.

A recently completed composition, "Sources III for Clarinet and Percussion," written by David Burge, associate professor of music at CU, was presented as the final work of a recital given by several faculty members.

The piece was written for the two musicians who performed it--Jerry Smith, Clarinet, and John Galm, percussion.

The composer used a set of five pitches derived from letters in Smith's and Galm's names as the generating "source" for all of the musical material in the piece. Composers throughout history including J. S. Bach have used this device.

A description of the performance will give an idea of how far-ranging Burge's creative efforts reach.

The piece was performed by the two musicians on a stage at the center of which was a circular arrangement of percussion instruments. The clarinetist was located at the percussionist's right. At the far corners upstage were two other performing areas.

A total of 10 lighted candles were distributed among the four performing areas. There were no other lights on the stage or in the recital hall.

The musico-dramatic piece is divided into several short movements. In the first movement the music is written so that the two instrumentalists are closely co-ordinated in their sound events.

Humor is introduced in the second movement in numerous musical and theatrically choreographed events. In the following movements the humor is replaced with continually more serious music and dramatic activity.

The clarinetist performs in all of the performing areas including playing on some of the percussion instruments. As he moves from area to area he extinguishes the flames of the candles.

With the reduction of light the visual attention of the audience is focused intensely in specified areas.

The final sounds of the piece are produced in complete darkness. Following a 10-second pause during which the audience is anxious to know whether the performance is completed, all the stage and house lights come on suddenly.

Burge stated that the sudden blazing lights are to produce shock-effect which is an intended part of the piece. The realization that no performers are on stage created an additional shock.

The piece had an additional, unexplained but enhancing element during a performance at the University of Denver on Tuesday night.

While Smith and Galm, both of whom performed the work with remarkable virtuosity, were playing, a fire occurred at a house near the DU Student Union.

The sirens of the fire trucks mingled with the clarinet and percussion sonorities. The rotating red and white lights flashed on the walls and ceilings of the candle-lit room. A small riot occurred at the fire scene. Firecrackers exploded.

Sources and resources!  
(Reprinted from Rocky Mountain News-Time, Sunday, April 16, 1967)

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We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

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On Playing an Audition  
Geary H. Larrick

A most important time for the percussionist is when he plans to audition for a position as he leaves school. As with most job interviews, the auditions examiner is interested in finding the man whom he thinks will best fill the available position. This may or may not be you.

Having weathered several auditions myself, I am convinced of the utmost importance of the need for the applicant to be truthful and sincere. In the first place, it is very unlikely that an auditionee is going to fool an experienced professional, and even more important is the fact that, should an applicant "play over his head" or foster a false image in an audition, the chances are that the applicant will not be successful or satisfied in the new position, if he is accepted.

It is quite true that the player with the most technique does not always obtain the position. Other factors that may enter into consideration are musicianship, willingness to accept criticism and to follow directions, experience, apparent attitude or desire, personality and appearance, knowledge of repertoire, and many others. These factors are treated with varying importance, of course, depending on the auditioner and the position for which the applicant is to audition.

It is also true, however, that the best qualified person does not always get the position, simply because some people do not know how to play a good audition. With clarification of a few essential facts concerning auditions, I hope to somewhat remedy this situation and possibly to answer some of the questions posed in the student's mind before his first audition.

Three types of auditions which are of prime consideration are auditions for, (1) music schools, (2) service bands, and (3) professional orchestras.

Auditions for Music Schools

The best approach to most auditions is for the percussionist to be prepared to perform a complete audition on all the percussion instruments. One should be fairly familiar with the orchestral repertoire, and should be able to play the most difficult excerpts, such as Ravel's Bolero on snare drum, Porgy and Bess on xylophone, Romeo and Juliet on timpani, and others.

The percussionist should be prepared to perform a technically difficult and musically justifiable excerpt or etude on snare drum, timpani, and one of the keyboard percussion instruments. This can be termed the "nucleus audition," and the percussionist should be able to play this at any time under any conditions.

An adequate nucleus audition might be the following: on snare drum, an etude or exercise from the Goldenberg or advanced Gardner books; on timpani, an exercise from the Gardner, Hochreiner, or Goodman methods; and on marimba, a part of Creston's "Concertino for Marimba" or Frazee's Rondo for Marimba and Piano. An accompanist is usually not needed at an audition.

The school of music audition is usually given by the percussion instructor, sometimes in conjunction with the head of the department. The percussionist is usually expected to sightread in these auditions, and often is expected to show ability with the rudiments and rudimental drumming.

Emphasis in a school of music audition is usually toward musicianship and technique. Don't be surprised if the auditioner asks you to sightread on marimba a slow movement of a concerto; the notes may not be difficult--but musicianship is of the utmost importance!

Audition for Service Bands

An audition for a top service band usually is either for percussion or for timpani, although the percussionist may be asked to perform on all of the percussion instruments. The audition is usually administered by the bandmaster or his associate, and one or two of the principal percussionists.

Percussionists in the top service bands often must perform the gamut of percussion music: from dance band or jazz combo set drumming to rudimental, martial drumming, to "legitimate" percussion in the concert band or orchestra. Emphasis is on technique and ability to play all kinds of percussion music.

The percussionist, then, for his service band audition, should be prepared for practically anything: besides the prepared nucleus audition on snare drum, timpani, and marimba (or xylophone), he should be prepared to display competence in rudimental drumming and in set drumming. He might be asked to "fake" on vibes, or play bass drum and cymbals with the cymbal mounted on the bass drum.

The top service bands also have marimba soloists. The literature of these solos is of the Hora Staccato - Flight of the Bumble-Bee type--usually quite technically difficult and very flashy. These marimba soloists are almost invariably fine performers on all the percussion instruments, however--not just the keyboards.

#### Auditions for Professional Orchestras

Auditions for professional orchestras are usually for timpani or for percussion,<sup>1</sup> and are often administered by the conductor and the principal percussionist. Entrance into the percussion section of a major symphony orchestra is usually based on two primary considerations: (1) the percussionist's experience, and (2) his familiarity with and ability to play the orchestral repertoire.

The applicant is sometimes asked to audition on bass drum and cymbals with the cymbal attached to the bass drum. Occasionally the auditionee for a symphony orchestra is asked to sight read on snare drum or the keyboards.

Although the conscientious student percussionist usually works hard on his snare drum and xylophone technique, he often does not apply the same conscientious approach toward performance on cymbals, bass drum, triangle, and the

several smaller percussion instruments. Indeed, the triangle probably "cuts through" the sound of the orchestra as much as any other instrument, and particular care should be taken in performing excerpts on the triangle. Suffice to say that probably many a percussionist has failed his first audition partly because of a lackadaisical approach to playing the cymbals, triangle, tambourine, castanets, etc.

#### Conclusion

It is hoped that a bit of light has been shed on the subject of auditions for the student percussionist who is reaching the time when he might perform his first audition for a service band, symphony orchestra, or graduate school. Suffice to say that the first audition is not usually the best one, but, as in all areas of performance, one improves with practice. We might conclude, then, that the professed goal of a percussionist going into an audition should be to display his performance abilities and knowledge in the most accurate possible way, and to give the auditioner a complete and accurate picture of himself as a performer and as a person.

<sup>1</sup>A sample audition sheet for the Chicago Symphony Orchestra was printed by Gordon Peters in the PAS Percussionist, volume 4, number 4.

#### The Author

Geary Larrick is an honor graduate of the Ohio State University School of Music where he was featured marimba soloist with the OSU Concert Band. He is a former member of the Baltimore Symphony orchestra, and has taught at the Foster Music Camp. He is working toward a MM degree in performance at the Eastman School of Music where he is a student of John Beck.



HOME GROWN GUIROS!  
by Michael Combs

With the ever-increasing interest of composers and conductors in the percussion section, an awareness of the unlimited possibilities of percussive sounds has come about. To perform a modern composition by one of our leading composers might require the percussionist to spend an afternoon in the junk yard finding a set of brake drums or many hours building special racks, altering instruments, or even building his own instruments.

Undoubtedly, many of our percussion sounds, common to us today, were discovered quite by accident. It is such a discovery, although not so revolutionary, that might be of interest to the readers of this Journal.

Several months ago, as I was visiting in Eastern Kentucky, I dined in a restaurant that was decorated rather simply with a number of unusually large and strangely shaped gourds --some the shape and size of a pumpkin, others with a round body and long and sometimes curved neck. I became very interested in these gourds and, of course, the possibility of sounds that might be produced.

Gourds have been used in Latin America for centuries as maracas and other instruments as well as dippers, flower pots and other domestic uses. Probably the most well-known instrument made from a gourd is the common guiro. Manufactured guiros today, however, are usually made from wood, not gourds.

Thus my interest in these Kentucky gourds led me on a search for some of these large and unusual gourds. I discovered the sources to be somewhat limited. Finally, I was told of an elderly woodworker in a colorful area of the Kentucky mountains who, in addition to making chairs by hand for a living, grew and sold gourds.

It was a short drive over curving mountain roads to a simple wooden house with a crudely-made sign in front stating "FURNATURE, ANYTHING MADE."

I was met at the front porch by a man who reminded me of Rip Van Winkle just awakening from his long sleep. His fullbeard, long, unkept hair, and bib overalls gave a false impression of his age, and, as he leaned on the ringer washing machine which was setting on one corner of his porch, he seemed most happy to have visitors.

I was led inside his house to a dimly-lit room where he obviously did all his work. In addition to two or three partially finished chairs, a few simple tools and pieces of wood, a large pile of gourds filled one corner of the room. It was there that I purchased a number of gourds varying in size and shape and got the idea of making guiros from them.

Using a small saw, some sand paper, and a can of shellac, I was pleased in my first attempt to fashion one of these pre-dried gourds into a guiro. I went on and made three other guiros which comprised what I call my "guiro quartet." The "bass guiro" in this ensemble was made from a so-called bushel gourd and is about the size of a large pumpkin; the "tenor guiro" had a large body with a long neck; and the "alto" and "soprano" were respectively smaller in size.

Since the literature for "guiro quartets" is somewhat limited, I turned, as many new ensembles must, to transcriptions. Jack McKenzie's SUITE FOR SIDEMAN AND FOUR CHOIRS OF HANDCLAPPERS worked perfectly. With each guiro playing its respective voice part, the accompaniment consisted of brushes on snare drum, sand blocks, bongos, maracas and a few other somewhat soft sounds.

The premier performance was done by my University of Missouri Percussion Ensemble at a clinic for high school percussionists. The resulting sound was most interesting and unusual, and provided a new experience for my students. But, more than that, the point of creativity and imagination was made. I have since had many opportunities to use my guiros at clinics and demonstrations as one example of the many possibilities of percussion sounds.

The Author

Michael Combs is percussion instructor at the University of Missouri and the National Music Camp at Interlochen, Michigan. He is a graduate of the University of Illinois where he studied percussion with Professor Jack McKenzie.

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"I would like to congratulate you on your excellent work in connection with PERCUSSIVE NOTES. I find it a very informative, interesting, and educational publication for students and teachers alike." Charles E. Owen, Percussionist, Philadelphia Orchestra.



USE BASIC RHYTHM PATTERNS FOR  
MARCHING BAND DRUMMERS

By James D. Salmon

Mr. Salmon, a graduate of the University of Michigan, where he received his BME and MME degrees, is author of "The Percussion Section of the Concert Band" and co-authored with Jack Lee "Percussion Pointers for the Marching Band."

Your work in preparing weekly gridiron shows can be greatly reduced if your drummers learn to use set basic rhythm patterns for every style of music that your band plays, instead of playing the standard rhythm patterns that normally accompany the printed band arrangements.

Here are a few ideas that may be substituted for the average printed snare drum part of standard marching band music, which, when properly used, can do much to strengthen the rhythmic pulse and give more solid support to the phrase lines of the music.

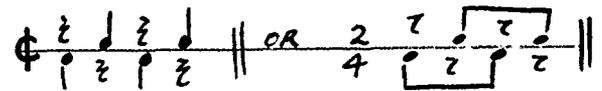
This technique of editing of drum parts helps the drummers to play with more ease and authority because it allows them more freedom to listen to and perform with the music being played, instead of attempting to play an awkward, or a poorly memorized drum part.

A snare drum part that is saturated with rests isn't going to give much of a rhythmic drive to any band, and it will be a weak tool in the moving of any marching band down the field under any circumstances. The section leader should be authorized to select the proper rhythm patterns to be used for each musical selection used in your gridiron shows.

At this time we will consider the commonly used "afterbeat" rhythm with which all of us are familiar. I have selected this rhythm because it is one of the chief offenders in contributing to unsteady tempo of the marching band.

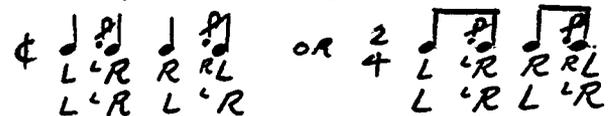
The notes don't bother the drummers half as much as the rests. Let us see what can be done to strengthen this part of our drum section's performance.

When the printed snare drum part reads thus:



A more solid rhythm base can be provided if the drummers play the rhythm patterns A, B, C, D or E, in accordance with the tempo and style of the music played. The rudimental sticking will be printed directly under each rhythm pattern, and an alternate sticking pattern, sometimes more conveniently used, will be presented in parentheses.

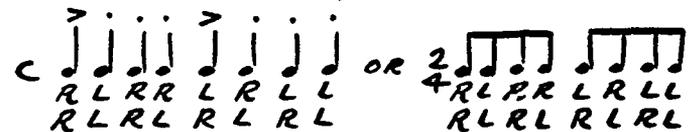
A. TAP-FLAM (the reverse of Flam-Tap): used for a moderately fast tempo such as your school pep song.



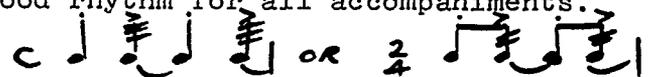
B. TAP-ACCENT: used for a very fast tempo such as entrance music. A clearer rhythm than the Tap-Flam. Flams thicken drum beats and when used at fast tempi they tend to "muddy" the rhythmic figures. This allows plenty of hand movement for showmanship, and is particularly good for TV pickup.



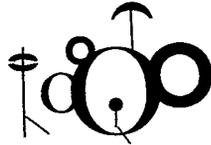
C. PARADIDDLE or SINGLE TAPS: used for very fast tempi such as a "gallop" or the "can-can" style of music.



D. AFTER-BEAT TIED ROLLS: use either the five-stroke roll for a faster tempo, the seven-stroke roll for medium tempo or nine-stroke roll for slower tempo. Good for ballad style music and is good rhythm for all accompaniments.



E. TAP-CRUSHED ROLL: used as a separated staccato roll for very fast tempos such as the so-called "curtain music" (No Biz Like Show Biz, etc.). This demands that the drummer use both sticks simultaneously on the "crushed roll." Do not use drags or ruffs as they



--Rupert Kettle

For the benefit of those who may not be aware of the fact, there has existed in jazz, for the past few years, an "avant garde" movement of considerable dimension. While I have found a good deal of this music to be wanting in several of many ways, especially in the percussion department, there has been a small percentage of it that I've found to be as startlingly important as certain other new artistic directions, particularly in the area of percussion, at least as handled by the brilliant young performer, Milford Graves.

Having become more and more respectful of Mr. Graves' work, I had begun an article on him, and had intended closing it with some brief, interview-type remarks by him. The drummer was most cooperative, and visited my home for a get-together-over-tape-recorder, which, as it turned out, lasted over two hours. Mr. Graves spoke far more eloquently and succinctly about his work than any article of mine possibly could, so what follows is an edited transcript of our talk (the editing having met with Mr. Graves full approval). I hope that our percussionist/readers enjoy it, and learn as much from it, as did I.

(Background Notes--Milford Graves has appeared with such avant-garde activists as Giuseppi Logan, The New York Art Quartet, The Jazz Composers' Guild Orchestra, Paul Bley, his own percussion group, and, most recently, pianist Don Pullen. He has studied, among other things, Indian Music with Wasantha Singh, and has taught at the Black Arts Repertory Theater in New York City. Mr. Graves has also appeared and/or recorded with more conventional performers, such as Montego Joe, Miriam Makeba, and Hugh Masekela.) Discographical information on Mr. Graves may be found at the conclusion of the interview, which follows:

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RK--First of all, your album ("You Never Heard Such Sounds in Your Life"), was it multi-recorded?

MG--Oh, no, it was all done "live"; it's all on one track. Nothing was overdubbed, or anything like that.

RK--How in the world did you get so many things going, sometimes all at once?

MG--We had about twenty drums, including some African drums, three differently pitched gongs, and some miscellaneous cymbals, bells, guiros, and so forth. These were arranged in such a way that they were all accessible to both of us.

RK--Was a conventional drum set used?

MG--One was, but it wasn't played conventionally; that is, it wasn't played from a sitting position.

RK--But there were foot-operated drums and cymbals?

MG--Yes. But all of the equipment was set up in such a way that we could both maneuver around/among it comfortably . . . cover as much territory as possible, so to speak. I wish you could have seen the record being made: we were in constant motion . . . movement all the time . . . it was almost like we were trapped by the instruments, and were trying to get out.

RK--Do you feel as though your music might be moving into areas of theater, or dance?

MG--Quite possibly.

RK--On the last track, how was that opening cymbal sound obtained? Or is that classified?!

MG--Well, that's really no big secret, or anything, because I often do it in concert. However, I'd rather people see it first, because there is a visual aspect to it. If you know what I'm going to do before I do it, I think some of the full impact of a performance may be lost, especially in this case, so I'd rather not say too much about that cymbal effect.

RK--On that same track, I noticed that the whole piece seemed to depart from the cymbal sound, and then returned to it later on, almost as a "recapitulation." Was this planned, or did it just happen?

MG--It really wasn't planned, but it really didn't just happen. I didn't know that the piece would begin with that cymbal sound until we started; then, after the piece had developed itself, I heard the cymbal thing again, and so played it. But there was no recap. idea in mind; a remembrance of things past, maybe, but certainly not "recapitulation" in the classical sense.

RK--On the album, did you and Sunny (Morgan), have anything at all written out, even in an "avant-garde" type notation? Or is it a totally spontaneous thing?

MG--There was some sort of organization, but this existed only in our rehearsals. When we finally went into the recording studio, we told each other to forget everything we had re-

heard, because we wanted the end result to be as spontaneous as it could be. Oh, and no, no written out parts, in any type of notation, were used at any time.

RK--Of what significance are the numbers on some of the Nothings?"

MG--Well, for example, in "Nothing 5-7," the underlying, or unifying, structural idea is that one of us works with groups of five beats, while the other works with groups of seven beats, that's all.

RK--Do you mean "beats" in the conventional rhythmic sense?

MG--No these would have to be called "asymmetrical" in terms of traditional musical time concepts. Through inspiring one another, we make these relate and interconnect in almost an infinite number of ways. It's really quite difficult to explain . . . perhaps we could rehearse together one day . . . then I think you'd very quickly come to understand just what I mean. Also, if you listen hard enough to the record, the idea should make itself evident.

RK--Any more percussion recordings in the offing, or do you know right now?

MG--By all means, but I can't say for sure just when. I feel there's so much yet to be done, percussion-wise, and this is the area to which I plan to devote most of my energies.

RK--One more question about the album: is that large gong for sale?! (Laughter)

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RK--In the interview you did with Bill Mathieu (Down Beat, November 3, 1966), you made some remarks that were a little disconcerting to me, as teacher, if only because a lot of impressionable kids read that magazine. I refer, of course, to your overt disparagement of "rudiments," and the implied dismissal of most traditional educational tools in the percussion area. Would you elaborate a little on those statements?

MG--First of all, those things were taken right out of context, and what I was making reference to was the artistic situation, rather than the educational one. When working creatively, rudiments, or whatever, are always good points of reference, and are a highly necessary part of the learning process for the percussion student; but; to confine one's self to this relative handful of patterns, and this very repetitious concept is, by now, a deterrent to genuine creativity. To repeat, I'd say that rudiments, and all that go with them, are a paramount importance, but for me, by this

stage of my development, I'd rather spend more time studying the drum itself, than running a bunch of arbitrary sticking patterns over and over. The membrane of but a single drum contains so many secrets that I'm trying to uncover, that I'm no longer concerned with simple rat-a-tats, you see? But I do wish that Down Beat hadn't mis (or dis-) quoted me.

RK--I may be giving a couple of courses in conjunction with Bill Dixon's composition classes at the University of the Streets. Would you be interested in coming in as guest lecturer/demonstrator occasionally?

MG--Yes, very much; I love to talk about percussion. One of my favorite topics at the moment is just the possibilities in extracting sound from a membrane, the infinite number of ways that this can be done. I don't mean just the "right" technique, or angle of attack, or whatever . . . for example, when I play, there are seven conscious hand positions that I use.

RK--You mean like "traditional" grip and "natural" grip? And which do you prefer, incidentally?

MG--I use both, which one just when depending on what I want to do at that moment. But I'm referring to several other grips; positions in which the stick is held in different fingers; for example, the forefinger and the small finger cupped around the stick, like this, you see. (Holds up right hand.) By turning the hand as you hit the head (demonstrates), you get, like, "Whoooooosh" . . .

RK--(Offering practice-pad and sticks) Maybe you'd better just show me.

(Graves does, making a most impressive "Whoooooosh," then demonstrates two other hand positions.)

RK--O.K., that's three; what about the other four? Or am I prying?

MG--Well, if it's all the same to you, I have been working on a book for about two years now, so I'd rather not say too much about these things until I've gotten them together entirely, and to my own satisfaction. . . . But what I was trying to stress is that the drummer really has to spend more time communicating with the drum itself. In other words, you have to look at the head and ask yourself, "What will come out of here if I do this, or if I do that?" If this is done long enough, the end result will be that the drummer and his instrument are actually one. To me, this is much more important than just sitting around all day, worrying about nothing other than developing "chops."

RK--I've always found fault with a good deal of "legit" snare drum literature: so many of the books around are comprised of nothing but rhythmic patterns, sometimes quite difficult, but never terribly interesting. But the sonal characteristics of the instrument are never utilized; most of these things could just as well be played on the floor, or a table-top.

MG--Yes, that's what I mean. The instrument is given no respect; these people have what they want in their minds--you know, they "heard" it--but they could beat it on a pillow, or a practice-pad, or on their legs, or whatever; the instrument doesn't seem to count. . . . Since you were mentioning the snare drum: you know, I've come to disapprove of the instrument. Somehow, it seems like it's only usable for effects, but nothing else.

RK--Well, there are some nice sounds in a snare drum, but from a teaching point of view, I like to think of it only as stepping-stone to a broader percussion outlook.

MG--That's what I mean. It has its uses, but to only concentrate on it, and move no further, seems to be a blind alley, for any percussionist.

RK--To me, this is one of the reasons that Max Roach is so very important: prior to him, the drum set had been primarily a snare drum, with a bass drum to pump out a beat, and a whole slew of miscellaneous junk to swat at once in awhile, to be cute, I suppose. In Max' hands, the set was transformed into an actual instrument, one that did indeed contain a snare drum, a bass drum, and the rest of it, but these were only component parts of, again, an instrument, just as no single key on a piano is necessarily more important than any other key.

MG--Yes, I agree. Also, I've learned a lot from listening to Max, especially as he accompanies either a group or a soloist. He makes marvelous use of intervals, both tonal and rhythmic, and I think he has pointed some of the directions in which we're going today.

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RK--What about terms such as "jazz drumming," and all the rest of the pigeon-holes; do you accept them, or think they should best be forgotten about by now?

MG--I'd prefer to be called "percussionist," rather than "jazz drummer," because people have a definite preconception of just what a jazz drummer is, or is supposed to be, and I would not want to lead anyone astray. I'd

simply have to call myself a "percussionist," or a "musician."

RK--But one functioning creatively, as opposed to, say, a symphony percussionist, who has everything all mapped-out for him to begin with?

MG--Definitely.

RK--How much influence would you say certain contemporary composers have had on you?

MG--I was exposed to Varese' music a long time ago, and I'd say that it certainly helped me find out things about the direction I was to go in . . . the "Ionization," of course, because it's percussion, and percussion is my prime concern. But as to his influencing me, I'd have to say no; inspiration, yes; influence, no.

RK--What about Stockhausen, or John Cage?

MG--I really don't know their works, or too much about them, so I'm sure there's been no influence, or inspiration here.

RK--Have you any particular favorites among the more conventional drummers?

MG--No drummer has influenced me, and I certainly couldn't name a "favorite drummer." I've listened to just about everyone, and have a great deal of respect for many jazz drummers, but, again, I've no favorites, or anything like that.

RK--Are there any of the other so-called "avant-garde" or "new thing" drummers of whom you're particularly fond; or, without mentioning any names, un-fond?

MG--Well, I know a lot of these guys, and my biggest impression is that they're involved in just about everything but what they should be; what they're doing seems more, to me, like an act than anything else. . . . I'm very disappointed in many of these people. If nothing else, they've got to get down to being a little more serious about what they're doing, instrumentally and musically.

RK--What about a hypothetical younger guy, with a good deal of talent and a fine pair of hands, but spending all of his time trying to become a carbon-copy of Buddy Rich; do you think he might be a little socially and artistically misguided, that he might not realize that this is 1967, not 1937?

MG--Yes, definitely.

RK--What about a similarly hypothetical player, with another good talent and technique, who seems to devote himself to aping the Max Roach of 1947; do you think it's any more worthwhile being a "Neo-bebop" drummer than being a "Neo-swing" drummer?

MG--No, of course not. You see, there's a great change that's taking place, and whether or not anyone likes it,

it's just going to happen, as things have always just happened. Today, the role of the drummer has got to be more internal, more subjective, as opposed to the older drummer, who was external, more just a time-keeper. And this is something that the listener has got to learn to keep in mind: he's got to learn to be just as spontaneous as we are; not fighting us, but learning to respond naturally to whatever it is that's happening. And this is why this is really such a much more difficult type of drumming; there's no time to analyze what you're going to do before you do it. . . .

RK--What about jazz players of other instruments; any particular influences here?

MG--Wait a minute, let me make one thing clear, before we pursue this line of conversation any further: I have to get some sort of feeling when I'm playing with, or listening to, someone, so that I can project myself, and music, then, is really like day-to-day living, that is, you're dealing with people. Now, I may not like my neighbor, but I know that I have to deal with him, and a lot of others like him . . . either that or become a hermit. Similarly, in musical situations, I can only deal with individuals as I find them; of course, I'm always looking for people with whom I can truly communicate, but I can't just dismiss any of the ones with whom I can't . . . and, in a way, every-musician I've played with, or listened to, has inspired me, in his own particular way. So I couldn't mention any favorites, but I can say that if I hear a player who is not really "together" on his instrument, I find it very disconcerting. Also, I'd say that (pianist) Don Pullen is a musician with whom I've enjoyed playing more than with anyone else.

RK--What's on your mind when you're accompanying a group or a soloist?

MG--That's pretty involved. . . . Firstly, there's action, activity, every moment; and I'm always trying to feel what you might call the "vibrations" of the particular other performers. Also, I always try to obey what I call the "natural laws" of my body, and whatever sound I may hear or feel at any given moment, I try to just vibrate with it, rather than resisting any movement I might feel compelled to make. So, whatever I hear or feel, I simply project naturally from, with nothing pre-planned or worked out.

RK--That's interesting; you know, for a long time, now, I've objected to the words "improvisation" and "jazz" being linked . . . how can you improvise when

you're limited to the harmonic and rhythmic framework of a tune; when, stylistically, you've only so many possibilities within a very limited number of given situations? It's not really improvising at all. Maybe at one time, yes, but not by now.

MG--Right, and this is what I mean about the new drumming: you're not limiting yourself. But I think a lot of people shy away from this because it's really a very difficult thing to do, if only because you, yourself, and the musicians around you, won't allow you to become monotonous. . . . It's not like when someone comes in, hands you a chart, and says, "Here, this is what I heard, and this is what I expect you to do." By now, this same someone should come in and say, "O.K., you play what you want to play, and I'll play what I want to play, so long as we're communicating, and so long as we're complementing one another." (This, incidentally, is the one trouble with most groups: somehow, I feel I have to play their game, instead of we playing our game.)

RK--Do you think written music, in any type of notation, is really at all relevant any more, in any musical idiom?

MG--No. The creative musician today will simply have to learn to take responsibility for himself.

RK--But what about John Cage, whose often disastrous results when working with run-of-the-mill musicians, have forced him to remark, "How can I teach people to be free, without being foolish," and, later on, "My problems are no longer musical, but social"; how is this to be dealt with?

MG--That's the whole point, and that's why I've said that this music is so much more difficult than what has gone before. You've got to be honest, and you've got to be sincere, which explains what I've said about some of the drummers: they do so much that really injures them, the end result being that they can't possibly convey anything. There's just got to be discipline and understanding. . . .

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RK--What do you think about "silence"? Do you agree with the Cage-y approach: "Silence is all of the sounds that we don't intend"?

MG--I've never heard a silence, and can't conceive of one. I try to listen continually, to whatever there is to listen to, and there's usually plenty, so, as I said, I just can't conceive of silence.

RK--What about "noise"; is there such a thing?

MG--No, I think the idea of noise in a person is only the result of some external pre-conditioning of that person. I feel anything that happens naturally is valid, so I couldn't categorize one thing as "sound," another as "noise."

RK--I've heard rock-&-roll people speak of "nerve-thrills" as part of that whole scene, especially in regard to the enormously high amplitude of much of the music. Does this even remotely resemble the "impulse" thing you've spoken of? And have you any feelings about rock-&-roll, one way or another?

MG--In answer to that first question: no. Those people seem to have an awful lot of pent-up tensions, and it's nice that they've found an outlet for them; but: no. I don't quite think you should resist loudness, any more than you should resist any type of sound: you shouldn't try to analyze it; you shouldn't try to fight against any of the natural responses of your body. . . .

RK--Yes, I've heard some very nice things in r-&-r music; many of these groups really take full advantage of the electronic possibilities at their disposals. But when the whole thing is rendered ludicrous by some poor drummer in back of it all perpetrating his incessant "chink-e-chonk-e-chink-e-chonk-e," why?!

MG--This brings me around to an answer to your second question of a minute ago: My feeling about R.&R. is that it exists, and I must accept that fact; but, to me, it's just another folk music, and I really can't concern myself too much about it. I can't beat it, but then, why should I?

RK--Just so you don't join it!

RK--The tape's about out; anything further to add?

MG--Only to point out that other musicians are going to have to learn to understand, and to work with, the new drumming that is emerging. The drummer may no longer be an expensive excuse for a metronome, and his fellows must get used to his utilization of more sound-areas, and new time-concepts. There are, by the way, several musicians who have learned to live and work with this, and are learning to explore more of the possibilities of their own instruments, which is highly important.

RK--And how is the listener to approach your music?

MG--Not analytically. The criteria must be, "Did I enjoy it?", and, "Did I benefit by it?"

RK--Like the classic Gertrude Stein line, when someone asked her why she was so enamored of Picasso's paintings: "I

like to look at them," she said.

MG--Precisely.

RK--Milford, I've found this very refreshing. I'm prone to getting fed up with the whole percussion scene . . . like the old joke that ends, "The musicians and a drummer." Today, it often seems to me, the punchline might well be, "Ten percussionists and a musician." That drummer-mentality is still there; just a little more high-falutin' these days, that's all. But this has been very stimulating, and thank you.

MG--You're welcome, and thank you. You know, I've been interviewed several times, ostensibly about my work, but this is the first time such an interview has concerned itself with music!

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After Mr. Graves had left, I began to reflect on the state of percussion music, said reflection finally leading me to a statement once made by John Cage: ". . . Any sound is acceptable to the composer of percussion music"; the composer wrote in 1937 "he explores the academically forbidden 'non-musical' field of sound insofar as is manually possible. . . . Methods of writing percussion music have as their goal the rhythmic structure of a composition. As soon as these methods are crystallized into one or several widely accepted methods, the means will exist for group improvisations of unwritten but culturally important music. This has already taken place in Oriental cultures and in hot jazz. . . ."

It then occurred to me that, while the seeds may have been planted some thirty years ago, the tree may have just left my home, in the person of the gifted young percussionist/musician who had been my guest.

#### Selected Discography:

- New York Art Quartet; ESP Disk #1004 (mono or stereo).
- Giuseppe Logan Quartet; ESP Disk #1007 (mono or stereo).
- Paul Bley Quintet; ESP Disk #1108 (mono only).
- Graves Percussion Ensemble; ESP Disk #1015 (mono or stereo)
- Graves/ Pullen: Yale University Concert; Pullen-Graves Music (Box 329, Lincolnton Station, New York City, 10037); (available in two editions, the more expensive, limited one, coming in a especially designed, hand-painted jacket).
- Miscellaneous, more conventional recordings with Montego Joe (Prestige Records), and Miriam Makeba (RCA Victor).



22 IN TUCSON MARIMBA BAND  
by Genevieve Klein

When the marimba band from Dietz Elementary School, Tucson District 1, presents a musical program, it takes a truck to tote the instruments--eleven marimbas with two string basses and three guitars tucked into the corners.

Twenty-two swinging fifth and sixth graders, ages 9 to 11 perform with the band. It is believed to be the largest marimba band in any public elementary or high school in the southwest and possibly the largest in the entire nation.

Merle Webb, sixth-grade teacher at Dietz turned volunteer band director for the marimba group, said that as yet he has not learned of any other marimba band of comparable size anywhere.

In fact, arrangements of musical numbers for an 11-piece marimba band are not even generally available in published form. Webb, a professional musician as well as a public school teacher, writes all the musical arrangements himself.

Through sponsorship of the Dietz School PTA, the band was able to purchase the marimbas on credit to the tune of \$1,800. They plan to play their way out of debt through benefit performances and donations.

The young performers appear in traditional south-of-the-border costumes suited to the origin of the marimba. The band's repertoire features Spanish and Latin-American music varied with popular and semi-classical numbers.

The group has already made a number of appearances and several others are scheduled for this spring. Between performances, the band is video-taping a program which will be presented at the National Music Educators Convention in Las Vegas next month.

Although all marimba band activities are extra-curricular limited to hours outside the regular school schedule, the young performers play with the togetherness that marks a seasoned musical group.

"They really sound professional," Webb said. "It's hard to believe that they've been at it only since last October. It's amazing how quickly these young people catch on--especially when most of them have had practically no previous musical background."

The musical group is one of several special interest projects for Dietz pupils sponsored and initiated by the school's parent-teacher group at the beginning of the current school year. Band members were selected from among names of promising fifth and sixth grade students with an interest in music.

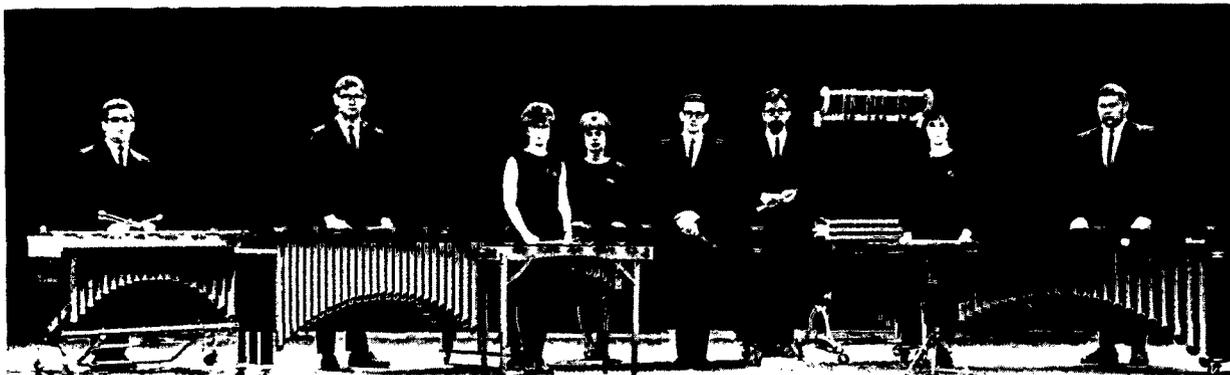
The choice of a marimba band arose from the pupils' fascination with a used marimba that Webb has set up in the school for the past three years. He discovered the instrument in a dusty storage room and bought it from "a friend of a friend" for a token sum.

(Reprinted from Arizona Star-Tucson Citizen)

INDIANA UNIVERSITY OF PENNSYLVANIA

KEYBOARD PERCUSSION ENSEMBLE

GARY OLMSTEAD, CONDUCTOR



The percussion program at Indiana University of Pennsylvania is developing under the leadership of Gary Olmstead, who is the first full time percussion instructor at this institution. There are fourteen percussion majors in the program which

involves instruction, rehearsals, and performances on and off the campus. Mr. Olmstead is a graduate of the University of Michigan and has served as a graduate assistant at Ohio University.

# DRUMMING AROUND

deadline for the contest open to any interested composer is December 15, 1967. Further information on the rules of this content may be obtained from: The Cleveland Institute of Music, 11021 East Boulevard, Cleveland, Ohio 44106.

A meeting of the TEXAS CHAPTER OF P.A.S. was held in conjunction with the T.B.A. (Texas Bandmasters' Association) convention in San Antonio, July 31, 1967. The meeting immediately followed a percussion clinic presented by Louie Bellson. Twenty persons were in attendance, including state members, prospective members, members of the National P.A.S. Board of Directors (Remo Belli, Frank Arsenault), representatives from Ludwig, Remo, Rogers, Bruno and Zildjian companies, plus other guests and interested parties.

Mr. Phil Hewett, chairman of the meeting, opened with remarks and comments about the organization. Mr. Ron Fink was introduced in order to present facts about the history of the National P.A.S., the beginning of the state chapter and the events which led to mergers and organization. It was noted that Texas is the second official state chapter of the organization.

Mr. Hewett and Mr. George Frock presented the new changes and additions of the state percussion adjudication sheet and newly expanded contest solo and ensemble list for percussion. A discussion on these subjects was held with certain recommendations and ideas offered for present and future lists and work of this nature.

Mr. Frock was nominated as chairman of the chapter and was designated to make plans for the next meeting in Austin (1968 T.M.E.A. convention). It was also noted that Mr. Frock could coordinate with the state music office on the contest materials previously discussed.

Promotional plans for the state chapter include articles in the "Southwestern Musician - Texas Music Educator" magazine concerning goals, projects, etc., of the organization.

THE CLEVELAND INSTITUTE OF MUSIC has announced its Third Biennial Percussion Ensemble Composition Contest. The winning composition will be awarded \$200.00 and will be featured on a percussion ensemble program at the Institute. The

A summer workshop on EURYTHMICS was held during the post-Camp session in August at the NATIONAL MUSIC CAMP--INTERLOCHEN, MICHIGAN. Eurythmics is the study of musical rhythm through the experience of bodily movement. It was developed between 1900-1912 by Emile Laques-Dalcroze, whose far reaching educational philosophy has had a profound affect upon theatre and dance in the 20th century as well as upon musical education.

JOHN R. RAUSH is currently undertaking a project of which the objective is the compilation of a graded listing of percussion ensemble contest literature currently in publication.

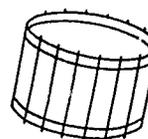
Since most of the percussion ensemble music used in festivals there in the past has been of the rudimental-military type, it was felt that band directors needed to become familiar with the chamber-ensemble type of percussion literature.

For this reason, an attempt is being made to compile a graded listing of percussion chamber-ensemble repertory currently in publication in the United States, and to evaluate this literature for the purpose of making recommendations relative to its suitability for festival use.

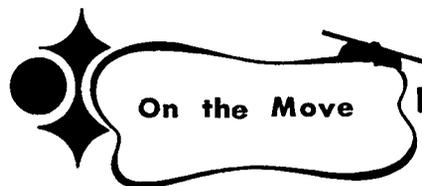
Any help which might be extended in the nature of reference scores, etc., would be greatly appreciate. Please send any information relevant to the acquisition of scores or music to: John R. Raush, Department of Music, Northwestern State College of Louisiana, Natchitoches, Louisiana 71457

The TONY MONFORTE SCHOOL OF MODERN DRUMMING held its 7th Annual Drum-A-Rama this past June in Binghamton, New York. Students of the school were featured including 7 year old Billy Stella, and Angelo Stella, Drum Exhibitionist.

A series of summer workshops in percussion were held at WISCONSIN STATE UNIVERSITY - WHITEWATER under the direction of JAY COLLINS. Each of the several two week workshops throughout the summer featured sessions for instrumental directors, and students at junior high, senior high, and college levels.



W. D. OLIVE--Drum Specialist Shop, 1740 MacLean Ct., Glenview, Ill., 60025, publishes an informative paper THE SUBURBAN DRUMMER. Contained in this sheet are news items on the local and national level and commercial information on the shop.



THE MILWAUKEE CONTEMPORARY CHAMBER ENSEMBLE is an ensemble formed by RONALD M. GEORGE, a percussionist with the Milwaukee Symphony Orchestra for the purpose of performing recent music (see programs). Mr. George, a graduate of Indiana University and a Berkshire Music Center Student, is currently involved with the performance of contemporary music and research on improvements for the vibraphone. The ensemble plans several concerts in the coming year.

MISS PAULA CULP formerly with the Metropolitan Opera National Company has assumed the position of principal percussionist with the Indianapolis Symphony Orchestra. She will be the first woman to hold this position with the orchestra.

MICHAEL L. DREVES becomes starting this fall the first full time faculty member teaching percussion at the University of Wisconsin. Mr. Dreves has studied with Gordon Peters at Northwestern University and has most recently completed summer activities with the Peninsula Music Festival in Wisconsin.

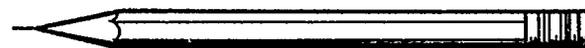
"I wish to commend your staff for the excellence reflected in the magazine PERCUSSIVE NOTES. It is an invaluable source of ideas and techniques and I strongly encourage the percussion majors and students in my percussion classes to subscribe." Donald A. Stanley, Assistant Professor of Music, Mansfield State College, Mansfield, Pa.

JOHN J. PAPASTEFAN has been appointed Instructor of Percussion at the University of South Alabama. Prior to assuming this position Mr. Papastefan was a graduate assistant in percussion at Appalachina State University where he organized the first percussion ensemble in the history of that institution.

"You are doing a very fine job with the publication of PERCUSSIVE NOTES. There is much material in each issue that can be helpful to all of us in the music field." James D. Salmon, Professor of Percussion, University of Michigan, Ann Arbor, Michigan.

J. KENT WILLIAMS, formerly a graduate assistant in percussion at Indiana University and percussion instructor at DePauw University has upon completion of his MM degree, accepted a position as percussionist in the U.S. Military Academy Band at West Point.

"Thanks for the issues of PERCUSSIVE NOTES, they were very informative and appreciated, and I am happy to become acquainted with an organization interested in the marimba as your articles show." Frank K. MacCallum, Marimba Soloist, El Paso, Texas.



PRESENTING A RECITAL? MOVED TO A NEW POSITION? RECEIVED AN AWARD? LET P. N. KNOW ABOUT IT!

We would like to include news of the "happenings" of our readers, but we can only keep up on this if you send us the info! No one is going to (quote) "beat your drum for you" unless you beat out the first paradiddle, so WRITE TO P.N.!!!

"My hats off to PERCUSSIVE NOTES! The publication is superb, the articles are all extremely well written, and the information on new materials and publications is very informative. Also, the section on ensemble programs is an excellent source for materials." Dennis E. Kahle, Percussion Instructor, Duquesne University, Pittsburgh, Pa.

"I enjoy reading PERCUSSIVE NOTES very much. Enclosed you will find copies of our most recent programs for inclusion in your publication." John Beck, Percussion Instructor, Eastman School of Music, Rochester, N. Y.

# NEW PUBLICATIONS

## DRUM SOLOS

17 PLUS 1 PERCUSSION PIECES FOR CONTESTS AND TRYOUTS--William Schinstine--Southern Music Co., San Antonio, Texas. \$3.00

This collection contain 16 snare drum solos, a duet, and a multiple percussion solo, all of which were originally available only as separate sheet music item. The savings in cost is obvious in addition to providing the percussion student with a fine collection of solos written by an expert in this field.

LITTLE CHAMP FIRST YEAR DRUM SOLOS--William Schinstine--Southern Music Co., San Antonio, Texas

This fine beginning collection is now available in the following package: 12" LP recording, drum solo book, and piano accompaniment book. These items may also be purchased separately. The use of solo material with a musical accompaniment should not only develop a better concept of the function of percussion in the mind of the young student but also make for more interesting practice conditions and motivation!

## DRUM BOOKS

PORTRAITS IN RHYTHM: 50 STUDIES FOR SNARE DRUM by Anthony J. Cirone, Pub. Belwin, Inc. \$3.00. 54 pp.

These studies are intended for the intermediate and advanced player, and are written to emphasize the elements of musical form, phrasing, and dynamics as well as providing stimulating reading material. This text should prove to be of real value to the teacher and advancing student and may very possibly assume a place along side of the Goldenberg, Podemski, and Albright texts as one of the indispensable tools developing snare drum reading ability and technique.

ROLLS--Joel Rothman--J. R. Publications, 251 East 89th St., Brooklyn, N.Y. \$2.00. 36 pp.

This book as the title indicates is about that greatest problem area of snare drum technique--the roll. The author states that it is "an extensive and comprehensive study of rolls in four-quarter time and is designed to help the reader recognize and overcome many of the difficulties that exist in the reading and playing of rolls."

## DRUM-SET BOOKS

\*AN INTRODUCTION TO READING ON THE DRUM SET--Rupert Kettle--Belwin-Adler Series, Rochville Centre, L.I., N.Y.

A new text \*due out immediately that has as its primary intentions the standardization of drum set notation, and the development of the student's ability to read music expressly written for the drum set. The book is designed for use with elementary pupils to give them thorough preparation for later studies in both single line and independence drum set techniques. This is a contribution to an area where well written teaching material is badly needed.

BEGINNING DRUM SET--Robert Allen--Brook Publishing Co., 3602 Cedarbrook Rd., Cleveland Hts., Ohio 44118. \$1.50. 18 pp.

This is a set of studies for developing the ability to do things with the other limbs while the standard "ride beat" is played in the right hand. The exercises begin "very easy" and the book could be introduced quite early in the training of the young student who is "itching" to get at the drum set.

## TIMPANI SOLOS

SUITE FOR SOLO TIMPANIST--Scott Huston--G. Schirmer, Inc., New York. \$1.25.

This is a challenging suite in three movements for 4 kettle drums. It is written in ametric notation and contains some notational problems that are not easily resolved.

TWO ETUDES FOR SOLO TIMPANI--Joseph Ott--Claude Benny Press, Box 461, Milton Jct., Wisc. 53564.

Two challenging etudes intended to give the percussionist artistic solo literature. Performance time in ca. 4'30".

CAKE WALK FOR KETTLES--A SOLO FOR FOUR TYPANI--William Schinstine--Southern Music Co. 75¢

A nice little piece for developing technique and musical style while playing the complete set of 4 kettledrums. This is one of numerous 2, 3, and 4 kettle solos by Schinstine that Southern has released recently.

PANORAMA--Saul Feldstein--Belwin Adler Series, Rochville Centre L.I., New York. \$1.50.

A short (43 measure) solo for four kettledrums. The timpani part is by Goodman, the piano accompaniment by Feldstein.



## KEYBOARD SOLOS

CONTEMPORARY MARIMBA SOLOS--Bobby Christian--Creative Music (Ludwig Drum Co.), Glenview, Ill. Book I Two Mallet Solos, Book II Three Mallet Solos, Book III Four Mallet Solos each \$2.00.

These new solos are musically conceived and very interesting to play and are fine additions to the scant literature of original marimba music. The composer is probably one of the most "musical" percussionist-composers in the field today, the arranger of much of the music for the Dick Schory group, and a fine all-around musician who knows the instrument for which he is writing.

If there are criticisms of this set of books it might be that the quality of the pieces is a bit uneven. Particularly in the Two Mallet book some of the pieces are too "exercise-like"; however, this improves in the Three and Four Mallet books where nearly all of the pieces have a nice melodic flow and "modern" sound. The composer has not avoided using the complete range of the  $4 \frac{1}{3}$  octave (low A) marimba where the musical situation requires it, however, in most cases adjustments can be made to fit the music to smaller instruments if the full size instrument is not available. These solos are unaccompanied; but do offer possibilities for arranging interesting ensemble versions of some of them.

FANTASY ON JAPANESE WOOD PRINTS FOR XYLOPHONE AND ORCHESTRA--Alan Hovhaness, pub. C. F. Peters Corp., New York.

This is a piano reduction with solo xylophone part of this work which was originally reviewed in P.N. Vol. IV, #4 (June, 1966), pp. 12, 16. It should prove more accessible in this form; the solo part is now  $8 \frac{1}{2} \times 11$  rather than its previous oversize reproduction. However, the nature of Hovhaness' writing probably will not lend itself well to a piano reduction of the various string effects, etc., but the present form will facilitate rehearsal prior to orchestral performance and may even allow a reasonably musical solo with piano accompanied performance.

SONATA FOR XYLOPHONE SOLO--Thomas Pitfield, ed. Yoichi Hiraska, pub. C. F. Peters, New York. \$1.25.

An interesting new unaccompanied work in four short movements that requires 3 and 4 mallet technique. Mallet hardness is indicated for each movement. The editor is a well known Japanese xylophone artist.



## KEYBOARD BOOKS

PROGRESSIVE STUDIES IN DOUBLE STOPS FOR MALLET INSTRUMENTS--Albert Payson, Pub. Music for Percussion, New York. \$3.00. 56 pp.

This excellent text on double stops which was formerly available only in a limited edition from the author is now part of the fine Music for Percussion catalog. It is one of the few texts and probably the only one that deals exclusively with the study of double stops in a systematic organized manner--it should be a valuable addition to the keyboard percussion teaching literature.

DAILY PRACTICE STUDIES FOR MARIMBA, by Howard M. Peterson, Pub. Boston Music Co., Boston, Mass. \$1.50. 35 pp.

This is a very orderly and concise set of studies on all scales and chords needed to play keyboard percussion instruments. A regular "dose" of a book such as this along with etude and solo material should develop fine keyboard ability. One possible criticism of this text might be that the construction of the scales and chords is not explained.

## MULTIPLE PERCUSSION SOLOS

\*CONCERTO FOR PERCUSSION--Darius Milhaud, arr. Jerry N. Smith, pub. Theodore Presser Co., Bryn Mawr, Pa.

This work, one of the few percussion concerti in existence \*will be released this year--in an arrangement for band and percussion soloist in the publishers' "Summit Band Series." This should prove to be a valuable addition to the limited repertoire of works featuring percussion in a solo capacity with band accompaniment.

L'EPATE A TRAC SIX PETITES PIECES POUR BATTERIE, by Vincent Gemignani, pub. Editions Max Eschig, Paris.

1. Valse, \$.90; 2. Rumba, \$1.25;
3. Pas Tres Chinois, \$1.25;
4. Danse Guerriere, \$1.25;
5. Galop, \$1.25, 6. Poing Noir, \$.90

These are interesting, challenging little works for multiple percussion solo. They offer a fine opportunity to develop the ability to read "melodic" (use of nearly all lines and spaces of the staff) percussion setups of various combinations.

THE WORRIED DRUMMER--Adolph Schreiner, scored Eric Osterling, pub. Ludwig Music Pub. Co., Cleveland, Ohio. \$2.00 solo part and condensed score, \$7.50 full band, \$10.00 symphonic band.

This novelty number for percussion soloist has been featured by orchestral percussionists for some years, however,

this is the first arrangement of the work with band accompaniment. The instruments that the soloist must play (often rapidly and several at a time!) are: timpani, bass drum, snare drum, bells, tambourine, triangle, cymbals, castanets, and sleigh bells. Unfortunately a very nice melodic passage for xylophone or bells in the original has been cut from this version.

### PERCUSSION ENSEMBLES

THE SWORDS OF MODA-LING--Gordon Peters, pub. Frank's Drum Shop, 226 S. Wabash Ave., Chicago, Ill. \$12.00 score and parts.

Scored for 7 or 8 percussion players and piano the following instruments are used: glockenspiel, xylophone, marimba, vibes (optional), chimes, timpani (4), temple blocks, snare drum, bass drum, suspended cymbal, tam-tam, triangle, and piano. As indicated by the above instrumentation this work is melodically conceived and expertly written by a percussionist-composer who has a thorough knowledge of the possibilities of the keyboard percussion instruments. Modal usage, and specific colors and rhythms, among other elements tend to give this work an Oriental character which was in fact inspired by the Japanese Dances of Bernard Rogers, the composer's teacher at the Eastman School of Music. Having received numerous performances, including at the MENC convention in Detroit last spring and at the National Music Camp-Interlochen, this work appears to have the potential to become a standard item in the repertoire of the modern percussion ensemble.

RICERCARE NO. 2 FOR PERCUSSION--Joseph Ott, pub. Claude Benny Press, Box 461, Milton Jct., Wisc., 53564. \$5.50 score and parts.

Scored for five performers piano, mallet percussion, timpani (4 pedal), and two general percussion (using a variety of instruments). Performance time ca. 13'. The Benny Press is to be commended for putting out good manuscript reproductions of these worthwhile new works by composer Ott. Ricercare No. 1 (for three players, ca. 10', \$4.50 score and parts) is also available.

ALEGRE MUCHACHO, by Alan Abel, pub. Ludwig Music Pub. Co., Cleveland, Ohio. \$3.50 score and parts.

This is a very colorful and melodic ensemble in the characteristic Mexican style. Of the six parts, four require keyboard instruments (bells, marimba, xylophone, and chimes). Substitutions, it would seem, could be effectively made and in fact the part for bells might sound more in character on vibes or another marimba. In many of these new (and to be

encouraged!) ensembles using keyboard instruments composers seem to be writing "safely" for only one keyboard instrument or one of each kind. This should not deter groups with greater resources from changing, doubling or filling in parts to achieve a fuller, more characteristic sound. With the current "Tijuana" popularity, the future looks bright for the keyboard percussion instruments in this colorful style, and it is encouraging that composers are writing works for school groups that feature this new melodic approach to percussion!

HOLIDAY SPECIAL, by Alan Abel, pub. Ludwig Music Pub. Co., Cleveland, Ohio. \$3.50 score and parts.

Six parts, four of which require keyboards (bells, vibes, xylophone, and marimba) are used in this descriptive novelty ensemble. Much unison and doubling passages are used thereby making the work "safe" and possibly even playable by less than 6 players.

LONDON BRIDGE, by Alan Abel, pub. Ludwig Music Pub. Co., Cleveland, Ohio. \$5.00 score and parts.

This ensemble for six players is a humoresque based on "London Bridge."

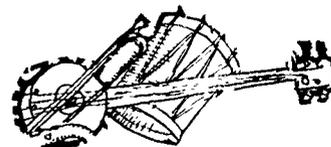
PLIATAN-ECHOES OF THE GAMELAN, by Earl Hatch, pub. Earl Hatch Publications, 5140 Vineland Ave., North Hollywood, Calif. 91601. \$3.75 set of parts.

The most recent addition to the extensive manuscript reproduction Earl Hatch series of keyboard percussion publications is scored for 3 marimbas (2 of which should double vibes) and a bass clef part indicated for "bassoon (or piano)." Perhaps a string bass or bass marimba could be used effectively for the bass clef part. It appears to be an interesting new keyboard percussion ensemble.

### WORKS WITH PERCUSSION

TO THE GOD WHO IS IN THE FIRE, by Alan Hovhaness, pub. C. F. Peters, New York. \$5.00 full score and set of parts. 30¢ each extra choral scores.

The inventiveness of Hovhaness has produced new work for tenor solo, male voices (TTBB) and 6 percussion players using 2 marimbas, 2 timpani (players), bass drum, and tamtam. The duration of the work is ca. 6' and contains extensive sections for percussion alone. The choral entries are interspersed throughout the work and contain the composers characteristic modal lines.



## TEXT & REFERENCE BOOKS

ELECTRONIC MUSIC REVIEW--Independent Electronic Music Center, Inc., Trumansburg, New York 14886.

In discussing this new periodical publication P.N. departs a bit from the practice of reviewing only items that directly relate to percussion. However, with the importance of new trends in music and the close relation between "machine-made" and "man-made" music this publication can offer important information and insights to all who compose, teach, and perform in the various hinterlands of music. Membership is open to all interested in electronic music (\$6.00 per calendar year) and includes a subscription to the EMR publication issued quarterly.

### LISTINGS

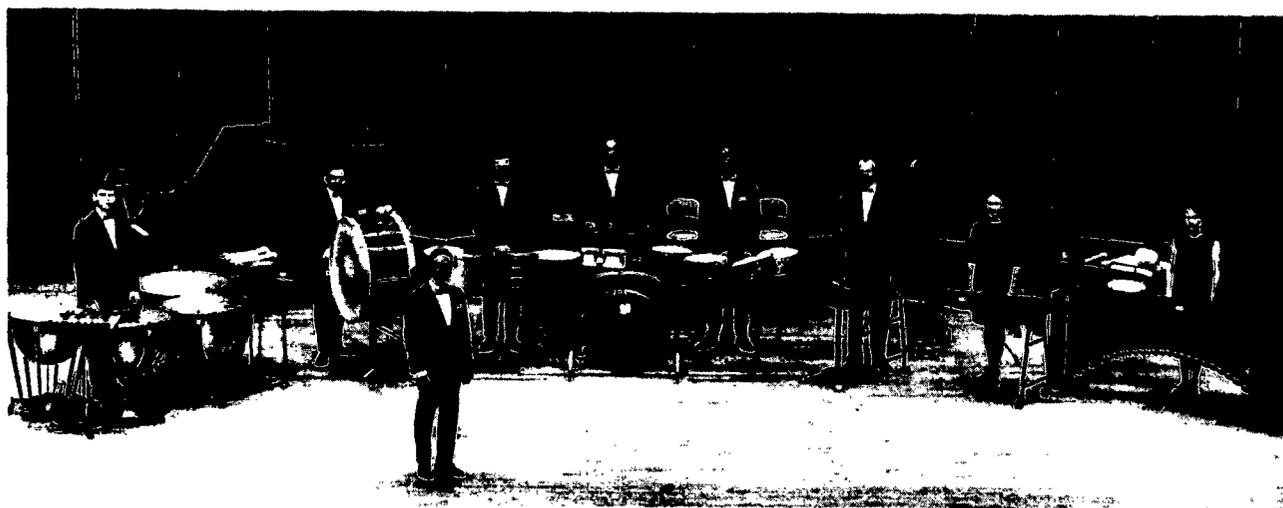
SNARE DRUM SOLOS by Morris Goldenberg, pub. Chappell & Co., Inc., 609 Fifth Avenue, New York

March for Two Drums	Simpel Minuet
Simple Simon March	Left Light March
Soldiers March	No Roll Etude
Ramble Rumble	Farfel's Gavotte
5/8 Etude 7/8	5/8 Romp
Graduation Etude	7/8 Romp

DICK SCHORY PERCUSSION ENSEMBLE SERIES  
Pub. Ludwig Drum Company Publications, 1728 North Damen Ave., Chicago, Illinois 60647

<u>Teen-Tam-Tum</u> . . . . .	\$2.50
by Bobby Christian; Easy; 5 players	
<u>Allemande</u> . . . . .	\$3.00
by Bobby Christian; Medium; 6 players	
<u>Filmlandia</u> . . . . .	\$3.50
by Bobby Christian; Medium; 7 players	
<u>Dakota</u> . . . . .	\$3.50
by Bobby Christian; Easy; 7 players	
<u>March of the Toys</u> . . . . .	\$3.00
by Bobby Christian; Easy; 6 players	
<u>Rolling Progress</u> . . . . .	\$3.50
by Duane Thamm; Easy; 7 players	
<u>Waltz for Swingers</u> . . . . .	\$3.00
by Thomas L. Davis; Easy; 6 players	
<u>Flat Baroque</u> . . . . .	\$3.50
by Thomas L. Davis; Easy; 7 players	
<u>Man Holiday</u> . . . . .	\$2.50
by Bobby Christian; Medium; 5 players	
<u>Bellwood Six</u> . . . . .	\$3.00
by Duane Thamm; Easy; 6 players	
<u>Sonic Boom</u> . . . . .	\$2.50
by Duane Thamm; Easy; 5 players	
<u>Introduction and Allegro</u> . . . . .	\$4.50
by Dick Schory; Medium; 11 players	
<u>Baja</u> . . . . .	\$2.50
by Dick Schory; Easy; 5 players	
<u>The Frustrated Percussionist</u> . . . . .	\$3.50
by Dick Schory; Medium; 7 players	
<u>Latin Resume</u> . . . . .	\$2.50
by Thomas L. Davis; Easy; 5 players	
<u>Moodal Scene</u> . . . . .	\$3.00
by Bob Tilles; Medium; 6 players	
<u>Blue Percussion</u> . . . . .	\$3.00
by Bob Tilles; Medium-Difficult; 6 players	

University of Missouri PERCUSSION ENSEMBLE F. MICHAEL COMBS, CONDUCTOR



The University of Missouri Percussion Ensemble performs frequently both on campus and throughout the State. In addition, the Ensemble plays a major part in the annual clinic held for Missouri high school percussion students.

The Ensemble consists not only of music majors but also of students majoring in other areas. With the object of exposing students to a variety of performing techniques on a variety of percussion instruments, the Ensemble covers a large amount of literature of varying types and styles.

# 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.

NORTHWESTERN UNIVERSITY  
UNIVERSITY PERCUSSION ENSEMBLE  
GORDON PETERS, CONDUCTOR  
December 6, 1966.

Percussion Suite--Armand Russell  
Variations for Four Drums and Viola--  
Michael Colgrass  
Toccata for Alto Saxophone and Percus-  
sion Ensemble--Alan Stout  
The Swords of Moda-Ling--Gordon Peters  
Concerto for Percussion--Willis  
Charkovsky  
Divertimento--Paul Nelson

EASTMAN SCHOOL OF MUSIC  
EASTMAN PERCUSSION ENSEMBLE  
JOHN BECK, CONDUCTOR  
January 6, 1967.

Suite for Percussion--James L. Moore  
Juxtaposition No. 1--Halim El-Dabh  
Praeludium--Mathew Hopkins  
Symphony for Percussion--Gen Parchman  
Divertimento for Piano and Percussion--  
Nicolas Flagello  
Camptown Races--Jerry Bilik  
Puppet on a String--Marty Gold-  
Farberman

SAN JOSE STATE COLLEGE  
PERCUSSION ENSEMBLE  
ANTHONY CIRONE, DIRECTOR  
January 10, 1967.

Overture in Percussion--Anthony Cirone  
Percussion Melee--Rudolph Ganz  
Three Marches for Percussion--Morris  
Lando  
Concertino for Marimba and Orchestra--  
Paul Creston  
Sonata for Piano and Percussion--  
P. Glanville-Hicks  
Fickle Weather--Earl Zindars

Tales from the Vienna Woods--Johann  
Strauss-Coffing  
Concerto for Percussion--Darius Milhaud  
Koke No Niwa (Moss Garden)--Alan  
Hovhaness  
Encore in Jazz--Vic Firth

SAN JOSE STATE COLLEGE  
PERCUSSION ENSEMBLE  
ANTHONY CIRONE, DIRECTOR  
January 11, 1967.

Scherzo--Saul Goodman  
Comedians Gallop--Kabalevsky-Rago  
Assimilation for Percussion--Cirone  
Symphony No. 1 for Percussion--Cirone

MUSIC AT THE MUSEUM  
TEMPLE UNIVERSITY PERCUSSION ENSEMBLE  
CHARLES OWEN, DIRECTOR  
February 11, 1967.

Prelude and Allegro--Valz  
Misterioso--Moore  
Grand Fugue--Bach  
Hora Staccato--Dunicu-Owen  
African Sketches--Williams  
Mallets in Wonderland--Fitt  
Percussion Music--Myers  
Clair de Lune--Debussy-Owen  
Flight of the Bumble-Bee--Rimsky-  
Korsakov  
Re: Percussion--Carlin

NORTH TEXAS STATE UNIVERSITY  
FESTIVAL OF BRASS AND PERCUSSION  
LITERATURE SERIES

February 20, 1967.  
The Long, Long Cadence--Irving Jacob

February 21, 1967.  
Divertimento for Brass and Percussion--  
Karel Husa

February 27, 1967.  
Spanish Dance--Moritz Moszkowski

March 13, 1967.  
Polka from the Golden Age Ballett-  
Dimitri Shostakovitch

March 17, 1967  
L'Histoire du Soldat--Igor Stravinsky

April 3, 1967.  
Hors-D'oeuvre--Pierre Petit

April 10, 1967.  
Allegro Duets--Michael Colgrass

April 17, 1967.  
Concert Asiatique--Henri Tomasi

May 1, 1967.

Solo for Unaccompanied Snare Drum--  
Michael Colgrass  
Snare Drum Solo--Robert Buggert

May 8, 1967,

Sonata in E flat Major--George F. Handel

May 15, 1967.

Five Pieces for Percussion Duet--  
William Youhass  
From the Steeple and the Mountains--  
Charles E. Ives

NORTH TEXAS STATE UNIVERSITY  
SENIOR PERCUSSION RECITAL  
JERRY TOBIAS, PERCUSSIONIST  
April 7, 1967.

Two Unaccompanied Solos for Snare Drum--  
Michael Colgrass  
Recitative and Improvisation for Four  
Kettledrums--Elliott Carter  
Danse for Percussion and Piano--Simone  
Ple  
Adventure for One--Robert Stern  
Toccata for Marimba and Percussion  
Ensemble--Robert Kelly  
Concertino for Timpani and Brass--  
Michael Colgrass

INDIANA UNIVERSITY OF PENNSYLVANIA  
CONCERT OF WINDS AND PERCUSSION  
GARY OLMSTEAD, CONDUCTOR OF  
PERCUSSION ENSEMBLE  
March 13, 1967.

Symphony for Brass and Percussion--  
Gunther Schuller  
Suite for Brass and Tympani--Thomas Tyra  
Contrarhythmic Ostenato--Cole Iverson  
Lament--Harold Farberman  
Suite for Weatherkings--William Kraft  
Greensleeves--arr. Gordon Peters  
Bolero--Rosales--Musser  
Introduction and Fugue--Robert Buggert

CASS TECH MUSIC DEPARTMENT  
PERCUSSION ENSEMBLE  
REX HALL, CONDUCTOR  
March 22, 1967.

Hoe-Down--Missal  
Tocatta Percussionata--Hall  
Paraphrase for Three (times 2)--Hall  
Sketch for Percussion--Lo Presti  
Nonet--McKenzie  
Re: Percussion--Karlin  
Tour de Force--Hall  
Coming in the Back Door--Turner-Hall

"Many thanks for the copy of PERCUSSIVE  
NOTES. I have studied it with interest  
and I think it is a very interesting  
publication." Osmo Talonpoika, Percus-  
sionist, Symphony Orchestra of Oulu,  
Finland.

TEMPLE UNIVERSITY  
SENIOR RECITAL  
ROBERT FITT & KENNETH MILLER,  
PERCUSSIONISTS  
April 5, 1967.

Concertino for Marimba--Creston  
French Suite for Percussion Solo--Kraft  
Konzert for Tympani and Orchestra--  
Tharichen  
Sonata No. 6 in E Major--Handel  
La fille aux cheveux de lin--Debussy,  
arr. Owen-Fitt  
Sonata for Two Pianos and Percussion--  
Bartok

AMERICAN CONSERVATORY OF MUSIC  
PERCUSSION DEPARTMENT RECITAL  
ARLENE & PAUL DICKINSON, PERCUSSIONISTS  
April 9, 1967.

English Suite No. II in A Minor--Bach  
Rondo in G Major--Mozart  
Miniatures for Marimba and Piano--Matthies  
Traumerei Op. 15, No. 7--Schumann  
Introduction and Rondo Capriccioso Op. 28--  
Saint-Saens  
Sonatina for Timpani and Piano--Tcherepnin  
Fantasie Impromptu Op. 66--Chopin  
Hora Staccato--Dinicu-Heifetz  
Tales from the Viena Woods--Strauss  
Hors-D'oeuvre for Percussion and Piano--  
Petit  
Concertino for Marimba and Orchestra  
Op. 21--Creston  
Panis Angelicus--Franck  
Suite for Marimba Unaccompanied--Fissenger  
Etude in E Minor--Musser  
Etude in B Major--Musser  
Allegro--Fiocco  
Etude in F Minor--Chopin  
Flight of the Bumblebee--Rimsky-Korsakow  
Galloping Comedians--Kabalevsky

UNIVERSITY OF COLORADO  
FACULTY RECITAL  
JOHN GALM, PERCUSSIONIST  
April 10, 1967

Sources III, for Clarinet and Percussion--  
David Burge

AMERICAN CONSERVATORY OF MUSIC  
JUNIOR RECITAL  
JAMES DUTTON, INSTRUCTOR  
April 16, 1967.

Movements for Percussion--Delerue  
Concerto for Marimba and Vibraphone--  
Milhaud  
Concert Asitique--Tomasi  
Capricietto--Gerster  
Concertino for Marimba--Creston  
Summer Mood--Tiegreen  
Concerto #1 in A Minor for Violin and  
Piano--Bach

Siwe's Tweed--Jones  
Suite for Marimba--Fissinger  
Third Sonata for Marimba and Piano--  
Handel  
Suite Ancienne--Jarre  
Jazz Improvisation

MUSKINGUM COLLEGE  
SPRING BAND CONCERT  
GEARY LARRICK, SOLOIST  
April 16, 1967.

Hora Staccato--Dinicu-Heifetz-Moore

UNIVERSITY OF COLORADO  
UNIVERSITY PERCUSSION ENSEMBLE  
JOHN K. Galm, DIRECTOR  
April 18, 1967.

Drawings: Set No. 1 for Percussion  
Quartet--Sydney Hodkinson  
Hors d'Oeuvre--Pierre Petit  
Adventures for One--Robert Stern  
Koke No Niwa (Moss Garden)--Alan Hovaness  
Toccato for Marimba and Percussion--  
Robert Kelly  
Blue Percussion--Bob Tilles  
Re: Percussion--Fred Karlin  
The Sword of Moda-Ling--Gordon Peters

SAN JOSE STATE COLLEGE  
PERCUSSION ENSEMBLE  
ANTHONY CIRONE, CONDUCTOR  
April 19, 1967.

Fugue for Percussion--Lou Harrison  
Amores--John Cage  
Double Music--John Cage and Lou Harrison  
First Construction in Metal--John Cage

EASTMAN SCHOOL OF MUSIC  
EASTMAN PERCUSSION ENSEMBLE  
JOHN BECK, CONDUCTOR  
April 20, 1967.

Suite for Street--John Beck  
Octarchy--Robert Ludwig  
Variations on a Theme of Paganini--Paul  
Oster  
The Marriage of Figaro Overture--Mozart-  
Musser  
Cumana--Allen-Marsh  
Greensleeves--arr. Peters  
Dance of the Comedians, from the Bartered  
Bride--Smetana-Musser-Powley  
Sonata for Trombone and Percussion--  
William L. Cahn  
Three Brothers--Michael Colgrass

LIMA, OHIO SENIOR HIGH SCHOOL  
CONCERT BAND  
JAMES L. MOORE, GUEST CONDUCTOR AND  
SOLOIST  
April 21, 1967.

Hora Staccato--Dinicu-Heifetz-Moore  
Concertino for Percussion and Band--  
Cliffton Williams  
Sam-Bam-Bo--Jose Melis

CLEVELAND INSTITUTE OF MUSIC  
PERCUSSION ENSEMBLE  
RICHARD WEINER, CONDUCTOR  
April 26, 1967.

Suite for Percussion--Kraft  
Night Music--Starer  
Hora Staccato--Dinicu-Heifetz  
Four for Percussion--Erb  
Percussion Piece--Meyers  
Clair de Lune--Debussy  
Re: Percussion--Karlin  
Three Movements for Percussion--Keagle

UNIVERSITY OF WISCONSIN AT MILWAUKEE  
SENIOR RECITAL  
JOHN A. RUKA, PERCUSSIONIST  
April 27, 1967.

Sonatina--Alexander Tcherepnin  
Three Dances for Solo Snare Drum--Warren  
Benson  
Sonata for Marimba and Piano--Peter Tanner  
Mood Piece--Ted Frazeur  
Four Pieces for Brass and Tympani--David  
Tice

NORTHEAST LOUISIANA STATE COLLEGE  
PERCUSSION AND MARIMBA ENSEMBLES  
GERALD D. UNGER, DIRECTOR  
April 27, 1967.

Re: Percussion--Frederick Karlin  
Moods--Jerry Clampit  
Hoe-Down! for Percussion--Joshua Missal  
Violin Concerto in A Minor--Bach-  
Goldenberg  
Air from Suite III in D--Bach-Clark  
Dance of the Comedians--Smetana-Musser

DUQUESNE UNIVERSITY  
PERCUSSION ENSEMBLE  
DENNIS KAHLE, CONDUCTOR  
April 30, 1967.

Prelude for Percussion--Malloy Miller  
Dance of Black-haired Mountain Storm--  
Alan Hovhaness  
Suite for Percussion--Action Ostling  
Percussion Music--Michael Colgrass  
Parade--Morton Gould  
Three Dances for Solo Snare Drum--Warren  
Benson

October Mountain--Alan Hovhaness  
Composition for Eight Small Drums--Dennis  
E. Kahle

INDIANA UNIVERSITY OF PENNSYLVANIA  
SENIOR RECITAL  
GAIL C. FATZINGER, MARIMBIST  
April 30, 1967.

Sonata No. II in F Major--G. F. Handel  
Concertino for Marimba--Paul Creston  
Toccata for Marimba--Emma Lou Diemer  
Rondo for Marimba and Piano--Theodore  
Frazeur  
Toccata for Marimba and Percussion  
Ensemble Op. 35--Robert Kelly

SAN JOSE STATE COLLEGE  
GARY BESWISK, VIOLINIST  
May 1, 1967.

Music for Violin and Various Instru-  
ments (including percussion)--Lou  
Harrison  
Sextet for Violin and Five Percussion--  
Alan Hovhaness

SAN JOSE STATE COLLEGE  
CHAMBER MUSIC CONCERT  
May 2, 1967.

Refrain for Three Percussionists--  
Karlheinz Stockhausen  
Suite for Two Pianos and Percussion--  
Helmut Vogel

NORTHEAST LOUISIANA STATE COLLEGE  
JUNIOR RECITAL  
JERRY CLARK, PERCUSSIONIST  
May 2, 1967.

Concerto in E flat--Mozart  
Partita for Percussion--Randall Croley  
Fantasy Impromptu--Chopin

UNIVERSITY OF MISSOURI  
PERCUSSION ENSEMBLE  
F. MICHAEL COMBS, CONDUCTOR  
May 3, 1967.

Three Brothers--Michael Colgrass  
Introduction and Fuge--Robert Buggert  
Introduction and Allegro--Jack McKenzie  
Toccata for Percussion Instruments--  
Carlos Chavez  
October Mountain--Alan Hovhaness  
Canticle No. 3--Lou Harrison  
Suite for Percussion--William Kraft  
Nonet--Jack McKenzie

UNIVERSITY OF SOUTHERN MISSISSIPPI  
CHAMBER PERCUSSION CHOIR AND MARIMBA  
ENSEMBLE  
SHERMAN HONG, CONDUCTOR  
May 7, 1967,

Variations on a Four Note Theme--Feld-  
stein  
Three Plus Two--Farberman  
October Mountain--Hovhaness  
Jesu, Joy of Man's Desiring--Bach-Moore  
Trio--Mozart-Dahm  
La Cumparsita--Rodrignez--Jeanne  
Farandole--Bizet-Jeanne  
Suite for Percussion--Kraft  
Puppet on a String--Gold-Farberman

NORTHWESTERN UNIVERSITY  
PERCUSSION-MARIMBA ENSEMBLE  
GORDON PETERS, CONDUCTOR  
May 9, 1967.

Re: Percussion--Frederick Karlin  
Suite for Percussion--Kraft  
Quotations in Percussion (Part One)--  
Arthur Chon  
The Congo (poem by Vachel Lindsay)--Jack  
Jarrett  
Serenade: Eine kleine Nachtmusik--  
Wolfgang A. Mozart  
Dance of the Comedians, from the  
Bartered Bride--Smetana  
Chorale for Marimba Quintet--Robert  
Resseger  
Lento for Marimba Ensemble--John Schlenck  
March of the Siamese Children, from the  
King and I--Oscar Hammerstein II  
Yesterdays, from Roberta--Jerome Kern  
Music from the West Side Story--Leonard  
Bernstein-Peterson

INDIANA STATE UNIVERSITY  
SENIOR RECITAL  
WARREN JERNSTAD  
May 9, 1967.

Scherzo for Four Timpani and Piano--  
Didier Graefee  
Third Handel Sonata--trans., Musser-  
Campbell-Feldstein  
Etude in 6/8--Morris Goldenberg  
Unaccompanied Solo No. 1 for Snare Drum--  
Michael Colgrass  
Traumerei--Robert Schumann-Jolliff  
Duets No. 1-3 from Six Allegro Duets--  
Michael Colgrass  
Invention No. 2--Bach-Lang  
Duets No. 4-5 from Six Allegro Duets--  
Michael Colgrass  
Scherzo a Due--William Kraft  
Sonatina for Three Timpani and Piano--  
Alexandre Tcherepnine  
Rhapsody for Marimba--Larry Vanlandingham  
Blue Percussion--Bob Tilles

NORTHEAST LOUISIANA STATE COLLEGE  
GRADUATE RECITAL  
CAROLE CLARK, PERCUSSIONIST  
May 11, 1967.

Rhythmic pour timbales et batterie--  
E. Bozza  
Concerto for Marimba and Vibraphone--  
Darius Milhaud  
Etude Op. 6, No. 9--Clair O. Musser  
Pastorale for Flute and Percussion--Jack  
McKenzie  
Prelude and Allegro--Edward Volz

ADAMS STATE COLLEGE  
PERCUSSION ENSEMBLE  
CHARLES E. BUECHMAN, DIRECTOR  
May 15, 1967.

Monticello--Maxine Lefever  
Percussion Trajectories--Thomas Brown  
Parade for Percussion--Morton Gould  
Furioso and Valse in D Minor--Earl Hatch  
The Burning House Overture--Alan Hovhaness  
Caribbean Drummer--Roy Burnes and Saul  
Feldstein  
Ensembolero--Thomas Brown  
October Mountain--Alan Hovhaness  
Suite of Five--Richard Jackoboice  
Statement for Percussion--Matthew Hopkins

NORTHERN MICHIGAN UNIVERSITY  
FACULTY PERCUSSION ENSEMBLE  
RON CAVIANI, CONDUCTOR  
May 18, 1967.

Two Spanish Dances Op. 12--Moritz  
Moszkowski  
Pastorale--Jack McKenzie  
Concertino for Marimba--Paul Creston  
Ritmo Jondo--Carlos Surinach  
Suite Ancienne--Maurice Jarre  
Suite for Percussion--William Kraft  
Tocata for Percussion--Carlos Chavez  
Concertino for Percussion--Charles Veazey

SAN FRANCISCO STATE COLLEGE  
GRADUATE RECITAL  
GARY WERDESHEIN, PERCUSSIONIST  
May 18, 1967.

Sonata for Snare Drum Alone--Ernest E.  
Harris  
Piece for Flute and Percussion--Joanne  
Street  
Concerto for Timpani and Orchestra--  
Striegler  
Sonata in D Major Op. 94b--Sergei  
Prokofieff

HARTT COLLEGE OF MUSIC  
AN EVENING OF NEW MUSIC  
TELE LESBINES, PERCUSSION  
May 23, 1967

Quartet (flute, clarinet, double bass,  
and vibraphone)--Edward Diemente  
Three Dialogues (flute, double bass and  
percussion)--Alvin Epstein  
Quartet (alto Saxophone, trombone, double  
bass, and percussion)--Edward Diemente

OHIO STATE UNIVERSITY  
PERCUSSION STUDIO CLASS  
May 29, 1967.

Two Moods for Flute and Marimba--Sanford  
Siegel  
Concerto in A Minor--J. S. Bach  
Scherzo for a Skin Flint--William  
Schinstine  
One Hand, One Heart--Leonard Bernstein  
Three Moods--Roy Burnes and Saul Feldstein  
None but the Lonely Heart--P. Tschaikowsky  
Timpiana--Saul Goodman

OHIO STATE UNIVERSITY  
PERCUSSION STUDIO CLASS  
May 31, 1967.

Sonata No. for Percussion Soloist--James  
L. Moore  
Panis Angelicus--C. Franck  
Duet No. 5 from Six Allegro Duets--  
Michael Colgrass  
Hora Staccato--Dinicu-Heifetz  
Sketches for Percussion--David Angus

PLAZA /7 PRESENTS  
NEW MUSIC BY HARTFORD COMPOSERS  
TELE LESBINES, PERCUSSION  
June 25, 1967.

Penillion Pen Rhaw (flute, clarinet,  
double bass, and vibraphone)--Robert  
W. Jones  
A Little Night Music (flute, clarinet,  
double bass, and percussion)--John A.  
Rielly  
Dialogue for Double Bass and Percussion--  
Alvin Epstein  
Three Nocturnes (clarinet, double bass,  
and percussion)--Allen Hoffman  
Quartet (flute, clarinet, double bass,  
and vibraphone)--Edward Diemente

ADAMS STATE COLLEGE  
GRADUATE RECITAL  
CHARLES E. BUECHMAN, PERCUSSIONIST  
July 9, 1967.

Scherzo for Four Timpani and Piano--  
Didier Graeffe  
Pas de Deux for Bb Clarinet, and Percus-  
sion--Armand Russell  
Duetto Concertante for Flute and Per-  
cussion--Ingolf Dahl  
Concertante--Daniel Pinkham  
Sonata for Xylophone Solo--Thomas B.  
Pitfield  
Concerto for the Timpani and Brass--  
Jaromir Weinberger

MILWAUKEE CONTEMPORARY CHAMBER ENSEMBLE  
RONALD GEORGE, PERCUSSION  
July 31, 1967.

Three Italian Poems--Robert Lombardo  
Diversion for Two (Other Than Sex)--  
Donald Erb  
Time Cycle (Chamber Version)--Lukas Foss

PAUL BUNYAN PERCUSSIONISTS  
BETTY MASONER & JAY JOHNSON  
February 5, 1967.

Moon River--Mancini  
Wonderland by Night--Klauss-Neuman  
Exodus--Gold  
Chim Chim Cher-ee--Sherman  
Arioso--Bach  
Sarabanda--Handel  
Panis Angelicus--Franck  
Bali Hi--Rodgers  
Fiddle Faddle--Anderson  
Londonerry Air--folk song  
Love Song of Kalua--Darby  
Besame Mucho--Velazquez  
Tjuana Taxi--Colman  
Irish Medley  
Ave Maria--Schubert

NATIONAL MUSIC CAMP  
FRANK TICHY, F. MICHAEL COMBS, & JAMES L.  
MOORE, INSTRUCTORS

June 27th, July 7th, & August 8, 1967.

PERCUSSION DEMONSTRATIONS FOR JUNIOR AND  
INTERMEDIATE STUDENTS

STUDENT RECITAL  
July 8, 1967.  
Teen-Tam-Tum--Bobby Christian  
Waltz for Swingers--Thomas L. Davis  
Flat Baroque--Thomas L. Davis  
Concerto in A Minor, Op. 3, No. 6--  
Antonio Vivaldi  
Tambourin Chinois in B flat--Fritz  
Kreisler

CONCERTO FINALS  
July 12, 1967.

Concerto for Percussion--Darius Milhaud

STUDENT RECITAL  
July 29, 1967.

Schlegel aus Wunderlichkeit (Mallets in  
Wonderland)--Robert Fitt  
Cake Walk for Kettles--William Schinstine  
Polka from The Golden Age Op. 22--Dmitri  
Shostakovich-Maganini  
March from Two Pairs of Kettledrums  
(1683)--Andree and Jacques Philidor

PERCUSSION ENSEMBLE  
August 3, 1967.

Sabre Dance--Aram Khachaturian--Moore  
The Swords of Moda-Ling--Gordon Peters  
Tango D'Oriental--David Tobias  
Lament--Harold Farberman  
Variations on a Four Note Theme--Saul  
Feldstein  
Encore in Jazz--Vic Firth

INTERMEDIATE RECITAL  
August 3, 1967.

Hungarian Dance No. 5--Johannes Brahms--  
Quick

STUDENT-STAFF RECITAL  
August 4, 1967.

Concerto in C Major--Georg P. Telemann

BEGINNING PERCUSSION CLASSES  
August 10, 1967.

King Cotton--J. P. Sousa  
Spain--Harold Farberman  
Downfall of Paris--traditional  
Percussion Sleighride--Harold Farberman

FACULTY RECITAL  
August 15, 1967.

Toccata in D. Minor--J. S. Bach-Moore  
Sonata No. 1 for Percussion Soloist--  
James L. Moore

OPEN CLASS  
August 17, 1967.

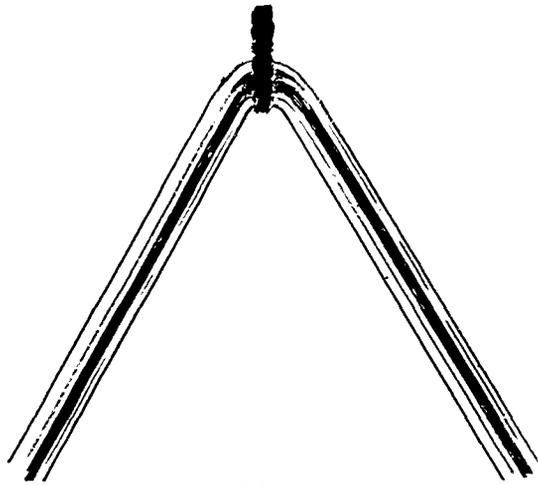
The Concert Marimba: A Developing  
Repertoire and a New Musical Concept

INTERMEDIATE RECITAL  
August 18, 1967.

Two Allegro Duets--Michael Colgrass  
Concerto for Percussion--Darius Milhaud

ALL-STATE RECITAL  
August 19, 1967.

Greensleeves--arr. Gordon Peters  
Alegre Muchacho--Alan Abel



WITH A TINKLE OR A CLANG

BY

William J. Schinstine  
Pottstown, Pa.

To: All conductors, especially the high school variety.

From: William J. Schinstine

Subject: Triangle players

Do your triangle players play with a tinkle or a clang?

Perhaps the most abused instrument in the percussion family is the lonely triangle. Why lonely? None of the drummers really want to play it. When forced they are constantly trying to choke it with all manner of string, rope, rubber bands, key chains, shoe laces, electric wire, knitting yarn (girl drummers), belts, scotch tape, etc. They then try to beat the triangle to death with a wide assortment of cudgels from nails and drum rods to all kinds of drum sticks resembling baseball bats.

When the triangle is finally dead or lost, drummers think nothing wrong with substituting by beating on a cymbal cup, whacking a music stand or at times jingling the coins in their pockets to produce a triangle roll. In the absence of the above, players (sic) have been known to simply whistle the part.

It is really not too difficult to understand why conductors delight in embarrassing the poor triangle player. Actually most conductors are judged by how tough they make life for the triangle player. No matter how the poor fellow plays, the conductor will say, "...too loud" - "...too soft" - "...you used the wrong beater" (ed. note: that was his finger!) - "it's still too loud/soft." This could and often does continue intermittently throughout the rehearsal.

One player thought he solved the problem by making a whole bag full of

different sized beaters. However this only changed the conductor's words to "...the wrong sized beater, try a thinner one." The only solution to the problem of the conductor who constantly wants the triangle softer is to completely miss the thing, but with such beautiful motion that he is sure you played it just right!

The late Fritz Reiner was one of the leading exponents of rattling triangle players. However, the percussionists of the Chicago Orchestra are well schooled for such combat. When, during a recording session, Reiner demanded a larger triangle and only one was available, they used their heads. The player handed the triangle to a player off stage and yelled quite loudly, "Sam, hand me the large triangle." But in a stage whisper to Sam said, "Just hand it right back!" Then with great finesse and holding the triangle at a slightly different angle the player said, "OK Mr. Reiner, you may start now, we have the larger triangle." When the music continued Reiner signaled that it was just the right triangle for this piece.

On another occasion this master of triangle intrigue insisted the triangle be silver plated. Naturally the percussionist was not going to have his good triangle plated. So he called a music store and told them to just pick out any triangle and have it silver plated. Much to everyone's surprise, when the silver plated triangle arrived it did in fact have a most unusual quality. Here was a perfect case of the fox being outfoxed.

One of the outstanding percussionists in the country had a funny triangle experience as a student at the Eastman School of Music. During his senior year he filled in with the Rochester Philharmonic Orchestra. While trying very hard to play a delicate triangle part for the late Sir Thomas Beechem, was admonished to "...smite it with courage."

It is just possible that some evil spirit has been cast over all triangles and their beaters. This would explain why they so frequently seem to slip off tables or stands during the most quiet sections of the music.

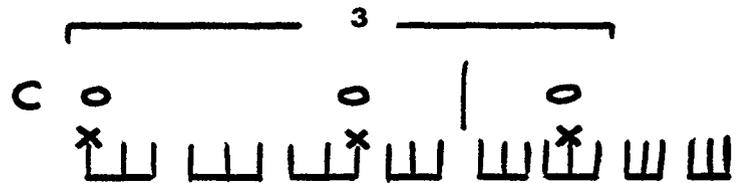
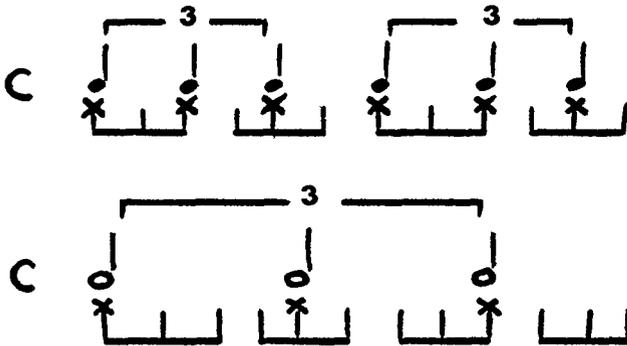
You school directors have only one salvation. Speak to the head of the math department. He will be delighted to know that you are correlating with geometry. But of course when the principal is observing, play all marches or music without triangle. It's just too dangerous.



# ON THE TECHNICAL SIDE

Artificial divisions of beats such as quarter note, half note, and whole note triplets cannot be accurately played by a "guess" or feel method. The number of notes to be played must be divided evenly throughout the phrase by finding a unit divisible by both the triplet and the basic pulse of the music. The patterns

given below contain the notation as it would actually appear (stems up), and under this the analysis (stems down) that the player should think or even count aloud as the pattern is performed. By using this method of analysis most triplet rhythms can be performed confidently and accurately.



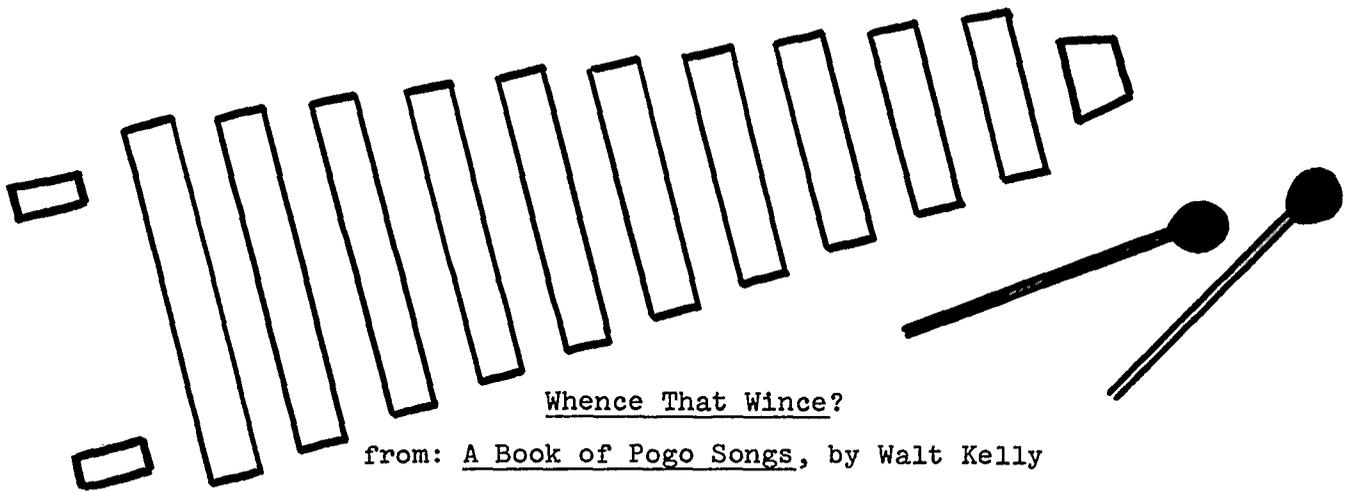
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## SAN JOSE STATE COLLEGE



The San Jose State College Percussion Ensemble is under the direction of Anthony J. Cirone. The ensemble is very active in presenting contemporary percussion ensemble music. Mr. Cirone

is the author of a recently released text, Portraits in Rhythm for snare drum, and he is the composer of numerous percussion ensemble works.



Whence That Wince?

from: A Book of Pogo Songs, by Walt Kelly

This is essentially a ballad of love and jail, two elements that have produced some of the saddest music ever heard. When this ballad was first unearthed from a spot where primitive health authorities are rumored to have buried it, it was exhibited to the Mayor of Runigs, an outstanding authority on primitive music. "It is the saddest piece of music I have ever beheld," said the mayor.

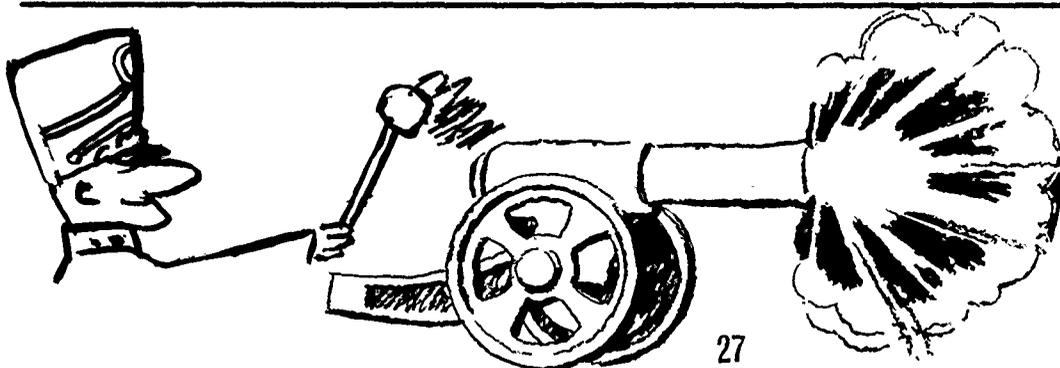
Some have held that this song was one of the original "cave" songs. These, like cave paintings, have been discovered from time to time and sound best when played upon the ancient lithophone, one of which can be constructed easily in the back yard in one's spare time. A heavy maul or sledge-hammer is needed to strike rocks of various sizes. For example, eight round rocks ranging in size from a yard in diameter (for "C") on up to eight yards in diameter (for lower "C") are arranged in a simple, yet tasteful, row on the lawn behind the house. This instrument, of course, produces only one full octave, but friendly neighbors can easily be persuaded to expand their musical education and to have "real fun" at the same time. A block of five houses, for example, would yield almost enough room to have about one half of a piano keyboard. Certainly two blocks would about do it, especially if the police could be convinced that shutting off the street intersecting would be an act of civic necessity and a cultural step forward. We have always found the

police willing to co-operate in matters of this kind.\*

The technique of playing the lithophone is similar to that of the xylophone but also like that of the piano. In other words, the hammers are actually better to work with if they are used as fingers. It would probably be impossible for the average man to carry five sledge-hammers in each hand and yet make a full run of the keyboard when a running crescendo of sixteenth-notes is called for. Personally we believe the player could achieve the same thing with only two mauls in each hand, and that would make the movement up the street for about two and a half blocks at a brisk pace more of a possibility.

About "Whence That Wince?" we will merely point out that this ancient lament is certainly an excellent piece to try the moment you can put your own little lithophone together.

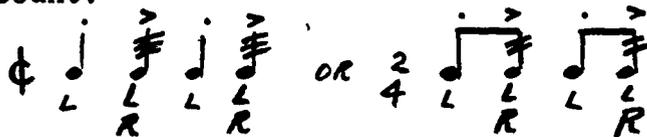
\*Mordid V. Querls, the eminent critic, has pointed out that if a stone eight yards is the "C" below middle "C" then the stones for notes down to the last key on the keyboard would be progressively and proportionately larger. This may be true and would mean that one should keep his eye open for good round rocks ranging in size up to eighty-eight yards across. A walk along any beach during the summer "fun" months would probably reveal a lot of possibilities. Care should be exercised in selecting only those stones which have perfect pitch.



**FORTISSIMO HE  
WANTS, FORTISSIMO  
HE GETS!**

### Salmon

only anticipate the beat. The "crushed roll" must fall exactly on the "and" count.



In closing, I hope that the above suggestions will be helpful to all our readers. I invite comment, pro and con, and will be glad to hear from any and all who wish to discuss this technique.

Mr. Salmon may be contacted at The School of Music, University of Michigan, Ann Arbor, Mich.

All music, in the final analysis, is singing; or, at least, singing and dancing. We construct musical instruments to furnish us with an artificial voice when we have no natural voice, to supply us with a more powerful voice when our voice is weak, or to provide us with a voice more to our liking in compass or tone color. And, with these artificial voices, we sing in a manner such as our natural voices would never permit. Or, if our feet are too clumsy to dance as we would like, we become percussion players and dance to our hearts' contents with sticks on our drum heads!

(Music, A Science and an Art, by John Redfield.)

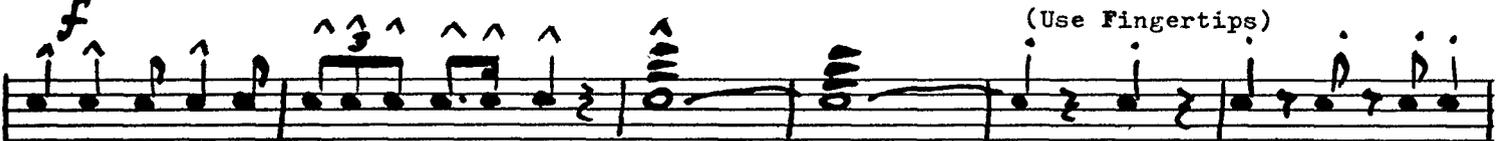


# TAM - BAS

SUITE FOR TAMBOURINE

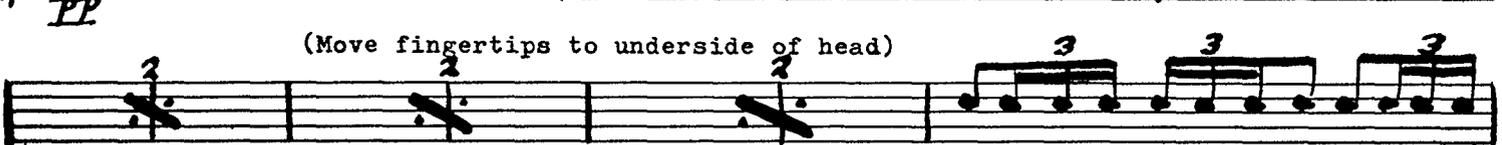
James L. Moore

SWING TEMPO  
(Use Knuckles)



Rest tambourine upside down on knee. Play with fingertips on rim.

SLOWER- TEMPO DI BOLERO



MYSTERIOSO



VIVO



CRESC. MOLTO

ff



**JOIN**  
the

# *Percussive Arts Society*

**PURPOSES OF THE PERCUSSIVE ARTS SOCIETY** — 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.

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**SPECIAL NOTE TO STUDENTS** — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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detach and mail

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