

# PERCUSSIONIST

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# PERCUSSIONIST

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**PURPOSES OF THE PERCUSSIVE ARTS SOCIETY** — To elevate the level of 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 among all areas of the percussive arts.

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Resolved: That a copy of each issue of the PERCUSSIONIST shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees shall be paid for a year's subscription to the publication.

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## PRESIDENT'S CORNER

The Percussive Arts Society welcomes F. Michael Combs as editor of our official journal THE PERCUSSIONIST. Beginning with this issue Michael will coordinate this publication for PAS and direct its production from Knoxville, Tennessee.

If you so wish to submit articles or letters to the editor they should be directed to F. Michael Combs, Music Department, University of Tennessee, Knoxville, Tennessee 37916. We will endeavor to improve upon this publication and your suggestions are most welcomed.

Mr. Combs has been an officer of the Percussive Arts Society and NACWPI. He has also coordinated and compiled the PAS literature listing projects on our behalf. Currently, he is instructor of percussion and coordinator of the percussion department at the University of Tennessee.

We all wish F. Michael Combs success with his new position as editor of THE PERCUSSIONIST.

On behalf of the PAS I want to invite you to attend this year's International Convention to take place Oct. 25-28 in N.Y.C. at the Taft Hotel. Please see the *Percussive Notes* magazine for a complete schedule of events.

Effective August 1, 1979 we have a dues raise to the following:

Students, Music Educator, Library:	\$10.00
Professionals & Percussionists:	\$15.00
International members add \$3.00 to cover mail and shipping.	

PAS will hold its 1980 convention at San Jose, California, Nov. 14-16 with Anthony Cirone as host.

James Petercsak, President

PERCUSSIVE ARTS SOCIETY  
INTERNATIONAL CONVENTION, NEW YORK CITY  
October 25 - 28, 1979  
Hotel Taft

### Hotel

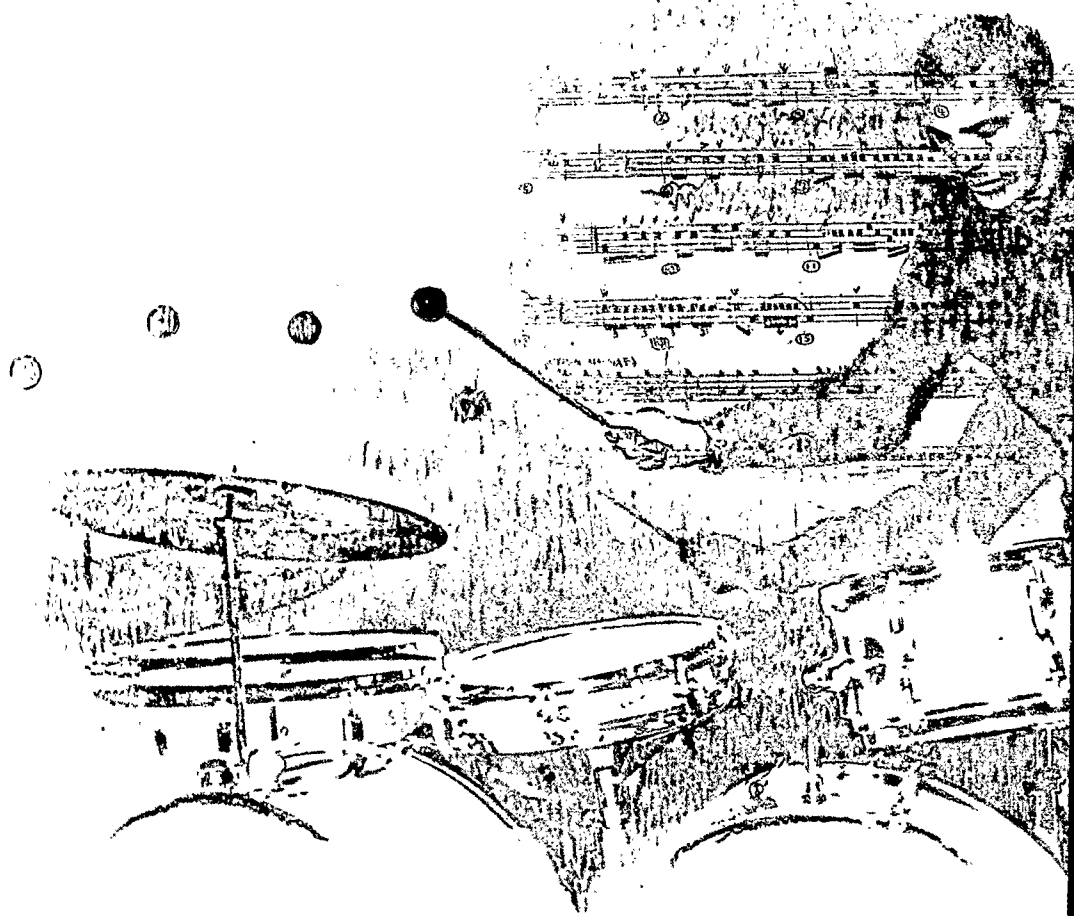
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# A HISTORY OF JAZZ DRUMMING

by Thomas Shultz



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Pre-registration for PASIC "79" and Banquet must take place by October 1, 1979. PASIC "79" registration in lobby of Hotel Taft

TIMES: Oct. 25 - 8:30 a.m. to 10:30 a.m., 1:00 p.m. - 3:00 p.m. & 6:30 p.m. - 7:30 p.m., on Thursday

Oct. 26 - 8:30 a.m. to 3:00 p.m. on Friday

Oct. 27 - 8:30 a.m. to 3:00 p.m. on Saturday

**PRE-CONVENTION ATTENDANCE**

Thursday, October 25, 1979

10:00 a.m. - 12:30 p.m. (Meet in lobby at each location approximately 20 minutes prior to session)

Rehearsal New York Philharmonic - Zubin Mehta, conducting - Avery Fisher Hall, Lincoln Center

12:30 p.m. - 1:30 p.m. Meet the New York Philharmonic Percussion Section - Green Room at Avery Fisher Hall

3:00 p.m. - 5:00 p.m. (select one)

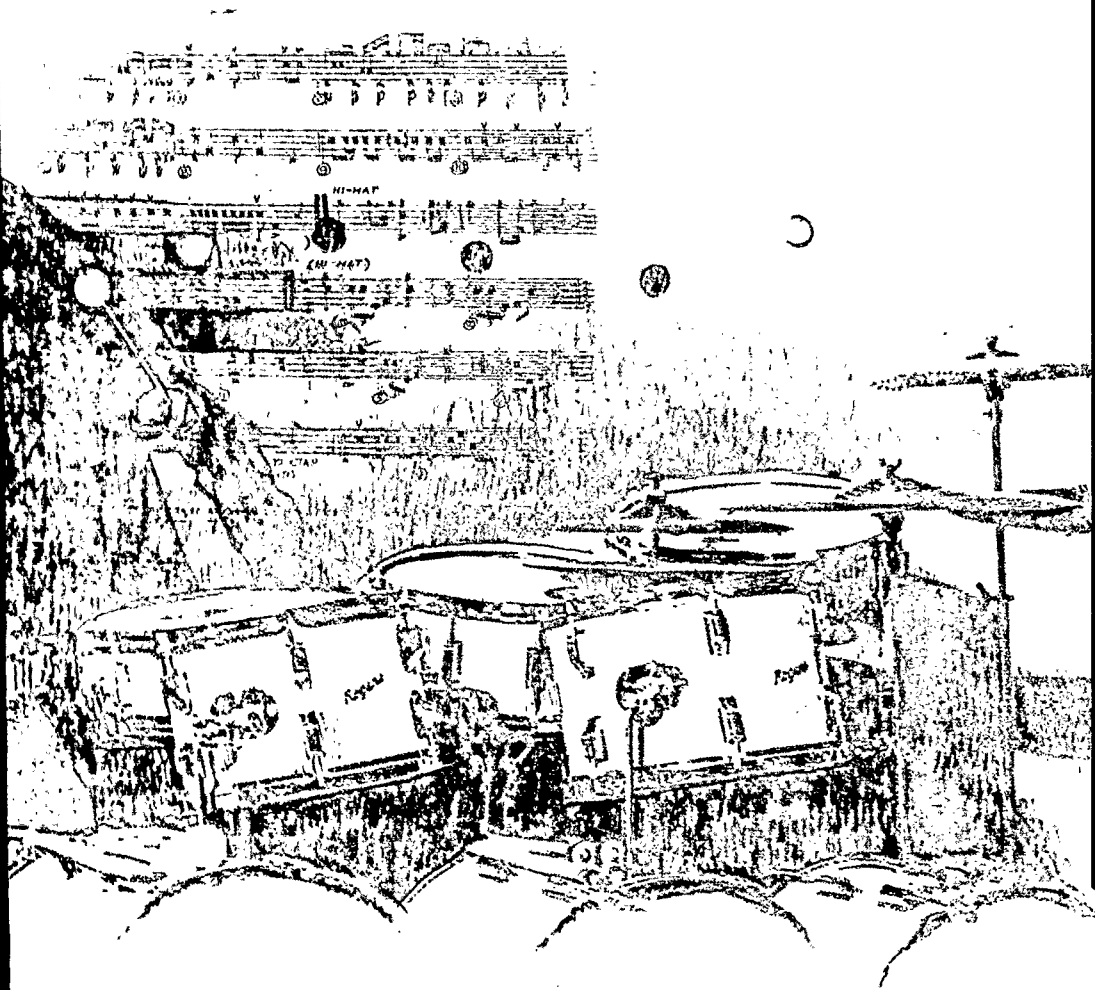
Metropolitan Museum - Musical Instrument Collection with  
 Vera Gillis, Host, 86th St. & 5th Ave.

Juilliard Percussion Ensemble Rehearsal - Saul Goodman, Conductor  
 Juilliard School, 66th St. & Broadway

Visit the collection of Carroll Musical Instrument Rental, 351-53  
 41st, New York City

The history of jazz, and therefore jazz drumming, is acknowledged to have originated in New Orleans around 1900. Although there is evidence that jazz developed in other southern cities at the same time, New Orleans receives the lion's share of the credit. This is largely due to New Orleans' uniqueness upon the American scene.

New Orleans was part of the Louisiana Territory and was founded about 1718 by the French, being named for the Duke of Orleans. The city was ruled by France for the next forty-six years, and then ceded to Spain in 1764. The Spanish governed the city for the next thirty-six years. In 1800



Spain returned the territory to France, and in 1803 Napoleon sold the Louisiana Territory to the United States.

These French and Spanish influences, plus the addition of slaves from Africa and the West Indies, gave New Orleans an environment which was decidedly different from the rest of the United States at that time, which was predominantly British-Protestant.

Marshall Stearns credits the beginning of jazz as taking place in an empty lot in New Orleans, known as Congo Square. Here the slaves would hold wild sexual and trival dances and also "Vodun" ceremonies. Many slaves came from the French West Indies, and were worshippers of "vodun," or voodoo. These voodoo ceremonies were usually held in secret, but were sometimes performed publicly in Congo Square, off and on from 1817 to 1885. These public performances were legalized by the city council as an attempt to combat secret "voodooism," and to keep the slaves contented. Herbert Asbury describes an early performance thusly.

At a signal from a police official, the slaves were summoned to the center of the square by the prolonged rattling of two huge beef bones upon the head of a cask, out of which had been fastened a sort of drum or tambourine called the bamboula. The favorite dances of the slaves were the Calinda, a variation of which was also used in the Voodoo ceremonies, and the Dance of the Bamboula, both of which were primarily based on the primitive dances of the African jungle. . . .the entire swamp was an almost solid mass of black bodies stamping and swaying to the rhythmic beat of the bones on the cask, the frenzied chanting of the women, and the clanging of pieces of metal which dangled from the ankles of the men.<sup>1</sup>

While Stearns tries to show jazz as originating from the tribal dances and drumming of Africa, it is generally agreed that there is much more of the military band than African music in early jazz.

The popularity of the military band reached its peak in France during the reign of Napoleon. New Orleans followed this fashion, and by 1880 there were many bands in the city. This was made possible by the fact that when the Civil War ended, many Confederate army bands dumped their instruments in New Orleans pawn shops.<sup>2</sup> The Negroes were able to buy these instruments quite cheaply, and taught themselves how to play. Bands were employed for many occasions; parades, picnics, concerts, riverboat excursions, dances, funerals, and New Orleans became famous for its bands.

There were many Negro secret societies and fraternal organizations in the city, which always had a funeral parade for a deceased member. People would join these organizations out of pride, so that they would have a parade when they died. These funeral parades were instrumental in the development of jazz. On the way to the cemetery the band would play solemn music in 4/4, such as "Nearer My God to Thee," and "Come Thee Disconsolate." On the way from the cemetery, after one or two blocks, the drummer would play a special cadence, and the band would start ragging tunes in 2/4, such as "Didn't He Ramble," "Ain't Gonna Study War No More," and "When the Saints Go Marching In." The famous New Orleans drummer Warren "Baby" Dodds said, "They used



to hire me because I knew just when to cut in and start and real jazz home.”<sup>3</sup>

From around 1900 to 1917, New Orleans offered employment for from 200-300 professional musicians, black, white, and creole.<sup>4</sup> In Storyville, the dance halls, brothels, sporting houses, and barrelhouses employed many jazz musicians. Here, for a nights work, 8 p.m. to 4 a.m., they got \$1.50 or \$2.00 and free wine, but tips sometimes ran as high as \$15.00 apiece.<sup>5</sup> Also there were innumerable jobs throughout the city playing for street parades, political rallies, store openings, garden parties, dances, cotillions, and other social and civic functions. The town danced, gambled, drank, elected, worshipped, marched, socialized, and buried to the accompaniment of music.<sup>6</sup> In New Orleans music was a way of life.

This musical environment came to an end in November, 1917 when the secretary of the Navy closed down Storyville, because a navy base was established not far from the district. This ended the employment boom for jazz musicians in the city, and it has never been the same. Some of the musicians went back to other occupations, while others joined small, obscure territory bands. Many good, tough-fibered jazz musicians made their way to Chicago, where the next employment boom for music opened up with the beginning of Prohibition and the Al Capone era.

The instruments that the early jazz drummers used were quite different from what are currently employed. The earliest jazz or dance bands used two drummers, one on snare and one of bass, the same as marching bands. In fact, many of the bands would play both dances and parades with the same personnel and instruments. This changed after 1894 or 1895, when “Dee Dee” Chandler built a crude wooden pedal for a bass drum, so he could play bass drum with his foot, and snare drum with his hands.

Chandler took a standard brass bass drum and bolted a piece of spring steel on the top of it, bent so that the loose end of the spring was over the center of the drum head and a few inches away from it. He put a covered block of wood on the loose end so that the block would hit the drum head if the spring were bent. On the floor he put a hinged wooden pedal, cut out of a Magnolia Milk Company carton he’d gotten from the King Grocery where he worked, with a chain stretched from the raised end of the pedal to the end of the spring. When he stepped on the pedal the chain pulled the block against the drum head, and when he released the pedal the spring pulled the block back. He tied a trap drum onto the side of the bass drum with a rope. The sound was probably erratic, but Chandler was a sensation and was widely imitated. Some of the drummers improved on his design by using a steel rod and a baseball instead of the spring and wooden block.<sup>7</sup>

John Robichaux, for whom Chandler was playing, received the reputation as “the first man to add traps to the orchestra.”<sup>8</sup>

It is interesting to note that in 1894 in Chicago, William F. Ludwig, Sr. was using an all wood heel pedal for playing dance jobs.<sup>9</sup> He doesn’t claim to have designed or built it, so it’s difficult to determine just who actually built the first bass drum pedal.

In addition to the bass and snare drums, drummers began adding a variety of other paraphernalia to their sets. They started using wood-blocks, temple blocks, cowbells, cymbals, gongs, Chinese tom-toms,

and other individual accessories. The temple blocks and cowbells were generally used in tuned sets, and both heavy Zildjian and Chinese cymbals were used. From one to four Chinese tom-toms were placed around the set, and usually they and the outer bass drum head had pictures painted on them, no two being alike.

George Wettling once itemized the equipment that Baby Dodds was using while playing the Lincoln Gardens in Chicago:

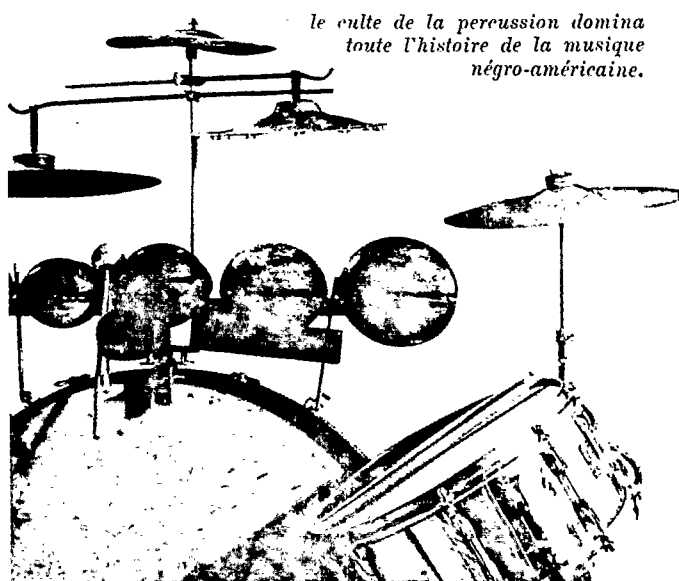
a 28 inch bass drum, a 6½-inch all-metal snare drum, an overhead pedal, four tuned cowbells, a woodblock, a slapstick, a 16-inch Chinese crash cymbal, a 16-inch Zildjian cymbal, and a 10-inch Chinese tom-tom.<sup>10</sup>

While this itemization took place later than we are talking about, Dodds never changed his style of drumming, and his equipment remained virtually the same.

The style of playing of the early drummers was at first very military oriented, and used an assorted variety of rolls, flams, ruffs, and other rudiments. They didn't maintain the beat on the cymbals, but used both sticks upon the snare drum, blocks, and rims for the most part.

The early recording sessions prohibited the use of the snare and bass drums, therefore, we have little or no recorded evidence of exactly how the set was used during the New Orleans-Dixieland period.

We do know that only rarely was a drum solo played in early jazz. Zutty Singleton recalls that the drummer played a subsidiary role: "We just kept the rhythm going and hardly ever took a solo."<sup>11</sup> When a solo was played, it often sounded as if it was taken from a military march.



Early Drum Set

As time passed, the drummers equipment began to change, and it is believed that tension drums, tuned with keys or thumb screws, came into general use around 1915. Wire brushes were used during World War I, but the date of origin is unknown. Tony Spargora (Spargo) says that he never saw a pair of brushes before reaching New York in 1917 with the Original Dixieland Jazz Band. Spargo recalls that earlier, in New Orleans:

At the average dances that we'd play, the picnics, there was no such thing as a piano. We would work with guitars and string bass. You had to keep going, keep filling in as much as possible, and you never thought of a drum solo. You used the sticks because you needed that punch to make up for the missing piano.<sup>12</sup>



### **The Original Dixieland Jazz Band**

The original, or "first line" of drummers to play jazz in New Orleans included Louis "Old Man" Cottrell, Walter Brundy, Willie "Bunk" Johnson, Mack Murray, Henry Zeno, Henry Martin, "Black Benny" Williams, Dee Dee Chandler, Babe Mathews, who was noted for placing a handkerchief under his snare drum to deaden the tone, and "Ratty" John Vean. Vean is described as a man:

who shook all over, each part of his body to a different rhythm. He was the first to introduce the four-beat bass drum part, played with his right foot, his other leg vibrating with the speed of a trip-hammer. Meanwhile, both hands performed incredible feats of virtuosity on the snare drum, the rim, and various traps. The trouble with Vean was that, aside from being oversexed, he went to sleep on the job after a few drinks.<sup>13</sup>

The next generation of drummers in New Orleans included Paul Barbarin, Ray Bauduc, Tony Spargo, Fred "Tubby" Hall, his brother Minor, Arthur "Zutty" Singleton, and Warren "Baby" Dodds.

Zutty Singleton was born in New Orleans in 1898, and played with many bands, including the Maple Leaf Band, and Louis Armstrong. He

played the riverboats for awhile, and moved to Chicago in 1925. While in Chicago, he is said to have been an important influence on a young drummer named Sidney Catlett. Singleton has since lived in California and New York.

Almost from the beginning, Zutty used a more modest drum set from the other drummers of the time. He used a snare, bass, two tom-toms, and two or three cymbals. He didn't see the array of wood and temple blocks and cowbells that were so popular then.<sup>14</sup>

Singleton was one of the better and more popular early drummers, and retained his basic style of playing throughout his career.

Warren "Baby" Dodds (1898-1959) was the most famous of the New Orleans drummers. He was the drummer in King Oliver's Creole Jazz Band, and later with Louis Armstrong's Hot Seven. He also played with his brother, clarinetist Johnny Dodds, and Jelly-Roll Morton.

Baby Dodds was perhaps the best example of a swinging, military influenced drummer. His playing embodied the spirit and tradition of military-flavored jazz, and showed the drive and swing this style can generate. Dodds was said to be the first to extract the full potential from the bass drum. He also displayed a subtle sense of pitch variation in his playing, by both tuning his drums and by using an assortment of "traps" or accessories. Dodds is also credited with being the first to play breaks, that is, to fill in between the phrases and solos. These breaks are sometimes named the beginning of the drum solo that developed later on.

In 1920 Dodds moved to Chicago and played with King Oliver at the Lincoln Gardens, where he was a tremendous influence upon the Chicago drummers. Gene Krupa spent much time listening to him, and stated:

Baby taught me more than all the others—not only drum playing, but drum philosophy. He was the first great soloist. His concept went on from keeping time to making the drums a melodic part of jazz. It was partly the way he tuned his drums—the intervals he used. And it was his concept of tone. Baby could play a tune on his drums, and if you listened carefully you could tell the melody.<sup>15</sup>

Another Chicago drummer, George Wettling said of Dodds, "Baby was the first drummer I ever heard play the basic cymbal beat that we all use today on our ride cymbal, in 4/4 time."<sup>16</sup>

Simultaneously with the growth of jazz in New Orleans in the early 20th Century, was activity in other sections of the country. Drummers in New York and the East Coast included Carl "Battle Axe" Kenny, Harry Green, Freddie "Rastus" Crump, and Arthur "Traps" McIntyre. Others were Sonny Greer with Duke Ellington, Buddy Gilmore with Jim Europe, George Hines, Earl Fuller with Banjo Wallace, and the two Wright Brothers—Hubert, who in May, 1919, stabbed Jim Europe to death backstage in Boston, and Black Steve.<sup>17</sup>

As mentioned previously, after 1917 many of the best New Orleans musicians moved north to Chicago, where there were more opportunities to ply their trade. Chicago became the musical capital of the United States for about a decade, and fostered "Chicago Style" jazz.



**Baby Dodds (Duncan Schiedt)**

This style of jazz took New Orleans—Dixieland music and added a sense of tension and urgency to it. There was an “explosion” at the end of every chorus that sent the succeeding one off to a flying start, and there was a Chicago tone, slightly off-pitch, with a buzzy rough edge. Driving on-the-beat excitement was what counted.<sup>18</sup> Also, there was a shift of accents, the “strong” beats now occurring on 2 and 4, instead of 1 and 3, as in New Orleans jazz. The Chicago drummers were concerned with technical skill, and experimented with the cymbals and bass drum. They allowed the cymbals to ring, instead of choking them as New Orleans men often did. Sometimes they played the bass drum on all four beats, instead of just the first and third. They also used a type of independent hand action known as “solid left hand,” where the left hand keeps time in addition to the bass drum, while the right hand plays syncopations on the wood-block, cowbell, cymbals, etc.<sup>19</sup>

The forerunners of the hi-hat came on the scene in the twenties. First was the “Snow Shoe Cymbal Beater,” where the cymbals were held horizontally, but very close to the floor. Next came the Low Boy, in which the cymbals were placed in a vertical position, still close to the floor. This was used for a number of years, until the hi-hat, or sock cymbal replaced it.<sup>20</sup>

There were three important drummers to come out of Chicago during this time. They were George Wettling, Dave Tough, and Gene Krupa. They were all about the same age, and had roughly parallel careers, playing in Chicago during the 1920’s, and later settling in New York. Wettling and Krupa studied with Roy Knapp, and all three were influenced by Dodds.



George Wettling is as well known as a writer on drum technique as he is playing drums for such great organizations as Red Nichol's Five Pennies, Mugsy Spanier, and the Paul Whiteman organization.

George Wettling was born in Topeka, Kansas in 1907, and moved to Chicago in 1921. He went to high school briefly, and began jobbing around town. He met the Austin High Gang, and played in many groups. His playing has been described as tasteful, imaginative, and firm without being obtrusive. Eddie Condon once said:

"There are other drummers who have a sure sense of time, but George is absolutely dependable. If a band's got George behind it, it knows it's got some strength."<sup>21</sup>

Wettling has also been active as a painter, and has written articles for *Downbeat* and *Playboy*. He lives in New York and has maintained somewhat the same style of playing, working with many Dixie groups.

David Tough (1908-1948) was the most important to emerge from the Chicago group, and may well have been the greatest drummer in the history of jazz. He was born in Oak Park, Illinois and was a member of the Austin High Gang. He jobbed around town with men like Bud Freeman, Frank Teschemaker, and Jimmy McPartland. After moving to New York, he worked with Tommy Dorsey, Benny Goodman, and Woody Herman, among others.

Tough's playing was very subtle and inspired. He was a major influence on the use of cymbals, and made the first effective use of the ride cymbal. Tough used larger cymbals than had been used previously, and he made the top cymbal the basic instrument of the set. He never soloed, but played with an intensity that reportedly only Buddy Rich could match.



**Dave Tough**

Tough was rather intellectual, and had frustrated desires to become a writer. He suffered from poor health all his life, and at times thought that he was just no good as a drummer. In fact, shortly before he died he had definite ideas about quitting drumming and becoming a writer.<sup>22</sup>

It's interesting to note that Tough had no interest in other forms of percussion, as many other drummers have had. In discussing the Tommy Dorsey band, George Simon says:

Dave Tough—The bands mental wizard. . .extremely intellectual and able at writing. . .plays good golf, too. . .would rather quit drums entirely than have to sock a chime, a triangle, or a templeblock.<sup>23</sup>

Tough played Chicago, swing, and early bebop style drums. While highly regarded among musicians, he enjoyed little fame until 1944, when as a member of Woody Herman's "First Herd," he became known as a "drum wonder."<sup>24</sup>

Gene Krupa is the most famous drummer in jazz, and was the first ever to attain a position of global renown. He was born on the South Side of Chicago in 1909. His parents were Polish Catholics and had Gene marked for the priesthood. He went to parochial schools and attended St. Joseph's College, a prep. seminary, for a year. He quite school and began

gigging around town, getting a job with the Wolverines when Dave Tough left them.

In 1927 Krupa was the first drummer to have his bass drum recorded, on the Okeh label with the McKenzie-Condon Chicagoans.<sup>25</sup>

In 1928 he went to New York, and in 1935 joined Benny Goodman's big new band. The band caught fire and Goodman became the "King of Swing." Krupa was with Goodman from 1935 to 1938, and was a featured soloist. In 1937 the famous recording of "Sing Sing Sing" was made.

Upon leaving Goodman, Krupa started his own band in 1938, and was very successful. Among the hits his band had were "Wire Brush Stomp," "Drummer Boy," "Drummin' Man," and "Drum Boogie." In 1943 the band broke up.

He had another band from 1944 to 1951. After that he toured with Norman Granz's Jazz at the Philharmonic (JATP) for a few years. In 1954 he set up a drum school with Cozy Cole in New York, and more recently has played occasional jobs in the area.

Krupa's playing ranged through the Chicago and swing styles of jazz. He played very dynamically, using much energy, and employed a fair share of showmanship. "Gene's head jerked, his mouth clicked open and shut, and he would leap up, furiously thrashing his arms about."<sup>26</sup> Krupa's road manager, Lou Zito, reported:

"No one goes near Gene for at least half an hour after a stage show. He's completely exhausted and soaked to the skin."<sup>27</sup>

Krupa's influence in the evolution of drumming is almost immeasurable, and he was responsible for popularizing the instrument. Due to him, drums and drummers moved from the back of the band into a position of prominence.

During the late twenties and early thirties, so many jazz musicians moved to New York that it became the new capital of jazz. This was the second great exodus of jazz history, from Chicago to New York, and marked the beginning of the Swing era.

Swing may be characterized as "four-beat jazz," and also as the era of the big bands. The drummers generally played all four beats on the bass drum, and made numerous changes in the drum set. The Chinese cymbals gave way to the sonorous Zildjians, and the foot-cymbal, or low-boy was developed into the hi-hat, soon after 1930, which could be played with the sticks as well as the foot.<sup>28</sup> Many of the accessories were thrown out, and the drum set began to closely resemble what is currently used today.

The drummers who converged on New York found a new idol at the Savoy Ballroom by the name of Chick Webb. William "Chick" Webb (1907-1939) was born in Baltimore, Maryland, and moved to New York in 1924, where he formed his own band in 1926.

Webb was a tiny hunchback with large, stiff shoulders who endured numerous operations and much pain and suffering throughout his career. Although he was physically weak, he had dynamic control of his music, and was famous for his solos and breaks. Webb was a master of the





**Gene Krupa**

art of shading, and had magnificent control of the bass drum and cymbals. It was said that he could play a roll on his bass drum. Another of Webb's facets was his speed, of which only Buddy Rich has been able to match.<sup>29</sup>

Webb had the house band at Harlem's Savoy Ballroom, and would play opposite visiting bands. Gene Krupa recalled of playing there one night in 1937 with Benny Goodman:

I'll never forget the night when Benny's band battled Chick at the Savoy—he just cut me to ribbons—made me feel awfully small. That man was dynamic; he could reach amazing heights. When he felt like it he could cut down any of us.<sup>30</sup>

Webb discovered Ella Fitzgerald in 1935, and hired her to sing in his band. When he died of tuberculosis of the spine in 1939, Ella fronted the band for the next three years, until it dissolved.

Among the drummers Webb inspired were Gene Krupa, Davey Tough, Buddy Rich, Joe Jones, and Sid Catlett.

A drummer who was a mild sensation during the thirties was William "Cozy" Cole. He was born in East Orange, New Jersey in 1909, studied as a child, and was inspired by Sonny Greer.

Cole gained fame in the late thirties as a member of Cab Calloway's band, and was featured in the Calloway recordings of "Crescendo in Drums," "Paradiddle Joe," and "Ratamacue." As these titles suggest, Cozy was a major exponent in the school of military influenced drumming.

Cole's major contribution to jazz drumming was that of hand and foot independence. He was possibly the first one to develop this coordination, and mastered it to a very high and complex level.

Cole was very apt at playing in either a combo or big band, but had his limitations in other areas. He was largely unconcerned with the musical shadings, and most of his breaks seemed to lack in imagination, and didn't inspire the rest of the band, as did Webb's breaks.<sup>31</sup>

Cole studied at Juilliard, and also with Saul Goodman. In 1954 he started a drum school with Gene Krupa, and in 1958 he had the hit recording, "Topsy." He still lives and works in New York, maintaining the same style of playing.

In 1938 a young drummer came on the scene, was at once proclaimed a phenomenon, and still is to this very day. He is Bernard "Buddy" Rich, who was born in Brooklyn, New York in 1917. His parents were both in vaudeville, and he joined the act at the age of eighteen months.<sup>32</sup> When he was six, he was billed as "Traps, the Drum Wonder."

He began his jazz career with Joe Marsala in 1938, and also played with Bunny Berigan, Artie Shaw, Tommy Dorsey and Benny Carter before World War II. After returning from service, Buddy played with Dorsey, Harry James, JATP, and numerous combos. The last several years he has fronted his own band, which, sparked by his playing, has been quite successful.



**Chick**

In addition to his drumming, he is also a capable singer, was a tap dancer, and is an electric personality. He has also appeared as an actor on television.

Rich's style stemmed directly from Krupa and they staged several "drum battles" in the fifties.

Rich is admired almost universally by jazz drummers, who have to acknowledge his technical superiority. He has extremely fast hands, a great right foot, good taste, and never stops swinging. Rich's influence has been technical rather than conceptional in nature. In terms of



### Cozy Cole

playing the instrument, Rich is undoubtedly the best drummer in the world. George Simon said of Rich:

It's my feeling that when jazz history is set down, this tremendously inspiring, swinging drummer (Buddy Rich) will go down, along with Davey Tough, as THE man on his instrument.<sup>33</sup>

Another drummer of this general mold is Louis Bellson, who was born in Rock Falls, Illinois, in 1924. Also a very capable technician, he will probably be best remembered for developing the use of two bass drums, starting in 1946. He has also played and recorded some of the longest drum solos in history.

Meanwhile, to get back to the Swing era, another important drummer was Sidney "Big Sid" Catlett (1910-1951). Sid was born in Evansville, Indiana, and started playing in Chicago when he was sixteen. He moved to New York when he was twenty and worked a variety of commercial and jazz jobs. Among those he worked for were Benny Carter, Fletcher Henderson, Don Redman, Louis Armstrong, and Benny Goodman. Other musicians he worked with included Sidney Becket, Eddie Condon, Hot Lips Page, Duke Ellington, Dizzy Gillespie and Charlie Parker.

As can be seen, Catlett was one of the most versatile drummers in jazz history. He was equally at home in combo or big band work, and played all styles, New Orleans through early bebop.

Catlett's playing was said to be a combination of military and orchestra influences. He made good use of space in his playing and more

## Buddy Rich

## The New Sensation! with Joe Marsala

Only 19 years old and already in big time! Formerly a tap dancer, young Buddy Rich has risen to the heights of fame as a drummer. With Joe Marsala in New York he is

a tremendous hit. After first performance, autograph hounds mobbed him.



importantly, he used pitch variation, or the melodic concept more than had been used previously. Sid was always a showman, and sometimes played commercial type solos, but he was also an exceptional musician who showed that a drum solo could be a thing of beauty, as expressive as any other instrument. He made sparing use of the bass drum, also using it for explosions, which were echoed in the modern, or bop era.<sup>34</sup>

Catlett was a major influence on many young drummers, including Kenny Clark, Shelly Manne, Max Roach, and Art Blakey.

One more important drummer to emerge during the Swing Era was Jonathan "Jo" Jones. Jones was born in Chicago in 1911, but worked in the Southwest, becoming a member of the Kansas City School of Style, which was an offshoot of the general Swing era.

Jones attained fame and noteworthy rank among jazz drummers as a member of the Count Basie Band. Jo emerged as a major innovator, both for his playing and for the lasting changes he made in the drum set.

Jones discarded many of the accessories used by drummers previously, such as woodblocks, gourds, cowbells, and chinese cymbals and tomtoms. He reduced the size of the bass drum, and most importantly, he used the hi-hat cymbal as it had never been used before.<sup>35</sup> Previously it had been used simply to mark after-beats. Jo developed it into an



**Jo Jones (Slade)**



**Sidney Catlett**

instrument of surprising tonal and rhythmic variety, and it became the most important instrument in his set. This brought a new sound to jazz drumming, and it fitted right into the supple cross-rhythms and flowing 4/4 beat of the era.

Jones' playing showed strong orchestral influence, as did Catlett's. Jones injected relaxation, tolerance, humor, impeccable taste, and dynamic swing into his playing. He had the ability to inspire the whole band with a simple, but perfectly placed figure, and his use of the hi-hat has never been matched. He was also a master of wire brush playing, and was a group player, not given to displays of virtuosity.

In 1948 he left Basie, and has been playing in smaller groups ever since, living in New York. He was also a major influence on the bebop drummers.

Two other drummers of the Kansas City Style were Jimmy Crawford, who played with Jimmy Lunceford, and Gus Johnson, who played with Count Basie when Jones left.

The next major step forward took place with the development of bop or bebop, around 1940. Don DeMichael gives this account of what bop meant to drumming:

Bebop broke one of the last restraining links of the chain that bound the drummer to the military (march) tradition—the bass drum. The bop drummer saw no logical reason for his duplicating the steady four of the bassist with his right foot; instead he used the bass drum as another tone color in his expanding spectrum of sounds. Timekeeping was confined to the top cymbal; later the sock cymbal, sharply closed on the afterbeats, was added as a timekeeping device.<sup>36</sup>

The drummers of this era followed Jo Jones' example and got rid of most of their accessories, reduced the size of the bass and snare drum, and used larger, lighter cymbals. The drumsticks grew longer and



**Kenny Clarke (Herman Leonard)**

thinner, and wire brushes fell from favor. In short, the drum set had evolved into pretty much what is still largely used today.

The man given credit for founding bop (or “klook-mop”) drumming is Kenneth (Klook) Clarke, who was born in Pittsburgh, Pennsylvania in 1914. He had the house band at Minton’s Playhouse in New York, where, along with musicians such as Thelonious Monk, Charlie Parker, and Dizzy Gillespie, they experimented with, and developed the bebop style of playing.

Clarke had been experimenting prior to this, in the late thirties, and had been let go by Louis Armstrong and Teddy Hill because of it.<sup>37</sup>

Clarke’s playing was said to be a model of solidity and good taste, and his use and non-use of the bass drum was widely copied. Clarke influenced many young drummers, including Max Roach, in the early forties.

Clarke was the original drummer with the Modern Jazz Quartet, formed in 1952, and remained with them until 1955.

Since 1956, Clarke has lived and worked in Paris, France.

Other important drummers in the bebop era were Max Roach, Shelly Manne, Art Blakey, Stan Levy, Dave Tough, and Tiny Kahn, who died at 29 in 1953.

Max Roach was born in Brooklyn, New York in 1925, and has been perhaps the most influential drummer since Gene Krupa. Roach himself was influenced by Catlett and Clark, from who's conceptional tools he fashioned his own style. Roach was the first to audibly complete melodic lines, and gave this description of his view of drumming.

One of the prime functions of the drums is to serve as an accompanying instrument. This can be developed by listening to everything around you and by fitting yourself in without being smothered or smothering others. . . . You can play lyrically by phrasing and dynamics. You set up lyrical patterns in rhythm which give indications of the structure of the song you're playing.<sup>38</sup>

Roach is also well known for exploration in using meters such as 3/4 and 5/4. He also used devices such as superimposing 6/4 on 4/4, and groups of five.

Musicians Roach has worked with include Coleman Hawkins, Charlie Parker, Miles Davis, and Clifford Brown. He has led his own combo since the late fifties, and continues to do so.

Toward the end of the forties, the nervous unrest and excitement of bebop were replaced by a tendency toward calm and smoothness, and this was the beginning of "cool jazz," or the Cool School.

Musicians important in developing this style were Miles Davis, John Lewis, Gil Evans, Gerry Mulligan, Lennie Tristano, and Chet Baker.

An offshoot of cool jazz was "West Coast jazz," so called because it was mainly California musicians who played it. This movement centered in Los Angeles, and many of those who developed it were studio musicians in Hollywood.<sup>39</sup>

The most important drummer of both the Cool and West Coast styles was Sheldon "Shelly" Manne. Shelly was born in New York in 1920, and his father was a drummer. Manne started drumming in the swing era, and was important in bebop. He has played in many groups, and became well known as Stan Kenton's drummer from 1946-48, and 1950-51. In 1952 he moved to California and worked with Howard Rumsey, Shorty Rogers, and Russ Freeman, among others.

Mann was always a colorist, and melodic drumming has always been a large element in his work, to the extent of sometimes tuning his drums to a definite pitch.<sup>40</sup> His playing is also marked by intricate combinations of snare, tom-toms, bass, and cymbals. In 1954 he made a duo record with pianist Russ Freeman on the Contemporary label which is one of the best drum records ever made, in terms of showcasing both Manne and this style of playing. In the liner notes Shelly says,

When I'm playing, I think along melodic lines. . . I can sometimes sound like I'm



playing the melody without being right in tune. . .I've only got four drums to work with, so I do the best I can with them to point out the melodic line.<sup>41</sup>

Manne has worked steady for many years in the movie and recording studios of Hollywood, and can be heard on hundreds of movie tracks and records. Until recently, he had his own jazz club, "Shelly's Manne Hole," in Hollywood.

Another West Coast drummer who met with some success is Foreststorn "Chico" Hamilton, who was born in Los Angeles in 1921. He also made attempts to integrate the drums into the melody. Chico was an original member of the Gerry Mulligan Quartet, formed in 1952, and in 1956 he founded his own quintet, featuring cello and flute.



**Shelly Manne (Bernie Thrasher)**

In the late fifties there was a reaction against the cool movement that became known as "hard bop," which was characterized by a strong, emotional drive. Important musicians in its development were Horace Silver, John Coltrane, Sonny Rollins, and Charles Mingus, to name a few. Drummers of this style often used complex, out-of-meter patterns in their playing, while keeping the beat with their cymbals. Three of the main drummers of hard bop were Art Blakey, Philly Joe Jones, and Elvin Jones.

Art Blakey was born in Pittsburgh, Pennsylvania in 1919, and joined the Fletcher Henderson band in 1939. He also played with the Billy Eckstine band and Buddy DeFranco's quartet. In 1955 Blakey formed his own group, the Jazz Messengers, and has toured for many years with it, with numerous changes in personnel.

Blakey was the wildest and most basic drummer in modern jazz, whose rolls and explosions are famous. His fiery, volcanic playing is sometimes raucous, and he has been known to knock over his floor tom while playing. He lived in West Africa for a while, and has been responsible for injecting an African flavor into jazz drumming.<sup>42</sup> While he may lack in finesse, he abounds in enthusiasm.

Joseph "Philly Joe" Jones was born in Philadelphia, Pennsylvania in 1923. He played there for several years, then moved to New York in 1952 where he received recognition as a member of Miles Davis' group.

Jones' playing was said to combine the best elements of both Roach and Blakey, and also reflected the influence of Catlett, who was Jones' favorite drummer. Philly Joe's drumming was dynamic and explosive, with melodic elements in it.

Elvin Jones was born in Pontiac, Michigan in 1927. He played in Detroit for several years before moving to New York in 1956. There he played with Donald Byrd, Tyree Glenn, and Harry Edison in the fifties. In the sixties he spent eight years playing in John Coltrane's group, and became a drummer par excellence.

Elvin Jones was the last of the hard bop drummers to come to the forefront, and accordingly he has carried over into the next style of playing, the Avant-Garde.

Jones' playing contains a melodic instinct, which is coupled with the ability to make complex rhythmic juxtapositions and superimpositions. His conception is based upon complete independence of all four limbs, and he blends his hi-hat, snare, bass, tom-toms, and cymbals with the other players in a complex polyrhythmic structure.<sup>43</sup> His use of the bass drum has evolved from playing accents and explosions, to functioning as almost a third hand.

Jones rhythmically converses with the soloist he is accompanying, and often deliberately plays rhythms that are opposite those of the soloist. He said of this relationship with Coltrane:

It may sound like a duet or duel at times, but it's still a support I'm lending him, a complementary thing. It's much freer than the earlier style. John can move further ahead; he can venture out as far as he wants.<sup>44</sup>

As a soloist, Jones exhibits the same drive and energy that characterizes his accompaniment. He believes that a solo should be a free, personal expression. He has said, concerning soloing:

A solo can take any form the artist chooses within the framework of a composition. It goes back to getting away from the rigidity that jazz had to face when it was primarily dance music.<sup>45</sup>

As mentioned, the next style and also the current one is called Avant-Garde, or sometimes the "New Thing" movement. This style has seen not only rhythmic freedom, but harmonic freedom as well, which has been coupled with the dissolution of the phrase.

The Avant-Garde style has given drummers many freedoms. No longer do they state the rhythmic pulse in a prescribed manner, but employ free



**Elvin Jones**

polyrhythms which serve as both rhythmic and melodic functions. The hi-hat no longer marks off any regular beat, and the accent on 2 and 4 in each measure of 4/4 has disappeared entirely. Often various forms of triple or compound duple meter are superimposed upon the standard 4/4.

The drum set is undergoing some changes again, as additional tomtoms, mounted or raised, are finding their way into many setups. Many different types of cymbals are also being used, and the old Chinese sizzle with the up-turned edge has become rather popular again.

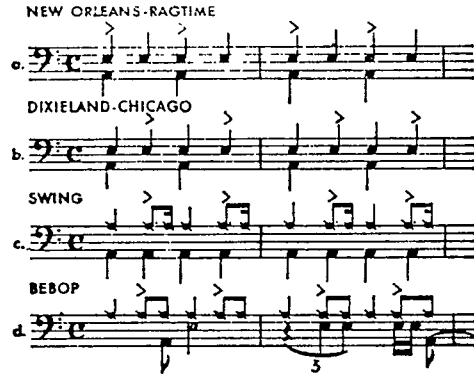
A new, younger generation of drummers has emerged who play this style. The more outstanding ones include Tony Williams, Jack DeJohnette, Andrew Cyrille, Billy Cobham, Oliver Jackson, and Sunny Murray.

Tony Williams is probably the best known of this group. He was born in 1947, and joined Miles Davis at the age of seventeen. He stayed with Davis for several years, and has also played with John Coltrane and Cecil Taylor. More recently he has headed his own group.

To sum things up, we have seen how jazz drumming started, the styles that followed and the techniques of playing them, the general evolution of the drum set, and the most important drummers, in terms of style and general contributions to drumming.

The basic styles of playing, up through bebop, can best be seen in this example.<sup>46</sup>

## THE ELEMENTS OF JAZZ



In regard to styles, it's to be noted that some drummers have played several styles, such as Shelly Manne, while others have stayed mainly with one throughout their careers, such as George Wettling. Still others have played without being in any particular style or school. Such is the case of Sonny Greer, who was with Duke Ellington for about thirty years. Aside from this, the most interesting thing about Greer is that he used a full complement of percussion instruments in his setup. He had timpani, mallet instruments, gongs, and was known for always having a set of chimes directly behind him. Greer was one of the very few jazz drummers to use this type of setup, which was common to the show or "pit" drummers of the day.

We have also seen that drums emerged from a seemingly subordinate role in the back of the band to a position of musical prominence. Similarly, the drummer has emerged from being musically illiterate to a person who can read music, often play one or more other instruments, and sometimes compose and arrange.

While many drummers have previously been mentioned, many very able and talented ones have not. A partial list of such men would include, in the 1940's and 50's:

Ray McKinley, Nick Fatool, Buddy Schutz, J. C. Heard, Lionel Hampton, Shadow Wilson, Osie Johnson, Gus Johnson, Sonny Payne, Sam Woodyard, Don Lamond, and Frank Isola.

In the 1960's and 70's we have:

Mel Lewis, Jake Hanna, Joe Morello, Chuck Flores, Larry Bunker, Roy Burns, Connie Kay, Ed Thigpen, Roy Haynes, Harold Jones, Denzil Best, Jimmy Cobb, Albert Heath, and Louis Hayes.

Other modern players are:

Allan Dawson, Ed Blackwell, Pete LaRoca, Billy Higgins, Ben Riley, Danny Richmond, and Milford Graves.

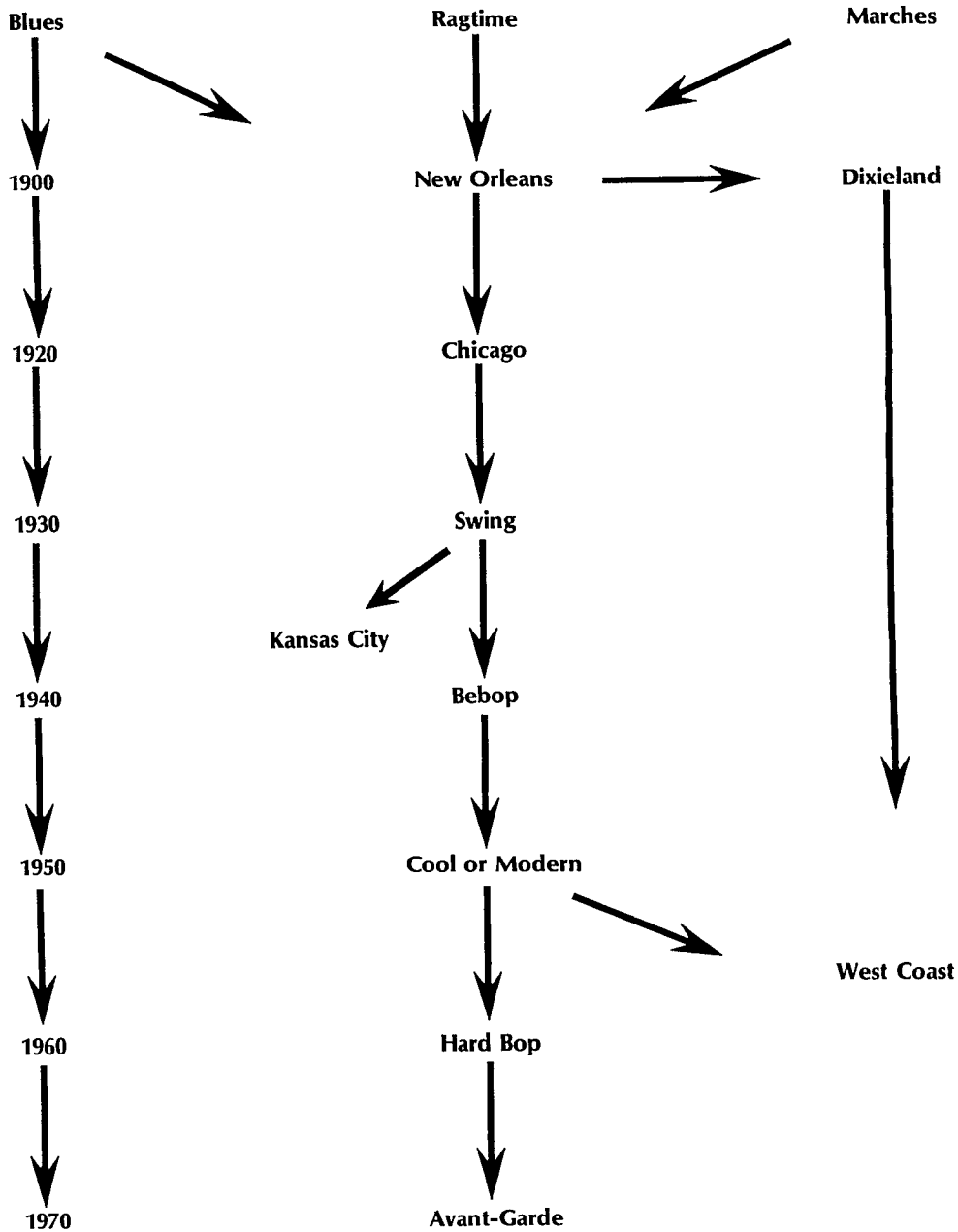
To conclude, we know that whether the drummer is sitting back keeping time, having melodic interplay with the soloist, or soloing

himself, his role within the group is of utmost importance. In discussing the role of the drummer, Count Basie once said:

You may think you're the boss, but that drummer is really the head man. When he's not feeling right, nothing is going to sound good.<sup>47</sup>



*The Beat*



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## THE XYLOPHONE IN ACOUSTIC RECORDINGS (1877 - 1929)

by  
William L. Cahn

William L. Cahn is the Principal Percussionist in the Rochester Philharmonic Orchestra and is also a member of the NEXUS percussion group in Toronto. He has been a collector of acoustic recordings featuring the xylophone since 1977, and his present collection numbers over 500 records. This paper was prepared for a master class given at the Eastman School of Music on January 29, 1979.

The information contained in this paper dealing with the history of the major record companies of the acoustic period is largely derived from a book by Oliver Read and Walter L. Welsh entitled, *From Tin Foil To Stereo*, Sams Inc., Indianapolis, Indiana.

\* \* \* \* \*

When Thomas Edison and his assistant, John Kruesi designed and constructed the first sound recording device in 1877, they were searching for a means of storing the sound of the human voice, so that speech could be reproduced at will. Their very first tinfoil roll machine worked so well that both men were astonished, and although this new invention was very crude, it became a commercial success right from the start.

Edison's phonograph was first used for public demonstrations to which an admission price was charged, but Edison himself believed that the potential for use of the phonograph was greatest as a dictating device for businesses, and as a means of recording telephone transmissions. To this end, the Edison Speaking Phonograph Company was formed on April 24, 1878.

During the next decade, Edison was so busy working on the electric light, that few developments in his phonograph took place. However, Chichester Bell and Charles Tainter during this period produced their graphophone, which was similar to the phonograph, but which used a clockwork motor drive and wax-coated cardboard cylinders, and in 1887 the American Graphophone Company was formed.

By 1886 Edison has begun to work on improving his phonograph, an effort that culminated in the formation of the North American Phonograph Company in 1888. This company now became the owner of all of the Edison phonograph patents, and within two years, there were thirty-three companies under license of the North American Co. to sell Edison phonographs, including the newly-formed Columbia Phonograph Company.

By 1890 both the Edison phonograph and the Bell-Tainter graphophone were having some problems. The use of these machines

for business purposes had not proved to be as successful as their inventors had hoped. However, a novel use of the phonograph had developed for entertainment purposes in the form of coin-slot music machines for exhibits, and later for taverns, penny arcades, and phonograph parlors. In 1890 the North American Co. issued its first list of musical selections for use with the coin-slot machines. The cost of each record was \$.90, and the catalog included band music, piano duets, whistling solos, and various instrumental solos with piano accompaniment, one instrument in particular being rather unseemly, the xylophone.

The xylophone, which had been known in Europe since the Middle Ages, was by the 19th Century associated largely with the folk music of eastern Europe, notably Poland and eastern Germany. By 1830 the xylophone had been popularized to some extent by a Russian virtuoso named Michael Joseph Gusikov, who through extensive tours had made the instrument known. His instrument was the four-row "continental style" xylophone made of 28 crude wooden bars, arranged in semi-tones in the form of a trapezoid, and resting on straw supports. There were no resonators, and it was played with spoon shaped sticks. Noted musicians, including Mendelssohn, Chopin, and Liszt spoke very highly of Gusikov's performances.<sup>1</sup> Perhaps due to his great influence, xylophonists continued to be featured in theater shows and concert halls until well into the 20th century.

In the 1870's a French xylophonist, Charles DeTry, became known as a virtuoso on his instrument, and it is possible that his playing influenced Camille Saint-Saens, who first used the xylophone in a symphonic composition, *Dance Macabre*, in 1874.<sup>2</sup>

In 1886 a Swiss publisher printed a xylophone method book by Albert Roth in which both the four-row and chromatic two-row keyboard arrangements are shown. The two-row keyboard had been in use for some time with the glockenspiel as well, and even though the four-row xylophone eventually fell into disuse, it still continued to appear in European xylophone method books until as recently as 1933. The Roth book also contained a number of solos including waltzes, polkas, marches, and opera melodies of the kind that would soon be heard on phonographs in America and Europe. Among these were such titles as *Carnival of Venice*, *Victoria Polka*, and *Sans Soucis Polka*.

Undoubtedly, European xylophonists traveled to the United States for concerts and exhibitions, so that not only were audiences familiar with the instrument, but American musicians were learning to play it as well. And so, perhaps not entirely by coincidence, from 1890 until about 1925 the xylophone and the acoustic phonograph would develop simultaneously into what might be called a "golden age."

The earliest indication of an acoustical phonograph recording of a xylophone comes from the business files of the North American Co. for the year, 1889. On page 67 of the company file is an entry dated August 26, in which it is noted that a xylophonist, A. T. VanWinkle, produced 42

phonograph records in 2½ hours after seven different performances. He was accompanied by Edward Issler on piano. These records were for use in cylinder coin-slot machines. The seven titles were: 1) My Treasure Polka, 2) Selections from Owls Overture, 3) Scotch Songs (played on metalophone), 4) Cascade Polka, 5) Galop Brilliant, 6) My Treasure Polka (again), and 7) Galop Brilliant (again).<sup>3</sup> Since copies could not yet be made from original takes, the performer had to play into as many as seven or eight recording horns at a time in order to get that many records from each performance. By 1890, however, a process was developed by which it was possible to make a limited number of copies from each original using acoustical tubes with one end connected to the play-back reproducer and the other leading to a cutting stylus on another machine.

On August 27 and 28, 1889, another 89 records were made by Mr. VanWinkle, including such titles as Celia Polka Mazurka, Air with Variations, and Apollo Galop.<sup>4</sup> Since it had been found from the beginning that coin-slot machine patrons were not willing to waste their pennies on poor sounding records, the xylophone had somewhat of an advantage in that it tended to record very well, a fact which can be easily demonstrated simply by listening to any acoustic recording featuring this instrument. So, on December 23 and 24, 1889, Mr. VanWinkle was back at North American to make another 206 records. His final two sessions for this company were in December, 1890 and April, 1891 playing some of the same titles which he had recorded earlier.<sup>5</sup>

By March, 1892 a mechanical transcription process using a machine called a pantograph made it possible to get as many as 150 copies from one original cylinder, so that with 10 originals of each performance, as many as 1500 cylinder records could be produced.

Over the next two years, however, it became increasingly apparent that the phonograph was not being accepted as a business machine. This, coupled with the fact that it was more difficult to prevent locally recorded, and illegally copied cylinders from being used in coin-slot machines, led to severe financial and legal problems for the North American Co., and also for the American Graphophone Co. Edison eventually had to declare the North American Co. bankrupt in order to save his patents. This action freed the Columbia Phonograph Co. from any obligations to Edison, and the Columbia Co. soon merged with the American Graphophone Co. to become the progenitor of today's Columbia Record Co. Edison then organized the National Photograph Co., and by 1896 both the American Graphophone Co. and Edison's new company arrived at the conclusion that it would be best to focus on the home phonograph market. That year Edison introduced his first spring-driven phonograph, and Columbia soon followed. After a series of legal battles over patent rights, Edison and Columbia emerged as the sole producers of cylinder records and machines. Virtually all other competition was halted until the patents held by these two giants had expired.

In 1896 Edison's National Phonograph Co. began producing its standard two minute wax cylinders, and these continued to be made

until 1912. The first xylophonist to record for the Edison company was Charles P. Lowe, who made 21 different titles between 1896 and 1901. In October, 1900 he also made the only four recordings on the xylophone for the Edison concert cylinders, which were five inches in diameter, and he was the only xylophonist recording with Edison until 1902. The music he recorded was made up mainly of polkas, galops, waltzes, and popular songs. Included were such titles as "Charleston Blues" (#3004), and "Carnival of Venice" (#3003).<sup>6</sup>

Recordings at that time were made in small studios with walls stripped of anything that might absorb sound. At one end of the room was a partition from which protruded one or several horns. Performers would stand directly in front of the horns, and the sound of their instruments would enter the bells of the horns and be funneled to a diaphragm situated behind the partition, where an engineer would be monitoring the recording. The sound waves would then cause the diaphragm to vibrate and to activate a stylus, or recording point, thereby cutting into a groove on a rotating wax cylinder. If a piano was to be recorded, it would be set on a platform three or four feet high with the sounding board close to the recording horn.<sup>7</sup>

Beginning in 1902 all Edison cylinders were made by the gold-moulding process, which enabled an almost limitless number of copies to be produced from each master cylinder. Within a year 15 xylophone recordings had been made by this process for the Edison label by Frank J. Hopkins, and in 1902 the first bell solos were made for Edison by Edward F. Rubsam, a Newark, N.J. musician, who recorded 3 titles, and Albert Benzler, who recorded 2 titles.<sup>8</sup> Rubsam then left to become a Columbia artist, and he played in the Columbia band and orchestra for many years. Benzler stayed with Edison to make 34 recordings on bells, and 25 on xylophone between 1904 and 1909, including remakes of some of the popular Hopkins titles such as "Down Where the Wurzberger Flows Medley" (#8412), and "I Have Grown So Used to You" (#8005). In 1905 he also made 2 recordings of bells and chimes duets with Henry Nesbit, and the only other xylophonist to appear in the Edison catalog during Benzler's stay was Frederick W. Hager, who made one recording with Benzler of a xylophone and bells duet entitled, "Blue Bell" (#8829).<sup>9</sup>

When Benzler decided to leave Edison in 1908, he went to a friend, Charles Daab, and suggested that he try for the job, and so, in 1910 Daab became an Edison artist, and he made 3 xylophone and 2 bells recordings on Edison two-minute wax cylinders.<sup>10</sup>

In 1908 Edison developed a cylinder called the Amberol which had 200 grooves per inch instead of the existing 100 per inch, and this enabled the recording time to be doubled from two minutes to four minutes. The Amberols continued to be made until 1912. The mallet artists on these records were Albert Benzler (1908), John Burckhardt, bells (1910), Charles Daab, xylophone and bells (1912), and William Dorn, xylophone and bells (1912). In all there were 9 bell solos, 10 xylophone solos, and one xylophone duet made on Amberols.<sup>11</sup>

The final development in Edison cylinders was the Blue Amberol, which was in production from 1912 to 1929. These records played for four minutes, but they were made of celluloid with a plaster-of-Paris filler, so that they were sturdier, and showed practically no wear with continued playing. It should be noted here that in 1912 the Edison Co. began to produce discs, and that the same recording sessions were frequently used to make both the Edison Diamond Discs, and the Edison Blue Amberol cylinders.

The mallet artists on the Blue Amberols were Charles Daab, xylophone and bells (1912-1916), John Burckhardt, bells (1916-1919), William Dorn, bells (1916-1917), Lou Chiha "Friscoe," xylophone (1916-1926), and George Hamilton Green, xylophone (1917-1928), who also made many recordings for Edison with other groups such as the All Star Trio, the Green Brothers Novelty Band, the Jazzarimba Orchestra, and Earl Fuller's Orchestra. In all there are 32 titles for the Blue Amberol xylophone solos, 12 bells solos, and one bells and xylophone duet.<sup>12</sup>

Information about the American Graphophone Company and its Columbia cylinder records is much scarcer, since the company files have been lost to history, and consequently, it is necessary to locate old catalogs in order to piece together the cylinder output of the Columbia label. An 1890 catalog of Columbia two-minute wax cylinders contains only band members and a few whistling selections, but the catalog for 1893 mentions a xylophonist, Emma Williams, who was probably the first and maybe the only woman xylophone player to record on cylinders.<sup>13</sup>

In the Columbia catalogs from 1898 to 1906 no names of artists are given. However, a block numbering system was used, and included are xylophone solos (#12000-11010), and orchestra bells (#12500-12518).<sup>14</sup> It is probable that Charles P. Lowe made the xylophone solos, since it is known that he made at least one Columbia 5-inch diameter Grand cylinder, "Home Sweet Home" (#12000).

From 1908 to 1912 Columbia distributed celluloid cylinders made by the Indestructible Record Company, and in January 1909 stopped producing its two-minute wax cylinders altogether. The Indestructible Co. made two-minute cylinders from 1910 by A. Schmehl and Harry A. Yerkes. Schmehl made four bells solos and six xylophone solos, including one ragtime piece, "Bolo Rag" (#1297), recorded in March, 1910. Yerkes made only one xylophone solo, "Dew Drops" (#1434), in December, 1910.<sup>15</sup> The Indestructible Co. later made four-minute celluloid cylinders, but there were no xylophone or bells solos among them.

Another major cylinder producer was the U. S. Phonograph Company, which began making two-minute celluloid records in 1908, and four-minute celluloid records in 1909 under the Everlasting label. All of the xylophone and bells solos produced by this company were played by Albert Benzler, who had previously played for Edison, but who had resigned to become the musical director for the U. S. Company, a post he retained until the company folded in 1913. Benzler made eight xylophone solos, and nine bell solos on two-minute cylinders and one

xylophone solo and five bells solos on four-minute records. He also recorded a few piano numbers.<sup>16</sup>

Interestingly, one of Benzler's xylophone solos may have been played more than any other cylinder ever recorded. Here is an account that was published in the Talking Machine World in November 1910:

What would you think of an investment that would yield over 115,100 per-cent? Wouldn't it look good for you? The following isn't a bait for "get-rich-quickers," nor an advertisement of gold bricks, but the sober recital of facts about a U. S. Everlasting record No. 223, "Peter Piper March" (xylophone) by Albert Benzler.

This record was placed in a penny arcade last March, where it remained on a machine equipped with an ordinary reproducing sapphire until the middle of October. During that time it was played 40,444 times by automatic count, and earned for the proprietor of the arcade the sum of \$404.44. The record costs 35 cents.<sup>17</sup>

There were a number of other companies involved in the production of cylinder records, including the Lambert Co., the Bettini Co., the Chicago Talking Machine Co., and the Kansas City Talking Machine Co., as well as companies in Europe. These companies and others did make records featuring xylophone and bells solos. For example, the Kansas City Co., which made cylinders from 1898 to 1901, had block-numbered its xylophone solos from #8000 to 8025, and the Pathe Co., which was the largest record manufacturer outside of the U.S.A., had its xylophone solos block-numbered in its 8900 series.<sup>18</sup> However, without catalogs for every company and for each year, a complete accounting of all artists and titles is very unlikely.

The manufacturing of cylinder records ceased in 1929 when the Edison Company folded and closed its doors forever.

Another way of making sound recordings had been suggested by Edison when he received his 1878 patent. This was the method of using a rotating disc instead of cylinder, and Edison had actually made experimental discs at that time, but he had chosen to work with cylinders for technical reasons. For one thing, the cylinder provided a constant rate of speed of the groove under the stylus, whereas with a disc groove, the speed varies widely as the stylus moves from the outside of the spiral to the inside.

In 1887 Emile Berliner, who was by day a clerk in a store and by night an experimenter, patented a machine which used a zinc disc, but it wasn't until 1895 that he was able to develop his gramophone for the marketplace. These were still very primitive machines, being hand driven, and with a stubby conical horn, but they competed favorably against the photograph in terms of loudness. Berliner also used a laterally cut groove, in which the stylus vibrated laterally in the groove at an even depth, as opposed to the method used in all cylinder machines, whereby the stylus moved over a vertically undulating groove of va

A machine shop in Camden, N.J., then owned by Eldrige R. Johnson, developed a spring driven motor for the gramophone, and Berliner at

about the same time began production of the first molded records, making it possible to get many disc records from one master original. This would not be possible with cylinders until 1902. By 1898 gramophone sales were zooming. The discs were seven inches in diameter, and were recorded on one side only with a playing time of about two minutes at 70 rotations per minute.

In 1899 the American Graphophone Co. and the Universal Talking Machine Co. came out with machines similar to Berliners, and the court battles which followed effectively slowed down the disc industry, except for Eldridge Johnson, who continued to produce a limited number of ten inch discs and machines under his own name. In 1901 Johnson formed the Victor Talking Machine Co., absorbed Berliner's company, and after a series of astute business and legal maneuvers, he obtained an exchange of licenses with the American Graphophone Co. in 1902. This meant that the lateral disc market was to be controlled for some time by two forces, the American Graphophone Co. (Columbia) and the Victor Talking Machine Co.

The Victor Co. granted manufacturing rights to Berliner to produce records in Canada, and he moved his operation to Montreal, where among his first records were xylophone solos played by Charles P. Lowe on seven inch one-sided discs.<sup>19</sup>

By this time, certain advantages in discs were becoming apparent. First of all, they were cheaper because they could be mass produced, and secondly, they were easier to handle and store than cylinders.

In 1902 Columbia began issuing both seven inch and ten inch one-sided discs. Among the earliest releases were xylophone solos by Charles P. Lowe, followed a few years later by Harry A. Yerkes, Thomas Mills, and Edward F. Rubsam on bells. Many of the early discs did not name the performing artist, however, so there may have been others. It was not uncommon for the artists' name to be left out, since some didn't want their name associated with records. Also, some companies believed that the public didn't really care anyway, but Eldridge Johnson's Victor Co. would soon prove otherwise.

By 1902 Victor had dropped its seven inch disc in favor of one-sided ten inch and twelve inch discs. Eldridge Johnson then began his famous national advertising campaign centered around the "little Nipper" trademark, and within a year he had sold two million dollars worth of goods. In another shrewd move, he signed an exclusive contract with Enrico Caruso, thereby effectively creating a market which was as interested in the personality of the artist as in the quality of the recording. Finally, in 1906, with the introduction of the Victrola, a four-foot high console with an internal horn, the Victor Co. completely scooped the industry, and before long was spending over a million dollars a year on publicity alone.

One of the early xylophonists for Victor was Peter Lewin, who made several one-sided ten inch recordings, including such titles as "Pretty Maiden Waltz" (#4758), which was made about 1905. On this particular

record, Lewin was accompanied by an orchestra consisting of two violins, flute, clarinet, 2 trumpets, and tuba. Since the studios were small, it was impossible to have a full symphony or band, so orchestras usually consisted of fifteen to twenty musicians. With an ensemble of this size, a larger recording horn was used, and the placement of the instruments in relation to the horn was crucial. The musicians would be arranged on a set of wooden tiers which extended outward in an arc from the recording horn. Since the pick-up deteriorated rapidly as the distance from the horn was increased, it was necessary to place the weaker-sounding instruments closest to the horn. A typical set-up for a xylophone solo with an orchestra accompaniment would be to have the solo instrument directly in front of the horn, with the violins standing closest. Flutes and clarinets could be seated closest on the tiers on either side, with the tuba in the center about four feet from the horn, trombones and cornets about eight feet away with their bells directed to the recording horn, and with the snare drum behind the tuba. The snare drum was usually only allowed to play for a solo passage, and bass drums and cymbals were almost never used, since they did not record well, and had a tendency to "fog" the sound.<sup>20</sup> Finally, the conductor would stand well out of the way behind the recording horn.

Another Victor artist was Chris Chapman, who in October, 1906 recorded a xylophone solo, "St. Louis Rag" (#4916), one of the first ragtime pieces to be recorded on the xylophone, which by its nature, seemed to be an ideal instrument for the highly syncopated rhythms of this style of music.

In a move to counter the amazing growth and success of the Victor Co., Columbia came out with the two-sided disc record in 1908. This further increased the popularity of the disc over the cylinder, since twice as much music was offered at about the same price. The European market had already seen a movement toward the disc, and within a year or two European cylinder production would show a decline, and Columbia, as mentioned earlier, would cease all manufacturing of cylinders.

In 1909 Victor responded to Columbia by releasing its own line of two-sided popular records. Many of the new two-sided records of both companies were simply re-pressings of performances that had previously been released as one-sided records, but they were usually given new serial numbers. Xylophone solos by Charles P. Lowe and Thomas Mills were reissued by Columbia, and new solos were recorded by Charles Adams, such as "March Joles" (#A 735).

On the Victor label, Chris Chapman's ragtime solos were re-pressed, as were solos by Peter Lewin.

In 1911 the Columbia Co. introduced the Grafonola, but its reproduction was not quite as good as with the Victrola. In that year Columbia also recorded three xylophone solos: "Flavilla" (A 1022), played by Thomas Mills, and two rags played by a vaudeville entertainer named El Cota, "Red Pepper" (A 1149), and "Black and White" (A 1118).<sup>21</sup> El Cota's recordings are especially interesting, because his style of playing



is more technically involved than that of many other early recording artists. Other mallet players with Columbia at this time were William Ross, Edward F. Rubsam, Albert Henry\*, and William Whitlock, an English bells and xylophone player whose British recordings were reissued by Columbia. At the Victor Co., Albert Mueller recorded such solos as "Black Forest Polka" (16538), on bells, and "Carnival of Venice" (16787) on xylophone. The latter recording is noteworthy in that the xylophone is so well recorded, that it seems to jump right out at the listener when heard on a Victrola.

With the situation clearly indicating a trend away from cylinders, and with the introduction of the Victrola, it became evident to the top brass at Edison's National Phonograph Co. that some changes in thought were needed. So, in 1910 an intensive research drive was undertaken to develop a superior disc record and a machine to play it, and the National Phonograph Co. was reorganized to become a division of Thomas A. Edison Inc. It took until 1912, but at last the Edison Co. began production of its Diamond Disc Phonograph. The main improvements in the new phonograph were: 1) a weighted reproducer for picking up vibrations from vertically cut grooves (The Victrola played laterally cut grooves), 2) a precision ground diamond stylus permanently embedded in the reproducer assembly (The Victrola used steel needles which had to be changed continually), 3) an air tight, single unit reproducer-horn assembly, which swung on a pivot, and was moved across the record by means of a feed-screw device. (The Victrola reproducer had been attached to a tone arm, which was swiveled over a stationary horn, and the tone arm was propelled by the groove itself), 4) Diamond Disc records, which were ¼ inch thick, two-sided, vertically cut with 150 grooves per inch, and made from a new harder material, condensite. The Diamond Discs also played for up to four minutes on a side at 80 revolutions per minute. Edison claimed that these new records exactly "re-created" the human voice, and during the next few years, "tone-tests" were conducted in many cities, for which the artists would give a live performance followed by a comparison with their recordings.

Among the first new Diamond Discs released by Edison was a series intended for use in machine demonstrations, numbered 50001 to 50050. Included in this series were 12 records with xylophone solos by Charles Daab, indicating that the ability of this instrument to be reproduced well on the phonograph was taken into account by the Edison staff. Most of these records were made by Daab in November and December, 1912. However, two from this series, "William Tell" (50039), and "Fairest Rose" (50030) were re-recorded in May and July, 1913, and later released to the general public with new serial numbers, (50051 and 50072).<sup>22</sup> Daab's name did not appear on the label, nor did any other artist's name until October, 1913. No other xylophone solos were recorded from this time until January, 1916, when Charles Daab made his final disc at Edison, "Dancing With Ma Honey" (50332), with "Twinkle Waltz" on the reverse side.<sup>23</sup>

Just as Daab had been Edison's main xylophonist, both Columbia and Victor each had their own "house" musicians. Columbia's xylophonist

from 1913 to 1917 was Howard Kopp, and during that time he recorded a number of xylophone, bells, and chimes solos, as well as a few snare drum solos with piano. He also played with Edward F. Rubsam in Charles A. Prince's Orchestra, sometimes called the Columbia Orchestra, and on most of his solo records, Kopp was accompanied by Prince's musicians. One excellent example is "Debutante Intermezzo" (A 1948), which was composed by Kopp himself. It is a solo featuring both the bells and the xylophone, and it was recorded in January, 1916. Kopp's playing was very accurate, though not highly technical, and in his recordings, melodies are performed with only an occasional embellishment such as a glissando, so that it would not be usual to hear long extended passages of rapid playing, as was common in the recordings of El Cota.

A more varied style was to be found in the playing of William Reitz, who recorded many xylophone and bells solos for the Victor Co. from 1914 to 1919. In all he made about forty, indicating that his records were popular. His earliest xylophone records included polkas, marches, and popular medleys such as "U.S.A. Patrol" (16934), and "Southern Melodies" (17015). He also played xylophone transcriptions of music from "William Tell" (17120), and "Dance of the Hours" (17147). Among his later records is one featuring two bells solos, "Minuet" by Gluck, and "Minuet from Don Giovanni" by Mozart (17917), accompanied by Myrtle C. Eaver on the piano. The bells on this record are not the standard Orchestra Bells, but rather a set of "songbells" which are pitched an octave lower, and which tend to have a longer decay that is very effective on the Victrola. Reitz later went on to play with Nat Shilkret and the Victor Orchestra in 1926.<sup>25</sup>

Just before the United States was to enter World War I, a new group of xylophone players joined the Edison line-up to replace Charles Daab. In 1916 a duet, entitled "Marriage Bells" (50362), was recorded featuring John Burckhardt on bells, and William Dorn on xylophone. Dorn would record one more solo a year later, and Burckhardt would produce two more bells solos and a few piano solos for Edison. Also new at Edison in 1916 was Lou Chiha "Friscoe", whose first record contained two unaccompanied xylophone solos, both played with four mallets. The titles were "Silver Threads Among the Gold" (50342), with "Sextet from Lucia di Lammermoor" on the reverse side.<sup>26</sup> "Friscoe" went on to make twelve xylophone records for Edison until 1926, and while he was there, he also participated in the famous tone-tests.

In February, 1917 a 24 year old man, named George Hamilton Green, made his first solo record for Edison, and began a long recording career that would see him make hundreds of records until his retirement in 1940. On the record were two xylophone solos with orchestra accompaniment, "Tannhauser March" (80349), and "Light Cavalry Overture." In all he made twelve solo records at Edison, one of which was played on a new mallet instrument, the vibraphone. In addition to classical transcriptions, Green also recorded many of his own compositions in which he created a new, highly technical style of playing, that was at the same time so fluid, that it could almost go unnoticed. He was able to improvise very intricate obbligato lines, as well as highly

syncopated novelty ragtime rhythms, both of which give his recordings a great vitality. In addition to his solos for the Edison Co., George Hamilton Green also appeared on records by Patrick Conway's Band on the Victor label, and the American Republic Band on the Pathe label, and he made dozens of records with the All Star Trio, and the Green Brothers Novelty Band, which he directed along with his brother Joseph, who was also an accomplished xylophonist and soloist. George and Joseph Green made records for Edison, Columbia, Victor, Emerson, Brunswick, Pathe, Okeh, and virtually all of the labels of the acoustic era.

At the end of the World War, there was a sudden craze for dancing, and as dance halls appeared everywhere, there arose a demand for music with a dancable beat. Both George and Joseph Green were involved in recording during this period from 1918 to 1925, and their xylophone playing and drumming would be heard in the waltzes, one-steps, two-steps, and fox trots of a number of top recording bands, including Earl Fuller's Rector House Orchestra, the Fred VanEps Quartet, and the Yerkes Jazzarima Orchestra, which was directed by another xylophone player, Harry A. Yerkes. These groups all recorded for the big three companies, as well as with many of the smaller ones.

Another phenomenon in the years from 1916 to 1919 was the interest in the music of Guatemalan marimba bands. In 1916 the Blue and White Marimba Band of Guatemala played a concert at the Hippodrome in New York, and they were so successful, that they made recordings for both Columbia and Victor in the same year. Their performances of such music as "Columbia Waltz" and "Marimba March" (Victor-17928) display the excellent ensemble playing that is typical of all the Guatemalan marimba groups. At the Edison Co. in 1917, a record was released by the Imperial Marimba Band playing "Blue Danube Waltz" and "The Messenger Boy March" (50413). The marimbas on this record have the buzzing sound of the Guatemalan marimbas, but the group's name was probably selected by the Edison Co., since later records carry the same name, but are obviously played by a different ensemble consisting of a piano, saxophone, xylophone, and a marimba without buzzers. On the Columbia label, records were made by the Cardenas Marimba Band and the Royal Marimba Band. The latter group featured another great mallet player, Celso Hurtado, who also recorded for Victor with the Hurtado Brothers Royal Marimba Band. Other marimba bands such as the Argentine Marimba Band on the Cameo label, and the Castlewood Marimba Band on the Brunswick label made recordings during this period, but these two were not from Guatemala.

In 1917 and 1918 the American Marimbaphone Band made recordings of dance music on the Columbia label. Playing in this group were the Green brothers, and possibly Harry A. Yerkes, and William Dorn. George Hamilton Green's "ragging" style can be clearly heard. Other xylophone players would later imitate his style, such as Lou Chiha "Friscoe" in "Dry Town Blues" (Edison-50515), and Jess Libonati in "Bright Eyes" (Columbia-A 3389).

In England during the early 1920's, records were made by a xylophonist of remarkable technical ability, Teddy Brown. He recorded classical

transcriptions on the Imperial label, and he developed his own unique style of "ragging" which may be heard in such tunes as "Totem-Tom-Tom" (His Master's Voice-216499), produced in Montreal, Canada.

William Whitlock, previously mentioned, also recorded in England on xylophone and bells, as did W. Ditcham on the English Zonophone label. In 1920 the Excelsior Marimba Band recorded "12th St. Rag" on the English Columbia series.

There were undoubtedly other xylophonists in Europe and America, who made records for some of the smaller companies. Fred White on the Gannett label, and R. C. Ellis on the Claxtonola label are two examples, but many names and talents may only be revealed through an undamaged copy of one of their records.

In 1925 the age of electronic recording began with the introduction of the Electric Process records by Columbia and Victor, but with the rapid growth of radio broadcasting, the record companies would soon begin their decline. The Edison Co. continued to produce acoustic discs and cylinders until 1929, at which time the company folded. With the onset of the Depression, the record companies closed down one by one, and by 1933 the record business was virtually wiped-out.

PART II of this presentation will continue with a closer examination of 14 discs, spanning the period from 1902 to 1926. The selections have been chosen to show the widest variety of musical forms and styles of playing. Obviously, it is impossible to give representation to all of the many fine performers and pieces, but it is hoped that in hearing these few records, the listener will come away with a sense of respect and joy for what these musicians from the past have handed down to us.

- 1) **"Washington Post March"** (Sousa) - xylophone solo played by Chas. P. Lowe (Columbia)A207) with piano accompaniment

This record features the grand pioneer of xylophone recordings, and it is a ten-inch double-disc reissue of an earlier one-sided record (Col.-823), which was recorded about 1902. It can be dated by the fact that the solo is announced at the beginning, a practice used only in the first year of Columbia's disc production. Later, labels were affixed to each disc to give the necessary information. The announcer may have been Lowe himself, since it was not uncommon to have artists announce their own records. Also, the fact that the very first bar of music is not quite together between the xylophone and the piano, may indicate that Lowe's attention had been focused on perfecting his diction. The solo is well played, and it is in the two mallet style, representative of many of the early xylophone recordings. Only the melody line is played, and there is very little embellishment. The rolls on the longer notes are purposefully separated, and the style is somewhat forced, rather than relaxed. The instrument is one of small range, requiring several octave jumps to accommodate the melody. The lower register is also slightly out of tune, a quality that can be very enjoyable to hear.

- 2) **"Dill Pickles"** (Johnson) - xylophone solo played by Chris Chapman (Victor-16678) with orchestra accompaniment

This is also a double-disc reissue of a ten-inch single-sided record made on July 15, 1908 (Vic.-5560).<sup>27</sup> The famous piano rag is transcribed for orchestra with a xylophone solo, and it is one of the earliest ragtime records on which the instrument is featured. The orchestra consists of one violin, flute, clarinet, trumpets, trombone, and tuba. The tuba is heard throughout playing on the beat, and the trombone plays the counterpoint line. The other instruments are heard only on the introduction and break strains. In the true ragtime style, this piece is simply the combination of a syncopated line, played in this instance by the xylophone solo, and a continuous, even rhythm, played on the beat by the tuba. The xylophone line is occasionally embellished by the use of grace notes, double-stops, and the basic idiomatic trick of the xylophone, the glissando. Generally, the register used is high, and the instrument sounds slightly out of tune. It is an excellent performance.

- 3) **"Black and White-Ragtime Two-Step"** (Botsford) - xylophone solo played by El Cota (Columbia-A1118) with orchestra accompaniment  
There are many interesting things about this recording. Again, it is in the ragtime style, but here there is a greater display of technical skill, exemplified by fast chromatic runs, and brisk double-stop passages, and throughout the piece there is a perpetual 16th-note motion, with appropriate syncopated accents. The xylophone, however, has a lower register than the instruments heard in the preceding examples, and the timbre of the wood indicates that the bars of the instrument may have been unmilled at the tuning points, and possibly even left in the shape of plain blocks. Consequently, this instrument, which may have been home-made, is audibly out of tune, especially in the harmonics. El Cota, as mentioned earlier, was a vaudeville entertainer, and he was generally regarded with much esteem among xylophonists of his day. This is the first of two records made for Columbia, and it was recorded on December 15, 1911.
- 4) **"Twinkling Star Polka"** (Smith) - xylophone and piccolo duet played by Howard Kopp and Marshall Lufsky (Columbia-A 1560) with orchestra accompaniment  
Howard Kopp and Marshall Lufsky were both members of Prince's Band, which is playing the accompaniment.<sup>28</sup> The xylophone and the piccolo are both recorded well here, and they blend together in a very pleasing way. The xylophone playing is in a simpler style, with little embellishment, but the playing is very clean, as is usual in Kopp's records. The instrument is also more in tune. This record was made on June 16, 1914, and though it is a duet, it is still fairly representative of Kopp's style, in which technical display is discarded in favor of simplicity, accuracy, and clarity.
- 5) **"The Mocking Bird-Fantasia"** (Stobbe) - xylophone solo played by William Reitz (Victor-16969) with orchestra accompaniment  
This record was made in about 1914, and it is intended as a showpiece for the solo instrument. The popular old American melody is played

in a series of variations, each of which shows the technical abilities of Reitz's playing. Throughout there are many rapid arpeggios, trills, glissandi, grace notes, and some clever bird imitations. From this record alone, it is easy to hear why Reitz's solos were so popular, that he produced by far the largest number of xylophone solos with a single company.

- 6) **"El Choclo-Argentine Tango"** (Villoldo) - played by the Hurtado Brothers Royal Marimba Band of Guatemala (Victor-18093)

In the March, 1917 edition of New Victor Records, published by the Victor Co., this newly released record was announced in the following manner:

"Probably the only reason why the marimba is not as popular as the ukulele is that half a dozen men are needed to play it. The instrument is of the same order as the xylophone, save that hard wooden strips, attached to wooden sound boxes or "resonators," take the place of the metal plates. The marimba is of African origin, but it has been developed from its crude form in Guatemala. El Choclo Argentina is typically South American, and in listening to it one is quickly transported to colorful lands south of the Equator. . . ."

- 7) **"Castle Valse Classique"** (Dabney) - played by Earl Fuller's Rector Novelty Orchestra featuring George H. Green on xylophone (Columbia-A 5989)

This 12 inch double-disc was recorded on July 9, 1917 in New York.<sup>29</sup> It is a simple transcription of Dvorak's "Humoresque" played on the violin, with an absolutely amazing obbligato line played on the xylophone by George Hamilton Green. This style of playing was often referred to by musicians of that period as "noodling," and as performed by Green, it is as smooth as silk. The sections of legato double-stop rolls are executed at a slower speed than was the usual practice of other xylophonists, and this contributes to the almost relaxed smoothness of the phrases. If one listens carefully, some humorous musical quotes will emerge from the violins, such as "Way Down Upon the Swanee River." Earl Fuller's Orchestra was one of the great early dance bands, and his musicians could expect to earn up to \$50.00 a night, which was pretty good for 1917.

- 8) **"There's A Lump of Sugar Down in Dixie"** (medley-one step) - played by the Marimba phone Band (Columbia-A 2550)

Apart from the Green Brothers, George and Joseph, the other musicians in this group are unknown. The record was made in about 1918, judging from its matrix number. There are two xylophones in the ensemble and one or two marimbas, with piano accompaniment. As was common in the later recordings of the Green Brothers, one xylophone plays the straight melody, and the other provides an obbligato, in this case played by George Green. Evident in this record are the beginnings of the "ragging" style which Green would develop to a high degree in his records with the

All Star Trio. The “ragging” style is based on the use of syncopated, accented double-stops in patters combined with alternated single strokes.

- 9) **“Frivolity-One Step”** (G. H. Green) - xylophone solo played by George H. Green (Edison-50505) with orchestra accompaniment  
Frivolity was the third solo recorded by Green for the Edison Co., and it was made in December, 1918.<sup>30</sup> It was also one of the earliest recordings of his numerous compositions. The freedom and ease of playing here are so obvious, that it’s difficult to tell which sections are improvised. Green was a great improviser, and frequently two records of the same piece, on different labels, would have solo lines that were completely different. A quote from David A. Jasen in his book, “Recorded Ragtime,” seems particularly appropriate:

“The good ragtime musician, like the good jazz musician, is one who is not only technically proficient on his instrument, but who can also successfully communicate his joy and tastefully improvise and embellish within the boundaries of the form of composition. To create within stated limits is the ideal for the performer of ragtime.”<sup>31</sup>

- 10) **“Fluffy Ruffles-One Step”** (G. H. Green) - played by the All Star Trio (Victor-18641)

The All Star Trio was a very popular dance group that recorded from 1918 to 1922. The three musicians were F. Wheeler Wadsworth-alto saxophone, Victor Arden-piano, and George Hamilton Green-xylophone. They recorded for virtually every major disc label, with the notable exception of Columbia, but their main association was with the Victor Co., for whom they made 36 recordings, including three 12-inch discs.<sup>32</sup> Fluffy Ruffles was recorded on November 5, 1919, and it is typical of the style called “novelty ragtime,” with the piano playing on the beat, the sax playing the melody or counter-melody, and the xylophone providing an elaborate syncopated embellishment. Green’s “ragging” style is plainly heard throughout, except for one chorus, in which he plays a sustained rolled line with delicate chromatic portamentos. It is also obvious from this record why they were such a popular dance group, because there is a tremendous rhythmic drive to their records (even without drums), largely due to Green’s style.

- 11) **“A Perfect Day”** (Jacobs-Bond-Friscoe) - xylophone solo played by Lou Chiha

“Friscoe” (Edison-50872) unaccompanied

“Friscoe” recorded several four-mallet unaccompanied solos for Edison. This one, made in March, 1922 is typical of this style of playing, which he was the first to record. The melody moves slowly but smoothly as chords are sustained by even, beautifully played rolls. “Friscoe” also had an excellent two-mallet technique, and in addition to his recording work, he was a popular vaudeville entertainer.

- 12) **"Stars And Stripes Forever"** (Sousa) - xylophone solo played by Teddy Brown  
(Broadcast-152 A) with military band accompaniment  
Teddy Brown was a great xylophone player and a technical whiz. This record was made in England, and although the exact date of recording is unknown, an educated guess would place it in the mid-1920's. He was also popular in England as a vaudeville artist. In 1924 he went to Montreal to record with the Joseph C. Smith Orchestra.<sup>33</sup> and at about the same time he made records in Canada with his own trio for His Master's Voice and the Starr Co.<sup>34</sup> In "Stars and Stripes" there are a number of double-stop passages, including several fast ones in octaves. Another distinctive feature of his playing is the exceptional speed of his rolls, but the most interesting thing of all is his own unique solo style, which is heard on the last chorus. It is similar to Green's "ragging" style, but Teddy Brown's double stops are always **on** the beat followed by an upper or lower neighboring tone, with an occasional triplet thrown in. This particular style of playing may also be heard in other solos by Brown, and on the recordings with his trio. (The tape of this disc was provided by Gavin Bryars, London, England.)
- 13) **"Yes! We Have No Bananas-Fox Trot"** (Silver-Cohn)-played by the Green Brothers Novelty Band (Edison-51177)  
This group, featuring George and Joseph Green, began recording in 1919, and was one of the most prolific recording dance bands in the acoustic era, though they still continued to make electric records until 1939.<sup>35</sup> They recorded fox trots and waltzes by the hundreds, and their name may be found on almost every type of disc label. Their usual ensemble consisted of a violin, trumpet, trombone, tuba, alto saxophone, piano, and two xylophones.<sup>36</sup> This Edison Diamond Disc was recorded on May 18, 1923, and it is fairly representative of this band's work. There are two xylophone choruses, typically one near the beginning and one near the end. The melody is played using rolls in the high register by Joseph Green, while George Green embellishes in the lower register. One of his favorite embellishments, descending chromatic thirds in alternating hands, can be heard in the second xylophone chorus. There are also a few humorous musical quotes, and an outrageous German-band-style break near the end.
- 14) **"Al Fresco"** (Herbert) - xylophone solo played by Sam Herman (Victor-20558) accompanied by Frank Banta on piano  
This record was produced shortly after the introduction of the Electric Process, and while it is not an acoustic recording, it is included here to provide a comparison in sound, and also because it is an excellent example of great xylophone playing. Sammy Herman went on to have an outstanding career performing on the radio in New York City, and recording with Phil Spitalny's Orchestra, Andy Sanella's Orchestra, and the Hit of the Week Orchestra.<sup>37</sup>



# MAJOR AMERICAN CYLINDER RECORD COMPANIES AND THEIR XYLOPHONISTS

1877	Edison invents the first cylinder phonograph			
1887		American Graphophone Co. formed by Bell and Tainter		
1888	Edison forms North American Phonograph Co. (xylophonist-A. T. VanWinkle)			
1890	Columbia Phonograph Co. is formed under Edison license (xylophonist-Emma Williams)			
1894	North American folds - American Graphophone and Columbia merge (xylophonist-Charles P. Lowe)			
1896	Edison forms National Phonograph Co. (xylophonist-Charles P. Lowe)			
1902	Edison produces "gold-moulded" cylinders (xylophonists-Frank J. Hopkins Edward F. Rubcam (bells) Albert Benzler Henry Nesbit (chimes) Fred W. Hager (bells) Charles Daab)		(1907) Indestructible Record Co. is formed (xylophonists-A. Schmehl Harry A. Yerkes)	(1908) U.S. Phonograph Co. is formed (xylophonist-Albert Benzler)
1908	Edison produces Amberol cylinders (xylophonists-Albert Benzler John Burckhardt (bells) Charles Daab William Dorn)			
1909	-	Columbia stops production of cylinders		
1912	Edison produces Blue Amberol cylinders (xylophonists-Charles Daab William Dorn Lou China "Friscoe" John Burckhardt (bells) George Hamilton Green Joseph Green Imperial Marimba Band All Star Trio Green Bros. Nov. Band Jazzarimba Orch.)			(1913) U.S. Phonograph Co. closes
1922				
1929	Edison Co. closes			(1922) Indestructible Record Co. closes

# MAJOR AMERICAN DISC RECORD COMPANIES AND THEIR XYLOPHONISTS

1887 patent granted to Emile Berliner  
1895 Berliner's Gramophone Co.  
is formed

1899 American Graphophone Co. produces  
a disc machine similar to Berliner's

1901 Victor Talking Machine Co.  
is formed by Eldridge Johnson

1902 - Berliner moves to Montreal  
(xylophonist- Charles P. Lowe)

first Columbia discs are produced  
(xylophonists- Charles P. Lowe  
Thomas Mills  
Edward F. Rubsam(bells))

1906 Victrola is introduced  
(xylophonists-Peter Lewin  
Chris Chapman)

1908 - Columbia issues first Double-Disc  
(xylophonists- Charles P. Lowe  
Thomas Mills  
Charles Adams  
El Cota  
William Whitlock(England)  
Albert Henry  
Howard Kopp  
Jesse Libonati  
George Hamilton Green &  
Joseph Green)

1909 Victor double-disc  
(xylophonists-Peter Lewin  
Chris Chapman  
Albert Mueller  
William Reitz.  
George Hamilton Green  
Joseph Green)

1916 Victor marimba band  
records-(Blue & White M.B.  
Hurtado Bros.M.B.)

Columbia marimba band Joseph Green)  
records-(Blue & White M.B.  
Royal Marimba Band  
Cardenas Mar. Band)

1918 dance music- All Star Trio  
Green Bros.Nov.Band  
Jazzarimba Orch.  
Fuller's Orch.  
Jos.Smith's Orch.  
VanEys Quartet

dance music-Marimbaphone Band  
Jazzarimba Orch.  
Fuller's Orch.

1925 electric process-  
George Hamilton Green  
Green Bros.Nov.Band  
Sammy Herman

Ted Brown & his trio make  
records in Canada on Starr  
and HMV labels  
George Hamilton Green  
Xylo-Rimba Orch.(Green Bros.)

(1912)Edison Co. produces Diamond Discs  
(xylophonists-William Dorn  
Charles Daab  
Lou Chihua"Friscoe"  
John Burckhardt(bells)  
George Hamilton Green  
Joseph Green  
Imperial Marimba Band)

dance music-All Star Trio  
Green Bros.Nov.Band  
Jazzarimba Orch.  
Fuller's Orchestra

(1929)Edison Co.closes

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6. Koenigsberg - *ibid*, p. 4, 55, 149
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14. Deakins - *ibid*, p. 16
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16. Deakins, Duane - **Comprehensive Cylinder Record Index Pt. V U.S. Everlasting Records** Stockton, VA, 1961
17. Walsh, Jim - **Albert Benzler**, (from *Hobbies Magazine*, January, 1954) p. 29 Lightner Corp., Chicago
18. Deakins - **Cylinder Records**, p. 25-26
19. Moogk - *ibid*, p. 290, 293, 295, 297, 298
20. Moogk - *ibid*, p. 37
21. Author unknown - Columbia Record Index belonging to Milford Fargo, Rochester, N.Y.
22. Wile, Raymond R. - **Edison Disc Recordings** Eastern National Park and Monument Assn., Philadelphia, 1978
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26. Wile - *ibid*
27. Jasen, David A. - **Recorded Ragtime 1897-1958** Archon Books, Hamden, Ct., 1973
28. Rust - *ibid*, p. 1406
29. Rust - *ibid*, p. 543
30. Wile - *ibid*
31. Jason - *ibid*, p. 6
32. Rust - *ibid*, p. 19-25
33. Rust - *ibid*, p. 1724 (another xylophonist named Himmelbrand, who also played in Smith's Orchestra in 1921, is mentioned on p. 1722.)
34. Moogk - *ibid*, p. 167
35. Rust - *ibid*, p. 655
36. Rust - *ibid*, p. 655
37. Rust - *ibid*, p. 811, 1577, 1753

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W.L.C.

## A GUIDE TO PERCUSSION EXCERPTS

Compiled by  
Robert Snider

### PREFACE

This guide is designed to help the percussionist locate excerpts that are either published in method and repertoire books, or that are part recorded excerpt guides.

The snare drum section includes other small drums the orchestral snare drummer might be called upon to play.

The last column of each page indicates whether the excerpt is complete (C) or incomplete (I).

ROBERT SNIDER

### BIBLIOGRAPHY OF PERCUSSION EXCERPT BOOKS

KEY	BOOK
AB	ABEL, Alan. <i>20th Century Orchestra Studies for Percussion</i> , New York: G. Schirmer, Inc., 1970.  Excerpts from the works of 20th century composers; most are incomplete.
BART	BARTLETT, Harry R. <i>Percussion Ensemble Method for Teacher Education</i> , Dubuque, Iowa: W. C. Brown Co., 1972.  A method for the college percussion class with over 13 pages of excerpts; most are incomplete.
GARD-I	GARDNER, Carl E. <i>The Gardner Modern Method for the Drums, Cymbals and Accessories</i> , New York: Carl Fischer Inc., 1945.  A snare drum method with over 30 pages of excerpts; most are complete.
GARD-II	GARDNER, Carl E. <i>The Gardner Modern Method for the Bells, Xylophone, Marimba and Chimes</i> , New York: Carl Fischer Inc., 1919.  A mallet method book with over 15 pages of excerpts; most are incomplete.
GOLD-I	GOLDENBERG, Morris. <i>Modern School for Snare Drum</i> , New York: Chappell and Co. Inc., 1955.  A snare drum method with over 50 pages of excerpts; most are incomplete.
GOLD-II	GOLDENBERG, Morris. <i>Modern School for Xylophone, Marimba, Vibraphone</i> , New York: Chappell and Co. Inc., no date given.  A mallet method book with 28 pages of excerpts; most are incomplete.

- LEAV LEAVITT, Joseph. *The Rhythms of Contemporary Music*, New York: Henry Adler Inc., 1963.
- A book of snare drum etudes with over 30 pages of percussion excerpts; some are complete. Most of the excerpts are from the contemporary literature.
- PAY-I PAYSON, Al. *The Snare Drum in the Concert Hall*, Park Ridge, Ill.: Payson Percussion Products, 1970.
- A snare drum method book with over 50 pages devoted to excerpts; most are complete.
- PAY-II PAYSON, Al. *Techniques of Playing Bass Drum, Cymbals and Accessories*, Park Ridge, Ill.: Payson Percussion Products, 1971.
- A method book for percussion "accessories" with over 18 pages of excerpts; many are complete.
- POD PODEMSKI, Benjamin. *Podemski's Standard Snare Drum Method*, New York: Mills Music Inc., 1940.
- A snare drum method with 5 pages of excerpts; most are incomplete.
- STOJKO STOJKO, Jozef. *Szkola na Instrumenty Perkusyjne*, Warszawa, Poland: Przedstawicielstwo Wydawnictw Polskich, 1960.
- A percussion method including timpani, mallets, snare drum and accessories; with over 10 pages of excerpts. The text is in Polish.
- TORR TORREBRUNO, Leonida. *Metodo per Xilofono E Marimba*, Milano, Italy: G. Ricordi and Co., 1956.
- Method for xylophone with over 15 pages of mallet excerpts; most are complete. The text is in Italian.
- WHIS WHISTLER, Harvey S. *Rubank Advanced Method for Drums*, Chicago: Rubank Inc., 1946.
- A snare drum method book with over 14 pages of percussion excerpts; most are incomplete.

#### BIBLIOGRAPHY OF RECORDED PERCUSSION EXCERPT GUIDES

##### KEY

##### RECORDING

- MMO PARNASSUS, Stravinsky: *L'Histoire Du Soldat-Music Minus One*, MMO-78.
- Recording with complete performance and complete performance minus the percussion part. Full percussion part included.
- PRESS PRESS, Arthur- *Classical Percussion-Music Minus One*, MMO-4065.
- A collection of 3 lp's dealing with orchestral excerpts. Includes a 60 page booklet with the printed excerpts; most are incomplete.

**SNARE DRUM EXCERPTS** including: side drum, tamburo piccolo, cassa clair, military drum, tamburo militaire, tambour militaire, field drum, tamburo grande, tom-tom, tenor drum, caisse roulante, tamburo, tambourin, hand drums, Indian drum.

COMPOSER	WORK	BOOK	PAGE(S) I or C
ANTHEIL, George	Symphony No. 5	LEAV	86
AUBER, D.F.E.	Fra Diavolo Overture	GARD-I	70-71
		POD	83
	Masaniello Overture	GARD-I	77
		PAY-I	14
		POD	82-83
		WHIS	30
		GOLD-I	147
		WHIS	31
BALAKIREFF, Mili	Islamey	AB	1-5
BALFE, Michael	(The) Bohemian Girl	PAY-I	30-31
BARBER, Samuel	Medea's Meditation and Dance of Vengeance	PRESS	14-16
BARTOK, Bela	Concerto for Orchestra (2nd mvt)	GOLD-I	157-162
	Concerto for Orchestra	PAY-I	16
BEETHOVEN, Ludwig Van	Sonata for Two Pianos and Percussion	PAY-I	44
	Wellington's Victory	GOLD-I	82
BERLIOZ, Hector	Hungarian March (Rakoczy)	PRESS	13
BERNSTEIN, Leonard	(The) Age of Anxiety (Symphony No. 2)	AB	12-15
		GOLD-I	155-156
		AB	6-9
BIZET, Georges	Candide Overture	AB	10-12
	Chichester Psalms	WHIS	28
BLOCH, Ernest	Carmen	PAY-I	26
	L'Arlesienne II (Farandole)	GOLD-I	78
	Schelomo	PRESS	23-24
BORODIN, Alexander	Polovetsian Dances (from Prince Igor)	BART	141
		GOLD-I	137-139
CHAVEZ, Carlos	Sinfonia India	AB	15-17
CRESTON, Paul	Chthonic Ode	PAY-I	90
DEBUSSY, Claude	Nocturnes	GOLD-I	82
		PRESS	22

COMPOSER	WORK	BOOK	PAGE(S) I or C
GOULD, Morton	Pavanne	GOLD-I	119
GOUNOD, Charles	Faust	WHIS	26
HAYDN, Franz Joseph	Symphony No. 11 (Military)	GOLD-I	136
HINDEMITH, Paul	Mathis der Maler	AB	25-26
	Sinfonia Serena	AB	30
HONEGGER, Arthur	Symphonic Metamorphosis	AB	26-29
	Pacific 231	GOLD-I	87
		GOLD-I	148-149
IVES, Charles E.	The Gong on the Hook and Ladder or Firemen's Parade on Main Street	PAY-I	70
	Putnam's Camp from Three Places in New England	PAY-I	71
KHATCHATURIAN, Aram	Symphony No. 4	PAY-I	72-81
	Gayne Ballet Suite No. 1A	AB	31-32
KODALY, Zoltan	Sabre Dance from Gayne Ballet	LEAV	87
	Hary Janos Suite	AB	32-36
LISZT, Franz		PAY-I	16-18
MEACHAM, F. W.	Hungarian Rhapsody No. 2	POD	86
	American Patrol	GARD-I	66-67
MENDELSSOHN-BARTHOLDY, Felix		PAY-I	50-51
MEYERBEER, Giacomo	Athalia	WHIS	28
	L'Africaine	WHIS	27
	The Prophet	WHIS	27
NIELSON, Carl	Symphony No. 5	AB	26-28
		PRESS	24-25
ORFF, Carl	Symphony No. 6	AB	39-43
PISTON, Walter	Carmina Burana	AB	43-48
PROKOFIEV, Serge	Symphony No. 4	AB	48
	Alexander Nevsky	GOLD-I	119
	Lieutenant Kije	LEAV	89
		PAY-I	53
	March and Scherzo from The Love of Three Oranges	AB	49-52
	Peter and the Wolf	GOLD-I	84
		PRESS	18



PROKOFIEV, Serge	Romeo and Juliet Suite No. 1	AB	53-55	I
	Romeo and Juliet Suite No. 2	AB	56	I
	Symphony No. 5	AB	57	I
		GOLD-I	84	I
	Symphony No. 6	GOLD-I	149-150	I
RAVEL, Maurice	Symphony No. 7	GOLD-I	151-152	I
		AB	58-62	I
	Bolero	LEAV	89	I
		GOLD-I	75	I
	Sensemaya	PAY-I	25	I
RIMSKY-KORSAKOV, Nicholas		AB	62-64	I
		GOLD-I	153-154	I
	Dance Rhythms	AB	64-65	I
	Capriccio Espagnole	BART	142-145	I
		GOLD-I	75	I
ROSSINI, Gioacchino		GOLD-I	140-146	C
		PAY-I	18	I
	Scheherazade	POD	85	I
		PRESS	8-12	I
		PAY-I	27	I
SAINT-SAENS, Camille	Scheherazade (3rd and 4th mvt)	GOLD-I	79-81	C
	Scheherazade (4th mvt)	PAY-I	28-29	C
	La Gazza Ladra Overture	GARD-I	68-69	C
		PAY-I	15	C
	Bacchanale from Samson and Delilah	WHIS	38-39	C
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	LEAV	92-96	I
	Circus Overture	AB	65	I
	Symphony No. 3	AB	66-69	I
		GOLD-I	83	I
		PAY-I	32	I
SHOSTAKOVICH, Dmitri	Piano Concerto No. 1	PRESS	19-21	I
	Symphony No. 1	LEAV	84	I
	Symphony No. 7	LEAV	82-83	I
		AB	70	I
	Symphony No. 10 (2nd mvt)	LEAV	84-85	C

# COMPOSER

SIKORSKI, K  
SMETANA, Bedrich  
SOUSA, John Phillip

# WORK

Concerto for Clarinet and Orchestra  
The Moldau  
Semper Fidelis  
Stars and Stripes Forever  
The Thunderer  
Washington Post  
Spes (4th mvt from Laudi)  
Artist's Life  
Petrushka  
Jolly Robbers Overture  
Light Cavalry Overture  
Pique Dame Overture

STOUT, Alan  
STRAUSS, Johann  
STRAVINSKY, Igor  
SUPPE, Franz von

TITL, A. E.

TOCH, Ernst

TSCHAIKOVSKY, Peter I.

WAGNER, Richard

Der Tambour der Garde Overture

Peter Pan

1812 Overture

Marche Slave (op. 31)

Rienzi Overture

# BASS DRUM EXCERPTS including: gran cassa, grosse trommel, grosse caisse, gros tambour.

AUBER, D. F. E.

Fra Diavolo Overture  
Masaniello Overture

BALAKIREFF, Mili  
BARBER, Samuel

Islamey  
Medea's Meditation and Dance  
of Vengeance

BARTOK, Bela  
BERNSTEIN, Leonard

Sonata for Two Pianos and Percussion  
Candide Overture  
Chichester Psalms  
(The) Age of Anxiety (Symphony No.2)

BOOK	PAGE(S)	I or C
STOJKO	190	I
WHIS	36	C
GARD-I	63	C
PAY-I	52	C
GOLD-I	86	C
GOLD-I	85	C
LEAV	102-112	C
PAY-I	58-59	C
PRESS	17	I
GARD-I	78-79	C
GARD-I	64-65	C
GARD-I	72-73	I
GOLD-I	76-77	C
PAY-I	48-49	C
POD	84	I
WHIS	29	I
GARD-I	74-75	C
AB	76-77	I
GARD-I	76	I
PAY-I	45-47	C
WHIS	26	I
GARD-I	70-71	I
GARD-I	77	I
PAY-I	14	I
POD	82-83	I
GOLD-I	147	I
AB	1-5	C
GOLD-I	157-162	I
AB	6-9	C
AB	10-12	I
AB	12-15	I
GOLD-I	155-156	I

CHABRIER, Em.	Espana Rhapsodie	GARD-I	118	C
CHAVEZ, Carlos	Sinfonia India	AB	15-17	I
COWELL, Henry	Concerto for Percussion and Orchestra	LEAV	88-100	I
DEFALLA, Manuel	(The) Three-Cornered Hat	GOLD-I	91	I
DONIZETTI, Gaetano	Daughter of the Regiment	WHIS	32	I
FLOTOW, F. von	Stradella Overture	GARD-I	116	C
HAYDN, Franz Joseph	Symphony No. 11 (Military)	BART	140	I
		PAY-II	53-54	C
HINDEMITH, Paul	Symphonic Metamorphosis	AB	26-29	I
HONEGGER, Arthur	Pacific 231	GOLD-I	148-149	I
IVES, Charles E.	Putnam's Camp from Three Places In New England	PAY-I	71	I
	Symphony No. 4	PAY-I	72-81	I
KODALY, Zoltan	Hary Janos Suite	AB	32-36	I
LISZT, Franz	Hungarian Rhapsody No. 2	GARD-II	74	I
		POD	86	I
		STOJKO	161	I
MEACHAM, F. W.	American Patrol	WHIS	33	I
		GARD-I	66-67	C
MOUSSORGSKY, Modest	A Night On Bald Mountain	PAY-I	50-51	C
		GOLD-I	95	I
MOZART, Wolfgang, Amedeus	Die Entfuhrung Aus Dem Serail Overture	PAY-II	57	I
NIELSEN, Carl	Symphony No. 6	PAY-II	54-55	C
ORFF, Carl	Carmina Burana	AB	39-43	I
PISTON, Walter	Symphony No. 4	AB	43-48	I
PROKOFIEV, Serge	Lieutenant Kije	AB	48	I
		LEAV	89	I
		PAY-I	53	I
	Romeo and Juliet Suite No. 1	AB	53-55	I
	Symphony No. 5	AB	57	I
		GOLD-I	149-150	I
	Symphony No. 6	GOLD-I	91	I
		GOLD-I	95	I
PROKOFIEV, Serge	Symphony No. 7	OGLD-I	151-152	I
		AB	58-62	I

COMPOSER	WORK	BOOK	PAGE(S) I or C
REVUELTAS, Silvestre	Sensemaya	GOLD-I	153-154 I
RIMSKY-KORSAKOV, Nicholas	Capriccio Espagnol	BART	142-145 I
		GOLD-I	140-146 C
		POD	85 I
	Scheherazade	PRESS	55 I
		GOLD-I	96-98 I
		PAY-II	58-59 I
ROSSINI, Gioacchino	La Gazza Ladra Overture	GARD-I	68-69 C
		PAY-I	15 C
SAINT-SAENS, Camille	Bacchanale from Samson and Delilah	WHIS	38-39 C
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	LEAV	92-96 I
SEREBRIER	Partita (Solo for Dance Drum Set)	LEAV	90-91 I
SHOSTAKOVITCH, Dmitri	Symphony No. 1	LEAV	82-83 I
SIKORSKI, K.	Concerto for Clarinet and Orchestra	STOJKO	190 I
SMETANA, Bedrich	Libuse Overture	WHIS	35 C
	The Moldau	WHIS	36 C
SOUZA, John Phillip	Semper Fidelis March	GARD-I	63 C
	Stars and Stripes Forever	PAY-I	52 C
STRAUSS, Johann	Artist's Life	PAY-I	58-59 C
STRAVINSKY, Igor	Petrouchka	GOLD-I	94 I
		PRESS	53-54 I
		STOJKO	162 I
STRAVINSKY, Igor	The Rite of Spring	GOLD-I	91 I
		GOLD-I	115 I
		GOLD-I	152 I
		PRESS	55 I
SUPPE, F. von	Jolly Robbers Overture	GARD-I	78-79 C
	Light Cavalry Overture	GARD-I	64-65 C
	Pique Dame Overture	GARD-I	72-73 I
		POD	84 I
TITL, A.E.	Der Tambour der Garde Overture	GARD-I	74-75 C
TOCH, Ernst	Peter Pan	AB	76-77 I
TSCHAIKOVSKY, Peter I.	1812 Overture	BART	59 I
		GARD-I	76 I
		GOLD-I	91 I

# Romeo and Juliet Overture

BART	139	I
GOLD-I	95	I
PAY-II	57	I
PRESS	52	I
BART	138	I
GARD-I	119	C
GOLD-I	95	I
PAY-II	56-57	C
PRESS	50-51	I
WHIS	33	I
WHIS	32	I
WHIS	32	I
WHIS	33	I

# Symphony No. 4

# Symphony No. 6 (Pathetique)

# Rigoletto

# Traviata

# Die Meistersinger

VERDI, Giuseppe

WAGNER, Richard

**CYMBAL EXCERPTS** including : **piatti, cinelli, becken, tellern, suspended cymbals, cymbal attached to bass drum.**

# COMPOSER

AUBER, D. F. E.

# WORK

Fra Diavolo Overture

Masaniello Overture

BALAKIREFF, Mili

BARBER, Samuel

BARTOK, Bela

BERNSTEIN, Leonard

Islamey

Medea's Meditation and Dance

of Vengeance

Sonata for Two Pianos and Percussion

(The) Age of Anxiety (Symphony No. 2)

Candide Overture

Chichester Psalms

Polovetzian Dances from Prince Igor

CHABRIER, Em.

CHAVEZ, Carlos

COWELL, Henry

CRESTON, Paul

HAYDN, Franz Joseph

Espana Rhapsodie

Sinfonia India

Concerto for Percussion and Orchestra

Invocation and Dance

Symphony No. 11 (military)

# BOOK PAGE(S) I or C

GARD-I 70-71 I

GARD-I 77 I

POD 82-83 I

GOLD-I 147 I

AB 1-5 C

GOLD-I 157-162 I

AB 12-15 I

GOLD-I 155-156 I

AB 6-9 C

AB 10-12 I

BART 141 I

GOLD-I 137-139 C

GARD-I 118 C

AB 15-17 I

LEAV 99-100 I

AB 19-20 I

BART 140 I

GOLD-I 136 I

PAY-II 53-54 C

COMPOSER	WORK	BOOK	PAGE(S) I or C
HINDEMITH, Paul	Mathis der Maler	AB	25-26 I
	Sinfonia Serena	AB	30 I
	Symphonic Metamorphosis	AB	26-29 I
	Pacific 231	GOLD-I	148-149 I
HONEGGER, Arthur	Putnam's Camp from Three Places	PAY-I	71 I
IVES, Charles E.	In New England	PAY-I	72-81 I
	Symphony No. 4	AB	31-32 I
KHACHATURIAN, Aram	Gayne Ballet Suite No. 1A	AB	32-36 I
KODALY, Zoltan	Hary Janos Suite	STOJKO	161 I
LISZT, Franz	Hungarian Rhapsody No. 2	WHIS	33 I
MEACHAM, F. W.	American Patrol	GARD-I	66-67 C
MOUSSORGSKY, Modest	A Night On Bald Mountain	GOLD-I	95 I
		PAY-II	57 I
MOZART, Wolfgang Amedeus	Die Entführung Aus Dem Serail (overture)	PAY-II	54-55 C
ORFF, Carl	Carmina Burana	AB	43-48 I
PISTON, Walter	Symphony No. 4	AB	48 I
PROKOFIEV, Serge	Peter and the Wolf	GOLD-I	93 I
	Romeo and Juliet Suite No. 1	AB	53-55 I
	Symphony No. 5	GOLD-I	149-150 I
	Symphony No. 6	GOLD-I	95 I
		GOLD-I	151-152 I
	Symphony No. 7	AB	58-62 I
REVUELTAS, Silvestre	Sensemaya	AB	62-64 I
		GOLD-I	153-154 I
RIMSKY-KORSAKOV, Nicholas	Capriccio Espagnol	BART	142-145 I
		GOLD-I	140-146 C
		POD	85 I
	Scheherazade	GOLD-I	96-98 I
		PAY-II	58-59 I
		PRESS	55 I
		GARD-I	68-69 C
		WHIS	38-39 C
ROSSINI, Gioacchino	La Gazza Ladra		
SAINT-SAENS, Camille	Bacchanale from Samson and Delilah		

SEREBRIER	Partita (solo for dance drum set)	LEAV	90-91	I
SHOSTAKOVITCH, Dmitri	Symphony No. 1	LEAV	82-83	I
SIKORSKI, K.	Concerto for Clarinet and Orchestra	STOJKO	190	I
SMETANA, Bedrich	Libuse Overture	WHIS	35	C
	The Moldau	WHIS	36	C
SOUZA, John Phillip	Semper Fidelis March	GARD-I	63	C
	Stars and Stripes Forever	PAY-I	52	C
STOUT, Alan	Spes (4th mvt of Laudi)	LEAV	102-112	C
STRAUSS, Johann	Artist's Life	PAY-I	58-59	C
STRAUSS, Richard	Don Juan	AB	71	I
STRAVINSKY, Igor	Petrouchka	GOLD-I	94	I
		PRESS	53-54	I
SUPPE, F. von	Jolly Robbers Overture	STOJKO	162	I
	Light Cavalry Overture	GARD-I	78-79	C
	Pique Dame Overture	GARD-I	64-65	C
		GARD-I	72-73	I
		POD	84	I
TITL, A. E.	Der Tambour der Garde Overture	GARD-I	74-75	C
TOCH, Ernst	Peter Pan	AB	76-77	I
TSCHAIKOVSKY, Peter I.	1812 Overture	GARD-I	76	I
	Romeo and Juliet Overture	BART	139	I
		GOLD-I	95	I
		PAY-II	57	I
		PRESS	52	I
	Symphony No. 4	BART	138	I
		GARD-I	119	C
		GOLD-I	95	I
		PAY-II	56-57	C
		PRESS	50-51	I
		WHIS	33	I
		WHIS	33	I
WAGNER, Richard	Symphony No. 6 (Pathetique)			
	Die Meistersinger			
<b>TRIANGLE EXCERPTS including: triangolo, triangel.</b>				
<b>COMPOSER</b>	<b>WORK</b>	<b>BOOK</b>	<b>PAGE(S)</b>	<b>I or C</b>
BALAKIREFF, Mili	Islamey	GOLD-I	147	I

COMPOSER	WORK	BOOK	PAGE(S) I or C
BARBER, Samuel	Media's Meditation and Dance of Vengeance	AB	1-5 C
BARTOK, Bela	Sonata for Pianos and Percussion	GOLD-I	157-162 I
BERLIOZ, Hector	Hungarian March (Rakoczy)	GOLD-I	82 I
	Roman Carnival Overture	BART	107 I
		GOLD-I	110 I
BERNSTEIN, Leonard	(The) Age of Anxiety	AB	12-15 I
		GOLD-I	155-156 I
	Candide Overture	AB	6-9 C
	Chichester Psalms	AB	10-12 I
BIZET, Georges	Carmen	WHIS	34 I
BORODIN, Alexander	Polovetzian Dances from Prince Igor	BART	141 I
		GOLD-I	137-139 C
BRAHMS, Johannes	Symphony No. 4	PAY-I	27 C
GLAZUNOV, Alexandre	Raymonda Ballet	GOLD-I	113 I
HAYDN, Franz Joseph	Symphony No. 11 (military)	BART	140 I
		GOLD-I	136 I
HINDEMITH, Paul	Sinfonia Serena	AB	30 I
	Symphonic Metamorphosis	AB	26-29 I
IVES, Charles E.	The Gong On The Hook And Ladder or Firemen's Parade On Main Street	PAY-I	70 I
		AB	32-36 I
KODALY, Zoltan	Hary Janos Suite	GARD-II	74 I
LISZT, Franz	Hungarian Rhapsody No. 2	BART	107 I
	Piano Concerto No. 1 in Eb	GOLD-I	110 I
		PAY-II	28 I
		PRESS	46 I
		STOJKO	167 I
MEYERBEER, Giacomo	The Prophet	WHIS	34 I
MOSZKOWSKI, Moritz	Bolero	GARD-I	81 C
NIELSEN, Carl	Symphony No. 6	AB	39-43 I
ORFF, Carl	Carmina Burana	AB	43-48 I
PISTON, Walter	Symphony No. 4	AB	48 I
PROKOFIEV, Serge	Symphony No. 5	AB	57 I
		GOLD-I	149-150 I



RESPIGHI, Ottorino	Symphony No. 6	GOLD-I	I
RIMSKY-KORSAKOV, Nicholas	Symphony No. 7	AB	58-62
	Pines of Rome	GOLD-I	I
	Capriccio Espagnol	BART	142-145
		GOLD-I	140-146 C
		STOJKO	166
	Scheherazade	GOLD-I	111-112
		PAY-II	29-30
		STOJKO	167
SAINT-SAENS, Camille	Bacchanale from Samson and Delilah	WHIS	38-39 C
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	LEAV	92-96
SMETANA, Bedrich	Libuse Overture	WHIS	35
	The Moldau	WHIS	36
STRAUSS, Johann	Artist's Life	PAY-I	58-59 C
STRAUSS, Richard	Don Juan	AB	71
SUPPE, F. von	Jolly Robbers Overture	GARD-I	78-79
TCHAIKOWSKY, Peter I.	Symphony No. 4	BART	138
TOCH, Ernst	Peter Pan	AB	76-77

**TAMBOURINE EXCERPTS** including: **tamburo basco**, **becken tambourine**, **tambour de basque**, **schellentrommel**, **tamburin**, **tambourino**, **tamburyn**, **tamburino basco**.

COMPOSER	WORK	BOOK	PAGE(S) I or C
BALAKIREFF, Mili	Islamey	GOLD-I	147
BERLIOZ, Hector	Roman Carnival Overture	BART	109
		GARD-I	84-85
		GOLD-I	107-108 C
		PRESS	32-33
BIZET, Georges	Carmen	GOLD-I	101
		PAY-II	12
		PRESS	34-35
		STOJKO	170-171
		WHIS	37
BORODIN, Alexander	Polovetzian Dances from Prince Igor	GOLD-I	137-139 C
CHABRIER, Emmanuel	Espana	PRESS	36-37

COMPOSER	WORK	BOOK	PAGE(S) I or C
CRESTON, Paul DVORAK, Anton	Invocation and Dance Carnival Overture	AB	19-20 I
		BART	109 I
		GOLD-I	105-106 C
		PAY-II	13-15 C
GRIEG, Edvard	Peer Gynt Suite	PRESS	38-39 I
		GOLD-I	102 I
		STOJKO	170 I
		AB	43-48 I
ORFF, Carl PROKOFIEV, Serge	Carmina Burana Romeo and Juliet Suite No. 2 Symphony No. 5	AB	56 I
		AB	57 I
		GOLD-I	149-150 I
		B	58-62 I
RESPIGHI, Ottorino	Symphony No. 7 Pines of Rome	GOLD-I	113 I
		Press	41 I
		BART	142-145 I
		GOLD-I	140-146 C
RIMSKY-KORSAKOV, Nicholas	Capriccio Espagnol	STOJKO	169 I
		GOLD-I	103-104 I
		PAY-II	16-17 I
		PRESS	42-43 I
SAINT-SAENS, Camille STRAVINSKY, Igor TSCHAIKOVSKY, Peter I.	Bacchanale from Samson and Delilah Petrushka Capriccio Italien	STOJKO	171 I
		WHIS	38-39 C
		PRESS	37 I
		GOLD-I	102 I
CASTANETS EXCERPTS including: castagnetta, kastagnetten, castagnettes, kastaniety.	Nutcracker Suite	PRESS	43 I
		STOJKO	172 I
		GOLD-I	100 I
		PAY-II	18 I
COMPOSER BIZET, Georges	Carmen	PRESS	40-41 I
		BOOK	PAGE(S) I or C
		BART	III I
		GOLD-I	117 I
COMPOSER BIZET, Georges	Carmen	PAY-II	24 I
		STOJKO	168 I

ORFF, Carl  
 PROKOFIEV, Serge  
 RAVEL, Maurice  
 RIMSKY-KORSAKOV, Nicholas  
 SAINT-SAENS, Camille

Carmina Burana  
 Piano Concerto No. 3  
 Alborada del Gracioso  
 Capriccio Espagnol  
 Bacchanale from Samson and Delilah  
 Tannhauser

AB 43-48 I  
 GOLD-I 117 I  
 STOIKO 169 I  
 BART 142-145 I  
 GOLD-I 117 I  
 WHIS 38-39 C  
 GARD-I 82 I  
 GOLD-I 117 I  
 PAY-II 24 I  
 PRESS 48 I

# WOOD BLOCK EXCERPTS including: legno.

## COMPOSER

BERNSTEIN, Leonard  
 GOULD, Morton  
 HINDEMITH, Paul  
 PISTON, Walter  
 PROKOFIEV, Serge

## WORK

Chichester Psalms  
 Minstrel Show  
 Symphonic Metamorphosis  
 Symphony No. 4  
 Alexander Nevsky  
 Symphony No. 5

## BOOK PAGE(S) I or C

AB 10-12 I  
 GOLD-I 116 I  
 AB 26-29 I  
 AB 48 I  
 GOLD-I 116 I  
 AB 57 I  
 GOLD-I 116 I  
 GOLD-I 149-150 I  
 GOLD-I 151-152 I  
 AB 58-62 I  
 LEAV 92-96 I  
 AB 76-77 I

SCHULLER, Gunther  
 TOCH, Ernst

Symphony No. 6  
 Symphony No. 7  
 Seven Studies on Themes of Paul Klee  
 Peter Pan

# TAM-TAM EXCERPTS including: gong, button gongs.

## COMPOSER

BARBER, Samuel

BARTOK, Bela

COWELL, Henry

## WORK

Medea's Meditation and Dance  
 of Vengeance  
 Sonata for Two Pianos and  
 Percussion  
 Percussion  
 Concerto for Percussion and  
 Orchestra

## BOOK PAGE(S) I or C

AB 1-5 C  
 GOLD-I 157-162 I  
 GOLD-I 157-162 I  
 LEAV 99-100 I

COMPOSER	WORK	BOOK	PAGE(S) I or C
HINDEMITH, Paul	Symphonic Metamorphosis	AB	26-29 I
HONEGGER, Arthur	Pacific 231	GOLD-I	148-149 I
KODALY, Zoltan	Hary Janos Suite	AB	32-36 I
ORFF, Carl	Carmina Burana	AB	43-48 I
PROKOFIEV, Serge	Symphony No. 6	GOLD-I	151-152 I
RESPIGHI, Ottorino	The Pines of Rome	GOLD-I	114 I
REVUELTAS, Silvestre	Sensemaya	AB	62-64 I
RIMSKY-KORSAKOV, Nicholas	Scheherazade	GOLD-I	153-154 I
STOUT, Alan	Spes (4th mvmt. of Laudi)	PAY-II	58-59 I
STRAVINSKY, Igor	Le Sacre Du Printemps	LEAV	102-112 C
		GOLD-I	115 I
		GOLD-I	152 I
MISCELLANEOUS			
COMPOSER	WORK	BOOK	PAGE(S) I or C
ANTIQUUE CYMBALS			
DEBUSSY, C.	Afternoon of a Faun	GOLD-I	94 I
STRAVINSKY, Igor	Le Sacre Du Printemps	GOLD-I	94 I
BONGO DRUMS			
BERNSTEIN, Leonard	Chichester Psalms	AB	10-12 I
CLAVES			
CHAVEZ, Carlos	Sinfonia India	AB	15-17 I
REVUELTAS, Silvestre	Sensemaya	AB	62-64 I
		GOLD-I	153-154 I
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	LEAV	92-96 I
SEREBRIER	Partita (solo for dance drum set)	LEAV	90-91 I

## CONGA DRUMS

Partita (solo for dance drum set)	LEAV	90-91	I

## DRUM SET

Partita (solo for dance drum set)	LEAV	90-91	I
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**GOURD**

REVUELTA, Silvestre	Sensemaya	AB	62-64
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	GOLD-I	153-154
		LEAV	92-96

## GUIRO

Partita (solo for dance drum set)	LEAV	90-91	I
Le Sacre Du Printemps	GOLD-I	152	I

## MARACAS

Sinfonia India	AB	15-17	I
Romeo and Juliet Suite No. 2	AB	56	I

## METAL RATTLE

Sinfonia India AB 15-17 I

## MIXING BOWLS

Symphony No. 11	AB	18-19	I
Opus (4th mvt. of Laudi)	LEAV	102-112	C

## **MULTIPLE PERCUSSION**

MILHAUD, Darius	La Creation Du Monde	PAY-I	96-107	C
STRAVINSKY, Igor	L'Histoire Du Soldat	GOLD-I	123-132	C
WALTON, William	Facade Suite No. 2	MMO		
		GOLD-I	133-135	C

## **PHONOGRAPH**

RESPIGHI, Ottorino	The Pines of Rome	GOLD-I	118	I
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## **RATTLE**

CHAVEZ, Carlos	Sinfonia India	AB	15-17	I
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## **RASPADOR**

REVUELTA, Silvestre	Sensemaya	GOLD-I	153-154	I
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## **RASPING STICK**

CHAVEZ, Carlos	Sinfonia India	AB	15-17	I
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## **RATCHET**

ORFF, Carl	Carmina Burana	AB	43-48	I
RESPIGHI, Ottorino	The Pines Of Rome	GOLD-I	118	I
STRAUSS, R.	Till Eulenspiegel	GOLD-I	118	I

## **SAND PAPER BLOCKS**

GOULD, Morton	Minstrel Show	GOLD-I	116	I
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## STRING

CHAVEZ, Carlos Sinfonia India AB 15-17 I

## TEMPLE BLOCKS

BERNSTEIN, Leonard (The) Age of Anxiety (Symphony No. 2) AB 12-15 I  
Chichester Psalms GOLD-I 155-156 I  
A 10-12 I

## TOM-TOMS

(multiple)

COWELL, Henry Concerto for Percussion and Orchestra LEAV 99-100 I  
Symphony No. 11 AB 18-19 I

## WHIP

BARBER, Samuel Medea's Meditation and Dance AB 1-5 C  
BERNSTEIN, Leonard of Vengeance AB 10-12 I  
Chichester Psalms

## ORCHESTRA BELLS including: campanelli, glockenspiel, jeu de timbres, carillon, clochettes.

### COMPOSER

ADAMS, A.  
ALBENIZ, Isaac  
BERNSTEIN, Leonard

### WORK

If I Were King Overture  
Triana from Iberia Suite  
(The) Age of Anxiety  
Candide Overture  
Chichester Psalms  
Sizilietta  
Whispering Flowers

### BOOK PAGE(S) I or C

GARD-II 74 I  
AB I I  
AB 12-15 I  
AB 6-9 C  
AB 10-12 I  
GARD-II 75 C  
GARD-II 76 C

COMPOSER	WORK	BOOK	PAGE(S) I or C
DELIBES, Leo	Bell Song from Lakme	BART	104 I
DUBOIS, T.	La Farandole	GOLD-II	131 C
DUKAS, Paul	The Sorcerer's Apprentice	GARD-II	77 I
GRAINGER, Percy	Shepherd's Hey	AB	21-22 I
HARTMAN, Karl Amadeus	Spoon River	GOLD-II	119-120 C
HERBERT, Victor	Symphony No. 6	GOLD-II	121-122 C
HINDEMITH, Paul	The Fortune Teller	AB	22-25 I
HOLST, Gustav	The Red Mill	GARD-II	73 I
ISENMAN, Emil	Mathis der Maler	GARD-II	73 I
KLEINSINGER, George	Sinfonia Serena	AB	25-26 I
KODALY, Zoltan	The Planets	AB	30 I
LISZT, Franz	Kiss-Me-Quick (A Musical Novelette)	AB	31 I
LOSEY, F. H.	Peewee the Piccolo	GARD-II	75 I
MEYERBEER, Giacomo	Hary Janos Suite	GOLD-II	124-126 I
MOZART, Wolfgang Amedeus	Hungarian Rhapsody No. 2	AB	32-36 I
NIELSEN, Carl	Alita (Wild Flower)	BART	104 I
ORFF, Carl	L'Africaine	GARD-II	74 I
PLANQUETTE	The Magic Flute	GOLD-II	74 I
PONCHIELLI, A.	Symphony No. 6	GARD-II	102 I
PROKOFIEV, Serge	Carmina Burana	GARD-II	75 I
	Bells of Normandy	GARD-II	77 I
	Dance of the Hours from Gioconda	BART	105 I
	The Love of the Three Oranges	GARD-II	82 I
	March and Scherzo	GOLD-II	102 I
	Romeo and Juliet Suite No. 1	AB	39-43 I
	Romeo and Juliet Suite No. 2	AB	43-48 I
	Scythian Suite	GARD-II	80 I
	Symphony No. 7	GARD-II	79 C
		AB	49-52 C
		AB	53-55 I
		AB	56 I
		GOLD-II	109-110 I
		AB	58-62 I
		LEAV	89 I



SCHULLER, Gunther  
 SCRIABIN, Alexander  
 STOUT, Alan  
 STRAUSS, Richard  
 STRAVINSKY, Igor  
 SURINACH, Carlos  
 TOCH, Ernst  
 TSCHAIKOVSKY, Peter

WAGNER, Richard

Seven Studies on Themes of Paul Klee  
 The Poem of Ecstasy  
 S0es (4th mvt of Laudi)  
 Don Juan  
 Petrouchka  
 Feria Magica  
 Peter Pan  
 La Belle Au Bios Dormant  
 No. 5 valse  
 Marche Miniature No. 4A  
 Siegfried's Rhine Journey  
 from Gotterdammerung  
 Waldweben (Forrest Murmurs)

LEAV	92-96	I
B	69-70	I
LEAV	102-112	C
B	71	I
GOLD-II	105-106	I
AB	72-73	I
AB	76-77	I
GARD-II	81	C
GARD-II	80	C
BART	104	I
GOLD-II	103	I
GARD-II	81	C
GOLD-II	103	I

**XYLOPHONE EXCERPTS including: *silophone, holz und strohinstrument.***

**COMPOSER**

BARBER, Samuel

BARTOK, Bela

BERG, A.

BERNSTEIN, Leonard

CHAVEZ, Carlos

COWELL, Henry

CRESTON, Paul

DALLAPICCOLA, L.

GERSHWIN, George

GOULD, Morton

**WORK**

Medea's Meditation and Dance of

Vengeance

Music For Strings, Celesta And

Percussion

Sonata For Two Pianos And Percussion

Wozzeck

(The) Age Of Anxiety

Candide Overture

Chichester Psalms

Sinfonia India

Symphony No. 4

Symphony No. 11

Invocation and Dance

Marsia Balletto

Porgy and Bess

Latin-American Symphonette

**BOOK**

AB

1-5 C

TORR

52

GOLD-I

157-162 I

TORR

50-51 I

TORR

56-57 I

AB

12-15 I

AB

6-9 C

AB

10-12 I

AB

15-17 I

AB

17 I

AB

18-19 I

AB

19-20 I

TORR

59 I

GOLD-II

122-123 I

GOLD-II

129 I

COMPOSER	WORK	BOOK	PAGE(S) I or C
GRAINGER, Percy	Shepherd's Hey Spoon River Symphony No. 6 The Red Mill The Planets Colas Breugnon	GOLD-II GOLD-II AB GARD-II AB GOLD-II LEAV GOLD-II LEAV	119-120 C 121-122 C 22-25 I 82 I 31 I 113 I 88 I 31-32 I 117-118 I 87 I
KHATCHATURIAN, Aram	Gayne Ballet Suite	AB GOLD-II LEAV	88 I 124-126 I 124 I 32-36 I 104 I 60-61 I 62 I 39-43 I 43-48 I 111-112 I
KLEINSINGER, George	The Comedians-Prologue and Comedians Galop Peewee the Piccolo Tubby the Tuba Harry Janos Suite Much Ado About Nothing Leonora 40/45 Studi per Orchestra Symphony No. 6 Carmina Burana Alexander Nevsky The Love of the Three Oranges, March and Scherzo Romeo and Juliet Suite No. 1 Scythian Suite Symphony No. 7 La Boheme Turandot Mother Goose Suite	LEAV GOLD-II GOLD-II AB GOLD-II TORR TORR AB AB GOLD-II AB AB GOLD-II AB AB GOLD-II AB AB GOLD-II TORR TORR GARD-II GOLD-II TORR AB GOLD-I	88 I 124-126 I 124 I 32-36 I 104 I 60-61 I 62 I 39-43 I 43-48 I 111-112 I 49-52 C 53-55 I 109-110 I 58-62 I 48 I 48-49 I 85-86 I 104 I 50 I 62-64 I 153-154 I
KODALY, Zoltan			
KORNGOLD, Erich			
LIEBERMANN, Rolf			
MALIPiero, R.			
NIELSEN, Carl			
ORFF, Carl			
PROKOFIEV, Serge			
PUCCINI, G.			
RAVEL, Maurice			
REVUELTAS, Silvestre	Sensemaya		

SAINT-SAENS, Camille	Dance Macabre	GARD-II TORR	83 45	C I
SCHUMAN, William	Judith	AB	66	I
SHOSTAKOVICH, Dmitri	Symphony No. 3	AB	66-69	I
	Polka from The Golden Age	GOLD-II	113	I
	Symphony No. 5	GOLD-II	114	I
	Symphony No. 6	GOLD-II	114	I
	Symphony No. 7	GOLD-II	115-116	I
SOWERBY, Leo	Irish Washerwoman	GOLD-II	119	I
STRAUSS, Richard	Salome's Dance	AB	72	I
STRAVINSKY, Igor	The Firebird Suite	TORR	52-53	I
	Les Noces	GOLD-II	106-108	I
		TORR	55-56	I
	Petrouchka	GOLD-II	105-106	I
		TORR	54	I
SURINACH, Carlos	Feria Magica	AB	72-73	I
	Ritmo Jondo	AB	74-75	I
THOMSON, Virgil	Louisiana Story	AB	75	I
TOCH, Ernst	Peter Pan	AB	76-77	I
TOMASI	Concerto Asiatico Finale No. 3	TORR	58-59	C
WOLF-FERRARI, Ermanno	Dance of the Camorristi from Jewels of the Madonna	GOLD-II	104	I
<b>VIBRAPHONE EXCERPTS</b>				
BENNETT, Robert Russell	Drum Tune No. 7	GOLD-II	130	C
GOULD, Morton	Harvest	GOLD-II	129	I
SCHULLER, Gunther	Seven Studies on Themes of Paul Klee	LEAV	92-96	I
TOCH, Ernest	Peter Pan	AB	76-77	I
TOMASI, Henri	Concerto Asiatico Finale No. 3	TORR	58-59	C
<b>CHIMES EXCERPTS</b>				
HINDEMITH, Paul	Symphonic Metamorphosis	AB	26-29	I
KODALY, Zoltan	Hary Janos Suite	AB	32-36	I
ORFF, Carl	Carmina Burana	AB	43-48	I

COMPOSER	WORK	BOOK	PAGE(S) I or C
PLANQUETTE STOUT, Alan	The Bells of Normandy Spes (4th mvt. of Laudi)	GARD-II LEAV	80 I 102-112 C
<b>MARIMBA EXCERPTS</b>			
GRAINGER, Percy	Spoon River	GOLD-II	121-122 C
MALPIERO, R.	Studi per Orchestra	TORR	62 I
PUCCINI, G.	Turandot	TORR	49 I
RIEGGER, Wallingford	Dance Rhythms	AB	64-65 I

# READERS' RESPONSE

In response to David Davenport's Letter in *Percussionist* Vol. XVI No. II  
Winter

Dear David Davenport,

After a careful reading of your article published in the "Percussionist," I have to agree **and** disagree with some of your points. Perhaps I should merely state my opinion, (as if it makes any difference or contribution to anyone or any thing.) In your comment on "works of past centuries" being written for specific instruments and that their performance on percussion instruments when not so written for can only be described as a rude and ludicrous parody of a great man's past work, I may or may not be able to provide some insight on that **assumption**. I am sure that you are familiar with Mr. Leigh Stevens, marimba virtuoso extraordinaire!! His concert performances are **filled** with such compositions as Bach's "Prelude & Fugue in B-Flat Major," David Maslanka's "Variation on Lost Love," Tchaikovsky's "Album for the Young" and also Bach's "Prelude & Fugue in C Major."

I dare say that Leigh is very serious about his unique abilities and the public (**percussionists & non-percussionists**) has taken he and his performances very seriously — (despite his arrangements from originally intended piano pieces!)

I personally know and work with a renowned percussionist who has this year received **one** of **six** U.S. only openings in the Italian Spoleto Festival for percussion performance, not to mention his studentship under such greats as (Beck, Eastman School of Music), (Julliard, School Music) (Rochester School Music) (& numerous Symphony Concert Performances). His ensemble performs many transcriptions from Bach to Scott Joplin and his students are not only some of the brightest of all the music students at his school, but are respected very highly, not to mention the admiration that they receive.

Note: that his performances **do** include such works by Varese, Beck, Crestor, etc. But at the same time, he explores the different adaptation qualities of the bar percussion instruments through transcriptions. I know an instructor of percussion of whom received his master's & Doctorate at East Carolina & North Texas State respectively and I might note that he is one of the most versatile percussionists that I know of personally. He directed the ensemble at N. Texas while he was there, among the compositions on a taped performance were "Ann Boleyn," "Katheryn Parr" (w/synthesizer), "Dance Macabre," "Rag Time Dance," "Bach Lute Suite," "Sir Lancelot," "Sir Galahad," & "Merlin the Magician" none of which were **originally** written for Percussion Ensemble. The audience responded enormously!!

I think it all boils down to one factor: You mentioned **TASTE!!**

Your use of TASTE can be applied to the selection of literature to be played!

I apply taste to the actual performance of any literature!

If one can tastefully perform Tschaikovsky's "Album for the Young" or any transcription for marimba, timps, etc. ensemble or soloist, then I ask, why can not and what is to prevent any audience (with a sense of appreciation for great music) from seriously confronting and accepting we as serious percussionists as a significant contributing factor to all of the Music World??

P.S. Have you seen and heard the Phantom Regiment Drum and Bugle Corps lately. (Rockford, IL) I dare say that the "Flight of the Bumble Bee" was not intended for a percussion section or ensemble of 11 snare, 5 tonals, 5 timps, 5 trios, 6 pairs of cymbals, and 3 mallets. Despite this, the audience seems to appreciate their performances and they take them very seriously. To put it bluntly, the fans and audience "FREAK OUT" when Phantom breaks into any of their numerous "Classical" numbers (not intended for a D & B corps).

Percussively yours,

Dennis Johnson  
6236 Dalford Drive  
Montgomery, AL 36117

### MULTI-MEDIA WORKS NEEDED

I am presently working on my doctoral dissertation the title of which is, "A Bibliography of Multi-Media Solo Percussion Works With An Analysis of Performance Problems." I am especially interested in compositions for one percussionist and the following media:

1. Tape
2. Film
3. Slides
4. Dance
5. Narrator
6. Light
7. Drama
8. Two or more of the above

Compositions, especially those that are not published, as well as

program notes, reviews, articles, etc., would be very much appreciated. Any help from you or your readers will be most welcome.

Sincerely,

Dick Cheadle  
Percussion  
Western Illinois University  
Macomb, IL 61455

Readers of this issue of the PERCUSSIONIST are probably aware of a new complexion of the journal. As PAS grows, so do the publications and, since its inception, the organization has grown to embrace over 6,000 members. One reason that PAS members enjoy a closer communication within the art is the fact that Executive Secretary-Treasurer Neal Fluegel has developed the PERCUSSIONIST to a quality level, scholarly publication of which we are all proud. For years, Neal served as both editor of the PERCUSSIONIST and Executive Secretary-Treasurer of the society. Moving the editorship will give Neal more time to devote to the business of being Executive Secretary-Treasurer.

As for the general direction of the PERCUSSIONIST, the fall issue will be devoted to major percussion works and will feature an article on Bartok's "Sonata for Two Pianos and Percussion" by J. Kent Williams. The winter issue will focus on timpani containing articles by several leading timpani specialists. The spring/summer issue will feature articles on percussion notation.

The membership is invited to respond to any articles appearing in the PERCUSSIONIST. Selected responses will be printed in their unedited form. Other suggestions and comments are also welcome and should be directed to the editor.

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