



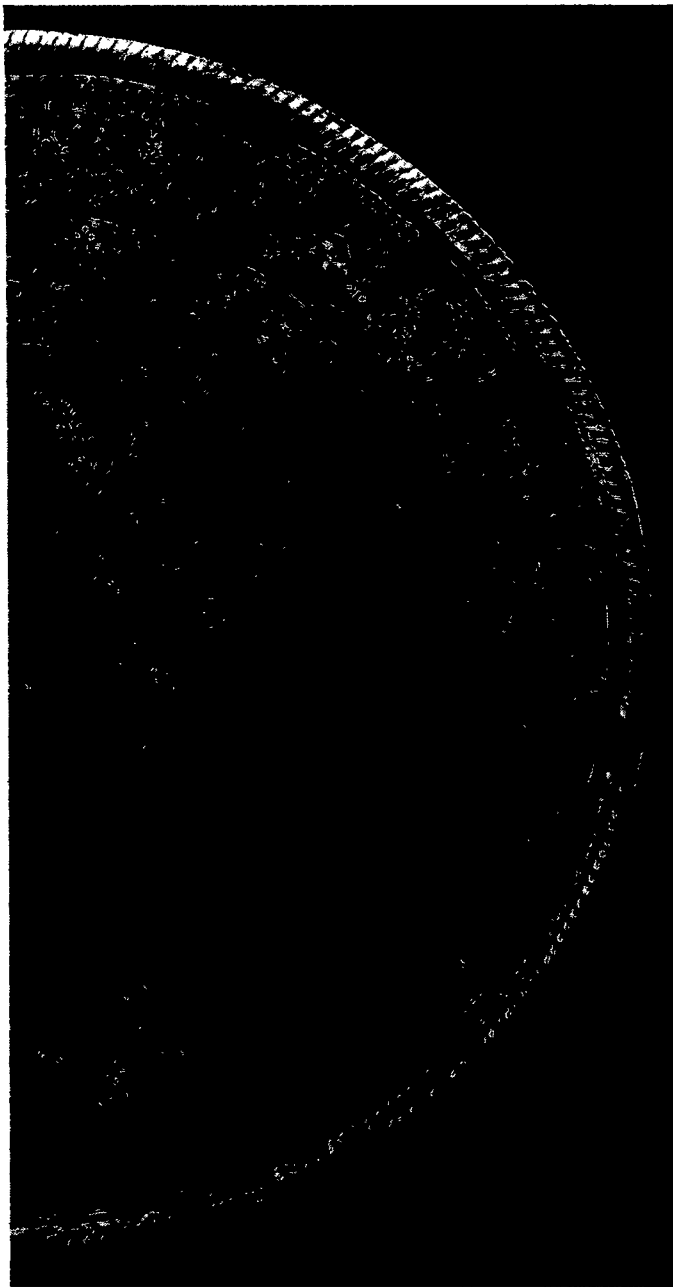
# PERCUSSIVE NOTES

VOL. 8 NO. 2  
1970

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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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HELP YOUR P. A. S. GROW

On page 27 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!

**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.**

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 43220. 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.

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William J. Schinstine	

\* \* \* \* \*

The Board of Directors Meeting and the Annual Membership Meeting of the PERCUSSIVE ARTS SOCIETY, INC. were held in Chicago on December 19, 1969 in conjunction with the Mid-West Band and Orchestra Clinic.

Enthusiastic support of PAS during the past year was reported including a gain of over 300 new members. State Chapters of PAS continued to become more active and nearly all states now have an organizational chairman. Names and addresses of these chairmen may be found in the CHAPTERS column of this issue.

PAS committee reports continue to provide valuable information for the percussion world. Three new committees were formed at the meeting: (1) Standard Procedures for Percussion Auditioning for All-State Bands, Orchestras and Stage Bands; (2) Compiled Listing of Materials Used for Percussion Solo and Ensemble Contests; and (3) Development of Interest of Music Educators in the Percussive Arts Society.

The suggestion to have a PAS convention of several days in length devoted to all aspects of percussion was discussed with enthusiasm. It is hoped that this will become a reality in the near future. The continued growth of the PAS publications *THE PERCUSSIONIST* and *PERCUSSIVE NOTES* was commended. It was stressed to those at the meeting that it is **you the members of PAS** that make these publications a success by contributing material generously. If a particular feature doesn't appear it likely is that no material was received. Members were told not to avoid "blowing their own horn" (drum?) when they have news of their activities, promotions, honors, changes of position and the like.

Ideas for new features in the publications are always welcome. Letters and articles expressing different points of views are welcome and needed. News items for coming events of national or regional importance are needed well in advance of the date of the event. All told the PAS meeting and the outlook for the New Year says to you the members of PAS - **COMMUNICATE!**

DRUMMING AROUND



\*\*\*\*\*

A MORRIS GOLDENBERG MEMORIAL PERCUSSION SCHOLARSHIP at the Juilliard School of Music is being planned by a group of former students of the late artist-teacher of percussion instruments. The committee formed for this purpose is attempting to contact as many of Moe's former students, colleagues, friends and interested persons as possible. They hope to obtain the necessary funds to set up a self-perpetuating type of scholarship which would enroll one new percussion student each year for a full four year course. Any and all readers who are interested in this worthy endeavor are urged to write to Eldon C. Baily, 785 Stelton St., Teaneck, N.J. 07666.

\*\*\*\*\*

The 1970 Solo Contest Committee of the PENNSYLVANIA BANDMASTERS ASSOCIATION has chosen the snare drum as the instrument for this years solo competition with band accompaniment. The contest solo to be performed is "Drum-beat Jamboree" by Paul Yoder.

\*\*\*\*\*

The Fourth Annual Festival for Percussion at the UNIVERSITY OF TEXAS AT AUSTIN was held February 6-7, 1970. Featured were Vida Chenoweth, marimba artist presenting a recital and clinic, Ed Shaughnessy in a clinic and solo appearance with the UT Jazz Band, a performance of solo literature from the Texas contest list, a clinic on accessory instrument presented by George Frock and a performance by the UT Percussion Ensemble under Frock's direction.

\*\*\*\*\*

A new concept in percussion for the marching band was reported by John Bircher, graduate assistant at the UNIVERSITY OF SOUTH CAROLINA. Their multi-purpose section uses all instruments that are commonly used in the symphonic band including Latin-American instruments, timpani, traps, and concert snare drums mounted with a special bracket parallel to the ground.

\*\*\*\*\*

GEORGE GABER, Professor of Percussion, Indiana University, at the invitation of Zubin Mehta, recently performed and recorded with the Israel Philharmonic Orchestra on their tour of Israel and Italy. Professor Gaber performed the premier of Dave Brubeck's "Voice in the Wilderness" and had edited the published version of the percussion parts of this work.

\*\*\*\*\*

The International Summer Courses 1969 at Weikersheim Castle included a Chamber Music Course for Percussions directed by SIEGFRIED FINK of the Bayer Staatskonservatorium, Wurzburg, West Germany. Conventional percussion ensemble music, graphically notated music and music for percussion and other instruments was studied and performed at the final concerts.

\*\*\*\*\*

The Wisconsin State Music Convention in January featured a percussion clinic by BOBBY CHRISTIAN. Percussion methods used in contemporary literature were stressed with particular emphasis given to the use of keyboard percussion instruments.

Also featured at the convention was a lecture by DONALD CANEDY in which he gave his insights into developments in today's bands, especially those developments concerning the growth of the percussion section.

\*\*\*\*\*

The BUDAYA TROUPE from Indonesia consists of 16 dancers musicians and puppeteers from Bali, Java and Sunda. Using the gamelan count orchestra consisting of gongs, drum and metalophones this group has recently toured in the United States.

\*\*\*\*\*

SHERMAN HONG, percussion instructor at the University of Southern Mississippi is beginning work on a dissertation tentatively titled "Evolving Percussion Performance Techniques and the Implications for Education." He would specifically like readers opinions on,

- 1) Composers and their music which would be representative of some particular performance techniques not normally used
- 2) Thoughts on how these trends and performance techniques would affect percussion education.

Address correspondence to:

Sherman Hong  
Percussion Instructor  
Southern Station Box 463  
Hattiesburg, Miss. 39401

\*\*\*\*\*

THE AFRICAN DANCE COMPANY OF GHANA recently toured this country with a dance spectacle production featuring 45 dancers and musicians including many percussion instruments.

\*\*\*\*\*

Frank's Drum Shop in Chicago presented DONNIE OSBORNE, JR., a shopee of Buddy Rich in a drum clinic on October 18, 1969. ED SHAUGHNESSY, featured drummer of the Johnny Carson Show gave a clinic for Frank's on November 15, 1969.

\*\*\*\*\*

The topic of a research paper by ROBERT DEWELL is "The Role of Percussion Instruments and Literature in Drama Throughout the Ages." Readers who have additional information to contribute to this topic are asked to write to the author c/o 714 N. Queen St., Martinsburg, West Va. 15401.

\*\*\*\*\*

SALVATORE RABBIO principal timpanist of the Detroit Symphony Orchestra appeared as soloist with that orchestra under the direction of its conductor Sixteen Ehrling. He performed the world premier of "The Phoenix" (A concerto for kettle drums and orchestra) by ROBERT PARRIS, at a pair of subscription concerts January 1 & 3, 1970. The new work for Mr. Rabbio was commissioned by the Detroit Symphony.

\*\*\*\*\*

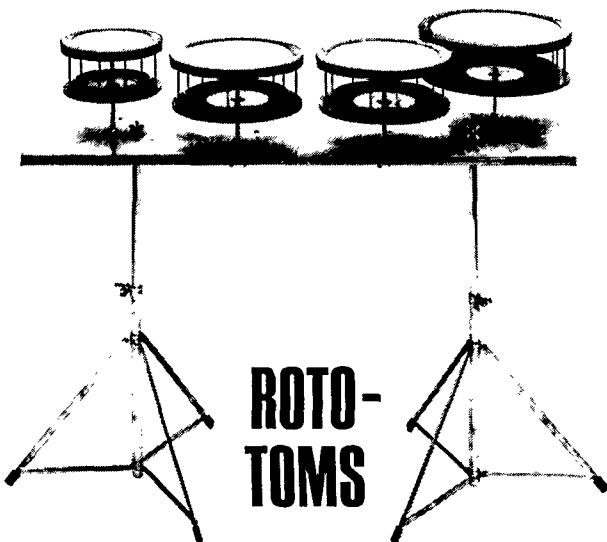
MATIN COHEN reports that an exciting new Brazilian composition performed by the Manhattan School of Music Percussion Ensemble under the direction of Paul Price entitled "Rhythmic Variations for Piano and Typical Brazilian Percussion" by Marlos Nobre utilized LP agogo bells, rawhide maracas, afuche, pandeiro and cuica.

\*\*\*\*\*

The recipient of the Outstanding Music Student Award for the month of December 1969 at the Ohio State University School of Music was ROBERT CHAPPELL. A member of PAS, Bob is head of the percussion section of the OSU Concert Band, 1st Marimbist of the Marimba Quintet and a member of the Brass Choir and Percussion Ensemble.

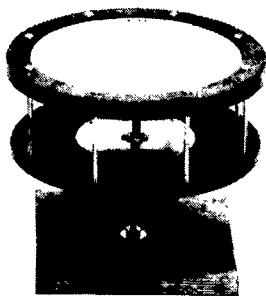
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**Not shown.** Individual Roto-Tom with adjustable floor stand. 6", 8" and 10" available.

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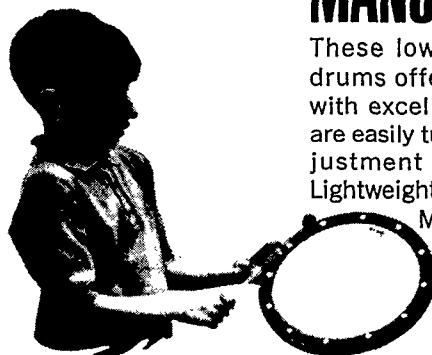


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# Chapters

The ILLINOIS chapter of P.A.S. met at the Mid-West National Band and Orchestra Clinic on December 17, 1969.

The NORTH CAROLINA chapter of P.A.S. presented a program in conjunction with the NCME Conference in Charlotte on November 15, 1969. The session chairman Harold Jones presented guest clinician Roy Burnes who spoke on "The Place of the Percussive Arts Society in Contemporary Education." Performing at this session was the Rose High School Percussion Ensemble of Greenville directed by Vincent Brown.

The OHIO CHAPTER OF PAS held a meeting in conjunction with the OMEA Convention in Cleveland on Saturday, January 10, 1970 in the Chieftain Room of the Hotel Sheraton-Cleveland. Immediately following the meeting, the convention percussion clinic entitled "Does Your Percussion Training Program Develop Drummers or Percussionists?" was presented by Daniel Spriggs of Elyria, Ohio in the Empire Room of the hotel. Tentative plans for the Ohio Chapter also include a Spring meeting in Bowling Green with guest clinicians and soloists.

From Ron Fink, Vice-President State Chapters of PAS:

Your advice and recommendations for improvements which could benefit your state chapter are needed. You are encouraged to suggest how my national office and the society can aid your work. I hope that you will have a profitable year and that I may hear from many of you. — Ron Fink, V.P. State Chapters PAS, School of Music, North Texas State University, Denton, Texas 76203.

## State Chapters

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Oregon	Louis Wildman, 6325 N. Delaware Ave., Portland, Oregon 97217
Pennsylvania	Gary Olmstead, 468 S. 7th St., Indiana, Pa.
Rhode Island	Arnold Saslavsky, 216 6th St., Providence, R.I. 02906
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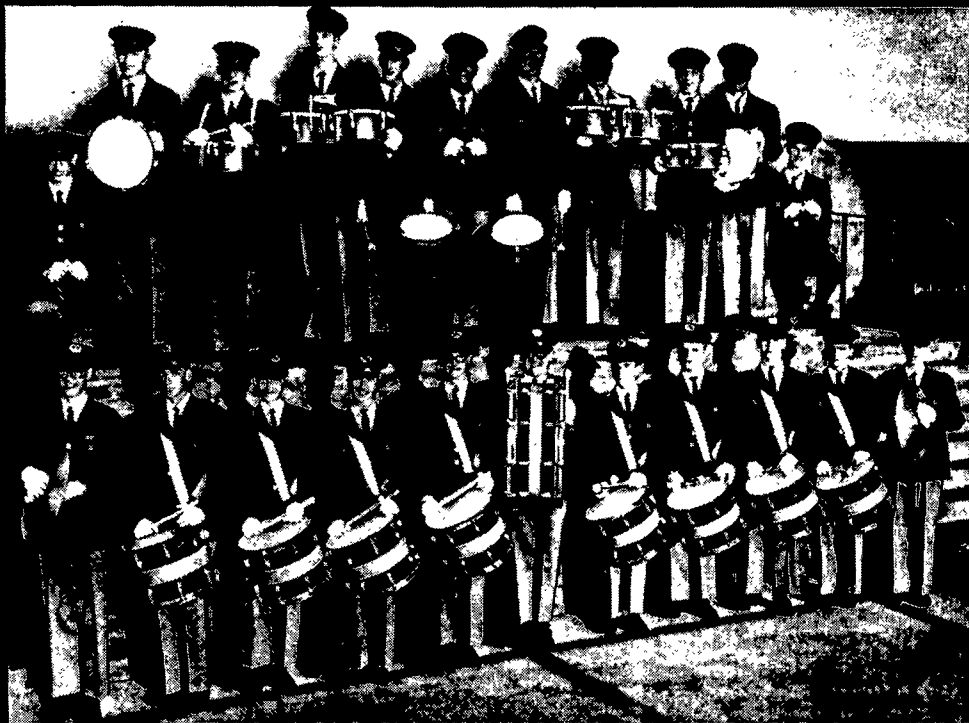
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# Percussion Discussion

## THE MARIMBA ENSEMBLE — AN INTEGRAL PART OF THE PERCUSSION CURRICULUM

by Terry Applebaum

The role of the marimba ensemble within the structure of a percussion curriculum is often criticized and at times ridiculed on the grounds that marimba ensembles "went out with vaudeville," and that transcriptions and arrangements for marimba ensemble are musical injustices to the composer whose music is being adapted. In addition, these injustices are said to offend the entire era of music in which the music is placed. It is further suggested that public performance by a marimba ensemble is unfair to the listener, whose knowledgeable aesthetic will necessarily absorb a devastating blow, perhaps exceeded only when subjected to Bach on a Moog Synthesizer. However, in light of academic freedom and the possible benefits for students, it is generally acknowledged that the marimba ensemble should function within the framework of a percussion ensemble rehearsal.

The marimba ensemble as a bonafide chamber music group is not without precedent. One need only consider the outstanding accomplishments of Jose Bethancourt, Clair Musser, and Gordon Peters. In addition, there is a definite trend today toward placing more importance upon the mallet ensemble within the percussion curriculum. This trend is exemplified by the increasing number of percussion departments which incorporate the marimba ensemble into their curricula.

The primary historical argument against the marimba ensemble concerns itself with musical performance which is "stylistically correct." However, those involved with marimba ensembles are not necessarily without knowledge of stylistic traditions — we too read Thurston Dart and consult the *Bach-Gesellschaft*. Although the basic historical variation is the performance medium, even this variable is often erased when one considers that it was not uncommon, particularly in Baroque performance practice, to transcribe and arrange existent literature for different instrumentation. Therefore, those who suggest the marimba ensemble is historically incorrect would be better advised to concentrate less on the performance medium and more on the performance itself.

When the marimba ensemble is viewed from the perspective of an entity within an educational institution, one must discern whether the ensemble is indeed an educationally sound endeavor. From a technical standpoint, the marimba ensemble increases the students' performance facility, sightreading, and ability to perform well in a chamber ensemble situation. From an academic point of view, the ensemble can embellish and supplement music history and theory class experiences, especially in such areas as notation, analysis, and established traditions of the various musical eras. From a musical standpoint, the marimba ensemble enables students to relate and apply historical and theoretical knowledge of a tangible nature to performance, thereby balancing emotion and intellect in an aesthetically satisfying experience.

The aforementioned benefits would hopefully accrue from any traditional ensemble experience. However, this traditional experience is incomplete for the percussionist. Through marimba ensemble, the percussionist's musical background is enriched in the sense that he will experience significant music melodically and harmonically, as well as rhythmically and analytically.

In terms of motivation, a keyboard ensemble will supply the psychological reinforcement and impetus needed to encourage a more active and meaningful practice schedule. Often a student will discover new incentives resulting from the marimba ensemble program which may manifest themselves in expanded and more discriminate listening as well as an interest to

experiment with arranging and composition. However, musical incentive is inextricably bound to performance: for it is through the reasonable utilization of performance as a motivating factor that rehearsals assume added stature.

But, motivation is not the only rationale upon which to base a public performance of marimba ensemble music. Further justification is found in the philosophy that performance is the natural outgrowth of rehearsal and that music selected for rehearsal must be educationally sound. Educationally sound literature is good music which offers something for the students to learn. If a given piece is not good enough to program, it is not worthy of rehearsal time. The marimba ensemble, performing selected original and transcribed music, proves to be a valid entity under this philosophy.

Some of the published literature available for marimba ensemble may be described as being either of mediocre quality or a poor choice for arrangement. The former criticism is not unique to literature for the mallet ensemble: there is poor literature for band, orchestra, string quartet, and any other performance medium one may care to examine. However, the latter observation is a more specialized problem, in that it is tempting to perform these rather poor arrangements simply because of the shortage of readily available high quality literature for the ensemble. It is at this point however, that good literature which is conducive to performance on the percussion keyboards is selected, whether it be a madrigal, string quartet, concerto grosso, serenade, or an orchestral transcription.

It is easy to make superficial criticisms of the marimba ensemble and to condemn much of its readily available literature, but it requires considerable research, conviction, and dedication to seek out that wealth of literature applicable to the marimba ensemble which will result in an educationally sound and aesthetically fulfilling experience for both performer and listener.

### The Author

Terry Applebaum received the Bachelor of Music Education and the Master of Music degrees from Northwestern University, where he is presently Percussion Instructor and Director of the Department of Preparatory Winds and Percussion. He has written several articles for national musical periodicals concerning percussion pedagogy. He regularly appears as percussion soloist with high school and college bands. Mr. Applebaum also maintains an active performance schedule with various orchestras in the Chicago area, including the Grant Park and Chicago Symphony Orchestras.

### KRUPA DRUMS FOR HALT ON DRUG ABUSE

Reprinted from Associated Press Wire Service

Gene Krupa, the consummate drummer of the jazz era, played his drums in a courtroom Friday to warn a new generation about an old problem - drug abuse.

Krupa told some 200 persons in a county court building he knew at least 100 musicians whose careers had been ruined by the use of drugs. With his drums, he illustrated the effect he said marijuana had on his timing.

"I SUPPOSE like every other kid I thought it would better my playing, but that was an hallucination," Krupa said.

He said when he listened to recording of his playing while under the influence of the drug, he "found it was pretty bad."

Most of the audience were members of Deputy Educators Against Narcotics, a group of teenagers organized by Nassau County Dist. Attorney William Cahn three years ago to combat the use of drugs.

KRUPA told the group he was arrested for possession of marijuana in 1941 and served an 84-day sentence in the San Francisco jail.

Krupa, 60, played with Benny Goodman in the mid-1930s and had his own band between 1938 and 1951. He played with the Gene Krupa Jazz Quartet until two years ago, when he retired from the music business.

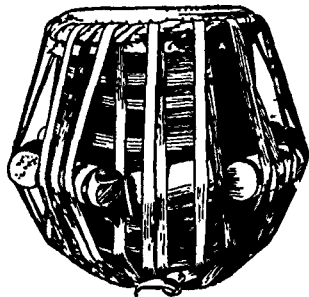


## A BRIEF HISTORY OF TIMPANI

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LUDWIG TIMPANI INSTRUCTOR

The drum is man's most vital and basic irresistible musical instrument. Its sounds and rhythms are capable of stirring the emotions of both young and old alike.

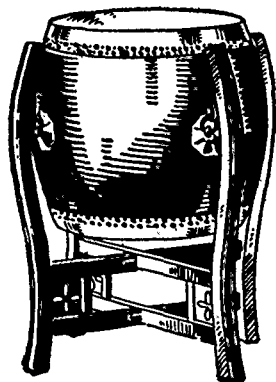
Timpani, or "Kettle drums" (as they are called in England), are the aristocrats of the drum family for only they are capable of accurate pitch and are tuned to fit the musical composition.



Ancient Arabic

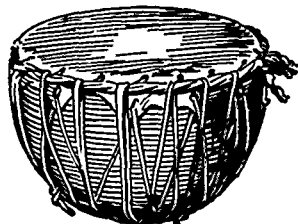
The word "timpani" is taken from the Latin word "timpanum," meaning a vibrating membrane. Timpano is singular, timpani is plural.

The bowls, which resemble kettles, are made of copper. The first known tensioning means were rawhide laces. The Europeans introduced hand screws to facilitate rapid tuning, but later, as timpani came into more general use, especially for grand opera and the symphony, pedal timpani were invented.

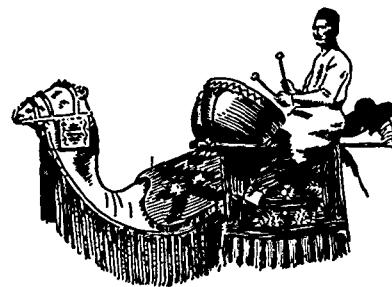


Chinese

Arthur Ellson in his History of Music states that the Chinese tanned pig skins for drums as early as 3000 B.C.



Turkish hand drum



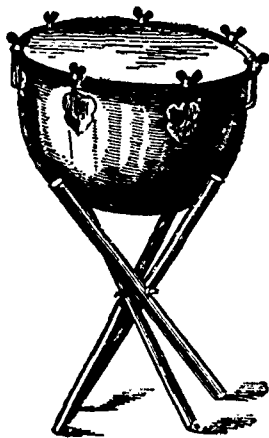
Turkish mounted kettle drums

The ancient Hebrews had a kettle-drum called "Throph" which was used in the times of David and Solomon. The Crusaders of the 11th and 12th century reported the use of kettle-drums by the Turks, Assyrians, and Phoenicians for music festivities and military maneuvers. The Crusaders are credited with introducing kettle-drums to the European countries. There is some evidence, however, that in the invasion of Spain in 511 A.D., the Moors used kettle-drums mounted on camels and that 500 years later the Crusaders, returning from the Orient, used kettle-drums in similar way mounted on horses.



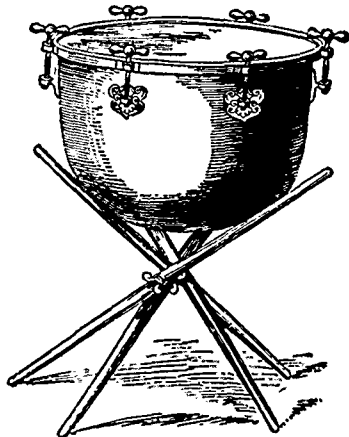
Austrian mounted kettle drums

As early as the thirteenth century, timpani had made their way to southern and western Europe. At that time the drums were made so they could be fastened to the belt of the player. They were, therefore, much smaller in size but the same in form as those used today. Large kettle-drums were used in the fifteenth century in Hungary, from whence they found their way to western Germany and France. The first mention of their use in England is in Froissart's description of the entry of Edward III into Calais in 1347 - drummers riding horseback with two drums, one on each side of the horse's neck. It is from this date also that British cavalry regiments began to employ kettle-drums regularly. Henry VII sent to Vienna for such drums in 1542. References occur in succeeding years, indicating that drums were taking their place in a regular mounted ensemble along with the trumpets. From the Oriental method of stretching the skins, the instrument makers of the sixteenth century made some important changes. They began making the timpani with screws for head tensioning.



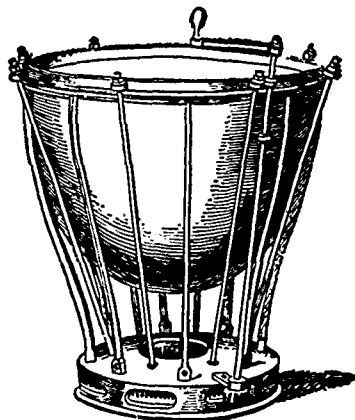
*European Screw Tension about 1740*

Up to this period there is no evidence of Oriental nations making any attempt at tuning to a definite pitch. The Europeans seem to have joined kettle-drums with trumpets for both bass and rhythmic effects. The first to score for timpani in orchestra was John Sebastian Bach about 1729, confined almost exclusively in tutti and forte passages in unison with trumpets. In many instances not even the correct notes were assigned to them, no doubt owing to the lack of tuning means.



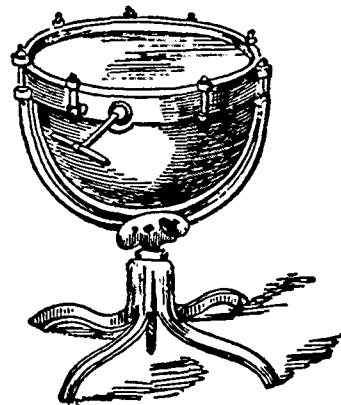
*Improved hand tuning, 1800*

In form, the timpani did not change, except for a little variation here and there in size, until the nineteenth century when mechanical devices were invented. The efforts during the Romantic period, not to limit any possibilities of tone coloring because of the tonal range or melodic movement, also freed the timpani from the solitary use of tonic and dominant.



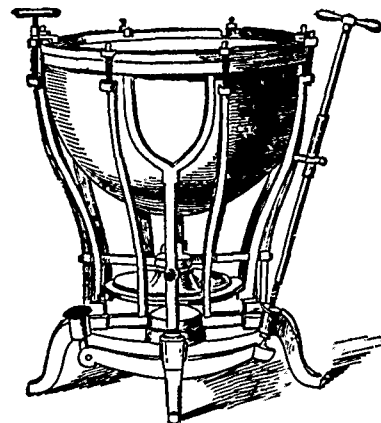
*Mechanical single screw tuning, German, 1812*

Some of the most important developments of the timpani are: a mechanism to turn all tuning screws at one time by Gerhard Cramer in Munich, 1812; to this many improvements were later added by the Englishman, Cornelius Ward, in 1837; C. A. Barocchi in Monza, 1840; Hudler, 1850; Hans Schnell in Vienna, and J. C. N. Stumpff in 1851.



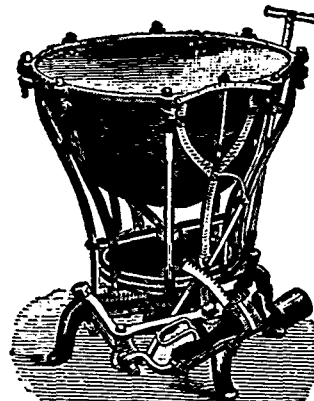
*Single screw internal mechanism, Italian, 1840*

A device for rapid tuning by means of a pedal was made in 1830 by Henri Brod in France. Another French model was introduced by Gustave Lyon in 1897. The French kettles were usually made of brass, the German and Italian kettles of copper.



*Improved single screw, Vienna, 1851*

One noted German authority, Otto Seele, timpanist of the Leipzig Symphony and Conservatory Orchestra in 1880 states: "The tuning by pedals began in 1872 with Pettrich and Queisser, both of Dresden." With these pedals, states Seele, it is possible to play a chromatic passage within the octave of the instrument in use.

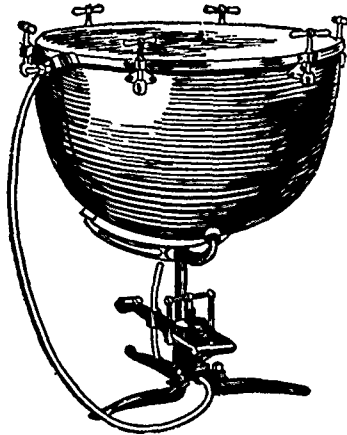


*Pedal tuning Pfund patent, Dresden, 1881*

On a tour of Europe, the writer saw a set of three timpani made by Pfundt of Dresden that had been in use in the Leipzig State Opera House since 1881. They were extremely heavy. The kettles were of copper. The pedal action was very stiff, weighted by a large iron ball and not at all capable of the rapid changes we know of in America today. Naturally, the timpani were entirely too heavy for practical transport.

These instruments served their purpose in the civic opera houses and symphony orchestras of Europe, principally in Germany, but they were considered impractical for conditions in America. It was necessary, therefore to devise and invent portable timpani that embodied all the features as to rapid tuning, but eliminated all the excess weight.

The need for pedal timpani in America became apparent in 1910-1911 when the writer was timpanist of the Pittsburgh Symphony Orchestra, using three hand tuning timpani. The modern compositions and popular classics of that day, as well as many of the older symphonic compositions, demanded the use of pedal timpani.

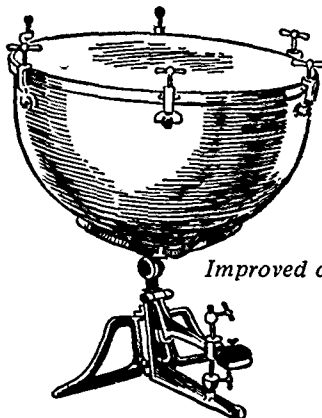


*Hydraulic pedal tuning, Ludwig, 1911*

The first set of American pedal timpani were built and patented by William F. Ludwig in 1911. The object was to build a transportable pedal timpany. That is, separating the kettle from the pedal and stand supporting mechanism, using a fluid controlled pressure pump in an expandable tension ring.

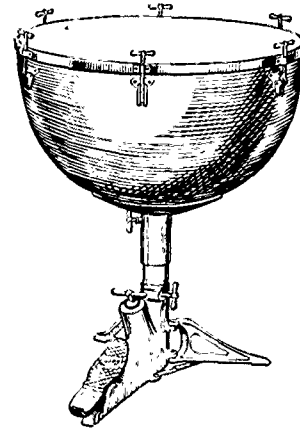
The first set of this type had 25 and 28 inch kettles and were used by Lawrence Manzer with the St. Paul Symphony Orchestra in the 1911-1912 season, Walter Rothwell conducting. The rapid, easy tuning and excellent tonal results of this first model brought many favorable comments. The cost, however, was double that of the conventional hand tuned, and for that reason the construction was modified in subsequent models.

In 1917 the Ludwig Cable Timpani were invented and patented. Many of the desirable features that were present in the hydraulic, were retained in the cable type.



*Improved cable tension, Ludwig, 1918*

The pedal construction was of the folding type and could be disconnected. Several hundred sets of this type came into general use. There was, however, one feature still lacking, that of the balancing means.



*Balanced action pedal tuning, Ludwig, 1921*

In 1921 came the first set of the now-famous "balanced action" timpani. This type eliminates the cumbersome, slow acting locking device of the pedal since it requires no greater pressure to raise the pitch than it does to lower it. Now you press the toe of the pedal down to raise the pitch and rock the heel back to go down the scale — all done quickly and without locking devices to get in the way.

A further improvement was introduced and patented in 1937, eliminating both the locking of pedal device and compensating spring, thus facilitating rapid and silent tuning, yet retaining the collapsible feature for convenient transport. The New W F L tympani, known as the Concert Grand Model, were instantly adopted and used by Edward Metzenger, tympanist of the Chicago Symphony Orchestra, Karl Glassman of the N.B.C. Orchestra, New York, and many other tympanists of that time.

In these tympani, all desirable features of former models were retained, plus the adoption of the straight wedge pedal principle without locks or springs. The goal of many tympanist is to have the very latest model tympani using suspended bowls, eliminating the bulk weight and cost of the European model but again retaining all tuning features, strength and tone.

## PERCUSSION POSITIONS

If you are a duly authorized person in an organization that has a percussion teaching or playing position available and you wish to have this information made known to a large number of qualified applicants, appropriate notice of this can be made in PERCUSSIVE NOTES. This service is intended only to establish contact between employers and prospective employees and the P.A.S. in no way shall function as a placement agency or assume responsibility for the quality or credentials of the applicant.

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.

# New Publications

## DRUM BOOKS

**Creative Approach to the Snare Drum** — Mervin Britton — Byron Douglas Publications \$2.50 71 pp.

This new snare drum text represents a rather radical departure from the usual diet of beginning snare drum books. Essential the rhythmic material is approached by addition of small basic units rather than many different divisions of the large whole note. Thus the first of the actual studies with a meter signature is in  $\frac{1}{4}$  meter. The division of each quarter note into four sixteenth notes is stressed from the very beginning. The author tells the students, — "think each 16th by counting 1e+a. Compare the 16ths to a series of ducks moving at a shooting gallery. 16th notes are ducks to be hit. 16th rests are ducks to let pass. They keep moving at a steady speed. This steady speed is called *Tempo*." The author has given much thought to the development of pedagogical material for percussion instruments. Other works of his include an instruction recording for snare drum and a manual devoted to timpani tuning. Nearly all of the studies in this new text are in duet form to be played by the student and teacher thus creating early an awareness of ensemble feel and the importance of accurate counting. One criticism of the approach taken by the author in this text is that it may be a bit too complicated mathematically and intellectually for some young beginners, however, it might just be that this type of approach is what is needed to dispel the fallacy that anyone can learn to beat a drum with little intellectual effort!

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**Rhythmology — Etudes for the Advanced Drummer** — William L. Dill, Volkwein Bros. \$1.50 28 pp.

A variety of meter signatures including odd meters are employed in this interesting new collection of snare drum etudes. While not beginning material, the title indication of "advanced" might scare off students. They are not of the advanced difficulty of the Goldenberg etudes and would be ideal for the intermediate to advanced high school or early college player.

## DRUM SET BOOKS

**Drum Set Reading** — Ron Fink, Author. North Texas State University, School of Music, Denton, Texas 75203 \$2.50

This text is divided into three sections: Sonorities, Interpretation and Reading. The final section is a culmination of the material with exercises written as they might appear in drum arrangements for dance or show music. This drum set book is the result of work associated with the outstanding Lab Bands of N.D.S.U. where the author is Assistant Professor of Percussion. The stated purpose of the book is to concentrate on a slighted area of dance drumming, namely: reading and interpretation. Text contains 59 pp. mimeographed and spiral bound. A valuable addition to the drum set study repertoire.

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**The Hand-Food Reader**, Joel Rothman, J. R. Publications \$2.00.

Designed to develop coordination and reading skill of hand and foot rhythms, the exercises begin with simple quarter note patterns and progress through sixteenth note patterns. Good basic material for the drum set student.

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**Soloing Cymbals for Drums**. Ivan Koster, Sam Ulano \$2.00.

A collection of 28 studies for drum set that emphasize the cymbals and snare drum rim shots.

**Drum Reader's Hand Developer** Sam Ulano, author \$2.00

This text provides material to develop hand technique and reading ability on the snare drum.

## PERCUSSION ENSEMBLES

**2nd Concerto for Percussion** Armand Russell. Available from Rochester Music Photocopy Co., 12 Worthington Rd., Rochester, N.Y. 14622 each score \$9.50.

This work for six percussionists is a major contribution to the percussion ensemble literature. It is in five movements utilizing different metal, wood and mixed sounds in the various movements. This work deserves to be heard, but unfortunately at present the composer can only suggest that six copies of the score be purchased (at a cost of \$57.00!) and page turners be employed. Such are the trials of the percussion ensemble world! Any suggestions?

## TEXT AND REFERENCE BOOKS

**Music in Bali: A Study in Form and Instrumental Organization in Balinese Orchestral Music**. Colin McPhee, Yale University Press \$25.00 43 pp., 120 plates, 8½ x 11.

This definitive text on Balinese music should be known to all teachers and performers of percussion instruments who have any interest at all in ethnomusicology. The cost will likely prohibit individual purchase in most cases, but it certainly should be purchased by all music libraries. The author devoted a sizeable portion of his life to the study of this important music that uses so much tuned metallic percussion. The account of music in Bali as it was practiced in the decade preceding World War II is based on musical material collected by the author during the six years he lived on the island. Musical examples and scale charts are given, and there is a 64-page section of photographs, taken by the author, of instruments and their players as well as of dancers in ceremonial dress. William Purcell reviewing for the *American Record Guide* has stated, "For the composer, ethnomusicologist, anthropologist and intelligent lay listener this is certainly the best book on Balinese music ever published."

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**New Sounds in Class**. George Self, Universal Edition (Sole Agent — Theodore Presser Co.) \$2.80

This is a textbook written to develop a practical approach to the understanding and performance of contemporary music in schools, and to explain the performance techniques of a series of percussion pieces written in proportional notation by George Self and several other composers for this series. All together there are ten pieces of music in the series each in octave size ranging from 25¢ to 55¢ per copy.

The text and solo series presents an entirely new concept of music education, attempting to bridge the gap between today's contemporary music and the student. It is stated that the music may be used at elementary, junior high or high school level. It is the reviewer's opinion that in view of the meager knowledge of new notational systems among college music students and even their teachers, that this series might find application in the college class and percussion studio. Certainly the percussion teacher should be aware of the latest trends in contemporary writing since it involves percussion so much.

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**Jazz Phrasing and Interpretation: Aspects of Jazz Performance, Analyzed for the Player — A Personal Approach** Jimmy Guiffre Associated Music Publishers, Inc. Books for C, B<sup>b</sup>, E<sup>b</sup>, Bass and Percussion each \$1.50

"Method books" that are merely collections of etudes in jazz style teach the player little about the idiom. Such is not the case with this excellent new text, it is essentially a personalized course of instruction to acquaint the student with the principles of jazz phrasing. Detailed discussions are printed for each topic accompanied by short well chosen musical examples to illustrate each point. An excellent contribution by an artist-teacher of the jazz idiom.

## RECORDINGS

**Fantasy on Japanese Woodprints** - Alan Hovhaness Columbus, Col. 2581 or CS9381.

Yoichi Hiraoka a leading performer for many years on the xylophone is featured soloist with the Kostelanetz Orchestra on this recording. Since the Japanese seem not to make a clear distinction between marimba and xylophone this exciting new work by Hovhaness is quite appropriate for either instrument. In the present recording the brittle xylophone clank quality is not heard, for if being performed on a xylophone rather than a marimba, the mallets chosen by Hiraoka produce a pleasant tone quality. The recording tends to lack some presence of the solo part, but in general it is heard and the playing by soloist and orchestra are to be commended. The colorful scoring and technically challenging writing for the solo instrument makes this work destined to be heard frequently and this recording will certainly aid in bringing this piece to the attention of the keyboard percussion instrument world.

## PRODUCT NEWS

The latest brochure of **VIC FIRTH ENTERPRISES**, Symphony Hall, Boston, Mass., describes the Ringer Timpani, Custom-made sticks and mallets, and publications available from this source.

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Marimba ensemble arrangements of a variety of music transcribed from organ and piano literature spanning a wide period of music history from Baroque to Modern periods are available from: **RON FINK**, School of Music North Texas State University, Denton, Texas 76201. All parts are in legible manuscript and available at a reasonable cost on high quality zerox copies. Listing available from the arranger.

**LUDWIG INDUSTRIES**, 1728 N. Damen Ave., Chicago, Ill. 60647 offers a free *Percussion Aids* packet containing informative articles written by authorities in many phases of percussion performance and teaching. The expanded publications division of Ludwig has available Catalog #P-1 that lists their percussion books and solos, including the *Stage Band Series*, *Multiple Percussion Series* and the *Dick Schory and Program Percussion Ensemble Series*.

Ludwig's Total Percussion Catalog #71 is a 104 page full color presentation of their complete line of percussion equipment.

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A brochure listing the available percussion solo and ensemble works of **SIEGFRIED FINK** is available from the composer, c/o 8700 Wurzburg, Schlesler Str. 8, Wurzburg, West Germany.

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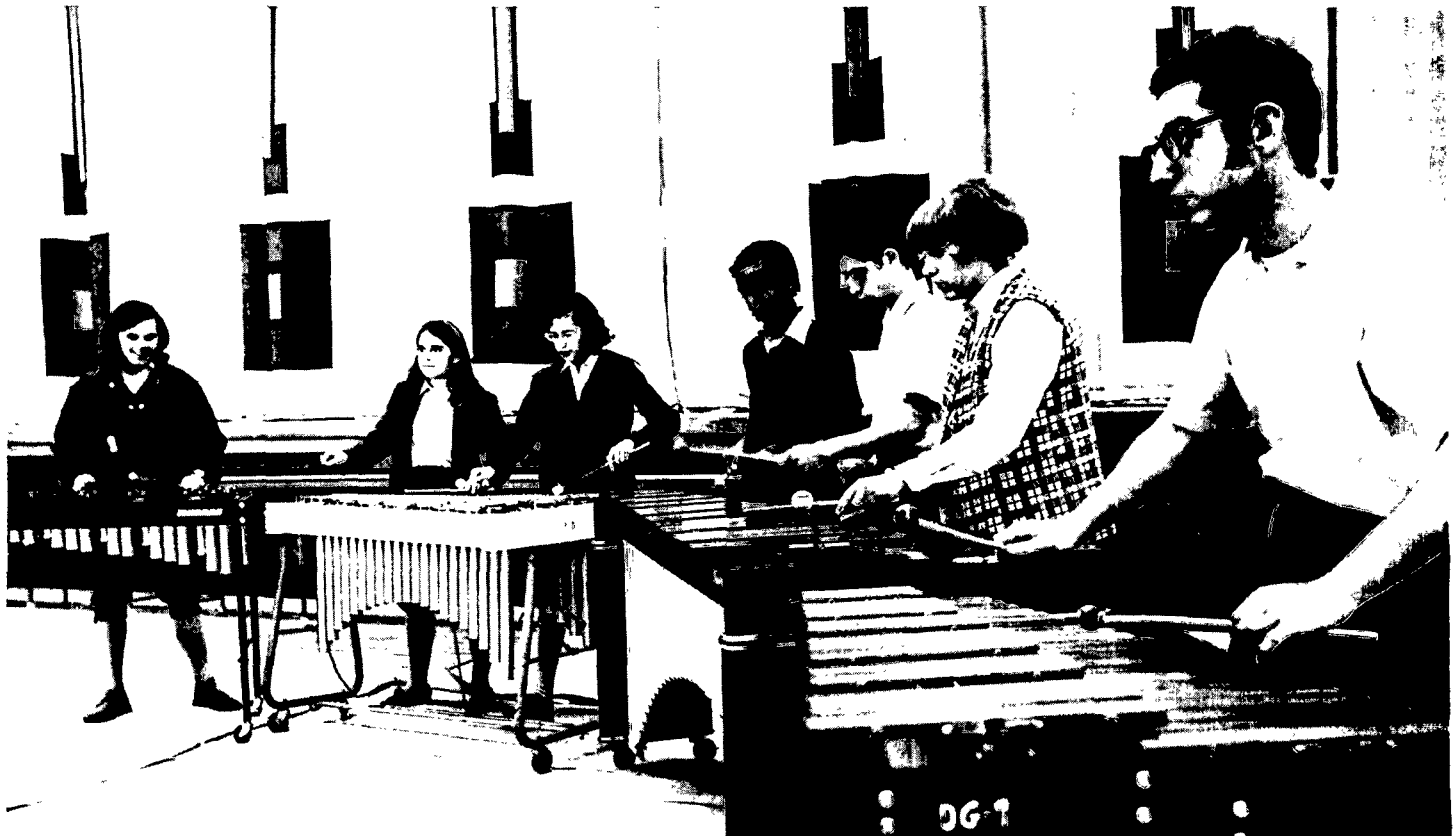
**LUDWIG MUSIC PUBLISHING COMPANY**, 557 E. 140th St., Cleveland, Ohio 44110, has available their *Percussion Catalog* listing all percussion solos and ensembles that they publish.

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If you are in the market for a metronome of any type be sure to read the excellent article in *Consumer Reports*, November 1969, pp. 649-652, which evaluates many of the brands and models currently available for purchase.

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**Frank's Drum Shop**, 226 S. Wabash Ave., Chicago, Ill. 60604 has introduced the new **PAM CASE** (for Percussion Accessories and Mallets) which is designed specifically for the total percussionist. A descriptive brochure is available that pictures and describes the many special features of this case.



NATIONAL MUSIC CAMP-INTERLOCHEN KEYBOARD MALLET ENSEMBLE

Summer 1969 (Photo by Mary Halm)

BILL CROWDEN PRODUCTIONS and MODERN LEARNING AIDS announce release of two new teaching films in percussion: TIMPANI TECHNIQUES using the talents of Mr. Donald Koss, Timpanist with the Chicago Symphony, to demonstrate the science and art of playing Timpani. CYMBAL TECHNIQUES features Sam Denov of the Chicago Symphony and the Jazz recording artist Marshall Thompson.

Both films have been written and narrated by Mr. James Kilcran, Percussionist of the Lyric Opera of Chicago.

Slow motion and super-imposed musical notation are used in both films to enhance instruction. These highly professional productions are part of a visual education project of THE FILM-MAKERS, INC. for BILL CROWDEN PRODUCTIONS.

Sale of the films will be handled by MODERN LEARNING AIDS, 160 East Grand Avenue, Chicago, Illinois 60611. LEASE-TO-BUY arrangements are available now, while rental of prints will be possible in the near future. Government Title III funds can be used for purchase of these films.

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SEESAW MUSIC CORP., 177 E. 87th St., New York, N.Y. 10028, has available a catalog of their chamber music compositions including several works featuring percussion with other instruments

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M. Hohner, Inc., Hicksville, N.Y. 11802, exclusive United States distributor for SONOR DRUMS has available their latest catalog picutring and describing their line of drums and accessories.

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An informative wall chart, *Fundamental Technical Studies for Kettledrums* authored by Morris Lang of the New York Philharmonic Orchestra is available from ROGER-CBS DRUMS, 1300 E. Valencia, Fullerton, Calif. 92631.

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A new edition of "The Mallet Percussion and How to Use Them" has been published by the J. C. DEAGAN CO., 1770 W. Berteau Ave., Chicago, Ill. 60613. This helpful booklet is a guide to the use of mallet (keyboard) percussion instruments and a compilation of performance material from all publishers in which these instruments are used.

New original compositions for marimba and vibes are available from EARL HATCH PUBLICATIONS, 5140 Vineland Ave., North Hollywood, Calif., 91601. Write for listing.

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A 12" LP recording "A Tutor for Basel Drumming" - Dr. Fritz Berger, recorded by Alfons Grieder containing rudiments and four solos is available from Arthur Nelson, 33 Henry St., Schenectady, N.Y. 12304.

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New publications for percussion written by Ralph Roberts including snare drum solos and percussion ensembles are listed in a catalog available from RALDOR MUSIC PRODUCTIONS, 22 Walden Ave., Jericho L.I., N.Y. 11753.

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The percussion music of Joseph Ott is included in a brochure listing works available from CLAUDE BENNY PRESS, Milton Junction, Wisc. 53564.

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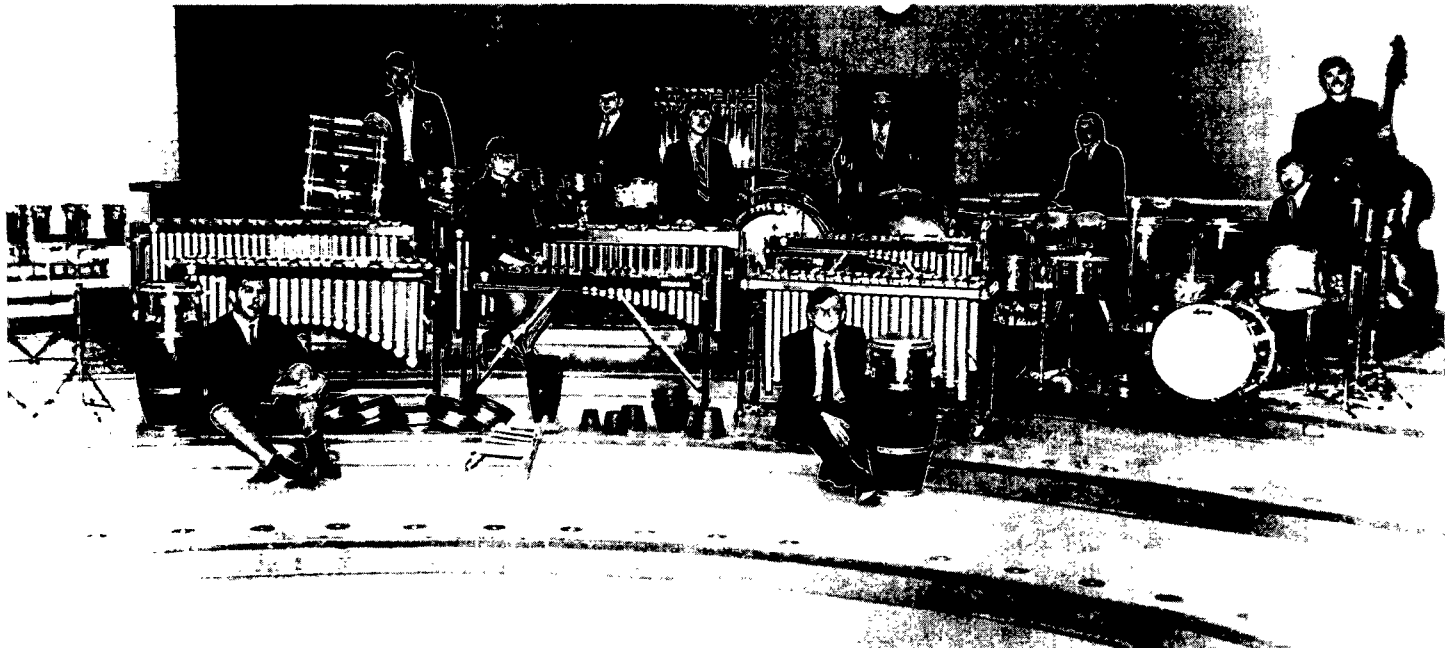
Brochures describing the many unusual and interesting instruments available from CARROLL SOUND, INC., P.O. Box 165, Rochelle Park, N.J. 07662, include: Authentic Indian Instruments, Acme Whistles, Horns and Calls, Genuine Brass Bulb Horns, and many more.

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A newsletter entitled "Percussion Discussion: News About the World of Percussion" has recently been published by M. Hohner, Inc., P. O. Box 130, Hicksville, N.Y. 11802. To obtain a sample copy and to be placed on their mailing list write to the above address.

**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.!!!



UNIVERSITY OF NORTHERN IOWA PERCUSSION ENSEMBLE  
James A. Coffin, Conductor

# Programs

## ORQUESTA CIUDAD DE BARCELONA

Berthold Lehmann, Director  
March 9, 1969

Concierto para Percussion y Orchesta - Andre Jolivet  
Siegfried Fink, Percussion Soloist

## BAYER STAATSKONSERVATORIUM DER MUSIK

Percussion Ensemble  
Siegfried Fink, Director  
Spanish Tour Program  
April 1969.

Traza para cinco percusionistas - Carmelo A. Bernaola  
Triade para xilofono, vibrafono y marimba - Heinrich Konietzny  
Etudes in Jazz - Siegfried Fink  
Sonata en si bemol mayor - Georg P. Telemann  
Musica per a tres percusionistes - Javier Benguerel  
Sinfonia "Les Echanges" - Rolf Libermann - Fink  
Praeludium II - Invention XIII - J. S. Bach  
Klange der Nacht - Jose Soler  
Etude in Ab for Marimba - Clair O. Musser  
Plaisanterie: Quarte etudes pour percussion - Siegfried Fink

## BAYER STAATSKONSERVATORIUM DER MUSIK WURZBURG, WEST GERMANY

Studio fur Neue Musik  
June 11, 1969.

Ludi a tre: Musik fur Oboe, Schlagzeug und Klavier - Bertold Hummel  
Sonate fur 2 Klaviere und Schlagzeug - Bela Bartok  
Bagatelle fur 2 Klaviere und Schlaginstrumente - Siegfried Fink

## ARS NOVA TAGE 1969 NURNBERG, GERMANY

Bayer Staatskonservatorium Der Musik

Percussion Ensemble  
Siegfried Fink, Director  
July 6, 1969

Traza fur 5 Schlagzeuger - Carmela A. Bernaola  
Tirade fur Xylophone, Vibrafon and Marimba - Heinrich Konietzny  
Musica fur 3 Schlagzeuger - Xavier Benguerel  
Klang der Nacht fur 6 Schlagzeuger - Jose Soler  
Floreal, Musica Celestial II - Tomas Marco  
Percussion 65/69: Improvisationen fur 6 Schlagzeuger

## BAYER STAATSKONSERVATORIUM DER MUSIK WURZBURG, WEST GERMANY

Percussion Ensemble  
Siegfried Fink, Director  
July 7, 1969

Encore in Jazz - Vic Firth  
Musica per tres percusionistes - Xavier Benguerel  
Trommeltanz - Siegfried Fink  
Praeludium II - Invention XIII - J. S. Bach  
Sinfonie "Les Exchanges" - Rolk Liebermann-Fink  
Menuet tres Antigue - Serge deGastynne  
Etude in Ab - Claire O. Musser  
Plaisanterie-Quatre Etues pour Percussion - Siegfried Fink

## DANIEL BOONE FOREST MUSIC CAMP

Percussion Ensemble  
John Baldwin and Robert Schiestroma, Directors  
July 23, 1969.

Latinova - Marves-Elledge  
Pentatonic Clock - Charkovsky  
Allemande - Christian  
Puppet On a String - Gold-Farberman  
Motif for Percussion - Latimer  
Cloud Nine - Schory-Davis  
Alegre Muchacho - Abel  
Encore in Jazz - Firth

## CEDARVILLE (OHIO) COLLEGE

Carla A. Bartel, Percussionist  
October 25, 1969

Theme et Variations - Yvonne Desportes  
La Fille aux Cheveux de Lin - Debussy-D'Angelo  
Sonata for Percussion and Piano - Armand Russell  
Dernier Printemps - Edvard Grieg-Bartel  
Granada - Agustin Lara-Chenoweth  
Variations for Flute and Percussion - George Frock  
Twilight for Marimba - Myron J. Wisler

## WILLIAM CLARK PERCUSSION ENSEMBLE

Madison County Junior High Festival  
February 15, 1969.

Scherzo - Saul Goodman  
Procession of the Gnomes - Acton Ostling  
Scherzino - Warren Benson  
Three Dances - Jack McKenzie  
Solo for Multiple Percussion - Mitchell Peters  
Suite for Percussion - Acton Ostling  
Roman Holiday - Bobby Christian  
Baja - Dick Schory

Student Recital  
December 13, 1969

Off We Go - Saul Goodman  
Chinese Laundry Man - Harold F. Prentice  
Three Dances - Jack McKenzie  
Scherzino - Warren Benson  
Bossa Novacaine - Thomas L. Davis  
Tocatta for Percussion - Carlos Chavez  
Three Brothers - Michael Colgrass

## UNIVERSITY OF COLORADO

Chamber Music Recital  
September 26, 1969

Inspirations Diabolique for Percussion Solo - Rickey Tagawa

Percussion Ensemble  
John K. Galm, Director  
November 20, 1969.

Marching Airs for Fife and Drum - Traditional  
Basler Festpiel Marsch - Fritz R. Berger  
Pastorale for Flute and Percussion - Jack McKenzie  
Music for Percussion - Peter Phillips  
Begin, My Muse for Percussion and Reader - Samuel Adler  
In C - Terry Riley

## COLUMBUS SYMPHONY ORCHESTRA PERCUSSION ENSEMBLE

Columbus Gallery of Fine Arts  
October 19, 1969.

Sabre Dance - Khachaturian-Moore  
One Over Three - Britton  
Parade for Percussion - Gould  
Mallets in Wonderland - Fitt  
Trio for Percussion - Masoner  
March for Two Pairs of Kettledrums - Philidor  
Latin American Medley: Lady of Spain, Never on Sunday and Banana Boat Song - arr.  
Scherzo - Goodman  
French Suite for Percussion Solo - Kraft  
Deep Purple - DeRose  
The Breeze and I - Lecouna  
Galop from the Comedian's Ballet - Kabalevsky-Payson  
Baja - Schory  
Batter Up-Snare Down - Prentice  
Fourth of July from Holidays for Percussion - Bartlett  
Oriental Mambo - Davis

## UNIVERSITY OF HAWAII

Percussion Ensemble  
Lois Russell, Director  
May, 1969

Percussion Sextet - Gary Washburn  
Second Concerto for Percussion - Armand Russell  
Crab Cannon - Lewis Songer

## UNIVERSITY OF ILLINOIS

Richard Kvistad, Percussionist  
March 22, 1969.

Five Improvisations for Vibraphone and Piano - Koji Takeuchi  
Sonata for Two Pianos and Percussion - Bela Bartok  
Post Script - Thomas Howell  
Five Percussion Duets - Richard Kvistad  
Subway for Multi-Media - Richard Mansfield

Percussion Ensemble  
Concert No. 1: Music of the 1930's  
Thomas Siwe & Frederick Fairchild, Conductors  
October 19, 1969.

IV for Nine Players - Johanna M. Beyer  
Ritmicas No. 5 & 6 - Amadeo Roldan  
First Construction In Metal - John Cage  
Ionization - Edgard Verese  
Canticle No. 1 - Lou Harrison  
Ostinato Pianissimo - Henry Cowell  
Abongo - John Becker

Percussion Ensemble  
Concert No. 2: Music of the 1940's  
Thomas Siwe & Frederick Fairchild, Conductors  
December 7, 1969

Imaginary Landscape No. 3 - John Cage  
Toccata for Percussion - Carlos Chavez  
October Mountain - Alan Hovhaness  
Labyrinth No. 3 - Lou Harrison

#### ILLINOIS STATE UNIVERSITY

Percussion Ensemble  
Roger R. Faulmann, Director  
January 8, 1969

Suite of Five - Richard Jackoboico  
Nonet - Jack McKenzie  
Suite for Percussion - William Kraft  
Sketch - Ronald LoPresti  
Three Brothers - Michael Colgrass

Percussion Ensemble  
March 29, 1969

Introduction and Fugue - Robert Buggert  
Nipponese Miniatures for Percussion - Charles L. White  
Dance Barbaro for Percussion - Phillip Lambro  
Moodal Scene - Bob Tilles  
Canticle No. 3 - Lou Harrison

#### ILLINOIS STATE UNIVERSITY

Percussion Ensemble  
Roger R. Faulmann, Director

Percussion Ensemble  
May 6, 1969

Prunelloquy - Larry Snider  
Toccata for Percussion - Carlos Chavez  
American Syndrome - Roger R. Faulmann

Percussion Ensemble  
November 12, 1969

Bali - David Gordon  
Chamber Piece for Percussion - Michael Colgrass  
Soliloquy and Scherzo for Flute, Celesta & Percussion - James L. Moore  
Ceremonial Music for Brass and Percussion - Louis Calabro

#### INDIANA UNIVERSITY

Nathan Portnoi, Percussionist  
June 23, 1969

Partita No. 2 in D Minor (BWV 1004) - J. S. Bach  
Saeta & Moto Perpetuo - Carter  
Sonata for Two Pianos and Percussion - Bartok

#### INDIANA STATE UNIVERSITY

Robert Graf, Percussionist  
October 8, 1969

Sonata No. 3 in F Major - G. F. Handel  
Romeo and Juliet Theme - Peter Tschaikowsky  
Concerto in D Minor - J. S. Bach

Concerto in A Minor - Antonio Vivaldi  
Childhood - Gary Burton  
Fission - Morris Lang

Scott Prebys, Percussionist  
November 10, 1969

Sonatina for Timpani and Piano - Alexander Tcherepnin  
Sonata No. 3, in F Major - G. F. Handel-Musser/Feldstein  
December 1966 - James Bernard  
Improvisation Del Quiche - Jay Collins  
Andante - Peter Tanner  
Theme from the Polovetsian Dances - A. Borodin-Chappell  
18 Heads - Jake Jerger

Percussion Ensemble  
Neal Fluegel, Conductor  
November 25, 1969

T.V. Score 1969 - Jon Polifrone  
Theme and Variations - William Kraft  
The Song of Queztecotatl - Lou Harrison  
Lady, Your Eye My Love Enforced - arr. Jacqueline Meyer  
Chorale for Marimba Quintet - Robert Resseger  
Poly-Idealism - William Zickos  
Symphony for Percussion - Gen Parchman  
What? - Dale Rauschenberg  
Bacchanale - Alan Hovhaness  
Rhythm and Colors - Marcel Farago  
Stompin' Thru the Rye - arr. Thomas L. Davis

#### INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble  
Gary J. Olmstead, Conductor  
November 3, 1969.

Toccata Without Instruments - Ramon Meyer  
Crab-Canon for Three Percussion - Lewis Songer  
Quartet - Albert Payson  
Mesozoic Fantasy - Robert Bauernschmidt  
Prelude XXII - J. S. Bach-Peters  
Chorale - Robert Resseger  
Greensleeves - arr. Thomas L. Davis  
A Taste of Brahms - arr. Thomas L. Davis

#### UNIVERSITY OF KENTUCKY

Percussion Ensemble  
Paul Moore, Conductor  
December 4, 1969

Roman Holiday - Bobby Christian  
Latin Reseume - Thomas L. Davis  
Baja - Dick Schory  
Holiday Special - Alan Abel  
London Bridge - Alan Abel  
Three Pieces for Percussion Quartet - Warren Benson  
Lament - Harold Farberman

#### KNOXVILLE SYMPHONY ORCHESTRA

David Van Vactor, Conductor  
October 26, 1969.

Concerto for Percussion and Orchestra - Gen Parchman  
Soloists - Percussion Section Knoxville Symphony Orchestra

#### UNIVERSITY OF MIAMI

Percussion Ensemble  
"Summing the Sixties"  
Fred Wickstrom, Director  
November 16, 1969.

Interferences II - Alcides Lanza  
Music for Percussion - Peter Phillips  
Toccata for Marimba and Percussion Ensemble - Robert Kelley  
Mobile for Shakespeare - Roman Haubensstock-Ramati  
Structure for Percussion Ensemble - Roger Hannay

#### NORTH CAROLINA MUSIC EDUCATORS CONFERENCE

Rose High School Percussion Ensemble  
Vincent Brown, Conductor  
November 15, 1969.

Nonet - Jack McKenzie  
Toccata for Percussion - Carlos Chavez  
Teen-Tam-Tum - Bobby Christian  
October Mountain - Alan Hovhaness  
Fascinating Rhythm - George Gershwin-Feldstein

N.A.C.W.P.I. Program  
November 27, 1969.

Sonata for Two Pianos and Percussion - Bela Bartok

#### NORTH TEXAS STATE UNIVERSITY

Lynn Glasscock, Percussionist  
June 11, 1969

Conzonetta for Vibraphone - Lynn Glasscock  
Funnel Music - Harry W. Gay  
Suite No. 1 for Marimba - E. J. Ulrich  
Konzert fur Pauken-Werner Tharichen  
Three Movements for Percussion - Lynn Glasscock

Fred Stites, Percussionist  
August 20, 1969.

Five Pieces for Solo Percussionist and Percussion Ensemble-Fred Stites  
Suite for Solo Timpanist - Scott Huston  
Sonata Allegro for Marimba and Piano - Mitch Peters  
Trio for Percussion, Piano & Double Bass - James Hodges  
Fantasy on Japanese Woodprints - Alan Hovhaness

Percussion Ensemble  
Ron Fink, Conductor  
December 10, 1969.

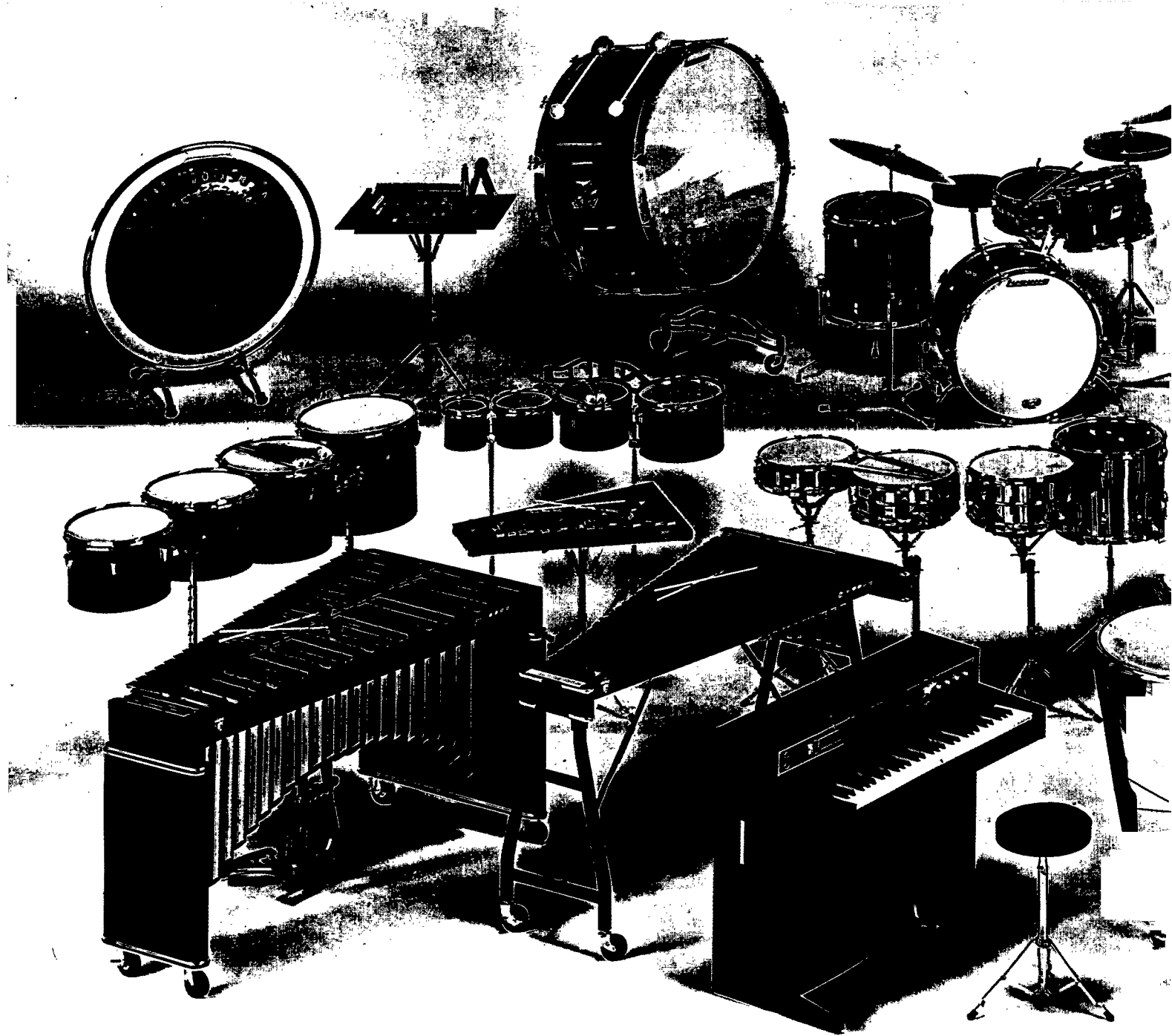
Introduction and Allegro - Dick Schory  
Xylem & Evolutions from Symphony for Percussion - Stanley Leonard  
Petite Suite - Gerald Bales-Fink  
Pliatan - Earl Hatch  
Momentum - William Kraft  
Night Music for Percussion - Robert Starer  
Sketch for Percussion - Ronald LoPresti



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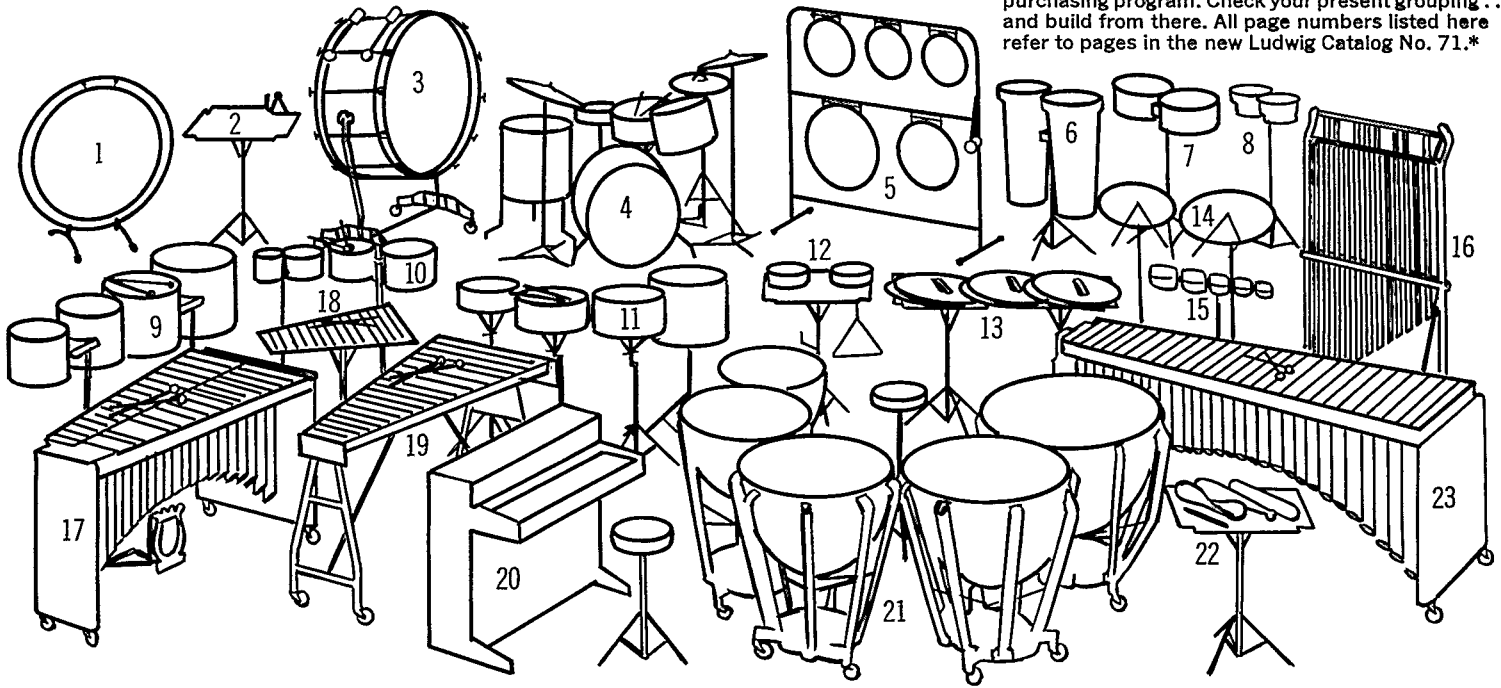


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- 1/1-No. 758—Symphonic Gong. Page 82.
- 1-No. 763—Gong Stand. Page 82.

**SPECIAL EFFECT INSTRUMENTS**

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- 1-No. 541—Anvil. Page 94.
- 1-No. 97—Sleigh Bells. Page 94.
- 1-No. 74—Slapstick. Page 94.
- 1-No. 539—Siren Whistle. Page 94.
- 1-No. 537—Bird Whistle. Page 94.
- 1-No. 545—Orchestral Whistle. Page 94.
- 1-No. 547—Siren Horn. Page 94.
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- 9/1-No. 445L—Concert Tom Toms (low pitch) and Stands. Page 27.
- 10/1-No. 443L—Concert Tom Toms (high pitch) and Stands. Page 27.
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**PERCUSSION EFFECT INSTRUMENTS**

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rine. Page 92.

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- 23/1-No. M-250—Concert Grand Marimba. Page 68.

**TIMPANI**

- 21/1-No. 816—New Double Ring Professional Symphonic Set of 5 Timpani. Page 56.
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- 22/1 pr.-No. 2365—Maracas. Page 65.
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- 1-No. 129—5" Cow Bell. Page 64.
- 1-No. 1378—Concert Trap Table. Page 93.

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## NORTHERN ARIZONA UNIVERSITY

Percussion Ensemble  
November 12, 1969.

Three Dances - Jack McKenzie  
Invention No. 2 - J. S. Bach-Lang  
Allegro con Brio & Allegro con Fuoco for  
Two Percussionists - Michael Colgrass  
African Sketches - J. Kent Williams

## UNIVERSITY OF NORTHERN IOWA

Percussion Ensemble  
I.M.E.A. Conference  
James A. Coffin, Conductor  
January 27, 1968.

Sabre Dance - Khachaturian (manu.)  
Chamber Piece - Colgrass (MFP)  
Suite for Percussion - Haerle (manu.)  
Fort Ticonderoga - Pratt (Belwin)  
Flat Baroque - Davis (Creative)  
Introduction and Allegro - Schory (Creative)  
Blue Percussion - Tilles (Creative)  
Greensleeves - arr. Smith (manu.)  
Galloping Comedians - Kabalevsky (manu.)

Elizabeth Paul, Organist  
April 21, 1968.

Passacaglia for Tympani and Organ - Henk  
Badings

Jack Graham, Clarinetist  
May 14, 1968.

Concerto, Op. 57 for Clarinet (with snare  
drum) - Carl Nielsen

University Sympony Concerto Concert  
Donald Wendt, Conductor  
March 16, 1969.

Concertino for Marimba and Orchestra - Paul  
Creston  
Randy Hogancamp, marimba soloist

Ann Brinkmeyer, Percussionist  
April 13, 1969.

Suite Ancienne - Maurice Jarre  
Concertino for Xylophone - Toshiro Mayu-  
zumi  
Excursion for Percussionist and Woodwinds -  
James Coffin  
Jane Birkhead, Soprano  
September 21, 1969.

The New York Times, August 3, 1964 -  
Harold Farberman (soprano, piano and  
percussion)

Philip Hahn, Organist  
October 7, 1969.

Suite for Organ and Percussion - Philip Hahn

Percussion Ensemble  
NCIBA Honor Band Festival  
December 6, 1969.

Fancy That - Thomas L. Davis (Creative)  
Encore in Jazz - Vic Firth (C. Fischer)  
Suite for Percussion - William Kraft (Mills)  
A La Samba - Mitchell Peters (Peters)  
Musica Battuta - Harold Schiffman (Assoc.)  
Raggy Charles Lloyd - Lloyd-Emry (manu.)  
Russian Sailor's Dance - Gliere-Leidzen/Coffin  
(manu.)

Randy Hogancamp, Percussionist  
December 15, 1969.

Partita No. 2 - J. S. Bach  
Concerto Four Batterie et Petit Orchestra -  
Darius Milhaud  
No. 9 Zyklus - Karlheinz Stockhausen

## NORTHWESTERN UNIVERSITY

Student Chamber Music Ensemble  
November 12, 1969.

Ionisation for Percussion Ensemble - Edgar  
Varese  
Circles from E. E. Cummings: Poems  
1923-1954 - Luciano Berio (soprano, Harp  
& percussion)

## OHIO STATE UNIVERSITY

Percussion Ensemble  
James L. Moore, Director  
November 17, 1969.

Bali - David Gordon  
Bacchanale - Alan Hovhane's  
First Concerto for Flute and Percussion - Lou  
Harrison  
From the Steeples and the Mountains -  
Charles Ives  
Greensleeves - arr. Thomas L. Davis  
Fancy That! - Thomas L. Davis  
Stompin' Through the Rye - arr. Thomas L.  
Davis

Studio Recital  
November 20, 1969.

Prelude from Sonata No. 6 in E Major - J. S.  
Bach  
Gypsy Rondo - J. Haydn-Barnes  
Concerto No. 2, Op. 13 - F. Seitz  
Minute Waltz - F. Chopin-Musser  
Duet No. 6 - Bach-Nelson  
Bombardments No. 2 - R. Moran  
Spanish Dance No. 5 - M. Mousskowsky  
Rhapsodic Fantasy - Lizst-Edwards  
Prelude in G Major & Etude in C Major - C. C.  
Musser  
Knocking Piece for Piano Interior - B. John-  
ston

Program of Contemporary Music  
November 23, 1969.

Bombardments No. 2 - Robert Moran  
Three Pages from For 1, 2 or 3 People - Wolff

Honor Recital  
December 9, 1969.

Prelude from Sonata No. 6 in E Major - J. S.  
Bach  
Brian Burnes, marimba

Marimba Quintet  
December 10, 1969.

Comedian's Gallop - Kabalevsky-Peters  
Eine Kleine Nachtmusik - Mozart  
Plink, Plank, Plunk! - Anderson  
What Child Is This (Greensleeves) - arr. Peters  
Angels We Have Heard on High - French Carol  
Deck the Halls - Welsh Carol  
Silent Night - Gruber/German Carol

## PEABODY CONSERVATORY OF MUSIC

Percussion Ensemble  
Charles Memphis, Director  
June 23, 1969.

Music for Percussion - William Russo  
October Mountain - Alan Hovhane's  
Pastorale for Flute and Percussion - Jack  
McKenzie  
Percussion Music - Michael Colgrass  
Entr'acte - Jacques Ibert  
Toccata for Percussion Instruments - Carlos  
Chavez  
Encore in Jazz - Vic Firth

## SAN DIEGO STATE UNIVERSITY

Charles G. Kroupa, Percussionist  
July 13, 1969.

Spirit of Orpheus from the Magic Flute - W.  
A. Mozart-Kroupa  
Scottish Fanfare - Traditional  
Drum Corps on Parade - John S. Pratt  
Contemporary Snare Drum Solo in 5/8 -  
Morris Goldenberg  
Snare Drum Duet in 4/4 - Morris Goldenberg  
Sonata No. 1 for Percussion Soloist - James L.  
Moore  
Improvisation - Charles Kroupa  
Prelude and Fugue No. 11 in C Minor - J. S.  
Bach  
Theme and Variation from Sonata No. IX and  
Allegro Assai from Sonata No. VII - W. A.  
Mozart  
Suite No. 1 for Marimba - Eugene Ulrich  
Four Pieces for Timpani - John Bergamo  
Holy City - Steven Adams - Collins

## UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble  
John J. Papastefan, Director  
November 20, 1969.

Percussion Melee - Rudolph Ganz  
Soliloquy and Scherzo for Flute, Celesta and  
Percussion - James L. Moore  
Swing Bolero - William J. Schinstine  
Mallets in Wonderland - Robert Fitt  
Scherzo for Percussion - William J. Schinstine  
Theme and Variations - Saul Goodman  
Rhythm Busters - William J. Schinstine  
Java - Friday/Toussaint/Tyler-Papastefan  
A Fanfare for Drums - Charles L. White

Off We Go - Saul Goodman  
Parada for Percussion - Morton Gould  
Tango D'Oriental - David A. Tobias  
Fiesta Flamenco - Harold F. Prentice  
Night Music for Percussion - Robert Starer  
Mau Mau Suite - Thomas L. Davis

## SOUTH DAKOTA STATE UNIVERSITY

SDSU - Civic Orchestra  
Young People's Concert  
November 16, 1969.

The Worried Drummer - Adolph Schreiner  
David Colson, percussion soloist

## UNIVERSITY OF TENNESSEE

Judith C. Bentley, Flutist  
October 12, 1969.

Progressions for Flute and Percussion - Harold  
Farberman

**UNIVERSITY OF TEXAS AT AUSTIN**

Percussion Ensemble  
George Frock, Conductor  
November 23, 1969.

Fanfare for Double Trio - George Frock  
Motif for Percussion - James Latimer  
Amores - John Cage  
Cataphonics - Lawrence Weiner  
Suite for Side Man and Handclappers - Jack McKenzie  
Momentum - William Kraft

**TEXAS WOMEN'S UNIVERSITY**

Marjorie Holmgren, Percussionist  
April 30, 1969.

Three Pieces for Vibraphone - James Beale  
Concertino for Marimba, Op. 21 - Paul Creston  
Three Solos for Drum Set - Ron Rink  
Sonata for Three Unaccompanied Kettledrums - Daniel Jones  
Concerto for Percussion - Darius Milhaud

**WAYNE STATE UNIVERSITY**

Percussion Ensemble  
Salvatore Rabbio, Conductor  
June 2, 1969.

Suite for Percussion - William Kraft  
Two Moods for Percussion - Rex T. Hall  
Evolution for Percussion with Soprano and French Horn - Harold Farberman

**WESTERN KENTUCKY UNIVERSITY**

Student Recital  
December 12, 1969.

Drummer's Farewell - H. E. Firestone  
2040's Sortie - Alan Abel  
The Quiet Place - Ted Frazier

**WISCONSIN STATE UNIVERSITY - OSHKOSH**

Percussion Ensemble  
John Baldwin, Director  
December 18, 1968.

Percussion on the Prowl - Walter Anslinger  
Percussive Panorama - Rex T. 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

Percussion Ensemble  
May 18, 1969.

Cloud Nine - Dick Schory  
Ritmo Jondo - Carlos Surinach  
How Calmly Does the Orange Branch - James Sohre  
(baritone solo and percussion)  
Fuga Secunda in G - Paul Hindemith  
Fugue XVI in G - J. S. Bach  
Lasciatemi Morire - Claudio Monteverdi  
To the God Who Is In the Fire - Alan Hovhanness  
Re Percussion - Frederick Karlin  
Encore in Jazz - Vic Firth

Percussion Ensemble  
November 17, 1969.

Internary - Dan Spaulding  
Toccata - Carlos Chavez  
Theme and Variations - William Kraft

Percussion Music - Michael Colgrass  
Bali - David Gordon  
Los Dioses Aztecas - Gardner Read

Percussion Ensemble  
All-Star High School Choir Clinic  
December 6, 1969.

Rhythm and Colors - Marcel Farago  
El Races De La Camptown - arr. Thomas L. Davis

Internary for Percussion - Dan C. Spaulding  
Musica Battuta - Harold Schiffman  
Latinova - Ron Moewes/Bill Elledge

James Audiss, Percussionist  
December 17, 1969.

Fabulous Frank - Harold F. Prentice  
Three Dances for Solo Snare Drum - Warren Benson  
Suite for Solo Timpanist - Scott Huston  
French Suite for Percussion Solo - William Kraft  
Herzlich Thut Mich Varlangen - Hans Leo Hassler  
Batterie Sketch for Percussion Instruments and Piano-Pierre Dervaux

**WISCONSIN STATE UNIVERSITY- STEVENS POINT**

Percussion Ensemble  
Geary Larrick, Conductor  
November 11, 1969.

March for Percussion - Emil Raab  
October Mountain - Alan Hovhanness  
Prelude and Allegro - Edward Volz  
Scherzo for Percussion - William Schinstine  
Nonet - Jack McKenzie  
Mesozoic Fantasy Robert Bauernschmidt  
Characters Three - James Moore

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**AN INTERVIEW WITH: CHARLES BOTTERILL  
PERCUSSIONIST OF THE MANTOVANI ORCHESTRA**

By James L. Moore

JM— Charles, you have been percussionist with the Mantovani Orchestra for quite some time haven't you?

CB— This is my 13th U.S. tour with Mantovani. On this tour we will play 57 one-niter concerts.

JM— When did you begin playing percussion instruments?

CB— Many years ago; my professional career started in 1919.

JM— Regarding the PERCUSSIVE ARTS SOCIETY, I believe you hold a unique distinction in this organization.

CB— Yes, I was the first English member of the PERCUSSIVE ARTS SOCIETY. I first learned about the society on one of our U. S. tours while visiting with Maurie Lishon at Frank's Drum Shop and I immediately joined.

JM— In your setup of instruments for tonight's program I see xylophone, orchestra bells, vibes, snare drum, cymbal, timpani and many small traps; how many players are in your section?

CB— I am the section! On our recording dates back in England we use extra players, one man on the drum set and myself on everything else, but on our tours I play everything. For instance on one of our novelty numbers *Chitty, Chitty, Bang, Bang* I even have to fire the blank gun and play the auto horn!

JM— I'm amazed by the way you cover all of the percussion instruments in your performances with the quick changes from snare drum to cymbal and timpani. How do you do this?

CB— For one thing I have developed my own custom-made mallets, that are now available from leading drum specialty shops, that are constructed from Canadian rock maple shafts with two different models of timpani heads, soft and hard, or one end and nylon beads on the other end which enables me to play timpani and then snare drum immediately. I rarely even pickup a pair of regular snare drum sticks during the show.

JM— How does a youngster learn to play percussion instruments in England?

CB— Very little instrumental music is taught in Schools but instruction can be got at the Royal Academy, The Guildhall School of Music and Trinity School of Music as well as private instruction. We do have a fine military band

program and at the Kneller Hall Military Music School percussion training is offered. Our military band program offers capable young men the opportunity to gain valuable playing experience. Our military bands are not just marching bands, they are quite versatile like your concert bands.

JM— Are there many professional playing opportunities for percussionists?

CB— There are five full time professional symphony orchestras in London. Of course, percussion positions in these orchestras are highly sought after and only the best qualified, experienced players are members of these organizations.

JM— Is there much percussion ensemble playing in England?

CB— No, not much. James Holland a teacher and professional percussionist has organized an ensemble, but not many percussion ensembles are active in England as of yet.

JM— Could you tell me something about timpani in England?

CB— As in your country, the plastic heads are being used widely in England. Some instructors still believe in the English style of teaching students first on hand tuned timpani, but we are using pedal timpani also.

JM— Are there any definite feelings about whether the xylophone should have resonators or not?

CB— No, we have some xylophones with resonators and some without, it mainly depends upon what the conductor wants.

JM— Charles, you have mentioned the "drum kit," I think our younger readers might not know what this is.

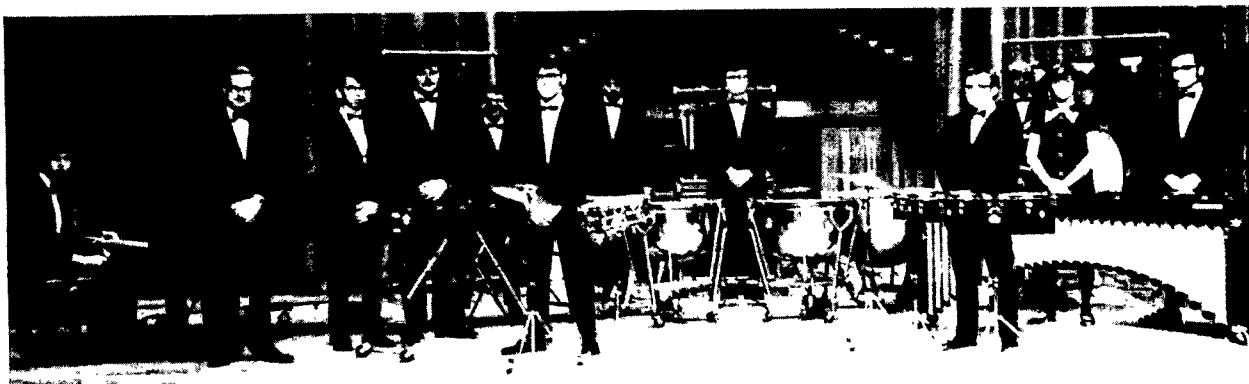
CB— Well, you see in England we call the drum set a "drum kit," and it is the regular dance drum set so popular and important in jazz and rock music.

JM— What about the pop music scene in England, any general comments?

CB— I would say this that you hear even more "pop" music on the radio in England than in your country! Lately there seems to be fewer sales of drums and guitars however.

JM— It has been a real pleasure talking with you Charles and having you share your thoughts on percussion with our P.A.S. readers.

CB— Thank you, Jim, I enjoy very much chatting with percussionists in your country on our tours and I'll see you next trip.



**EAST CAROLINA UNIVERSITY PERCUSSION ENSEMBLE**  
Harold A. Jones, Conductor



## Coming Events

The UNIVERSITY OF TENNESSEE will offer a Percussion Clinic for students and directors on February 14, 1970 from 10 A.M. to 3 P.M. at the U.T. Music Building Auditorium. The morning session will feature F. Michael Combs, UT percussion instructor and the UT percussion ensemble covering solo and ensemble literature for percussion. The afternoon session will feature Larry McCormick presenting marching percussion techniques. There is no admission charge.

\*\*\*\*\*

The UNIVERSITY OF COLORADO is offering a percussion and percussion ensemble workshop from July 20-31, 1970 under the direction of John K. Galm. This will be a two-week intensive workshop carrying two hours of graduate credit for a fee of \$31.00. The workshop open to professional musicians, music educators and qualified students will be devoted to all aspects of the percussion field including performance, teaching techniques, composition and arranging, literature for percussion, examination of new instruments, acoustics, and non-western percussion instruments. Also some lectures and demonstrations will be given by nationally known guest clinicians. Further information and enrollment application from: Mr. John K. Galm, University of Colorado, College of Music, Boulder, Colorado 80302.

\*\*\*\*\*

The UNIVERSITY OF MICHIGAN Contemporary Directions Ensemble is presenting a series of four concerts during the 1969-70 school year. Mixed Media and Electronic music are features on the January 24, 1970 program and on March 14, 1970 works for instrumental ensembles including percussion by Cage, Ives, and others. All performances are at 8:00 P.M. in the Rackham Lecture Hall, Ann Arbor.

The School of Music and the Krannert Center for the Performing Arts of the UNIVERSITY OF ILLINOIS are presenting a series of concerts entitled, "Percussion Ensemble Music: The First Four Decades" during the currently school year. Directed by Thomas Siwe and Frederick Fairchild each program covers percussion ensemble music of a decades beginning with the 1930's. Extensive program notes have been prepared for each concert in the series.

### UNIVERSITY OF ILLINOIS

Percussion Ensemble  
March 8, 1970  
"Music of the 1950's"

Percussion Ensemble  
May 10, 1970  
"Music of the 1960's"

### OHIO STATE UNIVERSITY

The following percussion performances are scheduled at the OSU School of Music - Hughes Hall Auditorium, all at 8:00 P.M., no admission charge.

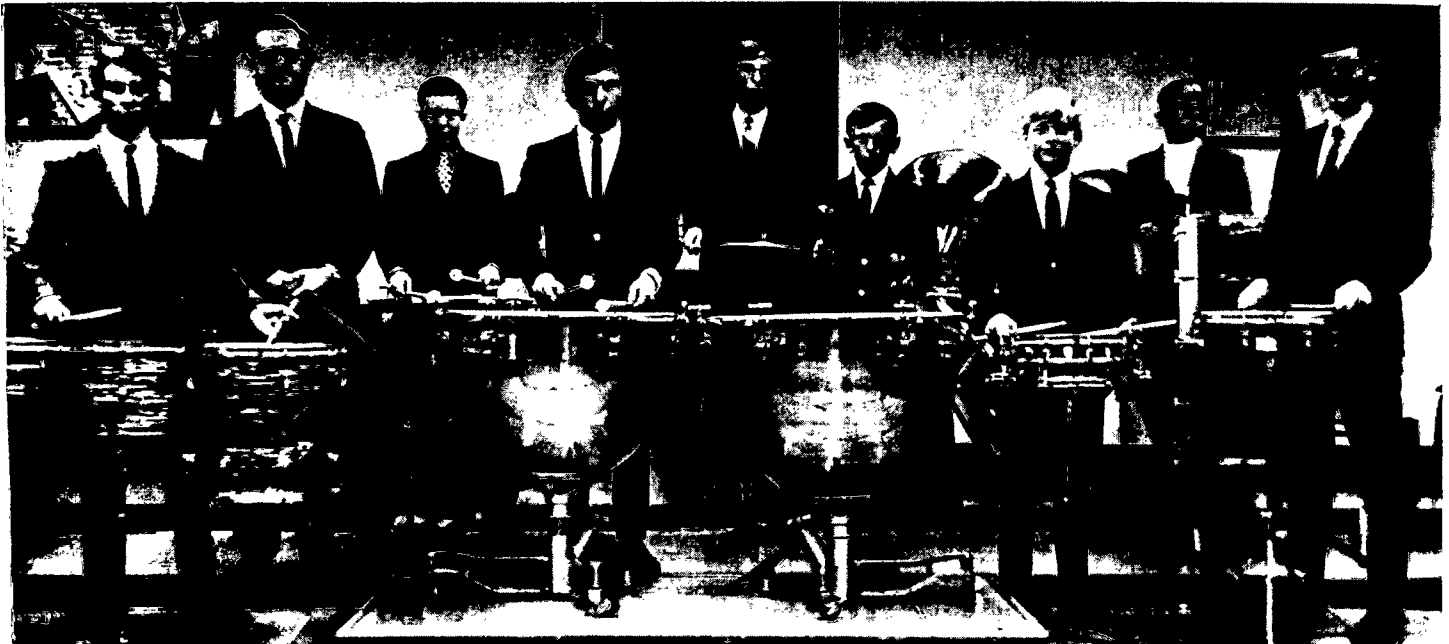
Percussion Ensemble & Marimba Quintet  
February 16, 1970

Brian Burnes, Percussionist  
Graduating Recital  
March 13, 1970

Benjamin Wilson, Percussionist  
Graduating Recital  
April 3, 1970

Percussion Ensemble & Marimba Quintet  
April 27, 1970

Brian Bonner, Percussionist  
Graduating Recital  
May 25, 1970.



THE WILLIAM CLARK HIGH SCHOOL PERCUSSION ENSEMBLE of St. Louis, Mo. directed by William Clark of the percussion section of the St. Louis Symphony Orchestra.



ROY KNAPP one of the "Deans of Percussion" whose career spans many decades and who still is very active teaching percussion at Frank's Drum Shop in Chicago recently assembled some of his gear of a by-gone era for this picture. Roy wanted today's drummers to see how it looked back in those days of long ago.



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## ON THE MOVE

DEAN APPLEMAN is now a teaching assistant in percussion at the University at Miami (Fla.) where he also is a member of the Miami Symphony Orchestra. He is working toward a master's degree in percussion, having obtained his bachelors degree from The Ohio State University.

THOMAS McMILLAN is now teaching percussion at Wisconsin State University-Whitewater. Formerly active in the Detroit, Michigan area, he is the author of several highly successful percussion method books.

DANIEL RUDDICK is serving several Ohio colleges as visiting part-time lecturer in percussion instruments. These schools include: Central State, Ashland, Wooster and Wittenberg. Dan is percussionist with the Columbus Symphony Orchestra.

EMIL SHOLLE has recently retired from the percussion section of the Cleveland Symphony Orchestra after many years of service. He was the cymbal specialist with the orchestra. His plans include private teaching and operation of the Brook Publishing Company.

CYNTHIA SOAMES, a graduate of the Cincinnati Conservatory of Music, is now teaching percussion and directing the percussion ensemble at Western Kentucky University. She is also performing in the percussion section of the Nashville Symphony Orchestra under the direction of Thor Johnson.

VAL S. VORE typanist of the Columbus (Ohio) Symphony Orchestra, has this year also assumed the duties of percussion instructor at Otterbein College in Westerville, Ohio.

## P.A.S. ANNOUNCES NEW LOGO CONTEST

Members have expressed a need for the Society to adopt a new Logo which will better represent our percussion philosophy.

A "logo" is an identifying symbol of an organization or firm. Perhaps many members of PAS are unaware of the meaning of the logo that has been used for quite a few years. It is supposed to be a view from above a drum head! The officers of PAS have felt that the present logo really doesn't express well the aims and purposes of our society. Therefore we are seeking a new logo.

The New Logo Committee is happy to announce that several of our manufacturers have agreed to present Logo designs. In addition we hope that the membership will submit their own sketch or sketches. We invite any of you with artistic talents to submit entries to our — LOGO CONTEST. So, those of you who are so inclined "to the drawing board"!

The winning sketch will be selected by the Board of Directors at the June meeting. Deadline for all entries is May 1, 1970. Entries should be mailed to:

George Frock  
Dept. of Music  
University of Texas  
Austin, Texas 78712

Logo Committee. . . .

George Frock, Chairman  
Don Canedy  
James Moore  
Dick Schory.

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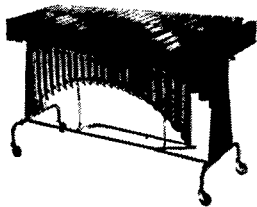
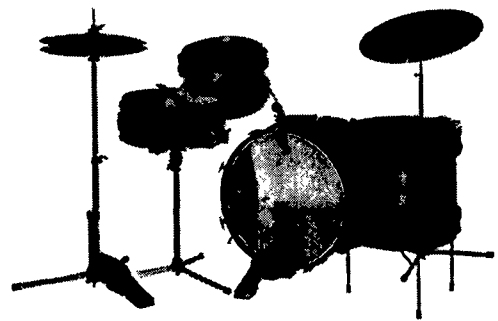
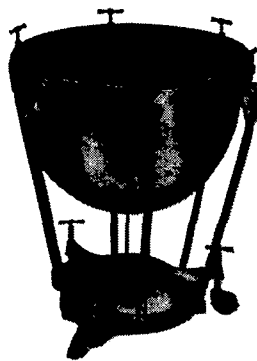
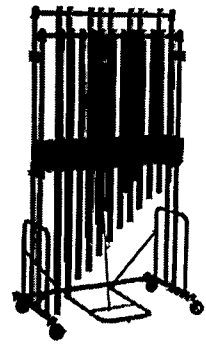
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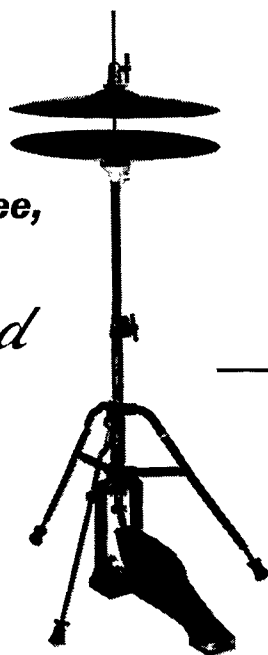
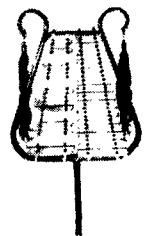
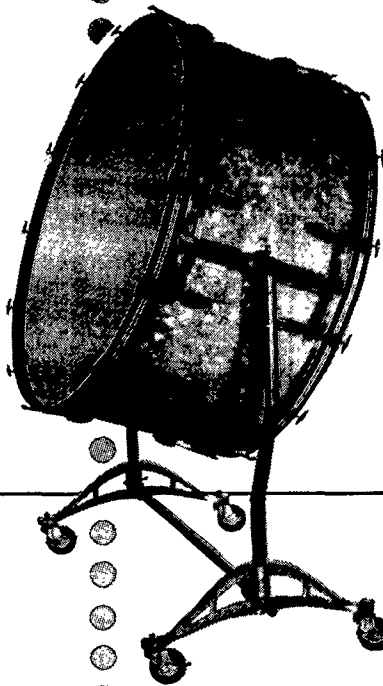


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## On the Technical Side

Do you know the answers to the questions below?  
Talk them over with your teacher.

You may not find the answers to all of these questions at first, but ask your teachers, find a good private teacher to help you if you are not now studying, read the P.A.S. publications, purchase good method books, attend clinics and demonstrations on percussion techniques.

### SNARE DRUM

How tight should the heads and snares be?  
Where do you play on the head?  
How many times does the stick rebound against the head when rolling?

### TRAPS

What is the best way to suspend a triangle?  
How do you play fast rhythms on the tambourine?  
How do you produce a "thumb roll" on the tambourine?  
What are the best mallets for suspended cymbal rolls?  
What is a castanet machine?

### HOW TO PREPARE FOR COLLEGE

by Bob Tilles  
De Paul University, School of Music

The average high school student aspiring to go on into higher musical education in college, is faced with two basic problems: (1) grades and academic standing in high school, and (2) lack of harmony and theory background. Usually, a drum student entering a freshman class is the least prepared in theory and probably requires the most harmony education.

It is recommended that the college aspirant study piano and harmony while still in high school and that the drum student work on keyboard percussion instruments and timpani in addition to snare drum.

It would be advisable to write to the school of your choice ahead of time to learn their requirements and get additional information while you are still in high school.

For example, here are the basic theory requirements for entering freshmen at De Paul University, School of Music, Chicago, Illinois.

- I. Key signature of all major and minor scales and the spelling of these scales.
- II. Chords, and intervals, including construction, sound, aural and visual recognition, inversions and familiarity with major, minor, augmented, and diminished triads.

NOTE. If ones high school grades are high enough for college admission, but the harmony place out is low, then a pre-freshman theory course for non credit is usually offered at most colleges. This will prepare the student for his first credit theory course.

To summarize, (1) prepare for college while still in high school and (2) write to the colleges of your choice for requirements and advice.

\*\*\*\*\*

With my greetings I send you programs of our recent concerts including our Spanish tour concerts. The information in PERCUSSIVE NOTES is very interesting and important to my work here in Germany and throughout Europe. Siegfried Fink, Bayer Conservatory, Wurzburg, West Germany.

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**MASTER LESSON ON:  
SYNCO-STIX - SNARE DRUM**

**BY ITS COMPOSER  
William J. Schinstine**

Published by Southern Music Co., 1100 Broadway, San Antonio, Texas 78206, sheet music 60 cents. [Also included in the book *17 plus 1 Percussion Pieces for Contests and Tryouts*, Southern Music Co. \$3.00]

This is a snare drum solo (see pages 24-25) requiring an advanced technique that should not be attempted by students who have not had a thorough background of basic and intermediate drum instruction. A slower tempo than indicated should be used until a complete understanding of the piece is reached. The ultimate tempo depends upon the ability of the player, and I have given a range of metronome markings for that purpose. Some players of unusual ability may even find they can perform the solo at a speed faster than indicated. This is fine as long as they can maintain rhythmic accuracy.

**ROLLS** – Throughout the solo all rolls (with one exception which I will discuss later) are to be considered as having a 16th note fundamental hand movement. Further, all rolls were intended to be of the closed (multiple bounce) variety having more than 2 taps per hand. The exception is in the 2nd measure after #7 where a L to R triplet feeling (often referred to as a 7 stroke roll) is best. This gives a special lift to the part and better follows what precedes it as you will learn later.

**Let's Take it from the Top**

A good strong roll attack opens the solo. This is followed by R. S. (rim shots) played by striking the right stick on the left which is held with the tip pressed against the head and the back held off the rim. These are called "artificial" rim shots and are more consistent than the more difficult natural type. In the third measure a sudden piano (soft) must be observed. The stick beats (S.B.) which follow should be played by striking the right on the left while held at eye level. Start the next roll near the rim and move toward the center of the drum for the crescendo. All rhythms in the second line are to be played hand-to-hand – no doublings. In the 7th and 8th measures the crescendos may be started near the rim and ended near the center of the drum.

**Rehearsal Numbers**

1. All rhythms on lines three and four are to be played hand-to-hand. In the 5th line the stickings should conform to double drag pattern.

2. Refer to the special stickings as indicated in the attached copy of the solo. After many uses these seem to be the most comfortable and compatible to a smooth performance. Continue to use hand-to-hand sticking wherever no stickings are marked. The last measure of this section is often incorrectly interpreted. For some reason I've never been able to understand, many students give more time to the 16th rest than it deserves. The same is true in the 7th measure after 3, the 5th measure after 4 and the first two measures of 6.

3. In order to make the stickings which are indicated feel comfortable, lift the right stick on the 1st and 3rd beats back to a high position after striking. Do the same with the accented notes in the 2nd measure. The 3rd measure is handled the same as the 1st measure. This same trick of balance may be used on the 3rd beat of the 8th measure as well. *Remember*, whenever you repeat flams or ruffs in the same hand you should use a reverse motion and return to the same starting position each time. This also applies to single notes when followed by a flam or ruff in the same hand. When a flam or ruff on the opposite hand follows a roll, lift the hand opposite to the one ending the roll. If you apply the above principle all of your playing will improve, your technique will become smoother and a balanced performance will result.

4. Right at the beginning of this section is a good example of lifting the hand that ends the roll to accommodate the ruff in the same hand. This also happens in measures 2, 5, and 6.

5. Be very careful not to be misled by the notation in finding the beats of the measures. This section was notated in this way to make the paradiddles more easy to recognize. I've indicated on the music where the beats occur by arrows.

6. The first two measures are identical. Most students misplace the last note in each measure. Be careful to put it exactly on the 2nd 16th of the last beat. Between the 3rd and 4th measures, don't let the tie fool you. The last note of the 5th measure ends on a left stick followed by a left roll in the next measure. It is best to lift this note slightly. Be careful not to accent the beginning of the 15 stroke roll.

7. This section is characterized by single and double drags. However, the 4th measure seems more consistent if played alternately so that all ruffs come out on the same (left) hand. You must tighten up (close) the ruffs in order to get this measure to sound. In the 6th measure the single paradiddles beginning on the 2nd 16th note may offer some discomfort for a while. It is suggested that you make an exercise of this type and practice it alone until you get the feel of playing them in this manner. The 7th measure accents cause some problems. Concentrate on getting the one at the end of the 2nd triplet. Be very sure to notice that the two notes at the end of each of these identical patterns are **not** a part of a triplet but two regular 16th notes which are slightly slower than the triplet speed.

8. The last section is a sort of coda and should be taken at the fastest speed possible. The 6th and 7th measures are the hardest part to play with the accents.

**Closing Suggestions**

Whenever a student is to perform this solo I allow at least two or more months of preparation time. During the final month I recommend daily recording sessions if the student has a recorder. If not I record him at each lesson. This should be done at the fastest speed on the recorder. Playback then may be done at the next slower speed. This allows the teacher and student to carefully study the rhythmic accuracy and consistency of the performance. Ultimately the slow playback should be accurate in every detail including dynamics, accents, consistency and rhythmic accuracy. A metronome should also be used to check the speeds.

After all technical details are completely worked out to perfection, the performer must then put his own personality and musicianship into the performance. These include the slight dynamic changes, accents, tempo changes and general feeling for the music that no composer could write on the part.

As a final reminder about practicing in general, remember when you make any kind of error it is best to practice around the trouble spot. Start well before the trouble spot and play through it many times until you can be sure the trouble won't happen again. A STOP is an error! Find out why you stopped.

When you have the solo to the point where you think it is completely prepared, send me a tape of your performance and I'll be glad to offer my opinion on your tape. Just send along enough postage to cover the cost of returning the tape. Oh yes, leave enough tape for my comments. (William Schinstine, S. and S. School of Music, N. Keim and Buchert Rds., Pottstown, Pa. 19464.)

Editor's Comment – This MASTER LESSON is the first (hopefully) in a series of helpful discussion of percussion solo works from a wide variety of idioms. How to go about preparing each solo, what some of the difficulties are, and methods of practicing each works will be discussed by outstanding teachers and performers of percussion instruments. We need contributions to this new column if it is to prove successful – Let us hear from you with an analysis of one of your favorite works!







ED THIGPEN is shown performing at a clinic sponsored by the Professional Drum Shop in Hollywood, California on December 6, 1969.

Ed's message to those attending was to "study, study" . . . "practice, practice" . . . to develop all of the potential sounds and effects of the complete drum set. Analyzing the variety of sounds, effects and techniques of each of the components of the drum set, Ed emphasized his point that the timekeeping

function is just a single facet of the drummers participation in the band, today. As opposed to the percussion needs of just a few years ago, his message was that today's drummers must be able to musically communicate with the other instrumentalists in the band. Ed's emphasis, in the group's demonstration was on the drummer's basic need to drive the group using each component of the drum set to augment and emphasize the companion instruments.

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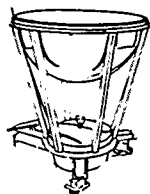
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**SPECIAL NOTE TO STUDENTS** — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal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

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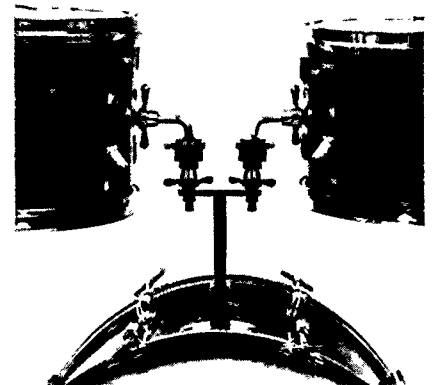
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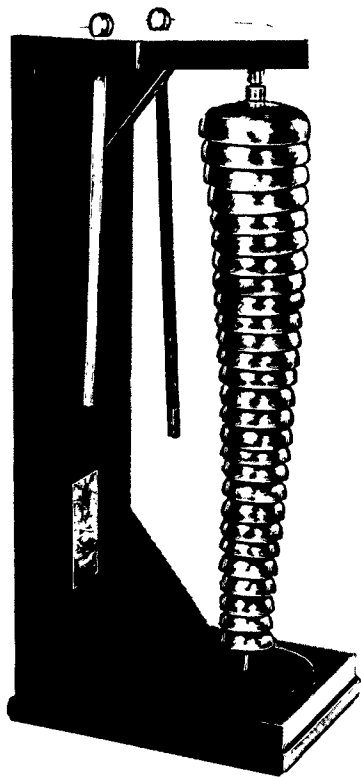
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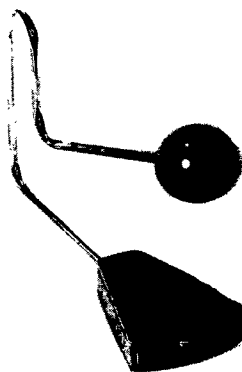
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