



PERCUSSIVE NOTES

VOL. 7 NO. 2
1969

969

The musical score for "Bombardments No. 2" by Robert Moran is a complex percussive composition. It features multiple staves with various rhythmic notations, including dots, lines, and arrows, which represent different percussive sounds and techniques. A large, intricate graphic structure of interconnected lines and dots dominates the upper half of the page, resembling a network or a complex geometric pattern. The score includes various musical symbols such as beams, stems, and rests, all adapted for percussive notation. The overall layout is dense and visually striking, reflecting the experimental nature of the piece.

Robert Moran

Bombardments No. 2

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PERCUSSIVE NOTES

VOLUME 7 NUMBER 2

AN OFFICIAL PUBLICATION OF THE
PERCUSSIVE ARTS SOCIETY

EDITORIAL BOARD

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PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43221. However, all correspondence concerning membership, dues payment, change of address, etc., should be sent to the PERCUSSIVE ARTS SOCIETY, Executive Secretary, 130 Carol Drive - Terre Haute, Indiana 47805.



P.A.S. ANNUAL MEETING REPORTS OUTSTANDING
GROWTH OF SOCIETY

The P.A.S. Annual Membership Meeting and Board of Directors Meeting were held in Chicago on December 20, 1968 during the Mid-West National Band and Orchestra Clinic. The following morning an informal breakfast was also held at which time members were able to discuss percussion interests.

The growth of the Society by some 700 new members, or an increase of approximately 70% was reported. Also with the support of more sustaining member firms and the initiation of advertising in PERCUSSIVE NOTES the Society's financial strength and stability continues to grow.

Nominations and elections were held with the following results:

President- Saul Feldstein
1st Vice-President- John Galm
2nd Vice-President- Ron Fink
Exec. Secretary-Treasurer- Neal Fluegel

Cover

BOMBARDMENTS No. 2 is a percussion ensemble for from one to five players. It may be performed by using all conventional instruments alone or by combining them with pre-recorded tapes. The length of performance is left to the discretion of the conductor. Each performer has the full score, a portion of which appear on our cover, and may start at any point and move in any direction. The use of this score on the cover is with the permission of the publisher C. F. PETERS CORP.

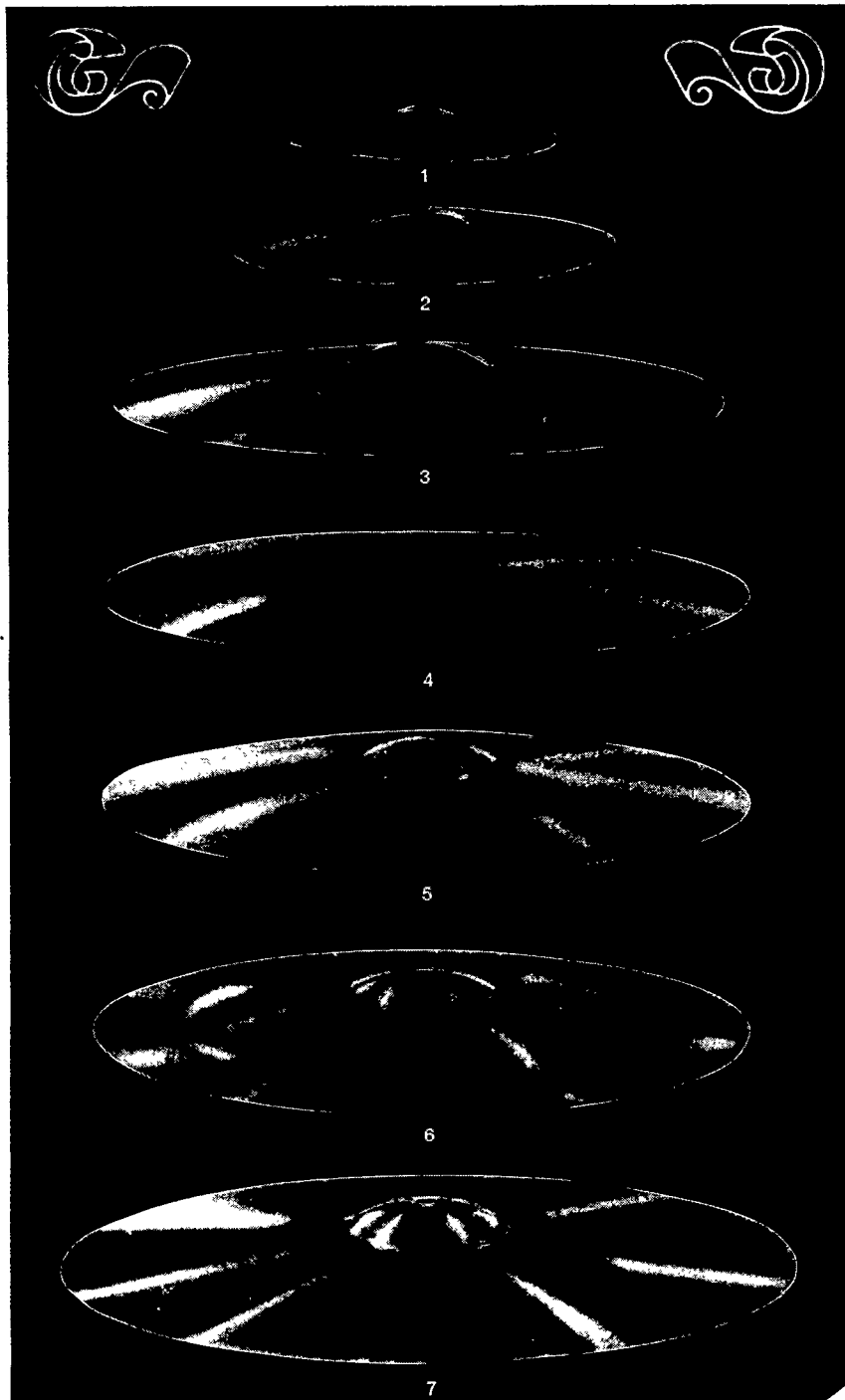
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from the desk of Don Coney,
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Percussion Discussion

Editor's Note

The definition of sticking patterns—if a composer wishes the player to use a particular sticking has been approached in various ways. The discussion below presents one view on this topic. With the current emphasis on multiple percussion and the use of different lines and spaces of the staff to denote levels of pitch, the concepts stated below could possibly create some confusion in the mind of the performer. We welcome your replies and discussions pro or con of the material presented by Mr. Erickson.

A NEW CLEF SIGN

By: Earl Erickson

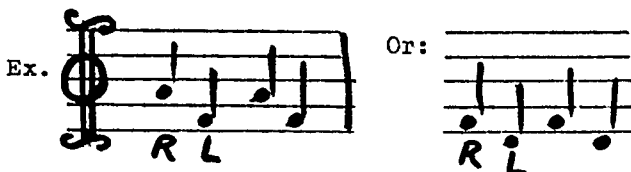
The signs and symbols that make up the ingredients we call music notation have been in the process of evolution for a long time. My invention of a new clef sign, which is used for the notation of percussion instruments that have no definite pitch, was really born of necessity.

A few years ago I was writing the modern beats for a drum crops and in the process I found myself filling the page with R's and L's to indicate the proper sticking for the snare and tenor drum parts. Several players found it rather difficult to read the sticking and rhythms at the same time, and as a result it took a great deal of rehearsal time to develop the accuracy and speed that was required.

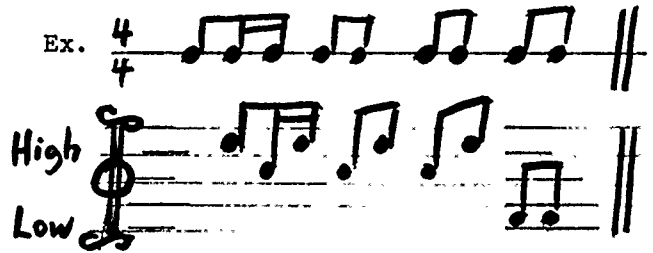
After much wrestling with this problem I came to the conclusion that what was needed was a clef sign that would indicate no definite pitch. This would allow the arranger to show right and left hand sticking patterns by using the lines and spaces of the staff. My experimentation along this line led to the placing of the notes for the right hand in the fourth space and the notes for the left hand in the third space.



Further experimentation proved that the notation could be shifted up and down on the staff so long as the highest note would indicate the right hand. This was especially useful for the bass drummer who used two sticks.



In the case of the bongo drums, the new sign helped clarify many of the sticking problems.



It has occurred to me that several composers of percussion music have recognized this problem in notation by eliminating the clef sign completely. This action points to the problem but does not offer a solution.

The new clef sign was designed by using two drum sticks in a vertical position, the letter "O" was placed in the staff between the second and fourth lines and the letter "S" was placed in a horizontal position on the top and bottom of the staff to represent sound that had no definite pitch.

I have used this method of writing drum music for several years and many directors are familiar with the notation. My earliest attempts were confined to using the spaces for the right and left hand sticking and I used the conventional bass clef notation. However, I have found the new clef sign to be so useful that all my writing in the future will be done in this style of notation.

New percussion ensembles will be written using the treble clef for mallet instruments, bass clef for the tympani, and the new "no definite pitch" clef for all the other percussion instruments. My newest percussion ensemble, "The Firecracker," will be released soon and interested persons may write for sample scores.


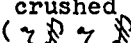
The Author

Earl Erickson, director of music in the St. Peter, Minnesota public schools, holds the Bachelor and Master degrees in Music Education and has done post-graduate study toward the PHD at the University of Minnesota and the University of Colorado.


Mr. Erickson has been director of music in the public schools of North Mankato and Le Sueur, Minnesota before joining the St. Peter School system. He is the author of more than seventy compositions and arrangements for band, solo's and ensembles. He has taught at Gustavus Adolphus College and has been a member of both the Mankato and Rochester Symphony orchestras.

THE PRESS ROLL AS A BASIC RUDIMENT

by T. M. Lommel



A current trend in percussion theory is the re-examination of the snare drum rudiments which were standardized in the 1930's by the N.A.R.D. Many have questioned the classification of basic and advanced (first and last thirteen) rudiments and some have offered other rudiments which they felt should be included. I am sure that we do not all teach the rudiments in the same order, nor do we all have the same idea as to which are the most useful. In my opinion, they should all be taught; some for their direct application, and others for purely technical purposes. Other useful techniques (rudiments) have been advocated by various distinguished percussion teachers through the years--some even before the "twenty-six" were standardized. Two of these are the crushed ruff () and the short "buzz" (.

Press Roll

The press roll being advocated here is not to be construed with either of the above examples. This is the roll which was the standard "bread and butter" for the jazz drummer of the pre-Dixieland era, before the advent of the sock cymbal. Examination of some early "stock" arrangements will show the notation used in the drum parts to be: () etc.). This is the roll and notation called for in Morton Gould's Spirituals, first performed by the New York Philharmonic in 1942.


It was known as the press roll by the Dixieland drummers of the 1930's, many of whom had studied seriously, and was never played as a standard, measured roll (5-stroke, 7-stroke, etc.). Since the expression called for is just the opposite of that obtained "rudimentally," it was "pressed" to produce the attack at the beginning and a subdued release.

The purpose of this article, however, is not to dwell on jazz drumming; but to illustrate the use of the press roll in drum parts of a rudimental nature, whether military or concert.





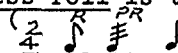
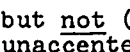
The notation: () or () is the first instance which comes to mind which demands the use of the press roll. Students have been told that this calls for a five-stroke roll (demolished as it may be), because the teacher (or method book writer) was simply not aware of a better way of realizing the intended sound. I have never played a measured roll for these expressions, and I know of others who have not, but insist that they are playing an "accented five-stroke."




The fallacy of construing this "sound" with the five-stroke roll is three-fold. First of all, good educational practice does not per-



mit the teaching of a basic technique under one name, and then changing it while retaining the same label.



Secondly, in order to correctly interpret the specified expression () one cannot simply an "accented five-stroke roll." Careful listening will show that "daddy-mammy-stroke" with the "daddy" accented and the "stroke" subdued does not satisfy the ear for the desired result. Those who obtain a satisfactory rendition of the above expression, by "buzzing," while calling this a five-stroke roll are perpetuating a serious error in percussion theory. The fact is that two connected "buzzes," accented at the beginning and ending with a light tap do not constitute the five-stroke roll as we know it. I have found that most students cannot make a distinct and consistent difference between a "pressed" five and a "regular" five. They generally end up with only one sound, which doesn't do justice to either. They attack both of these at the beginning and the end, not enough when necessary, and too much when not required.


Thirdly, and the main point of this article: Even if the buzz-buzz-tap technique is closer to the "truth" than any other technique known to the player, it does not really do the job, when compared with the press roll. The rudiment of which I write must be taught as a special roll with a special name. With a teacher on hand that knows (and plays) this roll, the technique is quite simple. For those who are not familiar with the press roll, I will attempt to describe it.

- 1) Both sticks strike at the same time, initiated by "pressed" wrist action.
- 2) The left stick produces a loose buzz (brrrr...) and sustains the sound.
- 3) The right stick produces a short buzz, followed by the tap, which is "dropped," rather than snapped (see #8).
- 4) The roll is accomplished in two motions (five-stroke rolls take three). The first motion is both hands together. The second motion is the light tap with the right hand, at which time the left hand has used up its sustaining power. At the conclusion, the sticks are resting in the hands (in playing position)--not lying on the drum. At first, it should be practiced as: () with the roll stopping exactly on the "and."
- 5) The sound has a natural decrescendo. This is what is called for in both and  whether or not an accent is written, if the roll begins on a stressed beat (see #8).
- 6) The press roll is not called for on a weak beat with no accent written. () This is the function of the rudimental five-stroke roll. But, if on a weak beat with an expressed accent, () it is definitely the correct technique to use.
- 7) On a weak beat with an implied accent (a syncopation), the press roll is the correct technique also: () but not (). The latter is unaccented, and therefore a five. The notation "PR" indicates the complete press roll--both motions.

8) On occasion, the end of the press roll is to be articulated either slightly: () or more strongly: () or even with a written accent: () in which cases the ending stroke will be snapped rather than dropped. The correct amount of snap will produce the desired amount of power. However, it should be learned at first using the "drop" only. If not, the snap will always take over, and the student will find it difficult to end lightly when called for. (At a distance from the player, the "dropped" tap at the end is not audible. The roll simply "disappears" like a wind player stopping the tone with diaphragm and not lip).

9) The "drop" is essential for the complete decrescendo effect which is called for in the expression () or (). This is comparable to the attack and decay of a wind instrument.

10) A most valuable aspect of this special roll is its adaptability to meter and tempo. Since it is not a pulsated (measured) roll, it may be shortened or lengthened at will--within limits of course. Thus, one can play () as (). The dot here does not

indicate articulation, but a "dropped" tap (disappearing effect). The advantage is obvious: the player retains the meter feeling (thus the full note value) by ending on counts three and six. Or one can play ()

using the press roll, without the normal confusion resulting from the rapid alternation of couplet and triplet "feeling" if five-stroke rolls were employed. The tog. stands for together (both hands).

In conclusion, the various points which I have outlined are to ensure that the press roll is learned correctly before any evaluation of its usefulness. It has brought excellent results in my own teaching and playing. With a little time spent, I am sure it can do the same for others. I would like to hear from you on this, either personally, or through the journals.

The Author

Tom M. Lommel is percussion instructor at the University of Arizona and the organizational chairman for the P.A.S. in his state. He holds a MA degree from U.C.L.A. and is a member of PAS, NACWPI, AF of M, and NARD.

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PERCUSSION POSITIONS

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It is thought that each year qualified percussionists do not obtain a position that is wholly satisfactory to them, and that organizations often do not locate the most qualified talent to fill their positions. The P.A.S. can continue to better serve as a clearing house for the dissemination of information on all aspects of percussion including positions available if those concerned will inform the Society of their needs. Since many of those in administration who are in a position to offer such employment are not likely to be readers of this publication, we urge you as members to make this service known to these persons. Let us hear from you and we will be glad to initiate this new service.



CASTANETS

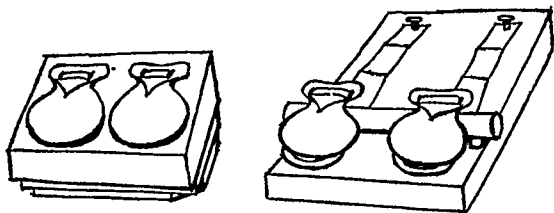
in modern settings

by Al Payson

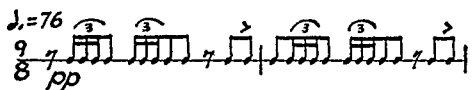
Mounting castanets on a clap-board was, no doubt, the brainstorm of some busy movie pit drummer who had to catch a castanet cue with one hand while keeping time on the snare drum with the other. But, though this is still the way castanets are commonly played by percussionists, it is a method with serious shortcomings. Castanets mounted on sounding-board handles (called "handle castanets") cannot be played with the precision and clarity necessary for many orchestral passages. Also, they cannot closely approximate the sound of hand castanets as played by Spanish dancers.

Castanet "Machines"

For many years percussionists of a more subtle inventive nature have been working on various mechanical mountings of castanets that would meet the precise demands of concert repertory. These contrivances, popularly referred to as castanet machines, can be placed in two general categories. One type involves two castanets, side by side, striking a solid rosewood block (see left, below); the other has two castanets striking two other stationary castanets mounted on a board (see right, below). Both are played with the fingers.



The castanet machine, in my opinion, is an absolute necessity for the proper performance of soft, articulate, fast-moving passages, such as this excerpt from Maurice Ravel's Alborado del Gracioso:

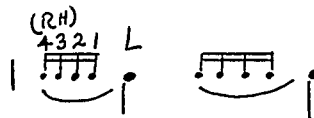


For louder passages, which demand the utmost in clarity, soft mallets can be used on the castanet machine for extra volume.

Approximation of Hand Castanet Sound

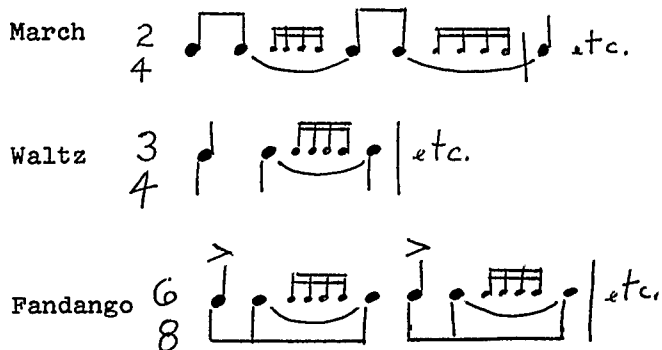
The characteristic castanet sound of Spanish dancers can be closely approximated on the castanet machine by employing one of their rudiments called the carretilla. It is always performed with the right hand only, and it is always followed immediately by a single note with the left hand. The carretilla is

performed by striking the right-hand castanet with the four fingers of the right hand in quick succession, starting with the little finger.



Practice slowly at first, striving for evenness in rhythm and volume. The idea is to use a sort of "scratching" action. Always follow immediately with a single note in the left hand.

In the foregoing and following exercises, notes with stems going down are to be played with the left hand; notes with stems going up are to be played with the right; and notes with stems going both up and down are to be played with both hands at the same time. Here are three typical dances with the characteristic castanet rhythms used by Spanish dancers:



Notice that in the foregoing rhythms the principal role of the left hand is to keep time, while the right hand is used primarily to play embellishments and accents.

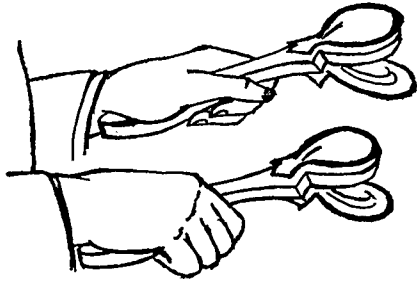
The two pairs of castanets in a set, as played by Spanish dancers, are not matched in size and pitch, but rather are "mated." The larger marcho (male) castanets are played with the left hand, while the smaller hembra (female) castanets are played with the right.

Castanets on Handles

Despite the inadequacies of handle castanets, they do work best for certain passages, because (1) they can be played very loudly; (2) they have a full sound; (3) they produce a good tremolo when shaken; (4) they are visually fascinating to the audience. For instance, slow, loud passages, such as the following excerpt from Manuel DeFalla's Three Cornered Hat

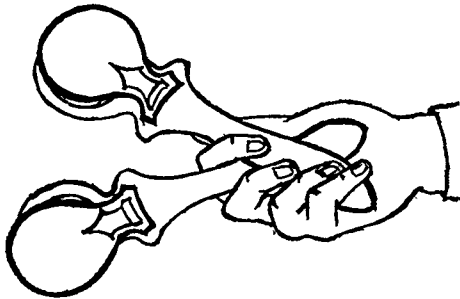


are ordinarily played by holding a set of handle castanets in a more or less horizontal position about chest high (so that the conductor and the audience can see them) and "flicking" the wrists very sharply for each note:



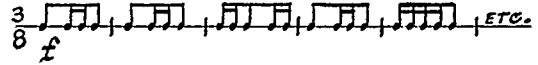
Incidentally, for the tremolo at the end of the Three Cornered Hat some conductors, Arthur Fiedler, for instance, demand that all members of the percussion section shake castanets as loudly as possible. Having multiple sets of castanets in action certainly produces a brilliant ending!

For more volume, two sets can be held in each hand, with the handles crossing in the palm, in the same way marimba mallets are held;



Slow and/or softer passages that require more precision can be executed by striking the handle just in back of the castanet with the free hand.

Fast-moving loud passages, such as the following



are best executed by putting one's foot on a chair, holding a set of handle castanets in each hand, and striking the castanets against the knee.

Tone Quality

Castanets have been made of a great variety of materials, including wood, metal, bone, sea shells, and plastic. The material that produces the best sound, by far, is very hard, dense wood, particularly rosewood and grenadillo. Castanets made of these two latter woods produce a brilliant tone that can cut through the sound of a full orchestra. (Reprinted with the permission of the author and The International Musician Magazine.)

THE AUTHOR

Al Payson is a percussionist with the Chicago Symphony Orchestra. He began his professional career in 1956 with the Louisville Symphony, after graduating with honors from the University of Illinois.

He has been on the faculty of the University of Illinois, the University of Louisville, and the Gunnison Summer Music Camp. He has participated in many percussion clinics, and has written several articles on percussion. Among his published works are a percussion quartet, a book of studies in double stops for mallet instruments, and a percussion reference book.

HELP YOUR P. A. S. GROW

On page 31 of this issue you will find a membership application blank - Make it your assignment to recruit at least one new member. If this is done our membership will double! Teachers, are all of your students members of P. A. S.? Of course it isn't necessary to have a membership application form for each new member, the information from the application on any piece of paper and the membership fee is all that is necessary. However if you are presenting clinics, programs, etc., you may wish to obtain a supply of application blanks that are available by writing to the P.A.S. Office. Do your part to help your Society continue to grow!

IN MEMORIAM



The P.A.S. was saddened to learn of the death of RICHARD CRAFT due to a heart attack. As president of AMRAWCO, Dick was one of the strongest supporters of the efforts of the society from its very beginning. He was one of the leaders in providing quality drum heads and accessories and contributed significantly in providing the percussionist with both the traditional calfskin and the new plastic heads over the past decades. Recently he was affiliated with Frank's Drum Shop. The society expresses its sympathy to the family of Dick Craft. He will be greatly missed by all in the percussion field.



MARIMBA

Orchestras of the 1930's

and Today

THE KING GEORGE MODEL MARIMBAS AND CASES FOR
CLAIR O. MUSSER'S 100 PIECE INTERNATIONAL
MARIMBA SYMPHONY ORCHESTRA

In picture from left: Henry J. Schluter, chief
tuner, unidentified person, Clair O. Musser,
Director, and Mrs. Ella Deagan, then Presi-
dent of firm.

At the 1933 Century of Progress Exposition in Chicago concerts were given by an orchestra of 100 MARIMBAS. This extravaganza was like nothing that had ever occurred before. Prior to this time only the touring Latin-American marimba bands had been heard in this country. Concerts by this 100 piece orchestra were given nightly at the Exposition and audiences averaged ten thousand nightly. The response of the public and the newspapers were so favorable that this gave great impetus to the growth of marimba playing.

Soon after this, the International Marimba Symphony Orchestra was formed by Clair O. Musser for a European tour. Since the group was scheduled to perform for British royalty, Musser designed and had built a special model of marimba complete with the British coat of arms in the center front of the frame, thus the "King George" model marimba was born.

The group left Chicago in April of 1935 and while on the east coast presented nationwide coast to coast radio broadcasts before leaving on their tour that would take them to London, Paris and Brussels. The response was such that while in Europe offers were had to tour eighteen additional cities from Stockholm to Milan. This was not possible because the orchestra had to return to the U.S. for a concert already scheduled in Carnegie Hall.

This Carnegie Hall concert amazed many professional musicians for it demonstrated so well the beautiful tone quality and fine tuning of the marimbas, and caused many performers to turn their attentions from the older xylophone to this new instrument, the marimba.

By 1937 marimba orchestras were performing with the addition of the contrabass marimba, an instrument with a range extending downward to C₂. The rich tone and resonance of this instrument was such that the renowned Leopold Stokowski immediately endeavored to buy this instrument for his symphony orchestra.

While the marimba is one of the world's oldest instruments, dating back in its more primitive forms thousands of years before the birth of Christ, it only recently has come into prominence as a solo or ensemble instrument in the art music of our culture. While readily found in ensembles in Latin-America, particularly Guatemala, the United States adopted the marimba as a concert instrument largely through the efforts of such people as Clair O. Musser, Jose Bethancourt and others who came into prominence in the 1930's.

An ensemble called "The Marimba Masters" was formed in 1954 by Gordon Peters at the Eastman School of Music. They performed on five marimba, xylophone, bells and other percussion effects as required. Formed initially as a laboratory group to gain ensemble experience, they soon had calls for professional appearances. In addition to numerous up-state New York engagements, they performed on the Arthur Godfrey television and radio shows and on the Ed Sullivan show.

(Continued next page)

Today the marimba continues to be used extensively in ensembles. One such example is the Marimba Quintet which is an important part of the percussion program at Ohio State University. This is a group of advanced keyboard percussion players under the direction of James Moore. Organized at the beginning of the 1967 school year, the group performs transcriptions of classical and popular music, Latin-American music, and original works for marimba. In the percussion program at O.S.U. the marimba is used not only as a solo and ensemble instrument, but equally important as a means of developing musicianship in the percussionist through melodic and harmonic experience. The quintet performs on five marimbas, including two 4 1/3 octave concert grand marimbas, and other percussion instruments as needed in particular pieces.

The O.S.U. Lantern Newspaper had the following to say about this exciting new group:

Ohio State's Marimba Quintet is giving a new sound to classical music from Back to the present. In addition to Back fugues, they recently performed Mozart's Marriage of Figaro Overture and a Dvorak String Quartet in concert.

The quintets' most recent performance was part of the percussion ensemble program last Monday evening that featured the entire family of melodic percussion instruments including the marimbas, xylophones, vibes, orchestra bells, chimes, and a host of conventional and unusual percussion instruments.

OHIO STATE UNIVERSITY MARIMBA QUINTET,
JAMES L. MOORE, DIRECTOR

Truly the marimba has come of age and being of the most musical and exciting instruments of the percussion family. Certainly much of the credit for this must go to those performers, teachers and manufacturers who, from the 1930's on, have strived to develop this instrument to its utmost level of beauty and quality.





ORGANIZATION OF THE PERCUSSION SECTION By Hugh W. Soebbing

If a percussion section, in a musical organization, is to function properly, it must be organized. One of the most frustrating things to a conductor is to be rehearsing a number and find the percussion section noisily searching for the needed instruments or, as more often happens, leaving out important parts because of lack of preparedness. This is the result of poor organization. Because of the myriad instruments the section must play (and every selection requires a different combination of them) it is an impossible task to organize the playing of them on the spot.

Section Leader

The first task is to appoint a percussion section leader. This person needs to be the best musician, play all the percussion instruments and be a person that can assume authority and responsibility. This person should be appointed by the band director, as who would, better know the right person for the job. If the school has a marching band this person should be appointed at the end of the school year. In this way he may be made responsible for obtaining street beats for the following year and rehearsing the section over the summer vacation so they will be ready to play the first day of marching band in the fall.

The section leader is the liaison between the percussion section and the director. They need to work together in complete harmony. The section leader becomes the director's right hand man as he assumes the responsibility of the section. If the director needs to contact the section, he does so through the section leader. If the section needs to contact the director, they do so through the section leader.

In organizing the percussion section the first job of the section leader is to obtain all the percussion parts as soon as they are put into the folder. This usually means that the section leader must be informed when new music is passed out. After obtaining the music, he will go through it to determine what instruments are needed and how many players will be required to cover the instruments. This may be done on an organizational chart which can be mimeographed quite easily.

After the parts are assigned, the next job is to see that all the necessary instruments are available and in working order. If instruments need to be purchased, the director should be made aware of the need. The director should also be notified if more players are needed to cover the parts. Each player should be made responsible for his instruments

and see that they are ready for each rehearsal. This means arriving early and getting everything set up before the rehearsal begins. This eliminates the time consuming scramble that often goes on in the percussion section.

Organization for Concert Performance

When the concert program has been decided upon, the section leader must now consider the lay-out of the various instruments needed. Such things as snare drum, bass drum, cymbals, bells, timpani and xylophone will most likely be in a permanent position determined by the director. However, on occasion these may occupy slightly differing positions, dependent on the compositions performed. The lay-out of the instruments should minimize movement which creates noise during the concert.

It is also important that each percussionist have a chair available to sit in while not performing. See to it that non-playing percussionists are seated and that they are not holding sticks, mallets or instruments. The temptation is too great!

Organization for Tour

When the tour program has been decided upon, the section leader should make a list of all the instruments the percussion section will need to take with them. This list could be compiled from the organization chart. Cases for the instruments should be available. These should be checked to see if they are in need of repair. If so, advise the director of needed repairs.

A check list should be made in such a fashion as to allow a thorough check of all instruments after each performance. This check list should also be made as close as possible to the order in which the instruments are packed.

This organization will eliminate losing valuable equipment on tour. Every item taken on tour should be on the check list. Even the percussionists own personal items being used should be packed with school equipment and put on the check list. In packing the equipment after a concert, all members of the section will assist, but should be instructed not to put anything in the case until he sees the section leader check it off.

A well organized percussion section is usually a good performing section. The bulk of the responsibility lies with the section leader. Be sure and exercise caution and thought before appointing him. He certainly needs to be a person of many talents!

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.



THE BACKGROUND OF A PROFESSIONAL
MALLET PLAYER
An Interview with Godfrey Hirsch

By Bob Tilles

BOB--How many Years have you been with Pete Fountain?

GODFREY--About 8 years with the present combo. Before that, Pete, Al Hirt, and myself worked together for many years and we'd take turns being leaders. Whoever booked the job was the leader. We'd do club dates and would have from 3 to 10 men. No arrangements, just "head" charts. I played piano, drums, or vibes, Pete played tenor sax and clarinet.

BOB--When did Al Hirt gain recognition?

GODFREY--In 1949, Al and I won the "Youth Opportunity Contest" with Horace Heidt. I stayed in New Orleans, but Hirt went out with Heidt and this was his big break.

BOB--When did you start studying music?

GODFREY--When I was 14 years old, I studied piano for about 4 years. I was a special student at Newcomb College.

BOB--That was my first instrument also. I studied piano when I was about that age and I regret that I only put in about 3 years of classical study.

GODFREY--It helps all the percussion playing. You are aware of tonal qualities, structures of music, ear training, and good musicianship. It helped me play timpani, and mallet instruments.

BOB--When did your drum training start?

GODFREY--I began drum study and marimba in 1923 and I've been working at it ever since.

BOB--How about the professional career? When did this begin?

GODFREY--My first big job was at the Jung Hotel around 1928. We played out-doors on the roof. Then in 1930 I went to the Saenger Theatre in New Orleans. This was a big theater orchestra--40 men. I was the only percussionist and played all the instruments. It was a big vaudeville presentation house and I worked with some excellent conductors, Rubinoff, Cherniavsky, Forbes, Lou Breese, etc.

BOB--When did you do radio work?

GODFREY--Around 1933. For about 4 years I worked at stations WSMB, WDSU, WWL. I played a lot of mallet music with string ensembles. I was in and out of various shows while I was working at night. In 1933 I opened the Blue Room of the Roosevelt Hotel. In 1937, I went to Hollywood, California with Louis Prima. I was the first drummer that ever worked in his combo.

BOB--When did you get to New York?

GODFREY--In 1938 I replaced Adrian Rollins (a good friend of mine) with the Richard Himber orchestra. I worked with him for 5 years in New York and did many recordings, radio shows, etc. I also worked dates with Emery Deutsch, Joseph Cherniavsky, Dave Roberts, and Al Goodman. It was excellent experience. From 1943 to 1945 I was in the Navy Band--The Admiral's Band stationed at the Brooklyn Navy Yard. I played mostly vibes in 5 more combos.

BOB--What happened after the war?

GODFREY--In 1945 I went on staff at CBS in New Orleans, Station WWL. I stayed there for 15 years. One of the shows I worked was a good vehicle for mallets. It was called "Double Keyboard" and ran for 5 years in 1960. I joined up with Pete Fountain again and we've been together ever since. I still have one of the first vibes ever made by Clair Musser, by the way. My wife keeps it in the living room. Years later I inspired Dick Richardson to build the pro vibe.

BOB--Did you study in college?

GODFREY--I went to Tulane University in 1926, but I studied arch. Did play timpani in their concert band though and was head of the percussion section.

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.!!!



New Publications

DRUM SOLOS

TABULA RASA- Jay Collins- Newtowne Music, P.O. Box 6808, Nashville, Tenn. 37215 \$3.50

A work for solo snare drum with piano accompaniment, marked grade-difficult. A welcome addition to the scant literature wherein the snare drum soloist must relate to a musical context.

DRUM SET BOOKS

RUDIMENTAL JAZZ- Joe Morello- Jomar Publications (Sole agent--Ludwig Drum Co.) \$2.50

A modern application of the rudiments to the drum outfit.

SHOW PRIMER- Joel Rothman- J. R. Publications \$2.00

A collection of very easy drum charts in the style that would be encountered in show and dance music.

CUT TIME PARTS- Joel Rothman- J. R. Publications. \$2.00

Very easy drum chants in Cut Time.

ROCK AROUND THE DRUM- Joel Rothman- J. R. Publications. \$2.00

A "practical book" containing patterns that can be used as drum breaks during actual Performance.

MULTIPLE PERCUSSION SOLOS (Including Drum Set)

STUDIES IN SOLO PERCUSSION- Morris Goldenberg- Chappell. \$5.00

An excellent new collection of multiple percussion solos, the style of playing that is definitely IN TODAY! Goldenberg has been a leader in providing outstanding pedagogical material for the percussionist and this volume should assume its place as a staple in the diet of the modern percussionist. The collection is graded in difficulty, starting with studies for two instruments, progressing to three instruments and then to four or more instruments. These pieces should prove valuable for study, recital and contest purposes. Very well printed and laid out for ease of reading.

THE TYMPERCUSSIONIST- Wm. Schinstine- Southern. 75¢

An interesting new percussion solo scored for four timps, two Suspended cymbals, and five temple blocks.

ROTO-TOM SOLOS FOR THE MELODIC DRUMMER- William Schinstine- Try Publishing Co. (Sole agent--Professional Drum Shop, Hollywood, Calif.) \$3.00

Roto-Toms are here to stay and this collection wills a need to have some good study material for these little instruments. Having appeared in many solo pieces and percussion ensembles these instruments are an interesting new color in the ever growing percussion family.

COUNT 'EM "9" HEADS- Jake Jerger-Slingerland Drum Co. \$2.00

A collection of nine written out solos for drum set. Should be an interesting addition to the literature for this aspect of multiple percussion playing.

TIMPANI SOLOS

MARCH AND POLANISE- Julius Tausch- C. F. Peters Timpani with Symphonic Band- \$20.00, with piano- \$2.50

This piece was written about 1878 and is unique in that it requires six timpani for performance, daring at that time and no easy task even today. It should make an interesting addition to any band or recital program and is a welcome addition to the sparse literature from the 19th century for solo percussion.

KEYBOARD SOLOS

ARIA FOR MARIMBA- Ronald LoPresti, from Percussion Dept. Arizona State University, Tempe, Arizona, 85281 \$2.00

This is a solo for marimba or vibes with piano accompaniment. Two and four mallet passages are written and good control of legato style is necessary.

PERCUSSION ENSEMBLES

CONCERTO FOR PERCUSSION AND ORCHESTRA- Ross Lee Finney- C. F. Peters Score \$5.00
Orchestral Parts on Rental.

This work was premiered by the Minneapolis Symphony Orchestra in 1966 and has a marked duration of 15 minutes. It is scored for four solo percussionists performing on a multitude of percussion instruments. Finney is a highly recognized American composer and is to be commended for his efforts in writing for these exciting instruments.

RICERCARE NO. 2 FOR PERCUSSION- Joseph Ott- Claude Benny Press, Box 461, Milton Jct., Wisconsin 53564 no price given

This work is for 5 players: piano, keyboard percussion, timpani, and two percussion. Marimba, xylophone and vibes are required.

QUARTET FOR PERCUSSION- Joseph Ott- Claude Benny Press, Box 461, Milton Jct., Wisconsin 53564 no price given

This ensemble is for four players using: Timpani, triangle, marimba, xylophone, vibes, snare drum, 4 tunable Toms, cymbal, gong, bass drum, F.D., T.D. and temple blocks.

HERTA'S PARADE- Sheldon Elias- CamCo Drum Co., 9221 S. Kilpatrick Ave., Oaklawn, Ill. 60453 no price given

A nice looking little trio for a marimbist and two percussionists. Marimba part requires four mallet technique.

CHAMBER MUSIC

(Percussion with Other Instruments)

SET OF FIVE- Henry Cowell- C. F. Peters Score and Parts \$7.50

This work is a trio for violin, piano and one percussionist. The total duration of the five movements is 18 minutes and the work has been recorded on MGM-E3454.

IMPROVISATION DEL QUICHE- Jay Collins- Newton Music, P.O. Box 6808, Nashville, Tenn. 37215 \$2.50

This work is a duet between flute and four timpani in which each performer is given the opportunity to improvise within certain limits. While marked medium level, the work would require some maturity to intelligently develop the avant garde concept of improvisation within certain set limits.

DRUMOLOGY WITH RONNY KAE (Denver, Colorado)

To be a drummer today, you have to have a strong desire and love for the drums. From the time you set forth and study with the teacher, you must put yourself in training like a prizefighter to practice every day a minimum of one-half hour to an hour setting up a six day schedule. Consistency of every day practice is more important than three hours one day and then taking two days rest. It is also recommended for a student to work out with weights, such exercises as leg raising, two arm curls, two arm press, two arm bent over, rowing motion, toe raising, shoulder shrug, and situps. These prove beneficial in building arms, legs, and back, and are used constantly in building arms. The drum sticks will take care of the wrists. I also recommend running, swimming, and bicycle riding for further physical development. You have to be fit to play fit!

TEXT AND REFERENCE BOOKS

CATALOG III 1968--The International Percussion Reference Library, Music Department, Arizona State University, Tempe, Arizona, 85281 \$1.00

An updated listing of the holdings of their valuable reference source. Percussion solo and ensemble literature and works with percussion and, other instruments are listed. The library's by mail perusal policy is explained.

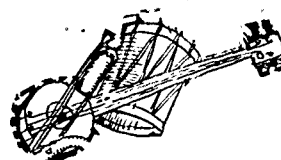
BRASS AND PERCUSSION STUDENT PERFORMANCES 1967-1968. North Texas State School of Music, Denton, Texas

The attractive booklet contains photos and sketches faculty members, of the performing ensembles, and of all literature performed on the brass and performing recitals during the 1967-68 school year. An excellent document of the activities at this institution.

Young drummers today are in demand. Lets' stop and think of a real important point. There is a boom on in drums. In every band there is a need for a drummer. You can eliminate a sax, organ, or trumpet player but you have to have a drummer. Also school drummers are in demand. Among other things, you have to be able to read music for arrangements in combos and more important on record sessions. I personally recommend that a serious student should study with a competent drum instructor learning 26 basic rudiments, reading, and drum set beats. How many times have you heard people brag, "I have never had a lesson in my life"? Drum lessons under a competent teacher can take years off your learning time and give you that confidence that you are a leader and not a follower in doing what's right. I personally recommend five things you should do:

1. Have an interest and desire and real love for the drums--to eat, sleep, and live your life around the drums.
2. To study with a competent instructor. It is never too late to start but the idea is to start.
3. To have a good set of drums and cymbals. You have to have a good instrument to do the job right.
4. To do physical exercises as well as drum practicing.
5. Study hard, practice hard, and some day the whole world will know of your talents.

(Excerpts from information brochure given to all of his students by Mr. Kae)





Coming Events

Editor's Note

P.A.S. is the World-Wide organization. In most cases members can't hop a plane to every distant event, however, some events are of national importance, and many others are of interest to those members in various areas. To continue to better fill the important need for communication amongst our membership we offer COMING EVENTS.

This column can only be meaningful if you the members of P.A.S. and those organizations sponsoring events let us know far in advance those concerts, clinics and meetings of percussive interest that will be occurring. As one of our younger members recently said, I don't care about all that stuff that has already happened, I want to know what is going to happen! Let us hear from you!

Carnegie-Mellon University Department of Music
Schenley Park, Pittsburgh, Pa. 15213

Sunday, January 12, 1969 Exhibition Hall
8:00 P.M.
Cary Ehrenfeld, Senior Recital

Monday, January 27, 1969 Chapel of Chatham
College 8:00 P.M.
Carnegie-Mellon Percussion Ensemble,
Stanley Leonard, Director

Friday, February 7, 1969 Exhibition Hall
8:30 P.M.
Michael Kumer & Gerald Grandel, Senior
Recital

Wednesday, May 14, 1969 Exhibition Hall
8:30 P.M.
Carnegie-Mellon Percussion Ensemble,
Stanley Leonard, Director

University of Cincinnati College-Conservatory
of Music

Thursday, April 3, 1969 8:30 P.M.
Cynthia Soames, Senior Recital

M.E.N.C. North Central Division Convention
Fargo, North Dakota

April 26-29, 1969
Mandan, North Dakota High School Percussion
Ensemble, Ernest Borr, Conductor
Patrick Henry, South Dakota Junior High
School Percussion Ensemble, J. H. Elgethun,
Conductor

Northwestern University- Under the Direction
of the Ludwig Drum Co.

August 4-15, 1969	
2nd Annual International Percussion Symposium	
<u>College Credit</u>	<u>Non-Credit</u>
William C. Bradford	Bill Chaloner
Dean- Summer Session	Ludwig Percussion
Northwestern University	Symposium
Evanston, Ill. 60201	1728 N. Damen Ave.
	Chicago, Ill. 60647

Ohio State University School of Music
Columbus, Ohio 43210

Friday, February 21, 1969
Hughes Hall 1:00 P.M.
O.S.U. Marimba Quintet Concert

Tuesday, February 25, 1969
Hughes Hall 8:00 P.M.
Dean Appleman, Graduating Recital

Monday, April 21, 1969
Hughes Hall 8:00 P.M.
O.S.U. Percussion Ensemble, James L. Moore,
Director

Wednesday, April 30, 1969
Hughes Hall 8:00 P.M.
Richard Sherrick and William Armstrong,
Graduating Recital

Ohio Music Education Association Convention
Columbus, Ohio

Thursday, February 6, 1969
Sheraton-Columbus Hotel 8:30 P.M.
All OMEA Directors Percussion Pops
Orchestra
Dick Schory, Guest Conductor

Friday, February 7, 1969
O.E.A. Auditorium 8:45 A.M.
Percussion: How-What-When-Why,
Dick Schory, Clinician

Saturday, February 8, 1969
Sheraton-Columbus Grant Room 1:15 P.M.
Ohio Chapter P.A.S. Meeting- All members
and interested persons welcome.

Stephen Austin State College

Saturday, January 25, 1969
Percussion Clinic and Concert
Ed Shaughnessy, Clinician

University of Tennessee

Saturday, February 22, 1969
Percussion Clinic and Concert
Ed Shaughnessy, Clinician



More EVENTS next page



STUDENT PROFILES

Editor's Note

The organizational chairman for the ARIZONA Chapter of P.A.S. is Thomas M. Lommell. He is percussion instructor at the University of Arizona and holds a Masters degree from U.C.L.A. where he was an assistant director of the band. Mr. Lommell may be contacted at: 6687 Calle Herulo, Tucson, Arizona 85710.

The KANSAS Chapter of P.A.S. will have its first meeting at the KMEA State Convention in Lawrence on February 14-15, 1969. The Organizational chairman for this state is Alan R. Kennedy. He is the percussion instructor at Wichita State University, and may be contacted at their School of Music, Wichita, Kansas 67208

The organizational chairman for the WASHINGTON Chapter of P.A.S. is Martin J. Zyskowski. He is the percussion instructor at Eastern Washington State College and percussionist with the Spokane Symphony Orchestra. Martin is a graduate of the University of Michigan with both BM and MM degrees. He may be contacted at: 616 W. 3rd, Cheney, Wash. 99004.

P.N. will from time to time present sketches of the activities of its student members as received in the mail. Let us hear from you.

EMERY E. ALFORD is enrolled as a senior majoring in applied percussion pedagogy at the University of Texas where he studies with George Frock. At U. of T. Emery is a member of the Percussion Ensemble, the Symphonic Band, the University Orchestra and the Jazz Ensemble, and also principal percussionist with the Austin Symphony Orchestra. He plans to do his senior recital this spring which will include the Concerto for Marimba by Robert Kurka and Zyklus by Karlheinz Stockhausen.

JAMES A. URBANSKI is doing his thesis at DePaul University on the topic, "An Annotated Bibliography of Percussion Methods Suitable for Grades Four Through Twelve." If any readers wish to discuss this topic or contribute ideas or entries, it is suggested that you write to him.

M.E.N.C. South West Division Convention
St. Louis, Missouri

March 8, 1959
University of Texas Percussion Ensemble,
George Frock, Conductor
Teaching Total Percussion- Panel Discussion-
John K. Galm, Ron Fink, Joel Leach, Rich
O'Donnell, Charmaine Wiley and George Frock.

University of Colorado
Boulder, Colorado 80302

March 1, 6 & t, 1969
Contemporary Music Festival

The 1969 Dusquesne University School of Music Mid-East Instrumental Music Conference will again feature the ALL STAR HIGH SCHOOL ORCHESTRA AND BAND composed of outstanding high school instrumentalists. The conference will be held March 28-31, 1969 at the William Penn Hotel in Pittsburgh, Pa. Further information and application blanks available from: Mid-East Instrumental Music Conference, Duquesne University School of Music, Pittsburgh, Pa. 15219

The 5th Annual European Concert Tour is being planned by the AMERICAN YOUTH SYMPHONY under the direction of Donald E. McCathern. Dates for the tour are July 28-August 28, 1969. For additional information write: AMERICAN YOUTH SYMPHONY, National Headquarters, 1459 Utah, S.E., Huron, South Dakota 57350



Programs

WILL YOU HELP US--By writing in the names of the publishers or indicating the availability of manuscript works on ALL PROGRAMS SUBMITTED.* In so doing you will save yourself and your fellow P.A.S. members many hours of searching for this information. PLEASE take the necessary few minutes to add this information to all programs and DO continue to send programs of all events using percussion in a solo, ensemble or any prominent role.

*For a sample of what is needed, see the Ohio State University Percussion Ensemble program in this issue.

AUSTIN PEAY STATE UNIVERSITY

Charles L. McLaughlin, Percussionist
December 8, 1968.

Diversions for Flute and Marimba- Peter Tanner
Tabula Rasa for Solo Snare Drum and Piano-
Jay Collins
Music for Fife and Military Drum: The Three
Camps, Garry Owen, Downfall of Paris-
traditional
Ritmo Jondo- Carlos Surinach
Sonatina for Three Timpani and Piano-
Alexander Tcherepnin
Improvisation del Quiche for Four Timpani
and Flute- Jay Collins
Sonata No. 1 for Percussion Soloist-James L.
Moore

BOULDER PHILHARMONIC ORCHESTRA

David Burge, Conductor
April 11, 1968.

Dialogue for Cello, Percussion and Orchestra-
Charles Eakin
John Galm, Percussionist

UNIVERSITY OF CALIFORNIA

Robert Craft, Conductor
May 25 & 26, 1968.

Les Noces- Igor Stravinsky
L'Histoire du Soldat- Igor Stravinsky

CHANGING SCENE THEATER CLUB

Denver, Colorado
October 24-27, 1968.

The King of Denmark- Morton Feldman
Liaisons- Haubenstein-Ramati
Piece for Vibes and Tape- Jon Hassell
French Suite for Percussion Solo- William
Kraft
John Galm, Percussionist

UNIVERSITY OF COLORADO

Percussion Ensemble
John K. Galm, Director
May 2, 1968.

Double Music for Percussion Quartet- Lou
Harrison-John Cage
Ave Maria, Motet- Josquin des Prez- Kiteley
Matona, Mia Cara- Orlando Lassue-Boyd
Ostinato Pianissimo- Henry Cowell
Chamber Piece for Percussion Quintet-
Michael Colgrass
Sketch for Percussion- Ronald LoPresti
Momentum for Eight Percussionists- William
Kraft
Ostinato Pianissimo- Henry Cowell
Chamber Piece for Percussion Quintet- Michael
Colgrass
Sketch for Percussion- Ronald LoPresti
Momentum for Eight Percussionists- William
Kraft

Percussion Ensemble
John K. Galm, Director
May 2, 1968.

Comedian's Gallop- Kabalevsky
Dance of the Black-haired Mountain Storm-
Hovhaness
Downfall of Paris- traditional
Suite of Brazilian Dances- Hartenberger
Liaisons- Haubenstein-Ramati
Double Music- Harrison-Cage
Momentum- Kraft

COLUMBUS (OHIO) SYMPHONY PERCUSSION ENSEMBLE

Gallery of Fine Arts
November 24, 1968.

Scherzo- Goodman
Concert Piece for Mallets- Fitt
Pavanne- Gould
Ticonderoga- Harr
Comedian's Galop- Kabalevsky
Sonata for Marimba- Pitfield
Sonata No. 1 for Percussion Soloist- Moore

"Percussion Around the World"

Sabre Dance- Khachaturian
Poem for Percussion- Jacobson
African Sketch- Williams
Pescaria- Brazilian Song-arr. Hartenberger
Parade for Percussion- Gould
Lady of Spain- traditional
Never on Sunday- Bossa Nova
Windy- Friedman
Banana Boat Song- Trinidad Calypso
Oriental Mambo- Davis

CUMBERLAND FOREST MUSIC CAMP

Ensemble Concert
August 17, 1968.

Nonet- McKenzie
Three Brothers- Colgrass
Percussive Panorama- Hall

DEL MAR COLLEGE

Emery E. Alford, Percussionist
March 1, 1967

Dixie- Emmett
Improvisations pour batterie et piano-
Mihalovici
Flight of the Bumble Bee- Rimsky-Korsakou
Percussive Interlude- Alford
Concertino for Marimba and Orchestra- Creston
A Roarin' Borealis- Seibert

Commencement Concert
Del Mar Chamber Orchestra
L. W. Chidester, Conductor
May 9, 1967.

Concertino for Marimba and Orchestra- Paul
Creston
Emery Alford, marimba soloist

DE PAUL UNIVERSITY

Michael Konieczka, Percussionist
December 7, 1968.

7/8 Romp- Morris Goldenberg
5/8 Romp- Morris Goldenberg
Duet, Op. 24- J. Pleyel
Timpat- Robert Leist
Introduction and Allegro for Three Solo
Timpani- Saul Goodman
Theme and Variations- Y. Desportes
West Side Story- Leonard Bernstein

SHELLY ELIAS TRIO

School Trio Program

Galloping Comedians
Yesterdays
54 Heads
History of Percussion Instruments Through
the Ages
Rodeo from Western Sketches
Herta's Parade
Rock Medley- Don't Sleep in the Subway,
Can't Take My Eyes Off of You, Up, Up, and
Away

UNIVERSITY OF GEORGIA

Percussion Ensemble
Ken Krause, Director
November 28, 1967.

Poem- Bobby Christian
Sextet- Donovan Olson
Night Music for Percussion- Robert Starer

Patricia Romine, Percussionist
January 30, 1968.

Violin Concerto in A Minor- Bach
Three Dances for Solo Snare Drum- Warren
Benson
Timpani Solo No. 9- Paul Price

Percussion Ensemble
Kenneth Krause, Director
February 27, 1968.

Trio for Percussion- Warren Benson
Scherzino for Percussion- Warren Benson
Percussionata- Thomas Brown
Baja- Richard Schory
Little Suite- Kenneth Krause

Percussion Ensemble
Kenneth Krause, Director
May 7, 1968.

Ritmo Jondo- Carlos Surinach
Fugue and Chorale- James Hanna

INDIANA STATE UNIVERSITY

George Schaefer, Percussionist
November 20, 1968.

Three Designs for Three Timpani- Robert
Muczynski
Rhapsody for Marimba- Ronald Hollaway
Fission- Morris Lang
Three Dances- Eloise Matties
Childhood- M. Gibbs-Burton
Cing Pieces Breves- Jacques Delecluse

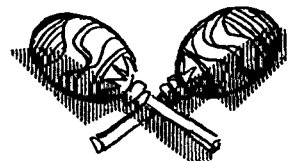
James Ganduglia, Percussionist
November 10, 1968.

Concerto for Marimba- Creston
Four Duos- Nixon
Diversions for Flute and Marimba- Tanner

FRANK MacCALLUM

Marimba Recital
October 20, 1968.

Overture- MacCallum
Chorale- Franck
Casti Diva, Ah, Bello a Me Ritorna, Io Fui
Cosi, and Oh, Non Tremare from Norma-
Bellini
In a Persian Garden Song Cycle- Lehmann
Della Regina from Magic Flute- Mozart
La Luna Immobile and Danza Del Greco from
Mefistofele- Boito
Traumerei und Romanze- Schumann
Spanish Dance from Carmen- Bizet
Excerpts from Lakme- Delibes
Hymne Divin- MacCallum
Prologo and Finale from Mefistofele- Boito
Excerpt from St. Matthew's Passion- Bach
Paean- MacCallum



MID-WEST NATIONAL BAND & ORCHESTRA CLINIC

Percussion Clinic
December 19, 1968.

Multi-Percussion Performance
Al Payson, Chicago Symphony Orchestra

New Directions in Marching Percussion
John Thirion, Vanguard Drum & Bugle Corps

Northshore Concert Band
John Paynter, Director
December 19, 1968.

Concerto for Percussion- Milhaud-Smith
Terry Applebaum, Soloist

UNIVERSITY OF MICHIGAN

Ginger Zyskowski, Percussionist
November 24, 1968.

Fantasy Scherzo for Timpani and Piano- Noak
Sonata II- Handel-Zyskowski
Pas de Deux for Clarinet and Percussion-
Russell
Trionsonate D-dur- Quantz
(marimba, bassoon & harpsichord)

MICHIGAN STATE UNIVERSITY

Percussion Ensemble
John Baldwin, Director
April 26, 1968.

Percussion on the Prowl- Anslinger
Toccata for Percussion Instruments- Chavez
Night Music for Percussion- Starer
Eucaristica- Casels
Ballet du Roy pour sonner apres- Praetorius
Toccata Without Instruments- Meyer
Toccata for Marimba and Percussion Ensemble-
Kelly
Nancy Esterl, Soloist
The Swords of Moda-Ling- Peters

MILWAUKEE CONTEMPORARY CHAMBER ENSEMBLE

August 6, 1968.

Antipodes- Donald Erb
(string quartet and four percussion)
Mobile for Shakespere- Roman Haubenstock-
Ramati
(soprano, piano, celesta and four percus-
sion)
September Music- Harold Budd
(clarinet, double bass and percussion)
Quartet- Barney Childs
(flute, oboe, double bass and percussion)

December 12, 1968.

Variations On a Lyric Theme- Robert Lombardo
Ronald George, percussionist
Concert Piece for 10 Players- Elliott Schwartz
Improvisation Ensemble
(two percussionists and double bass)
Three Madrigals Book I- George Crumb
(soprano, double bass and vibraphone)

UNIVERSITY OF MISSOURI

Percussion Ensemble
William W. Gandt, Director
December 12, 1968.

Fanfare for Percussion- Alyn Heim
Quartet- Al Payson
Chamber Sonata for Percussion Sextet- Richard
Fitz
Percussion Quintet No. 1- William Gandt
Song for Trombone and Percussion- Jack
McKenzie
Mysterious Horse Before the Gate- Alan
Hovhaness
Trio for Percussion- Warren Benson
March for Percussion- Emil Raab

NORTHWESTERN UNIVERSITY

Ludwig Percussion Symposium
August 15, 1968.

Poem for Percussion- Christian
Introduction and Allegro- Schory
Dakota- Christian
Bellwood Six- Thamm
Rolling Progress- Thamm
Baja- Schory
Blue Percussion- Tilles
Symphony for Percussion- Parchman
Drum Pot- Sewrey-Morsch
Typee- Schory-Christian
Tiddledy Winks- Schory-Christian
A Taste of Brahms- arr. Davis

OHIO STATE UNIVERSITY

Charlene Strauss, Pianist
October 13, 1968.

Lovers: A Narrative in Ten Scenes- Ned Rorem
(harpsichord, cello, oboe and percussion)
Sonata for Piano and Percussion- Peggy
Glanville-Hicks

Percussion Ensemble and Marimba Quintet
James L. Moore, Director
November 18, 1968.

Ionisation- Edgard Varese (Gold.)
Xochipilli: An Imagined Aztec Music- Carlos
Chavez (Mills)
Ostinato Pianissimo- Henry Cowell (New Mus. Ed.)
Sonata for Piano and Percussion- Peggy
Glanville-Hicks (ACA)
Adagio and Allegro- G. F. Handel-Moore (manu.)
Finale: Vivace from Quartet Op. 96- Anton
Dvorak (Simrock)
Jazz Pizzicato- Leroy Anderson (Mills)
Percussive Panorama- Rex Hall (LMPC)
The Hide-A-Way- Adler-Moore (manu.)



PAUL-MUELLER STUDIO PERCUSSION ENSEMBLE

Indianapolis, Indiana
June 7, 1968.

Pentatonic Clock- Willis Charkovsky
Parade for Percussion- Morton Gould
Blockhead Polka- William Dorn
Bob Lang, marimba soloist
Hoe-Down for Percussion- Joshua Missal
Teen-Tan-Tum- Bobby Christian
Encore in Jazz- Vic Firth
54 Heads- Jake Jerger
Introduction and Samba- Warren Smith
Waltz for Swingers- Thomas Davis
Roll-Off Rhumba- Vic Firth
Nonet- Jack McKenzie
Oriental Mambo- Thomas Davis

SAN DIEGO STATE COLLEGE

Percussion Ensemble
Danlee Mitchell, Conductor
Myron Collins, Guest Conductor
May 28, 1968.

Bourree- Handel-Musser
Overture to the Marriage of Figaro-
Mozart-Musser
Andante from the Fifth Symphony-
Tschaikowsky-Musser
Carmen Suite- Bizet-Musser
Pilgrims Chorus from Tannhauser- Wagner-
Musser
Concerto for Violin and Percussion
Orchestra- Harrison

UNIVERSITY OF TEXAS

Emery E. Alford, Percussionist
July 12, 1968.

Sonata for Three Unaccompanied Timpani-
Daniel Jones
Four Contrasting Styles of Snare Drum Solos
Drum Corps On Parade- John S. Pratt
Snare Drum Solo No. 1- Albert Payson
Unaccompanied Solo No. 5- Michael Colgrass
Ternary- Burness-Feldstein
Concertino for Marimba and Piano- George Frock
Adventures for One- Robert Stern

WICHITA STATE UNIVERSITY

Studio Recital
October 3, 1968.

Concerto in A Minor- Bach
Preludes No. II, IV, VI for Vibraphone-
DeGastyne
Suite for Marimba and Piano- Anderson

Additional PROGRAMS on page 27

Percussion Ensemble
Alan Kennedy, Conductor
November 19, 1968.

Musica Battuta- Harold Schiffman
Quintet for Percussion- Serge de Gastyne
Ballet of the Unhatched Chicks- Moussorgsky-
Peters
Greensleeves- traditional-Peters
Comedians Galop- Kabalevsky-Peters
Variations for Percussion with Piano- Harold
Farberman
Edge of Shadow (MacLeish)- Ross Lee Finney
University Singers and Percussion Ensemble

Studio Recital
November 31, 1968.

Concerto in G Major- Mozart
Concerto in E^b Major- Mozart
Unaccompanied Sonata for Violin- Hindemith

Robert DeLong, Percussionist
December 12, 1968.

Concerto No. 5 in A Major (K. 219)- Mozart
Mouvements pour Percussion- G. DeLerue

Studio Recital
January 9, 1968.

Rhythmic pour Batterie- Bozza
Concerto in A Major- Mozart

Kansas Music Teachers Association Sectional
Contest

William Kreutzer, Marimbist (winner orches-
tral division)

Sonata in F Major- Handel
Concerto in D Major- Mozart
Flight of the Bumble Bee- Rimsky-Korsakoff
Concertino for Marimba- Creston

WISCONSIN STATE UNIVERSITY-OSHKOSH

Fourth Annual All-Star High School Clinic
December 14, 1968.

Introduction and Fugue- Robert W. Buggert
Canon for Percussion- Saul Goodman
Contrarhythmic Ostinato- Cole Iverson
Percussive Panorama- Rex Hall
Percussion On the Prowl- Walter Anslinger

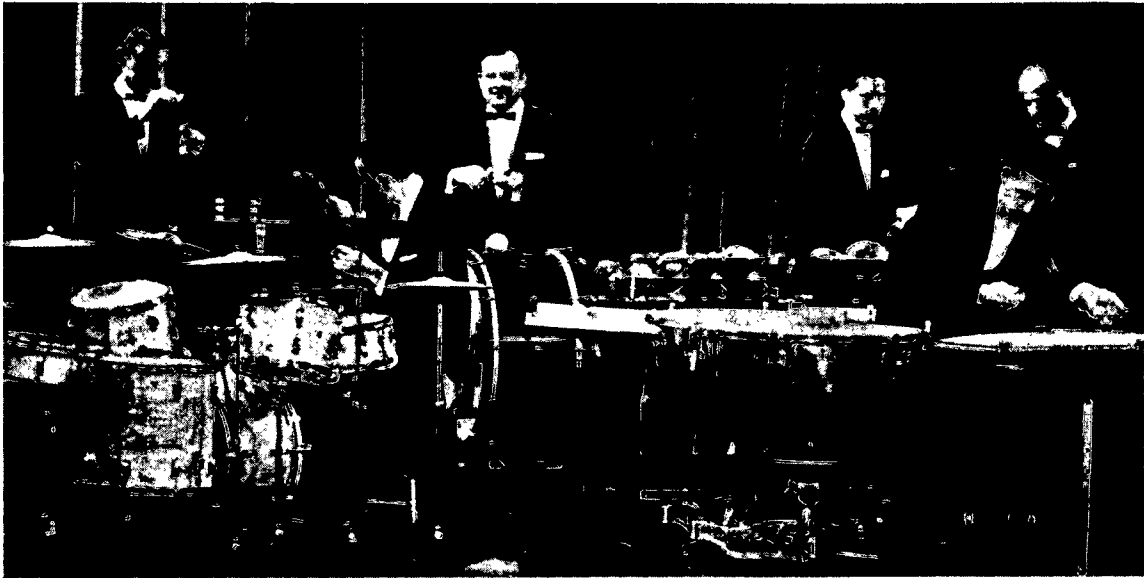
Percussion Ensemble
John Baldwin, Director
December 18, 1968.

Percussion On the Prowl- Walter Anslinger
Percussive Panorama- Rex Hall
African Sketches- J. Kent Williams
Study in 5/8- Mitchell Peters
Song for Trombone and Percussion- Jack
McKenzie

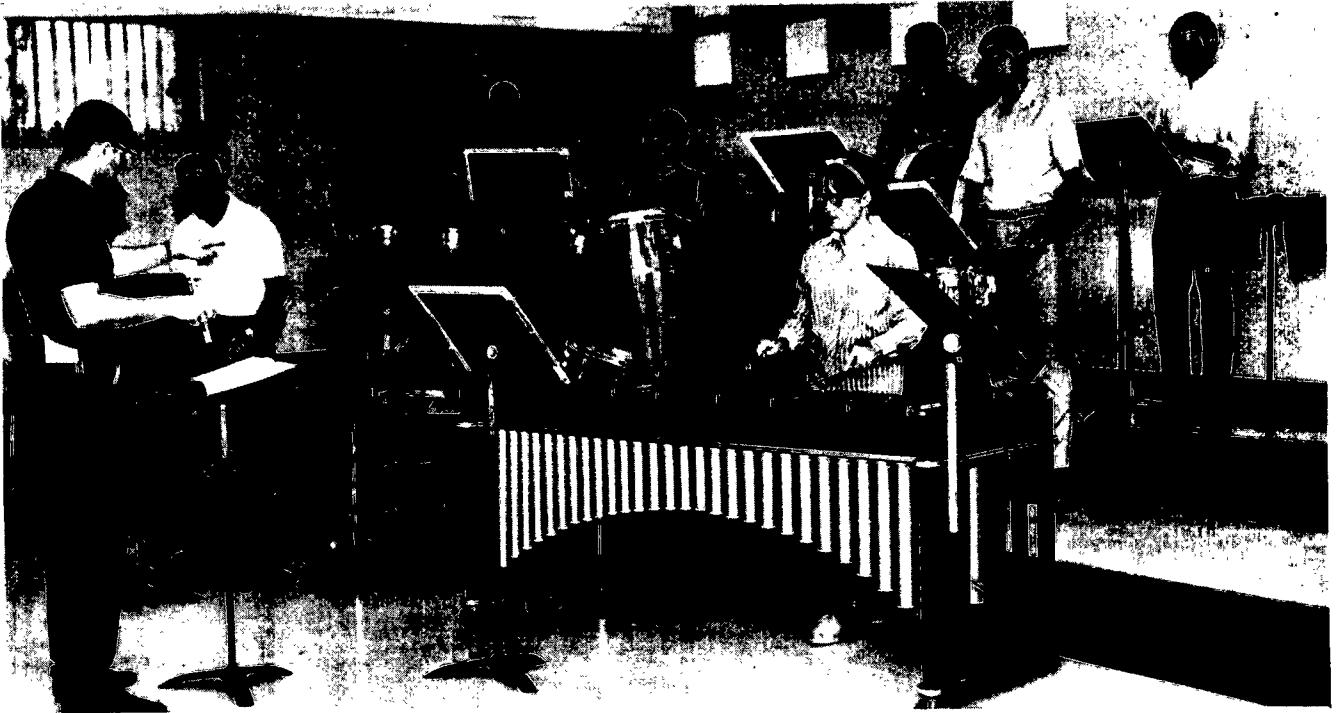
Prelude and Fugue- Charles Wuorinen
Prelude and Allegro- Edward Volz
Swords of Moda-Ling- Gordon Peters

Faculty Recital
December 19, 1968.

Set of Five- Henry Cowell
(percussion, violin and piano)



THE FIRST PERCUSSION SEXTET as they appeared on the network television program, I'VE GOT A SECRET. From left to right: Earl Zindars, Chuck Spies, Alan Abel, Warren Hard, Doug Allen and Robert Swan. The Sextet has also appeared on THE ED SULLIVAN SHOW and TODAY. Under the direction of ALAN ABEL they are preparing for an extensive tour of colleges during the 1968-69 season.

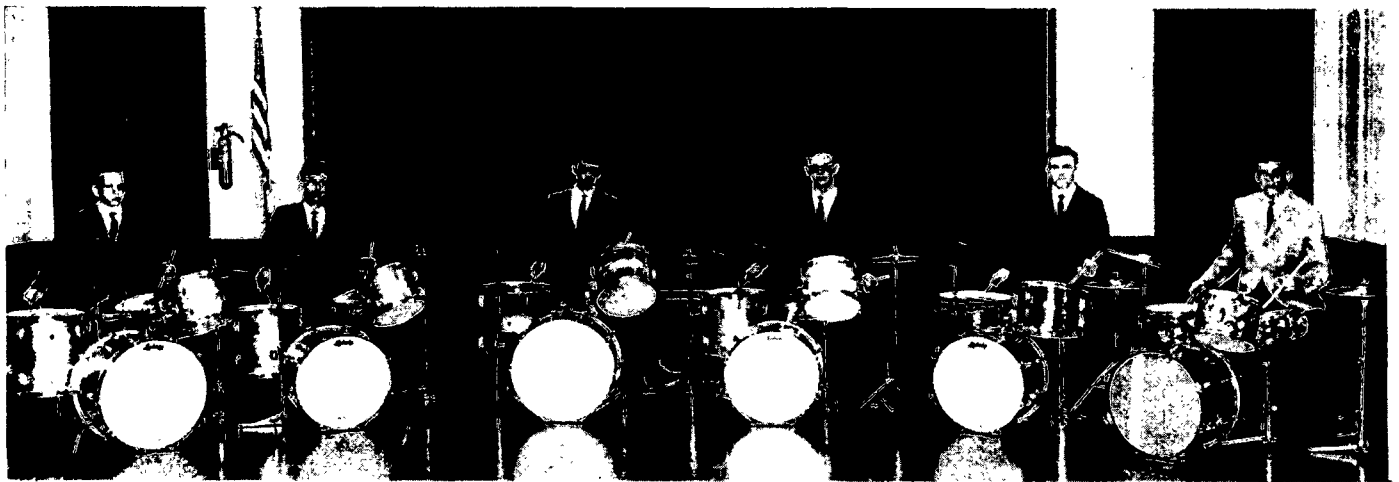


CUMBERLAND FOREST MUSIC CAMP PERCUSSION ENSEMBLE - 1968 JOHN BALDWIN, CONDUCTING.

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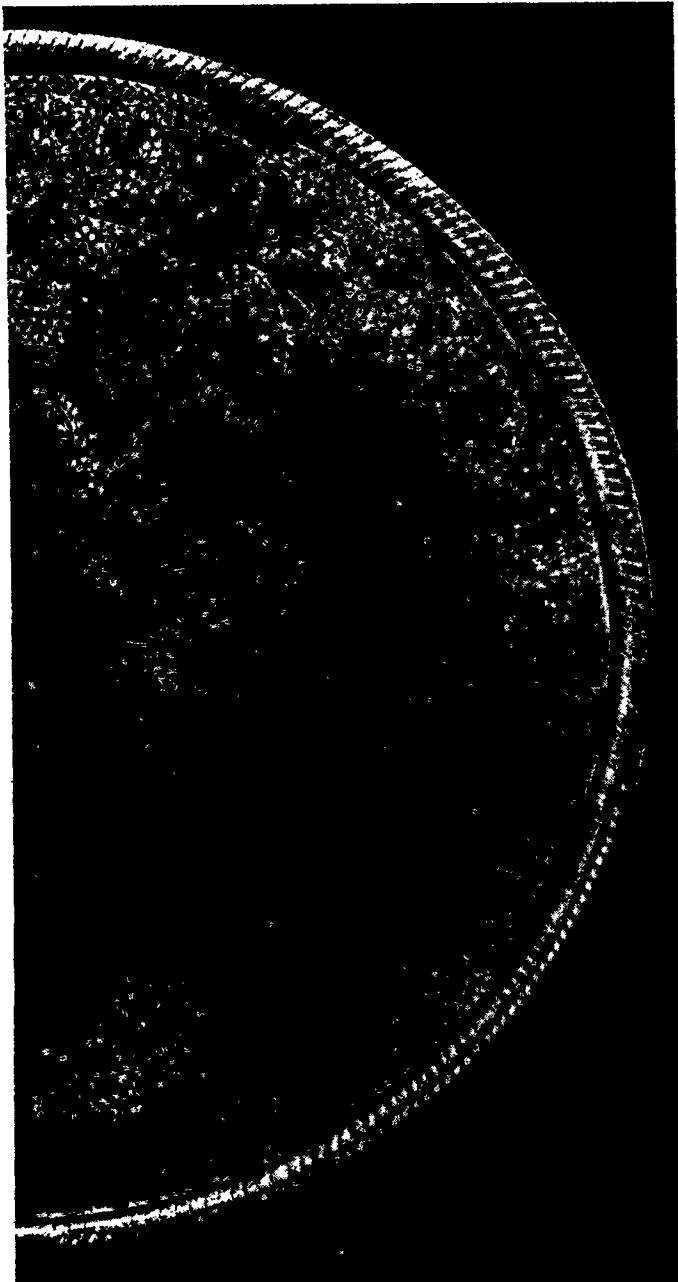
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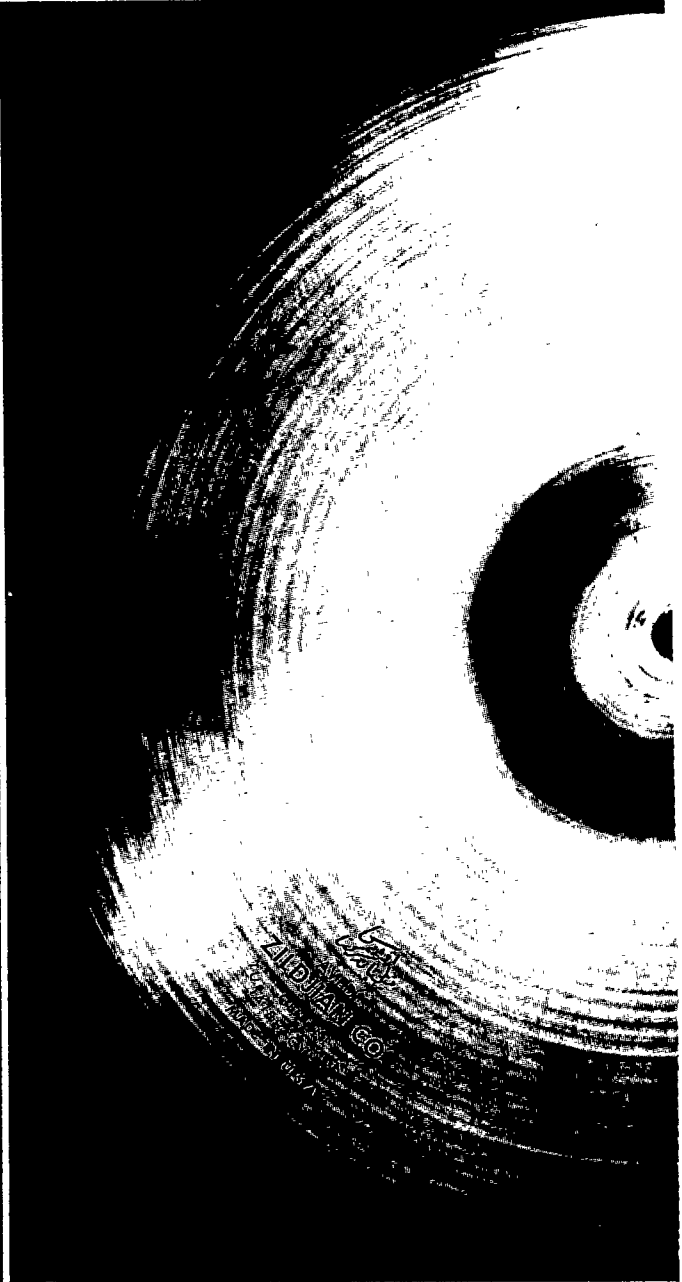
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*The Metropolitan Museum of Art, Bequest of Edward C. Moore, 1891.



*Copper Venetian Salver. detail. Circa 1600.



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日本木琴協会会報

NO. 32

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1968.4

As evidenced by the table of contents of the Japan Xylophone Association Journal, this instrument (marimba and xylophone appears to be used interchangeable in Japan) enjoys wide popularity in that country. Following are a few comments from a letter received from Hiroshi Agawa, 3 Boyashiki-cho, Nara-City, Japan.

I am the chairman of the Kansai Marimba Club. We have a close connection with the Japan Xylophone Association. My daughter Mrs. Junko Agawa is head teacher of our club. We have 300 members, 20 teachers and 5 directors. Also our club has 10 consultants such as the governors of several prefectures and cities or famous musicians and professors.

Our recent concert was a success, we had an audience of 1,600 and the players performed very impressively in solos and ensembles. Especially the marimba orchestra played by 60 players was quite wonderful. The music performed was both classic and jazz by such composers as Bach, Mozart, Beethoven, Schubert, Wagner, Creston, Wolf-Ferrari, Grofe, etc.

JOURNAL OF THE JAPANESE XYLOPHONE ASSOCIATION
 APRIL 1968. NO. 32

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"Report of the General Assembly of the 18th National Xylophone Festival" (This was held Nov. 23, 1967 in the city of Osaka. This city was selected to increase the interest in marimba-xylophone playing throughout the country, rather than to have it remain concentrated in Tokyo. The program has been included on page 4)

"1967 Report of the Association"

"Concerning Xylophone Sheet Music"

"Occasional Thoughts Concerning the Xylophone" (A soliloquy of woodpecker) (part 10)

"The Osaka-Kobe Branch 10th Anniversary (Looking back at the Marimba Festival)"

"From North to South" (This is a series of club news notes from all over the country.)

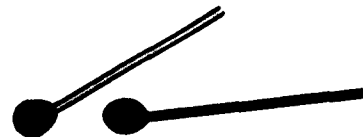
"My Profile" (This is a series of personal statements concerning background, first interests in xylophone playing, early teachers, of Japanese players throughout Japan. A number of children have been included.)

"Echo" (This is a listing of major meetings, concerts, festivals, etc. concerning xylophone playing in Japan during the year 1967.)

Those interested further in this organization may contact:

Nihon Mokkin Kyōkai
 (Japanese Xylophone Association)
 2-211 Kakinokisaka
 Meguro-ku
 Tokyo, Japan (Tel. 717-2881)

*Editor's Note--Appreciation is extended to Mr. Harold Wright of the Department of East Asian Languages and Literatures, Ohio State University for the translation of the Table of Contents.



PERCUSSION IN FINLAND

by
Antero Hytinkoski

Editors Note:

The following brief article about percussion in Finland should be of interest to percussionists elsewhere in the world.

In Helsinki, our capital city, there are two symphony orchestras and one opera orchestra. The Helsinki Symphony Orchestra employs four percussionists, three are used in the Radio Symphony and two in the National Opera Orchestra. Helsinki is the centre of radio and TV, and the gramophone record industry is also concentrated there. So it is understandable, for economical reasons at least, that almost all the best musicians tend to go there. The symphony orchestras outside Helsinki are mostly on a half-professional basis. There are usually only one or two percussionists in these and with only this number they play even the biggest works. This is mostly due to the fact that the countryside conductors think the percussion instruments are not very important.

The lead of Helsinki is also noticeable in the the field of dance music; the best of the dance bands perform there. There are, of course, a few exceptions to this. Most of the percussionists in these bands are amateurs, who are not interested enough in percussion performance to get themselves a good basic training before they start working. The results of this can easily be guessed.

The schooling of percussionists is centered in Helsinki, while in other places it is mostly in its initial phases. As far as I can observe, there remains a big shortage of qualified teachers of percussion. Being a good percussionists is not enough for this, one ought also to have some pedagogic talent, and at this moment I dare not think about pedagogic training for the percussionists.

I have now written a series of articles recommending suitable textbooks (in English), mentioning the authors and publishers. I hope this will be a help when we try to train young percussionists who will have a better all around education and training, than that which we, who are older men, have received.

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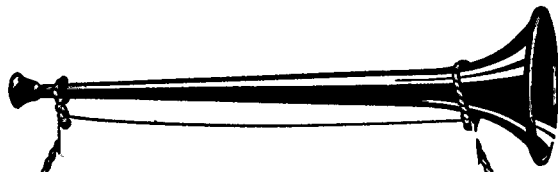
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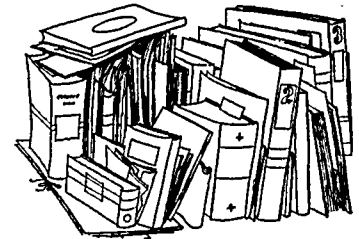
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Editor's Note- For gosh sake's try to discourage this jerk from trying to sell these foul devices! UP WITH INTERVALS - down with Thinkemlater!

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- CYMBAL SYMBOLS AND THEIR SYMBOLISM IN THE WESTERN WORLD

Members with information on these books contact:

WALDO HITTUMFURST THINKEMLATER, c/o P.N.

humor

WISCONSIN STATE UNIVERSITY-WHITEWATER

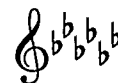
Percussion Ensemble
 December 17, 1968.

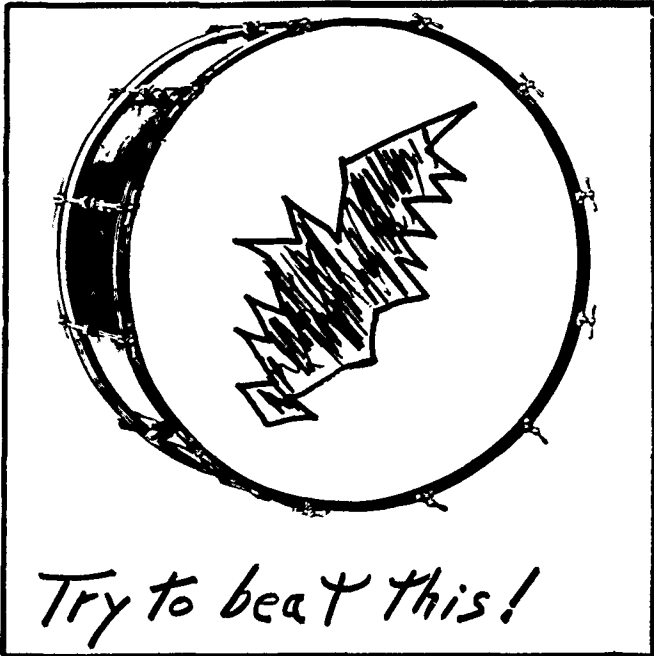
- Four Horsemen- Mitch Markovich
- 3 + 2- Harold Farberman
- Lament- Harold Farberman
- Puppet on a String- Gold-Farberman
- Study in 5/8- Mitchell Peters
- A La Nanigo- Mitchell Peters
- Woodland Drive- William Schinstine
- Percussion Quintet- Gary Coleman
- Statement for Percussion- Matthew Hopkins
- Re: Percussion- Frederick Karlin
- Quartet No. 15 in G Major (Op. 3, No. 3)- Joseph Haydn
- Musica Battuta- Harold Schiffman
- Introduction and Fugue- Robert Buggert

YALE UNIVERSITY


Randall Edson, Percussionist
 November 15, 1968.

- Divertimento for Percussion Trio- Alejandro Planchart
- Concertino for Marimba, Op. 21- Paul Creston
- Quartet- Frank Bennett
- Variations for Four Drums and Viola- Michael Colgrass
- Concertino for Timpani with Brass and Percussion- Michael Colgrass

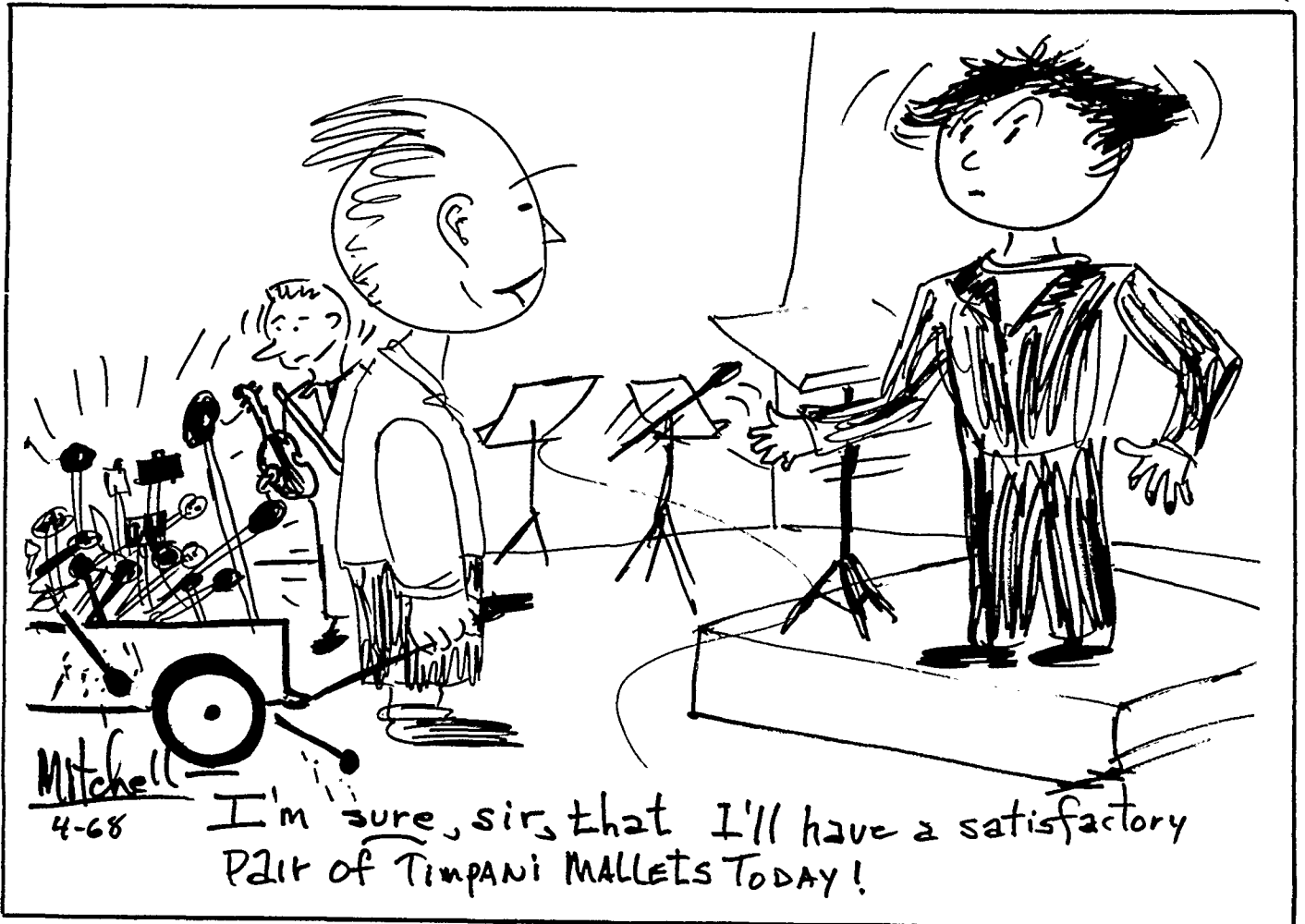




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Second system of musical notation. It continues the piece with similar melodic and rhythmic patterns. A dynamic marking of *f* is present. A performance instruction *(Rit. LAST TIME)* is written above the final measure of the system.

Third system of musical notation. It begins with a *FINE* marking in the treble staff. The music concludes with a final chord. A dynamic marking of *mf* is present.

Fourth system of musical notation. It features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *f* is present.

Fifth system of musical notation. It continues the piece with similar melodic and rhythmic patterns. A dynamic marking of *f* is present. A performance instruction *cresc.* is written above the final measure of the system.

Sixth system of musical notation. It features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *poco rit.* is present. The system concludes with a final chord and a dynamic marking of *a tempo*.

D.S. *§*
AL FINE

★ (Playable on One Instrument)

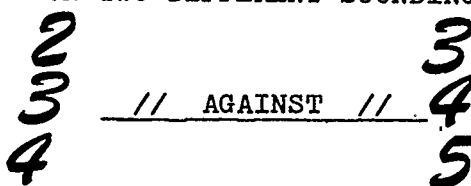


On the Technical Side

I. Intervals

Often cross sticking is necessary on keyboard percussion parts. Following is one of a series of fine studies used by Myron D. Collins of San Diego, California in his teaching.

PRACTICE ON TWO DIFFERENT SOUNDING SURFACES.



As Independence

Combined Rhythm

JOIN the *Percussive Arts Society* (PAS)

PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

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

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS — Professional \$8.00 (Percussionist)
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Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

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

 detach and mail

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NAME _____ HOME ADDRESS _____
 CITY _____ STATE _____ ZIP _____
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Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY
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