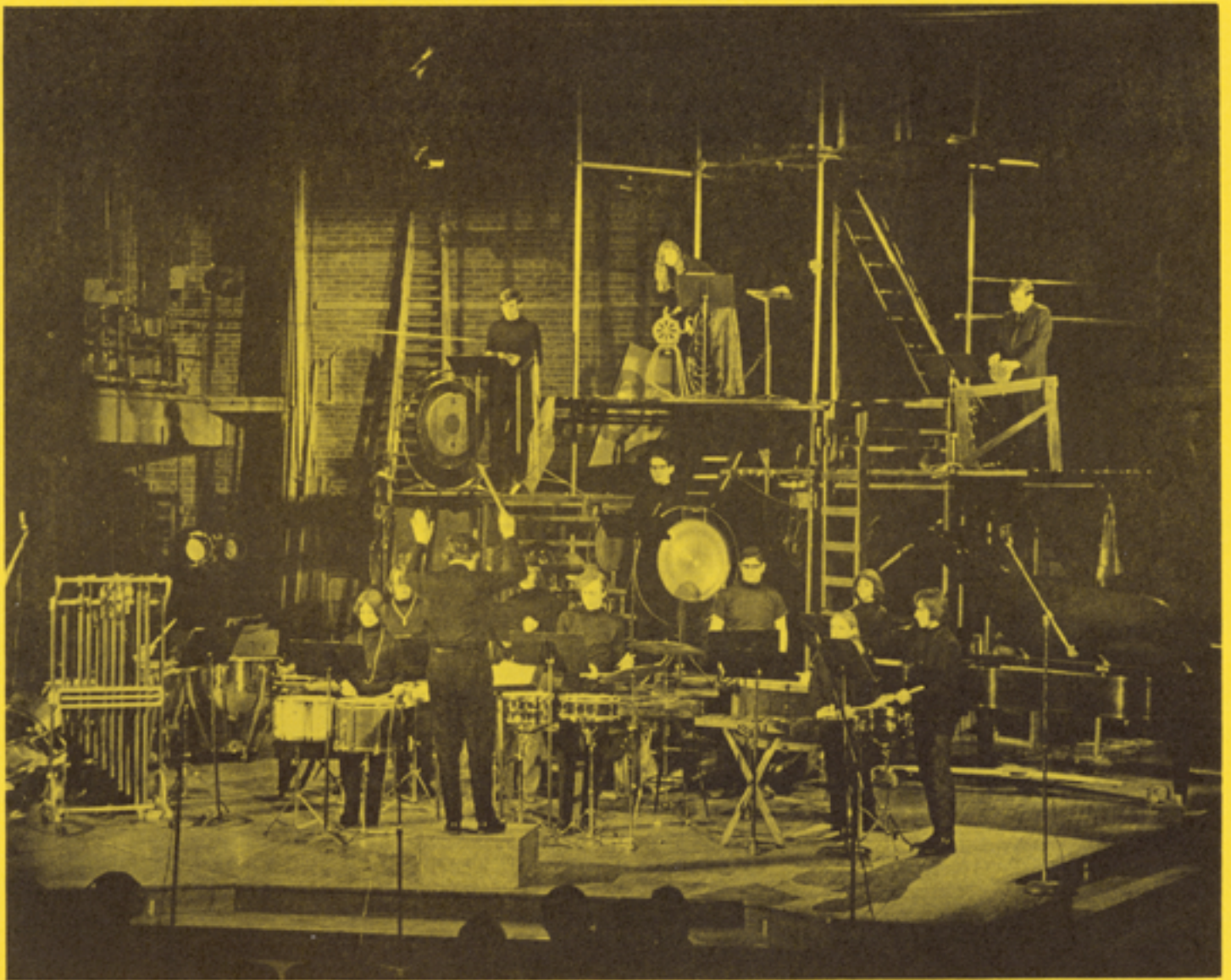




# PERCUSSIVE NOTES

VOL. 8 NO. 3

SPRING 1970



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PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 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.

**COVER**

THE UNIVERSITY OF TOLEDO PERCUSSION ENSEMBLE, Robert Bell, Director, in a recent performance of *Ionization* by Edgard Varese.

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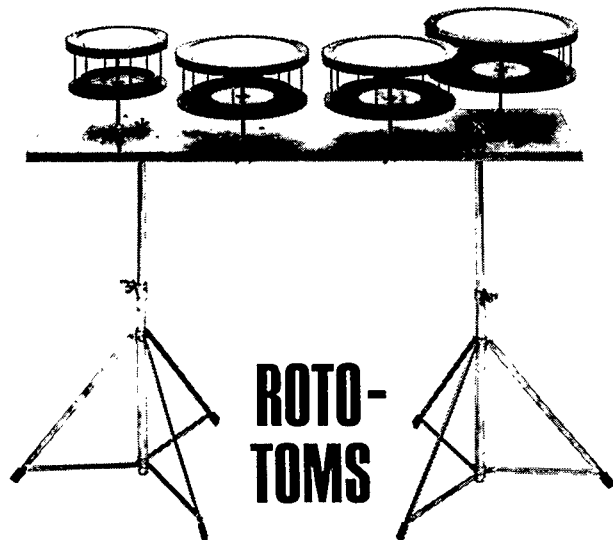
As you might will imagine, it requires time and effort to prepare copy of any publication for printing. PERCUSSIVE NOTES is no exception. From the time items are sent in, through editing, typing of copy, proof reading, printing, and preparation of the mailing is a task that takes place over a period of weeks, even several months for each issue.

As a result we hope you will be aware of this when material sent very recently doesn't always appear in the next issue. As the amount of material submitted to P.A.S. for publication consideration increases, some material must wait for inclusion in a future issue. The deadlines for material are: FALL ISSUE - September 10th; WINTER ISSUE - December 10th, and SPRING ISSUE - March 10th.

As the summer months draw near we wish you a pleasant vacation. Summer is a good time to "do your thing" percussively by practicing and reading, by attending camps, workshops and clinics, and by preparing that article or news item that you have been meaning to send to P.A.S. Let us hear from you.

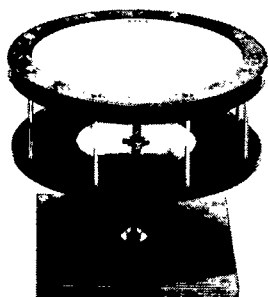
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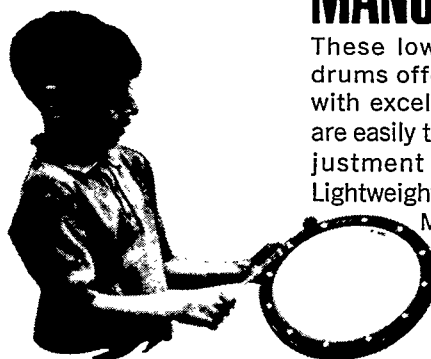


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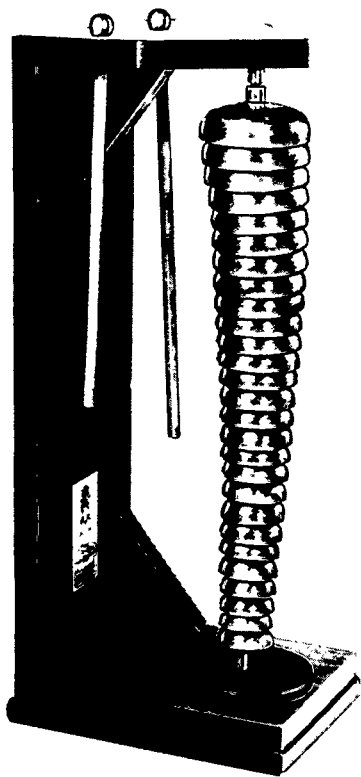
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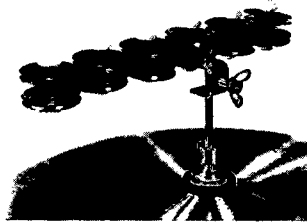
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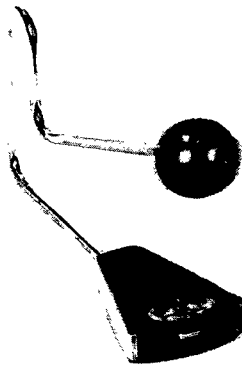
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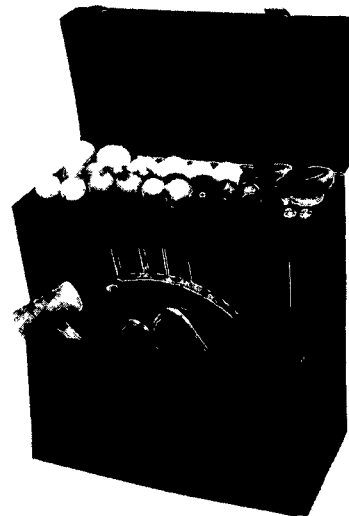
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STANLEY LEONARD, principal timpanist of the Pittsburgh Symphony Orchestra, will teach and conduct the Percussion Ensemble at the Ambler Festival-Institute of Temple University, Ambler, Pennsylvania. The Pittsburgh Symphony will be the orchestra-in-residence this summer at the Festival-Institute June 22-August 2.

On a recent subscription concert of the orchestra Mr. Leonard assumed a role other than Timpanist when he was the narrator for a presentation of Arnold Schonberg's "A Survivor from Warsaw."

DAVID FEIN was awarded a full scholarship to study at SARATOGA PERFORMING ARTS CENTER this summer at The School of Orchestral Studies at the Talent Network; directed by EUGENE ORMANDY, Conductor of the Philadelphia Orchestra, and administered by WILLIAM SMITH, Assistant Conductor of the same organization. DAVID FEIN is presently a student of ELDEN C. BAILEY of the N. Y. Philharmonic Orchestra and the Juilliard School. He is also a former student of Morris Goldenberg and is currently Timpanist of the Juilliard School Pre-College Orchestra.

DAVID FEIN has compiled a check-list and glossary of percussive instruments and percussive terminology in English, French, German and Italian. This interesting compilation will be sent to P.A.S. members upon request. Please enclose stamped self-addressed envelope: David Fein, P. O. Box 27, Wash. Br. Sta., New York, N.Y. 10033.

THE TENNESSEE TECHNOLOGICAL PERCUSSION ENSEMBLE, Hoyt F. LeCroy, Director presented clinic-concert at the Georgia Music Educators Association state convention in Atlanta, Georgia, January 16, 1970. Topic of the clinic was "Development of Musicianship in the High School Percussionist." Among the works performed was the "Tocatta for Percussion Instruments" by Carlos Chavez. The Tech Ensemble also demonstrated numerous pedagogical materials suitable for use at the junior high and senior high school levels.

The NORTHWESTERN UNIVERSITY PERCUSSION-MARIMBA ENSEMBLE, under the direction of Terry Applebaum, appeared in recital on March 6, 1970.

BOB TILLES appeared as guest panelist along with Charles Suber (Down Beat publisher) W.G.N. radio show - The Dan Price Show on February 16; Percussion Clinician, Mid East Music Conference, Pittsburgh, Pa. on March 20; Judge and clinician, Elmhurst College Jazz Festival on April 10-11; Down Beat Magazine Profile, "New Breed College Percussion Instructor" on April 16; and Clinician, Highland Park High School Festival of the Arts on April 28.

The Percussion Ensemble of the STATE UNIVERSITY OF NEW YORK AT FREDONIA, presented a concert on April 11,

1970. The ensemble is under the direction of Mr. Theodore C. Frazier. Only one work will be featured on this program, Concert for Percussion by George Andrix. I hope that this is far enough in advance to make P.N.

INDIANA UNIVERSITY OF PENNSYLVANIA presented a clinic by Roy Burns, Staff Artist, Rogers Company and the annual spring concert, by the Indiana University of Pennsylvania Percussion Ensemble, conducted by Gary Olmstead with Roy Burns appearing as featured soloist on March 15, 1970.

The New Boston Percussion Ensemble performed Joseph Ott's RICERCARE FOR PERCUSSION in Madison, Wisconsin on January 28, 1970.

The percussion Ensemble of WEST VIRGINIA UNIVERSITY appeared in Buenos Aires in a concert in the hall of the Instituto Di Tella on August 16, 1969 under the auspices of the Embassy and the Department of State of the United States, and the Centro Latinoamericano de Altos Estudios Musicales, of which the composer Alberto Ginastera is director.

TOM AKINS, timpanist with the Indianapolis Symphony Orchestra presented a clinic at Frank's Drum Shop in Chicago on February 7, 1970.

The Fourth Annual Festival of Percussion at the UNIVERSITY OF TEXAS on February 6-7, 1970 featured at marimba recital and clinic by Vida Chenoweth, a clinic on jazz drumming by Ed Shaughessy, and performances by the University of Texas Percussion Ensemble, George Frock, director and the University of Texas Jazz Ensemble, Dick Goodwin, director.

A percussion clinic was presented January 28, 1970 at Highland High School in Albuquerque by MERVIN BRITTON, Professor of Percussion at Arizona State University.

CHOLLI SIMONS is a free lance percussionist who has studied at the Manhattan School of Music and Berklee School of Music. His hobby is collecting percussion instruments and he states that as far as he knows he has one of the most complete collections of percussion instruments including timpani (4), chimes, drum sets (2), etc. of any free lance percussionist residing in Harlem.

THE NORTH TEXAS STATE UNIVERSITY Percussion Ensemble under the direction of Ron Fink appeared in the Fine Arts Festival of the University of Arkansas on March 7-8, 1970.

A Percussion Workshop was held Saturday, January 10, 1970 at Indiana University of Pennsylvania in conjunction with the Eastern Division Meeting, of the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION, January 9-10, 1970, at Indiana University of Pennsylvania with Clinician: STANLEY LEONARD Timpanist with the Pittsburgh Symphony Orchestra Senior Lecturer in Percussion, Carnegie Mellon University, assisted by Gary Olmstead, Percussion Instructor, Indiana University of Pennsylvania. The topic for discussion was "The Tone Colors of Percussion".

Two percussion groups performed December 8, 1969 at the PENNSYLVANIA MUSIC EDUCATION ASSOCIATION CONVENTION in Harrisburg. The Mallet Ensemble from the S & S School of Music in Pottstown, Pa. performed under the direction of William Schinstine who talked briefly of the value of the keyboard experience for high school students and of the increasing availability of literature for this medium.

The Eastman School of Music Percussion Ensemble under the direction of John Beck performed and Mr. Beck presented a lecture demonstration on "The Music, the Instrument, and the Player."



# Percussion Discussion

## Percussion Music and Musical Value by Danny Read

I am concerned with percussion music as a listener and composer. The field of percussion composition has unlimited possibilities which composers have only recently begun to realize. Traditionally, percussion instruments were used to add emphasis and color in a supporting role. Most composers were not widely familiar with percussion instruments nor how to write for them, consequently they conceived their pieces with little regard for the percussion family. In this century there has been a gradual crescendo of interest in percussion and thus some composers have started to use percussion on an equal status with the other instruments. The final goal has been reached recently when composers have started using percussion as the sole source of sound in a particular composition.

Composers in this century have turned to the percussion family because they are frantically looking for something different. Old instruments are being used in new ways and the percussion family offered the most diversified and original utilization.

Usually when the contemporary composer has found something truly original, the musical value has suffered. I don't mean to disparage these explorations, but as yet in this century no composer has originated or synthesized a style as significant as those of the other great musical periods. In the preceding periods these same explorations occurred until someone synthesized the entire movement and sort of epitomized the stylistic elements of that particular period. Shortly thereafter, composers would feel the need for a change and the entire process would begin over again.

Today, however, explorations are so widely diversified it has been impossible for any one man to synthesize the entire movement. It might be safe to speculate that there has not been and is not likely to be a 20th century composer as great as the masters of the past. It might seem as if the greatest music has already been written, but in several decades or even centuries from now composers will have had time to assimilate and understand our contemporary music and maybe another musical giant will appear.

Right now we must perceive realistically that what composers are doing is not as good as what the previous masters have done, but we must accept this as a challenge, with an attitude of a man who enters a totally eclectic universe and must choose certain elements and organize them into a logical and unique being.

From the preceding *it seems to me that percussion music is inherently inferior to music written for other combinations.* In further explanation, music has three basic building materials: melody, harmony and rhythm. Isolated, these materials are only spontaneous phenomena, but organized by the use of a logical formal scheme they become music. This formal scheme is by far the most important element of music, because, with it, any of the other materials can be inferior and the piece still remain meaningful.

I would like to describe the four basic aesthetic categories of music. The first category contains music which uses the three building materials with a logical formal scheme; the second contains music with melody, rhythm and a formal scheme; the third contains music with only rhythm and a formal scheme; and the fourth contains any combination of the three building materials but with no formal scheme. Observe that the only musical element necessary in all four categories is rhythm. It is impossible to have a melody or harmonic progression without

rhythm. I feel that rhythm is the most important of the building materials. It seems that most percussion music would fall in categories II or III and that this music has a unique characteristic not found in any other instrument family. Also, it would seem that the best use of percussion would be on an equal status with other instruments in a particular composition because this would insure a category "I" composition and would inherently have the best advantage for being of higher musical value.

One might object that a piece found in categories "II" or "III" could never be as good as a category "I" piece. I submit that this isn't true because a piece in the upper echelon of category "II" can qualitatively surpass a piece in the lower echelon of category "I". This is something that relies on personal preference and any universal explanation would be extremely difficult if not impossible.

In conclusion it would seem that the true musical composer would best use percussion when instruments of indefinite pitch are used with instruments of definite pitch or when percussion are used with other instruments. I'm not at all trying to discourage pieces written solely for indefinite pitch instruments because this constitutes one part of the spectrum from which the future great composers will draw their material.

## The Author

Danny Read has a B.M.E. degree from Murray State University and is presently playing in the flute section of the Military Airlift Command Band at Scott AFB, Illinois. He has written pieces for percussion and enjoys using percussion in as many compositions and arrangements as possible. At this moment he is concentrating on dance band arranging as a member of the arranging staff at Scott AFB.

## New Marimba's In Serenading Mood Today

"The newest instrument in the ----- High School Band, a marimba purchased by the Band Boosters Club, will make its debut in a concert today in the high school gymnasium and, appropriately enough, be featured in *Serenade to a Pickett Fence . . .*" The exact source of this actual news item is not of importance, but the problem that it represents is of importance to the field of percussion performance.

The little "ditty" mentioned with its roots in vaudeville, and perhaps a few others like it, need not be destroyed; but when are we as a field of performance going to have a repertoire that can rise above this degenerate style of the past and become a kind of literature of which we can as sincere musicians be proud? Why must this type of repertoire for solo marimba and band, and equally trite literature for drum or timpani solos with band remain the status quo in an era where percussion is said to be one of the most exciting new mediums of composition. Where are the composers and their compositions that say something of musical value and significance, yes, even for the school level percussion soloist? Can it be that we as percussionists and percussion educators have not assumed our responsibility of voicing our desires and demands for quality literature in a manner strong enough and in the right places? Think about it and do something about it! (J.L.M.)





Below are recent additions to the list of states now having a PAS chapter, included are the names and addresses of the state chairmen:

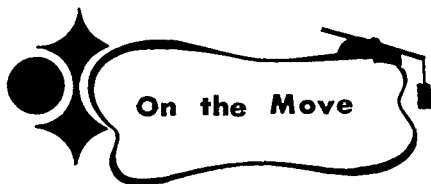
Connecticut - Donald Minutillo - Hartford Conservatory, Hartford, Connecticut

Kansas - George Boberg (U. of Kansas) Lawrence, Kansas 66044

Kentucky - Paul Moore (U.K.) Lexington, Ky. 40501

Michigan - Jerry Hartweg - Interlochen Arts Acad. Interlochen, Michigan 49643

-----  
 The organizational chairman for the SOUTH CAROLINA chapter of PAS is John C. Bircher (Music Department, University of South Carolina, Columbia, S.C. 29208). Persons interested in further information on the chapter may contact him at the above address. John graduated from East Carolina University in Greenville, North Carolina where he studied with Harold Jones. His performance and teaching have been directed particularly toward the percussion ensemble. He is currently a graduate assistant at the University of South Carolina.  
 -----



OWEN CLARK is now teaching at McGill University in Montreal, where he is responsible for instruction in percussion techniques and methods to non-percussionists. His activities also include professional playing and he is PAS chapter chairman for Canada.

---  
 JOEL LEACH has moved from Texas Tech University to San Fernando Valley State College as Assistant Professor of Music, heading up the percussion and jazz band programs.

Mr. Leach, author of PERCUSSION MANUAL FOR MUSIC EDUCATORS (Adler/Belwin), and co-author with Dr. Owen Reed of SCORING FOR PERCUSSION, is also arranging for Warner Bros. Seven Arts Music and doing clinics and judging in the dual areas of percussion and stage bands.

---  
 GERALD D. UNGER is now principal percussionist with the Dallas Symphony Orchestra. The orchestra presents in addition to the regular concert series, a modern music series which is interesting and demanding of the percussion section.



The Second Annual Percussion Clinic was held on the Campus of the University of Tennessee in Knoxville on February 14. The morning session was conducted by F. Michael Combs, UT Percussion Instructor. University students performed solo literature in all the areas and the UT Percussion Ensemble finished the morning with a short performance.

The guest clinician was Larry McCormick, instructor of the famous Cavaliers Drum and Bugle Corps of Chicago. Larry spent the afternoon discussing the Marching Band Percussion Section. With the use of TV tapes, Larry explained in detail the rudimental performance techniques.

The picture shows Larry McCormick working with a young junior high percussion student at the University of Tennessee Second Annual Percussion Clinic.

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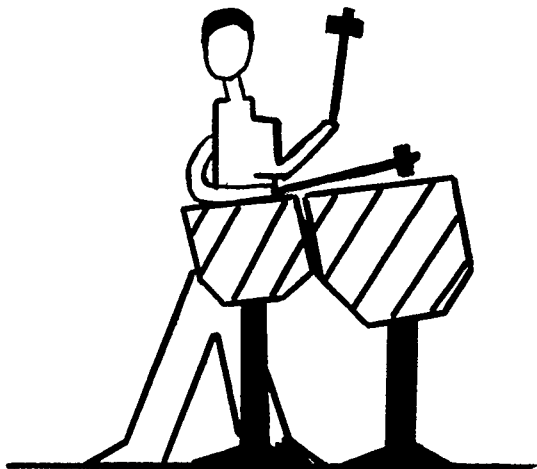
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## THE TIMPANI SPOTLIGHT

### REFLECTIONS ON SOME RECENT PERFORMANCES

The Cincinnati Symphony Orchestra under the direction of Erich Kunzel, with soloist Eugene Espino will perform *Concerto for Timpani and Full Orchestra* by Gen. Parchman on a pair of concerts May 1st and 2nd, 1970. The composers *3rd and 4th Symphonies for Percussion Ensemble* were also performed recently by the University of Kentucky Percussion Ensemble, Paul Moore, director.

In describing his timpani concerto the composer stated:

The Timpani Concerto was composed with the intentions of exploiting this instrument as a melodic instrument rather than just as a background instrument that the public has considered it for years. The public knew the Timpani as an instrument which could give a strong impact behind the orchestra when the orchestra was playing a tutti or forte passage; they knew it also as an instrument which worked well on background ostinato notes while another instrument was playing the melody. In this concerto this doesn't exist: the Timpani is the solo.

The Concerto was composed during the month of June 1963. It lasts only 12 minutes. Eight minutes were deleted from the composition to give the ideas more potency. In other words, say what you have to say and then leave the stage. Don't be redundant!

The Concerto is dedicated to Maestro Erich Kunzel and Eugene Espino. It is a World Premiere. It will be printed by Mills Publishers, New York City.

The orchestral scoring is for 2 flutes and piccolo, 2 oboes and Englishhorn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, elaborate percussion, and strings.

The entire composition is built upon only *four musical motives*. The four ideas are introduced first in the chimes, then the timpani, the 3rd again in the timpani, and the fourth musical idea in the flute. From then on in it is 12 minutes of developmental procedure, transmutations, modifying, and variations; it is a metamorphose of 4 simple ideas. Even the two very complex cadenzas that the soloist must play will continue the transmogrify of the concerto.

After the four ideas are introduced, the concerto runs the gamut of emotions. Sometimes grotesque, sometimes vigorous, or emphatic, soft, loud, morose, happy, broadly, frivolous, brisk, energetically, frilly, and soft and sweet, and giddy, and serious. It will be fast in sections, slow in others, or extremely fast in other sections. Even though it is called a Concerto, it could also be called a Sonata Allegro Form, and ABA form, or even a Fugue. It is a total fusion of all forms, emotions, compositional techniques, and decidedly cyclic. Even the

variations of ground-bass, chaconne, and Passacaglia were used. It employs any musical device which will give the four ideas growth.....development.....and unity.

After the four ideas are introduced the composition is allowed to spin itself out emotionally letting the materials develop themselves to their full maturity and also trying to abandon the rigidity and strictness of a mechanical musical idea. All art does have its mechanics and rigidity but the ideal in the Concerto was to insert freedom and feeling within the walls of the forms and measures.

This was done by allowing the ideas to be inverted, transposed, taken apart and put back together again with a change of accents and notes; tempos are different, rhythms altered, retrograde and retrograde-inversion was used; a rhythm of one idea was used while using the melody of another idea; there are new harmonies, new counterpoints, more intense orchestrations, different tonalities, but everything within the scope of unity. Many more transmutations of the four musical ideas were used which are too numerous to mention here.

The composition is neo-romantic. By making up my own scales in any key, the composition will sound tonal but not in the 19th century type of tonality. No serial or 12-tone technique was used. The music was created to be enjoyed - nothing else.

### THE METHOD FOR INTERPRETING THE TYPMANI SCORE

by Warren Howe

A tympanist, like any musician, should strive to play not only with mechanical precision but also with inspirational interpretation and feeling, because the latter quality is an essential element of playing "musically." This can be developed by acquiring a knowledge of the composition and historical circumstances surrounding the creation of a work before its performance. Frequently this knowledge can be obtained through a brief research effort prior to the first rehearsal. The case study that follows will illustrate my point.

I was recently invited to play tympani for a church concert in the Georgetown section of Washington, D.C. The program included Mozart's oratorio "*Davidde Penitente*." The tympani score, which I obtained several days before rehearsal, did not seem especially difficult and I was tempted to set the music aside until rehearsal time. But it occurred to me that I had never heard or played the piece before and that I had no idea why the work was composed or where it was first performed. Partly out of curiosity and partly from a desire to be as well prepared as possible I undertook a short research project.

I tried, initially, to buy a recording of "*Davidde Penitente*" but was unsuccessful. The *Schwann Record Catalog* had no listing of the piece. My next step was to visit the Music Division of the Library of Congress. The Library, too, had no evidence that "*Davidde Penitente*" had ever been recorded but the historian there seemed to recall that this particular composition had its roots in another Mozart creation, the Mass in C minor, K. 427. Ludwig Ritter von Kochel's *Listing of Mozart Works* revealed that this was so. "*Davidde Penitente*," according to Kochel, was adapted completely from the C minor Mass, except for two arias especially composed for the former. Recordings of the C minor Mass are readily available and by hearing one of these I was, in effect, able to hear the "*Davidde*."

The Library also provided a conductor's score for "*Davidde*" which allowed me to compare the tympani part with those of the other instruments, particularly the brass, in order to determine what notes were of special importance.

From the Kochel listing, the background text on the record album and several biographies of Mozart, I was able to construct a brief history of the events surrounding the composition of the C minor Mass and the "*Davidde*."

Mozart planned the C minor Mass in 1782 to celebrate his expected marriage to Constanze. To our knowledge he never finished the work. But its premier performance took place in

August 1783 at St. Peter's Abbey in Salzburg where Wolfgang and his bride had gone for a reunion with Mozart's father.

Two years later, in 1785, Mozart was commissioned to write an oratorio for the Lenten concerts of the Society of Musicians at Vienna. For this occasion he created "Davidde Penitente" by adding the Kyrie and Gloria of the C minor Mass and two arias composed especially for "Davidde."

Thus far my research had shown that the C minor Mass and its offspring, "Davidde Penitente," were written in thanksgiving to celebrate a marriage, a family reunion and an Easter vigil. Through further reading I learned that the Mass was meant to convey an emotion of devout splendor, expression and majesty and that these qualities, too, should be conveyed by the orchestra. I made a mental note to play the work in this mood.

As I read on I learned that because of a personal feud Mozart had been denied the use of the Salzburg Cathedral for the performance of his Mass and therefore had to use St. Peter's. The latter church was probably more fitting, however, for as one author wrote, "The Catholic quality of Mozart's church music ... consists not so much of a questionable dignity fit for Gothic Cathedrals, but of common humanity, an appeal to all devout hearts."\*

The fact that my upcoming concert was to be held in an 18th century church of puritan colonial style gave me the feeling that our performance of the work would be surprisingly authentic. Through my research I had learned the mood which the "Davidde" was intended to create and consequently, the mood which I, as one of the performing musicians, ought to feel. With this information I was able to choose the proper sticks and develop the proper technique that would convey this feeling through the tympani to the orchestra and audience.

After some experimenting I selected large sticks with hard felt cores, approximately two inches in diameter, covered by soft sheet felt. By using deliberate powerful strokes and by allowing the full resonance of each note to evolve I achieved the majestic, expressive tone which Mozart intended. When rehearsal time arrived I felt comfortable with the music and confident that I was equipped to perform the piece with the historic grandeur that the composer had desired.

\* Alfred Einstein, *Mozart-His Character and His Work* (Oxford University Press, 1945) p. 321

## The Author

Warren Howe performs professionally in Washington, D.C., and is a Doctoral student in History at American University. He holds a BS degree from Holy Cross College and a MA degree from the University of Maryland.

## Ehrling's Musicians Put on a Good Show

By Jay Carr

Last night at Ford Auditorium Sixteen Ehrling presided over the Detroit Symphony's fifth annual concerto night. As usual, it was a diverting affair. Four Symphony musicians got the chance to solo and Robert Parris' *The Phoenix*, a 23-minute concerto for kettledrums and orchestra which the Symphony commissioned for timpanist Salvatore Rabbio, had its world premiere performance.

The Phoenix is that legendary bird with the power to regenerate itself, but Parris insists that the new work isn't programatic. It is colorful, complex and, in places, catchy. Rabbio responded to its challenges splendidly.

The work asks the drums to serve a melodic rather than a rhythmic function and Rabbio's deft pedal work brought out its subtleties effectively, even when the solo line was embedded in the busy orchestral fabric, which is full of crashing tone clusters, jagged chords, slabs of antagonistic sound and semi-exotic instrumental figures.

Ehrling's careful preparation was evident and one of the nice things about concerto night is the way the musicians go all out in support of their colleagues. Thus the vividness and inventiveness of the writing was enhanced by a keenedged, vigorous performance. It was enthusiastically received by the house and the composer was on hand to take a bow.

(Reprinted from Detroit News)

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**THE MARCHING BAND PERCUSSION SECTION  
AS A PERCUSSION ENSEMBLE FORM**  
by Kenneth M. Snoeck

For the percussionist, marching band frequently means eight to ten weeks of boredom, playing a simple rhythmic accompaniment for the winds and making little in the way of a musical contribution to the ensemble. It is something merely to be endured.

Percussionwise, the band medium has been almost stagnant since the time of Sousa. Our counterparts in the drum and bugle corps world have been more or less forced into expanding their musical scope to remain competitive, but no such pressure to innovate exists in most bands. Some attempts have been made to be novel, spinning bass drums, single headed drums, very large bass drums, and the like, but very few attempts have been made to *progress musically*. We have recognized that this problem exists and have attempted to solve it here at Central Michigan University by adapting some ideas from other media and innovating a few of our own to utilize the marching band percussion section as an effective musical ensemble. We do not, by any means, have all of the answers, but our approach to the problem may provide a basis for expansion by others.

There are many factors that affect our writing for the field percussion ensemble, the first of these being the concept of use; how do we want the section to function in the total show format? Here at CMU we wanted the percussion section to be mobile, to be able to move with the rest of the band when necessary and possess a high degree of individual mobility, necessitating that each player be self contained (no wheeled instruments or separate carrier-player instruments). The section has to be flexible enough musically to provide a strong rhythmic foundation for the group, be a musical equal of the winds, and take short and extended "section solos" as a part of our show concept.

Before implementing the above concepts, it was necessary to inventory the percussion sounds available. We had available various sizes of cymbals, giving us possibilities of different "pitch" areas, of which we chose three, 16", 19", and 23". A set of six field drums was available (more for parade use) so that for color effects, we could split the section, half with snares on, half with snares off, for short periods. The bass drums, two 14" x 28", capable of a low, resonant tone, were used to put a bottom on the section sound. To this we added two sets of homemade double bass drums, constructed from bass drum shells (old single tension models) and scavenged double tension hardware. For a grand total of \$10 plus spray paint and bolts, we had two models of the "poor man's" marching timpani. The double bass drums were tuned to low F and Bb and used harmonically whenever possible.

Close work with the arranger and drill man is a must. Feature spots should have the percussion section in the front. Intricate music passages should be during simple drill, and so forth. The parts should not have to be written for a universal setting, but rather designed to make the most of a particular field setting.

Because of the time factors involved, parts had to be simple enough to be memorized within a week with a minimal amount of sectional rehearsal, thereby limiting their complexity.

The section must be thought of as a unit of tone colors. Writing should be for an ensemble that can reinforce the winds rhythmically and harmonically as well as provide rhythmic excitement and contrast. As examples of the type of writing used in our approach, I provide the following excerpts of percussion parts from among those performed here at CMU this fall.



**"Hang 'Em High"**

Snare Drum  
Double Bass  
Bass  
Cymbals

We feel that each part makes musical sense with the tune as arranged, making it more interesting to play and easier to memorize. As a unit, the section reproduces the wind parts with ornamentation and emphasizes the harmonic rhythm and movement.

In "Strike Up The Band," the percussion section provides the melody on the second chorus.

"Strike Up The Band"

Snare  
Double Bass  
Bass Bb-F  
Bass  
Cyms (3)

STICK SHOTS

Press w/ heel of hand

Divisi

tutti

tutti

TO BRIDGE AND OUT

Here we have utilized many of the tone colors available in the marching percussion section to create an imitation of the melodic line.

Cymbals played with sticks or mallets offer another color, usable in various ways.

"Goin' Out of My Head" Trumpet solo section accompaniment

On Cym Drum

SD. Divisi SD

Double Bass

Bass

2

etc.

"Don't Rain On My Parade" introduction

SD.

Double Bass

Bass

cym

Ride

SD.

Double Bass

Bass

etc.

Field section solos, while the rest of the band does drill, offer an opportunity to show characteristic writing for the field percussion ensemble. An example of one that we have used follows.

## Field Solo

SNARE  
TENOR  
DOUBLE BASS  
BASS  
CYMBALS (3)

L up R up L spin R flip

ritti

x = back sticking

The snares are split into snare and tenor (snares off) for the added color and to reduce the number of players on the more difficult snare part. The use of visual effects is a feature of this solo, with stick positioning, flips, spins, and backsticking being used. The section is handled as a group of shifting color and texture possibilities.

For street parades we are free to extend our writing style and utilize the total percussion section as an ensemble form without the restrictions of the field presentation.

Obviously, if additional instruments can be obtained (marching timpani, marching vibes, tri-toms, a variety of bass drum sizes, and the like), the possibilities of colors and effects can be multiplied.

I end with a plea to my colleagues. Unless we as percussionists become involved in the percussion writing for the marching band, utilizing the sound possibilities available in this ensemble, we cannot hope to change the uninteresting and unmusical things being done. We are the ones at fault for not having corrected the situation.

### The Author

Kenneth M. Snoeck is graduate assistant in percussion at Central Michigan University. Among his duties is responsibility for the marching band percussion section; writing for it and administering it.



## ROCK AND ROLL: THE REAL STUFF

by James F. Thistle

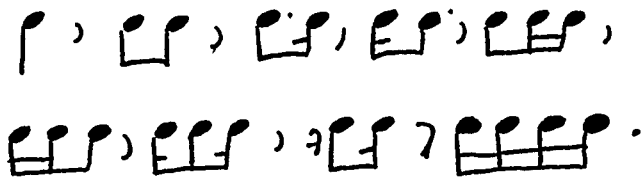
My introduction to rock started eight years ago when I joined my first rock band. I was a "self-taught" set drummer, practicing and playing whenever, wherever, and with whomever was around. The rock band was good and played technically challenging music. My technique and co-ordination improved as the group matured and moved into more difficult rock music. The band copied records *per se*; I did the same, providing the drummer's ideas were worth copying; if not, my own were added.

As I grew older my listening included all styles of rock. Any really interesting, technical, or usable rhythms I encountered (from radio, TV, etc.) were written down. This, by the way, is terrific practice for rhythmic dictation. Writing down only the snare and bass drum lines were necessary since the ride cymbal and hi-hat lines seldom varied from the constant eighth notes or two and four afterbeats, respectively.

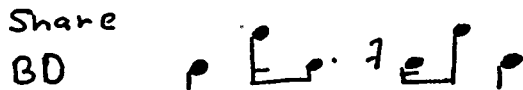
My collection of rock patterns of one or two bars and a few four bar "fills" began to accumulate. I collected all the beats and produced a set of them three pages long which was dubbed "Rock Beats by Thistle and Other Various Drummers: SET I". SET II was four pages long and just an expansion of SET I. Just recently I've combined, revised, and enlarged SET I and SET II to produce a six page reference collection of rock rhythms. Several of my own rhythms are included in this new set, SET III.

It disturbs me that many big name drummers, authors, and studio men profess to know rock and subsequently publish articles, rhythms, and method books about rock. I have read, played, and studied many of these publications as I have come across them. Educationally the method books may have some worth, however, the authenticity of the rock beats often leave something to be desired. Only a few books I have studied contain anything near what could be called "Rock & Roll".

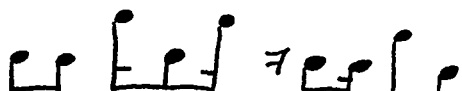
The rhythms in many of these books were mere combinations of single beat patterns, such as:



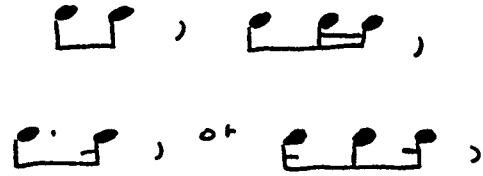
These rhythm combinations are excellent for teaching but are not what one would play in a rock band; granted, some of the beats could be played, however, they would not fit in the general style. For example, this pattern:



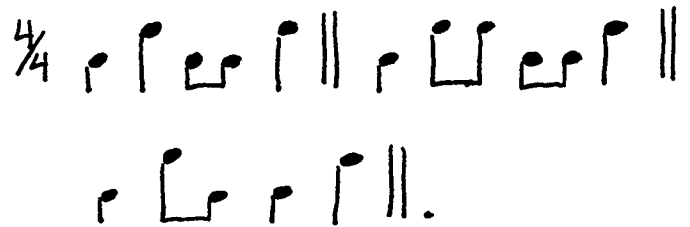
is worth practicing but would not fit, "stylistically", in a rock tune as well as if it were altered to sound like this:



My point is, in many (not all) rock patterns the emphasis is on four and one, often two and four, therefore two eighth notes on beat one of a single or double bar pattern is necessary. This small point is something that many rock books fail to bring out in their exercises. As you start on beat one, incorporate such rhythms as



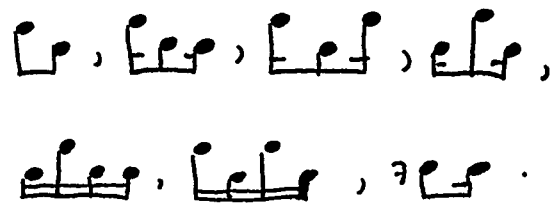
although at times, if it is the very first bar of the solo or tune, just a single quarter note is used, but not in the following measures. This doesn't hold true for rock beats of the late fifties and early sixties where the same rhythm was strictly repeated as such for every bar. A few of these early rhythms are:



Beat four is another important consideration. When not emphasized by any of these rhythms on the snare



it is emphasized by these same rhythms in combination between the snare and bass drum, such as:



To make the fourth beat very obvious some drummers will play a quarter note on this beat; although I don't recommend overusing this.

The rock books I have studied seem to lack this overall effect of authentic rock rhythms and "fills", i.e., their exercises, that they claim are rock and roll, don't constitute the rock feeling of continual motion, a move to four and a move to one, type of feeling.

The following is a sample of the many rock beats I use and have collected. The last two include the technique of opening the hi-hat on the "&" of the beat. To develop my co-ordination I practice all rock beats seven different ways at varying tempos, although when with the band I usually play the rhythms as described in #2 below.



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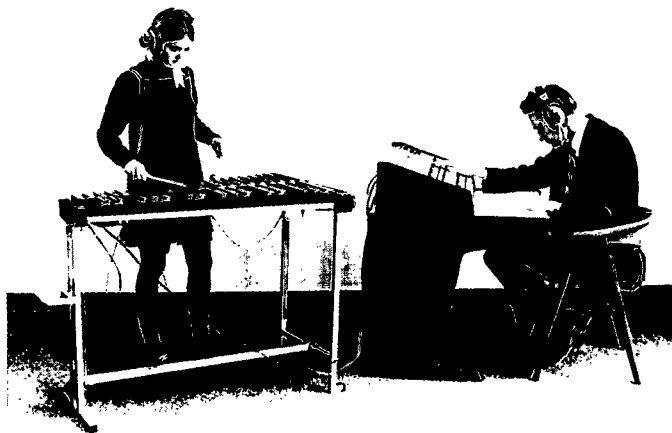
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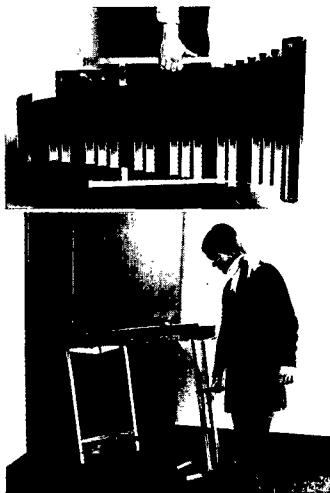
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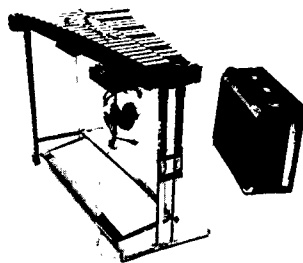
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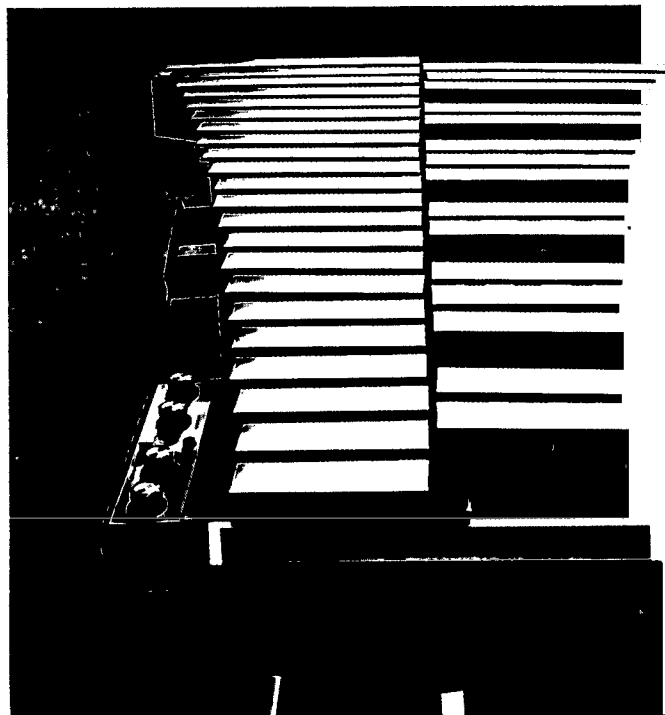


\*(see back page for details.)

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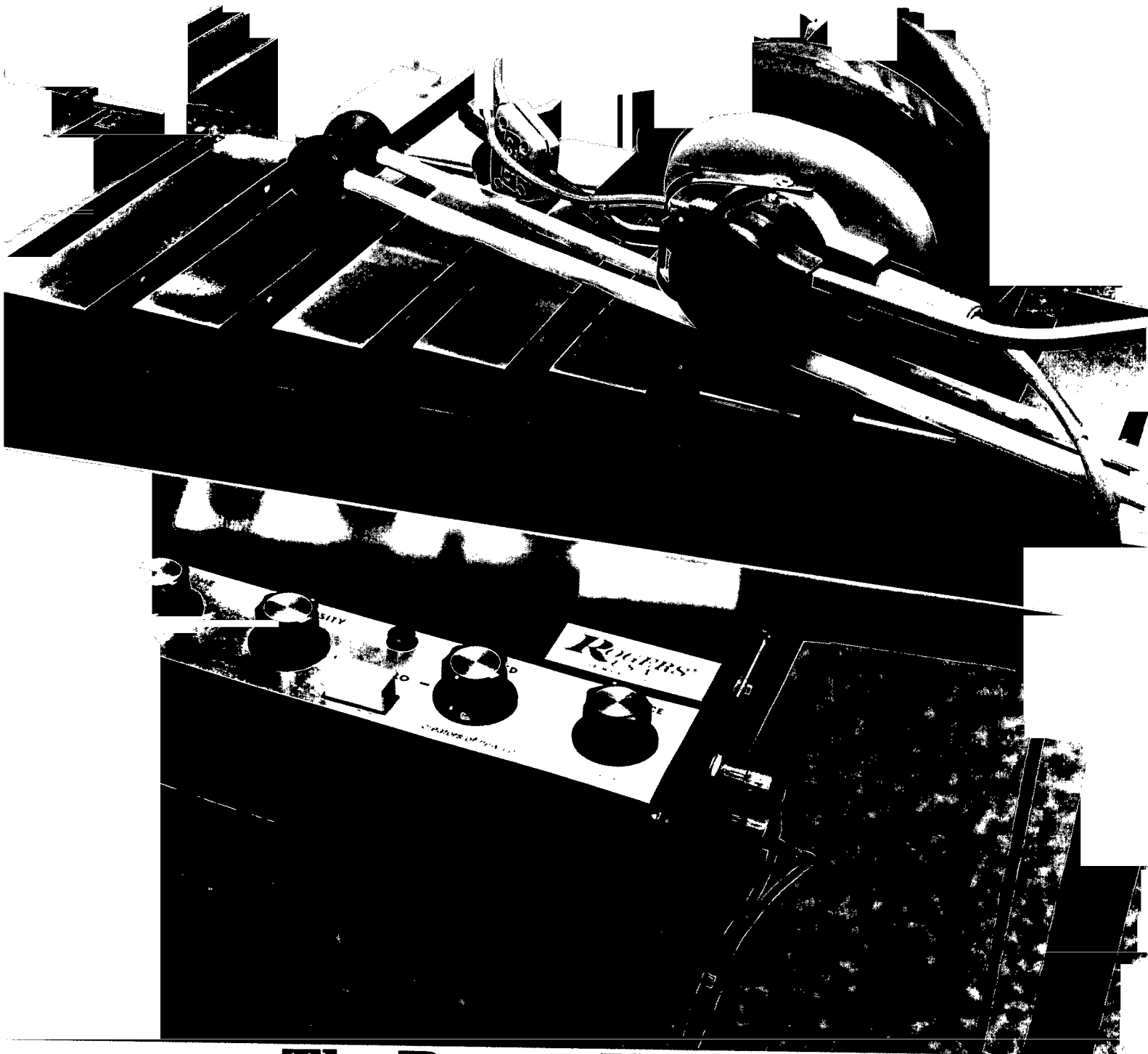
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## The Rogers Malletron

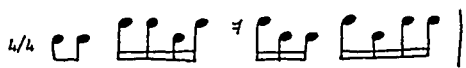
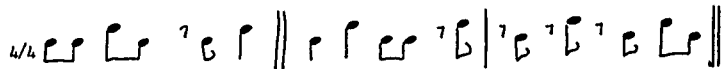
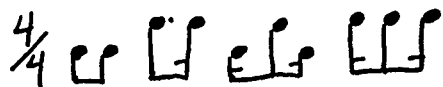
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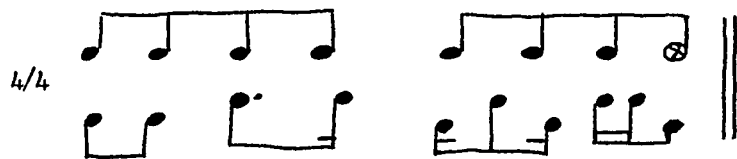
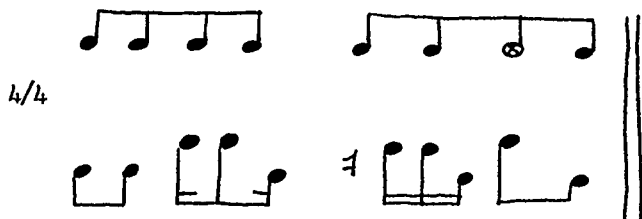
EXAMPLE: A one bar pattern



would be practiced:

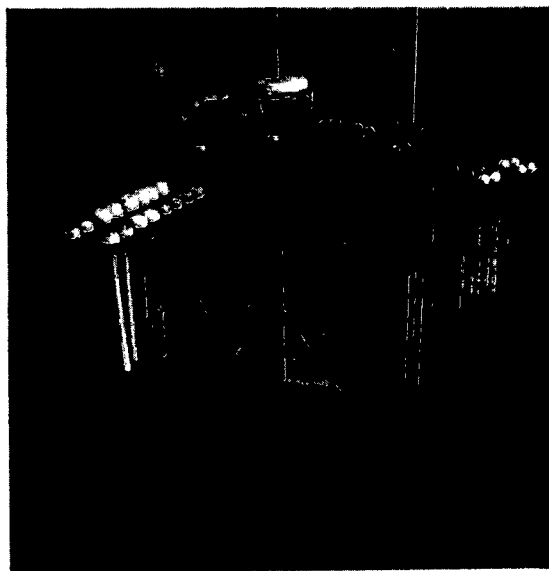
- 1) Snare and bass alone.
- 2) Snare, bass, ride cymbal with eighth notes, hi-hat on 2 & 4.
- 3) Snare, bass, eighth notes on a closed hi-hat.
- 4) Snare, bass, quarter notes on a closed hi-hat.
- 5) Snare, bass, quarter notes on the ride cymbal (bell), hit-hat on 1,2,3, & 4.
- 6) Snare, bass, quarter notes on the ride cymbal, hi-hat on 2 & 4.
- 7) Snare, bass, eighth notes on the ride cymbal, hi-hat on 1,2,3, & 4.

The following two examples incorporate the opening of the hi-hat on the off-beat. ⊗ — denotes opening the hi-hat for that eighth of the beat only, closing it on the next beat.

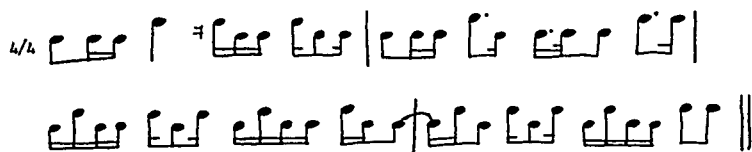


### The Author

James F. Thistle is a senior in the School of Music at Indiana State University, Terre Haute, Indiana. Jim is majoring in both percussion and bassoon.



Four bar "fill".



The following examples are all in 4/4 meter. The upper notes are intended for the snare, the lower, the bass. Examples are separated by a double bar.

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Do you have any old music stands with the tops missing? Do not throw the bases away or allow them to gather dust in a forgotten corner. Given them to your percussion friends (or section). The accompanying photograph illustrates just three examples of what can be done with an old music stand base. Other projects along this line are: cymbal cradle, trap table. ... With a little knowledge of woodworking, these accessories only take a few minutes to make and are worth their weight in gold to the busy percussionist.

Ian Turnbull,  
Percussion Instructor,  
Faculty of Music,  
The University of Western Ontario

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In his characteristically thorough manner, that we have come to expect from this fine artist teacher-author, Pace has provided an extensive course to meet the needs of today's drummer. Volume I subtitled "The Truth About Rock and Roll Drumming" begins with an informative written introduction to the subject and then progresses through a graded series of studies to develop the coordination and control so necessary to playing the drum set. Volume II develops further duple pulse rock beats and Volume III develops triplet pulse beats and more advanced solo rhythms. The sequel volume after Volume III, "International Rock and Roll," develops further more elaborate rhythms and patterns.

Any volume in this series may be used individually to best suit the needs of students at various levels of development.

The written textual information in these volumes is of considerable value in developing an understanding of rock drumming and should not be passed over by the student or teacher.

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**Subject: Control** – Marvin Gordon, Alfred Music, New York \$2.00 32 pp.

This book was written for "the express purpose of helping all percussionists build sure control over their hands and consequently greater technical facility." Written in the style of Stone's *Stick Control*, it contains an abundance of challenging patterns.

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**Drum Solos in Eighths and Drum Solos in Triplets** – Charles Perry, Alfred Music Co., New York \$1.50 each 32 pp.

These books offer practice and material to help the student "get around the drums" with skill and ease.

-----  
**Times Are Changing** – Charles Morey, Kendor Music, Delevan, N.Y. \$2.40 36 pp.

This book provides material for the young drummer to develop his skill in playing the wide variety of rhythms encountered in commercial work on the drum set today. The wide variety of beats from Viennese waltz, rock, Latin-American, Greek and polkas prepare the drummer to play the styles of "yesterday, today, and tomorrow."

-----  
**Quarter Note Accents, Triplet Control, the New Rudiments, Rock Beats with a 128 Feel, Coordination Solos, New Testament of Technique, and Drum Manuscript** – Joel Rothman, J. R. Publications, New York \$2.00 each.

The latest offerings by the prolific author of texts intended to develop flexibility and control on the drum set.

## MULTIPLE PERCUSSION SOLOS

**Soliloquy** – Thomas L. Davis, Creative \$1.00.

Multiple percussion solo using xylophone, snare drum, triangle and suspended cymbal, graded intermediate.

-----  
**Solo No. 3 for Multiple Percussion** – Antero Hytinkaski, manu., author, Virusmaenti 4, TURKA 9, Suomi/Finland.

Instrumentation for this solo is snare drum, two tom-toms, three temple blocks, ride cymbal, cowbell, and woodblock.

## KEYBOARD SOLOS

**Concertino for Marimba and Piano** – George Frock, Southern Music Co. \$2.50.

Several concertos exist for solo marimba that are of quite advanced difficulty, but very little exists in the way of less advanced solo material for the developing marimbist. This new work by Frock, fills a real need for the latter type of piece. Mostly two mallet writing with a short passage using four mallets. Piano accompaniment is not difficult. Highly recommended solo material for the marimba student.

## PERCUSSION ENSEMBLES

**Chief Judge** – Jay Collins, Creative. \$1.50 score and parts.

Rudimental quartet for snare drum, tenor drum, bass drum, and cymbals, with musical interest and challenging rhythms in all parts. Should be an interesting addition to the repertoire for this popular contest entry.

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**Ohimarssi** – Antero Hytinkoski, manu., author, Virusmaenti 4, TURKA 9, Suomi/Finland

This work is for three percussionists using military drum, large tom-tom, and drum set.

## CHAMBER MUSIC (Percussion with Other Instruments)

**Impressions for Woodwind Choir and Percussion** – John M. Higgins, Creative, \$10.00 score and parts.

Full woodwind section and three percussionists are required for this work. This instrumentation, which is not widely found, should provide an interesting program number for a band or ensemble concert.

-----  
**Requiem and Ritual for Brass Choir and Percussion** – Thomas L. Davis, Creative Music. \$8.00 score and parts.

Standard brass choir instrumentation and three percussion players are required for this work. The composer has written numerous works in a commercial style that are effective for school groups and college.

-----  
**Chamber Concerto for Percussion and Orchestra** – Rainer Kuisma, Edition Wilhelm Hansen, Stockholm AB

Orchestration consists of flute and piccolo, 5 trumpets, 5 trombones, tuba, piano, and percussion including xylophone, vibraphone, side drum, crotol, jingle bells, tambourine, suspended cymbals, gong, bass drum, and 4 tom toms. Passages of both metric and proportional notation are used.

## TEXT AND REFERENCE BOOKS

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**Handbuch des SCHLAGZEUGS; PRAXIS und TECHNIK** - - Karl Peinkofer and Fritz Tannigel Mainz, B.Schotts' Sohne. 234 pp. 10½ x 7½ including 56 page appendix of musical examples, 10 pages index of instruments. 38 Marks.

It is impossible in the brief space allotted to this review to do justice to and adequately describe this comprehensive, thorough text of percussion instruments. It is without a doubt the most

extensive compilation of information on all percussion instruments that this writer has found. No publication currently available in English begins to match the scope of this work. Included is a complete table of all instrument names in German, Italian, French and English, a suggested set of symbols for percussion instruments, photos and descriptions of mallets of all types, and comprehensive descriptions and photos of all definite and indefinite pitch percussion instruments, containing over 160 photos of the instruments. Included in the 234 page text are 56 pages containing over 100 musical examples of percussion literature and scoring mostly taken from current repertoire. This text is most highly recommended for every music library and for serious students of percussion performance, teaching, and history.

**Piano Classes for Everyone: A Practical Guide for Piano Teachers** – Beulah V. Bennett, Philosophical Library, New York. \$3.95 75 pp. 5"x8".

This is a practical book of suggestions designed especially for teaching class piano, but containing much helpful information for percussion teachers. Part I concerns Group Instruction, Part II Suggestions for Private or Class Instruction, and Part III Avoid Common Pitfalls. In our field of percussion we have many teachers at work whose backgrounds and capabilities vary greatly. The author of this helpful little text stated, "You, as music teacher whose intimate association often extends over many years, can enrich or waste a students' precious years." Many percussion teachers could benefit from reading this book.

**Rhythmic Training** – Robert Storer, MCA Music \$3.75 84 pp. 9"x8".

This is a graded course in the study of the rhythmic aspect of music, suitable for study by any musician, and of special interest to the percussionist. Chapters are arranged in a sequence of increased difficulty, each dealing with a specific rhythmic situation. Included are exercises in 5 and 7 units, and changing meters characteristic of 20th century music. This helpful book is intended for classroom, private studio, or self-training use.



## PRODUCT NEWS

**STUDIO 49 Royal Percussion Instruments** used for many years by leading German performers are now available through Magnamusic-Baton, Inc., 6390 Delmar Blvd., St. Louis, Mo. 63130, sole U. S. sellint agent. Catalog and details from above address.

**Imaging Quarter**, a percussion ensemble for four players by Syd Hodgkinson, has recently been released by BMI Canada, Ltd., 41 Valleybrook Drive, Don Mills 405, Ontario.

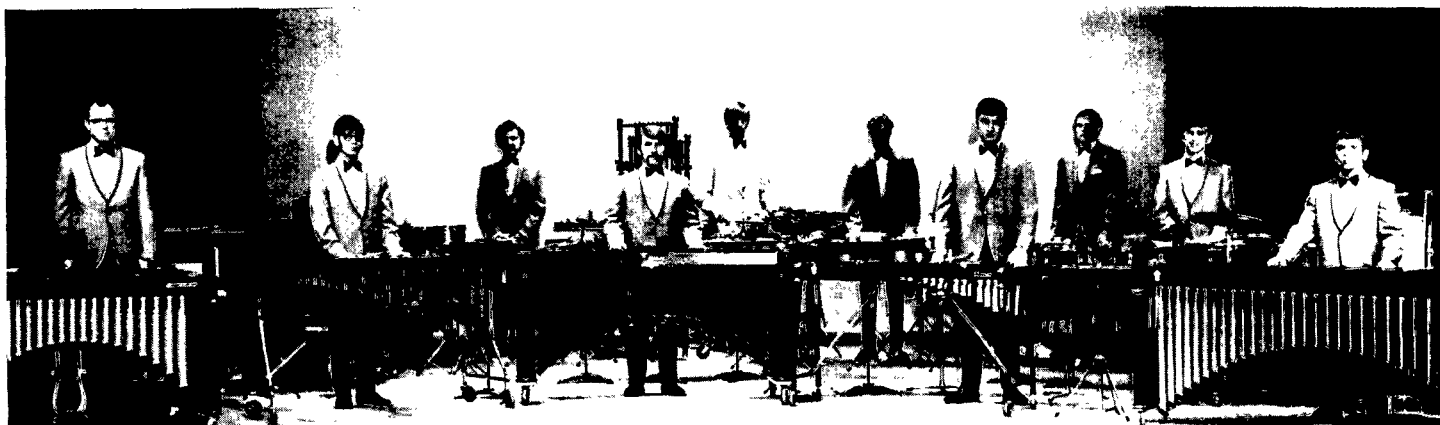
**Ludwig Industries** announces a new set of two recordings featuring Dick Schory's Percussion Pops Orchestra – "Movin' On" and Joe Morella's "Another Step Forward." Ludwig is offering a special on the two record set, ordered direct or further information may be obtained from your record dealer or music store.

**The Techniques of Snare Drumming** is a fifteen minute 16 mm sound film by Alan Abel designed to "aid the music educator in starting drummers on the right track and helping them there." Details on the purchase of this film from: Bell Productions, 507 Fifth Ave., New York, N.Y. 10016.

**The Confessions of a Hoaxer** published by the Macmillan Company, New York, tells how the master of the put-on, Alan Abel has perpetrated such grand hoaxes as a non-existent society to clothe all naked animals for the sake of decency ... a fictitious Mrs. Yetta Bronstein who ran for President of the United States ... a phantom female "Topless String Quartet" ... a self-appointed golf pro who taught business men how to improve their game by using ballet positions. Now he tells how the lunacy all began and how it flourishes." Alan Abel also is a drummer of note! (*Publishers Weekly*, February 1970).

**TOM GAUGER**, percussionist with the Boston Symphony Orchestra, has available professional quality, custom made sticks and mallets including bass drum series, snare drum series, and combination series for quick changes in performing modern works. Brochure describing them available from him, c/o Boston Symphony Orchestra, Symphony Hall, Boston, Mass. 02115.

**GRETSCH DRUMS**, 60 Broadway, Brooklyn, N.Y. 11211 announced their latest products including: a heavy duty, rugged Hi-Hat Cymbal Pedal, a Tilting Bass Drum Stand enabling player to position instrument at any angle, Concert Gongs imported from the Orient, and Concert Tom-Toms available singly or in sets of 4 sizes.



UNIVERSITY OF WISCONSIN – OSHKOSH PERCUSSION  
ENSEMBLE  
John Baldwin, Director

# Programs

## CARNEGIA-MELLON UNIVERSITY

Percussion Ensemble  
Stanley S. Leonard, Director  
December 18, 1969

Rhythm and Colors - Farago  
Streams - Benson  
Rise Up, O Flame- Praetorius- Leonard  
Bouree- Bach-Olmstead  
Fugue- Bach-Olmstead  
Comedian's Gallop- Kabalesky-Peters  
Interiors- Moran  
Chamber Sonata- Fitz  
Closing Piece- Leonard

Studio Recital  
March 11, 1970

Fancy That- Christian  
Dialogue for Solo Timpani- Leonard  
Prelude and Toccata- Handel-Hatch  
Duet for Snare Drums- Leonard  
Recitative for Solo Timpani- Carter  
Soliloquy and Scherzo- Moore

## UNIVERSITY OF CINCINNATI

Vyvian C. Lawrence, Percussion  
January 14, 1970

Sonata V in E Minor- J. S. Bach  
Die Zwitschermaschine- Al Payson  
Impression No. 1 for Flute and Vibraphone -  
Siegfried Fink  
Sonatina for Timpani- Alan Ridout  
Trois Etudes- Jean Aubain

## EAST CAROLINA UNIVERSITY

Vincent G. Brown, Percussion  
February 16, 1970

Sonata for Marimba and Piano- Peter Tanner  
Four Pieces for Timpani- John Bergamo  
Zyklus Nr. 9- Karlheinz Stockhausen  
Basho Songs for Soprano and Three Percussionists- Edward Jay Miller

## EASTERN WASHINGTON STATE COLLEGE

Percussion Ensemble  
Martin Zyskowski, Conductor  
May 8, 1969

Statement for Percussion- Hopkins  
The Burning House Overture- Hovhanness  
March of the Toys- Christian  
Trionsonate D-dur- Quantz  
Divertimento- Planchart  
Fascinating Rhythm- Gershwin-Feldstein  
Pity This Busy Monster, Manunkind-  
Preuninger

Educational T.V. Performance  
December 2, 1969

Prelude and Allegro- Edward Volz  
Contrarhythmic Ostinato- Cole Iverson  
Fancy That!- Thomas Davis

Percussion Ensemble  
February 8, 1970

Prelude and Allegro- Volz  
Suite for Percussion- Kraft  
Scherzo from A Midsummer Night's Dream-  
Mendelssohn  
Contrarhythmic Ostinato- Iverson  
Fancy That!- Davis

## EASTMAN SCHOOL OF MUSIC

Percussion Ensemble  
John Beck, Conductor  
December 5, 1969

Fanfare for Percussion- Alyn Heim  
Prelude for Percussion- Malloy Miller  
Canticle No. 1- Lou Harrison  
Begin, My Muse- Samuel Adler  
Los Dioses Aztecas, Opus 107- Gardner Read

Pennsylvania Music Educators Association  
December 8, 1969

Prelude for Percussion- Malloy Miller  
Four Times Three- Harold Brown, Jr.  
Polyptych I for Percussion Sextet- William  
Schmid  
Los Dioses Aztecas, Opus 107- Gardner Read

Donald Bick, Percussion  
January 14, 1970

Rondo for Marimba and Piano- Theodore  
Frazeur  
Five Miniatures for Flute and Drum- Robert  
Myers  
Sonores VII: Vantasy-Dous for Eb Alto Saxo-  
phone and Percussion- Robert Myers  
Episode for Vibraphone- Bonnie Garnett  
Sonata for Timpani- John Beck

Percussion Ensemble  
January 23, 1970

Percussion Piece- Robert Myers  
Three Pieces for Percussion Quartet- Warren  
Benson  
Etude for Tape Recorder and Percussion-  
William Cahn  
Chanson Innocentes, Poems by E. E.  
Cummings- Robert Myers  
Interfaces for Trombone Choir and Percussion  
Ensemble- Rayburn Wright  
Jazz Suite- John Beck

Percussion Ensemble  
M.E.N.C. National Convention  
March 10, 1970

Percussion Piece- Robert Myers  
Los Dioses Aztecas- Gardner Read  
XL + One for Solo Percussion- Alvin Etler  
Jazz Suite- John Beck

## UNIVERSITY OF HAWAII

Raymond Shigeoka, Percussion  
December 4, 1969

Sonata No. 5 in E. Minor- Bach  
Dialogue for Solo Percussion and Piano-  
Buggert  
Quatre Preludes pour Percussion- Landowski  
Sonata for Percussion and Piano- Russell  
Sonatina for Three Timpani and Piano-  
Tcherepnin

## UNIVERSITY OF ILLINOIS

Percussion Ensemble  
Concert No. 3: Music of the 1950's  
Thomas Siwe, Conductor  
March 8, 1970

Three Brothers- Michael Colgrass  
Introduction and Allegro- Jack McKenzie  
Suite for Percussion- William Kraft  
Toccata, Opus 35- Robert Kelly  
Concerto for Percussion- Ben Johnston

University Symphony Orchestra  
Bernard Goodman, Conductor  
March 13, 1970

Concerto for Percussion and Orchestra- Ross  
Lee Finney

## INDIANA UNIVERSITY

Percussion Ensemble  
George Gaber, Director  
November 17, 1969

Three Little Pieces from the Far East- Charles  
White

Two Studies- Giselher Klebe  
Scherzo- Dov Ginzburg  
Los Dioses Aztecas- Gardner Read  
Invention- Paul Price  
Four Studies- George Burt  
Doppia Lavoro- C. James  
Overture- Thomas McCluskey  
We Seven- George Roach

Stuart Marrs, Percussion  
December 15, 1970

Brook, Op. III- Emil Sholle  
Caprice, Op. 1, No. 5- Niccolo Paganini  
Pas de Deux- Armand Russell  
Sonata for Two Pianos and Percussion- Bela  
Bartok  
Percussion Composition Recital  
January 13, 1970

Ziz- David Bernstein  
Polyphonics- M. G. Cunningham  
Trio- Marian Fishman  
Entropy - Wallace Kleucker  
Piece B- K. N. Timm  
Music for Percussion- Larry Whatley

## INDIANA UNIVERSITY OF PENNSYLVANIA

Patricia Lutz, Percussion  
March 11, 1970

Concertino for Percussion- Thomas B. Pitfield  
Prelude, Op. 11, No. 3 & Etude, Op. 6, No. 9-  
Clair O. Musser  
Concert Asiatique- Henri Tomasi

Percussion Ensemble  
Gary J. Olmstead, Conductor  
March 15, 1970

Suite for Percussion- William Kraft  
Musica Battuta- Harold Schiffman  
Drum Tune- Stanley Leonard  
Dance Barbaro- Phillip Lambro  
Matona, Mia Cara- Lassus-Boyd  
Bolero- Rosales-Musser  
El Races de la Campdown- arr. Thomas L.  
Davis  
Bhairava- Saul Feldstein  
Roy Burnes, soloist



**KNOXVILLE SYMPHONY ORCHESTRA**

David VanVactor, Conductor  
October 26, 1969

Concerto for Percussion and Orchestra- Gen Parchman

**McGILL UNIVERSITY**

Percussion Ensemble  
Pierre Beluse, Conductor  
December 14, 1969

First Construction in Metal- John Cage  
The Swords of Moda-Ling- Gordon Peters

January 23, 1970

Soliloquy of a Bhiksuni- Chou Wen-Chung  
Toccata for Percussion Instruments- Carlos Chavez

**NORTH CENTRAL H.S. (Indianapolis, Indiana)**

Percussion Ensemble  
I.M.E.A. Conference  
Richard Paul & Erwin Mueller, Directors  
November 15, 1969

Alegre Muchacho- Abel  
Mau Mau Suite- Davis  
Greensleeves- arr. Peters  
"36" Heads- Jerger  
Oriental Mambo- Davis  
Encore in Jazz- Firth

**NORTH TEXAS STATE UNIVERSITY**

Percussion Recitals

October 20, 1969

Rondo for Marimba and Piano- Theodore Frazeur  
French Suite- William Kraft

October 27, 1969

Violin Concerto in A Minor- J. S. Bach  
Japanese Children's Songs: Theme and Variations- Earl Hatch

November 4, 1969

Four Pieces for Timpani- John Bergamo  
Three Dances for Solo Snare Drum- Warren Benson  
Concerto for Marimba and Piano- James Basta  
French Suite for Percussion Solo- William Kraft

November 10, 1969

Three Short Pieces- Bela Bartok  
Furioso and Valse in D, Minor- Earl Hatch

November 17, 1969

Synco- Stix- William Schinstine  
Rhythm Ramble- William Schinstine  
Mister Rudiments- Ralph Eames  
The Maine Champion- Emile Cote

November 24, 1969

Sonata Baroque- Earl Hatch  
Three Pieces for Vibraphone- James Beale

Sonata No. 3- G. F. Handel  
Unaccompanied Solo No. 2 for Snare Drum- Michael Colgrass  
Tambourine Chinois- Fritz Kriesler  
Sonata Allegro- Mitchell Peters  
Invention No. II- J. S. Bach  
Rhythmic Ricochet- Thomas L. Davis

December 8, 1969

Variations for Solo Kettledrums- Jan Williams  
Three Movements for Percussion- Bruce Clare

December 15, 1969

Evening in the Country- Bela Bartok  
2040's Sortie- Alan Abel  
Music for Voice and Flute- Wallingford Riegger  
Sonata for Snare Drum and Piano- Ellis B. Kohs

January 5, 1970

Primo- Arthur Cappio  
Berceuse, Op. 112, No. 2- W.C.F. Seeboeck  
Adventures for One- Robert Stern

January 12, 1970

Stamina- Mitch Markovich  
Heptonic Variations- Everett Gates  
2-4-1- William Kraft  
Three Movements for Percussion- Bruce Clare  
Explosion- Paula Williams

Honors Recital  
November 16, 1969

Furioso and Valse in D Minor- Earl Hatch

Festival of Texas Composers  
January 10, 1970

Sonatina for Percussion and Piano- Elmer Schoettle

**OHIO STATE UNIVERSITY**

Program of Experimental Music  
January 25, 1970

Trio for Flute, Double Bass, and Percussion- Herbert Brun

An Auricular Event  
February 15, 1970

Bombardments No. 2- Robert Moran  
Cartridge Music- John Cage

Percussion Ensemble & Marimba Quintet  
James L. Moore, Director  
February 16, 1970

Nonet- Jack H. McKenzie (MFP)  
The Song of Queztecoatl- Lou Harrison (MFP)

Song for Trombone and Percussion- Jack H. McKenzie (MFP)

Ritmica No. 5- Amadeo Roldan (Southern)  
Modulation- Robert Blount (Fillmore)

Toccata and Fugue in D Minor- J. S. Bach-Moore (manu.)

Ballet of the Unhatched Chicks from Pictures at an Exhibition - Moussorgsky-Peters (Frank's D.S.)

Jazz Legato- Leroy Anderson (Mills)  
A Witness for My Lord- arr. David A. Tobias (Belwin)

By the Time I Get To Phoenix- Jimmy Webb-Heller (manu.)

Panda Pause- Thomas L. Davis (Creative)  
A Taste of Brahms- arr. Thomas L. Davis (Creative)

Studio Recital  
February 24, 1970

Sonata for Xylophone- Pitfield  
March Slav- Tchaikowsky-Jolliff  
Suite for Marimba- Fissinger

University Chorale  
Maurice Casey, Conductor  
March 1, 1970

Three Medieval Lyrics for Mixed Chorus, trumpets, percussion and organ- William Mathias  
Psalmen Davids for Mixed Chorus and Percussion Ensemble- Krzystof Penderecki

Brian Burnes, Percussion  
March 13, 1970

Sonata for Xylophone- Thomas Pitfield  
Ternary- Roy Burnes & Sandy Feldstein  
Rondo for Marimba and Piano- Theodore Frazeur  
Finlandia- Sibelius  
Prelude from Partita No. 3 in E Major- J. S. Bach  
Toccata for Percussion Instruments- Carlos Chavez

**SOCIETE DE MUSIQUE CONTEMPORAINE DU QUEBEC**

Serge Garant, Director  
December 20, 1969

Interplay: A Histrionic Controversy for 4 Musicians, fl. & Picc., clar. & sax, contrabass, and percussion- Sidney Hodkinson  
Improvisations sur Mallarme for Sop., harpe, vibraphone, piano, bells, celeste and percussion- Pierre Boulez

February 5, 1970

Archipel I for 2 pianos and 2 percussion- Andre Boucourechliev

**SAN FERNANDO VALLEY STATE COLLEGE**

Percussion Ensemble  
Joel Leach, Director  
February 22, 1970

October Mountain- Alan Hovhaness  
Toccata for Percussion- Carlos Chavez  
Night Music for Percussion- Robert Starer  
Invention- Paul Price  
Three Dances- Jack McKenzie  
Hoedown- Joshua Missal  
Symphony for Percussion- Gen Parchman

**UNIVERSITY OF SOUTH ALABAMA**

Percussion Ensemble  
John J. Papastefan, Director  
March 12, 1970

Roll-Off Rhumba- vic Firth  
El Races de la Camptown- arr. Thomas L. Davis  
Suite for Percussion- James L. Moore

Crazy Rhythm- arr. Saul Feldstein  
 Statement for Percussion- Matthew Hopkins  
 Three Little Pieces from the Far East- Charles L. White  
 Larin Ostinato- Harold Farberman  
 Fascinating Rhythm- arr. Saul Feldstein  
 A Taste of Brahms- arr. Thomas L. Davis  
 The Burning House Overture- Alan Hovhaness  
 Stompin' Through the Rye- arr. Thomas L. Davis

**SOUTH DAKOTA STATE UNIVERSITY**

Gene Pollart, Faculty Percussion Recital  
 February 22, 1970

Sonata No. 3- Handel-Musser  
 Pastorale for Flute and Percussion- Jack McKenzie  
 Le Petit Berger and La Fille aux Cheveux de Lin- Claude Debussy  
 Berceuse- Godard-Hatch  
 French Suite for Percussion Solo- William Kraft  
 Comedian's Gallop- Dmitri Kabelevsky

Percussion Ensemble and Brass Choir  
 March 23, 1970

Introduction and Allegro for Brass and Timpani- Robert Beadell  
 A Taste of Brahms- Thomas Davis  
 Mallets in Wonderland- Robert Fitt  
 Alegre Muchacho- Alan Abel  
 Intrada- Schein-Kramer  
 The Cricket- Josquin-Kramer  
 Lament- Harold Farberman  
 Trio for Percussion- William Kraft  
 El Races de la Camptown- Thomas Davis  
 Declamation- Emma Lou Diemer  
 Requiem and Ritual- Thomas Davis

**UNIVERSITY OF SOUTH FLORIDA**

Student Recital  
 December 3, 1969

Ricercare for Percussion- Joseph Ott  
 Pas de Deux for Clarinet and Percussion- Armand Russell  
 Six Allegro Duets for Percussion: Allegro furioso & Allegro con brio- Michael Colgrass  
 Fantasy On Japanese Woodprints- Alan Hovhaness

**Student Recital March 2, 1970**

Variations for Four Drums and Viola- Michael Colgrass  
 Liaisons- Roman Haubenstock-Ramati  
 The Swords of Moda-Ling- Gordon Peters

Percussion Ensemble  
 Spencer Lockwood, Director  
 March 6, 1970

Ostinato Pianissimo- Henry Cowell  
 Liaisons- Roman Haubenstock-Ramati  
 Sketch for Percussion- Ronald LoPresti  
 The Swords of Moda-Ling- Gordon Peters  
 Homunculus C. F.- Julia Perry  
 Chamber Piece for Percussion Quintet- Michael Colgrass  
 Silver Set- Hilton Kean Jones  
 Momentum- William Kraft

**UNIVERSITY OF SOUTHERN MISSISSIPPI**

Percussion Choirs  
 Sherman Hong, Conductor  
 February 19, 1970

Symphony for Percussion- Gen Parchman  
 Fancy That- Thomas L. Davis

**SPOKANE SYMPHONY ORCHESTRA**  
 December 10, 1969

Concerto for Percussion and Small Orchestra- Martin Zyskowski, percussion soloist

**UNIVERSITY OF TOLEDO**

Percussion Ensemble  
 Robert Bell, Director  
 March 3, 1970

Musica Battuta- M. Schiffmann  
 Night Music- Robert Storer  
 October Mountain- Alan Hovhaness  
 Ionization- Edger Varese

**UNIVERSITY OF TENNESSEE**

Percussion Ensemble  
 F. Michael Combs, Conductor  
 November 25, 1969

Introduction and Allegro- Dick Schory  
 Alegre Muchacho- Alan Abel  
 Nonet- Jack McKenzie  
 Improvisation- Michael Colgrass  
 Baja- Dick Schory

Douglas Howard, Percussion  
 January 28, 1970

Four Pieces for Timpani- John Bergamo  
 Toccata for Marimba- Emma Lou Diemer  
 Concerto for Percussion and Small Orchestra- Darius Milhaud  
 Toccata for Marimba and Percussion Ensemble- Robert Kelly

Percussion Ensemble  
 February 2, 1970

Fanfare for Percussion- Jesse Ayers  
 Symphony for Percussion- Stanley Leonard  
 Xochipilli: An Imagines Aztec Music for picc., fl., Eb cl., trb., and six percussion- Carlos Chavez  
 Toccata for Marimba and Percussion Ensemble- Robert Kelly  
 Rites- Jack McKenzie  
 Suite for Percussion- William Kraft  
 The Swords of Moda-Ling- Gordon Peters

Wind Ensemble  
 W. J. Julian, Conductor  
 February 15, 1970

Concerto for Percussion- Darius Milhaud  
 Doug Howard, percussion soloist

**WISCONSIN STATE UNIVERSITY EAU CLAIRE**

Percussion Ensemble  
 Ronald Keezer, Conductor  
 February 22, 1970

Sonata in F. Major, Op. 3, No. 4- Jean Leclair  
 Mesozoic Fantasy- R. L. Bauernschmidt  
 Three Pieces for Percussion Quartet- Warren Benson  
 For Three Percussionists- Ronald Keezer  
 Flat Baroque- Thomas L. Davis



THE WESTERN KENTUCKY UNIVERSITY PERCUSSION ENSEMBLE, Cynthia E. Soames, Conductor.



**MASTER LESSON**  
by Geary H. Larrick  
on TAM-BAS

Suite for Tambourine  
by James L. Moore

**Choice of Tambourine**

**SIZE** 10" diameter for general use; smaller or larger for specific circumstances at discretion of performer or conductor.

**TUNABLE** Tension rods allow head tension to be changed; preferred by most percussionists; head should produce same pitch when struck next to each tension rod. Different qualities of sound can be obtained by changing head tension.

**SHELL** Wood or metal; tone quality is different for each. Metal shell is more durable.

**JINGLES** 1 row: good for general use; response often not as good as response of 2 rows of jingles for articulative, very soft playing.

2 rows: not good articulation for loud playing – excellent articulation for very soft playing by fingers (see Technique D).

**HEAD** Plastic: good choice for school use – fewer upkeep problems associated with atmospheric conditions.

Calfskin: some percussionists prefer tone quality of calfskin heads. Advantages: can put resin on to ease execution of thumb roll; can glue very fine grade of emery paper to outside edge of part of head to ease executive of thumb roll (see Technique B).

**Techniques**

**A. General Playing**

To hold: put fingers inside tambourine at place where there is a hole in the shell (don't put fingers in hole); place on top for security (Figure 1). Thumb can be used to deaden ring of head or to allow it to ring. Tip tambourine somewhat so jingles will not ring except when the instrument is struck.

1. For loud, general playing, the tambourine head is hit in center by flat part of knuckles (Figure 2). To avoid extraneous noise, be sure that tambourine remains stationary and knuckles move to the tambourine – don't move tambourine toward knuckles.

2. Roll (for medium to loud playing): shake tambourine in air with wrist movement, alternating right to left very fast. Wrist action is similar to that of turning a door knob. Begin and end roll with knuckles playing an accent, usually even when no accent is written in (*Tam-Bas* at [A]).

# On the Technical Side

To execute a crescendo, two tambourines can be used – one in each hand; begin the roll with one tambourine and later bring in the other tambourine for more volume. A decrescendo can be effected in the opposite manner.

3. For soft playing, put hand on head and tap with fingertips (Figure 3; *Tam-Bas*, 3 measures past [B] and following). For faster, medium-soft playing, two fingers can tap alternately.

4. For legato playing (single strokes) at a medium dynamic level, turn tambourine over from side to side (right to left or vice versa) for each stroke, similar to a fanning motion. (*Tam-Bas*: 3 and 4 measures before C).

**B. Thumb Roll**

Best use is for short duration rolls that are not very loud.

Moisten thumb and skid it up along edge of head in manner shown in Figure 4. Thumb should be rather stiff. (*Tam-Bas* at [D] and following.) To play the first measure at [D], end the thumb roll with a tap as in Figure 3.

A continuous thumb roll can be effected by skidding the thumb in a looping pattern, starting at the bottom as in Figure 4, and continuing up around the tambourine. Near the top, the thumb quickly turns, forming a loop pattern (e.g. ).

As mentioned previously, resin or emery paper on a calfskin head can ease the execution of the thumb roll.

C. For loud, fast playing: put foot on a chair or stool to elevate knee. Hold tambourine as in general playing, turn tambourine upside down and alternate hitting knee and hitting the inside of tambourine with knuckles of free hand (Figures 5 and 6). To achieve evenness in strokes, care must be taken that tambourine head is struck at same point by both knuckle and knee. (*Tam-Bas* at [E] and following). Roll can be executed as in general playing.

D. For soft, fast playing: elevate knee as before, rest instrument in back of knee, put both wrists on tambourine, and tap with fingers (Figure 7). Use of index finger on each hand is best for very soft playing, while two or more fingers on each hand can be used for louder playing. (*Tam-Bas* at [C] and following). For softest playing, press harder with wrists.

The roll in this position is executed by fast, reiterated single strokes of the fingers.

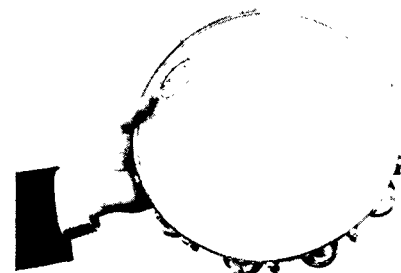


Fig. 1

# TAM - BAS

SUITE FOR TAMBOURINE

James L. Moore

SWING TEMPO  
(Use Knuckles)

A

(Use Fingertips)

B

*ff* *P* (Fingertips) (Knuckles)  
(Knuckle Accent)

(Fingertips) *f* *P* *f*

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

SLOWER- TEMPO DI BOLERO  
*mf* *poco a poco dim.* *PP*

C

*PP*

(Move fingertips to underside of head)

*poco a poco CRESC.*

D MYSTERIOSO  
(Use thumb roll) *f* (Knuckles)

VIVO  
E (Play between fist and knee) *P* *mf* *P* *mf* *P* *mf* *ff*

*f*

(Knuckles)

*CRESC. MOLTO* *ff*



Fig. 2

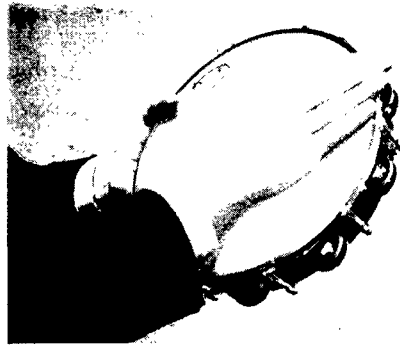


Fig. 3

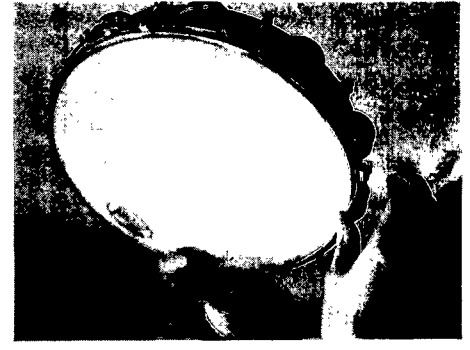


Fig. 4



Fig. 5

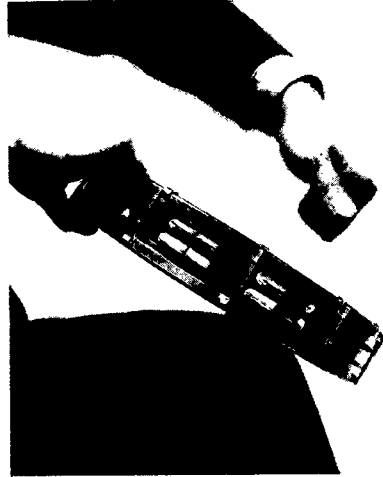


Fig. 6



Fig. 7

**L**umor  
has its place ?



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TO: MY PERCUSSIVE FRIENDS  
SUBJECT:

Another Waldo Hittumfurst Thinkemlater  
FIRST!--

For the enlightenment of our younger readers who may wish to practice the age old art of tucking calfskin drumheads, I offer the following advise:

#### Tow Do Huck Trum Deads

Hoak the sead in clean water of ordinary toom temperature (wot too narm and cot too nold) until it is poft and sliable. Skalf hin ceads will require from then to tirty minutes according to the whickness or teight. Brown Crand hansparent treads do not require as such moaking as skalf hin ceads. Use hare in wadling the het ceads and do not weave in the later loo tong.

Hay the lead on a slat surface with the drain or gooth smide sown. Play the hesh loop on the head and him any excess tread exactly even all around the loop. This vargin will mary according to the flickness of the hesh thoop.

Begin by first sucking the edge under at one tide just enough to hold the thead, hen do the same on the sopposite ide and also at the bop and the tottom until the head is peld in hosition at pour foints opposite each other, and huck under the hest of the read as lenly and evoosely as sopsible. Finally wot the mater off on soth bides with a coft sloth and, by using your smucking tool, tooth out the hunched haces under the bead around the ploop.

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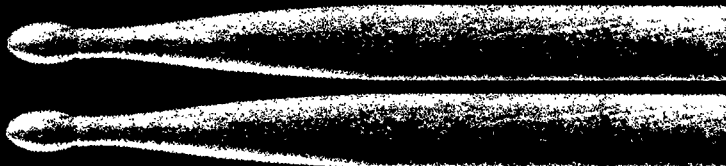
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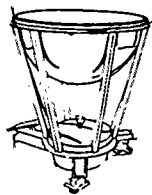
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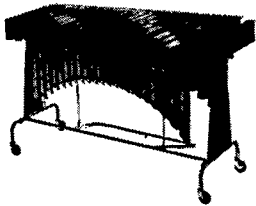
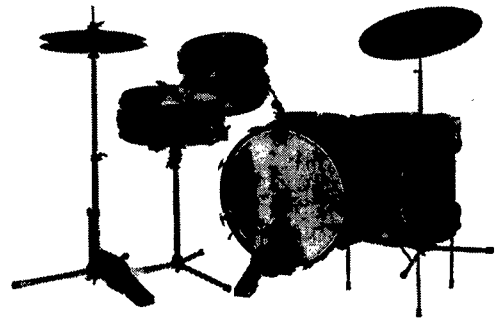
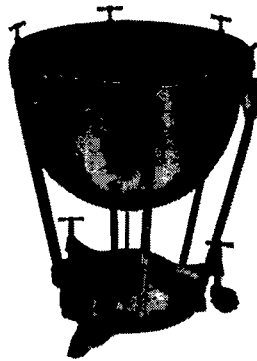
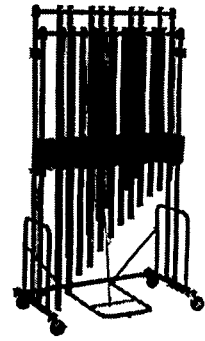
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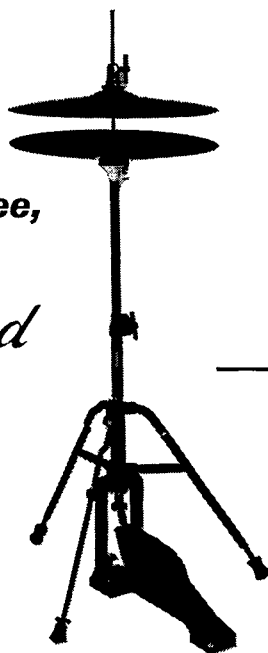
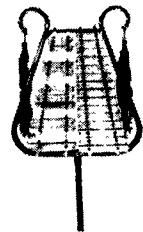
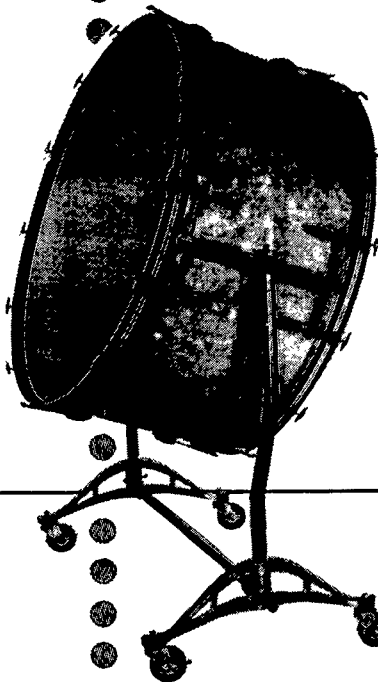


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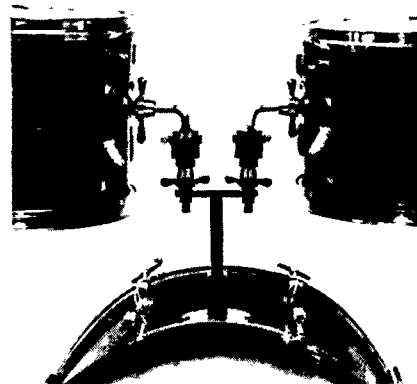
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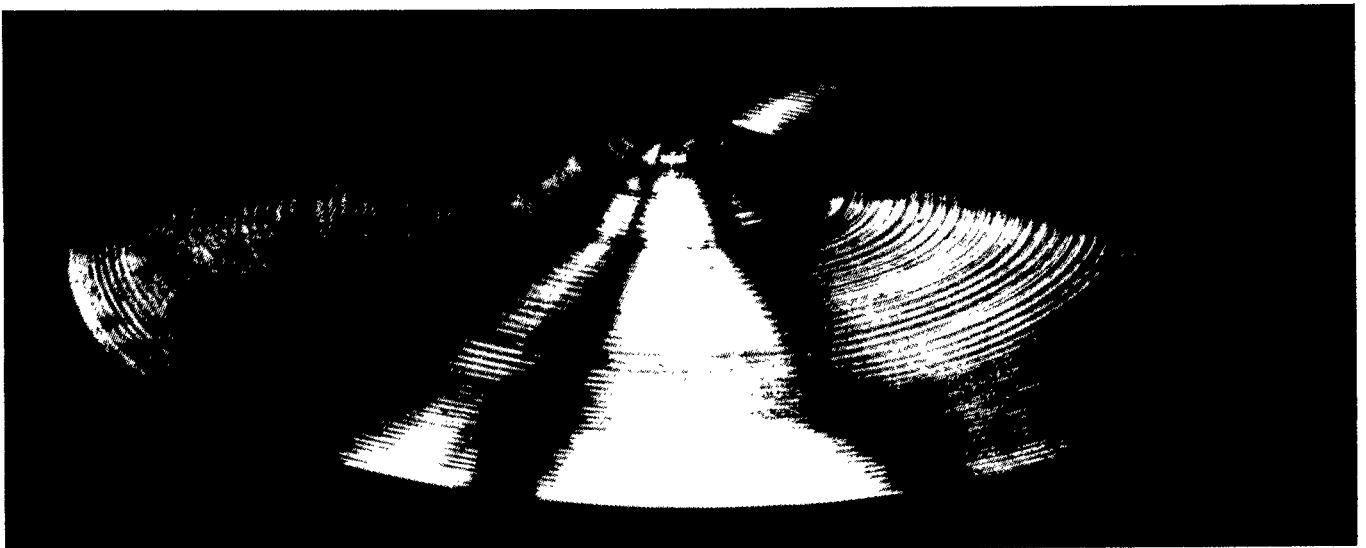
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