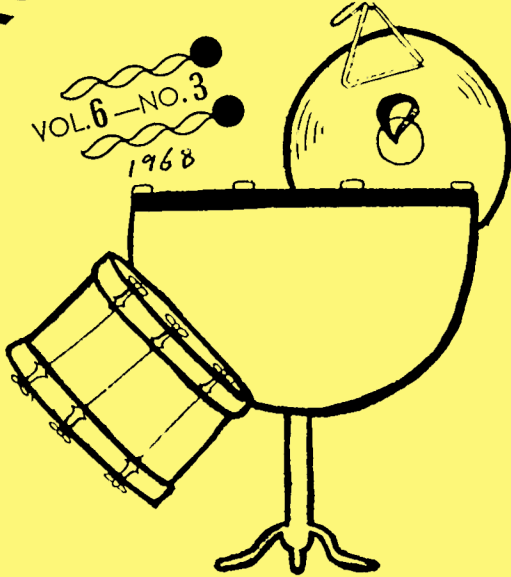
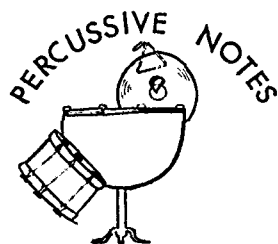


# PERCUSSIVE NOTES

VOL. 6 — NO. 3  
1968





VOLUME 6 NUMBER 3

AN OFFICIAL PUBLICATION OF THE  
PERCUSSIVE ARTS SOCIETY

EDITORIAL BOARD

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YOU ARE INVITED TO SUBMIT MATERIAL FOR PUBLICATION IN PERCUSSIVE NOTES. EVERY EFFORT IS MADE TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND ACTIVITIES ALONG WITH A PHOTO OF YOUR PERFORMANCE OR TEACHING ACTIVITIES.

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.!!!

COVER

From the MUSICALISCHES THEATRUM of Johann Christoph Weigel. The date of origin of this publication is believed to be ca. 1715-1725. The compilation of 36 copper engravings depicted the life of the musician of the early 18th century. The Tambour player was counted among the folk musicians while the Kettledrummer belonged to the court ensemble.

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I would like to add my congratulations and thanks to the many others you have received for the excellent service you are providing for those of us in the percussion performance and education area through your fine articles, reviews, and publishing of concert programs. Dr. Peter H. Tanner, Associate Professor of Percussion W.S.U. Eau Claire, Wisc.

Just received tremendous issue of Percussive Notes. Congratulations. Printing especially good, with major improvements in the last few issues." F. Michael Combs, Percussion Instructor, University of Missouri.

I received the latest issue of PN a few days ago. Once again I have found it interesting and informative. Enclosed is a program of our ensemble concert. Alan Kennedy, Percussion Instructor, Wichita State University.

# PERCUSSION DISCUSSION

## Editor's Note:

The pros and cons of having some sort of admittance examination to P.A.S. for student membership has been discussed numerous times by the officers and board of directors of the society. The following thoughts by an outstanding percussion teacher with years of experience may provoke comments from our readers. Write us with your reactions and suggestions regarding the proposals put forth by Mr. Noonan.

☆

We should have many more students members in P.A.S., but I see no real incentive for students to join. Harking back to the NARD, there was a challenge there. The applicant had to play 13 rudiments to gain admittance. This gave them something to work for. As I see it, we need students--young drummers 16 years and up if the P.A.S. is to go forward. But we must not place ourselves in a begging position, but rather in a discriminating one. We must determine who gets in and to do this one must qualify. At first I thought of a playing exam of solos on multiple percussion, timpani., and xylophone, listing the numbers to be played to the satisfaction of their teachers. However, I thought that perhaps a general exam with questions similar to the enclosed ones might be better. This exam score would indicate if the applicant has a real interest in percussion and would take work on the part of the student. Think about this--I feel we must have something that assures the P.A.S. that applicants are truly interested in the field of percussion.

John Noonan, Normal, Illinois

(Sample questions from Mr. Noonan's proposal):

What do the following words mean?

1) Membranophones, (2) Idophones.  
Write the ranges of the 25" and 28" timpani.

What are antique cymbals and how do they differ from crotales?

What instrument is "piatti" and what does "secco" and L.V. mean?

☆



I recently had an idea which the P.A.S. readers might wish to consider, that being master class discussions of some of the standard percussion works. I have done articles of this sort on such works as Alan Abel's 2040's Sortie, which has always been a favorite of mine. These master class discussions wouldn't be limited to one author or one type of literature, but would include discussions of a variety of first rate percussion material. This whole thing could develop into a continuing special feature. Perhaps even composers would be interested in discussing some of their works for percussion. William Schinstine, Pottstown, Pa.

★

I particularly enjoyed the past issue; I felt it had some very interesting articles. I feel that articles on ethnic percussion instruments of all countries would also be enjoyed. The establishment of a column of percussion tips, that is ideas that fellow percussionists have had that are not in texts is suggested, such as ways to make holders, instruments, sticks, etc., things that they would be willing to share with P.A.S. readers.

John C. Barnett, Madison, Wisconsin

Editor's Note: P.N. has run in past issues two columns, Percussion Around the World and Fix It-Build-It that are very similar to the above suggestions. It is agreed that these are fine features and have not appeared recently simply for lack of material received on these topics. If you can contribute material on these topics, let us hear from you!!!

★

CHAMBER GROUP FARES EXCELLENTLY  
By Daniel L. Ball  
of the Post staff

An excellent sampling of modern and contemporary music was the fare for the Milwaukee contemporary chamber ensemble's Wednesday night concert in the Fine Arts recital hall. Most of the music was composed in the last few years with the exception of the pieces by Ives and Prokofiev.

The opening work was Wlodzimierz Kotonski's "Trio" for flute, guitar and percussion. And, what a performance it was!

It is written in three sections with each section featuring one of the musicians as a soloist. Rhythm and dynamics being a free choice device, the aleatoric side added to the excitement of the piece.

Beth Drewes showed off her virtuosic side in her flute solo and was matched in talent and musicianship by guitarist James Yoghourtjian and percussionist Ronald George. The best part of Ktonski's piece is that he allows the musician to become a half composer in that he allows them to have their choice of rhythm and dynamics.

Richard Wernick's "Lyrics" from 1 x 1 of e.e. cumming's poetry called upon the talents of Marlee Sabo (soprano), George (percussion) and David Phillips (bass). The loose tone row involved the performers in problems of pitch and rhythm which in itself was a problem of control and fluidity. The performers came through in first class shape. (Reprinted from the UWM Post, December 8, 1967)

★

I thought perhaps you and other members of the P.A.S. would be interested in the following observations from our area of Charleston, West Virginia regarding the problems of the percussion sections at the junior and senior high level.

In my travels covering a 100 mile radius of Charleston, I find in most cases, a complete lack of understanding on the part of the band directors as to the role of the percussion section within their organization. I find it quite true, as Al Payson and Jack McKenzie pointed out in their fine book, "Music Educators' Guide to Percussion" and I quote: "Many directors hesitate to work with or aide the percussion section except to call attention to obvious errors . . . too often the percussion section, as long as it remains unobtrusive and stays out of trouble, is left to its own devices."

Perhaps the colleges and universities are falling down on the job in training a non percussion major who may become a school band director after graduation. It seems to me that our educational institutions of higher learning offer music education courses in percussion for these people but concentrate most of their efforts on the snare drum and let the rest of the percussion instruments slide.

As an example, let's take the bass drum. Here is an instrument when played incorrectly is no doubt the most offensive, non-musical instrument in the section. Too many directors put their weakest, less talented percussion student on this drum. They fail to realize that when the bass drum is played properly, when the notes are given their full value, when the correct playing areas are utilized, when the proper sticks used and when the instrument is muffled properly, the bass drum can be an instrument of beauty.

To arrive at the heart of the matter, I have been presenting Percussion Clinics at the various schools during the past year and, according to the band directors, it has been quite a success.

These clinics run about two hours and cover the following material through actual demonstration: Triangle, tambourine, castanets, wood block, cymbals--pair and suspended, claves, bass drum, timpani, snare drum, and mallet instruments.

To date I have found no percussionist, at this level, who can perform on the orchestra bells or xylophone. Many directors substitute the bell lyra, which is usually played by girls who desire to be majorettes and have to play something to be part of the band. The bell lyra certainly has its place when the band is on parade, but not in the concert band.

To combat the problem of what to do with the cymbals when not in use during a concert or rehearsal, besides laying them on the floor, I designed a concert cymbal holder which may be purchased by schools in our area

I might add that I am very happy to be a member of P.A.S. and trust the above information proves helpful.

Frank R. Vogel is Vice President of Galperin Music Company in Charleston and percussionist with the Charleston Symphony Orchestra.

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Chat with Aram Khachaturian during this week with the Chicago Symphony Orchestra (Feb-March.: 1968)--

RE: TUBOPHONE as called for in the "Dance of the Rose Maidens" from the Gayne Ballet:  
"I no longer use this instrument in this piece. A substitution of vibraphone is what I prefer. It is not to be played on any other mallet instrument." (Use medium yarn mallets, pedal as you would at the piano)

RE: FLEXITONE as called for in his first Piano Conc. "Omit it. Leave the part out COMPLETELY unless it can be well-played on a musical saw, as I have had it done in Italy."  
"The American version of the flexitone is too much like a toy. Ours is much larger."





# T I M P • T A L K S

THOMAS AKINS

## PROFESSIONAL MODEL TIMPANI MALLETS

The careful selection of timpani mallets can be the most exacting choice facing any timpanist. The proper mallet transfers the thoughts and ideas of the player to the listener exactly as carefully chosen words portray an author's message. The matter of obtaining suitable mallets has been so much a problem that outstanding professional players often make their own, much in the same manner that an outstanding double reed player would resort to making his own reeds to meet his high standards of performance. Mallets made by these professional timpanists are usually made available to the general public and thereby fill the demands of all timpanists who desire the finest in professional equipment.

The chart below shows basic information on currently available professional mallets. They range in price from \$6.00

to \$12.00 a pair depending on the particular model and the manufacturer. These mallets are available from the maker or from major drum shops such as Frank's in Chicago and Carroll's in New York City.

The choice of mallets is often governed by the teacher with whom a player has studied and his concept of timpani tone. The chart below covers all the major schools of thought regarding timpani mallets. One should not assume that by merely purchasing mallets from the list that all problems will be solved. It is a good start, but one should seek professional instruction to accompany the choice, and also you the player must be constantly aware of and critical of the tone quality of the timpani as you play.

Manufacturer	Affiliation	Length	Shaft Material	Head Seam	Shaft Grips	Recovering	No. of Models	Wood Head Available
Fred Hinger	Metropolitan Op.	16"	Aluminum	Yes	Yes	Return to maker	5	Yes
H.R.Spencer	2726 S. 13th St. Lincoln, Neb.	14" & 16"	Aluminum	No	Yes	Return to maker	4	No
Al Payson	Chicago Sym.	14"	Aluminum	No	Most Models	Return to maker	4	Yes
Saul Goodman	N.Y. Phil.	14"	Wood	Yes	No	Replacement Heads Available	6	Yes
Vic Firth	Boston Sym.	14"	Wood(Rock Maple)	No	No	Replacement Heads not Available at this time, but can be easily made	5	Yes
Cloyd Duff	Cleve. Orch.	14"	Bamboo	No	No	Return to maker	3	No

PERCUSSION INSTRUCTION IN  
WISCONSIN HIGH SCHOOLS

By  
★ Kenneth A. Mueller  
Band Director  
Columbus Public Schools,  
Columbus, Wisconsin

Editor's Note:

The following frank, candid appraisal of the percussion situation in the Wisconsin schools clearly describes a condition that is not unique to that state only, but is found throughout much of the country. In fact, due to energetic percussion leadership and recent contest reforms, the situation actually may be considerably better in Wisconsin than in many other states.

★

I recently had the opportunity to take a survey of our Wisconsin high schools regarding the training of their percussion students. The purpose of this study was to determine if adequate training is being provided for the high school percussion student and, if not, to discover in what areas the training is weak. In the survey a total of 76 high schools replied with results based upon 608 percussion students.

Adequate training in percussion can be defined as training in which the student has received proper instruction in all the areas of percussion, thus enabling him to perform any of the percussion parts in the music his organization plays and to allow him to continue his study of percussion at the college level, if he so desires, without any serious performing deficiencies. It can be defined further as giving the percussion students a musical training which is equal to that given to the other instrumental students.

It is my hope that music educators will examine their own percussion programs in light of the information given here to determine if they are properly serving the needs and abilities of their percussion students and the requirements of the music they play.

Teach "Total Percussion"

The high school percussion student should have instruction in the "total percussion," i.e., instruction in the three major areas of snare drum, timpani and the mallet instruments, plus a knowledge of how to play the many accessory percussion instruments. The study revealed, however, that training in the "total percussion" is rare.

Almost all music educators agreed that snare drum is the basic percussion instrument and, as might be expected, it is the most common percussion instrument taught. Yet the results of the study revealed that even though it is the most widely taught of the percussion instruments, only 75% of our high school percussionists can play the snare drum. Surprising as this may be, additional statistics only became worse. Listed below are a few of the other important percussion instruments and the percentage of percussion students who could play these instruments:

Percussion Instrument	Percentage of Students Playing
Snare Drum	75
Cymbals	71
Timpani	28
Bells	25
Marimba or Xylophone	6

Doesn't it seem strange that 25% of our percussion students do not know how to play the snare drum, 29% cannot play the cymbals and 75% cannot play the bells? When you consider the pieces you have played recently, didn't the great majority of these pieces contain parts for these instruments? Furthermore, a great deal of our newer music contains parts for xylophone and the other mallet instruments, but 94% of our percussion students cannot play these instruments.

The study and other sources have indicated a total estimate of over 7,000 percussion students in Wisconsin. The relatively limited training of high school percussion students, especially in the areas of timpani and the mallet instruments, is further substantiated by the results of the enrollment in the various percussion contests of the Wisconsin Solo-Ensemble Festival for 1966 and 1967.

Contest	Number of Entries	
	1966	1967
Snare Drum Solos	608	741
Marimba-Xylophone Solos	12	14
Vibraphone Solos	1	0
Timpani Solos	51	81
Multiple Percussion Solos	19	25
Drum Duets	206	208
Keyboard Mallet Duets	0	1
Drum Trios	32	27
Keyboard Mallet Ensembles	0	0
Drum Ensembles	82	85
Miscellaneous Percussion Ensembles	15	25

By the figures given above and from actual experience in teaching and clinic work, it occurs to me that we have generally allowed our percussion students to specialize on one or two percussion instruments. We find a student that reads notes and he becomes our full-time bell player, or we find one that can match

pitches and he is our ready-made timpani player. This type of teaching denies the other percussion students the opportunity of learning to play these instruments.

Instruction on every other instrument in the high school is usually of such scope, that, if the student has the ability, he can continue his study at the college level without any serious playing deficiencies. A percussionist by definition must be able to play all of the percussion instruments, but this is not so with our percussion students. The high school percussionist in Wisconsin who can play the three major percussion instruments is rare, yet this is what is expected for college admission in music and in many cases even for admission into the college or university bands. As music educators we have the job of training percussionists, not just snare drummers, bell players or timpani players.

There is no room in the music field today for the person who specializes on one percussion instrument. The college which accepts a percussion major who cannot play reasonably well in the areas of snare drum, timpani and the mallet instruments is rare and soon will disappear entirely. The professional percussionist must also be versatile in all areas of percussion to be of any value to a musical organization. The only place that these future percussionists are going to receive a good start in their percussion training is in our school music programs, the high school bands and orchestras.

Most of us, as music educators, realize that the outstanding musicians in our high schools not only have a complete understanding of their instruments but also a better over-all understanding of music. We have already seen that the percussionist generally does not even have control of the instruments within his realm. Further study showed that only 23% of them can even read notes. How can we honestly call this student a musician in our organization? If you had any music student other than the percussionist in your high school who could not play his instrument and did not know how to read notes. I'm sure that you would not be satisfied with that level of ability. Yet, we are satisfied with our percussionists. We are well past the time when you can say that the drummer does not need to read notes, for he cannot possibly play the timpani or any of the mallet instruments without this ability and these instruments are an integral part of the percussionist's responsibility in playing.

An examination of the percussion equipment owned by schools showed that

we are generally not even equipped to teach the "total percussion." Forty-two per cent of the schools do not even own concert bells and seventy-nine per cent do not have xylophones.

#### Director's Training is Inadequate

Perhaps one of the biggest reasons that percussion instruction is weak in our schools is that while most directors have received percussion training in college, the majority have not received training in the "total percussion."

Of those directors who did have percussion training, the following chart shows the percentage of directors trained on some of the more important percussion instruments.

<u>Instrument</u>	<u>Directors Trained Percentage of</u>
Rudimental Snare Drum	96
Bass Drum	74
Timpani	66
Cymbals	64
Concert Style Snare Drum	54
Mallet Instruments	26
Stage Band Drums	6

Generally this chart reflects the ability of the percussion students which was described earlier. That is, the greatest percentage of directors were trained on snare drum, a smaller percentage on timpani and fewer still on the mallet instruments.

When asked, a majority of the directors indicated that they felt most unsure of teaching the mallet instruments and timpani, two very important areas of "total percussion." This lack of training or confidence in teaching the percussion on the part of the directors is a direct result of the training offered by our colleges and universities. Fortunately, many of our state universities have recently added, or are in the process of adding, a percussionist to their staff. I am hopeful that the rest of the colleges and universities offering music education degrees will also realize the importance of having a percussionist on their staff. I think we can expect that our new music educators being trained in these institutions will have a better understanding of percussion and that they will be equipped to teach the "total percussion."

You directors who have already received your percussion training must examine yourselves carefully for the areas of percussion you are unsure of teaching and seek to strengthen these areas with the aid of the many percussion resources available to you. Following are listed six possible percussion resources:

1. Many colleges and universities offer percussion workshops during the summer months. Often these are announced in the national music education magazines.
2. There are many good percussion reference books being published today. They generally describe all the percussion instruments, giving a background about them and describing, with pictures and diagrams, how to play each instrument. These books are written for music educators who have had little or no percussion training and can be of tremendous help to them.
3. There are numerous music education magazines which carry regular percussion articles. Many of you already receive these magazines and can easily take advantage of this resource (see number 6 below). The only problem of this source is that it may not always answer the particular percussion problem you are trying to solve.
4. You have percussionists in your state who are willing to help with your percussion problems and to do percussion clinics and workshops with your students.
5. There are many new snare drum, timpani and mallet methods being written today which can make it possible for the non-percussion music educator to do an effective job of teaching these instruments. Combined with the above percussion resources, any director is capable of giving good and complete percussion instruction to his percussion students.
6. The Percussive Arts Society is a group of percussionists, music educators, manufacturers and publishers joining together "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."<sup>2</sup> This society is designed to help the non-percussion music educator and the percussionist alike. The membership fee is nominal and it includes a subscription to two excellent magazines: Percussion Notes and Percussionist. Both magazines are excellent aids to any music educator.<sup>3</sup>

In conclusion it appears that the greatest weakness in percussion instruction in Wisconsin is the relatively little training being offered on Timpani and the mallet instruments. Remember, the percussionist of today needs a complete understanding of the percussion and we are not offering him proper instruction until we make an attempt to teach the "total percussion." Anyone who would wish more information about percussion aids, or who has any other percussion problems may direct them to the WSMA office in care of Richard G. Gaarder, Executive Secretary. I hope that you will make an effort to introduce the teaching of "total percussion" in your school.

<sup>2</sup>Purposes of the Percussive Arts Society as found in official publications of the society.

<sup>3</sup>Anyone desiring more information about the Percussive Arts Society should contact the P.A.S. State Chairman, Jay Collins, WSU-Whitewater.  
 \*(Reprinted from Wisconsin School Musician, February, 1968.)

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SLEDGEHAMMER TO LEND  
 EMPHASIS TO ORCHESTRA  
 By Wilma Salisbury

In the midst of the Cleveland Orchestra's subscription concerts this week, a young man will leap onto a podium behind the orchestra, grab a 10-pound sledgehammer, and drop it none too gently on a carpeted block of wood.

Richard Weiner will do the demonstrating against the inordinate length of Mahler's Sixth Symphony, the sole work on the concert. Nor will he be venting personal frustrations.

Mahler's score includes a part for hammer. A footnote in the final movement specifies that the instrument produce a "heavy but dull-sounding stroke of non-metallic character." Percussionist Weiner says the hammer should sound "like an ax cutting--sort of like a guillotine."

The hammer is assigned only two strokes in the entire 80-minute symphony, both at climactic points. Consequently, the hammer blows will probably not be heard in Severance Hall. But they will be seen and felt.

The Sixth Symphony also requires cowbells, offstage chimes, low-toned bells and a birch rod. And it contains enough activity to keep all five of the orchestra's percussionists busy.  
 (Reprinted from The Plain Dealer, Thursday, October 12, 1967)





# THE CHALLENGE OF PERCUSSION

✧ By Charles Morey  
Monroe Community College  
Rochester, New York

The ever-increasing trend in both professional and educational circles is to expect and demand that each member of the percussion section be a highly skilled and versatile performer. The young musician who is emerging from this concept is a well rounded "total percussionist" who treats an extended tympani solo or a single triangle beat with equal respect and accompanying finesse. This is good for percussion! This is good for music!

In keeping with this trend to upgrade percussion performance, NYS-SMA has adopted a new double-page adjudication sheet for use this spring at competition-festivals. This sheet, developed by the National Percussive Arts Society, covers in detail the per-

formance of solos, percussion ensembles, multiple percussion solos, and a new category for the percussionist, "The Percussionist Category,"

1. THE SOLO. (page 2--adjudication sheet) Snare drum, tympani, keyboard percussion.

a. Rudiments--More rudiments are required, but the choice of which ones to prepare is left to the director and student. Example: A director emphasizing marching might consider a flamacue more important than a director whose school emphasizes a concert approach (Specific details may be found in the NYSSMA Manual.)

Tympani tuning--A single pitch (A or B flat) is given. The student then demonstrates knowledge of intervals as he tunes by ear from the given pitch. (Details are on page 3 of the adjudication sheet.)

b. Solo--No change in procedure.

c. Sight reading--No change in procedure.

## Percussion Adjudication Sheet, Page 2

PERCUSSION SOLO — This sheet is for snare drum, mallet percussion, and tympani. The left side is applicable to all instruments while the right is for the specific instrument being played.

### TECHNIQUE

#### Hands

L.H. R.H.

- — Grip (including like hand)
- — Up and down stroke
- — Equal height of sticks or mallets from point of contact

#### Rolls

- Evenness
- Attacks
- Releases
- Legato technique (Mallets & Tympani)
- Speed as related to registers (Mallets and Tympani)

#### Muffling (Tympani & Vibraphone)

- Adequate
- On time
- Quietly

#### Intonation (Tympani)

- Tuning
- Tonality

### INTERPRETATION

- Tempo
- Volume and dynamics
- Accents
- Expression and phrasing

### ACCURACY

- Correct rhythms
- Steady tempo
- No extraneous sounds

### TONE

- Playing area
- Stick and mallet choice
- Angle of stroke
- Head tension (Snare drum)
- Snare adjustment (Snare drum)

### SIGHT READING

- Correct rhythms
- Steady tempos
- Dynamics, etc.

#### SNARE DRUM

##### Rudiments

- Rolls (open to closed and orchestral)
- 
- 

#### KEYBOARD PERCUSSION

##### Scales & Arpeggios

—

—

#### TYMPANI (the student may be given only an A or Bb)

- In tune with itself
- Intervals or scale
-

2. PERCUSSION ENSEMBLES. (page 4-- adjudication sheet) No change in performance procedure. The sheet is organized to provide a rapid, accurate account of an ensemble performance. The results can be easily understood by director and students, and the sheet restricts the excessive time formerly required to write comments on the five to twelve players involved.

3. MULTIPLE PERCUSSION SOLO. (page 4--adjudication sheet) The student playing this type of solo-- where one player plays more than one instrument--will have an obligation to show knowledge of techniques used on two instruments included in his solo. This knowledge will be shown by sight reading a sixteen-measure selection composed by the Percussion Adjudication Committee. The two instruments will be selected by the adjudicator.

4. THE PERCUSSIONIST CATEGORY. (Open only to soloists in grades IV, V, or VI.)

a. A double fee is charged, and student is given twice the regularly allotted performance time.

b. The student plays a solo on one major instrument (snare drum, tympani, or keyboard percussion). He competes as a regular soloist, following standards defined for the particular instrument and grade of music. This includes rudiments (or scales), solo, and sight reading. Results are recorded on page 2 of the adjudication sheet.

c. Then the student sight reads grades I-IV material on all percussion instruments listed on page 1, other than his major instrument. This list includes mallets, tympani, snare drums, cymbals (hand and suspended), tambourine, and triangles.

d. The student receives two separate grades: one for the solo and one for a percussionist rating. For example, a soloist may play a grade VI solo, but sight read in the percussionist category on a grade III level.

How can you help prepare your students to meet this challenge? Certainly there is no single answer. However, here are some suggestions which can help your percussionists as well as the groups with which they perform.

1. Encourage them to read this and other articles on percussion, so that they will understand the "total percussionist" concept. There is a student division of the Percussive Arts Society with a publication containing many worthwhile articles by outstanding professional percussionists and music educators.

2. Private study with a percussion specialist is extremely important whenever possible. This is sometimes difficult, but its importance cannot be emphasized enough.

☆(Reprinted from The New York State School Music News, February, 1968)

List instruments here.

TECHNIQUE as related to:

Position of sticks, mallets, and instrument .....															
Playing Area .....															
Rolls .....															
Muffling .....															
Tuning of drums .....															

TONE as related to:

Stick or mallet choice .....															
Head tension (where applicable) .....															
Playing Area .....															
Articulation .....															
Instrument and stick or mallet position .....															

ENSEMBLE

- \_\_\_ Balance
- \_\_\_ Avoidance of extraneous sounds

INTERPRETATION

- \_\_\_ Appropriateness of tempo(s)
- \_\_\_ Dynamic Contrasts
- \_\_\_ Phrasing
- \_\_\_ Accentuation

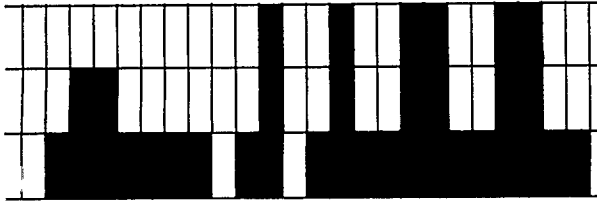
ACCURACY

- \_\_\_ Steady tempo
- \_\_\_ Clarity and accuracy of rhythm and/or pitch

Percussion Adjudication Sheet, Page 4

PERCUSSION SOLO  
PERCUSSION ENSEMBLE OR MULTIPLE

(For the Multiple Percussion Solo, the percussionist sheet must be used in addition to this one. The student will demonstrate technique on any two instruments used in the solo. They will be chosen by the adjudicator and will be graded on the percussionist sheet.)

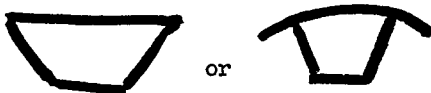


PERCUSSION DEPARTMENT  
PRELIMINARY PROPOSALS  
BY Gordon Peters & Thomas Siwe

BASIC CRITERIA: Size, quantity, and acoustical properties of percussion instruments require special space and acoustical considerations.

I. BUILDING REQUIREMENTS

- A. Rooms (dimensions listed are only estimates):
- Two adjacent teaching studios, each 24'x14', 12' ceiling (minimum);
  - One percussion ensemble-percussion class room, approximately 1 1/2 times the size of the teaching studio, adjacent to the studios, with a 14' ceiling. It should be shaped as follows



- Six practice rooms, as close to percussion studios as possible; 8'x10' or 9'x12' with 12' ceilings.
- B. Doors to all above rooms must be at least 35" in total clearance and should have locks.
- C. Acoustics:
- Comparative volume ratios: bass drum - 25; trombone - 6; orchestra of seventy-five players at average volume - .09. Acoustical materials chosen for percussion rooms should be consistent with the volume rates generated by percussion instruments.
  - Floors should be of medium soft tile, no rugs.
- D. Both temperature and humidity controls should be included.
- E. Choice and amount of lighting used should be consistent with requirements for reading music at a fair distance.

- F. Electrical outlets should be deployed generously in all rooms to allow versatility in lighting and use of sound equipment.
- G. A large sink is requested in (or near) the percussion ensemble room for the purpose of soaking drum heads and general percussion maintenance.
- H. Adequate bulletin board space should be provided (separate board for percussion department).

II. EQUIPMENT REQUIREMENTS

- A. Studio #1
- |                        |                            |
|------------------------|----------------------------|
| Four timpani           | Tape Recorder (stereo)     |
| Marimba                | Six music stands           |
| Xylophone              | Desk and chair             |
| Vibraphone             | Two 4-drawer file cabinets |
| Orchestra Bells        | Dance Drum Set             |
| Two snare drums        | Small grand piano          |
| Stroboscope (portable) | Record player              |
|                        | Telephone                  |
|                        | Two stools                 |
- B. Studio #II
- |                           |   |
|---------------------------|---|
| Three timpani             | Cabinet for storage of small percussion instruments |
| Marimba                   | Telephone   |
| Snare drum                | Two stools  |
| Practice drum set         | Space for multiple percussion instrument setups     |
| Three music stands        |   |
| Upright piano             |   |
| Desk and chair            |   |
| One 4-drawer file cabinet |   |
- C. Percussion Ensemble - Percussion Classroom
- |   |                                  |
|---|----------------------------------|
| Four or more timpani                                | Timbales                         |
| Four marimbas                                       | Conga drums                      |
| Vibraphone  | Four snare drums                 |
| Chimes and auxil. stds.                             | Three tam-tams and stands        |
| Xylophone   | Three gongs                      |
| Orchestra bells                                     | Grand piano                      |
| Two base drums (tiltable stands)                    | 20 folding chairs                |
| Four tom-toms (two sets)                            | 20 music stands                  |
| Bongos (two sets)                                   | Tray stands and tops (for traps) |
| File cabinet (ensemble music)                       | Blackboard                       |
| Roll-in cabinets for instruments                    | Cymbals and stands               |
| Shelves for small instruments                       | Three stools                     |
| Projector for slides and reflecting music on screen |                                  |

(Cont. p. 15)



### TEACHING RHYTHM

✧ by Francis N. Scholtz

Next to getting students to develop a fine tone on their instruments, the problem of rhythm is probably the most demanding instructional chore for instrumental teachers.

The ideas expressed here are the result of much experimentation and a deep conviction that a student who has a good fundamental grasp of counting greatly enhances his performance on any instrument.

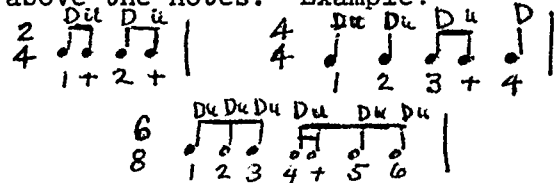
Basically, counting is a matter of arithmetic and can be taught in much the same way. Learning the time signatures and what they signify is a fairly easy task. It is when we go beyond that and try to get students to be self-sufficient in handling subdivisions of rhythm that the problems arise.

All teachers instruct their students in counting. The suggestions made here are just a sharing of some useful techniques that work in our school bands.

It is important that the foot is beat solidly. To assure this, foot beating is introduced independently from playing the horn. This is to get the students to be conscious of a strong downbeat and a definite upbeat as well. Having the students count aloud like "cheerleaders" and stressing the importance of a heavy foot (but keeping the heel on the floor) usually gets the desired results. We make a game of it: I count 1 and 2 and 3 and 4 and tell them not to raise their foot from the down position until they hear the "and." They love this, but more important, they feel a strong upbeat and are being prepared for the counting of eighth and sixteenth notes that will come later.

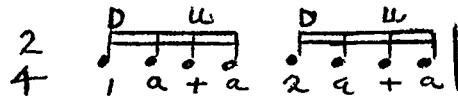
Heavy beating of the foot is required in order to pass any exercise in the lesson book. (It is important to point out that the band members are not allowed to carry this foot beating into the concerts.) Hand clapping note values is also introduced at this time. All of these experiences are enjoyable to the students when introduced with a group and a little competition thrown in.

When the beginners get to the eighth note patterns in their instruction books they are in using the "D" for down and "U" for up designation for each of the eighth notes involved. They are asked to write in a D or U over the respective eighth note and also to write in the correct counting underneath to match the D, U's. The D (or down) always being on 1, 3, 3, 4, 5 or 6 and the "U's" always being "and" they readily catch on how to write it and make the counting match the D, U's above the notes. Example:



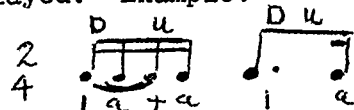
From this time on they are required to write out every exercise that includes eighth note patterns or any other subdivision of the beat until they are proficient. This proficiency is demonstrated by their ability to take an exercise, (1) count aloud, (2) beat their foot and (3) point to the notes on the page with a pencil. This is required before they attempt to play the exercise. If they cannot successfully perform this feat they are required to write it out. Eventually, because he does the work, the student comes to grasp rhythmic principles and really knows what he is doing.

Progressing to 16th note patterns is relatively simple after this carefully laid groundwork. In a pattern of four sixteenth notes, for example;



The downbeat is divided into two parts and the upbeat is also divided into two parts. We use one ah & ah to designate the proper counting of this pattern.

In the dotted eighth and sixteenth pattern, it is best explained first, by tying three sixteenths to show the subdivision of the beat and secondly having the student count the entire pattern out and then eventually eliminating the counting of subdivisions that are not played. Example:



Syncopation can be taught rather easily also with the approach of the Down Up method. Example:

2  $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$   $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$  |  $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$   $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$   $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$   $\overset{D}{\downarrow}$   $\overset{u}{\uparrow}$  |  
 4 1 + 2 + | 1 a + a 2 + | 1 + 2

In counting triplets on one beat have the students ignore the upbeat and concentrate on a solid downbeat as they count 1, 2, 3 evenly on one beat of the foot. This carries over to counting groups of five, six, seven and even nine notes to a beat (in later experiences).

Six-eight time presents another type of problem. Here the student is asked to play the exercise or selection "in six" if the tempo is slow. If the tempo is fast or lends itself to a two beat feeling, then have the students count six in their heads while they beat two beats with their foot (Down, stop, up). Example:

6  $\overset{D}{\downarrow}$   $\overset{s}{\downarrow}$   $\overset{u}{\uparrow}$  |  $\overset{D}{\downarrow}$   $\overset{s}{\downarrow}$   $\overset{u}{\uparrow}$  |  $\overset{D}{\downarrow}$   $\overset{s}{\downarrow}$   $\overset{u}{\uparrow}$  |  $\overset{D}{\downarrow}$   $\overset{s}{\downarrow}$   $\overset{u}{\uparrow}$  |  
 8 (Think) 1 2 3 | 4 5 6 | 1 2 3 4 5 6 |

All students in our bands play a solo (and in an ensemble if they so desire) and are expected to perform it from memory. The first task in learning their solo is to write out all measures in pencil (to be erased later) with the

D's, U's and the counting clearly indicated where there are patterns of eighth notes or other subdivisions of the beat. The solo is then handed in as a written assignment and graded as part of their nine weeks grade in band. This solves a lot of problems for the director. It eliminates the probability of a student learning his solo incorrectly. It is a chance to check on the individual student to see if he understands rhythmic patterns found in music to be performed.

This approach to rhythm is carried from 5th grade through high school. All the usual band method and class method books work well to strengthen and fortify this concept of understanding rhythm. One fine book that deals solely with rhythmic problems is the Yaus-Miller 150 Original Exercises and Scale studies. (Published by Belwin, Inc.)

Counting aloud, beating feet and clapping the rhythmic patterns before playing each exercise will do great things for your group. Carrying this procedure over to difficult passages in music to be performed will also pay great dividends.

✧ reprinted from MUSART, official publication of the National Catholic Music Educators Association, Washington, D.C. February-March, 1967.

PERCUSSION ENSEMBLE

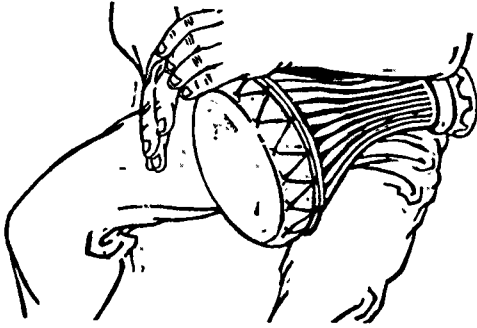
CARNEGIE-MELLON UNIVERSITY

STANLEY LEONARD, DIRECTOR

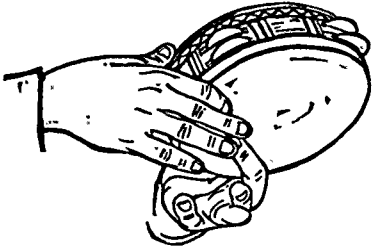


The Percussion Ensemble of Carnegie-Mellon University is celebrating its tenth year of performing under the direction of Stanley S. Leonard, Senior Lecturer in Percussion at the University and timpanist of the Pittsburgh Symphony Orchestra. The ensemble plays, in

addition to a regular series of concerts at the school, for contemporary composers forums, high schools, and performs on the "Music from Carnegie" television series broadcast over National Educational Television.



MUSIC IN THE MIDDLE EAST  
 ☆ By Afif Alvarez Boulos



Hearing presumably "exotic" music for the first time in the Middle East, the average listener from the Western World is inclined to confuse it with the keening of banshees, the howling of cats or the off-pitch gropings of a child's first piano lesson. Indeed, the contrasts between Western and Arab music are so pronounced that if both didn't produce patterns of sound, Westerners might well consider them separate art forms.

Arab music is definitely different. To ears attuned to the melodic blandness of ballads or waltzes it probably does sound harsh, discordant and monotonous and there is no denying that it has a certain high, wailing quality that is often unbearable. Songs, furthermore, seem to be unvaryingly mournful, tremulous, loud and endless.

Probably the traditional emphasis of Arab music on the solo voice stems from the nomadic character of Arab life, the loneliness and tribal mobility which made any ensemble music, requiring a fixed urban abode, an impossibility. So, too, did the itinerant life lead to the development of light, portable musical instruments instead of pianos, sousaphones or pipe organs. The kettledrum and shawm--a double-reeded oboe-like instrument capable of a deafening blast--were distributed throughout the Mediterranean littoral in the wake of the Muslim conquest, as was the lute, an Arab forerunner of fretted instruments such as the guitar and violin which were introduced by the Arabs in Europe in the 13th century.

The exact form of Arab music prior to the 13th century, when the first indigenous musical notation appears, has been a subject of speculation and reconstruction by experts. But since that time the structure and rhythmic patterns of Arab music have been codified and, to a great extent, solidified by custom. During this period, systems of melodic and rhythmic modes came into use. The melody type, called by its present name maqam, was a prescribed and distinctive scale, a certain register and compass, one or more principal notes, and typical melodic phrases. By the 13th century there were 12 such primary modes. While the maqam dictated melodic development, the iqā controlled the rhythmic organization of the music. In the 19th century there were eight such measures, based on alternations of a hollow percussive sound usually of low pitch and a dry staccato sound of higher pitch. These were beaten out on the drum, tambourine, and the tiny kettledrums called the naggarat.

The importance of rhythm in Arab music has always been accentuated by the fact that music among the Arabs is more of a collective than an individual experience, with the rhythms brought to life by the movements of the singer. It is possible for Arabs to enjoy their music in solitude on records or from the radio, of course, but infinitely more desirable is the public performance in which the atmosphere of the place can soak in, so to speak, along with the music. In the 10th century, according to historical accounts, this custom had already taken hold, although in a rather restrained manner. At concerts given in the home of a singer named Azza al-Maila in Damascus, for example, the behavior of the audience was most decorous, demonstrations of appreciation during the performance being severely frowned upon. If anyone so far lost himself as to lean over and whisper a comment to his neighbor, an attendant with a long stick would summarily rap the offender's knuckles.

Not so in modern times. In the open gardens under the stars where much of the Middle East's music is heard on balmy summer nights, the audience is not only permitted but expected to give vent of its feelings. Nor does the audience wait for the end of a selection, but bursts forth with applause and shouts of appreciation whenever the finesse of execution of any musical figure demands it.

A typical song will begin with tagasim (improvisations) on the 'ud (the forerunner of the lute, from which that instrument's name also derives) in the scale or maqam in which the song is



# ON THE TECHNICAL SIDE

PRACTICE ROUTINE  
Hugh W. Soebbing

Practice means many different things to many different people. In fact, it is; and should be; a very personal thing. However, through many years of teaching I have become convinced that most students do not know how to practice. Therefore, their advancement is not in relationship to their practice time. They do not progress at a rate commensurate with the time spent practicing. Also a student becomes "lop-sided" in his abilities. Too good at some things and not good enough at others.

The successful professional musician has become so because of rigid practice standards. This is the only way one can arrive at a professional standard. One misconception we should clear up here is the fact that one never reaches a point in his playing ability where he never needs to practice. This one popular misconception held by beginning students. Another misconception is that performance alone will keep one's abilities up. I have seen many a good player go down the drain because of this misconception.

Good solid, organized practice is a must as long as one desires to perform music in any way.

In my own teaching I use the following graph to illustrate the need of constant practice.

100	Perfection (not possible)
80	
60	
40	Level of music to be performed
20	
0	Complete lack of knowledge (not possible)

From the bottom of the chart to the top indicates an increase in the general overall playing ability of an individual. He begins at the bottom where he knows nothing about what he is doing. If he looks at the music it is like a foreign language; he cannot read any part of it.

When his playing ability reaches 40 on this chart (level of music to be performed) he now can play the music, but he is always playing at his peak. He must devote all of his attention to the reading of the music. This does not allow for watching the conductor, listening to the music, interpretation of the part or any other of the necessary ingredients for good performance.

As the student raises his ability towards the top of the graph, say 60 or 80, the actual music he must perform becomes easier and easier, allowing him to watch the conductor, etc. The student's problem then is to widen the

gap between his ability and the level of the music he must perform.

Thus, we can see how performance alone will not keep one's level high enough as it will only keep one attuned to the level of the music. More concentrated, difficult music must be used to keep one's level on the upgrade.

Now, to the actual practice time and how it should be organized. Following is a list of the various categories to be considered in organized practice:

1. Warm up--this period should be a minimum of 15 minutes. I do not believe anyone can warm up properly in any shorter period. In my own practice I do not feel completely warmed up until about one hour. However, this presupposes there will be more time left for other things.

As far as what to play, each student should construct his own routine of warm up. We can say that the warm up routines should be simple to do and should tell the student when he is warmed up. Complicated routines that must be read or thought about only distract from concentration on proper warm up.

2. Technique--the length of time will depend on the individual student and his technique level. During this time, things should be played that will improve speed, control, accuracy, intonation, etc.

3. Repertoire--actually taking a piece of music (etude, piece for performance, study from a method book, etc.) and working on it to bring it up to a performance level.

4. Sight reading--have available various books of simple music (not too difficult) to use for straight reading purposes. These pieces will not be worked on. Reading should be done at as fast a tempo as possible, forcing the reader to read phrases, or lines instead of notes and measures. The faster the tempo the further ahead he must look to keep ahead of the playing.

If the student analyzes his practice habits he will be aware of how much time he actually wastes in an unprepared practice period. By being aware of what he must do to better himself and a systematic method of approach to his practice routine, he will make the most effective of his practice time. Maximum results from minimum effort is the goal, and this can only be achieved by a systematic approach to one's practice routine.

# DRUMMING AROUND



F. MICHAEL COMBS and the UNIVERSITY OF MISSOURI PERCUSSION ENSEMBLE presented a clinic for the Southeast Missouri High School Band Association on February 3, 1968, and a clinic for Missouri High School Percussions at the University campus on March 9, 1968.

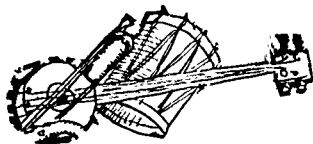
BOB TILLES of DePaul University in Chicago served as percussion judge at the MIDWEST COLLEGIATE JAZZ FESTIVAL at Elmhurst College on March 29-30, and presented a Rhythm Section Clinic at this event. Mr. Tilles also served as percussion judge at York High School in Elmhurst, Illinois on February 22nd, at the Iowa State Competition in Des Moines on March 9th, and at Fenton High School in Bensenville, Illinois on April 5th.

The 3rd annual DRUM CITY of Wheat Ridge, Colorado Recital was held on April 28th. Directed by Ronny Kae, prizes were given for the best performances.

RONALD GEORGE is currently involved in research on the vibraphone. Material on improvements, techniques, and literature are being studied. If you have information on these topics Mr. George may be contacted at: 1136 E. Vienna Ave., Milwaukee, Wisc. 53212.

The following major symphony orchestras have announced opening in their percussion sections for next season: NATIONAL SYMPHONY, DETROIT SYMPHONY, TORONTO SYMPHONY, & BOSTON SYMPHONY.

An informal Percussion Workshop under the direction of GERALD UNGER of Northeast Louisiana State College was held at Baton Rouge High School February 24, 1968. Techniques and literature for the various percussion instruments were discussed and demonstrated.



JOE MORELLO, world famous jazz drummer appeared as feature entertainer with the PURDUE UNIVERSITY jazz ensemble at halftime of the Purdue-Ohio State University game on February 24, 1968. The jazz ensemble directed by Roger Heath and the audience were thrilled by Morello's technique and refreshing ideas.

A Drum Recital was presented on April 21st at DANCE CITY U.S.A. sponsored by Joe Raynor of Houston, Texas.

JOE CUSATIS, drummer with Peter Nero, presented a clinic and exhibition in Columbus, Ohio at Van's Music Sales on February 2, 1968.

The BELL TELEPHONE HOUR production of the "Secret World of George Plimpton" featuring the famous author and the percussion section of the NEW YORK PHILHARMONIC ORCHESTRA was a most enjoyable and candid hour about the life of the orchestral musician. Through the trials of amateur George in the section of the Philharmonic, the life of a percussionist was interestingly depicted. The members of the section of the Philharmonic are to be commended for participating in this unique venture.

JOE MORELLO appeared in a clinic demonstration at DRUMS UNLIMITED in Bethesda, Maryland on February 21, 1968.

(Cont. from p. 10)

## D. Practice Rooms

- #1-Four timpani, upright piano record player with earphones
- #2-Two timpani, orchestra bells
- #3-Two marimbas
- #4-One marimba, upright piano
- #5-Vibraphone, dance drum set record player with earphones
- #6-Snare drum, xylophone, traps

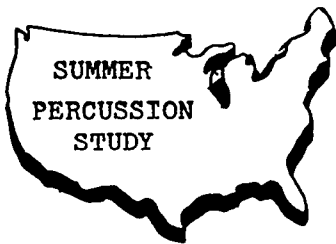
## E. Band and Orchestra Rehearsal Halls

(One set of basic percussion instruments in each hall if rehearsals not held in same room.)

Four timpani	Chimes (aux. stds.)
Bass drum	Gong
Cymbals (pair, suspended)	Two tam-tams
Two trap tables	Storage facilities
Xylophone	Traps
Orch. Bells	

- F. One studio should have a stereo tape recorder; the other studio and practice rooms a mono tape recorder. All percussion rooms should have built in metronomes. In general, greater use should be made of audio-visual aids in the new building and provisions for same made in future budgets.





INTERNATIONAL MUSIC CAMP  
June 16-July 14  
Philip Coffman & James L. Moore,  
Percussion

Dr. Merton Utgaard, Director  
International Music Camp  
Bottineau, North Dakota 53817

NATIONAL MUSIC CAMP  
June 24-August 16  
F. Michael Combs & staff, Percussion

National Music Camp  
Interlochen, Michigan 49643

A great variety of offerings in percussion for students (including directors) of all ages are available. It is suggested that ones interested contact the appropriate persons listed below. This should be done as soon as possible for many camp enrollments are filled by early spring.

CARNEGIE-MELLON UNIVERSITY  
PRE-COLLEGE PROGRAM  
June 24-August 2  
Stanley Leonard, Percussion

Dr. Maurice I. Laney  
Music Dept.  
Carnegie-Mellon University  
5000 Forbes Ave.  
Pittsburgh, Pa. 15213

ROCKY RIDGE MUSIC CENTER  
Estes Park, Colorado  
June 17-August 5  
John Galm, Percussion

Rocky Ridge Music Center  
132 South 13th St.  
Lincoln, Neb. 68508

CUMBERLAND FOREST MUSIC CAMP  
August 6-18  
John Baldwin & Robert Schietroma, Percussion

Cumberland Forest Music Camp  
Morehead State University  
Morehead, Kentucky 40351

PERCUSSION WORKSHOP  
WISCONSIN STATE UNIVERSITY AT  
PLATTEVILLE  
June 17-28

W. J. Dennis  
Music Dept. Chairman  
W.S.U.  
Platteville, Wisc. 53818

PERCUSSION WORKSHOP  
EASTMAN SCHOOL OF MUSIC  
July 8-12  
John Beck, Director

Edward H. Easley, Director of Admissions  
Eastman School of Music  
26 Gibbs St.  
Rochester, New York 14604

The Bishop Ireton High School Percussion Ensemble is under the direction of Garwood P. Whaley. Mr. Whaley is a graduate of the Juilliard School of Music where he studied with Morris Goldenberg and Saul Goodman. In addition to directing this group, he is currently a member of the United States Army Band in Washington, D.C.

BISHOP IRETON HIGH SCHOOL PERCUSSION  
ENSEMBLE



## IN MEMORIAM



HAROLD (TOMMY) THOMPSON was struck by a truck and fatally injured while inspecting minor damage to his car on the Massachusetts Turnpike the night of Monday February 5th.

Tommy, born in Akron Ohio, began serious study of music at the age of twelve under Charles Wilcoxson, a Cleveland jazz drummer and teacher. He later studied at the Cincinnati Conservatory and played with the Cincinnati Symphony for eight years before joining the Boston Symphony, under Charles Munch in 1953. During the next fifteen years with the Boston Symphony his artistry thrilled symphony lovers throughout the world.

As a special consultant and clinician for the Avedis Zildjian Company his advice was eagerly sought by leading conductors and percussionists everywhere.

An ardent fisherman, he was noted for his exuberance and bubbling sense of humor. A host of friends among both symphony and jazz musicians and outdoor sportsmen will miss him.

CELSO HURTADO, classical marimba artist, died on February 3rd at the age of 76 years.

He was born on April 6, 1891, in Guatemala, and first came to the United States in the early 1900's before the 1910 tour with his brothers, Mario, J.B., Arnulfo, and Vincente in the Royal Marimba Band of Guatemala. In the 1920's Mr. Hurtado gave concerts in New York at the Aeolian Hall and Town Hall, and in Carnegie Hall in 1947 (the first marimbist to do so).

His interest in classical music became dominant in the 1920's and he has confined himself almost exclusively to that medium since then. A copy of the program of his last concert is printed in this issue; the program's content is remarkable for any marimbist, but especially so for one of 76 years of age. His arrangement of Hora Staccato is in double octaves with four mallets.

Mr. Hurtado's father, Sebastian Hurtado, developed the chromatic marimba keyboard and Mr. Hurtado himself further refined it and provided useful suggestions to Mr. J. C. Deagan in his early stages of the development of the Deagan marimba. Mr. Hurtado was a member of A.F.M., Local 6, San Francisco.

## NORTHEAST LOUISIANA STATE COLLEGE



"The Northeast Louisiana State College Percussion Ensemble is under the direction of Mr. Gerald Unger. There are presently 13 percussion majors and 6

percussion minors with two percussion ensembles and two marimba ensembles meeting the needs of each student's performance abilities.

ILLINOIS MIDSTATE  
EDUCATIONAL CENTER

On February 3, 1968, one of the most outstanding percussion clinics in many months was sponsored by the Illinois Mid-State Educational Center. The all-day clinic was held at Illinois State University and the chief clinicians were Gordon Peters, and Al Payson, of the Chicago Symphony.

Two unique things happened during this clinic:

1. Two clinicians were used rather than one, and this gave many avenues of exposure. At times the two did not agree; however, through mutual respect they were able to present a kaleidoscope of ideas on percussion rather than a hard and fast rigid concept.

2. While the clinic was held at Illinois State University, with Percussion instruction Roger Faulman as host, the guest performing group was the Illinois Wesleyan University Percussion Ensemble, directed by Robert Bankert, Professor of Music at I.W.U.



"The Big Six" from left to right--Al Payson, snare drummer-percussionist, Chicago Symphony; Gordon Peters, percussionist, section leader, Chicago Symphony; Hasket Harr, percussionist; Roger Faulmann, percussion instructor, Illinois State University; John Noonan, percussionist; Robert Bankert, Professor of Music, Illinois Wesleyan University.



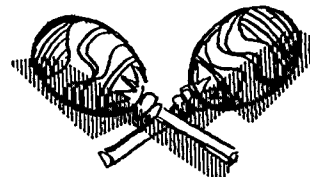
Gordon Peters comments on student performance.

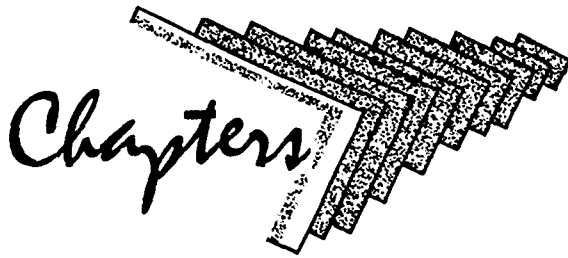


Al Payson makes a point on the roll attack and release.



A student concentrates on a point brought out in discussion.





The recently formed Indiana Chapter of P.A.S. has elected the following officers: Tom Akins, President; Jacqueline Meyer, Vice President, and Maxine Lefever, Secretary-Treasurer. The Indiana chapter will as one of their projects be actively involved in the work on a new adjudication sheet for the state.

The Texas Chapter of P.A.S. recently held their meeting in conjunction with the Texas Music Educators Association Conference. Immediately prior to the actual meeting a percussion clinic was held in which Donald Canady of the Rogers Drum Company and Texas P.A.S. members Joel Leach, George Frock, Ron Fink, and George Hewett each presented brief lecture-demonstrations. The state P.A.S. meeting followed and included discussion of contests, tryouts for All-State groups, and means of increasing P.A.S. membership in the state. The next meeting of the Texas chapter will be in August during the Association Convention.

P.A.S. members and prospective members in Kansas may wish to contact Alan Kennedy, percussion instructor at Wichita State University, who has expressed an interest in getting a chapter started in that state.

Harold Jones, percussion instructor at East Carolina University, Greenville, North Carolina has likewise expressed an interest in organizing a chapter in that state.

The annual meeting of the New York State Chapter of P.A.S. was held on December 6, 1967 as part of the New York State School Music Convention. Percussion events at this convention included a Percussion Adjudication Symposium with guest adjudicators Ted Frazeur, Thomas Brown, and Joseph Vasile; a clinic by Morris Lang of the New York Philharmonic entitled, "Tympani: An Integral Part of a Musical Percussion Section"; and the P.A.S. State Chapter Meeting which was devoted to discussion of the implementation of the new adjudication forms, selecting and training new percussion adjudicators, the selection of a committee for composing sight reading material, and the election of officers.

P.N. Vol. 6, #2 in this column listed a chairman or contact person in a number of other states and areas where chapters are being formed. If you are interested in further information, contact this person in your state, or write to Ron Fink, P.A.S. Vice President in charge of Chapters, c/o School of Music, North Texas State University, Denton, Texas.

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## PRODUCT NEWS

REMO, INC. now has available the REMO ROTO TOM, a tunable single headed drum, which comes in 6", 8", and 10" sizes. Various combinations and mounting are possible to suit the needs of individual situations. These instruments may be used for the performance of literature calling for tuned tom-toms, for developing ear training skills, and for elementary classes. Further information from REMO, INC., 12804 Raymer St., North Hollywood, Calif. 91605.

LATIN PERCUSSION has announced their latest item a CABASA that is said to possess great definition, adequate volume, and because of its unique design is virtually unbreakable. This instrument does not have the beads strung on wire in the conventional way and as such is not likely to break even under hard use. Information from: LATIN PERCUSSION, 230 Parkway, Maywo, New Jersey 07607.

SCHREIBER PERC-RITE CABINETS are available in three sizes to aid in the organization of the percussion section. Made of heavy-gauge steel, these units are mounted on wheels and are sound treated. Effective use of space is obtained by shelves, drawers, and cymbal storage space in the doors. A detailed brochure and further information is available from the manufacturer: SCHREIBER'S, INC., 38 Schreiber Bldg., Bloomington, Ill. 61701

# NEW PUBLICATIONS

## DRUM BOOKS

FUN WITH TRIPLETS by Joel Rothman, pub. J. R. Publications, New York. \$2.00 44 pp.

Design as a supplementary text, this collection is a thorough study of triplet rhythms in practically every form.

READING IN 6/8 TIME by Joel Rothman, pub. Alfred Music Co., \$2.00 47 pp.

All phases of 6/8, from basic eighth notes to complex rolls, are covered in an extensive manner.

READING, RUDIMENTS, AND ROLLS by Joel Rothman, pub. Alfred Music Co., New York. \$2.95 89 pp.

This is a beginner's basic book that covers the fundamentals of drumming. Also included is a section on basic beats for playing with a dance band.

## DRUM-SET BOOKS

SHOW DRUMMING by Irv Green, pub. J. R. Publications, New York. \$2.00 48 pp.

This is a collection of typical examples of "charts" that a show drummer would be expected to "cut" in the performance of music of this style.

## KEYBOARD BOOKS

XYLOPHONE, VIBRAPHONE, AND MARIMBA by Emil Sholle, pub. Brook Publishing Co., Cleveland. \$1.50 26 pp.

This is a study book with scale work, broken chords, and some special exercises in the form of etudes. Since there is not a great deal of material for the beginning keyboard percussion student this text should prove useful.

## MULTIPLE PERCUSSION SOLOS

SOLO PERCUSSIONIST (easy-medium), CONTEST CONCERTO NO. 1 FOR SOLO PERCUSSIONIST (medium-difficult), CONCERT ETUDE FOR SOLO PERCUSSIONIST (difficult) by George Froch, pub. Hall Leonard, Inc., Winona, Minn. 75¢ each.

These are fine additions to the growing literature for multiple percussion solo performance. During the course of the several brief movements of each piece the player performs on all of the major types of instruments (i.e., drums, timpani, and keyboards). The difficulty levels given by the publisher appear to be for high school abilities.

## PERCUSSION ENSEMBLES

IMPACT: PERCUSSION ENSEMBLES FOR FIVE PLAYERS by Norman Ward, Pub. Pro-Art, Westbury, L.I., New York. \$1.00

This is a collection in score form of six easy and interesting percussion ensembles. The instrumentation and styles are varied and includes an easy keyboard part on one ensemble called "Year of the Dragon." Individual parts are not available and several copies of the score book would be necessary for performance.

PERCUSSION ON THE PROWL by Walter Anslinger, pub. Pro-Art Westbury, L.I., New York. Score and parts \$2.50.

A well scored rhythmic percussion ensemble for a minimum of 6 players. Included are parts for four timpani, four tom-toms, and chimes. This appears to be a good contest and recital number for high school ensembles.

## RECORDINGS

CANTATA PARA AMERICA MAGICA by Alberto Ginastera and TOCCATA FOR PERCUSSION INSTRUMENTS by Carlos Chavez - The Los Angeles Percussion Ensemble, Columbia 5847

These two works by outstanding contemporary Latin American composers are among the most significant creative efforts for percussion instruments in this century. The Ginastera cantata, written in 1960 and based on poems of the Mayan, Aztec, and Inca civilization, is written for solo dramatic soprano and a percussion orchestra of 16 players. The Chavez Toccata has assumed an important place in the standard percussion ensemble repertoire since its composition in 1942. It is written in three contrasting movements and requires only six players.

This recording and the performance are both of high quality and furnish the percussionist with an excellent study resource for these outstanding works.

## TEXT & REFERENCE BOOKS

THE SOUND OF DRUMS AND WHAT TO DO ABOUT THEM by George H. Way, pub. Evans Products, Inc., Dodge City, Kansas.

This is a free booklet from a manufacturer of plastic drum heads that contains a good amount of helpful information on tuning and adjustment of heads.

THE ART AND SCIENCE OF THE TIMPANI by Henry W. Taylor, Pub. John Bahe, London. 76 pp.

This almost pocket-size opus is written by a dilettante acoustician and writer, who according to his credentials, is a respected professional timpanist (London Symphony Orchestra). This work will certainly set no record standards for literary or scientific excellence, but will no doubt be eagerly snapped up by timpani enthusiasts as a contribution to the scant literature about these instruments that somehow surpasses the standard newsy stuff about Handels' problems of borrowing timpani from the artillery and Berlioz' choice of the appropriate vegetable for mallet heads.

The chief concern of the book seems to be the author's documenting of the "quasi-scientific" experiments done by watching lycopodium powder gayly bounce about and gather together on the timpani heads, and his discussion of the many and varied questionable conclusions that he draws from observing this fascinating substance. Contained also within the book is a detailed description of the

procurement and processing of the calf-skin head. The author's detailed analysis, among other things, brings out the importance of playing near the spinal marking of the neck end of the skin where maximum stretching and contracting of the skin fibers of the young animal have prepared it well for symphonic career. It is fortunate that Mr. Taylor has enlightened us on this point for if one were to state ones profession as, "beating on the posterior region of a dismembered calf," it would hardly add the maximum of dignity to the glorious timpanistic art!

PLAY NOW is a new instrumental music series that offers a complete method and ensemble program in one handy book for each band instrument. The percussion book is written by Saul Feldstein, and is specifically geared to the expanded percussion section in today's band. Further information on this new series may be obtained from the publisher Silver Burdett Company, Morristown, New Jersey 07960.

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#### INDIANA STATE UNIVERSITY



The Indiana State University Percussion Ensemble is under the direction of Neal Fluegel. The Percussion Ensemble has 12 players, and ten of the 12 are applied percussion majors pursuing courses of study in music education.

Percussion Ensemble is an elective course in the University's music program and offers one semester of university credit to participating students. The Ensemble meets twice each week for one-hour.

## LISTINGS

Music for Percussion  
by  
Siegfried Helmut Fink

Verlag Otto Wrede  
62 Wiesbaden  
Schumannstr. 35a

Concertino fur Vibrafon und  
Streichorchester  
Concertino fur Vibrafon und  
Klavier (Bearbeitung)  
4 Rhythmische Skizzen fur Schlagzeug-Solo  
Dialog fur Xyloton and  
Bassclarinette mit obl. Schlagzeug  
Trommeltanz fur Tom-Tom, Bass and  
3 Posaunen  
Schlagzeug 6-tett  
Plaisanterie

Verlag U. Simrock  
2 Hamburg 13  
Werderstr. 44

Studien fur Kleine Trommel (heft. 1-6)  
Alternation fur Percussion-Solo  
Trio ostinato (2 Schlagzeuge und  
Clarinette)  
Etuden in Jazz (Schlagzeug-Solo)  
Impression Nr. 1 fur Flote und Vibrafon  
Serenade in Percussion (Cl. Bass,  
3 Schlagz.)

Verlag Otto Tunne  
8 Munchen 2  
Sendlinger Tor Platz 10

Bagatelle fur 2 Klavier und Schlagzeug  
Improvisation fur Vibration Solo  
Percussion Improvisation fur 1-2-4  
Schlagzeuger  
Latin-American Music for Percussion  
Ensemble

THE POZNAN PERCUSSION ENSEMBLE  
WARSAW, POLAND

A new series of percussion solos and ensembles has just been released by the LUDWIG MUSIC PUBLISHING COMPANY, CLEVELAND, OHIO. Called the "Percussive Notes Series," the works contained in the series are as follows:

### PERCUSSION SOLOS

Latisha Snare Drum Solo -James L. Moore  
75¢  
Sonata No. 1 for Percussion Soloist-  
James L. Moore  
\$2.00

### PERCUSSION ENSEMBLES

African Sketches (M-D) (4 players)	J. Kent Williams \$5.00
Camptown Races (M) (4 players)	Jerry Bilik \$2.50
Characters Three (E-M) (4 players)	James L. Moore \$3.50
Judgement (E-M) (6 players)	Val S. Vore \$2.50
Quasi Bassi Nova (M) (5 players)	Owen Clark \$2.50
Three By Three (E-M) (3 players)	Donald Browne \$1.50
Soliloquy and Scherzo (flute, celesta, & 4 percussion) (M-D)	James L. Moore \$5.50

\*This series is not connected in any way with the P.A.S. or the current P.N. periodical. The series contains the works that were formerly available only on a limited basis from Columbus, Ohio, but are now printed and published with full scores and parts by the LUDWIG MUSIC PUBLISHING COMPANY, CLEVELAND, OHIO.

The Poznan Percussion Ensemble was formed in 1963. It is the only percussion ensemble in Poland, and its musicianship has been acclaimed by such composers as Stockhausen on the performance of his works. Their repertoire is varied, having performed works by Chavez, Cage, Benson, Colgrass, Farberman, and the premier of a work by Ross Lee Finney, prominent American composer.



PERCUSSION AND MARIMBA ENSEMBLES  
 GORDON B. PETERS LIBRARY  
 Frank's Drum Shop, sole distributor  
 226 S. Wabash Ave.,  
 Chicago, Illinois 60604

Editor's Note

Billy Dorn has an almost legendary reputation as a xylophonist. His professional career included playing with the New York Philharmonic, N.B.C. Symphony (Toscanini), Arthur Pryor's Band, Green Brothers Marimba Band, Recording, Radio, Television. Billy is now retired, and lives in Belmar, New Jersey. For his own pleasure, he spends much of his time writing arrangements and original pieces for mallet ensembles (4-5 mallet players, piano and bass). He has just recently made some of them available on Xerox.

I. PERCUSSION ENSEMBLE

The Words of Moda-Ling by  
 Gordon Peters \$11.50  
 7 or 8 players plus piano  
 (includes timps, mallets,  
 perc.)

II. MARIMBA ENSEMBLES

LENTO by John Schlenck \$11.50  
 4 marimbas, 5 players;  
 string bass;

PRELUDE IN Bb MINOR by  
 J. S. Bach \$10.00  
 4 marimbas, 5 players;  
 string bass;

GREENSLEEVES \$10.00  
 4 marimbas, 5 players;  
 xylophone & bells, one  
 player (opt.); string bass  
 (opt.);

GALOPING COMEDIANS by  
 Dmitri Kabelevsky \$10.00  
 4 marimbas, 5 players;  
 xylophone, one player;  
 string bass (opt.);

MATONA MIA CARA by  
 Orlando di Lassus \$10.00  
 4 marimbas, 5 players;  
 string bass (opt.);

BALLET OF THE UNHATCHED  
 CHICKS (Pics. at Exh.) \$10.00  
 by Modeste Moussorgsky  
 4 marimbas, 5 players;  
 xylophone, one player;  
 string bass (opt.);

CHORALE by Robert Resseger \$10.00  
 4 marimbas, 5 players;

POLKA from "The Golden Age"  
 by Dmitri Shostakovich \$10.00  
 4 marimbas, 5 players;  
 xylophone, 1 player;

SCHERZO from Sym. #4 by  
 Peter Tchaichovsky \$10.00

(More works are planned for this  
 marimba ensemble series.)

(Educational discounts will be supplied  
 upon request.)

These arrangements are unique in that they can be used in many combinations other than the total instrumentation. For example, Petite Zylo is scored for Xyl I, Xyl II, Marimba, Vibe, Bells, Piano, and Bass. However, it can be played as a xyl solo with piano accomp., or xyl duet, or trio, etc.

Other arrangements also employ chimes and percussion.

ELEMENTARY

O Little Town of Bethlehem  
 Away In A Manger \$2.00  
 O Christmas Tree

My Maryland  
 Love's Old Sweet Song \$2.00  
 Oloha Oe

In the Gloaming  
 Come All Ye Faithful \$2.00

INTERMEDIATE

Beautiful Jersey Shores  
 America the Beautiful \$2.00

Sweet and Low  
 Dear Old Girl \$2.25  
 Auld Lang Syne

Midnight Waltz \$2.25  
 Your Wedding Waltz "  
 On Vermillion Bay "

ADVANCED

Lightnin' Bugs \$2.50  
 Butterflies in Spain "  
 The High School Jamboree "  
 Elaine Tango "  
 Petite Zylo "  
 Tic-Tac-Toe "

Prices include postage.

Order direct from:

Mr. Wm. Dorn  
 401 - 13th Ave.  
 Belmar, New Jersey 07719



# 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.

ARTS FESTIVAL  
WASHING & JEFFERSON COLLEGE  
STANLEY LEONARD & DENNIS KAHLE,  
PERCUSSION  
April 27, 1967.

Sonata for Two Pianos and Percussion--  
Bartok

CARNEGIE INSTITUTE OF TECHNOLOGY  
PERCUSSION ENSEMBLE  
STANLEY LEONARD, DIRECTOR  
May 14, 1967.

Musica Batutta--Harold Schiffman  
Percussion Music for Three Players--  
Gerald Strang  
Chamber Piece for Percussion Quintet--  
Michael Colgrass  
Nipponese Minatures--Charles L. White  
Theme et Variations--Y. Desportes  
Introduction and Allegro--Jack McKenzie  
Two Contemporary Scenes--Stanley Leonard  
Drum Tune--Stanley Leonard  
The Bells--Stanley Leonard

WISCONSIN STATE UNIVERSITY  
EAU CLAIRE  
FACULTY RECITAL  
PETER TANNER, MARIMBA  
October 11, 1967.

Sonata in D Major--G. F. Handel  
Sonata, Op. 35--Carl Nielsen  
Reverie et Caprice, Op. 8--H. Berlioz  
Sonata for Marimba and Piano--P. Tanner

ORANGWOOD ACADEMY AUDITORIUM  
CELSE HURTADO, MARIMBA  
November 4, 1967.

Lamento Gitano--Celso Hurtado  
Indita Coquette--Celso Hurtado  
Miniature Ballet Waltz--Celso Hurtado  
Concerto No. 1 for Violin--Paganini-  
Wilhelmj  
Allegro Molto Vivace from Concerto Op.  
64 for Violin--Mendelssohn  
Introduction and Tarentelle, Op. 43 for  
Violin--Pablo de Saraste  
Caprice Basque Op. 24 for Violin--  
Pablo de Saraste  
Hungarian Dance No. 7 for Violin--  
Brahms-Joachim  
Libesfreud for Violin--Fritz Kreisler  
Hora Staccato--Dinicu-Heifetz  
Amaneciendo--Unknown

Gypsy Dance--Celso Hurtado  
El Quetzal--Celso Hurtado  
Alt Wien--Godowsky-Heifetz  
Moto Perpetuo--Paganini

SOCIETE DE MUSIQUE CONTEMPORAINE DU  
QUEBEC  
PROGRAMS OF THE SECOND SEASON-1967-68

The King of Denmark (percussion solo)--  
Morton Feldman  
Zyklus--Karlheinz Stockhausen  
Phrases 1" pour Piano, Percussion et  
Mezzo-soprano--Serge Garant  
Orphee pour Voix, Piano et Percussion--  
Bruce Mather

McGILL UNIVERSITY  
YOUNG COMPOSERS' CONCERT  
November 24, 1967.

Matenees d'ivresse (violin, cello,  
clarinet, percussion, and piano)--  
Hugh Hartwell  
Four Chamber Pieces (violins, cello,  
bass, percussion, and piano)--  
John Hawkins

INDIANA UNIVERSITY OF PENNSYLVANIA  
PERCUSSION ENSEMBLE  
GARY J. OLMSTEAD, CONDUCTOR  
November 29, 1967

Pentatonic Clock--Willis Charkovsky  
Variations on a Four Note Theme--Sandy  
Feldstein  
Hoe-Down!--Joshua Missal  
Tocatta for Percussion--Carlos Chavez  
Flat Baroque--Thomas L. Davis

KANSAS STATE TEACHERS COLLEGE  
CHARLES W. HIEBERT, PERCUSSION  
November 30, 1967.

The Bells of the Mohawk Vale--Frederick  
Fennell  
Drum Corps on Parade--John S. Pratt  
From Six Unaccompanied Solos--Michael  
Colgrass  
Pastorale for Flute and Percussion--  
Jack McKenzie  
Sonata for Percussion and Piano--  
Armand Russell  
Concerto in A Minor--Antoni Vivaldi  
Dahoon--Thomas Brown  
Ritmo Jondo--Carlos Surinach

MILWAUKEE CONTEMPORARY CHAMBER ENSEMBLE  
RONALD GEORGE, PERCUSSION  
December 6, 1967.

Trio (flute, guitar, and percussion)--  
Wlodzimierz Kotonski  
Lyrics from 1 x 1 (soprano, double bass,  
and percussion)--Richard Wernick  
A Song for Morpheus (soprano and percus-  
sion)--Robert Lombardo

OBERLIN CONSERVATORY OF MUSIC  
SENIOR RECITAL  
KENNETH R. KROHN, PERCUSSION  
December 8, 1967.

Salmigondis--Pierre Petit  
Drum Files--Emil Sholle  
Concerto pour Marimba et Vibraphone--  
Sarius Milhaud  
Concertante (winds and percussion)--  
Robert Laber

UNIVERSITY OF MISSOURI  
PERCUSSION ENSEMBLE  
F. MICHAEL COMBS, CONDUCTOR  
December 12, 1967.

Contrarhythmic Ostinato--Cole Iverson  
Night Music for Percussion--Robert Starer  
Chamber Piece for Percussion Quintet--  
Michael Colgrass  
Percussion Polychoral--William Cooksey  
Kowe No Niwa (Moss Garden)--Alan  
Hovhaness  
The Song of Queztecotl--Lou Harrison  
Bali--David Gordon  
She Is Asleep--John Cage

CARNEGIE-MELLON UNIVERSITY  
PERCUSSION ENSEMBLE  
STANLEY S. LEONARD, DIRECTOR  
December 19, 1967.

Re:Percussion--Karlin  
The Burning House Overture--Hovhaness  
October Mountain--Hovhaness  
Three Spaces--Leonard  
Xylem--Leonard  
Bombardments No. 2--Moran  
Dance Barbaro--Lambro  
Prelude and Fuge IX--Bach-Moore  
Toccata for Percussion--Chavez

STATE UNIVERSITY COLLEGE  
POTSDAM, NEW YORK  
PERCUSSION ENSEMBLE  
SAUL FELDSTEIN, DIRECTOR  
January 4, 1968.

Symphony for Percussion--Parchman  
Fascinating Rhythm--Gershwin-Feldstein  
Musica Battuta--Schiffman  
When Two Idioms Meet--Hard  
Toccata Without Instruments--Meyer

EASTMAN SCHOOL OF MUSIC  
PERCUSSION ENSEMBLE  
JOHN BECK, CONDUCTOR  
January 5, 1968.

Theme and Variations--William Kraft  
Soliloquy and Scherzo--James L. Moore  
Music for Percussion--William Russo  
Scope: Timpani Concerto No. 1--Brent  
Seawell  
Ricerca No. 2 for Percussion--Joseph  
Ott

Quintession: Danys Jemison  
Chamber Sonata--Richard Fitz  
Toccata for Marimba and Percussion  
Ensemble--Robert Kelly  
Alegre Muchacho--Alan Abel

MISSOURI MUSIC EDUCATORS CONVENTION  
PERCUSSION CLINIC  
MICHAEL COMBS AND THE UNIVERSITY OF  
MISSOURI  
PERCUSSION ENSEMBLE  
January 6, 1968.

Lecture--"Meeting the Challenge of  
Changing Percussion"  
The Three Headed Drummer--William  
Schinstine  
Suite for Solo Timpanist--Scott Huston  
Gigue from French Suite--William Kraft  
Taccato for Marimba--Emma Lou Diemer  
Chamber Piece--Michael Colgrass  
Allemande--Bobby Christian  
Alegre Muchacho--Alan Abel  
Suite for Hand Clappers--Jack McKenzie

UNIVERSITY OF CINCINNATI  
PERCUSSION ENSEMBLE  
EDWARD B. WUEBOLD, JR., CONDUCTOR  
January 7, 1968.

Introduction and Allegro--Dick Schory  
Fragments--Harold Farberman  
Prelude and Allegro--Edward W. Volz  
Variations on a Four Note Theme--Sandy  
Feldstein  
Percussion Quintet--Gary Coleman  
Chamber Sonata--Richard Fitz  
Encore in Jazz--Vic Firth

WISCONSIN STATE UNIVERSITY  
EAU CLAIRE  
SENIOR RECITAL  
WAYNE DUESTERBECK, PERCUSSION  
January 10, 1968.

Prelude and Fuge for Four Percus-  
sionists--Wuorinen  
Sonata in G Major--Telemann  
Andante--Tanner  
Rondo--Frazeur  
Pas De Deux for Clarinet and Percussion--  
Russell  
Concerto for Timpani and Brass  
Instruments--Tanner

OHIO STATE UNIVERSITY  
January 10, 1968.

Winter Cantata for Womens' Voices,  
Flute and Marimba--Vincent Persichetti

WICHITA STATE UNIVERSITY  
PERCUSSION ENSEMBLE  
ALAN R. KENNEDY, CONDUCTOR  
January 11, 1968.

Tocatta for Percussion Instruments--  
Carlos Chavez  
Suite for Percussion--James Moore  
Theme and Variations for Percussion  
Quartet--William Kraft  
RE: Percussion--Frederick Karlin

UNIVERSITY OF MISSOURI  
STUDENT RECITAL  
January 11, 1968.

Czardas--V. Monte  
Tocatta for Marimba--Emma Lou Diemer  
Hora Staccato--Dinicu-Heifetz  
Etude in A Flat--Clair O. Musser  
Eastman Etude--William Schinstine  
The Three Headed Drummer--William  
Schinstine

ARIZONA STATE UNIVERSITY  
PERCUSSION ENSEMBLE  
MERVIN W. BRITTON, CONDUCTOR  
January 16, 1968.

Percussion Music--Michael Colgrass  
Hilpealla Mielella--Antero Hytinkoski  
The Song of Queztecotl--Lou Harrison  
Suite for Percussion--William Kraft  
Divertimento for Piano and Percussion--  
Nicolas Flagello

INDIANA UNIVERSITY OF PENNSYLVANIA  
PERCUSSION ENSEMBLE  
GARY J. OLMSTEAD, CONDUCTOR  
January 24-26, 1968.

Petatonic Clock--Willis Charkovsky  
Variations on a Four Note Theme--  
Sandy Feldstein  
Statement for Percussion--Mathew Hopkins  
Tocatta for Percussion--Carlos Chavez  
Mysterious Horse Before the Gate--Alan  
Hovhaness  
Nipponese Miniatures for Percussion--  
Charles White  
Symphony for Percussion--Gen Parchman  
Hoe-Down!--Joshua Missal  
Flat Baroque--Thomas Davis  
Oriental Mambo--Thomas Davis

ILLINOIS MUSIC EDUCATORS ASSOCIATION  
PERCUSSION ENSEMBLE WORKSHOP  
JAKE JERGER AND THE MAINE WEST HIGH SCHOOL  
PERCUSSION ENSEMBLE  
January 26, 1968.

Nonet--McKenzie  
Prelude and Allegro--Volz  
Pentatonic Clock--Charkovsky  
18 Heads--Jerger

Teen-Tam-Tum--Christian  
Roll-Off Rhumba--Firth  
Percussion Quintet--Coleman  
36 Heads--Jerger  
Oriental Mambo--Davis  
Three Dancies--McKinzie  
Blue Percussion--Tilles  
Three Brothers--Colgrass  
Encore in Jazz--Firth  
54 Heads--Jerger

INDIANA UNIVERSITY OF PENNSYLVANIA  
FACULTY RECITAL  
GARY OLMSTEAD, PERCUSSION  
January 29, 1968.

Pas de Deux for Clarinet and Percus-  
sion--Armand Russell  
Ritmo Jondo for Trumpet, Clarinet,  
Xylophone, Timpani, and Hand Clappers--  
Carlos Surinach  
Music for a Farce--Paul Bowles

COLORADO MUSIC EDUCATORS ASSOCIATION  
SOUNDS OF PERCUSSION CLINIC  
JOHN K. GALM  
February 3, 1968.

The Downfall of Paris--Traditional  
Percussion Suite--A. Russell  
Sonata for Xylophone--Pitfield  
Suite for Roto-Toms--Galm

OHIO STATE UNIVERSITY  
STUDIO RECITAL  
February 6, 1968.

Comedians' Galop--Kabalevsky-Goldenberg  
Greensleeves--English melody-Moore  
Concerto for Marimba--Basta  
Hawaiian Mood--Christian  
A Mighty Fortress--Luther-Moore  
Rhapsodic Fantasy--Liszt-Edwards  
Reading Odd Meters--A lecture-discussion

NORTHWESTERN UNIVERSITY  
STUDENT RECITAL  
TERRY APPLEBAUM, PERCUSSION  
February 13, 1968.

Sonata No. 1 in G Minor--J. S. Bach-  
Applebaum  
Esquisses fur Cembalo und Schlagzeug--  
Rodolf Kelterborn  
Concerto pour Batterie--Darius Milhaud  
Hodograph 1--Earle Brown

☆

I have just finished reading your most  
interesting "Percussive Notes." I enjoy  
the magazine very much and always find it  
extremely timely and informative. Bob  
Tilles, Percussion Instructor, DePaul  
University.

OHIO STATE UNIVERSITY  
GRADUATING RECITAL  
LEONARD PLANTS & SANFORD SIEGEL,  
PERCUSSIONISTS  
February 15, 1968.

Chorale from Finlandia--Sibelius  
London Trio No. 1 in C Major--Haydn  
Duet for Flute and Marimba--Siegel  
Pastorale for Flute and Percussion--  
McKenzie  
Fugue in C Minor from the Well-Tempered  
Clavier--Bach  
Ternary--Burnes and Feldstein  
Ricerare for Percussion and Piano--Ott  
Timpiana for Timpani and Drum Set--  
Goodman  
Concertino for Timpani with Brass and  
Percussion--Colgrass

FIRST UNITARIAN CHURCH  
PITTSBURGH, PA.  
STANLEY LEONARD, PERCUSSION  
February 18, 1968.

Triptych for Percussion, Organ and  
Reader--Stanley Leonard

PITTSBURGH SYMPHONY ORCHESTRA  
STANLEY LEONARD, PERCUSSION  
February 19-21, 1968.

Concerto for Percussion and Small  
Orchestra--D. Milhaud

OHIO STATE UNIVERSITY  
CONCERT BAND  
February 18, 1968.

Toccata for Percussion and Band--James  
Lindholm

OHIO STATE UNIVERSITY  
STUDIO RECITAL  
February 20, 1968.

The Ohioan--Charles Wilcoxon  
Rondino--James Moore  
2040's Sortie--Alan Abel  
We Three--Robert Buggert  
Discussion of Snare Drum Solo Litera-  
ture and Contest Procedures  
Concertino for Marimba--Paul Creston

UNIVERSITY OF COLORADO  
MASTER OF MUSIC RECITAL  
PHILIP S. LOCKWOOD  
February 23, 1968.

Sonata for Xylophone Solo--Thomas B,  
Pitfield  
Suite for Solo Timpani--Scott Huston  
Liaisons--Roman Haubenstock-Ramati  
The Soldier's Tale--Igor Stravinsky

INDIANA STATE UNIVERSITY  
JUNIOR RECITAL  
ROGER GARVIN, PERCUSSION  
February 25, 1968.

Suite for Solo Timpani--Scott Houston  
Third Sonata--Handel-Musser  
Inspirations Diabolique--Ricky Tagawa  
Toccata for Marimba--Emma Lou Diemer  
Black is the Color of My True Love's  
Hair--arr. Serge de Gastyne  
Allegro con brio and Allegro con fuoco  
from Six Allegro Duets--Michael  
Colgrass  
Just Flippin--Phil Kraus  
Trois Danses Paiennes--Serge Baudo

UNIVERSITY OF COLORADO  
THIRD FESTIVAL OF CONTEMPORARY MUSIC  
February 27-March 8, 1968.

A Mother Goose Primer (flute, clarinet,  
cello, piano, percussion, and voice)--  
Philip Batstone  
Zyklus--Karlheinz Stockhausen  
Echoes of Time and the River--George  
Crumb

INDIANA STATE UNIVERSITY  
GRADUATE RECITAL  
JAMES GANDUGLIA  
February 28, 1968.

Recitative and Improvisation for Four  
Kettledrums--Elliot Carter  
Traumerei--Robert Schumann-Jolliff  
Pastorale for Flute and Percussion--  
Jack McKenzie  
Rhapsodic Fantasie--Liszt-Edwards  
Variations pour Percussion et Piano--  
Elas Barraine  
Minatures--Eloise Matthies  
Sonata for Flute and Snare Drum--  
J. D. Hughes

CARNEGIE-MELLON UNIVERSITY  
CONTEMPORARY COMPOSERS FORUM  
February 29, 1968.

Hodograph No. 1--Earl Brown  
Concerto for Flute and Percussion--  
Lou Harrison  
Canticle No. 3--Lou Harrison

OHIO STATE UNIVERSITY  
GRADUATING RECITAL  
E. MICHAEL REPKIN, PERCUSSION  
March 10, 1968.

Concertino for Marimba Op. 21--Paul  
Creston  
Movements pour Instruments a Percussion  
et Piano--Delerue  
Striding--Bobby Christian  
I'm a Drifter--Edmonson

(Cont. from p. 13)

UNIVERSITY OF COLORADO  
MASTER OF MUSIC RECITAL  
GEORGE L. KITELEY, PERCUSSION  
March 11, 1968.

Sonata for Marimba and Piano--Peter  
Tanner  
Recitative and Improvisation for Four  
Kettledrums--Elliot Carter  
Percussion Suite--Armand Russell  
Liasons--Roman Haubenstock-Ramati  
Adventure for One--Robert Stern

INDIANA UNIVERSITY OF PENNSYLVANIA  
PERCUSSION ENSEMBLE  
GARY J. OLMSTEAD, CONDUCTOR  
MARCH 18, 1968

Nipponese Miniatures for Percussion--  
Charles White  
Housemusic for Percussion--Stanley  
Leonard  
Drawings: Set No. 1--Dydney Hodkinson  
Scherzo--K. Seitz  
Dance of the Comedians--F. Smetana-Musser  
Symphony for Percussion--Gen Parchman  
Oriental Mambo--Thomas L. Davis

EAST CAROLINA UNIVERSITY  
PERCUSSION ENSEMBLE  
HAROLD JONES, DIRECTOR  
March 20, 1968.

Dance Barbaro--Phillip Lambro  
Knocking Piece--Ben Johnston  
Fantasy for Cello and Piano--David Maves  
Gambit for Solo Percussion and Tape--  
William Duckworth  
Chamber Piece for Percussion Quintet--  
Michael Colgrass  
Structure for Percussion Ensemble--  
Roger Hannay

OHIO STATE UNIVERSITY  
PERCUSSION ENSEMBLE AND MARIMBA QUINTET  
JAMES L. MOORE, DIRECTOR  
April 22, 1968.

Cantata Para America Magica for Dramatic  
Soprano and Percussion Orchestra--  
Alberto Ginastera  
The Marriage of Figaro Overture--W. A.  
Mozart-Musser  
Credo in US--John Cage  
Exotique for Percussion Ensemble and  
Flute--Charles Vedder, Jr.-Appelman

BISHOP IRETON HIGH SCHOOL  
PERCUSSION ENSEMBLE  
GARWOOD P. WHALEY, DIRECTOR

Three Brothers--Colgrass  
Blue Percussion--Tilles  
Scherzo--Goodman  
Comedian's Gallop--Kavelevsky-Rago  
Toccata for Percussion--Chavez  
Roll-Off Rumba--Firth

written. Western listeners usually enjoy this passage, which is similar to a guitar solo. This will be followed by an orchestral prelude in which every instrument on the stage will join. Since there won't be a trace of harmony among the instruments this may evoke a somewhat less favorable impression on Western ears. Thus introduced, the singer improvises on the ya layl (O! Night!) theme, in which the only words heard are ya layl. From the artistry shown in executing this "cadenza" the experienced listener can gauge the skill and the beauty of the voice. Finally the singer embarks on the central theme of the song, which may have the form of a long ode (or qasida), a muwashah (lyric poetry developed in Andalusia) or a simple strophic lyric called the daur, with the full orchestra playing in accompaniment.

The orchestra, called takht (seat) in Arabic, that accompanies the singer, can range from three to thirty instruments, and generally gives the singer a breather by playing a refrain after each long vocal recitative. Besides the 'ud the instruments include the qanun, a zither-like fretted instrument trapezoidal in shape, with 24 strings; the santur, a species of dulcimer; the nay, a vertical flute; percussion instruments such as the daff (tambourine) tabl (drum) and the riq; and such Western innovations as the piano, violin, and accordion, introduced to the orchestra in recent times along with the inevitable microphone and loudspeaker system which amplify the sound to the satisfyingly bravura level favored by most Arab audiences.

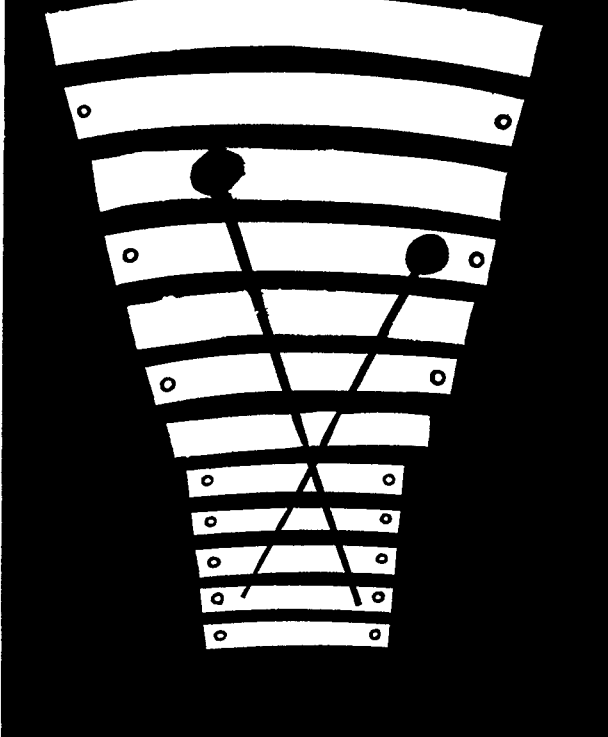
Arab music is definitely an acquired taste for Western music lovers, who, in trying to decide how to react to it, might do well to recall a story about al-Farabi. On one occasion, so the story goes, al-Farabi in playing the 'ud by his first mode made his listeners laugh, then by changing his mode brought tears to their eyes, and by a yet a third mode sent them all into a deep sleep, whereupon he left them. There indeed is a broad range of possible reactions. One of them should fit.

☆(Reprinted from AramCo World Magazine)

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"For my orchestration course here at \_\_\_\_\_ University, my project is to write a paper on the percussion instruments. My paper will be including the evolution of the percussion instruments and their use in music, their future, construction, acoustical properties, training and muscular development necessary to play them, how to write for percussion, and the roles of percussion instruments in past, present, and future music, and society." **WOW!**

# PERCUSSION



## Editor's Note

Copies of this helpful educational brochure (8 1/2x5 1/2 folded) are available in quantity from P.A.S. for a nominal cost. Consisting of a cover side and two inside pages of description, the back side is blank allowing room for your program or comments to be printed. This brochure has proven very effective as a pre-study item or follow-up to educational percussion ensemble concerts and clinics for young students.

Orders may be placed or further information obtained from the PERCUSSIVE ARTS SOCIETY.

## PERCUSSION ENSEMBLE

The percussion instruments are the rhythm instruments of the orchestra. They are all played by striking or shaking. Some of these instruments have a definite pitch and play melodies, such as the xylophone, while others make sounds of indefinite pitch.

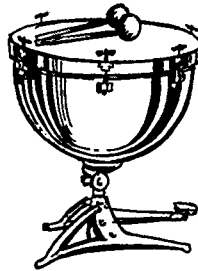
### THE SNARE DRUM



The snare drum and its close relative the military or parade drum have a crisp sound made by the wire or nylon snares that are stretched across the bottom head of the drum. These snares vibrate when the top head is struck with wooden sticks. Other drums use soft wool or felt headed mallets.

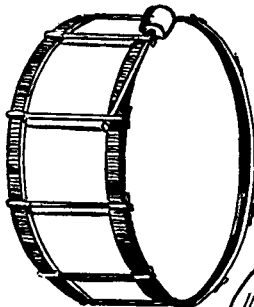
### THE TIMPANI

The timpani are large copper kettles with a head stretched across the top. They are used in sets of two or four and each kettle is a slightly different size. The timpani are different from other drums because they are tuned to actual musical notes by means of a foot pedal or tuning handles.



### THE BASS DRUM

The bass drum is the largest instrument in the drum family and makes a deep, booming sound when it is struck.



### THE TAMBOURINE



The tambourine is a small round instrument with a head stretched over one end. Small metal discs jingle when the instrument is struck or shaken.

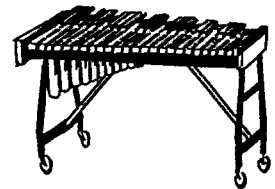
## THE XYLOPHONE FAMILY

The xylophone has a keyboard of rosewood bars arranged in the same way as a piano keyboard. The player uses two and sometimes as many as four mallets to play melodies and chords. The xylophone mallets are usually quite hard and make a sharp, brittle sound.

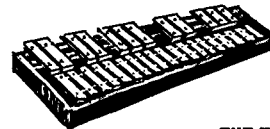
The marimba is much like the xylophone except that it is lower in pitch, has long resonating pipes that hang down below the keyboard, and is played with softer mallets to give it a mellow, smooth sound.

The vibes have metal bars, resonating pipes, and a small motor that runs a device under each bar.

This rotating device makes the tone have a mellow, vibrating quality.



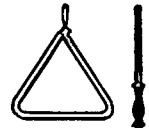
### THE ORCHESTRA BELLS



The orchestra bells are small slabs of metal that make a high, ringing tone when struck with hard mallets.

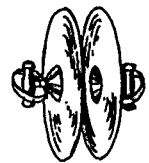
### THE TRIANGLE

The triangle is a three cornered instrument. It makes a tinkling sound when it is struck by a little metal stick.



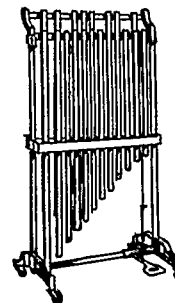
### THE CYMBALS

The cymbals are big round pieces of brass that make a crashing sound when struck together or hit with a stick.



### THE CHIMES

The chimes are long, hollow tubes of metal that sound like church bells when struck at the top with a rawhide hammer.

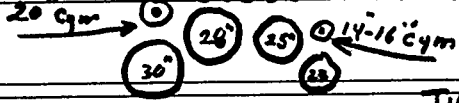


# The Tympercessionist

WILLIAM J. SCHINSTINE

## A MULTIPLE PERCUSSION SOLO

SET UP:



NOTATION

Small CYM TEMPLE BLOCKS

MED. HARD OR HARD TYM MALLETS

TYM.

1.  $\text{♩} = 100$  Cym. 2. 3. 4. 5.

6. 7. 8. 9.

10. 11. 12. 13. 14.

15. 16. 17. 18.

19. 20. 21. 22.

THE TYMPERCUSSIONIST - 2

Handwritten musical score for 'THE TYMPERCUSSIONIST - 2'. The score is written on ten systems of two staves each, numbered 23 through 51. The notation includes various rhythmic values, dynamic markings, and performance instructions.

Measures 23-27: Bass clef, 4/4 time. Measure 23 starts with a bass clef and a 4/4 time signature. Measures 24-27 continue with similar rhythmic patterns.

Measures 28-31: Bass clef, 4/4 time. Measure 28 has a rest. Measure 29 has a *mf* dynamic. Measure 30 has a *f* dynamic. Measure 31 ends with a double bar line.

Measures 32-34: Bass clef, 4/4 time. Measure 32 has a *f* dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a *p* dynamic.

Measures 35-39: Bass clef, 4/4 time. Measure 35 has a *mf* dynamic. Measure 36 has a *p* dynamic. Measure 37 has a *f* dynamic. Measure 38 has a 3/4 time signature. Measure 39 ends with a double bar line.

Measures 40-45: Bass clef, 4/4 time. Measure 40 has a *f* dynamic. Measure 41 has a *p* dynamic. Measure 42 has a *f* dynamic. Measure 43 has a *p* dynamic. Measure 44 has a *fp* dynamic. Measure 45 has a *fp* dynamic.

Measures 46-51: Bass clef, 4/4 time. Measure 46 has a *f* dynamic. Measure 47 has a *f* dynamic. Measure 48 has a *p* dynamic. Measure 49 has a *f* dynamic. Measure 50 has a *pp* dynamic. Measure 51 has a *f* dynamic.





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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