

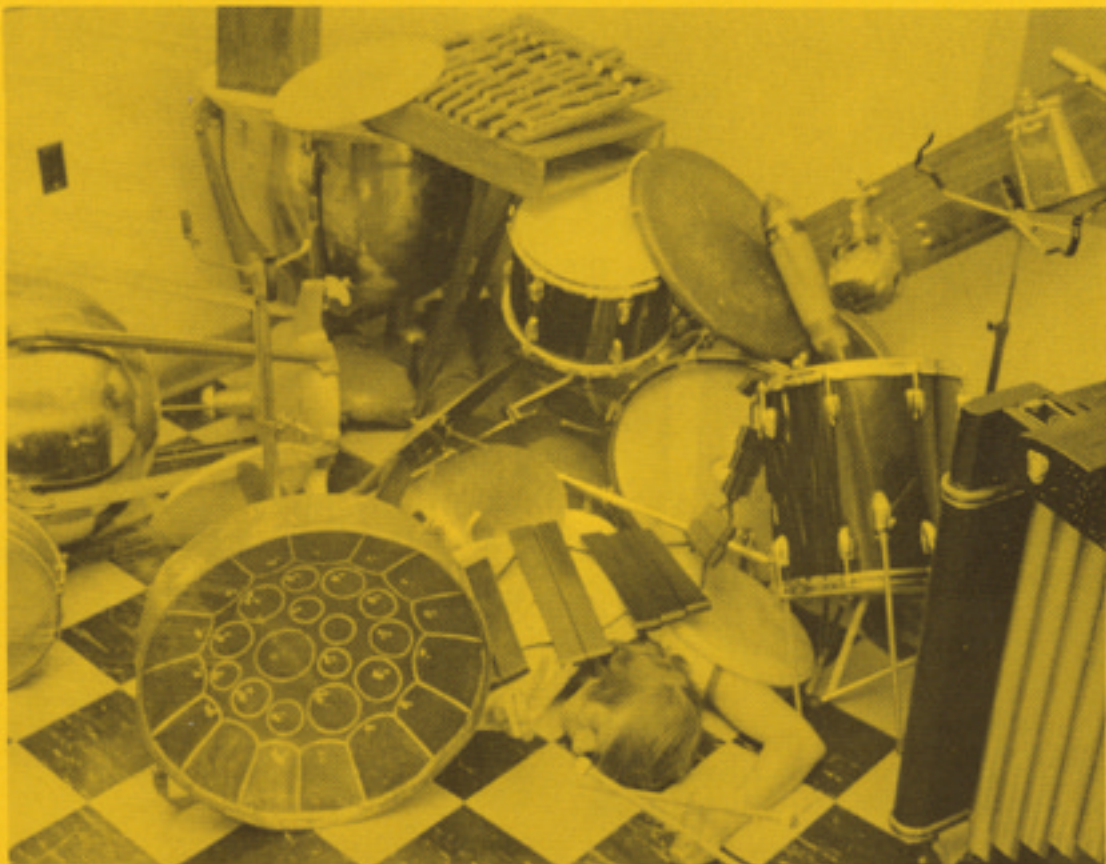


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VOLUME 9 NUMBER 3  
SPRING 1971

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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.

**COVER**

WALDO HITTUMFURST THINKEMLATER, JR. performing the latest in multiple percussion literature.

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**Support Your P.A.S.**

The PERCUSSIVE ARTS SOCIETY is one of the most active and fast growing music organizations in the country. Included are over 35 state chapters in the United States and Canada, as well as many international memberships.

The purpose of P.A.S. is to serve the music educator (non-percussionist), the student of percussion, and the professional percussion teacher and performer.

The Society carries on many national and local projects as well as the printing of two publications, PERCUSSIONIST and PERCUSSIVE NOTES. These publications cover all aspects of percussion including articles on teaching, literature reviews, new products, programs, etc.

Most of the major percussion manufacturers and music publishers, as well as many of the leading drum shops and dealers throughout the country, support these activities verbally and financially.

New memberships are welcome at any time of the year and present members are encouraged to discuss membership with their students, colleagues, and all interested persons and firms. A member application is found on page 31 of this issue. Also quantities of these membership applications are available from the P.A.S. Office, 130 Carol Drive, Terre Haute, Ind. 47805. If you are presenting a clinic or workshop or run a studio or store, we encourage you to talk about the PERCUSSIVE ARTS SOCIETY and to pass out these application blanks.

The editors take this opportunity to wish you a pleasant, percussive summer. We will look forward to receiving your comments and material for publication consideration in PERCUSSIVE NOTES and the PERCUSSIONIST.

# DRUMMING AROUND



## Coming Events

The Cleveland Institute of Music presented guest artists ZYGMUNT KRAUSE, composer-pianist and member of the music faculty of Cleveland State University in a program of contemporary music on Sunday, February 7, 1971. The final work on this program was Marcel Dick's Paraphrase of a Phantasy (Dalbusong) for Percussion. Mr. Dick is the Chairman of CIM's Theory and Composition Department. The work was performed by members of the CIM Percussion Ensemble with Albert Blaser of the Cleveland State University Music Department conducting.

\*\*\*\*\*

The world Premier of METAMAN by Lloyd Elliott (Elliott L. Higgins) on January 6th at West Geauga High School in Cleveland, Ohio was a percussive success. It featured Jim Crossley as percussion soloist. The work calls for Reader-subject "the Evolution Revolution," Tape Recorder, Two Modern Dancers and Nine percussion instruments. It is scored for one player on xylophone, timpani, temple blocks, suspended cymbal, and bass drum (foot pedal). The work is seventeen minutes long and requires question and answer-dialogue from the audience following the performance. It is traditionally notated for the most part but does contain ad lib areas for the soloist.

It is being performed in the Cleveland area by the Neo Mobicentric Ensemble. This ensemble centers its performances around the idea of mobility within the Fine Arts. It performs Chamber Music, Poetry, Modern Dance, Literature, Sculpture and Action Painting in a combined mixed media performance. It is featured as the contemporary ensemble with the Cleveland Chapter of Young Audiences INC. and is also performing at High Schools and Colleges in the area. Interested performers can write Elliott Higgins, 1109 Dartmouth N.E., Albuquerque, New Mexico 87106. Rental of parts, tape, script and Choreography notation. \$5.00.

\*\*\*\*\*

AL PAYSON, percussionist with the Chicago Symphony Orchestra, will join the faculty at De Paul University, Chicago, Illinois, Payson will teach percussion in the department headed by Bob Tilles, Assistant Professor of Music and former CBS staff musician in Chicago. Payson's appointment will be effective September, 1971.

\*\*\*\*\*

An Index of Percussion Research has been compiled by SHERMAN HONG, Department of Music, University of Southern Mississippi, Hattiesburg, Miss. Included are bibliographic listings of acoustical studies, mallet keyboard, snare drum, and timpani studies, special area studies, general percussion studies, and article compilations. This listing should be a valuable tool for those interested in any phase of percussion research.

\*\*\*\*\*

A new member of P.A.S. — TOM TORDY reports that he currently is studying with four private instructors on drum, marimba, theory and trumpet, and recently received "I" ratings in contest on snare drum, marimba and trumpet. Tom a sophomore in high school plans to be a professional percussionist. You students who have trouble getting ready for one private lesson per week, get with it like Tom!

\*\*\*\*\*

The Third Annual International Percussion Symposium will be held at the UNIVERSITY OF MIAMI, August 1-8, 1971 under direction of Fred Wickstrom of the UM music faculty. Co-sponsored by Ludwig Industries, the workshop-symposium will provide intensive training in all phases of contemporary percussion playing and pedagogy. Materials and methods will be explored in the areas of Marching Percussion, Jazz-Rock-Pop Percussion, Percussion Ensemble and Concert Percussion.

The Symposium curricula is designed to meet the needs of teachers of instrumental music, professional percussionists, and college and high school students, all meeting in separate sessions.

A seminar in recording techniques will present live and pre-recorded demonstrations of multi-track recording and mix-down techniques. Recording engineers will show what they are trying to achieve in a session and demonstrate specific miking techniques.

Internationally-known performers and educators will comprise the faculty, including Carmine Appice, drummer with the "Cactus," formerly the "Vanilla Fudge"; Gary Burton, award-winning vibist, RCA recording artist, author and educator; Marvin Dahlgren, principal percussionist with the Minnesota Orchestra (formerly the Minnesota Symphony), jazz vibist and head of the percussion department at the University of Minnesota; James Latimer, percussion instructor at the University of Wisconsin, former percussionist with the Boston Symphony.

Al Lambert, educator and marching percussion specialist; Joe Morello, world famous jazz drummer featured 11 years with the Dave Brubeck Quartet and now leading his own group; Jim Sewrey, educational director of Ludwig Industries; Ron Steele, recording engineer and jazz guitarist, and Wickstrom, who is also timpanist with the Greater Miami Philharmonic Orchestra and percussionist on the Jackie Gleason CBS-TV shows from Miami Beach.

Other UM faculty members taking part in the Symposium include Dr. Frederick Fennell, conductor, educator and percussionist; Jerry Coker, jazz authority and author, and James Progris, author of the Berklee Keyboard Program, and Vince Lawrence, jazz pianist.

With the approval of the symposium administrator, college credits may be earned in Band Workshop, Percussion Techniques, Private Percussion Instruction and Percussion Ensemble. High school students may qualify for these credits under the UM's Early Admissions Program.

For registration information, write Fred Wickstrom, International Percussion Symposium, Division of Continuing Education, P.O. Box 8005, University of Miami, Coral Gables, Florida, 33124.

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### THE 100% P.A.S. CLUB

ATTENTION PRIVATE PERCUSSION TEACHERS - Private studio, store, & college — Are all of your private students members of the PERCUSSIVE ARTS SOCIETY? When they all are members, let us know (You're on your honor!) and we will include your name and your studio, store, or college on the 100% P.A.S. CLUB HONOR ROLL. Our hats off to the following 100%'ers:

INDIANA STATE UNIVERSITY SCHOOL OF MUSIC  
PERCUSSION MAJORS, NEAL FLUEGEL, Head of Percussion Instruction.

Percussion Chamber Music Seminar for High School Students July 11 - July 24, 1971. The Department of Music at WESTERN MICHIGAN UNIVERSITY will offer a series of seminars of summer music study for high school students in 1971. The Percussion Chamber Music Seminar will be coordinated by Donald Bullock, Chairman of WMU's Wind-Percussion Area, Instructor of percussion will be Allen Brown, a graduate assistant at WMU. Students will participate in at least three ensembles including a percussion ensemble (12 persons), a wind ensemble, and a small ensemble (quartet, quintet, sextet, etc.). Each ensemble will rehearse one hour daily. With guidance from the University's wind-percussion faculty, the young musicians will explore and perform small and large ensemble literature representing over 300 years of music composition. All students will also take a course in Music Literature for Percussion Instruments and a course in Basic Music (theory-history). Second year students will enroll in a special Music Arranging class rather than Basic Music. Please direct all questions to Mr. Carl Doubleday, Department of Music, Western Michigan University at Kalamazoo, 49001. Phone: 616-383-0910.

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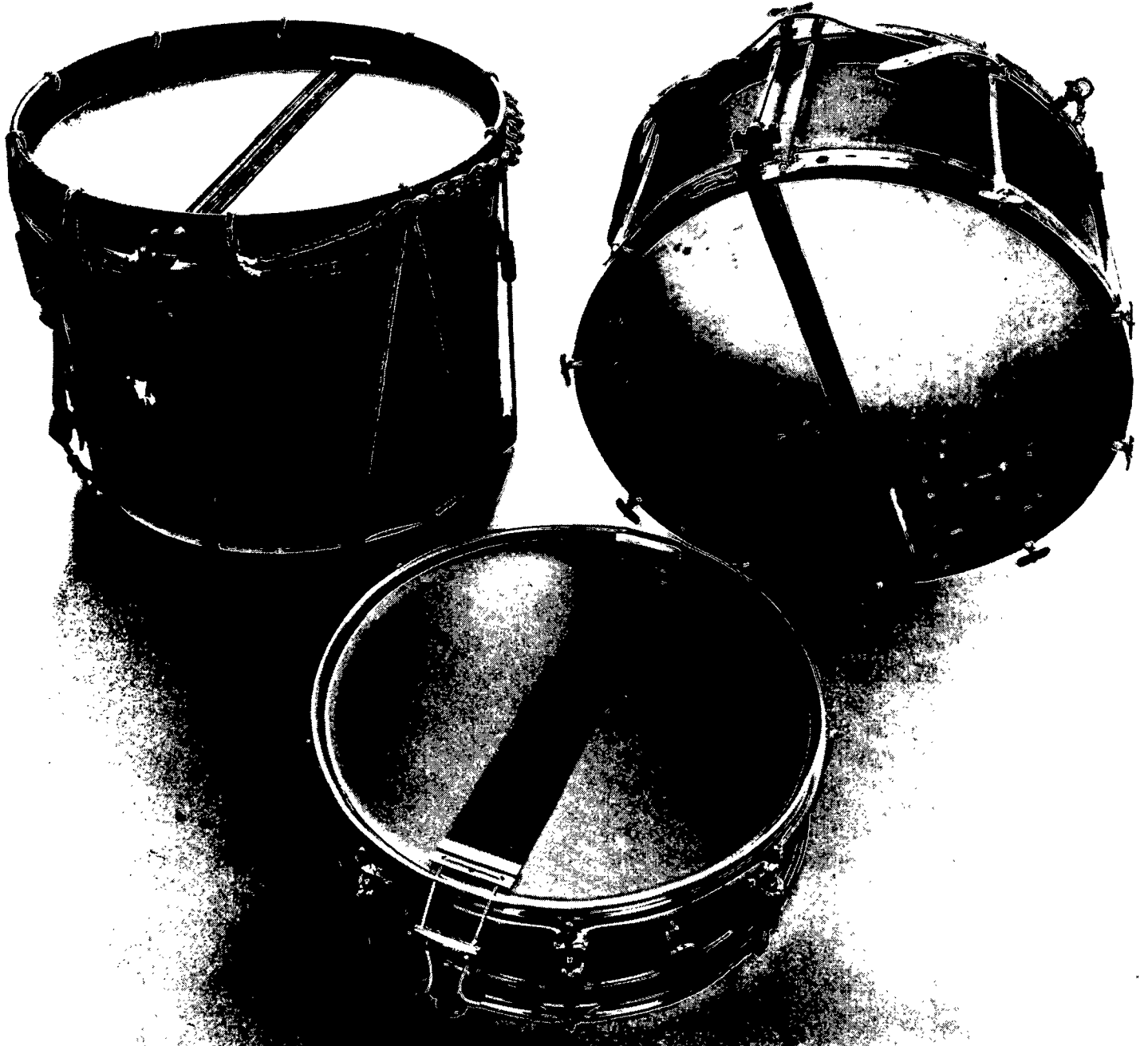
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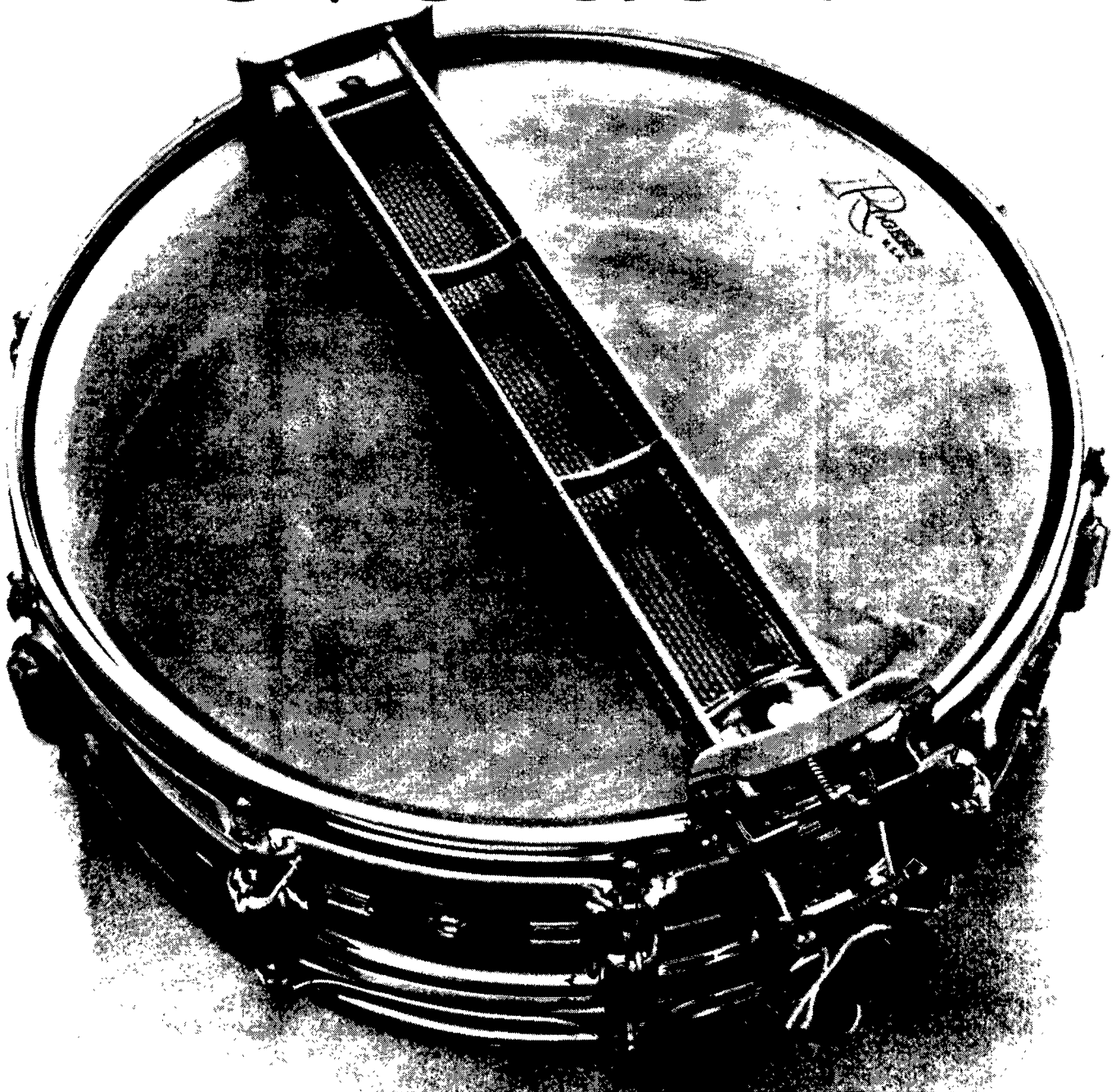
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# Revolution:



# Percussion Discussion

“. . . WILL AWARD 7 SCHOLARSHIPS OF \$100.00 EACH TO BE USED FOR MUSIC STUDY. . .” ETC. All instruments are included except Percussion. Their list includes: voice, piano, string, winds, brass. Need I say more?

The following short comment on the above will come immediately to the point. The existence of the Percussive Arts Society and past articles published in *The Percussionist* and *Percussive Notes* will have already proven the necessity of equal opportunity.

I sincerely believe it is time for State Chapters of PAS to draft letters and petitions to be sent to all local Music Clubs, and the like, sponsoring scholarship competitions not including Percussion. The era of only vocal, piano, string, brass, and woodwind competitions has past! The *Percussionist* now has a substantial library to compete with his musical colleagues. Perhaps only a minority of high school percussion students have the facility and musicality to perform the Creston, Kurka, Milhaud, Concertos, etc.; however, in 1971 it is totally unfair not to permit these few talented, eager, and dedicated students this experience and possible financial rewards. My comments are not directed to University tuition scholarships. They are meant for music clubs, etc., offering financial assistance for private study while in high school and assistance after high school.

If Percussion scholarships are available through your local music organization this message does not apply to you. But, let the remainder of us begin a movement to correct any situations not allowing the Percussion student his well deserved opportunity.

Paul Berns, Percussionist  
Indianapolis Symphony Orchestra

\*\*\*\*\*

## SOME MILITARY MUSIC OPTIONS

Since many younger members of PAS will be faced with the “military problem” this June, I thought some of the facts obtained during my own recent tour of duty would be timely.

Briefly, I was graduated from Duquesne University with a Master of Music in percussion in June, 1968. I had concentrated on avant-garde solo and ensemble literature in school, supported myself by playing jazz, rock and commercial on weekends, and was fortunate enough to play extra with the Pittsburgh Symphony Orchestra on several series of concerts. Therefore, when I was drafted in August, I felt that I might be qualified for one of the Army bands. I auditioned at Fort Jackson, South Carolina, and was assigned to that band after basic training.

However, it wasn't until my second year, when I was appointed clerk and began doing all the paper work for the band that I realized how fortunate I was in gaining a bandsman position. I saw so many fine musicians who were assigned to be cooks, mechanics and machine-gunners; in short, anything but bandsmen! Therefore, in order that any of our membership facing this dilemma might make an unbiased choice, I offer the following suggestions to anyone about to be drafted:

### The Draft

A. The general thing to remember here is that you are really taking a gamble, and that your musical ability doesn't count much; the Army works to fill the needs of the moment. As an example, in June, 1970 (when I was discharged), the Army was 102% overstrength in MOS O2M20 (percussion). Quite literally, you couldn't even enlist in an Army band, much less hope to get assigned to one as a draftee.

B. Chances are very good that you'll get shipped overseas. I saw two people leave for Germany and about 53 leave for Viet Nam and Korea (as bandsmen: once you are assigned a skill in the military, you perform that duty for the remainder of your hitch).

C. If you do luck out and get assigned to a post band in the states, you may as well resign yourself to an endless succession of parades for two years. You do, however, develop a pretty decent roll from having to play the National Anthem 5 or 6 times a day!

### Enlistment

If you are willing to spend an extra year or two, enlistment offers better opportunities. But you must be wary. Be sure that you enlist in a band that guarantees you a stabilized tour (that is, you stay in one location for three or four years). Otherwise, you may find yourself being sent overseas after your first year of duty. These “stabilized” bands are really first-rate ensembles, and competition is very keen. You would do well to be in top-notch condition for the audition, which, incidentally, will include all the standard orchestral excerpts on mallets, tympani, snare drum and traps, and possibly a drum set, depending on the particular position which is open.

While I have omitted certain facts in the interest of brevity, this report is meant to give PAS members a general overview of the situation from my point of view. I hope that what I learned through practical experience will be helpful to someone in planning his course of action.

Dennis E. Kahle  
Department of Music  
University of Pittsburgh

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## A CLOSER LOOK AT SOLO AND ENSEMBLE FESTIVALS

Each year in many states, there are held what are commonly called “solo and ensemble festivals”. To most students and their teachers this is the time of year of mass hysteria and heartbreak or ecstasy. A more appropriate label would be ‘The Rite of Spring.’

There are a number of “loop holes” in the present philosophy that certainly must be questioned. First, are we entering a festival or a contest? A festival would imply the performance of music best suited for an ensemble or soloist with the intent of receiving a critical analysis from an adjudicator. A contest would imply the performance of music for a numerical rating by an adjudicator to be used in comparison with others. To eliminate the competitive atmosphere no winner is declared. Regardless of how one pictures the present philosophy, the students are in competition with each other. Because of the competitive factor, various problems arise. First, for far too many teachers, getting a “superior” rating is of the utmost importance. In too many cases it is the rule rather than the exception that music to be performed at the “Festival” is rehearsed as much as nine months before the festival. The type of music performed leaves much to be desired also. Most ensembles and soloists tend to perform a “species” of music especially manufactured for contest purposes. A great deal of it is a waste of time except for the consideration of the development of the required technical proficiency to perform it.

Is it worth sacrificing a legitimate music education to our students just so that we can say, “I had ninety per-cent of my percussionists receive a superior rating in contests this year?” It seems more important that to some the majority of their students appear superficially good on paper rather than having learned the basic elements of the entire area of percussion. A case in point here would be, how many of the college percussion instructors reading this article find incoming freshman incapable of finding middle ‘C’ on the marimba?



The next problem in question is that of the adjudication. To many students and teachers the adjudicator is "God" and very often the adjudicator plays the role. The most ludicrous element in adjudication is its inconsistency. There are three distinct kinds of adjudicators: the first are those who know the rules but adjudicate from their natural tastes and feelings; the second are those who know the rules but are above them; and the third are those who know the rules and adjudicate accordingly. One can certainly appreciate the fact that adjudicators are human, therefore, are subject to error. Here are some of the most common shortcomings:

1. Sarcastic comments, questioning the ability of the teacher.
2. Failure to raise the standard by accepting the standard that prevails.
3. Over emphasis on rudiments and technical aspects rather than the musical effect.
4. Failure to use common language when describing defects in performance.
5. Failure to acknowledge parts of performance well done.
6. Failure to interject humor.
7. Failure to give suggestions for improvement.

Consider at this point what the ratings are intended to mean. A superior rating means that everything is perfect as far as is humanly possible. Needless to say, if this were adhered to no one could receive a superior rating. An "excellent" rating indicates a fine performance but there are a few details that need correction. A "good" rating means that an average and creditable performance has been given. A "poor" and "unsatisfactory" rating indicates a below average performance with numerous deficiencies. Invariably adjudication is in one of two directions; either the superior rating standards are never met in the eyes of the adjudicator and the ratings are unreasonably difficult, or they are much too lenient.

Too often we forget that we are dealing with intelligent students. A simple investigation of their academic achievements will prove this point. An unrealistic adjudication is nothing more than an outright lie to the student and the teacher whether the rating is too high or too low, especially if it is too high. In this case the student discovers that he can do a mediocre job and walk away being praised. A poor performance glorified by an average rating or higher allows the student little room for improvement, almost nothing to work toward.

In summary, it must be made clear that the idea of festivals is an excellent one if approached properly. If the student and teacher take advantage of listening to other ensembles and solos while at the festival site, if a reasonable amount of time is spent on the festival music (no more than six weeks), if the attitude is not the importance of the rating, but rather the comments for improvement, then it is an excellent motivation for students and director alike. It raises standards and places a premium on details and strict discipline.

We must remember that the original intent of the music festival was to improve performance. Too many of us have completely forgotten this. When dealing with children and also adults, it must be remembered that improvement takes place only when suggestions for improvement are made with kindness and constructive insight in an honest and sincere way.

We have no room in our schools for those who enter festival competitions to exploit their students or to subjugate the element of personal pride.

*Roger Ray Faulmann  
Instructor of Percussion  
Illinois State University  
Normal, Illinois*

It has recently occurred to me that a great many of our P.A.S. members will soon join the ranks of percussion teachers. Many good players shy away from teaching because they don't know where to begin or where to go with students. It is my experience that good players owe the next generation the benefit of their experiences. Further, most good teachers have found that their own playing has improved by teaching. This is caused by the introspection necessary to teach others. In turn, this makes the teacher constantly aware of his own technique.

Many of you who have only recently become teachers find a variety of questions you must constantly ask yourself. Most important questions are: What and How will you teach?

Usually the new teacher begins teaching in the same general manner that he was taught. However, if the new teacher progressed through several different teachers of varying degrees of ability, he may be very confused.

The method books one chooses are often the same ones he used. This may be good since you will at least be familiar with the material.

Here are some very important points to remember when starting new pupils who have had no previous instruction.

1. Be sure to write down the new pupil's name, address and phone number. Also find out how they wish to be addressed.... Joe..Billy...Butch...etc.
2. Make clear what you expect from the start. Praise the student whenever he does well, but do not hesitate to inform parents when he slacks off or doesn't follow directions.
3. Insist on good hand positions at every lesson until you are absolutely sure they are correct. Never give up or neglect to correct bad positions.
4. Do not take for granted that students know anything. In particular, students may have music reading difficulty because of lack of understanding of fractions. This is especially true of very young students.
5. Try to relate every new thing you teach to something the student already knows.
6. Try not to go too fast for the new learner yet always explain things beyond what you expect.
7. Encourage students to progress as far as they desire. Make assignments open ended. As much as possible, let the student decide how far and how fast he can progress unless he shows he will not share this responsibility.
8. As soon as possible after a student has learned a new note, rhythm, or technique, assign some other solo or exercise using the newly learned point. This is called 'transfer of learning' and will help assure you that the new point has in fact been learned.
9. Constantly try to relate what you are teaching the student to either his school or other practical music situations.
10. Constantly explore new methods and solo materials to use in your teaching. Your greatest later need will be a source of materials.

Since all students you acquire will not be beginners, a few statements about ways to handle these other students is in order. First, try to determine at what level the student plays. Go on from there and expand his knowledge. Only back up when you are sure an important area has been missed.

Learn to improvise. No book covers all problems. When a problem crops up in a solo or exercise, write out an extra exercise to help him understand and correct the problem.

Finally, don't be ashamed to ask for help. Be it materials, methods or any other point of teaching, write to any well-known experienced teacher. Very few will refuse you an honest answer. We are all interested in your success as a teacher. We also welcome sharing your experiences, be they successes or failures.

**ART LAYFIELD IS ALIVE AND WELL AND LIVING  
IN WATSONVILLE, CALIFORNIA  
by John Noonan**

The photos and short article in PERCUSSIVE NOTES (Vol. 9, #1, Fall 1970, p.23) about Art Layfield and the Paul Ash Orchestra was interesting to me, as I remember the Ash Orchestra days and the activities of Art Layfield. I thought it might interest some of the young readers of PERCUSSIVE NOTES to read about the music scene when instrumental music was in great demand and top players, such as Art Layfield, could name their own figure. In fact at one time Art held six jobs at the same time!

Arthur Layfield started his musical life in High School in Joliet, Illinois. He was a young pianist, and decided to take up percussion instruments. He studied with Wm. F. Ludwig, Sr., and it is possible he was His only student. (The Ludwig Drum Company was taking more and more of Mr. Ludwig's time.) All this was in the early "teens", and Bill Ludwig, Sr. was playing with the Chicago Civic Opera Company. Layfield landed a job at the Rialto Theater in Joliet as pit drummer and began to gain experience.

In 1915, Mr. Ludwig left the opera orchestra to join the Chicago Symphony Orchestra, and about a year later Art Layfield took the position with the opera orchestra in Chicago.

At this time, dance orchestras were very popular and in great demand. "Name" bands were common in metropolitan areas. Layfield was casually interested in the dance bands, as it was well known that large salaries were paid in the famous ones. In 1923 the Benson Orchestra of Chicago was formed, with the famous pianist and composer-arranger, Roy Bargy, as conductor. Layfield was offered the drum chair, as this orchestra was hand-picked and required top players.

Feeling he could not turn down the handsome offer, he left the opera orchestra and soon became known as a top dance band drummer. After several years he left the Benson Orchestra and joined Ralph Williams in the Rainbow Gardens in Chicago. In late 1925 he received an offer from Isham Jones to join his organization, and accepted the position. The Jones band was a sensation at the time and was a house feature at the Sherman Hotel in the College Inn. In the same year the Jones Band went to London to play the famous Kit-Kat Club where the band was a tremendous success, with Layfield a featured artist, and by this time, one of the very top dance men.



In 1926 Paul Ash started a Presentation Band (stage band) in Chicago, first at the McVickers and later at the Oriental Theater. A presentation band was a stage band that was featured as part of the show, as well as playing for the vaudeville acts. Ash gathered together a fine band of the best men available, and at once offered the drum chair to Layfield. For several years the success of this band was almost unbelievable. Lines formed for blocks to gain admittance to hear this organization. Art was featured both as drummer and xylophone soloist.

Finally, Ash left for New York and Layfield decided to stay in Chicago where he was the top free lance man in town, rushing from one job to another in radio, concert and dance.

Around 1937, Art was called to New York City to audition for the New York Philharmonic under Toscaninni, and after a successful audition joined the orchestra. The section then was Saul Goodman, Sam Borodkin, Al Rich and Art. A little later, Borodkin and Rich left and Bailey and Rosenberger came in, and are still there, as is Arnie Lang, who followed Art.

About 1955 Art was severely stricken with arthritis and left the orchestra while on tour, and at present is living in Watsonville, California.

When the famous Roy Knapp, a close friend of Art's, said Art could do it all, he certainly did not exaggerate Art's ability. These days we hear the term "percussionist" used in the sense that a percussionist plays all the percussion instruments, as opposed to a drummer who does not. Strictly speaking, this is not correct. A percussionist is one who plays a percussion instrument, be it timpani or "solo triangle".

A better term is "Total Percussionist", or one who does a good job in all three areas, Drums, Timpani, and Mallet Instruments.

In addition to his drum study with Bill Ludwig, Sr., (and, incidentally) Bill played fine snare drum), Art also studied with Charles Fischer, a noted xylophone soloist and the famed timpanist Josef Zetzelman of the Chicago Orchestra. (I forgot to mention that Layfield worked as extra man with the Chicago Orchestra) and probably studied longest with Zetzelman than any of his students.

It was unfortunate that Art himself never did much teaching as he was always so busy playing. Those of us who remember Art while he was playing were fortunate to hear his wonderfully "clean" drum work, his beautiful musical timpani playing and the "sparkling" xylophone work. A fine gentleman and a great Total Percussionist.



The University of Tennessee in Knoxville hosted one of the most successful percussion clinics that has been held in the area. A large and enthusiastic crowd saw GARY BURTON and his drummer demonstrate percussion techniques last November 7th. Needless to say, the evening concert drew a large audience that ran the gamut from young students to elderly UT professors. All were amazed as Gary, backed by his group, performed unbelievable feats on his vibraphone.

CBS Musical Instruments Fullerton, California has recently announced the appointment of DON CANEDY as Director of Marketing for the Rogers Drums Division. In this new position Don will be responsible for advertising and sales promotion, new product development, and overall marketing direction for the entire Rogers line. Don has been recognized as a leader in the percussion industry and musical field for many years, and was the first Executive Secretary-Treasurer of the Percussive Arts Society.

**P.A.S. Personalities in Action**

Caught in the act of doing what all percussionists seem to do best: talking about percussion, are P.A.S. members who attended the Annual Meetings at the Mid-West Band and Orchestra Clinic last December in Chicago. (P.A.S. photos by Nancy Kent)



President Sandy Feldstein (right) talking to Exec. Sec. Neal Fluegel and Sec. Jackie Meyer at P.A.S. Booth.



P.A.S. Board of Directors Meeting—"top" percussion minds are hard at work here.



Panel Discussion presented at P.A.S. membership meeting. Panel included Larry McCormick, Larry Van Landingham, Remo Belli, Al Payson, Bob Tilles, Frank Arsenault (standing) and moderator, Neal Fluegel. P.A.S. members submitted questions for discussion by the panel.



Business discussion between Don Canedy, Gordon Peters, and Neal Fluegel.



Two members ponder the ideas put forth by the panel. What do you think about . . . ?



Percussive Notes Editor Jim Moore explaining purpose of P.A.S.



Further "shop talk" by Remo Belli, Tom Davis, Dick Schory, Jim Salmon, Bob Tilles, and Dick Richardson.



## A STANDARDIZED APPROACH TO THE BASS DRUM by Frank McCarty

It is long past the time that several strong and positive statements should be made concerning the Bass Drum. For much too long this instrument has been looked upon as something less than significant in teaching, less than artistic in performance. The few texts that mention the instrument at all tend to dismiss it with a few cursory statements. Many teachers and conductors ignore its importance as a tone-producing instrument, granting it the total function of "keeping the beat". Trained percussionists play it more poorly than any other instrument of the family. When a Bass Drum player is needed, the job is sometimes relegated to a person who is not sensitive enough nor technically equipped to play any of the other instruments. He is generally told, "here is the beater, try to hit the drum in time with the music". That, and nothing else!

With no more instruction or care on the part of the director or percussionist, it is no wonder, then, that the Bass Drum is looked-upon in the above manner. Is any musical instrument really this unimportant? Is it good practice in Music Education to deal so lightly with performance techniques? What positive statements may be made about the Bass Drum? How may we approach teaching and performing on this instrument with intelligence and musicianship?

A few general statements on performance practices in the Public Schools might help alleviate this problem. The quality of the normal college Percussion Methods Class for secondary school teachers is quite low. It is generally concerned with 'how to play the snare drum' and seldom goes beyond this point. As a result, most secondary school directors are totally ignorant of the inherent problems of the percussion section. Thus, when High School percussionists matriculate, it is common to hear fine snare drummers, but uncommon to see a student with any sound or technique on Cymbals, triangle, mallet-played-instruments, or (much less) the Bass Drum.

It is common to approach percussion playing with the complacency that states "if I am a good snare drummer, all the rest is of much less significance". How much thought is given to getting the 'best sound' on the triangle? How many hours of practice are devoted to the cymbals? When is any consideration given to the acoustical characteristics, and therefore, the best manner of striking, instruments other than the snare drum and timpani?

In a critical study, there are several important considerations in a proper approach to the Bass Drum:

1. Playing technique, where and how to strike the head.
2. Correct mallets or beaters.
3. Muffling techniques.
4. The Roll.
5. The stand.
6. Purchase: size and design of the instrument.
7. Heads.
8. Tuning.

### Playing Technique

In the distant past, long before anyone can still remember who or why, it was said that the bass drum should be struck with a glancing blow, placed exactly one-half way between the center of the head and the rim. Yes, it looked great! But the sound??

A few years ago, I had the opportunity to prove my point about the playing area to a close friend; a fellow Music Educator who is highly respected in the field of Public School Band and Orchestra music. We got involved in a discussion of Bass Drum playing which was motivated by his criticism of one of my students. He insisted that the "tried-and-true" old wives' tale was the only correct and proper method of performance, and went on to demonstrate. His immediate reaction to the bad sound was the statement: "Well, the head is too loose." We tightened it and he tried again: "It must be a bad instrument." I re-tuned the drum and asked him to turn around, played the drum in several different places, and asked him his opinion. He finally said, "That is the sound I want." I had struck the head almost exactly in the center.

For the best sound and control, the Bass Drum should be struck near to, or directly in the center (the deadest spot). Why is it that the bass drum should be played at the point where no other percussion instrument responds as well?

First, the heads of the bass drum in that they are very large and thick vibrate more slowly and over a much wider area than those of other membranophones. The pitch is therefore much lower. Second, the Bass Drum has the largest resonating area (shell) of any drum. And third, it has another head of equal size vibrating sympathetically. Even though the center of the head is the 'deadest' place, it is accommodated by a much greater amount of sympathetic vibration. A simple experiment will validate the above statement.

The head of any drum has certain basic vibrating characteristics. When put in motion it will tend to vibrate in concentric circles radiating from the center of the head. In striking the drum in the center, one notices a basic pitch, short in duration and 'clean' in sound. There is a solid impact followed by a short but even decay of sound.

When the head is struck near the rim, there between the two wave sources is created mutual interference. The head when set in motion will always vibrate from the center outward. But in addition, it will also vibrate from the source of the blow - like dropping a rock in a pond. It is the conflict of the two sets of concentric wave radiations that causes the wobble-effect. Distortion takes place at each point where the waves cross. Although this same phenomenon takes place with all membranophones, it is more pronounced with the bass drum because of the larger and thicker head. This will still take place no matter how tight the head. Tightening the head will lessen the effect, but raise the pitch of the drum.

In striking the drum in various places, moving toward the center of the head, one will notice a graduated lessening in the amount of wobble. Striking the drum head in the center allows for the greatest coincidence of waves from the blow and from the natural head vibration. The sound has more impact and a smoother decay.

For practical purposes, it is necessary to locate the exact spot which is the acoustical center (but not necessarily the mathematical center) of the head, by trial and error. This is especially critical with regard to calf heads. A plastic head will allow for a greater area in the center which will give the desired sound. It has also been observed that with a calf head, this place may well change over a long period of time.

It is then possible for the performer to control the characteristic timbre of the bass drum sound by moving closer to or farther from the calculated 'spot'. If a more 'spread' sound is desired, it is only necessary to move a few inches from the spot. The player is thus capable of controlling the timbre.

Careful study of different types of strokes will show that the glancing blow will produce a rather "mushy" attack. The circular motion of the glancing type of stroke pattern also handicaps speed to a great extent. Better, is to use an almost straight-in motion led by the arm and terminated with a wrist snap. This is analogous to the 'traditional' timpani stroke. Elasticity of both wrist and arm coupled with the natural elasticity of the head will facilitate a quick rebound and preparation for the next stroke. Essential to this technique is a

firm hand-hold. The most common cause of a 'choked' bass drum sound is the use of a stiff arm or wrist. This causes the beater to remain in contact with the head for a split-second longer, thus deadening the vibrations.

### Mallets and Beaters

One may learn much from the changes that have taken place in timpani techniques over the past twenty years. Today there is a general tendency away from the muffled, thick sound of the 1940's and before. Many symphonic timpanists use plastic (or thin calf) heads, which ring longer and more freely. This is heightened by the common use of smaller-headed mallets which are more dense than the older style. Many of these are custom-made by Hinger, Firth, Payson and others.

The common lamb's wool Bass drum beater is the equivalent of the older-style timpani mallets. The sound produced is indistinct and spreading, and there is a great tendency toward a surface 'slap'. For most general use, I have found best results from a beater with a felt center and soft felt covering. Such a beater is manufactured by Hinger. A lamb's wool beater is sometimes used for very soft strokes, but the felt beater seems to work well for these also. Its dense quality allows for a very precise sound.

For very dry and distinct playing, it is sometimes advisable to use something as hard as a medium (yarn-wrapped) vibraphone mallet. For two-mallet work, a pair of "cartwheel" timpani mallets may be used, or for louder work, a pair of the normal felt-headed beaters works well.

### Muffling

Muffling of the bass drum will be of much less concern when striking in the center. The natural decay time is shorter and there are no conflicting wobbles near the rim. Thus, the best sound will be achieved by allowing the drum to vibrate freely. The old knee-against-the-head technique is hardly ever necessary. Slight fingertip pressure upon one of the heads is generally enough for any concert situation. Stopping the drum is easily accomplished through hand' pressure in the exact center of each head.

### The Roll

The Bass drum roll is also a technique in which many bad habits are demonstrated. The lamb's wool double ended beater is useless for any distinct or controlled playing. It should be used only as a last resort. For most normal playing two beaters should always be used. However, it is quite common to see a player leaning (quite nonchalantly) with his left arm over the edge of the drum, playing with the traditional snare drum grip. This not only looks bad, but also does not make full use of the vibrating characteristics of the instrument. The best roll is produced by using the matched (traditional timpani) grip. This allows the player to select the head area determined by the dynamic indication in the music. A typical crescendo roll from pianissimo to fortissimo would begin on the opposite edge and move toward the center. In holding the sticks apart at the beginning of the roll, a greater area of the head is put into vibration, thus improving the tone quality and lessening the chance of "wobble". However, some performers have better control using the mallet heads close together. This will vary with the type of head in use. Again, experimentation will determine the best technique for individual use.

Of course, one must be an acrobat to accomplish this roll if the drum is in a vertical position. If the music calls for a large number of rolls, it is usually advisable to place the drum in a horizontal position. This can easily be accomplished through the use of two chairs which will hold the drum at about the correct height. If the drum has to be changed from the horizontal to vertical position and back again, the problem is compounded.

### The Stand

Most major Symphony orchestras now use a tilting bass drum stand that allows the instrument to be placed and locked in any position. Experience has shown that for most playing - both single strokes and rolls - slight angle (30°) is about the best.

There are, however, certain deficiencies in the commercially manufactured stands that have led to the development of custom-made models for many critical situations. The following is a list of desirable features for a tilting Bass Drum stand:

1. It should be light and portable for easy moving and storage, yet it should be sturdy and free of any vibrations.
2. It should be equipped with locking casters.
3. The legs and frame should not hinder the player or take up too much room around the instrument. One must be able to reach a music stand for page turns.
4. The rotating mechanism must be silent and smooth, and the lock should be sure and yet fast to operate.
5. The drum must be capable of handling an attached cymbal for "TOG" playing.
6. And most significant: The apparatus must not go through or bolt on to the shell of the drum. This greatly hinders the vibrations of the shell. The drum should be suspended by rubber, rope, or cord within a hoop so that it vibrates freely. No more hardware should be attached to a shell than absolutely necessary.

### Purchase

Size and construction of a bass drum depend totally upon use; but a few guidelines apply to all instruments. First, in that the shell should be allowed to vibrate as freely as possible, lamination should be avoided. A simple wooden shell is the best for sound. The ideal sound is as deep as possible, therefore, the larger the drum, the better. A good size for concert purposes would be 36" x 16". With a wooden shell the cost of this instrument would be considerably less than one with a laminated finish. Separate tension is, of course, a must.

Newly-manufactured instruments, however, are somewhat lacking in quality of construction. They sometimes tend to be out-of-round, and many times the seams separate. I would suggest the purchase of an older instrument if at all possible. If nothing else, in addition to the expense, the quality of wood used today is inferior to that used in the past. Many professional percussionists are using an internal fibreglass coating to increase the resonance and structural stability of their instruments.

For the marching band, bass drum tone quality is of great significance. The "Scotch Bass Drum" should be used only for show purposes. Because of its narrow shell (8" or so), which is used to facilitate cross-overs and fancy stick-work, the resonating area is very small. The tone produced will be small, high-pitched, and will not 'carry' well. Having spent several years on the business end of a standard marching bass drum, I can testify to the better sound. And, given long arms, the cross-overs are still possible. A well-knit sound is essential to a precise marching band and should never be sacrificed for show.

Rotating scotch bass drums should only be used for show. Almost no significant sound may be produced from these in that they must be struck off-center to spin properly. If one or more is used, it should be in conjunction with a standard bass drum.

In the selection of any bass drum for purchase, it is critical that the instrument be heard and used before, if at all possible. It is amazing the amount of difference between two like instruments from the same company.

Heads should be selected carefully with a mind for cost, use and storage, as well as tone quality. There is no substitute for plastic heads in the marching band. There is also no real substitute for calf heads for concert purposes if the conditions (and heads, themselves) are ideal. However, in the past few years, high-quality plastic heads have been produced for the bass drum that greatly simplify the operation of a percussion section in the public schools. In fact, several major orchestras are now using them. The Remo "sparkle-tone" bass drum head has been especially useful for symphonic use.

**Tuning**

In tuning a bass drum, care must be given that each lug is set at the same exact pitch. T-handles offer an almost uncontrollable temptation for extra-curricular twisting. The use of plastic heads eliminates the need for constant tuning to accommodate changes in humidity and temperature, and thus, wrench or key-tuned lug bolts may be substituted, solving the problem.

The roll on the standard calf bass drum head is very difficult to control due to a tremendous amount of up and down motion by the head. Sometimes it will go as far as to kick the beaters back up in the middle of a stroke. Plastic heads, which are much more stable, allow for much less "play". This not only makes the roll easier to control, but also increases the area of the 'spot' used for single strokes. It also allows for a clearer sense of "pitch center" at a generally lower frequency than that necessary for calf heads. They may therefore be tuned to a lower note and still have a distinct and clear sound.

In tuning the bass drum, practicality should be the guide. There is no standard pitch to be considered. One should base his judgements purely on the timbre. The head should be such that it is not so loose that it rumbles or wabbles, when hit slightly off-center, yet not so tight that the same type of blow would cause a 'ping'. Practice, experimentation, and above all, use of the ear will indicate the best pitch-area and sound.

In fact, the entire field of bass drum playing is best approached by one who is willing to put all existing practices and standards to test. The ear must be the final judge. This is the best manner in which to instill sensitive musicianship in young performers.

*(Material in this article originally appeared in "The Bass Drum Deserves the Attention It Demands" Copyright Music Educators Journal, September 1969. Reprinted with permission.)*

**The Author**

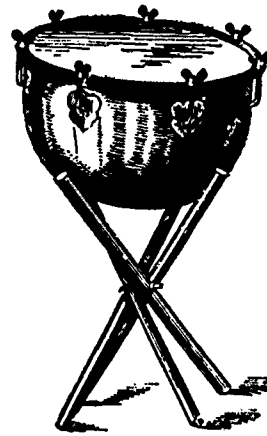
Frank L. McCarty is timpanist and principal percussionist in the Orange County California Symphony, and Assistant Professor of Music Theory and Literature at California State College, Fullerton. Beginning in the fall of 1971 he will be Head of the Electronic Music Studio and teacher of Theory and Composition at the University of Pittsburgh.

# TIMP • TALKS

**Editors Note:** The following item in an excerpt from *Beethoven for the Timpanist*, a forthcoming book by Charles White, Los Angeles, California.

THE FIRST KETTLEDRUMS to be used in the orchestra or with an ensemble of trumpets, with whom they usually played, were not of the tunable variety. They were merely noise-makers used to augment the volume of sound, mark the rhythm and add to the appearance of the group. At that time the "artistic" gestures and "graceful" poses of the drummer were considered more important than what he played.

In time, however, serious thought was given toward a more musical application, and the crude Oriental method of tensioning the head with rope or leather straps gave way to the use of metal screws. This German invention of about 1740 was the birth of the modern orchestra kettledrum. Such instruments were used by Bach, Haydn, Mozart and early Beethoven.



*European Screw Tension about 1740*

The kettles were considerably smaller than those in use today, and the notes played on them ranged only from G to E-flat. Mostly the drums were tuned either to G and C, or to A and D. They could have been tuned a little higher; but no lower, on account of their small diameters. It was not until his Fourth

Symphony that Beethoven dared to write low F-Natural and B-flat.


The early drums were not very good instruments according to today's standards. Small kettles permitted little usable range and insufficient volume. The counterhoops stood well above the rim of the drum. Tensioning of the head was accomplished by means of tiny winged-nuts on threaded rods that surely must have been mechanically imperfect and hard to turn. The threads on the rods probably were quite flat, too, and that would have added to the problem of tuning. Hard wooden sticks were used, or wood tipped with rubber or ivory!

Add the above characteristics and combine them with thick primitive drum heads and one can only wonder how the marvellous kettledrums ever evolved into the grand instruments they are today.



During Santa Barbara's August Fiesta, THE BLENDE BLENDERS hold a party for all their students, parents, and friends. Music features a program of Mexican and Spanish selections. They use both marimbas and vibes, and add other instruments such as tambourines, maracas, claves, temple

blocks, melodica, electric autoharp, and sometimes use piano and drum set accompaniments. The group does a lot of playing in and around Santa Barbara and varies in size, depending upon what is needed for the particular performance, but regardless of size, is called "THE BLENDE BLENDERS."



# 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.

## PROBLEM: HOW TO PLAY THE RHYTHMIC FIGURES

The question of how to play the notated rhythmic figures is very real and extremely important; the answer often determines the degree to which a band will 'swing.' An arranger usually notates the rhythmic figures for drums on one line of a five-line staff. The drummer is given free rein to play the rhythmic figures wherever he chooses at the drum set. While this mode of notation provides the reader with a fine opportunity for creative expression, the inexperienced reader may have difficulty in coping with the freedom. He's likely to either play all the rhythmic figures in one way, or play them in an unmusical fashion by placing the various notes at inappropriate places on the drums. Deciding where to place the various rhythmic figures helps to make show type music challenging and interesting. It also helps to distinguish the difficulties involved in reading show type material from 'legitimate' parts. Both types of music have their own inherent problems, but a legitimate part is usually more precisely notated; the decision as to where to place the notated rhythmic figures is already made for the reader by the composer. The problem now under discussion is therefore, nonexistent.

Six possible ways that rhythmic figures can be played or 'cut' at the drum set are:

- 1) Play the ride cymbal time, then play the rhythmic figures at the snare drum with alternating hands; back to ride cymbal time.
- 2) Play the ride cymbal time, then play the rhythmic figures on the different individual drums or split up the rhythmic figures between the drums; back to 'time.'
- 3) Play the ride cymbal time, they play the rhythmic figures with the right stick across the left stick in rim shot fashion; back to 'time.'
- 4) Play the ride cymbal time, then play the rhythmic figures with both hands together; either one hand on the cymbal and the other on the snare, or one hand on the snare and the other on one of the tom toms; back to 'time.'
- 5) Play the ride cymbal time, they play the rhythmic figures with the left hand in coordination with ride cymbal; back to 'time.'
- 6) Play the ride cymbal time, then play the rhythmic figures broken up in coordinated fashion between the bass and the snare while the 'time' is being maintained by the right hand on the ride cymbal.

Obviously, it will not be possible to play every figure in the six possible ways. Figures involving sixteenth-notes, for instance, would be awkward or impossible to execute in coordination fashion, especially if the tempo were fast. However, the rhythmic figures that appear on 'swinging' type drum charts are mostly syncopated rhythms involving eight-notes and quarter-notes. In some cases, they can be played in each of the six mentioned ways. There are, of course, other possible ways to play the rhythmic figures, but the ones mentioned above should provide the reader with an adequate insight into some of the possibilities; hopefully, this insight will lead him further on the road to a personal interpretation of the music.

## PROBLEM: LOSING ONE'S PLACE ON THE MUSIC

One of the major and most common problems encountered by the inexperienced drummer is losing his place on the music. If the drummer has been practicing reading at a drum pad in the quiet of his home, the chances are that the comparatively loud sound of the band will be more than enough to upset his ability to count and keep his place on the music. Experience is a major factor in overcoming the problem, but even experienced drummers sometimes lose their place. How then does one find his place after it's been lost? Aside from not panicking and 'keeping your ears open,' there is one major guide for recovering a lost place on your chart. That guide is in understanding the basic form which most tunes follow. Popular tunes are usually thirty-two measures long and written in what commonly is referred to as the AABA form. The first 'A' refers to the first theme or melody, which is usually eight measures in duration. The second 'A' refers to the same melody repeated for another eight measures. Letter 'B' refers to the release, or middle portion of the tune, where a new theme or melody is introduced for another eight measures. The final 'A' denotes a return to the original eight measure theme or melody. In reality, most thirty-two bar tunes contain only sixteen measures of melodic line because the first eight measure theme is usually repeated twice more after its initial presentation. In addition, there is usually a two, four or eight measure introduction to the tune. The most common introduction lasts for four measures. Endings are usually played with a two or four bar 'tag,' which only refers to an added section at the end of the tune. Although there are other forms for popular tunes, the AABA form is by the far the most common.

If the reader tries to sing or hum the melody to the tune, Five Foot Two, he will easily hear the AABA form. Understanding this form and being able to recognize it on the drum chart will be an invaluable aid if you lose your place on the music. For instance, if the reader loses his place in a particular section of the music, all he has to do is listen for the ending of the theme. This is usually marked by some letter or number on the arrangement. The reader, upon hearing the end of the theme, can always pick up his place at the beginning of the next theme. One final comment: Although they sometimes by chance coincide, the letters on the arrangement have a somewhat different meaning; they point out the ends of the various sections of the tune and consequently help to make the reading easier.

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News item from a publication of ca. 1940's:

More big-band drummers as well as combo men are swinging to the smaller model bass drums. 14"x24" bass drums are the popular, fast-selling models now, and some drummers are even jumping down to the 14"x22" and the 14"x20" sizes. You get a more piercing tone with these smaller drums and the advantage of less drum to transport. The lighter, smaller shell size certainly makes a difference to the jobbing drummer today. Tone control works more effectively on these smaller drums, as there is a much smaller muffling surface. Drummers also find that they are "over" their drums more and don't have to sit so high on a drum stool.

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"As a new member of the P.A.S. I am anxious to become involved in the Society's work, and above all, further the understanding of percussion. I have seen how my students attitude is more enthusiastic after reading your magazine, and seeing the published programs of other college ensembles and how they compare to ours."

Everett M. Beale  
Percussion Director  
Music Department  
Lowell State College  
Lowell, Massachusetts 01854

# New Publications

**Solos for the Percussion Player** - G. Schirmer, Inc., N.Y. \$2.50 solo and piano accompanist.

Included in this collection are solo pieces for snare drum, multiple percussion, timpani, and mallet (bar) percussion. Suitable for study or recital purposes, quite a few of the pieces have been previously published as single items by G. Schirmer. These include **Two Unaccompanied Solos for Snare Drum** - Congress; **Sonatina for Timpani and Piano** (mov'ts. 3 and 4) - Tcherepnin; **Concertino for Marimba Op. 21** (mov't. 2) - Creston. Rounding out this excellent new collection are several new original multiple percussion and timpani pieces by John O'Reilly, and arrangements of pieces by Satie, Handel, Bernstein, etc., for mallet percussion solo.

## DRUM SET BOOKS

### Double Bass, Rock Reader

**Basic Rock Beats, Rock Beats in 3/4 Time, Coordination Patterns with Eighth-Note Triplets, and Coordination Patterns with Sixteenth-Notes** - Joel Rothman - J.R. Publications, N.Y. \$2.00 each (except Double Bass \$3.00).

A series of new books designed to aid the drum set performer in developing independence and skill on his instrument.

## MULTIPLE PERCUSSION SOLOS

(including drum set)

**Prologue and Jubilo for Multiple Percussion Solo** - Jared Spears - Southern Music Co., San Antonio. \$.75

A short work in two contrasting movements: I—two timpani and bells, II—suspended cymbal, four tom-toms and two timpani. An interesting medium grade multiple percussion solo.

## TIMPANI SOLOS

**Scherzo for Timpani** - Gar Whaley - Raldor Music, 22 Walden Ave., Jericho, L.I., N.Y. 11753. \$1.50

Solo for four timpani containing numerous meter changes and a rhythmic drive. Graded "medium to difficult."

## BAR PERCUSSION SOLOS

**33 Classic Themes: Melody Line and Chord Symbols** - Charles Hansen Educational Music and Books, Denver, Colo. \$2.50

This classical "fake book" contains a wealth of fine melodic material for the bar percussion instrument student. In addition to application of 2 mallet technique, the chord symbols are useful for 4 mallet playing and arranging.

## PERCUSSION ENSEMBLES

**Danza Al Greco** - Gar Whaley - Raldor Music, 22 Walden Ave., Jericho, L.I., N.Y. 11753. Score and parts \$4.50.

Scored for 5 players, using timpani (2), snare and bass drums, three tom-toms and cymbal, this work is an interesting study evoking the rhythms of Greece. The meter signature through their composition is 2/4-3/8.

**Interplay for Percussion Sextet** - Gar Whaley - Raldor Music, 22 Walden Ave., Jericho, L.I., N.Y. 11753. Score and parts \$4.50.

Scored for 6 players using xylophone, bells, timpani (2), snare and bass drums, and cymbals. The work is graded "easy to medium" and would be usable for jr. high and above.

**Three Episodes for Percussion Ensemble** - John O'Reilly - G. Schirmer, N.Y. Score and parts \$3.00.

Ensemble in three contrasting movements scored for five players using: snare drum, field drum, woodblock, guiro, suspended cymbal, tom-toms (4), and bass drum.

**Dialogue for Snare Drum and Timpani** - Gar Whaley - Raldor Music, 22 Walden Ave., Jericho, L.I., N.Y. 11753. \$2.50 score.

Two copies of this score would be necessary for performance. (An analysis of this challenging duet is given by the composer, see "Master Lesson" in this issue of Percussive Notes.)

## CHAMBER MUSIC

(Percussion with other Instruments)

**Libra** - Roberto Gerhard - Oxford University Press, London. Score only.

This work is written for flute (piccolo), clarinet, violin, guitar, percussion, and piano. Duration 15 minutes, with instrumental parts on rental.

## TEXT AND REFERENCE BOOKS

**Contemporary Percussion** - Reginal Smith Brindle - Oxford University Press, 1970, 200 pp., and 45 rpm recording \$14.75.

**Contemporary Percussion** is a must for all libraries and should be on the reading list for all percussionists. Within its pages are contained some 183 musical examples and 56 plates. The author, Reginald Smith Brindle, is a composer of standing with much experience in the field of percussion. He is the author of **Serial Composition** and Professor of Music at the University of North Wales.

The book is a guide to the percussion instruments available to composers today. By grouping instruments into four basic families of idiophones, membranophones, chordophones, and aerophones, the specifications of each instrument are given with regard to size, range, tone color, technique, and related contemporary musical examples. The book is an excellent source of information in the area of acoustics of the percussion instruments and also contains information with regard to the origin of the instruments.

Of special interest is the chapter on notation of the percussion instruments. In addition to a section on staff notation, several pages on "special notation" carefully explain advantages and functions of graphic symbols and expanded symbol notation. A separate chapter is devoted to writing for keyboard percussion instruments.

The chapter on timbre covers acoustics of idiophones and delves into the tonal importance of beaters and beating spots. An excellent presentation on the subject of "percussion layout and placement of the instruments" occupies a complete chapter and is in keeping with the modern, practical approach of the book.

At the conclusion of the book, an interesting discussion of orchestral use of percussion and the percussion ensemble is presented together with nomenclature of the percussion instruments in four languages.

A 45 RPM recording is in a pocket attached inside the back cover of the book. On the record are characteristic sounds of 45 percussion instruments. Although there is no narration on the record, the sounds follow an annotated list of instruments found at the end of the book. (review by F. Michael Combs)

**Percussion Instruments and Their History** - James Blades - Frederick Praeger, N.Y. 509 pp. n.p. (ca. \$25.00).

The author is a distinguished British percussion player who combines the insights of a performer with the care of a scholar. Beginning with their primitive origins, Blades traces the history of percussion instruments in various parts of the world, including the Far East, India, Africa, and Europe. In addition, percussion techniques of the classical and modern composers are examined, making a most valuable resource for the performer and conductor. The book ends with a survey of Latin American percussion instruments and currently popular styles of music. Included with the text are hundreds of musical examples, illustrations and one hundred and ninety-three excellent photo plates of percussion instruments.

The author states that, "this volume is a record of the use of percussion instruments through the ages, and their purpose and



mode of employment in the orchestra from the time of Bach to the present avant-garde." It is encouraging to find an author of a percussion text who amply footnotes his text with references. Further to his credit is the bibliographies given at the end of each chapter for ready reference to source works on each topic.

In evaluating the order of presentation of material in any text one may always question the author's approach and say this or that way would be best. Using a work of this great scope one must be willing to put forth the effort to find what one seeks. For example, under the discussion of cymbals in the chapter on Mesopotamia and Egypt, Blades moves lucidly and with logic from antiquity to the story of the movement of the Zildjian clan to Boston, Mass.

There is no doubt that this text will be an invaluable reference source for any and all interested in investigating the history and use of percussion instruments. Any library's or scholar's bookshelf that does not contain this fine new volume has a serious void. (review by J. Moore)

**The Miscellaneous Instruments of Percussion - - Roger R. Faulmann - Illinois State University, Normal, Ill. \$1.25 38 pp.**

This helpful little text is intended to clarify some of the misunderstandings regarding the most commonly used miscellaneous percussion instruments. All listings are in alphabetical order from "anvil to wood block," and each includes a short description, an approximate price, suggested beaters to use and distinctive features of the instrument. A useful item for the music director who needs the concise, essential facts about percussion instruments.

#### RECORDINGS

**Percussion from East Carolina University - - Harold Jones, director - 12" LP n.p. c/o East Carolina University, Greenville, N.C.**

This recording contains a varied selection of solo and ensemble works for percussion. Included are: Scherzo for Xylophone and Piano - Skavaninski; Concerto Pour Marimba et Vibraphone (Lent) - Milhaud; Sonata for Marimba and Piano - Tanner; Nonet - McKenzie; Prelude XXII - J.S. Bach; Musica Battuta - Schiffman; and Liberty Bell - Henry.

**Guitar and Percussion - - Siegfried Behrend, guitar; Siegfried Find, percussion. Deutsche Grammophon L 3034.**

This recording features solo guitar and various percussion instruments in a wide assortment of music, much of which was

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I am glad that I am a part of your organization. The issues of the Percussionist and Percussive Notes have really shown me that there are not only good percussionists but good writers, as well, who can express themselves honestly and sincerely. I congratulate the Society and the contributing writers on good wholesome material.

R. Gordon Finger  
Percussion Instructor  
Branden, Florida



"Percussive Notes has been an invaluable source for new music, and performing and teaching suggestions. Please keep us the good work." Frank W. Shaffer, Jr., Duquesne University, Senior percussion major.

written by or adapted from 16th century composers. However, contemporary works by Klaus Hashagen and the two featured performers are also included, and two of the works, "Pergiton IV" by Hashagan and "Xenographie" by Behrend, present actress Claudia Brodzinska-Behrend, as the human element producing some very strange sounds indeed.

**Harr Drum Records No. 1 and No. 2 - - M.M. Cole Publishing Co., Chicago. 12" LP \$5.00 each.**

Record No. 1 contains organ accompaniments to selected exercises from the Harr Drum Method Book 1 (M.M. Cole, \$2.50). The purpose of this record is to assist the drummer in acquiring a sense of steady rhythm, and to make the practice period more interesting.

Record No. 2 contains demonstrations of the 26 Drum Rudiments and is recommended for use in conjunction with the Harr Drum Method Book II (M.M. Cole \$2.50).

Also available is the book Piano Accompaniments (M.M. Cole, \$2.50) which presents these same accompaniments for use on the piano.

**The Funk & Soulful Sound Cassette Dictionary for Drums - - J.C. Combs, Pub. Universal Dynamics Corp., 8361 Woodward, Overland Park, Kansas 66212. Book and cassette \$8.95.**

The purpose of this cassette and book is not to replace the instructor, but rather to supplement his teaching with modern material that enables the drum set student to both see and hear the beats that he is studying.

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#### BAND AND ORCHESTRA PUBLICATION REVIEWS

Beginning with the fall issue of Percussive Notes a new column will contain reviews of band and orchestra composition containing excellent percussion parts. Material at all levels from elementary to college and professional will be included. Writing this column will be Professor Wallace Barnett, percussion instructor at Millikan University who has had wide experience in the area of review and compilation of percussion materials. Publishers and individuals interested in submitting material or obtaining further information are encouraged to contact: Wallace Barnett, School of Music, Millikan University, Decatur, Illinois 62522. (217-429-7878)

#### 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.

WHEN WRITING ADVERTISERS  
PLEASE MENTION THAT YOU SAW IT IN  
"PERCUSSIVE NOTES"

AN OFFICIAL PUBLICATION OF  
THE PERCUSSIVE ARTS SOCIETY

# PRODUCT NEWS

New releases from CREATIVE MUSIC, sole selling agent, Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647 include LATIN AMERICAN RHYTHMS FOR THE DRUM SET by Ron Fink, Professor of Percussion at North Texas State University.

A new teaching method for the non-percussionist band and orchestra director, percussion student, and private teacher ORCHESTRAL TECHNIQUES OF THE STANDARD PERCUSSION INSTRUMENTS by Anthony Cirone is available from CIRONE PUBLICATIONS, 3512 Glenwood Ave., Redwood City, Calif. 94062.

Historical military music publications available from TRUMMEL UND PFIEFE, Prentice Shop, Williamsburg, Va. 23185 include: THE AMERICAN VETERAN FIFER, CHARLES S. ASHWORTH'S NEW AND COMPLETE SYSTEM OF DRUMMING, & THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK, VOL. I.

SEESAW MUSIC CORP., 177 E. 87th St., New York, N. Y. 10028 announces the publication of the following new works with percussion:

DAS DREIECK (The Triangle), Op. 27 by George Heussenstamm. Scored for woodwind quintet, string trio and two percussionists. DIALOGUES FOR VIOLIN AND PERCUSSION by John De Beradinis. 3-31-'70 by Edward Diemente - This work features news items and advertising from the March 31st issue of the "Boston Globe"; scored for voice (or voices),

trumpet, trombone, saxophone, guitar, double bass, 5 percussionists and tape. DREAMS by Ron Delp. Written for flute, Eb Clarinet, string bass and four percussionists. EULOGY FOR A FRIEND by Paul Reif. Composed for string orchestra and percussion with words spoken by the players.

Rosewood head mallets for xylophone and marimba are among the items available from GOOD VIBES Mallet COMPANY, 5525 Trent St., Chevy Chase, Md. 20015. These mallets are made of one inch brazilian rosewood with jointless rattan handles and are made of a rosewood softer than the Hondurus rosewood of the bars so as not to dent the bars. Each set is carefully matched and are available in various lengths.

PERCUSSION MUSIC BY WILLIAM SCHINSTINE is the title of a new catalog available from SOUTHERN MUSIC COMPANY, 1100 Broadway, San Antonio, Tex. 78206.

ROTHMAN PUBLICATIONS, 3 Sheridan Square, New York, N.Y. 10014 has available A CATALOG OF DRUM BOOKS BY JOEL ROTHMAN.

A CATALOGUE OF PERCUSSION MATERIALS by Mitchell Peters including marimba solos, multiple percussion solos, timpani solos, snare drum and drum set books, and percussion ensembles, is available from MITCHELL PETERS, 3231 Benda Place, Los Angeles, Calif. 90068.

TAOS DRUM COMPANY, P.O. Box 1516, Taos, N. M. 87571, reports that they will soon have available Indian versions of congo, bongo, African talking drums, and tuneable snare and bass drums.

## Recent Releases by MUSIC FOR PERCUSSION Ensemble Series

Four for Percussion by Donald Erb  
8 players score & parts ..... \$10.00

Three Movements for Percussion Ensemble  
by Roger Keagle  
6 players score & parts ..... \$7.50

### Mallet Series

Recital Suite (Marimba and Piano)  
by Watson  
..... \$3.00

our 14th year

Send for new catalog

MUSIC FOR PERCUSSION, INC.,  
17 West 60th Street New York, N.Y. 10023

# Programs

## UNIVERSITY OF ALBERTA

Brian Jones, Percussion  
March 19, 1971.

Hora Staccato - Heifetz-Dinicu  
Solo for Snare Drum - Anthony Cirone  
Solo for Snare Drum - Michael Colgrass

Soft Walk - Ray Reilly

Duet for One Drummer - Vic Firth

Fission: Duet for Two Mallet

Instruments - Morris Lang

Solo Impression for Three

Timpani - Vic Firth

Sonata for Percussion and Piano - Armand  
Russell

## ARLINGTON, VA.

A Festival of Compositions by Serge de  
Gastyne

February 20, 1971.

Deux Chansons Francaises, Op. 45

(Sop., Fl., Vib.)

Ballata for Vibraharp

Abacus in Trio, Op. 60

(horn, bssn., marimba/vibe)

## BOWLING GREEN STATE UNIVERSITY

Percussion Ensemble

Wendell Jones, Director

February 17, 1971.

Three Pieces for Percussion Quarter - Warren  
Benson

October Mountain - Alan Hovhaness

Cataphonics - Lawrence Weiner

We've Only Just Begun - arr. Tom Romine

Sound Piece for Brass and Percussion -  
Gardner Read

Requiem and Ritual - Thomas L. Davis

Richard Kise, Percussion

March 4, 1971.

Rhythmic - Eugene Bozza

Rondo for Marimba and Piano - Theodore  
Frazeur

Three Dances for Snare Drum - Warren  
Benson

Three Two Part Inventions - J. S. Bach-Lang

Concertino for Marimba - Paul Creston

Scherzo - Saul Goodman-Kise

## CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble

Stanley Leonard, Conductor

December 10, 1970.

A La Nanigo - Peters

Sonata for Marimba and String Quartet -  
Kvistad

Protagonny - McCulloh

December 13, 1970.

Suite for Percussion - Kraft

Prelude and Fugue No. IX - Bach-Moore

Circus - Leonard

Canticle No. 1 - Harrison

Prelude for Four Marimbas - Leonard

De Profundis - Petric

(tuba & perc.)

Four Choreographic Etudes - Ohana

James Ulaky, Percussion January 17, 1971.

January 17, 1971.

Ubique - Leonard

Fantasy on Japanese Woodprints - Hovhaness

Recitative and Canaries - Carter

Maiden Voyage - Hancock

Naima - Coltrane

Footprints - Shorter

## CATHOLIC UNIVERSITY OF AMERICA

John Rudolph, Percussion

February 27, 1971.

Saeta - Elliott Carter

Concertino for Marimba and Orchestra Paul  
Creston

Three Dances for Solo Snare Drum - Warren  
Benson

Unaccompanied Violin Sonata in G. Minor - J.  
S. Bach

Percussion Ensemble

Garwood Whaley, Conductor

April 12, 1971.

Discussion - Dale Rauschenberg

Japanese Impressions - Anthony J. Cirone

Two Rituals for Percussion - Malloy Miller

Toccata for Percussion Instruments - Carlos  
Chavez

Chamber Sonata - Richard Fitz

Encore in Jazz - Vic Firth

## COLUMBUS (WISC.) HIGH SCHOOL

High School Band

Dr. John Baldwin, Guest Percussion Soloist

February 28, 1971.

Sonata for Marimba - Peter Tanner (Tanner)

March and Polonaise - Julius Tausch-Thoreson  
(C. F. Peters)

Selections from the Camp Duty - arr. Fennell  
(Carl Fischer)

Downfall of Paris - traditional

Concerto for Percussion - Darius  
Milhaud-Smith (Presser)

## DEPAUW UNIVERSITY

Percussion Ensemble

Thomas Akins, Conductor

November 2, 1970

Rhythm and Colors - Marcel Farago

Bacchannale - Alan Hovhaness

Panda Pause - Thomas L. Davis

Canticle No. One - Lou Harrison

Toccata Without Instruments - Ramon Meyer

Sonoratorium - John Melcher

Music from The Graduate - Paul Simon

February 24, 1971.

Toccata - Carlos Chavez

Nonet - William Kraft

Mouvements - George Delerue

A Taste of Brahms - arr. Thomas L. Davis

Encore in Jazz - Vic Firth

## EAST CAROLINA UNIVERSITY

Percussion Ensemble

Harold A. Jones, Conductor

January 13, 1971.

Three Brothers - Michael Colgrass

Sonata Allegro - Mitchell Peters

Los Dioses Aztecas - Gardner Read

Sketch for Percussion - Ronald LoPresti

Theme and Variations - Yvonne DesPortes

Polyphonies for Percussion - Michael G.  
Cunningham

Abongo - John J. Becker

## UNIVERSITY OF ILLINOIS

Percussion Ensemble

Thomas Siwe & Frederick Fairchild,  
Conductors

December 4, 1971.

Motif for Percussion - James Latimer

A Stroll On the Bottom of the Sea - James  
Baird

Apeiron - Walter Haupt

Symphony for Percussion - Henry Brant

James Theobald, Percussion

January 7, 1971.

Concertino for Marimba - Paul Creston

Concerto for Five Kettledrums and Orchestra  
- Robert Parris

Mark Johnson, Percussion

February 8, 1971.

Liasons - Roman Haubenstock - Ramati

Orion M: 42 - Reginald S. Brindle

Variations for Four Drums and Viola -  
Michael Colgrass

Concertino fur Vibraphone - Siegfried Fink

Sources III - David Burge

Eight Pieces for Four Kettledrums - Elliot  
Carter

## ILLINOIS STATE UNIVERSITY

Percussion Ensemble

Roger Faulmann, Director

January 17, 1971.

Percussion Music - Michael Colgrass

Third Construction - John Cage

Ionisation - Edgard Varese

Nonet - Jack H. McKenzie

Introduction and Fugue - Robert Buggert

Percussive Panorama - Rex Hall

Studio Recital

January 19, 1971.

A La Maniere De-Delecluse

Hora Staccato - Dinicu

Latisha - James Moore

Percussion and Repercussion - William  
Schinstine

Wilcoxon's 134th - Charles Wilcoxon

Stix O'Plenty - Fred Harris

Ship A Hoey-William Schinstine

Sonata Fantastic - William Schinstine

Tympendium - William Schinstine

## INDIANA STATE UNIVERSITY

Bernard Gordon, Percussion

January 6, 1971.

Solo Impression for Three Timpani - Vic Firth

Traumerei - Robert Schumann - Jolliff

Six Allegro Duets for Percussion - Michael  
Colgrass

Gambit - William Duckworth

Three Country Dances - E. Matties

Fanfare, Song, and March for Percussion -  
Robert Buggert

Aria - Ronald LoPresti

Honors Recital

March 2, 1971.

Rondo for Marimba and Piano - Frazier

James Bollero, marimba

Percussion Ensemble

M.T.N.A. Concert

March 24, 1971.

Contrarhythmic Ostenato - Cole Iverson

Mesozoic Fantasy - Robert L. Bauernschmidt

Ricerare for Percussion - Joseph Ott

Fugue for Percussion - Lou Harrison

Sonata for Piano and Percussion - P.  
Glanville-Hicks

54 Heads - Jake Jerger

Inventions On a Motive - Michael Colgrass

Prelude and Dance - Ronald LoPresti

Sabre Dance - Khachaturian

Encore in Jazz - Vic Firth

INDIANA UNIVERSITY OF  
PENNSYLVANIA

Percussion Ensemble  
Gary J. Olmstead, Conductor  
ASBDA Convention  
November 28, 1970.

African Sketches - J. Kent Williams  
Drum Tune - Stanley Leonard  
A La Samba - Mitchell Peters  
Xylem - Stanley Leonard  
Londonderry Air - traditional  
Scherzo - Tschalkowsky - G. Peters  
Greensleeves - arr. G. Peters  
Concertino for Bass Drum - Evan Tonsing  
Fancy That - Thomas Davis  
Panda Pause - Thomas Davis

Faculty Recital

Gary Olmstead, Percussion  
Solo Dialogue - Stanley Leonard  
Drawings Set No. 3 - Sydney Hodkinson  
Five Improvisations - Koji Takeuchi

Percussion Ensemble  
March 28, 1971.

Momentum - William Kraft  
Liberty Bell - Otto Henry  
Ritmica No. 6 - Amadeo Roldan  
Three Brothers - Michael Colgrass  
Three Pieces for Tape and Percussion -  
Richard Rotz  
Ionisation - Edgar Varese

INDIANAPOLIS PERCUSSION ENSEMBLE

Thomas Akins, Director  
February 7, 1971.

Symphony for Percussion - Stanley Leonard  
Variations On a Familiar Theme - Harold  
Farberman

Sonoratorium - John Melcher  
Bridge Over Troubled Water - Paul Simon  
Evolution - Harold Farberman  
Simple Calypso - Lord Blakey  
Encore in Jazz - Vic Firth

INTERLOCHEN ARTS ACADEMY

Percussion Ensemble  
Jerry Hartweg, Director  
November 15, 1970.

Rhythmic Development of a Theme by Bela  
Bartok - Richard Kvistad (manuscript)  
Manha de Carnaval - Luis Bonfa - Hartweg  
(manuscript)

Toccata for Marimba and Percussion  
Ensemble - Robert Kelly (Composers  
Facsimile Edition)

Image - Jerry Hartweg (manuscript)  
Greensleeves (English Folk Song) - arr.  
Gordon Peters (Frank's Drum Shop)  
Olvidar - Don Sebesky - Hartweg (manuscript)  
Impressions of Hawaii - Jerry Hartweg  
(manuscript)

Hontechoshi (Traditional Buddhist) arr. by  
Jerry Hartweg (manuscript)

TOUR PROGRAM

April 5, 6, 7, 8, 9, 10.

Rhythmic Development of a Theme by Bela  
Bartok - Richard Kvistad  
Manha de Carnaval - Luis Bonfa - Hartweg  
Ingoma (African) - Jerry Hartweg  
Toccata for Marimba and Percussion  
Ensemble - Robert Kelly  
Hyperbola II - Jerry Hartweg  
Olvidar - Don Sebesky - Hartweg  
Impressions of Hawaii - Jerry Hartweg  
The Swords of Moda-Ling - Gordon Peters  
Hontechoshi (Traditional Buddhist) - Jerry  
Hartweg

LOWELL STATE UNIVERSITY

Percussion Ensemble  
Everett M. Beale, Director  
November 30, 1970.

Canon for Percussion - Saul Goodman  
October Mountain - Alan Hovhaness  
Five Miniatures for Percussion Sextet -  
William McCauley  
3 Plus 2 - Harold Farberman  
Alea, A Game of Chance - Harold Farberman  
Allemande - Bobby Christian  
Encore in Jazz - Vic Firth

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble  
Paul Price, Conductor  
November 14, 1970.

Two Rituals - Malloy Miller  
Five Dream Sequences for Piano and  
Percussion - Walter Ross  
Four Quartrains for Percussion - Sherwood  
Shaffer  
Rondeau for Percussion - Frank Bencriscutto

MCGILL UNIVERSITY

Percussion Ensemble  
Pierre Beluse, Director  
January 8, 1971.

Toccata for Percussion - Carlos Chavez (Mills)  
Modules for Harp, Conrabass, & Percussion -  
Nicole Rodrique

Nite of the Bocor - Owen Clark  
(comp./McGill)  
(sop., male narr., fl., and perc.)

Alternance - Makoto Shinohara (Leduc)  
First Construction in Metal - John Cage (C. F.  
Peters)

Swords of Moda-Ling-Gordon Peters (Franks  
Drum Shop)

NEW YORK STATE UNIVERSITY  
COLLEGE (POTSDAM)

Percussion Ensemble  
James Petercsak, Conductor  
October 22, 1970.

Two Rituals for Percussion - Miller  
Rondeau - Bencriscutto  
How-Down! - Missal

NYSSMA Conference  
December 9, 1970.

Two Rituals for Percussion - Malloy Miller  
Chamber Piece for Percussion Quintet -  
Michael Colgrass

Canticle No. 3 - Lou Harrison  
Tambuco - Carlos Chavez  
Rondeau for Percussion - Frank Bencriscutto  
Bombardments No. 2 - Robert Moran

March 5, 1971.

Prelude for Percussion - Malloy Miller  
Canticle No. 3 - Lou Harrison  
Rondeau for Percussion - Frank Bencriscutto  
Three Brothers - Michael Colgrass

March 10, 1971.

Three Movements for Percussion Ensemble -  
Roger Keagle

Rondeau for Percussion - Frank Bencriscutto  
Suite - Lou Harrison

Three Dithyramboi for Percussion Sextet -  
Robert Shechtman

Los Dioses Aztecas (The Aztec Gods) Op. 107  
- Gardner Read

Three Brothers - Michael Colgrass

NORTH TEXAS STATE UNIVERSITY

Mallet Ensemble  
Ron Fink, Conductor  
Southwestern MENC Meeting  
January 30, 1971.

Petite Suite - Gerald Bales-Fink  
Adagio - Corelli-Fink  
Octet - Shostakovich-Fink  
Pliata - Earl Hatch  
Lento John Schlenck-Peters  
Suite for Mallet Ensemble - William Steinhohrt  
Swords of Moda-Ling - Gordon Peters

Max L. Morley, Trumpet  
February 18, 1971.

Einyah - Merril Ellis  
(trpt. & Perc. (4))

Ronald Snider, Percussion  
February 24, 1971.

Sonata - Thomas B. Pitfield  
Circinus - E. Aumont  
Forever and Sunsmell - John Cage - E. E.  
Cummings (baritone, dancers, & perc.)

Concertino for Marimba and Vibraphone -  
Darius Milhaud

Glossolalia - Richard Felciano

Gary C. Bettis, Percussion  
March 3, 1971.

Concertino - Toshiro Mayuzumi  
Septigrams - William Schmidt  
The Everglades - Earl Hatch  
Fantasy-Scherzo - Fred Noak  
Furioso and Valse in D Minor - Earl Hatch  
Mixed Media I - Stanley Gibb

NORTHWESTERN UNIVERSITY

Percussion-Marimba Ensemble  
Terry Applebaum, Director  
February 19, 1971.

Ritmicas Nos. 5 & 6 - Amadeo Roldan  
The Swords of Moda-Ling - Gordon Peters  
Streams - Warren Benson

Symphony for Percussion - Charles Lilienfeld  
Woodwork for Four Percussionists - Jan Bach  
Fugue XXII from WTC Vol. I - J. S.  
Bach-Schlenck

Farandole from L'Arlesienne Suite - Georges  
Bizet - Jeanne

Pizzicato Polka Johann und Josef  
Strauss-Applebaum

Laura - David Raksin-Tardiff  
Medley from Midnight Cowboy - John  
Barry-Kennedy

Sheldon Elias, Percussion  
March 10, 1971.

Concerto for Marimba and Orchestra Op. 34 -  
Robert Kurka

Exchanges for Soprano and Percussion -  
George O'Conner

Chess Set for Percussion and Tape - Marcia  
Cohen

Suite for Three Drumsets - Sheldon Elias

UNIVERSITY OF NORTHERN IOWA

Linda Meehlhause, Percussion  
February 26, 1970.

Canonic Sonata in A Major - Georg P.  
Telemann

Hors-d'Oeuvre - Pierre Petit  
Concertino for Marimba and Orchestra - Paul  
Creston

Percussion Ensemble  
James Coffin, Director  
May 12, 1970.

Ionisation - Edgar Varese

New Music for Clarinet  
September 20, 1970.

Black Flowers - Harold Budd  
(clar., sop., perc. & chimes)

Student Recital Series  
December 11, 1970.

Concerto in A Minor - J. S. Bach

Percussion Seminar Recital  
December 16, 1970.

Suite in G Minor - Telemann  
Concerto in A Minor - Bach  
Concerto in G Major - Telemann  
January 18, 1971.

Adventure for One - Stern  
Rondo for Marimba and Piano - Frazeur  
Sonata IV - De Fesch  
Sonata V - Handel  
Dexterity - Pratt  
Sonata III - Handel  
Sonata VI - Handel  
Sonata I - Handel  
Concertino - Creston

#### NORTHERN VIRGINIA MUSIC CENTER

Lawrence J. Fried, Percussion  
July 31, 1970.

Andante for Marimbo and Piano - Peter  
Tanner  
Pastorale for Flute and Percussion - Jack  
McKenzie

#### OHIO STATE UNIVERSITY

Joseph Vinciguerra, Percussion  
February 12, 1971.

Four Tympani Etudes - Heinrich Knauer  
Sonata for Xylophone - Thomas B. Pitfield  
Variations On a Theme for Bongos - Joseph  
Vinciguerra  
Ternary for Multiple Percussion - Roy Burnes  
& Saul Feldstein

Here's That Rainy Day - James Van Heusen

Edward P. Asmus  
February 22, 1971.

Tambourin Chinois - Kritz Kreisler - Green  
Encounters With Time for Percussion and  
Piano - Armand Russell

Percussion Ensemble and Marimba Quintet  
James L. Moore, Director  
February 22, 1971.

The Bells from Symphony for Percussion -  
Stanley Leonard

Chaconne for Percussion - Jesse Ayers

Pagan Place - Scott Mesiter

Geometrics for Nine Woodblocks - Jonathan  
Bendrick

Sabre Dance - Aram Khachaturian - Moore  
Marriage of Figaro Overture - W. A.  
Mozart-Musser

Farandole from L'Arlesienne Suite No. 2 -  
George Bizet-Jeanne

Garden In the Rain - Gibbons-Moore

Etude Op. 23, No. 2 - Anton Rubenstein -  
Jeanne

Alegre Muchacho - Alan Abel

Big Jinks - Bob Tilles

Minor Time - Bob Tilles

Mount Vernon Concert Series  
February 23, 1971.

Sabre Dance - Aram Khachaturian-Moore  
UHURU: A Percussion Ballet - Theodore C.  
Frazeur

The Bells & Xylem from Symphony for  
Percussion - Stanley Leonard

African Sketches - J. Kent Williams

Three Asiatic Dances - George Frock

Alegre Muchacho - Alan Abel

Modulation - Robert Blount  
Mesozoic Fantasy - Robert L. Bauernschmidt  
Geometrics for Nine Woodblocks - Jonathan  
Bendrick

Big Jinks - Bob Tilles

Minor Time - Bob Tilles

Consider Yourself from Oliver - Lionel  
Bart-Moore

Jerry D. Luedders, Saxophone  
February 26, 1971.

Fantasy Duos for Alto Saxophone and  
Percussion - Robert Myers

Robert Chappell, Percussion  
March 12, 1971.

Introduction et Rondo Capriccioso - Camille  
Saint-Saens

Four Pieces for Timpani - John Bergamo  
Concerto for Marimba Op. 34 - Robert Kurka  
North Central MENC Conference  
March 13, 1971.

Sabre Dance - Aram Khachaturian-Moore  
UHURU: A Percussion Ballet - Theodore  
Frazeur

Xylem from Symphony for Percussion -  
Stanley Leonard

Mesozoic Fantasy - Robert L. Bauernschmidt  
Marimbas Through the Ages

Agnus Dei - Palestrina

Bourree - Handel

Eine kleine Nachtmusik

Gopak - Moussorgsky

Pink, Plank, Plunk - Anderson

Modulation - Robert Blount

Stompin' Thru the Rye - arr. Thomas L. Davis

Gary Stith, Percussion

April 2, 1971.

Recitative and March from Eight Pieces for  
Pimpani - Elliot Carter

Gambit for Solo Percussion and Tape -  
William Duckworth

Fantasy on Japanese Woodprints for  
Xylophone and Orchestra Op. 211 - Alan  
Hovhaness

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Percussion Ensembles

Eugene Thrailkill & James Moore, Directors  
April 26, 1971

#### OHIO UNIVERSITY

Contrapunctus IX - Johann S. Bach - Milten-  
berger

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Something - George Harrison - Thrailkill

Three Pieces For Tape and Percussion -  
Richard Rotz

MacArthur Park - Jim Webb - Remonko

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Three Episodes for Percussion Ensemble -  
John O'Reilly (G. Schivmer)

Stalagmites and Stalagmites - Fred W. Noak

Contrasts for Percussion - Jerry H. Bilik

Eons Ago Blue - R. Dorough

By the Time I Get to Phoenix - Jimmy  
Webb-Heller

Music for Flute and Percussion  
May 17, 1971.

Introduction and Rondo for Flute and  
Percussion - Leon Stein

Diversions for Flute and Marimba - Peter Tanner  
Impression No. 1 for Flute and Vibraphon -  
Siegfried Fink

Night Watch a Dialogue for Flute, Horn and  
Kettle Drums - Ellis B. Kohs

Density 21.5 for Solo Flute - Edgard Varese

Hell on the Wabash - Downfall of Paris -

Garryown - traditional fife and drum tunes

Finale from London Trio No. 1 - Joseph  
Haydn

#### ONONDAGA COMMUNITY COLLEGE

Percussion Ensemble  
George Ward, Director  
May 16, 1969.

Introduction and Allegro Jack McKenzie  
Grand Etude - Ferdinand Carulli  
Three Pieces for Percussion Duet - Michael  
Colgrass

Sketch for Percussion - Ronald LoPresti  
Concerto in A Minor - J. S. Bach  
Chamber Piece for Percussion Quintet -  
Michael Colgrass

Bolero - Rozales - Musser  
Tocatto for Percussion - Carlos Chavez

#### OTTERBEIN (OHIO) COLLEGE

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Ron Heller, Conductor  
April 29, 1971

Contrasts for Percussion - Bilik  
Parade for Percussion - Gould  
Prelude and Allegro - Volz  
Moulation - Blount  
Scherzo for Percussion - Goodman  
African Sketches - Williams  
Minor Time - Tilles

#### PALOMAR COLLEGE

Joan and Ron George, Clarinet & Percussion  
March 12, 1971.

Essence of Ampersand - Raymond Weisling  
Serenade - Jerome Rosen  
And or/nand Nor - John Mizelle

#### PEORIA (ILL.) AMATEUR MUSICAL CLUB

Carolyn R. Sisney, Marimba  
January 10, 1971.

Concerto No. 2 in E. Major - J. S. Bach  
Sonata in B Minor Op. 35 - Frederec  
Chopin-Sisney

Sonata Allegro - Mitchell Peters  
Concertino for Marimba Op. 21 - Paul Creston  
Improvisation - Koji Takeuchi  
Etudes Op. 6, Nos. 8 & 2 - Clair O. Musser

#### P.M.E.A. Convention

James Buchanan Percussion Ensemble  
Richard Rotz, Director  
December 3, 1970.

Fanfare for Percussion - Alyn Heim  
Symphony for Percussion - Stanley Leonard  
Tango D'Oriental - David Tobias

Symphony for Percussion - Gen Parchman

Trio for Percussion - William Kraft

Mysterious Horse Before the Gate - Alan  
Hovhaness

Where Have All The Flowers Gone - Peter  
Seeger - Reeder

Theme from Dr. Zhivago - Maurice Jarre-Rotz  
Three Pieces for Percussion and Tape

Recorder - Richard Rotz

Stompin' Thru the Rye - arr. Thomas L. Davis

Mesozoic Fantasy - Robert Bauernschmidt

#### SAN JOSE STATE COLLEGE

Percussion Ensemble  
Anthony J. Cirone, Director  
January 11, 1971.

Percussionality - Anthony J. Cirone

Nara - Warren Benson

Concerto for Flute and Percussion - Richard  
Dee

May Rain - Lou Harrison

Pied Beauty - Lou Harrison

Sonata No. 1 for Timpani and Piano -

Anthony J. Cirone

Symphony for Percussion - Stanley Leonard

UNIVERSITY OF SOUTH FLORIDA

Percussion Ensemble  
 Spencer Lockwood, Director  
 November 22, 1970.

Symphony for Percussion - Stanley Leonard  
 Quintet for Mallet Percussions - Serge  
 deGastyne

Ionization - Edger Varese

Bali - David Gordon

Sweet Honey Sucking Bees Yet Sweet Take  
 Heed - John Wilbye - Lockwood  
 Inventions On a Motive - Michael Colgrass

Marimba and Percussion Ensembles  
 February 12, 1971.

Theme and Variations - William Kraft

Ballet of the Unhatched Chicks - Moussorgsky  
 - Peters

Comedians Gallop - Kabalevsky - Peters

Hoe-Down - Joshua Missal

Los Dioses Aztecas - The Aztec Gods) -  
 Gardner Road.

February 25, 1971.

Los Dioses Aztecas - Gardner Road

Night Music I - George Crumb

Lento - John Schlenker

Ballet of the Unhatched Chicks - Moussorgsky  
 - Peters

Polka from the Golden Age - Shostakovitch -  
 Peters

Comedians Gallop - Kabalevsky-Peters

Hoe-Down - Joshua Missal

Three Canons in Homage to Galileo - Jose E.  
 Mestres-Quadreny (Seesaw)

Trio for Flute, Double Bass, & Percussion -  
 William Sydemann (Seesaw)

X1 Plus One - Alvin Etler (Southern)

All-Star H. S. Clinic

February 20, 1971.

Short Sketch for Percussion - Dan Spaulding  
 (unp.)

Cataphonics - Lawrence Weiner (Sam Fox)

Chorale for Marimba Quintet - Robert

Resseger (FDS)

Geometrics - Jonathan Bendrick (unp.)

Evolutions - Stanley Leonard (Leonard)

WISCONSIN STATE UNIVERSITY  
 STEVENS POINT

Percussion Ensemble

Geary Larrick, Conductor

March 16, 1971.

Toccata - Carlos Chavez

Bali - David Gordon

Eucaristica - Pablo Casals-Baldwin

Sextet- Alan Hovhaness

Greensleeves - arr. Thomas. L. Davis

Divertimento - A. E. Planchart

The Swords of Moda-Ling - Gordon Peters

W I S C O N S I N S T A T E  
 UNIVERSITY-WHITEWATER

Richard D. Cheadle & George A. Venema

Percussion

May 21, 1970.

Mouvements - George Delerue

Sonata, Op. 12, No. 3 -Ludwig Beethoven

Suite Ancienne - Maurice Jarre

Concerto in A Minor - Antonio Vivaldi

Minuet and Gavotte - anonymous

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Alla Turca - W. A. Mozart

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## DRUM SET

PRACTICAL INTRODUCTION TO THE DRUM SET, by  
Tom Wardlow (includes jazz and rock) 1.50

**Tom Wardlow**  
EDITOR

# On the Technical Side

Here is a good set of *warmer-uppers* for the weak hand which, to most of us, is the *left*. The left-handed drummer may use this same set, transposing the indicated sticking. Try ten minutes a day on the set, playing at slow *even* speeds first, later at faster even speeds up to as fast as possible, consistent with exact rhythm:

Repeat each exercise *Many Times*  
before proceeding to the next one.

Ex. 1 

2 

3 

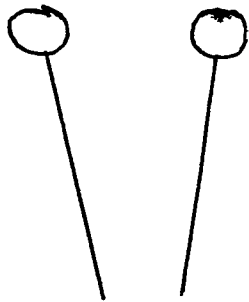
4 

5 

6 

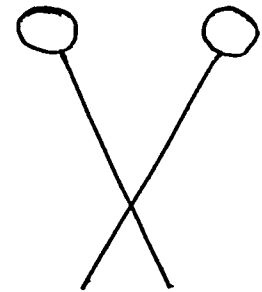


## THREE AND FOUR MALLET PLAYING



Two basically different grips exist for multiple mallet marimba and vibe playing. Advocates of each method usually feel their method to be most useful.

In general the two grips are: (1) a grip in which each handle is held independently and is not crossed over the other handle. In this grip, one handle is held between the thumb and 1st finger and one is held between the 2nd and 3rd fingers. (2) A grip in which the pair of handles are crossed in the palm of the hand. In this grip one handle is held between the thumb and 1st finger and one between the 1st and 2nd fingers. Below are summarized some of the positive and negative aspects of each of these grips:



Independent Suspension Musser Grip

Crossed Mallet Grip

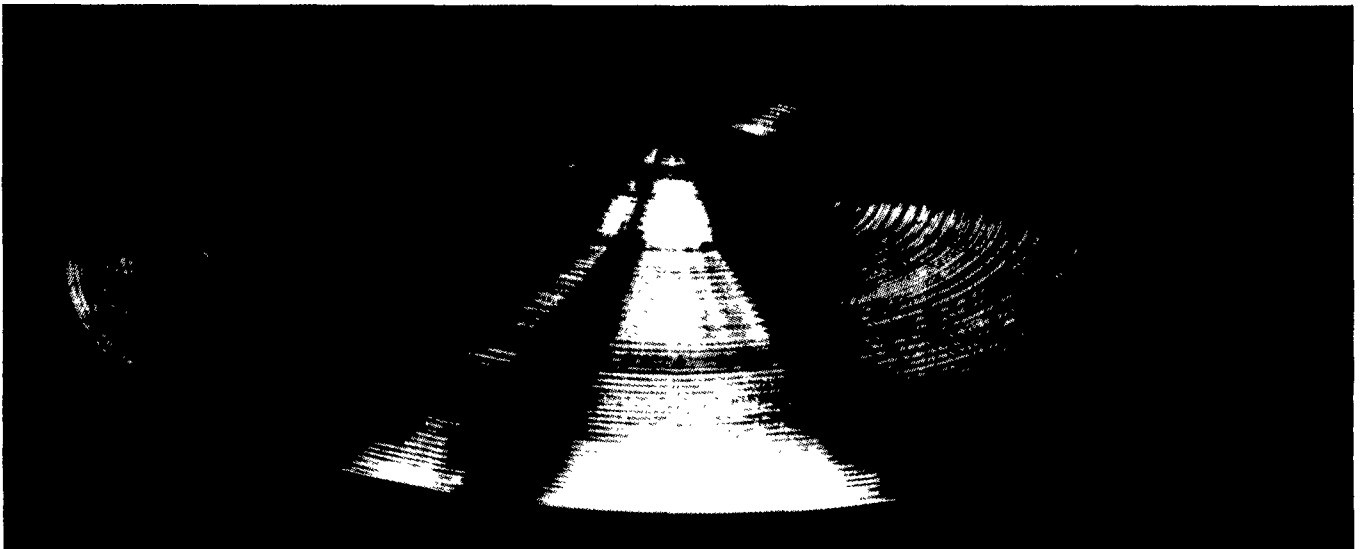
Independent Suspension Musser Grip		Crossed Mallet Grip	
+	-	+	-
Allows flexibility in changing from closed to open positions of chords.	Feels less secure at first.	Secure, solid grip	Requires fast roll striking in pairs for sustained sound
"Ripple" roll is possible (where each mallet strikes at a different time)	Takes a bit longer to perfect usually.	Can be learned quite quickly	Uses more turning motion of elbows and arms into cramped position for certain chords.
Requires less elbow motion and cramped positions.	Causes blisters (at first)	Good for loud block chords	Changes from closed to open positions of chords requires more changing of thumb and finger positions.



\*Courtesy Museum of Fine Arts, Boston



\*Liberty Bowl made by Paul Revere in 1768.



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\*\*\*\*\*



## MASTER LESSON

### DIALOGUE FOR SNARE DRUM AND TIMPANI

by Gar Whaley

Published by Raldor Music Productions, Inc.

22 Walden Ave., Jericho, N.Y. 11753

2 scores, \$2.50

*Dialogue for Snare Drum and Timpani* is a difficult duet for three timpani and snare drum which requires an advanced technique on the part of both performers. It was my intention, in writing *Dialogue*, to provide a work for two percussionists which would be suitable for recital or examination.

#### Analysis

A complete analysis of this work would be impossible for obvious reasons. I have, however, diagrammed the main sections and provided examples to aid the reader in my discussion. The entire piece is based on a "germ" motive from the main theme (ex. 1) which may be found throughout the work in its original or altered form. *Dialogue* is basically in two large sections followed by a coda. The first section is divided into smaller areas which include accompanied snare drum and timpani solos. The main theme (ex. 1) is used at significant structural points and is the main vehicle for the development section. The development section is a canon beginning with the snare drum stating the main theme (ex. 2). The timpani enters in the following bar in strict canon while the snare drum plays the main theme in retrograde. In the next bar the timpani is again in canon. This time the snare drum plays the main theme beginning on the second beat and in the following bar in retrograde. This "spinning out" of the main theme is used throughout the development. This section is followed by material from the extension of the main theme (measure 3) which now acts as a transition to the coda. The three measure coda restates the main theme and concludes with the "germ" motive (ex. 3).

#### Performance Tips

Because of the rhythmic complexity of this work, it is difficult to maintain a strict tempo. After both parts have been mastered individually, the rehearsal should commence at a slow tempo and gradually increase until  $\text{♩} = 80$  is reached. The timpanist should use hard staccato sticks such as Goodman greens. All muffling indications (rests) should be carefully observed. The dynamic level of FFF should be extremely loud but never to the point of producing a pounding, unnatural timpani sound; common sense and musicianship should always be the guiding factors. The solo areas throughout should reflect the performers' musicianship and interpretation. The snare drum part should be performed in an orchestral fashion. Rolls should be closed with no feeling of pulse. Ruffs should be closed or "tight" and flams should be as closed as possible. The "germ" motive (ex. 1), especially in the development section, should be brought out wherever possible. There are several places where a "head" cue would be helpful. The end of the roll in example 3 is such a place.

My discussion of this work has centered around those factors which I feel are important for a musical performance. An understanding of musical form and of thematic development are absolute necessities for an INTELLIGENT interpretation of any composition. It is this kind of understanding and analytical thought that will continue to raise the standard of percussion performance.

EXAMPLE 1 (Main Theme)

Musical score for Example 1 (Main Theme). It consists of two staves: the top staff is labeled 'S.D.' and the bottom staff is labeled 'Tympani G.C.E.'. The music is in 5/4 time. The top staff features a complex rhythmic pattern with sixteenth notes and rests, marked with a '6' above it. The bottom staff features a similar rhythmic pattern with eighth notes and rests, also marked with a '6' above it. Dynamics include *f* and *mf*. A dashed line with an arrow points from the 'Germ' Motive section to the top staff.

"Germ" Motive

A detailed view of the "Germ" Motive. It consists of two staves in 2/4 time. The top staff has a melody of quarter notes, and the bottom staff has a bass line of quarter notes. The dynamic is marked *mf*.

EXAMPLE 2 (Development Section)

Top system of the musical score for Example 2 (Development Section). It consists of two staves in 5/4 time. The top staff has a complex rhythmic pattern with sixteenth notes and rests, marked with a '6' above it. The bottom staff has a similar rhythmic pattern with eighth notes and rests, also marked with a '6' above it. Dynamics include *mf*. Arrows point from the 'Canon' and 'Retrograde' labels to specific parts of the score.

Canon

Retrograde

Bottom system of the musical score for Example 2 (Development Section). It consists of two staves in 5/4 time. The top staff has a complex rhythmic pattern with sixteenth notes and rests, marked with a '6' above it. The bottom staff has a similar rhythmic pattern with eighth notes and rests, also marked with a '6' above it. Dynamics include *mf*. An arrow points from the 'Retrograde' label to a specific part of the score.

Retrograde

EXAMPLE 3 (Coda)

Musical score for Example 3 (Coda). It consists of two staves in 5/4 time. The top staff has a complex rhythmic pattern with sixteenth notes and rests, marked with a '6' above it. The bottom staff has a similar rhythmic pattern with eighth notes and rests, also marked with a '6' above it. Dynamics include *cresc*, *ff*, and *fff*. An arrow points from the "Head Cue" label to a specific part of the score.

("Head Cue")

## THOUGHT V

By its composer: Louis Wildman

Published by Wildman Music Co., 6325 N. Delaware, Portland, Oregon 97217 as part of the book: *Thoughts About a Drum Set* (\$2.50)

This solo for a drum set is written on the percussion clef:

1. cymbal
2. small tom tom
3. snare drum
4. large tom tom
5. bass drum



Thought V begins with a three measure theme. This theme occurs throughout the piece: measures 1-3, 17-19, 26-28 (variation), 40-42, 47-49, 63-65 (variation), 76-78 (variation). Other unifying devices include the use of  $\frac{3}{4}$  meter, exclusive use of quarter and eighth notes, and frequent single and double paradiddles. The contrasting timbres of the six percussion instruments, and the rhythmic accents and patterns balance the unifying elements with variety.

Notable among these rhythmic patterns are those which occur in measures 9-10 and 11-12. There, three single paradiddles work against two measures of  $\frac{3}{4}$  time, jeopardizing the "waltz-like" meter.

All technical matters in the piece are subordinate to the foregoing analysis. Every time the theme is played it should utilize the same sticking. A single stroke sticking, starting with the right hand is one possibility. This enables the percussionist to end the snare drum passage with the right hand and move with the left to the small tom tom and then to the large tom tom with the right hand.

Throughout, except in the theme and at minor points, a paradiddle sticking is strongly urged. This sticking facilitates the rhythmic flow and simplifies the movement between instruments. Furthermore, it almost unavoidably teaches a general rule in passing from one drum to another. Namely, never move two hands when one is sufficient.

For example, proper motion from the snare drum to the small tom tom can occur, as it does in measure 11 by movement of the right stick. The percussionist (1) fully completes strokes on the snare drum, and (2) moves the right stick only to a position over the small tom tom in a position ready to (3) strike the small tom tom. The right hand completes its motion over the tom tom before it strikes the instrument. Any excess motion of the left hand, in addition to that required for normal striking of the snare drum, is wasteful, obstructing the development of good technique and tone quality. (Never strike a drum with a glancing blow.) Analogous motion with the left hand will be more difficult for right handers, but equally important. In general, separate and proper motion of the hands will enable the percussionist to perform measures 20 and 21 with ease.

An exception to the paradiddle sticking occurs in measure 55. If that measure is single stroked the passage from measure 50 to 60 is straight forward.

Care must be taken in measures 15-16 and again in measures 61-62 not to slow the tempo. The entire piece should be played at about  $\text{♩} = 68$ , but certainly not faster than these particular measures can be easily negotiated. (Incidentally it is easy to miss noticing that the final notes in measure 60 are on the snare drum.)

Playing the small tom tom part in measure 65 with single strokes beginning with the left hand anticipates the movement to the snare drum in succeeding measures.

Finally movement of the left hand in measures 73-75 may be difficult. If so, the percussionist should practice the measures slowly literally forcing his left hand in the movement between strokes at a faster than necessary speed to gain the feel of that left hand motion. In these measures any excess body motion will interfere with ease in performance.

V

$\text{♩} = 68$

27

31

35

39

44

48

52

57

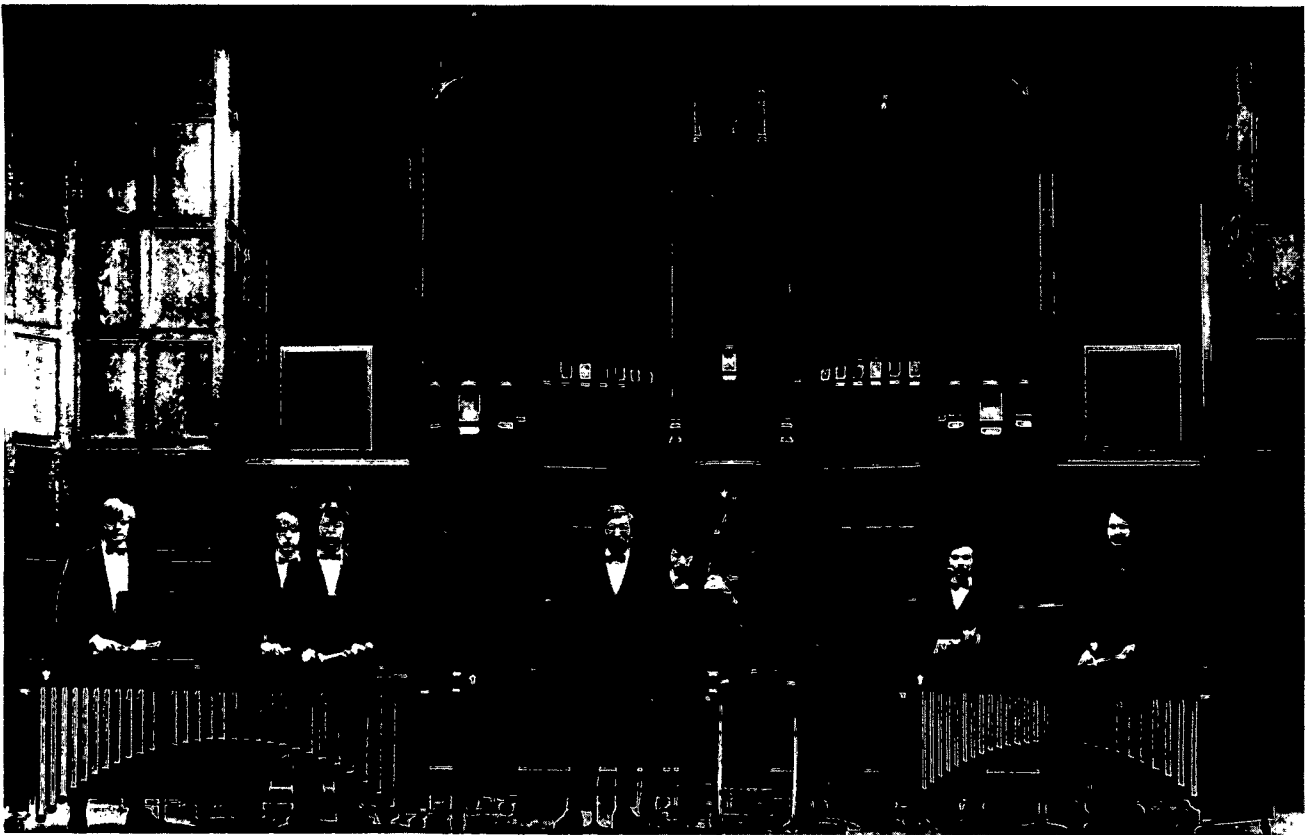
61

65

69

73

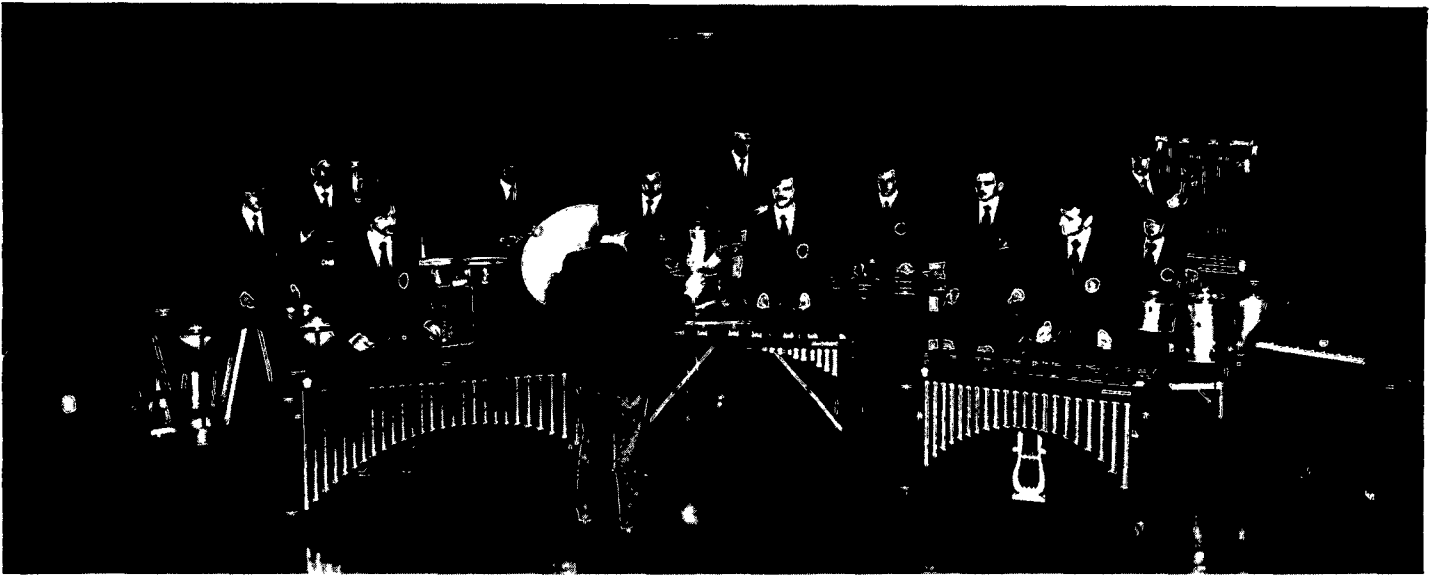
76



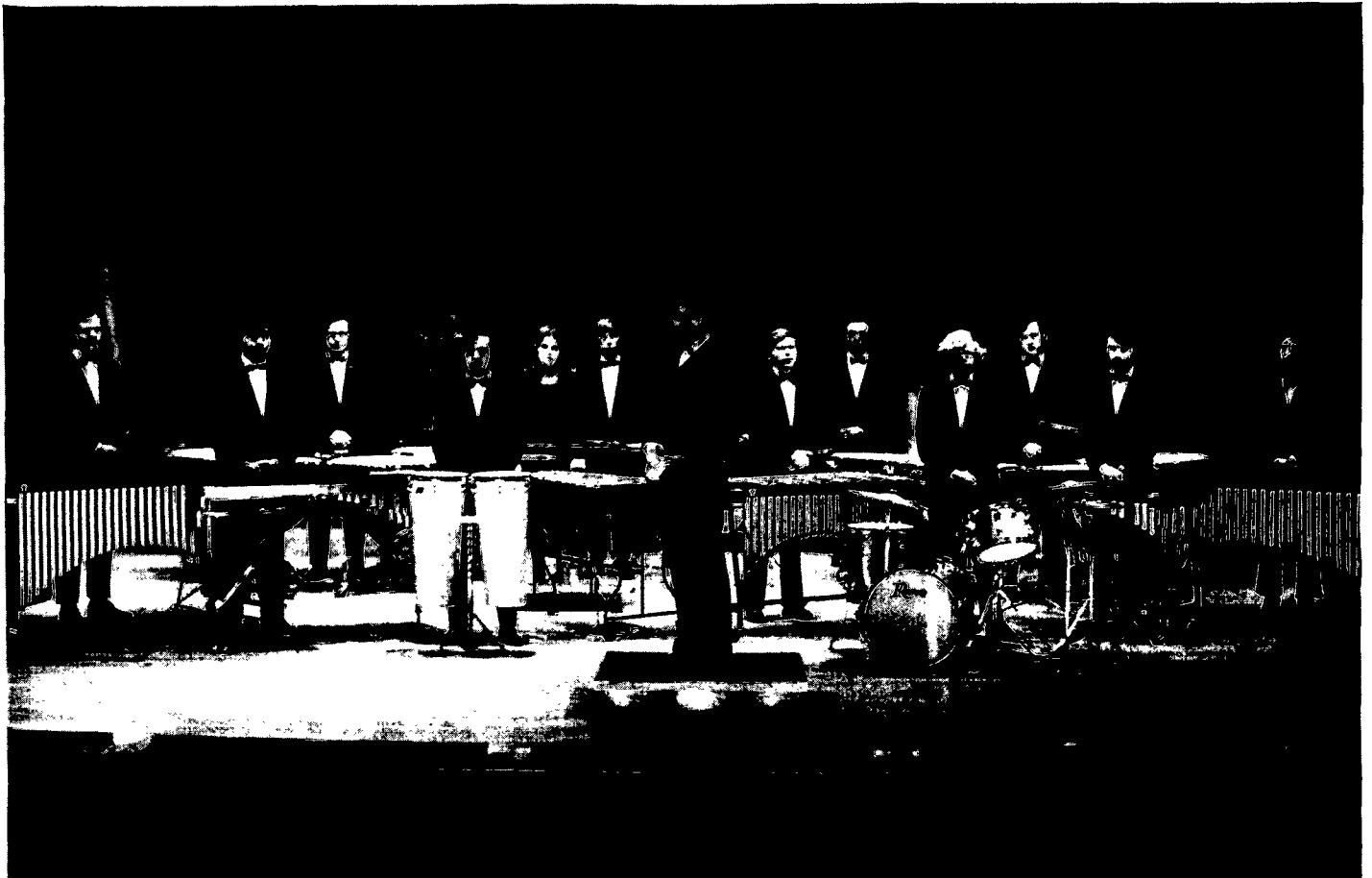
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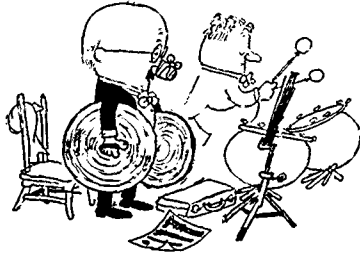


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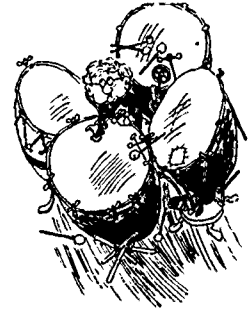
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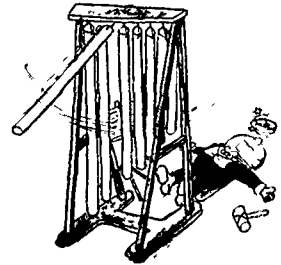
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**Percussive Arts Society**  
(PAS)

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

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

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

**MEMBERSHIPS** — Professional \$8.00 (Percussionist)  
Individual \$5.00 (Music Educator: non-Percussionist)  
Student \$5.00 (Any full-time student at any educational level)  
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Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

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

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

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