



PERCUSSIVE NOTES

VOLUME 9
NO. 2
WINTER 1971



Discussion

SHOW PROBLEMS

RUDIMENTS

DRUMMING

music of the West Indies

PRODUCT NEWS

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*Percussion
why not a five
octave marimba*

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of practice

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AROUND

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PERCUSSIVE NOTES

**VOLUME 9 NUMBER 2
WINTER 1971**

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P.A.S. ANNUAL MEETING

The P.A.S. Annual Meeting and Board of Directors Meeting were held on Friday, December 18, 1970 in conjunction with the Mid-West Band and Orchestra Clinic Dec. 15 at the Sherman House in Chicago. A panel of P.A.S. members, outstanding performers and teachers in many phases of percussion, answered questions and discussed topics submitted by the members at this meeting. Panel members included Frank Arsenault—rudimental drum champion, Al Payson—author and percussionist with the Chicago Symphony Orchestra, Larry McCormick, drum corp authority, Remo Belli, manufacturer and percussionist, Bob Tilles, studio percussionist and teacher, and Larry Vanlandingham, college percussion instructor. Neal Fluegel served as panel moderator.

A listing of officers and board of directors elected at the meeting will be found on this page. Gary Olmstead, percussion instructor at Indiana State University of Pennsylvania was elected First Vice President, with the specific charge of coordinating all P.A.S. committee activities. A new position of Historian will be filled by Nancy Kent of Milikin University. Nancy was to be found with camera flashing throughout the clinic sessions collecting a photographic record of the P.A.S. 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.

The deadlines for submitting material for publication consideration in PERCUSSIVE NOTES are Fall Issue — September 10th; Winter Issue — December 10th; and Spring Issue — March 10th. Let us hear from you, but do send your material early.

DRUMMING AROUND



The Drum Major Bayrd Memorial Association was established by Drum Major P.A. Munier on 1 July 1967 for the promotion of military drumming and various charities, and it was named in honor of Drum Major E.L. Bayrd who is one of the most colorful drum majors in the history of music. Major Bayrd was born of Indian descent in Wakefield, Massachusetts, and studied drumming as a hobby with his father. He developed his own system and style of drum majoring, and he was the Drum Major of the Red Man's Band of Wakefield for forty-five years. He is the proprietor of the Indian Trading Post and is well known as a manufacturer of Indian costumes.

The first annual meeting of the Drum Major Bayrd Memorial Association was held at New England Military School in Byfield, Massachusetts, on 13 September 1967, and at that meeting a trophy was presented to Major Bayrd following a candlelight dinner. The officers were Drum Major P.A. Munier, President, and Bugle Major Johann Harms, Secretary-Treasurer. The Board of Directors included the two officers; Mr. Allan Bradford, drum corp correspondent; Mr. Theodore Kurtz, fife manufacturer; and Mr. Charles J. Soistman, drum manufacturer.

The first annual bulletin of the association was issued in November 1967. A variety of activities are planned for the future to promote military drumming and several worthy charities.

ANDREW C. PRESTON is working on research concerning the acoustics of the bar-group percussion instruments. He is attempting to find available materials in this area. Those interested in this topic may contact him c/o Atlantic Christian College, Wilson, North Carolina 27893.

This past summer FRANK W. SHAFFER, JR. received a fellowship to study at the Yale Summer School of Music and Art. He played timpani and percussion in the chamber orchestra and was the principal percussionist of the Contemporary Music Ensemble. The contemporary group performed works by Stravinsky, Webern, George Grumb, Sydney Hodkinson, and Pierre Boulez.

JACK GILFOY toured the Orient this past summer as drummer with Johnny Mathis. Working with Henry Mancini this fall, Jack reports performances with a number of major orchestras including Los Angeles, Cleveland, and Philadelphia. Due for release on Studio PR label is his music minus a drummer album entitled, "Music to Play Drums By."

The WESTERN MICHIGAN UNIVERSITY department of Music held its First Annual Percussion Chamber Music Seminar on campus in Kalamazoo from July 5-18. The seminar was coordinated by John D. Vander Weg (the University of Michigan) who conducted the large percussion ensemble and coached the small percussion ensembles. Mr. Vander Weg was assisted by Allan Brown (University of Oregon, graduate assistant at WMU) who taught Percussion Literature.

While attending the seminar, the students participated in the large percussion ensemble, percussion literature class, at least two small percussion ensembles, basic music class, and two large wind ensembles. For information concerning WMU's 1971 summer seminars for high school students, please write to: Concert Coordinator, Department of Music, Western Michigan University, Kalamazoo, Michigan 49001.

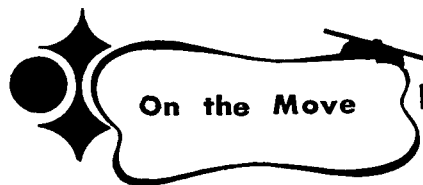
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OWEN CLARK of McGill University presented a lecture entitled "Standard Orchestral Percussion Instruments and the Percussion Ensemble" for the Jewish Peoples School Concert Committee in Montreal this past November 16th.

I would appreciate your helping me with the following:
I need to know:

- 1) the date of the earliest known tympani concerto
- 2) the date of the earliest known Orchestral works employing more than three timpani.

David Whitwell
Music Department
San Fernando Valley State College
Northridge, California 91324



DOUGLAS IGELSRUD has recently been appointed Assistant Professor of Percussion at Ithaca College. He was formerly a member of the San Antonio Symphony Orchestra.

CYNTHIA SOAMES has accepted a position as Percussion Instructor at Saint Joseph's College in Rensselaer, Indiana.

J. KENT WILLIAMS has assumed the position of percussion instructor at the University of North Carolina, Greensboro after completing a tour of duty with the U.S. Military Academy Band.



Coming Events

The TWELFTH ANNUAL MID-EAST INSTRUMENTAL MUSIC CONFERENCE will be held April 2-5, 1971 at the William Penn Hotel in Pittsburgh, Pa. This conference is sponsored by Duquesne University and included among the events will be percussion clinics and a panel discussion.

The OHIO STATE UNIVERSITY PERCUSSION ENSEMBLE AND MARIMBA QUINTET, Dr. James Moore, director, will perform at the North Central M.E.N.C. Convention in Cincinnati on Saturday, March 13, 1971 at 1:30 P.M. Appearing on the National Association of College Wind and Percussion Instructors Session, the ensemble will share the program with the Brass Wind Choir of Augustana College, Sioux Falls, South Dakota, Dr. Harold Krueger, director.

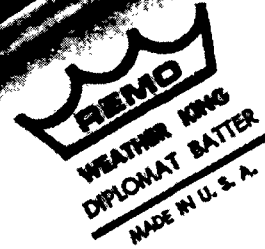
The INDIANA STATE UNIVERSITY PERCUSSION ENSEMBLE under the direction of Neal Fluegel will appear in concert at the Music Teachers National Association Conference at the Sherman House in Chicago on March 24, 1971 at 1:30 P.M.

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Percussion Discussion

Concert for percussion - ensemble of the Bavarian State Conservatory of Music in Wurzburg under the direction of Siegfried Fink.

In 1965 Siegfried Fink founded in the Bavarian State Conservatory a studio for percussion music. His ensemble devotes itself intensively and expertly to the cultivation of this particular kind of music. The successes of the performances found unreserved recognition everywhere. Radio, television, and recording companies made recordings. A great concert-tour led the ensemble to Spain and Portugal where in Barcelona, Lisbon and Madrid veritable triumphs were celebrated. In Madrid the ensemble received the prize for the best foreign interpretation of the season (1968/69). Contemporary composers like Xavier Benguerel (Barcelona), Carmela Bernaola (Madrid), Heinrich Konietzny (Saarbrücken) and Dieter Salbert (Nürnberg) wrote pieces for them.

Percussion music makes use of all possible percussion instruments. It prefers folklore elements familiar to us in part from Cuban and Latin American folklore. It utilizes the techniques of jazz and sound combinations used by the Gamelan orchestra. Percussion music proves itself to be versatile and interesting and appears to be more contemporary than ever in Europe. The rhythm, centrally determined by duration and gravity of the note values, is inseparable from the course of movement of the music as a whole. In this way it receives its form, and each motif has its specific expressive value. Tension and relaxation are experienced spontaneously and directly. Like jazz, percussion music has developed forms in the fusion of non-European rhythms with the metrical order of European music. The characteristic syncopated shifts of these forms can be explained by the transfer of exotic polyrhythm to a frame of reference encompassing all voices in like manner. The percussion instruments used are known to many nations as noise - and rhythm instruments with both fixed and variable pitches. The variety of material brings about the variety in the production of the tone.

This year the management of the State Conservatory again extended invitations to a concert of this studio. The unconventional program gave rise to curiosity. Today one has become accustomed to all possible sound realizations and rhythmic differentiations. The expression of this music found great resonance. The audience had realized that in such music it is not a question of dazzling sensationalism or of an unheard-of confusion of technical or sonorous effects. The play of rhythm required not only a perfect percussion technique but also the highest concentration and discipline in order for the difficult rhythm - and sound patterns to become alive. The participants—Klaus-Peter Klemke, Wolfgang Schneider, Peter Wulfert, Felix Lier, Bernd Kremling, and Cornelis Teeling achieved a considerable success through perfected technique, the certainty of rhythm and a pronounced sense of sound.

Maurice Ohana's "études chorégraphiques" (1959) placed the virtuoso skill of the orchestra in the most favorable light. Balkanese rhythms and combinations of sounds of the Gamelan-music could not fail to have effect on the listeners. The sound elements found the appropriate amount of intensification and variation. Here the young artists showed good concentration and demonstrated that they were perfectly attuned to one another. There were no incidental or accidental features, no matter-of-courseness in the complicated structure of these compositions! Fink gave form to his "Motion-Pictures II" in a manner that was rich in variety and full of surprises. This work was written in 1968 for the Ballet of the State Theatre of

Oldenburg and contains a mixture of stored up and hence sequentially fixed moments and spontaneously added actions. The "directed accident" is supposed to produce a multiplicity of intellectual associations through various acoustic moments as reflections of our time. Fink brought great sensitivity and musical intelligence to bear on such scenes. He employed these in hasty and condensed form and did not fail to achieve attractive and charming situations. He cleverly combined various tones recorded on tape, noises and distorted voices, metronome beats as obligatory "timing", snapping of fingers and clapping of hands and a grotesque march with intermittent percussion instrument solos (Klemke, Schneider, Wulfert). Werner Berndsen was responsible for the excellent sound direction in the tape recordings at the Sound Studio of the State Conservatory.

Riccardo Malipiero's "Preludio, Adagio e Finale" (1963), per voce e percussioni, found in Edith Urbanczyk (Munich) a soprano of great eminence. She has the qualities of voice, the technical command and just the right expression which the new music requires.

The conclusion of the program was the classical "toccata for percussion instruments" written by the Mexican Carlos V Chavez in which the entire range of variety in the percussion instruments was meaningfully employed. The sonorous peculiarities of the individual groups resulted in a genuine concert of properly understood musicianship. Each of the three movements was effective through the separate treatment of the drums and the idiophones which united in a furios finale a tutti. Fink conducted with great precision and had an ensemble which was definitely equal to the task. With scrupulous accuracy he followed the direction prescribed in the score whereby he allowed distinct expression to an abundance of sound structures, rhythmic subtleties, reflections of the times. He executed this with wit and humor as well as with a clever sense of the function of the elements used.

Klaus Linsenmeyer
Advisor for Music
State Gymnasium
(trans. Donald Nelson)

Jesse Kregal Pleases at Tully Hall — Lack of Suitable Material Felt

by Theodore Strongin

Solo timpani recitals, or recitals of chamber music with timpani, are rare indeed, but there's no reason they shouldn't work. With five timpani of different sizes in front of a performer, a considerable amount of variety is available.

Jesse Kregal, who gave a recital of solo timpani and chamber music at Tully Hall Wednesday night, was hampered by the lack of literature centered on his instrument. There were seven works, six of them first New York performances, and only two of the seven were consistently absorbing or were set in an area of sonority that did not seem wrenched out of conventional context.

Those two were William Bolcom's delicate and poetic "Dark Music" for cello and timpani, one of the New York firsts, and Elliott Carter's "March, Recitative and Canaries" for four kettledrums.

The other works, all new here, only at moments collected into compelling sounds and shapes. They were Paul Fetler's "Cycles," Joseph Ott's "Ricerca," Robert Evett's "The Little Ones," Robert Parris's "Dirge for the New Sunrise," and William Hellerman's "Ek-Stasis II."

Supporting Mr. Kregal in various works, separately or together, were William Montgomery, flute; Marilyn Kregal, violin; Eric Wilson, cello; Margaret Moore, piano, and Ronald Barnett, percussion, all excellent.

Mr. Kregal himself is an admirable performer with strong arms, a sensitive touch and a decisive sense of rhythm.

(Reprinted from New York Times, May 5, 1970)



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- No. 10-405 SOUNDS OF THE KABUKI** by Thomas L. Davis..... **\$1.00B**
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- No. 10-407 ETUDE NO. 40** by Duane Thamm..... **\$1.50B**
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 Grade: Advanced. Instrumentation: Piano Accompaniment; Tambourine, Hand Castanet, Board Castanet, Triangle.

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WHY NOT A FIVE OCTAVE MARIMBA??

by Carolyn Reid Sisney

It has long been a dream, to have a fine marimba with a five octave range. Most instruments are four octaves from C₃ to C₇.

This range would be extended at each end of the keyboard to make it a five octave marimba from F₂ to F₇. However, the engineering of an instrument of this range presents some interesting but not insurmountable problems. The instrument would be longer. So, in place of two heavy large folding resonators or four equally large separate pieces, split the resonators into three sections or a total of six pieces. Use the resonator mounting method as designed by Clair Omar Musser for the Windsor model of the Musser line.

Probably the biggest problem of design is the resonator length needed for the seven extra notes in the low register. The lowest resonator, according to the accepted tuning system, must be twice the length of the F resonator in the octave above. This new low F will then be approximately 36 inches long. Marimba performer, Frank K. MacCallum solved this problem on his hand made instrument by turning up those low resonators which were too long. Another solution would be the construction of a large marimba in height and platforms made to fit the needs of the individual performer. Many tall performers must bend over like timpani players to play marimbas of present size. They would welcome a king size instrument.

What purpose would such an instrument serve? The answer is simple—to play the repertoire. Percussion majors, teachers and professionals are aware that much worthy concert violin and piano music must be part of the teaching and performing repertoire, due to the fact that music written specifically for the marimba is quite scarce. Often these transcriptions must be altered, completely out of context because of lack of pitch range. The performer must make an octave change, rewrite the passage, and lose the emotional impact of the climactic tonality of these alterations. The same is true of piano literature, only more so, because of the even greater range of the piano.

A five octave marimba would provide a five octave range for that great key of F, and a four octave-plus range for all other keys!!! Just imagine what those seven new low notes would do to enhance four mallet arrangements. Think of the popular hymns in the keys of F and G to say nothing of Ab, A and Bb. Often a performer must end a four mallet selection in the 6/4 chord position to take advantage of the low organ like tone that an audience loves to hear, knowing full well that he is breaking one of the most fundamental rules learned in a freshman harmony course.

Is such an instrument commercially feasible? From my past experience I say yes. Every performing marimbist who now owns with pride an ancient Deagan designed Diana Imperial or one of the 100 coveted King George models will immediately see both the value and prestige of this expanded instrument, and at the earliest opportunity will sell his data instrument in order to buy a five octave marimba and capitalize on its possibilities. Even those with the newer Musser models, the Windsor, Century and band model Century instruments will buy or trade for an instrument of five octave range.

These long "off the market instruments" will then be available at reasonable cost for young students who at present are playing on 2 1/2, 3 and 3 1/2 octave instruments, only useful for preparatory level teaching. These four octave instruments will be in the pocketbook range of parents who cannot afford, or prefer not to purchase a new instrument. Drummers would provide an additional source for these good four octave instruments. Drum teachers in this exciting stereo age are urging their students to learn mallet instruments to fill the need and be prepared for the demands required of them as professionals.

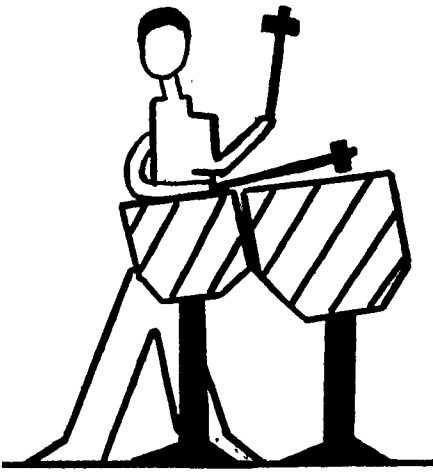
Do you share my dream? Why not a five octave marimba!

The Author

Carolyn Reid Sisney is a teacher and performer on marimba and vibes. Her instructors were James Salmon and Clair Omar Musser; while attending high school she was a national contest winner on marimba. She received her Bachelor of Music education degree with a piano major from Bradley University in 1945. In 1946 she earned a Master of Music degree from Northwestern University with marimba as the performing instrument. Mrs. Sisney has served as a part time marimba instructor at Bradley University since 1948. She has long been active in music therapy and for three years was the music chairman of the Peoria Activity Therapy Program. She maintains a full time schedule in her studio teaching piano, marimba and vibes.



INDIANA UNIVERSITY OF PENNSYLVANIA
PERCUSSION ENSEMBLE
Gary J. Olmstead, Director



TIMPANI STICKS
by Al Payson

A few weeks ago I received a phone call from a friend of mine who is a high school band director. He told me that for many years he was dissatisfied with the sound of his old kettle drums; so he finally bought a new set, which he had just received. He said that he was quite disappointed with the tone quality and resonance of the new ones, and that in fact they sounded little better than the old set. After questioning him about the kind of sound he wanted, I selected a pair of timpani sticks and sent them to him. A few days later he telephoned me again. This time he was quite happy with the sound he was getting. He thanked me for solving his problem and expressed surprise that the sticks I sent him could make such a marked difference in the tone quality and resonance of the drums.

Obviously, my friend (and his student timpanists) did not realize the importance of the role of the beaters in the production of tone on the timpani. This is not unusual. I have noticed that when a novice can't get the sound that he wants from the instruments he almost invariably assumes the problem is in the head or the bowl. Seldom does he blame the sticks he is using, even though they are usually the real culprits.

Types of Timpani Sticks

The proper selection of timpani sticks is difficult, even for the initiated, since there are so many types, sizes, shapes, and weights. The difficulty is further compounded by the variety of materials used in their construction, which include wood, cane, rattan, metal, cork, felt, rubber, wool, and moleskin. However, timpani sticks have evolved into two general categories: the cartwheel, or cylindrical type and the ball or spherical type.

The cartwheel stick has a wooden (usually hickory) shaft, a hard felt core, and a soft felt outer covering. The ball type stick is made of a great variety of materials.

Most professionals prefer the ball type stick for general playing, since less surface of the head of the stick comes in contact with the drum head, thereby producing a clearer, more resonant tone throughout the entire range of the drums.

Weight and Balance of Timpani Sticks

The weight and balance (weight distribution) of timpani sticks is extremely important in the production of good sound. Sticks that are very light play only on the surface of the head. This is fine for soft playing, particularly where fast articulation is necessary. But if force is applied these sticks tend to "splat" and produce an undesirable tone. Heavier sticks are necessary to reach deep into the drum for a full, resonant tone. However, sticks that are too heavy, or too front-heavy, produce a dull, heavy, colorless sound. For the above reasons a hickory stick cannot produce the same sound as a bamboo stick; similarly, a felt core cannot produce the same sound as a cork core.

Much of the artistry involved in timpani playing is in being discerning enough to select the stick with the right weight and balance for any given situation.

Rather than just make a "recommended list" of different timpani sticks, coupled with the types of passages they are commonly used for, I think it would be far more interesting and meaningful to describe in a general way the sticks used by the timpanists of five major orchestras in the United States.

The timpanist of the Boston Symphony, Mr. Everett Firth, uses six pairs of sticks. Four are ball type, one is a cartwheel type, and one is wood. His general purpose stick consists of a shaft and core turned out on a lathe in one piece out of hardrock maple. The covering is two layers of soft seamless wool felt. His staccato stick is the same, except that it has only one layer of felt instead of two. Mr. Firth also has several pairs of sticks which he uses only for recording. One pair is covered with suede, another with unborn calfskin, and others with various types of pool and billiard felt. They naturally are harder and more pointed than his other sticks.

The former timpanist of the Chicago Symphony, Mr. Edward Metzenger (who retired at the end of the 1963 season after thirty-four years in the orchestra), uses both ball and cartwheel sticks. His general purpose stick is custom-made by William Street, former timpanist with the Rochester Philharmonic. It consists of a half-inch thick cane shaft, wooden core, and two layers of tightly drawn soft seamless wool felt. For staccato playing, Mr. Metzenger prefers a French stick. It consists of a thin, flexible, rattan shaft, a cork core, and two layers of soft woven felt material. For soft tremolos in the low register, he uses a cartwheel stick.

Saul Goodman, timpanist of the New York Philharmonic, uses six different pairs of sticks. They are custom-made for him, and are available commercially. Four are ball type, one is a cartwheel type, and one has a wooden head. His ball type stick consists of a rather thick hickory shaft, tapered toward the head, and threaded at the tip. On the tip is placed a wooden carrom that is covered with one or more layers of various types of wool felt, depending on the hardness desired. An aluminum nut is then screwed on the end to keep the head in place. With this arrangement, the head can be removed and replaced when it becomes worn.

Mr. Fred Hinger, formerly of the Philadelphia Orchestra, uses basically five pairs of sticks, which he makes himself. He classifies them as (1) soft-large, (2) medium soft-large, (3) soft-small, (4) medium hard, (5) hard. These are augmented by wooden-head sticks and extra large sticks for low notes. The shafts of all these sticks are made of bamboo, and the heads are mostly ball type. Mr. Hinger reinforces the bamboo shafts to prevent them from cracking.

The timpanist with the Cleveland Orchestra, Mr. Cloyd Duff, uses seven pairs of sticks, plus some specialty sticks for certain effects. Mr. Duff makes his own sticks, and also teaches his students how to make their own. He considers a timpanist's ability to construct sticks to suit his own individual taste to be as necessary as a double-reed wind instrument player making his own reeds. Mr. Duff, like others, uses both cartwheel and ball type sticks. The ball type have a bamboo shaft, wooden core, and soft felt covering. Two pairs of his sticks are strictly for light-surface playing. They produce a sound that is resonant, with no point for edge. He uses them in works where he feels the timpani should blend tonally, such as in works of Mozart, Haydn, and Schumann.

Although these artist timpanists of four major orchestras use a large variety of materials to make sticks of various sizes, types and weights, some general observations can be made:

1. All the four timpanists use at least six pairs of sticks. These sticks could be generally classified as follows:

- a. Soft sticks, for a fat, full sound with no edge, used particularly for soft tremolos in the low register of the drums and for single note solos. One example of their use is the opening of the third movement of Symphony No. 1 by Gustav Mahler.

- b. **General purpose sticks.** These are usually sticks that have point, yet soft enough to deliver a sound that blends, and heavy enough to reach down into the drums for a full, resonant sound.
 - c. **Staccato sticks,** for use when sharp rhythmic clarity is desired. An example of their use is the opening of the last movement of Symphony No. 5 by Dmitri Shostakovich.
 - d. **Ultra-staccato sticks,** when a hard, dry sound is necessary. They are used, for example, in certain passages of Petrouchka, by Igor Stravinsky.
 - e. **Wooden sticks,** when this effect is called for. It is generally referred to in timpani parts as holzchlagel (German), col legno (Italian), or baguette de bois (French). The head of this stick is usually about the size and shape of a robin's egg. Some are spherical.
2. Most of them make most of their own sticks, or have them custom-made to their specifications.
 3. Most of these four timpanists use cartwheel sticks for soft, inarticulate playing, and ball type sticks for general and staccato playing.

Recommending Timpani Sticks

At the risk of sounding evasive, I must say that it is very difficult for a professional to recommend to inquiring novices certain sticks for certain given purposes. This is not only because of the great variety of sticks used today, but because of many other variables that affect the sound of the instruments. Two of the obvious variables, as mentioned at the beginning of this article, are the drums and heads to be played on. For instance, a pair of sticks played on calf heads will sound differently on plastic. Another variable is the stroke-action, or "touch," of the performer. Another is the hall in which he is performing. There is quite a difference in projection of sound in a concert hall with an acoustical shell from one with a high proscenium. The sizes of the hall and the musical aggregation are further considerations.

And of course, the most important variable of all is the difference of conception of sound, or "taste," of every performer. When it comes down to the final analysis, each timpanist must use his own judgment to select sticks to fit his own particular style and artistic taste. Just a word to the wise, however; it is difficult to discern the type of tone and blending qualities of a pair of sticks when you are right on top of the drums. Sticks that sound one way to the player may sound quite differently to a listener in the audience. To accurately determine the sound of a new pair of sticks it is necessary to enlist one of the other percussionists in the section to play with them while you go to the back of the hall and listen. It is preferable to do this while the orchestra is playing, when possible.

Stick Holders and Cases


Since a timpanist uses many different pairs of sticks for different purposes, it is often necessary for him to switch from one pair to another quickly and frequently. For instance, he might have a situation where he has only two 2/4 bars at mm. 132 to change from soft sticks to staccato sticks. Therefore, his stick holder or case must be very close at hand; must allow for a silent and unobtrusive as well as quick change; must hold the sticks securely, so that one or two don't clatter to the floor, ruining a performance. This is a seemingly minor item, but it is really quite important.

To meet the aforementioned qualifications, many timpanists have a case, which doubles as a holder and carrying case. It is usually placed on a chair to the right of the performer, within easy reach. Many of them are partitioned in some way to keep the sticks separated and in order. Some cases are very elaborate and expensive, with extra compartments, padded linings, etc. Another more simple method of holding sticks is a cloth bag with a loop at the open end. It is hung, via the loop on a tuning post of one of the drums.

Reprinted from *The International Musician*, October, 1963.



NATIONAL MUSIC CAMP PERCUSSION ENSEMBLE
Jerome Hartweg, Director



SHOW PROBLEMS

Show Problems will be a continuing series in Percussive Notes. These articles are excerpted from the book of the same name by Joel Rothman, published by J.R. Publications, New York, N.Y.

Unlike music for any other instrument, drum parts are often cloaked in a veil of ambiguity. For instance, it's often difficult to distinguish where 'time' ends and rhythmic figures begin. Many arrangers lack a thorough understanding of the inherent and subtle difficulties involved in reading drum parts; they often notate rhythmic figures which are too awkward to execute or difficult to understand. To add to the problem, most method books bear little or no resemblance to actual show music. I have seen a number of drummers who were able to play complex rhythmic exercises from a method book, yet were totally incapable of playing comparatively simple figures from an easy drum arrangement. There are many reasons for this seemingly paradoxical situation, but regardless of the reasons, the problem does exist.

These articles will analyze some basic problems encountered by the novice reader during his first experiences with show music. Although experience is the master teacher, an initial understanding and awareness of some fundamental problems will tend to make the practical experiences more meaningful and less difficult.

The following discussions center upon 'show type' music as opposed to 'legitimate' snare and percussion parts. The former often have to be performed at sight or with little rehearsal. In many cases, the particular 'act' gives only one performance; unfortunately, this does not provide the drummer with ample opportunity to develop a thorough familiarity with his part. Consequently, problems arise that are totally different from those found in 'legitimate' reading.

The opinions expressed in these discussions are based upon the author's own personal experiences and sense of interpretation. There are no standard or pat answers to most of the existing problems. As the reader grows richer in experience, he will arrive at his own conclusions; they may differ radically from the views expressed by the author.

PROBLEM: RECOGNIZING THE RIDE CYMBAL TIME

Inexperienced drummers tend to interpret the notes on their parts far too literally. They must arrive at the realization that a drum part, in most cases, is nothing more than a 'guide' which leaves a great deal of room for personal interpretation. Probably the most elementary problem that a novice reader faces is trying to recognize what constitutes ride cymbal time, and how to play it. I recall that the first time I saw an actual drum part the ride cymbal time was written as four quarter-notes and the quarter-notes had regular noteheads instead of 'x's' to denote the cymbal. I was so used to reading rhythm literally from a method book that I played the four quarter-notes in each measure on the snare drum (alternate sticking). Needless to say,

the band didn't swing the show that night! I was not cognizant of the fact that the four quarter-notes merely indicated the ride cymbal time. This anecdote points up a basic rule: reading and playing ride cymbal time does not require a literal translation of the written notes. Ride rhythm may be notated in several different ways; what the arranger actually means is to 'keep time' for the indicated number of measures.

PROBLEM: WHERE DOES THE 'TIME' END AND THE RHYTHMIC FIGURES BEGIN?

Reading drum music for shows or dance bands presents certain major problems not encountered on any other instrument. Since the primary job of the drummer is to 'keep time' for the band, his charts are usually comprised of rhythmic notations that mostly represent the playing of 'time.' Dispersed among these notations are rhythmic figures that are usually intended to reinforce the sound of the brass instruments. However, in many cases, the rhythmic figures are written in such an ambiguous fashion that the reader is often confused as to where the 'time' ends and the rhythmic figures begin.

An arranger could easily avoid this difficulty by merely writing the ride cymbal time with 'x's' for noteheads on one line, and assign another line for the notation of the actual rhythmic figures using regular noteheads. Why isn't this done? It is done in some cases; however, the majority of arrangers do not understand the subtle difficulties involved in reading drum parts; consequently, they notate parts in a very imprecise manner. The drummer is left on his own to determine where the 'time' ends and the rhythmic figures begin.

PROBLEM: WHAT STICKING TO USE

The question of whether to play a note with the right hand or left hand is not as ridiculous as it might seemingly appear. It's extremely important for the drummer to learn to play smoothly from ride cymbal time to rhythmic figures, then back to 'time.' A particular sticking will often determine how successful the drummer will be. The following suggestions may help the reader learn to achieve a smooth transition from 'time' to rhythmic figures, then back to 'time.' I will assume that the reader is right handed and playing the ride cymbal with his right hand. To begin with, most exercise books are taught with alternating sticking; however, except for certain rhythmic passages, alternating sticking is the least practical way of playing rhythmic figures at the drum set. This is especially true for figures at slow tempos. For instance, a series of eight-notes at a slow tempo should be played with one hand; the notes will sound 'stronger' and more even. As far as rhythmic figures at up-tempos are concerned, the reader must remember that the ride time is being played with the right hand; because of this, the reader should try to end a rhythmic passage with his left hand allowing the right hand a certain amount of time to move from the snare drum back to the ride cymbal. I have found, for instance, the eight-note triplet figures at fast tempos should be played with an RRL sticking rather than an alternating sticking. The RRL sticking will insure that the reader always ends with his left hand, giving the right hand ample opportunity to return to the ride cymbal. At the same time, the RRL sticking provides a natural accent on the last part of the triplet. Accents on the last part of a triplet figure help to bring a more 'swinging feel' to the sound of the figure.





Carnival day in St. Thomas, Virgin Isles.

THE MUSIC OF THE WEST INDIES
 A report from our seaborne correspondent
 Cass Caswell

Reprinted from *Crescendo*, VII, No. 10, May 1969
 (122 Wardour St., London, W.I.)

My trio has been cruising around the Caribbean on Cunard's *Carmania* throughout the spring and we have heard some very interesting music on the various West Indian islands.

In addition to the inevitable steel bands, we were treated to a concert performed by the Barbados Police Band, comprising thirty coloured musicians dressed in the colonial police uniform (which has remained unchanged since Nelson's time). They played a very large and ambitious repertoire of European military band music.

In complete contrast to this was the traditional music of the San Blas group of tiny islands (off Panama), which are completely unspoiled, with beautiful sandy beaches and coconut palms. The extremely primitive natives (originally descended from the South American Indians), live in grass huts, and all the women wear heavy gold rings through their noses. Their only instruments are bamboo 'pipes of pan' and maraccas made from gourds. These are used in their native dances in which all the men blow a melody in unison on the large pipes. The pure flute-like tones carry for a considerable distance and are most unusual and effective.

Steel bands can now be heard practically throughout the Caribbean, although the steel drum originated in Trinidad as recently as 1945. I was utterly astonished at the size and profusion of these bands. For instance, Aruba (a small Dutch island) boasts no less than 21 bands. The average steel band consists of about twelve musicians and thirty drums. However, the number of players is elastic enough to range from a mere three to over 200 at carnival time!

By very good fortune we caught this year's Carnival at Trinidad on February 17th, a sight never to be forgotten. Unlike a British seaside carnival (a handful of motley floats in a single procession), the entire capital of Port-of-Spain was a seething mass of decorations, floats and costumes. Vast numbers of steel drums were assembled at nearly every street corner and countless different processions worked their way towards a big judging arena from all parts of the city. West Indians spend months preparing for their annual carnivals, some paying out as much as \$200 each on materials for their indescribably elaborate costumes.

In addition to the steel band, Trinidad claims to have evolved both calypso singing and limbo dancing. When celebrating the end of World War II, the local people beat

out rhythms on anything with a percussive sound (dustbins, biscuits tins, hub-caps, etc.). Soon they were experimenting with oil drums (discarded by some of the many refineries in the West Indies), and learning how to obtain notes of varying pitch by 'tuning' the drum.

There are about a dozen skilled processes involved in the production of a steel drum, and the tuner (often the bandleader) starts by testing some ordinary 55-gallon oil drums for resonance. Having selected one, he will use a flat chisel to cut around the side of the container at a certain depth—the lower the pitch of the drum, the deeper the side. Next, a rounded mallet is used to sink the end of the drum into a shallow bowl shape, and the pattern of sections for the individual notes is chalked on and indented with a blunt punch. Tuning systems vary from band to band, and of course also with the different sizes of drum.

As in the Classical orchestra, the instruments of various pitches are grouped in sections, the commonest types being (from the highest to lowest): soprano pans, tenor pans, guitar pans, 'cello pans and bass pans. A lead soprano pan is divided into many notes, giving just over two fully-chromatic octaves. However, the tall bass pans only have three or four notes per drum, the bassist needed several drums for a complete scale.

Before the drum is finished, it is (sometimes, I think!) given a final delicate tuning by hammering the individual notes, and is then heated for tempering. This hardens the steel and vastly increases its ringing quality. Lastly, the drum is painted in the band's colours and suspended in an iron frame ready for playing.

Many of the natives have developed considerable technique with the rubber-tipped sticks, and 'Croppy,' the leader of the Barbados Steel Band gave me a dazzling display of vibraphone-like chromatic runs and arpeggios. Although the bands learn their tunes (and often long arrangements) by ear, the individual members usually have a good knowledge of music theory, and play with precision. For slow numbers, they often use fast single-stroke rolls for a sustained 'string' accompaniment, and nearly all the steel bands contain one member who plays on an ordinary drum kit.

Listening to various recent steel band performances, I have been struck by the incredibly wide range of music which is played. In a shipboard concert by the Aruba Invaders, we heard not only the expected "Yellow Bird," etc., but also considerably more difficult tunes such as "From Russia with Love" and even some Classical music and religious hymns, plus a complete selection of Strauss waltzes!

New Publications

DRUM SOLOS

30 Drum Solos—Bill Rotella, pub. Bar Publishing Co., 203 Church St., Naugatuck, Conn. \$2.00.

Fine basic reading studies for snare drum, with suggestions by the author as to several ways of practicing the material.

DRUM BOOKS

20th Century Orchestra Studies for Percussion—Compiled and annotated by Alan Abel, pub. G. Schirmer, Inc., N.Y. \$4.00.

A much needed volume of orchestral percussion repertoire ranging from Richard Strauss (1900's) to Bernstein (1960's). Although the preface states, "with special comments and suggestions concerning artistic and technical problems," these comments are not extensive.

Percussion Studio: Studies for Snare Drum Vols. I-VI—Siegfried Fink, pub. N. Simrock, Hamburg-London, \$3.50 per vol.

Excellent studies for snare drum in six volumes; 1) Elementary Exercises, 2) Shifts of Accent, 3) Progressive Studies, 4) The Flams, 5) The Roll, and 6) Studies for 2-3-4- Snare Drums.

Learn to Play Snare Drum and Bass Drum—David W. Gilbert, edited by Saul Feldstein, pub. Alfred Music, N.Y. \$1.50.

The fundamentals of snare drum and bass drum playing are clearly presented. Excellent printing and layout are found in this series, with new material appearing in grey screen background to emphasize its introduction.

Snare Drum for Beginners—Morris Goldenberg, pub. Chappell, \$3.50.

This is not a "method book" in the usual sense for beginners, but rather a collection of progressive etudes and duets. Only single strokes are used.

DRUM SET BOOKS

Diversified Drumming—Harry Marvin, Jr., pub. HaMaR Percussion Publications, 333 Spring Rd., Huntington, N.Y. 11743 \$3.00.

A unique approach to reading at the drum set where an etude is first played on the snare drum, then as cymbal-snare independence, and finally broken up between the snare drum and bass drum.

Fill-ins for the Progressive Drummer: Book No. 1—written and published by Angelo Stalla, 39 School Street Hudson, Wilkes-Barre, Penna. 18705, \$3.50.

Helpful drum set study material.

Brook Drum Set Studies—Emil Sholle, pub. Brook Publishing Co., Cleveland Hts., Ohio \$1.75.

Reading studies for snare drum, with written bass drum and hi-hat cymbal parts.

Easy Rock and Easy Jazz Coordination—Joel Rothman, pub. J.R. Publication, New York \$2.00.

An extensive collection of, as the title implies, "easy rock and jazz" patterns for snare drum and ride cymbal.

MULTIPLE PERCUSSION SOLOS (including drum set)

Rhapsody for Percussion and Band—John Beck and Don Jones, pub. Kendor, Delevan, N.Y. complete score and parts \$27.50.

A fine "showpiece" for the drummer who performs on timpani and concert tom-toms, snare drum, and drum set during the course of the composition. The band parts are effective and not extremely difficult.

XL Plus One for Multiple Percussion Solo—Alvin Etler, pub. Southern Music, San Antonio, \$4.00.

This work for 41 percussion instruments to be played by one percussionist was commissioned by the National Association of College Wind and Percussion Instructors and received its premier performance by John Beck of the Eastman School of Music faculty. Metal, wood, and membrane instruments are grouped in a suggested setup. A significant contribution to the literature for the artist percussionist.

TIMPANI BOOKS

20th Century Orchestra Studies for Timpani—Compiled and annotated by Alan Abel, pub. Schirmer, Inc., N.Y. \$4.00.

Repertoire for timpani spanning the period from the early 1900's (Richard Strauss and Sibelius) to the 1960's (Barber and Bernstein) is included in this excellent collection.

Learn to Play the Timpani—David W. Gilbert, edited by Saul Feldstein, pub. Alfred Music, N.Y. \$1.50.

The fundamentals of timpani playing are clearly presented. Excellent printing and layout are found in this series, with new material appearing in grey screen background to emphasize its introduction. Photos and written comments clarify the technique of tuning and playing the timpani.

BAR PERCUSSION SOLOS

Concentino fur Vibraphon—Siegfried Fink, pub. Otto Wred-Regina Verlag, Wiesbaden, \$5.50 solo and piano reduction.

In three movements of moderate difficulty, written for vibes and string orchestra. This edition is for piano reduction of the string orchestra parts. Solo part uses mainly two mallets and no pedal indications are given.

BAR PERCUSSION BOOKS

Learn to Play Keyboard Percussion—David W. Gilbert, Edited by Saul Feldstein, pub. Alfred Music, N.Y. \$1.50.

The fundamentals of bar percussion instrument playing (orchestra bells, bell lyre, exlophone, vibe and marimba) are clearly presented. Excellent printing and layout are found in this series, with new material appearing in grey screen background to emphasize its introduction.

PERCUSSION ENSEMBLES

Big Jinks—Bob Tilles—Down Beat/MWP, 222 W. Adams St., Chicago, Ill. 60606 \$6.50 (list) condensed score and parts (disc. available to Down Beat subscribers).

Nine players—marimba, vibe, xylophone chimes or bells, bongos, tympani, bass, guitar, and drum set. A swinging jazz original with open ad lib choruses and percussion solos. Melody part may be played on wind instruments if transposed.

Minor Time—Bob Tilles—Down Beat/MWP, 222 W. Adams St., Chicago, Ill 60606 \$6.50 (list) condensed score and parts (disc. available to Down Beat subscribers).

Nine Players—marimba, vibe, xylophone chimes or bells, bongos, tympani, bass, guitar and drum set. A minor blues with a bugaloo-rock beat and open choruses for soloists.

Three Asiatic Dances—George Frock, pub. Southern Music, San Antonio, \$5.00 score and parts.

Ensemble for six players using conventional percussion instruments and a part for five metal sounds such as brake drums or metal pipes. Work is in three highly effective, contrasting movements. Difficulty level is well within the reach of a good high school ensemble.

Soliloquy for Percussion—Donald K. Gilbert, pub. Southern Music, San Antonio, \$3.00 score and parts.

An interesting short ensemble for five players. Concert tom-toms, marimba, timpani, snare drum, cymbals, chimes, and bass drums are used.

Centralization—William J. Schinstime, pub. Southern Music, San Antonio, \$4.00 score and parts.

Written in 3/4 meter, this ensemble for five players has a three part form with emphasis on delicate metallic sounds in the middle section.

Pagan Place—Scott R. Meister, pub. Ludwig Music Pub. Co., Cleveland, \$3.50 score and parts.

An ensemble for four players using xylophone, bongos, timpani, chimes (sub. vibes or bells), tam-tam, bass drum, and triangle. Interesting writing that will produce a contemporary sound from the ensemble.

Knick Knack for Percussion—Fred M. Hubbell, pub. Kendor, Delevan, N.Y. \$2.00 score and parts.

A clever, easy arrangement of this little tune that contains an option melody part along with parts for temple blocks, snare drum, tom-tom, triangle, cymbals and bass drum.

CHAMBER MUSIC

(Percussion with other instruments)

Abacus in Trio—Serge de Gastyne, pub. Fereol Publications, Box 6007, Alexandria, Va. 22306

This composition is written for the unique combination of Horn in F, bassoon, and marimba-vibes (one player). The work is in five short movements and requires competent performers to master its difficulties.

TEXT AND REFERENCE BOOKS

The Percussion: Second Edition—Charles L. Spohn and John J. Tatgenhorst, pub. Allyn and Bacon, Inc., Boston 169 pp. n. p.

In this second edition some textual clarifications have been made, and most importantly about 30 pages of snare study material has been added in an attempt to make this a comprehensive reference text and method book for use in the college percussion techniques class.

RECORDINGS

Percussion by William Kraft—Crystal Records Stereo S104

This 12" stereo recording includes the following compositions by William Kraft: Triangles for Percussion Soloist and Chamber Orchestra, Momentum for Eight Percussionists, and Theme and Variations for Four Percussionists. Barry Silverman performs as soloist with the Pacific Percussion Ensemble and members of the Los Angeles Philharmonic Orchestra are conducted by the composer.



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PRODUCT NEWS

The **LEARNING UNLIMITED AUDIO-VISUAL BAND SERIES** is a unique new program developed by Learning Unlimited, a Division of Hal Leonard/Pointer Publications, Inc. for exclusive distribution by Charles E. Merrill Publishing, a Bell & Howell Company. Designed for like classes, private instruction, self-instruction, or supplementary material the course contains six levels for use over a two year period. Each level utilizes a "teacher-on-tape" cassette co-ordinated with a colorful instruction booklet. Big band accompaniments allow the student to "play along" with many of the songs and exercises. Interesting song and drill material includes Walt Disney songs and many other favorites. Available for all band instruments, the percussion booklet and cassette develop the percussion students' ability to play snare drum and melody instruments (orchestra bells, melody bells, marimba, or xylophones, etc.) right from the beginning level. Further information on the availability of this series from: Learning Unlimited 10125 West North Ave., Wauwatosa, Wisc. 53226.

THE NEW SYMPHONIC CASTANETS are hand made from imported grenadilla wood, mounted on a new and improved handle, and available in three different sizes: small, medium and large. The small (#5) castanets produce a high, bright and cutting sound; the medium (#6), somewhat lower in pitch, produce a more mellow sound; the large (#7) are low in pitch and have proven particularly useful in softer passages. The new improved handle allows for maximum control, rhythmic articulation and full tone. Castanets may be purchased by writing: Frank Epstein, c/o The Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

PRO-MARK Corporation, P.O. Box 8032, Houston, Texas 77004 has available a brochure showing and describing their extensive line of snare drum stick models.

New releases by **ACCURA MUSIC**, Box 887, Athens, Ohio 45701 include three percussion ensembles by Philip Faini, Prelude, Fugue, and Bravura. These works may be performed individually or as a suite.

MEDIA PRESS, Box 895, Champaign, Ill., 61820 has a brochure, "Series One: Music for Small Groups" containing listings of works for percussion alone and percussion with other instruments.

REMO=71 Catalog contains listings and descriptions of the complete Remo line including drum heads, Tympani heads, practice pads and roto-toms. A particularly helpful "head replacement selection chant" for all makes and sizes of tympani is included. Available from Remo, Inc., 12804 Raymer St., North Hollywood, Calif. 91605.

EARL HATCH PUBLICATIONS, 5140 Vineland Ave., North Hollywood, Calif. 91601 has available 4 brochures listing: marimba solos, marimba duets, vibe solos and mallet percussion ensembles.

MUSSER DIVISION of Ludwig Industries has announced a xylophone with a completely new bar material—M51 **KELON**, "the first major advance in xylophones since the discovery of the tree!" The bars of a scientifically formulated, pultrusion silicate have greater durability, produce the brighter sound demanded by today's top recording and symphonic artists and can withstand continued hard abuse of even steel-ball mallets. The size of the **KELON** bars is the same as rosewood xylophone bars used on Musser instruments, thus they may be ordered to replace rosewood bars on present instruments when these bars become damaged. Further details from Musser Division Ludwig Industries, 505 E. Shawmut Ave., La Grange, Ill. 60525.

ZILCO Graphic Cymbal Glossary is a helpful 4-page cartoon-ographic educational aid available from AZCO Ltd., Division of Avedis Zildjian Co., 39 Fayette St., No. Quincy, Mass. 02171. Types of cymbals and playing techniques for drum set cymbals are clearly illustrated.

A new series of drum study courses for drummers at all levels from beginner to professional called the **BEAT SHEET™ DRUM STUDY SERIES**, consists of a 33-1/2 rpm long-play recording and a study booklet. Material for the first Beat Sheet course consists of twenty modern Rock beats and thirty-one supporting exercises. Beats range from "easy" to "challenging." All exercises and beats are both written and recorded. The course is not a "play-along" recording. Careful instructions, both written and recorded are given throughout to facilitate learning. The course is divided into five sections: Easy; Intermediate; Advanced; Difficult; and Challenging. Each section is a separate band on the recording and can be played separately. For further information contact: TIP Publishing Company, 2689 Limekiln Pike, North Hills, Pa. 19038 (215) 886-1881.

THE INTERNATIONAL PERCUSSION REFERENCE LIBRARY CATALOG IV-1970 is now available for \$1.50 from Mervin W. Britton, Director, c/o Music Department Arizona State University. The library is a central source for compositions featuring percussion, and has been extended to include percussion method books. While not directly affiliated with the Percussive Arts Society, this library has received the full support of P.A.S. as a means of disseminating information on the availability of percussion literature. All members are urged to contact the library if they wish to place manuscript or published composition on file there.

August 7 marked the 75th birth anniversary of **ERNESTO LECUONA**, the world-famous Cuban composer who wrote *Andalucia* (The Breeze and I), *Malaguena*, *La Comparsa*, *Canto Karabali* (Jungle Drums), *Para Vigo Me Voy* (Say 'Si Si') and hundreds of other works for piano, orchestra, band and voice. Marks Music Corporation, the publisher of Lecuona in U.S.A., which celebrated its own diamond jubilee last year, has launched an extensive program to honor the maestro on this occasion. New arrangements of Lecuona's works are being issued by Marks Music. A recent publication is a group of Lecuona compositions arranged for percussion ensemble by Sandy Feldstein, under the title of *Mallets Go Latin*.

TEXT AND REFERENCE MATERIAL

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet under the sponsorship of the Percussive Arts Society (P.A.S.) is now available — Send \$1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

It is also requested as you use this booklet, that any errors, corrections, and especially additions be reported to Mike Combs. Yearly supplements and a new edition every five years are planned. Like any list it is "out-of-date" practically as soon as it leaves the press, and only with the cooperation of the publisher and the members of P.A.S. can it continue to be a valuable document.



The WHAT — WHEN — and HOW of Practice
by James L. Moore

From this title you may be led to believe that I am going to give you a simple formula that will assure you of instant success. This is a big order, and in its entirety is not possible. However, let us examine the problem of practice - the only way I know for gaining proficiency on musical instruments, such as percussion instruments.

Q. WHAT to practice?

A. 1) technique, 2) solos, and 3) sight reading. In drumming we have 26 rudiments handed down from the past that are excellent technique builders, however they are not enough. Practice many other rhythmic figures with "stick control", using many different stickings for a given rhythmic figure to develop flexibility. A systematic study of scales, intervals and chords is an essential part of technique practice on the bar percussion instruments. Solo practice on any percussion instrument should be on pieces that really challenge your ability and require that you work out details of rhythm, dynamics, tempo and style. Sight reading material should be less difficult than solo material and in many different meter signature, with attention given not only to rhythm but also to dynamics, tempo and accuracy. Duet playing both on drums and bar percussion instruments is an excellent way of enjoyably developing your sight reading ability.

Q. WHEN to practice?

A. As often as possible! Try not to let a day go by without practice. Think like the great artist who once said, "If I don't practice for one day, I know the difference; if I don't practice for two days the newspaper critics know the difference; and if I don't practice for three days my audience knows the difference!" Practice regularly and follow the advice of the psychologists who tell us we learn better by several sessions of short length regularly, rather than by one big, long "cram" session the day before the lesson. At least a 30 minute session or longer in the morning and another in the evening on school days is recommended. It takes our minds some time to get in the "groove" for practice, and sessions shorter than ½ hour are usually of little value.

Q. HOW to practice?

A. This is probably where most students fail to make the most of their practice time. First of all, assume the attitude that practice time is "expensive" and that you are going to do all you can to get your money's worth! Make every minute of your practice time important. To begin with, when playing a new piece or exercise, begin and play it all the way through without stopping regardless of how many mistakes occur. Then go back to the beginning and practice at a very slow tempo. Use a metronome if available and play so slowly and steadily that you can not possibly make a mistake. Count aloud, think about correct sticking, be mechanically perfect, try charging yourself a penny fine for every error, avoid them and do not permit them to happen, you can play a piece without errors if you go slowly enough and think hard as you play.

Next play the piece at increasingly faster tempos until you have reached the proper tempo for the piece. This process may take several days or even weeks or months for major works. Do not miss anything on the printed page, observe all dynamics,

expression marks, and stylistic instruction. Obtain suggestion: from your teacher on interpretation that may not appear on the printed page. Identify difficult passages and work them individually, then attempt to put them into context in the piece by starting prior to the difficult spot and going through to the end of the difficult passage. If a breakdown continues to occur, try to ascertain the exact spot that is causing the problem.

Once you have committed yourself to a play through of a piece never stop and go back - the pulse must continue. This is the way professionals play and become such fine sight readers.

Again, never stop, force yourself to keep going, remember where the errors occurred and after completing the piece think about what caused the errors, but never stop while playing the piece through. A further suggestion on practice and performance concerns how you look when you play - never show your mistakes! Of course they will occur even in performances by the finest professionals, but make no facial or body movements that "telegraph" errors to your audience. Look confident, sit or stand tall, and play with authority. Often errors that you know occurred are missed by your listeners.

In percussion practice, the open-close-open technique of practicing a rudiment or rhythmic figure starting slowly and gradually increasing the speed is a widely used method. This method is of value in that hand positions, stroke action, sticking, striking spot, and tone quality may be carefully checked. However, open-close-open practice will not develop the ability of keeping a steady tempo, as you are constantly increasing or decreasing the speed of a rhythmic figure. So, also practice at various steady tempos with the aid of a metronome as previously mentioned. This is a must form of practice! On the bar percussion instruments it is essential that you not get into the habit of glancing back and forth between the printed music and keyboard. When reading, watch only the printed music and develop a feel for where the correct bars are located; this is the only way to develop sight reading ability on these instruments.

In summary, WHAT, is technique, solos, and sight reading during each practice session. WHEN, is as often as possible, remembering that the more times you are exposed to a given piece the more familiar you will become with it. HOW, is slowly in tempo at first, then gradually faster and never breaking the tempo. Try these suggestions on the WHAT, WHEN and HOW of practice and see if you don't notice a considerable improvement in your investment in practice time.

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Attention Private Percussion Teachers (private studio, store, and college). Answers needed to following:

1. How many private students do you presently teach?

A. _____

2. How many of these students are members of the Percussive Arts Society?

A. _____

3. How about trying for 100% student membership in P.A.S.? As soon as replies start coming in (YOU'RE ON YOUR HONOR) we will begin publishing in Percussive Notes "THE 100% PERCENT P.A.S. CLUB ROSTER"! Let us hear from you.

Programs

UNIVERSITY OF BUFFALO

Paul Mouradian, Percussionist
December 4, 1970

Four Pieces of Tympani - John Bargamo
Concertino for Marimba Paul Creston
Snare Drum Solos No. 1 & 2 - Michael Colgrass
Suite No. 1 for Marimba - Eugene Ulrich
Adventures for One - Robert Stern

UNIVERSITY OF CALIFORNIA AT SAN DIEGO

John Grimes, Percussionist
December 3, 1970

Janissary Music - Charles Wuorinen
The Wonderful Widow of 18 Springs - John Cage
Diversion for Two - Donald Erb
Ulysses - Harry Partch

CATHOLIC UNIVERSITY OF AMERICA

Percussion Ensemble - Garwood Whaley, Conductor
December 6, 1970

Prelude and Allegro - Edward W. Volz
October Mountain - Alan Hovhaness
Percussion Music - Michael Colgrass
Mallets in Wonderland - Robert Fitt
Prelude for Percussion - Malloy Miller
The Song of Queztecóatl - Lou Harrison
Night Music for Percussion - Robert Starer
Chamber Piece for Percussion Quintet - Michael Colgrass

CENTRAL MICHIGAN UNIVERSITY

Mark Holen, Percussionist
April 30, 1970

Sonata for Marimba - George P. Telemann-Hatch
Recuerdos De Los Baleares - Henri Tomasi
Sonata-Allegro for Marimba - Mitchell Peters
Pastorale for Flute and Percussion - Jack H. McKenzie
Song at Year's End - James Cuomo
Concertina for Marimba - Paul Creston

Percussion Ensemble - Kenneth Snoeck, Conductor
May 13, 1970

Re: Percussion - Karlin
Rhythm and Colors - Farago
Malaguena - Lecuona - Goodman
Momentum - Kraft
Los Dioses Aztecas - Read

UNIVERSITY OF COLORADO

Percussion Ensemble & Marimba Ensemble
John K Galm, Director
November 12, 1970

Toccata without Instruments - Ramon Meyer (Kendor)
A La Samba - Mitchell Peters (KSM)

Three Asiatic Dances - George Frock (Southern)
Encore in Jazz - Vic Firth (C. Fischer)
Canzona (La Pagila) - Christian Erbach-Galm
Prelude XXII from W.T.C. - J. S. Bach-Peters
Fugue - George Kitely
Chorlae for Marimba - Quintet - Robert Resseger-Peters
Danse Rituelle du Feu - de Falla-Peters
Los Dioses Aztecas, Opus 107-Gardner Read

COLUMBUS SYMPHONY ORCHESTRA GALLERY SERIES

Music for Flute and Percussion
November 22, 1970

Pastorale for Flute and Percussion - Jack H. McKenzie
Introduction and Rondo for Flute and Percussion - Leon Stein
Diversions for Flute and Marimba - Peter Tanner
Variations for Multiple Percussion and Flute - George Frock
Density 21.5 for Solo Flute - Edgard Varese
Soliloquy and Scherzo for Flute, Celesta, and Percussion - James L. Moore
Dance of the Black Haired Mountain Storm - Alan Hovhaness
Hell On the Wabash - Downfall of Paris - Garryowen - traditional fife and drums tunes
Finale from London Trio No. 1 - Joseph Haydn

DEPAUL UNIVERSITY

Elden L. Keller, Percussionist
October 15, 1970

Concerto for Marimba and Vibraphone - Darius Milhaud
March for Four Timpani - Elliott Carter
French Suite - William Kraft
Perpetual Motion, Op. 38 - Serge de Gastyne
Circus Parade - Pierre Max DeBois
Lament: Sing Me Softly of the Blues - Caria Bley-Keller

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble - John Beck, Conductor
December 4, 1970

Suite for Percussion - Philip Faini
Interferences II - Alcides Lanza
Tambuco - Carlos Chavez
Cantata para America Magica - Alberto Ginestera

ELGIN (ILL.) HIGH SCHOOL

Concert Band - Douglas Steensland, Conductor
May 22, 1970

Sonatina for Timpani and Band - Tcherepnin
Larry Kaptain, timpani

ILLINOIS STATE UNIVERSITY

Gordon Warren, Percussionist
November 1, 1970

Prelude, Fugue and Finale - Alain Weber

Enihs - Gary Burton
Concerto for Timpani - Harold Farberman
Etude for Snare Drum - William Schinstine
Flight of the Bumblebee - Rimsky-Korosakoff-Quick

Percussion Ensemble - Roger R. Faulman, Director
November 11, 1970

Discussion - Dale Rauschenberg
Scope: Timpani Concerto No. 1 - Brent Seawell
African Sketches - J. Kent Williams
Suite for Percussion - Phillip Faini
Three Asiatic Dances - George Frock
Mau Mau Suite - Thomas L. Davis

INDIANA UNIVERSITY

David C. Warne, Percussionist
August 7, 1970

Tuppers March - Andrew V. Scott
Sonata No. 6 in D Major for Cello - J.S. Bach
Sonata for Three Unaccompanied Kettle Drums - Daniel Jones
French Suite for Percussion Solo - William Draft

Percussion Ensemble - George Gaber, Director
November 16, 1970

Mambo 4-10 - Winkelman-Gaber
Parade - Morton Gould
Beater's Suite - Newell Long
Theme and Seven Variations - Paula Culp
Fanfare-Ostinatos-Toccata - William Kraft
Contrasts - Jerry Bilik
Toccata-Nocturn-Scherzo - Armand Russell
Serenade - Haydn-Rauschenberg
My Man's Gone Now - Gershwin-Rauschenberg
Interlude No. 3 from The Nose - Dimitri Shostakovich

INDIANA STATE UNIVERSITY

Faculty Recital
October 6, 1970

Circus Parade pour Clarinette et Batteries - Pierre Max Dubois

Scott Prebys, Percussionist
November 5, 1970

Solo Impression for Four Timpani - Vic Firth
Concertinó for Xylophone - Toshiro Mayuzumi
Six Diversions for Flute and Marimba - Peter Tanner
Aria - Ronald LoPresti
Recitative and Improvisation - Elliott Carter
Black Is the Color - arr. Serge de Gastyne
Theme from Reverie - Debussy-Jolliff
Watermelon Man - Herbie Hancock

Percussion Ensemble - Neal Fluegel, Conductor
November 24, 1970

Prelude - Stanley Leonard
Concussion - David Tobias
October Mountain - Alan Hovhaness
Ritmica No. 6 - Amadeo Roldan
Plaisanterie - Sigfried Fink
Momentum - William Kraft
Toccata for Marimba and Percussion Ensemble - Robert Kelly
La Sorella - arr. James L. Moore
Introduction and Allegro - Richard Schory
Toccata Without Instruments - Ramon Meyer

The Music of Ronald LoPresti
December 3, 1970

Civil War Songs
(men's Voices, woodwinds & percussion)
Dances for Percussion
(percussion ensemble)

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble - Paul Price, Conductor
May 25, 1970

Mysterious Horse Before the Gate - Alan
Hovhaness
Song for Trombone and Percussion - Jack
McKenzie
Five Dream Sequences for Piano and Percus-
sion - Walter Ross
Four Pieces for Solo Percussionist and Percus-
sion Ensemble - Fred Stites

UNIVERSITY OF MARYLAND

Thomas Jones, Percussionist
October 11, 1970

Canto for Four Timpani - Elliott Carter
Exploitations for Bass Trombone and Piccolo
Snare Drum - Thomas Jones
Night Piece for Multiple Percussion - Norman
Lloyd
Concertino for Marimba - Paul Creston
Computer Piece for Drum Set - Michael Ranta
27'10.554" for a Percussionist - John Cage

Faculty Recital
November 24, 1970

Drawings: Set No. 3 - Sidney Hodkinson
(clar. & Perc.)
Ice Age - Henry Brant
(clar. glock., xylo., & piano)
Toccata - Karl Kroeger
(clar., trb., & perc.)
Sources II - David Burge
(clar. & perc.)

UNIVERSITY OF MASSACHUSETTS

Faculty Recital
September 23, 1970

Toccata for Marimba - Emma Lou Diemer
Sonatina in D Major Op. 137, No. 1 - Franz
Schubert
Reverie et Caprice, Op. 8 - Hector Berlioz
Diversions for Flute and Marimba - Peter
Tanner

MONTREAL - SARA FISCHER CONCERTS

McGill University Percussion Ensemble
Pierre Beluse, Director November 23, 1970

Alternance pour six Percussionists - Makoto
Shinohara
The Swords of Moda-Ling - Gordon Peters

MCGILL UNIVERSITY

Owen Clark, Percussionist
November 25, 1970

Mouvements - G. Delerue
Etude No. 1 for Xylophone - J. Delecluse
Etude No. 2 for Timpani - J. Delecluse
Etude No. 2 for Snare Drums - J. Delecluse
Repertoire Demonstration:
Alternance - marimba
Romeo & Juliet - cymbals
Porgy & Bess - xylophone
Ma mere L'eye - xylophone
Bolero - snare drum
Peter & the Wolf - military drum

NORTH TEXAS STATE UNIVERSITY

Jorge A. Lopez, Percussionist
September 10, 1970

Sonata-Allegro - Mitchell Peters
Variations for Solo Kettledrums - Jan
Williams
Concerto for Marimba, Op. 34 - Robert Kurka
Recuerdos De Los Baleares - Henri Tomasi
Concertino for Marimba and Orchestra - Paul
Creston

Percussion Recital
October 2, 1970

Japanese Children's Songs - Earl Hatch
Prelude and Allegro - Edward Volz
Allegre Muchacho - Alan Abel

October 9, 1970

Furioso and Valse in D Minor - Earl Hatch
Here's That Rainy Day - James Van Heuson
Komoriuta-Deta Deta - Earl Hatch

Lynn Glassock, Percussionist
October 21, 1970

Three Pieces of Vibraphone - Gitta Steiner
Elegy for Solo Percussion - Jerome Rosen
Themes and Variations on Japanese Children's
Songs - Earl Hatch
Divertimento - Jurg Baur
Saeta & March - Elliott Carter
Timegraph for Percussion and Tape - Lynn
Glassock

Percussion Recital
October 30, 1970

Etude No. 2 - Mitchell Peters
Sonata in F Major - W. A. Mozart
Sonata No. 1 for Percussion Soloist - James L.
Moore
Sonata No. 3 in B Minor - G. F. Handel

November 13, 1970

Stamina - Mitch Markovich
Contest Concerto No. 1 for
Solo Percussionist - George Frock
Stanley G. Finck, Percussionist
December 6, 1970

Three Pieces for Vibraphone, Op. 27 - James
Beale
Suite for Solo Timpanist - Scott Huston
Concertino for Marimba, Op. - Paul Creston
Inspirations Diabolique - Rick Tagawa

Diversions for Flute and Marimba - Peter
Tanner

Contest Concerto No. 1 for Solo Percussion-
ist - George Frock

NORTHERN ILLINOIS UNIVERSITY

Percussion Ensemble - G. Allan O'Connor,
Conductor
November 12, 1970

The Swords of Moda-Ling - Gordon Peters
Three Pieces for Percussion Quartet - Warren
Benson
Jeux 6 - Roman Hauben-Stock Ramati
Canticle No. 3 - Lou Harrison
October Mountain - Alan Hovhaness
Chamber Piece for Percussion Quintet -
Michael Colgrass

OHIO STATE UNIVERSITY

Percussion Studio Recital
November 5, 1970

Concerto in D Minor - A. Vivaldi
Deep River - arr. James L. Moore
Two Archaic Dances - Armand Russell

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

UHURU: A Percussion Ballet - Theodore C.
Frazier
Three Asiatic Dances - George Frock
Xylem from Symphony for Percussion -
Stanley Leonard
Half-Lite - Owen Clark
Marimbas Through the Ages
Angus Dei - Palestrina - Moore
Bourres - Handel - Moore
Eine Kleine Nachtmusik - Mozart
Gopak-Moussorgsky - Urban
Polka from the Golden Age - Shosta-
kovitch - Peters
La Sorella - arr. Moore
African Sketches - J. Kent Williams
Stompin' Thru the Rye - arr. Thomas L. Davis
Consider Yourself from Oliver - Lionel Bart-
Moore

Percussion Studio Recital
December 4, 1970

Gypsy Rondo - Haydn-Barnes
Introduction and Rondo Capriccioso-St.
Saens

OKLAHOMA CITY UNIVERSITY

Organ and Percussion Recital
November 15, 1970

Passacaglia per timpani - organo - Henk
Badings
Three Pieces for Marimba and Organ - Myron
Roverts
Suite for Organ and Percussion - Alan Stout
Variations on Sunday School Tune "Shall We
Gather" - Virgil Thomson
Elegy from Concertante for Organ, Celesta
and Percussion - Daniel Pinkham
Calm from Concertino for Marimba - Paul
Creston
Four Dialogues for Organ and Percussion -
Ray Luke

Percussion Ensemble - K. Dean Walker, Conductor
November 20, 1970

Canon for Percussion - Saul Goodman
Divertimento - A.E. Planchart
Encore in Jazz - Vic Firth
Introduction and Fugue - Robert Buggert
Ballet Mecanique - George Antheil

ROOSEVELT UNIVERSITY

Vida Chenoweth, Guest Artist Marimbist
September 30, 1970

Moderato and Minuet - Domenico Scarlatti
Suite for Solo Marimba - Dean Sanders
Mirage - Bernard Rogers
Son de Despedida - Guatemalan
Chorale - J. S. Bach
Five Pieces - Clair O. Musser
Prelude in G Major
Etude in B Major
Etude in C Major
Etude in Whole Tones
Etude in Ab Major
Praeludium - J.S. Bach

UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble - John J. Papastefan,
Director
November 19, 1970

Teen-Tam-Tum - Bobby Christian
Project Percussion - David Kozinski
Judgement - Val S. Vore
Flat Baroque - Thomas L. Davis
Oriental Mambo - Thomas L. Davis
Three Dances - Jack McKenzie
Divertimento - Alejandro E. Planchart
Selections from West Side Story - Leonard
Bernstein - Papastefan

UNIVERSITY OF SOUTHERN CALIFORNIA

Karen Ervin, Marimbist
October 20, 1970

Theme and Variations for Marimba and Piano
- Mitchell Peters
Canonic Sonata No. 2 in D - Georg P.
Telemann
Etude in A - Rodolf Kreutzer
Etude in C - Clair O. Musser
Theme and Variations on Japanese Children's
Songs - Earl Hatch
Sonata No. 1 for Violin Solo - J.S. Bach
Concerto - David Carney

UNIVERSITY OF TENNESSEE

The Gary Burton Quartet
November 7, 1970

I - Gary Burton and the UT Jazz Giants
II - The Gary Burton Quartet

Faculty Recital
November 9, 1970

Fantasy Sherzo for Timpani and Piano - Fred
Noak
Quintet Concertante - Vaclav Nelhybel
(vio., trpt., trb., xylo., & piano)

Pops Concert
November 23, 1970

Oriental Mambo - Thomas L. Davis
A Taste of Brahms - arr. Thomas L. Davis
Greensleeves - arr. Gordon Peters
Geometrics - Honathan Bendrick
Tennessee Valtz - arr. F. Michael Combs

UNIVERSITY OF TAMPA

Mark Morris, Faculty Percussionist
May 6, 1970

Allegro Con Spirito from Six Unaccompanied
Solos for Sanre Drum - Michael Colgrass
Rondino - Bobby Christian
Sonata for Percussion and Piano - Armand
Russell
Sonatina for Timpani and Piano - Alexander
Tcherepnin
Die Zwitthermaschine - Al Payson
Etude for Latin Instruments - William Schin-
stine

TRITON COLLEGE

Percussion Ensemble
Sheldon Elias, Conductor
December 5, 1970

The Connecticut Halftime - J. Burns Moore
Concussion - David Tobias
Oriental Mambo - Thomas L. Davis
Greensleeves - arr. Thomas L. Davis
Rock Medley: I've Got to Be Me, What the
World Needs Now, Aquarius - arr. Elias

WAYNE STATE UNIVERSITY

Percussion Ensemble - Salvatore Rabbio,
Director
June 14, 1970

Prelude for Percussion - Malloy Miller
Inventions On a Motive - Michael Colgrass
Percussion Music - Peter Phillips
Streams - Warren Benson
The Aztec Gods - Gardner Read
Toccata Percussionata - Rex T. Hall
March Humoresque - Rex T. Hall
Encore in Jazz - Vic Firth

WESTERN CONNECTICUT STATE COLLEGE

Percussion Ensemble - David Smith, Con-
ductor
December 7, 1970

Nonet - Jack McKenzie
Sketch for Percussion - Ronald LoPresti
Scherzo - Skavaninsky
Study in 5/8 - Mitchell Peters
Toccata for Percussion Instruments - Carlos
Chavez
Trio No. 1 in C Major - Joseph Haydn
Contrarhythmic Ostanato - Cole Iverson

WESTERN MICHIGAN UNIVERSITY

Percussion Seminar
July 17, 1970

Crab-Canon - Souger
Dance of the Black-Haired Mountain Storm -
Hovhaness
Fughetta alla Siciliana - Benson
Fugus - Wourinen
Campton Races - Bilik

Percussion Chamber Music Seminar - John
Vander Weg, Conductor
July 18, 1970

Bacchanale - Alan Hovhaness
Toccata - Carlos Chavez
Dance Patterns - Saul Goodman

WISCONSIN STATE UNIVERSITY-EAU CLAIRE

Percussion Ensemble & Marimba Ensemble
Ronald Keezer, Conductor
October 2, 1970.

Toccata - Robert Crane
Percussion Suite - Armand Russell
Fantasy On a Raga - Ronald Keezer
Contrarhythmic Ostinato - Cole Iverson
Three Movements from the Music for the
Royal Fireworks - G. F. Handel-Rowland
Prelude I (Ava Maria) - J. S. Bach-Gounod-
Hatch
Andante from Symphony No. 5 - P. I.
Tchaikovsky-Musser
The Flight of the Bumble Bee - Rimsky-
Korsakov-Musser

WISCONSIN STATE UNIVERSITY -OSHKOSH

Percussion Ensemble - John Baldwin, Director
November 23, 1970

Ritmica No.5 - Amadeo Rolden (Southern - N.Y.)
October Mountain - Alan Hovhaness (C.F.
Peters)
Cataphonics - Lawrence Weiner
Music for Percussion - Peter Phillips (AMP)
Chamber Sonata - Richard Fitz (MFP)
Toccata Without Instruments - Ramon Meyer
(Kendor) Dance Barbaro - Phillip Lambro
(MFP)

WISCONSIN STATE UNIVERSITY - STEVENS POINT

Percussion Ensemble - Geary Larrick, Con-
ductor
March 18, 1970

Prelude for Percussion - Malloy Miller
Symphony for Percussion - Gen Parchman
Percussion Music - Michael Colgrass
Introduction and Fugue - Robert Buggert
Prelude and Fugue - Charles Wourinen
Introduction and Allegro - Jack K. McKenzie
Three Brothers - Michael Colgrass
Toccata Without Instruments - Ramon Meyer

Geary Larrick, Faculty Percussionist
April 9, 1970

Four Pieces for Timpani - John Bergamo
Preludes for Vibraphone, Op. 37 - Serge de
Gastyne

Suite for English Horn, Piano & Percussion -
Dean Blair

Sonata for Marimba and Piano - Peter Tanner
L'Histoire du Soldat - Igor Stravinsky

Percussion Clinic
April 18, 1970

Military Men - John J. Henry (C. Fischer)

March for Percussion - Emil Raab (MFP)

Judgement - Val. S. Vore (LMPC)

Characters Three - James L. Moore (LMPC)

Three Dances - Jack McKenzie (MFP)

Statement for Percussion - Matthew Hopkins
(Ekan-Vogel)

Crab-Canon - Lewis Songer (MFP)

Three Brothers - Michael Colgrass (MFP)

Toccata Without Instruments - Ramon Meyer
(Kendor)

Faculty Recital
April 19, 1970

Toccata for Clarinet, Trombone and Percus-
sion - Karl Kroeger

Percussion Ensemble
November 8, 1970

Soliloquy and Scherzo for Flute, Celesta, &
Percussion - James L. Moore

The Song of Quetzacoatl - Lou Harrison

Ritmo Jondo - Carlos Surinach

Encore in Jazz - Vic Firth

Geometrics - Jonathon Bendrick

Music for a Farce - Paul Bowles

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The state P.A.S. chairman for NORTH DAKOTA is Dale Smith. A graduate of Dickinson State College and the University of Northern Iowa, Dale is currently teaching Junior High Instrumental Music in Williston, North Dakota. The chapter is just getting organized and projects to be discussed at the first meeting will be contest rules and adjudication, and all-state auditions.


A meeting of the ILLINOIS CHAPTER of P.A.S. was held in conjunction with the Mid-West Band Clinic this past December. P.A.S. membership in Illinois numbers among the largest of any state.

DRUMMERS
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MASTER LESSON
 by William Kreutzer
 on
THREE DANCES FOR
SOLO SNARE DRUM
 by Warren Benson,
 pub. Chappell and Co., New York

This work consists of three dance movements conceived in the most recent style of writing for snare drum. This style has as its basis the employment of such techniques that most fully exploit the full range of tonal colors of the instrument. This is achieved by playing on different areas of the batter head and counter hoop with various parts of the stick and/or brushes. Tonal contrasts are also further enhanced by striking the two sticks together in space or while one is being bounded on the drum, and by the pairing of a brush and stick simultaneously.

I. Cretan Dance

This dance derives from the Cretic meter of Greek music, or *chronos protos*, as it is called by the French scholars, which is also the basis for rhythm in many Oriental cultures, particularly in Arabia and India. It also plays a fundamental part in the rhythms of Gregorian Chant.

The rhythmic unit, usually in 5/8 or 5/4, is comparable in a way to our beat, but differing in the fact that it cannot be divided into smaller values and therefore constitutes a "first" or smallest unit. While the modern beat is a unit of multiplication as well as division, deriving of multiples as well as fractions of almost any note value, the *chronos* is a unit of multiplication only, or, more properly of addition, since irregular groupings in varying numbers are possible and typical in the Cretic meter.

This particular dance movement, marked "spirited," is in 5/4 meter with bars of 3/4 and 3/2 added. It contains the rapid contrast between stick and head sounds, and employs two tonal areas of the batter head. The dance, after being churned through a wide dynamic range, is brought to a poignant close at a "pppp" level.

SNARES OFF:
 * Right stick on left
 Near edge of Drum
 Center of Drum

Spirited $\text{♩} = 132$ ($\text{♩} = 264$)

Hold sticks loosely to ring

II. Foxtrot

The Foxtrot is a species of ragtime which dates from 1912. The term has since become a generic designation for all jazz in duple time, except for foreign importations such as the rumba, tango, etc. Thus the "Blues" is spoken of as a slow foxtrot, and "Swing" can be considered as a fast foxtrot with improvised performance.

The foxtrot of this movement would probably be classed in the "Blues" genera since it is marked sixty half notes per minute, and is to be played 'loosely.'

In this dance Mr. Benson treats the snare drum polyphonically by incorporating the use of two complimentary, yet independent rhythmic lines simultaneously – one executed with a brush, while the other is played with a stick. Tapping the stick on the counter hoop at various places on the shaft and "rubbing" the stick across the hoop are two examples of the more unusual techniques exploited in this movement.

Shoulder tip

Shoulder on rim Rub ← on rim

III. Fandango

The fandango, which first appeared in Spain in the early 18th century, is a Spanish dance in moderate to quick triple time, usually danced to the accompaniment of guitar and castanets. Local varieties of the dance are the Malaguena, Granadina, Murciana, and the Rondena.

The particular dance of this movement is in 3/4 meter and played with "abandon."

The triple time of this dance is enhanced by a striking alternation of a flam followed by a stick tap. The second theme of the work is developed by using a technique whereby the left stick, placed on the head, is allowed to rebound freely as the right stick taps it near the shoulder. Another interesting effect is created by exploiting the various tonal possibilities of the stick tap, executed by gradually tightening the grip on the stick and then releasing pressure to allow it to resonate freely.

with abandon $\text{♩} = 66-72$

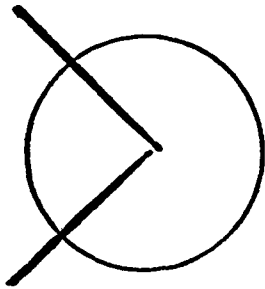
SNARES ON
 R. stick on L. in air
 Normal
 * Stick tap

f

Hold sticks loosely to ring

The Correct Stick Position On The Drum Head

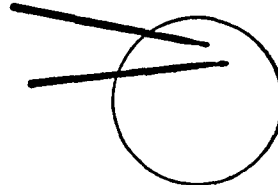
Sticks may be moved closer to rim for soft dynamics and nearer center for loud dynamics, but they must always remain close together equidistant from edge of drum.



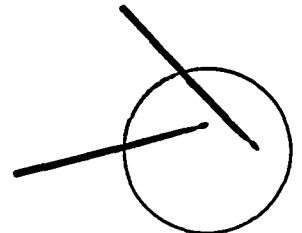
CORRECT POSITION



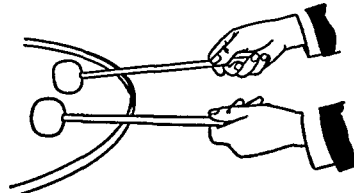
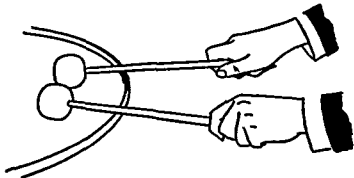
WRONG POSITION



WRONG POSITION



WRONG POSITION



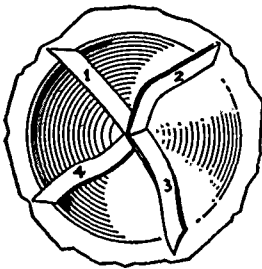
The Correct Way To Hold Tympani Sticks

THERE ARE TWO ACCEPTED METHODS

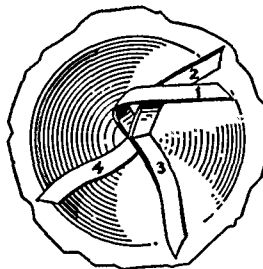
(1)—In the same manner as one holds marimba or xylophone mallets —palms down, backs of hands up, gripping sticks between cushion of thumb and the first inside joint of the index finger. This provides the “hinge.” Control is divided between the second and third fingers, using one or the other (or both) at the same time, whichever suits the player best.

(2)—Thumbs up . . . palms and backs of hands perpendicular . . . sticks held as described in the first method and control obtained in the same manner. The finest of teachers, of course, advocate slight variations of both methods.

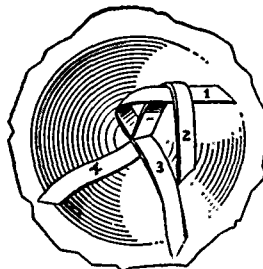
The Correct Way To Tie A Cymbal Knot



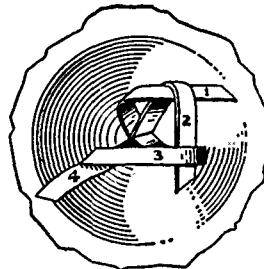
Lay the four leather ends flat in cup of cymbal.



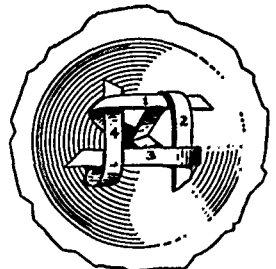
Fold No. 1 to the right over No. 2



Fold No. 2 downward over No. 1



Fold No. 3 to the left over No. 2



Fold No. 4 upward over No. 3 and under No. 1. Pull ends tight.

PERCUSSION TECHNIQUE AND THE RUDIMENTS

by Wendell Jones
Percussion Instructor
Bowling Green (Ohio) State University

One reason that many young musicians fail to develop into good performers is that they and/or their teachers do not have clear goals in mind. This is nowhere more apparent than in the training of drummers and percussionists. One important aspect of technique is developing good control and balance between the two hands. What goes into the development of good control and balance between hands? I like to think that the following four factors are important in the development of balance of sound between the two hands:

1. Evenly weighted sticks or mallets
2. Striking each stick or mallet in a similar striking area (notice I don't specify what area — only similar area whether center or edge of drum head or marimba bar, etc.)
3. Striking each mallet or stick with equal force.
4. Striking each stick or mallet at a similar angle above the striking surface. I prefer a minimal angle of five degrees to ten degrees. In other words, I would hold sticks or mallets in such a way as to strike surface with side of head or mallet, etc.

Further, to develop control, and thereby speed, I would remind the player that controlling the distance the stick or mallet travels will have a direct effect on the speed with which the stick or mallet can be manipulated. This general rule might be helpful.

Do not raise the stick or mallet above a minimal distance from the striking area (four to six inches) unless performing (1) an accent or loud note, (2) a flam or (3) a ruff. In these three cases one hand must be raised for correct performance.

If the above goals are firmly in mind then practice will be of some value. Otherwise practice is a waste of time.

To practice, implies that some exercise or routine be pursued. This then is a point at which rudiments can be relevant. Rudiments can help develop the player's control and balance of sound between his two hands. I emphasize that they can help as could numerous other exercises. But, no exercise is helpful unless the player has in mind those factors listed above which can effect his balance of sound and control.

Many people attach the rudiments as "old fashioned," irrelevant, etc. They can be, if pursued as practical sticking patterns. They can be helpful, however, in the young players development. They are intended as hand exercises and not as practical sticking patterns (although many are).

Teachers of aspiring drummers, will make use of the rudiments in order to help develop the student's stick control and balance. In addition, current high school contest requirements usually dictate that drummers perform these rudiments. Certain rudiments involve pauses of various lengths and in these cases it is important for the player to understand what rhythm he is going to play the rudiment in so that he can remain consistent as he proceeds from slow (open) to fast (closed). A player's inability to think the rudiments into a rhythm figure will often cause him to get fouled up as he proceeds to the faster speed.

In my own experience, this "helter skelter" rhythmic approach has caused the breakdown leading to the bad impression left by many young drummers. The list I propose here includes suggested sticking, accents, and most importantly, rhythm figures I find most helpful in developing the poise and confidence needed by a player to perform an impressive audition.

I hasten to add that these rudiments are written in the traditional manner as generally performed at contests. In some cases (some rolls, flamacue, lesson twenty-five, etc.) this will mean that the rudiment will not alternate and will always start with the same hand. It would be valuable for the performer to practice these rudiments with the other hand or in any manner as long as he keeps those goals outlined above in mind.

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1 E + A 2 E + A

LL RR LL RR LL RR LL RR

ETC.

5 St. Roll

1 2+ 3+ 4 5+ 6+ 1

LL RR LL RR LL RR

7 St. Roll

1 E + A 2 E + A

LL RR LL RR LL RR LL RR

Flam

1 + 2 +

LR RL LR RL

Flam Accent #1

1 2 3 4 5 6

LR LR RL RL RL RL

Flam Paradiddle

1 E + A 2 E + A

LR LR RR RL RL LL

Flamacue

1 E + A 2 +

LR LR RL LR

Ruff

1 + 2 +

LR RR RL LR RR

Single Drag

1 2+ 2 3+

LR L RL R

Double Drag

1 2 3 4 5 6

LR LR L RL RL RL R

Double Paradiddle

1 2+ 3+ 4 5+ 6+

RL RL RR LL RL RL LL

Single Ratamacue

1 3 2 1 3 2

LL LR L RR RL RL R

Triple Ratamacue

1 2 3 4 1 2 3 4

LR LR LL RR RL RL RR RL RL R

As speed increases
this rudiment
gradually
becomes ...

LR L RL R LR L RL R

This
rudiment
gradually
becomes ...

LR LR L RL RL RL R LR LR L RL RL RL R

Single St. Roll

1 E + A 2 E + A

2/4 L R L R L R L R

9 St. Roll

1 E + A 2 E + A 3 1 E + A 2 E + A 3

3/4 L R R L L R R L R R L L R R L L R

10 St. Roll

1 2+ 3+ 4+ 5+ 6 1 2+ 3+ 4+ 5+ 6

6/8 L L R R L L R R L R L L R R L L R R L R

11 St. Roll

1 2+ 3+ 4+ 5+ 6+ 2+ 3+ 4+ 5+ 6+

6/8 L L R R L L R R L L R L L R R L L R R L L R

13 St. Roll

1 E + A 2 E + A 1 E + A 2 E + A

2/4 L L R R L L R R L L R R L L R R L L R R L L R

15 St. Roll

1 E + A 2 E + A

2/4 L L R R L L R R L L R R L L R

Flam Tap

1 + 2 +

2/4 L R R R L L L

Single Paradiddle

1 E + A 2 E + A

2/4 R L R R L L L

Drag Paradiddle #1

2 + 3+ 2 + 3+

3/8 R L L R L R R L R R L K L L

Drag Paradiddle #2

2 E + A 1 + 2 E + A

2/4 R L L R L L R R L R R L R R L L L

Flam Paradiddle-diddle

1 + 2 + 3+ 4 + 5+ 6+

6/8 L R L R R L L R R L L L R R

Lesson 25

+ A 2 + A

2/4 R L R L R L R L

Double Ratamacue

1 2 3 1 2 3

3/4 L R L R L R L R R L R R L R L R



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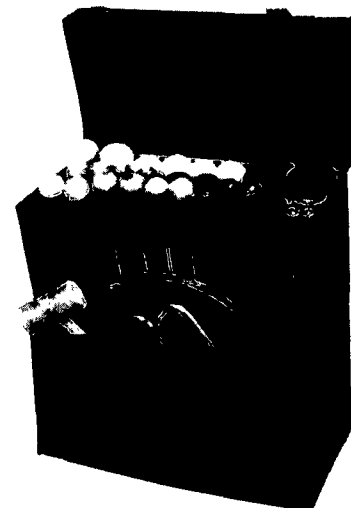
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SUBJECT:

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QUIET PLEASE

*By George Lawrence Stone

Well up front among the factors which contribute gray hairs to the school bandmaster's head is that of **EXTRANEIOUS ISSUES** — that thousand-and-one conglomeration of “notes” which do not appear in the score. Distractions are, unfortunately, part and parcel of any public performance. Someone invariably coughs or moves a chair at the wrong time. You can safely bet that the raucous honk of an automobile horn will crawl in through a window with uncanny precision at, musically, the most disastrous moment in the concert.

Little can be done about many of these distractions. We've got to grin and bear them along with the mosquitoes, high prices and kids who play trombone **IN TUNE** (thereby ruining the intonation of the rest of the band). But there are some extraneous additions to the average concert that can be avoided, and since drummers, by the very nature of the instruments they juggle with, are apt to be the worst offenders, my observations will be largely confined to the “hardware department.”

Public Enemy No. 1 is **THE DROPPER**. This guy, provided he crashes the Pearly Gates, will not be given a harp to play in St. Peter's Celestial Band. He will not even be given a drum. They will give him a basket! He is the villain who drops his drumsticks during a piannissimo passage ... who, after playing the triangle, drops the beater on a wooden chair, thus accenting a silent measure in his drum part ... who, if he plays the bells piano, can be depended on later to drop his mallets on the bell bars forte. These “concussionists” add unasked-for notes to the score and deepen those furrows in the bandmaster's forehead.

HARRY OF THE HEAVY HAND is another offender. When he picks something up he grabs it, and when Harry grabs an article it stays grabbed. Everyone knows when Harry plays the tambourine; he has it in his hand measures before its proper entrance time and, under his awkward manipulations, each little jingle loudly rings its message to the world. Harry always manages to play before, during and after what the composer, in his ignorance, thought was the proper time.

Then there is **THE SCRAPER**— he has “ants in his pants.” He constantly fidgets, and his chair fidgets with him, scraping along the floor as it goes. When he gets up, he pushes the chair to one side with his foot, thus creating a bit of modernistic tone-color that Stravinsky couldn't duplicate in his wildest moments!

Comes now — **THE RATTLER**. Someone, in an unguarded moment, has appointed him “chief sleighbeller.” Now there is nothing confidential about a set of sleighbells. They rattle at the slightest provocation, but when placed in the hands of a “professional” rattler, their tintinabulations can transform an otherwise serious composition into a running accompaniment for Santa Claus.

Another top-notch offender in the hardware department is the **TYMPANI TUNER**. Here is a fellow who should know better—but at times he doesn't. The tympanist often needs to tune his kettles while the band is playing and, if necessary, is allowed to check his tunings with a light flick of his finger across the tympani head—his ear down close by. Instead, we are likely to hear him thumping the head mezzo forte with his stick just when the guest soprano is giving her all, some eight lines above the staff, for dear ole' Herkimer Cronkite School.

Skipping over **THE COMEDIAN** (everyone is familiar with him) we finally come to **FERDINAND THE FOOT-TAPPER**. We can at least be thankful that the “Ferdinands” are not confined entirely to the drum section. The whole band may be addicted to foot-tapping, as it is a natural reaction. If we “feel” the music we want to do something about it, as in modern swing. But in a dignified presentation of concert music, it is out of place—a decided trademark of the amateur and one of the most distracting of the extraneous noises. **QUIET PLEASE!**

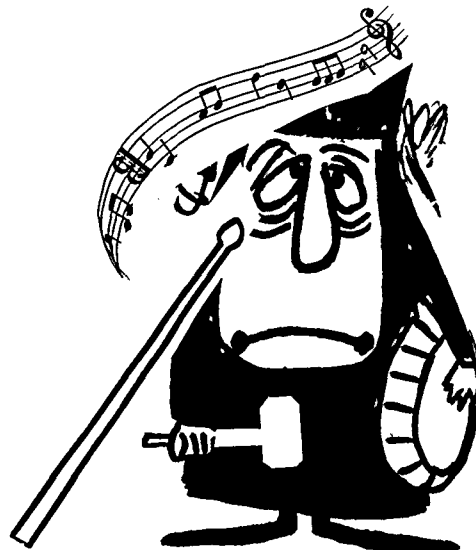
**(The late George Lawrence Stone was a prolific and colorful author of percussion articles on a wide variety of topics. The percussion world is deeply indebted to him for his many insights. This humorous account originally appeared in the LUDWIG AND LUDWIG DRUMMER ca. late 1940's.)*

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has its place ?

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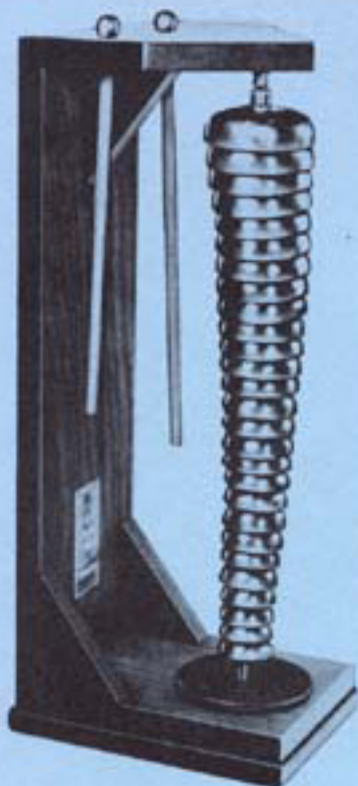
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*Copper Venetian Salver, detail. Circa 1600.



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