



Percussionist

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PERCUSSIVE ARTS SOCIETY

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Percussionist

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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What Sticks To Use

by

Charles L. White

Ever since Columbia released the recordings recently made with the late celebrated conductor, Bruno Walter, I have received letters of inquiry from various parts of the world asking about what sort of timpani I used for the records and about the sticks that made such wonderful sounds on them. The drums used were a pair of Schnellar single-screw, a pair of old Ludwig & Ludwig handscrew drums, and, when tuning problems became troublesome, I used a pair of Leedy ratchet timpani in place of the handscrew drums. The combination of the Schnellar and the Ludwig handscrews was what I had used for many years in the Los Angeles Philharmonic, for they produced a tone that sounded right to my individual musical taste. When modern composers began writing timpani parts as if they were intended to be played on a keyboard instrument, it became necessary for me to change to more practical pedal drums. But for beauty of tone and volume of sound, the more primitive drums could not be equalled.

The question related to which sticks are best for the percussionist to use is a problem much older than man's similar indecision among blondes, brunettes and red-heads, and more ancient by far than the current choice between calfskin and plastic drum heads. But, like his preference for complexions and drum heads, the choice of sticks may be correctly decided upon as a matter to be governed by the taste, temperament and character of everything involved. The problem may be resolved into a personal mental concept of what is good and what isn't. What a stupid, one-sided world it would be if everyone liked only blondes, brunettes, red-heads, or only one kind of drum head.

In my book, "Drums Through the Ages," I touched upon the stick problem as it relates to the sound of the timpani. My contention is that kettle-drums should have a beautiful round velvety tone similar in character to a full-sounding fat pizzicato played on a fine 'cello by a great artist; that it should not be a sound which reminds one of savages beating on tom-toms with the gnawed bones of their vanquished foes. There may be times, of course, when the character of the music calls for such cannibalistic treatment; but, as a general rule, a less harsh attitude should be maintained by the player. Bach, Beethoven, Brahms and Bartok all require different treatment.

To my mind and taste very few of the timpani sticks available on the market today are good for anything except special occasions. Usually they are made or designed by timpanists who have a decidedly strong personal conviction relative to what a good tone and style of playing should be, or by manufacturers whose aim is to sell their products to those who don't. Such sticks are no doubt excellent for those players and persons, for they suit a mental concept and fulfill a certain purpose.

Conductors have contributed their share to the present bad taste in tim-

pani tone and balance by asking their players to use ever harder sticks. This, they believe, will give better definition to rhythmic figures, which it does; but at the same time, it produces a superficial thin loud noise lacking in musical quality. At times such playing sounds more like carpenters at work than like the tone of a particularly beautiful percussion instrument. Small-headed, hard sticks are wonderful—but only when certain musical effects are wanted. There are conductors with *good* musical taste and understanding, too, and once in a while one will ask for good tone-producing masculine sticks. Conductors from abroad have brought collections of their favorite sticks for me to use, and these have ranged from wobbly rattan-handled ones with small hard felt heads and of such impossible flexibility that they were completely useless, to those of such sweet, soft, powder-puff femininity as to defy producing tone at all. A famous conductor once asked me to use the thin rattan *handles* of yarn-wound xylophone mallets for a very noisy passage in *The Planets Suite*, by Gustav Holst! Of course the sound was totally inaudible in the orchestral din. The conductor retreated and asked me to use the previous sticks.

I believe that I have used most of the types of sticks made in America and in Europe during the past half-century, and also most of the varieties used since the wooden ones that were generally employed when kettledrums first joined the serious orchestral family of musical instruments in 1675. Many of these sticks were good, and a few were excellent; but usually they were for special purposes only, and suited solely for certain moods and passages. The two best kinds of general purpose timpani sticks to suit my individual taste in tone and ease of playing are those of medium light weight, about 13 inches long, tapered handles, and balls of about $1\frac{3}{4}$ inches in diameter. One kind has a cork disk for a center, over which felt is sewn in assorted choices of tightness, and the other kind is similar, except that it has a core made of woolen yarn. Another, a special purpose stick made of $\frac{7}{16}$ " dowel, but with the same type of centers, is two inches longer. The untapered dowel gives the stick a "continental" look and feeling, similar to the cane or bamboo handles used for European sticks. The small amount of extra wood in the untapered dowels seems to improve the tone of the drum in some unknown way, and the extra length of handle is a great help in playing technical passages in which three or four drums are involved. The great problem in making one's own sticks is obtaining suitable felt; and it is necessary to have felt of just the right texture, density and thickness, if the best musical tone of the drum is to be had.

In summing up the stick situation, the best sticks for the player to use are those which give the best rendition of his individual musical concept. His drums, the weather—although this factor does not present the great problem that it did formerly—the acoustics of the hall, and the way he holds his sticks all have a great deal to do with the final result. The performer must use sticks that express his own musical temperament and artistic ability—his own personal concept of musical styles and expression on his favorite instruments, tempered of course, by the musical dictates of the conductor.



Betty Masoner has compiled an extensive bibliography of percussion materials. This list can be obtained from her at a fee. Hugh Soebbing is also compiling such a list and will have it completed soon.

Rudimental Drummer or Percussionist-- Can We Be Both?

by

Larry W. McCormick

The feelings of the rudimental drummer toward the concert drummer and vice versa have long been a problem. Drummers who know only one of the styles of drumming generally feel that their method is superior to the other. I will label these two approaches to drumming as the "rudimental," which refers to the drum corps and military style, and the "concert" approach, which refers to the approach of the "legitimate" drummer who performs concert literature. The problem between the performers stems from a lack of communication and understanding in regard to the approaches and goals in drumming. As an instructor and performer in both media, I will attempt to bring about some mutual understanding on the part of both sides of drumming.

Let us first examine the approach of the rudimental drummer. Primarily the rudimentalist is concerned with technique, in other words development of dexterity and hand coordination. He spends most of his practice time on the rudiments, striving for perfection of each particular pattern. He does this because the music which he plays in drum corps is composed entirely of these so called rudiments. He is concerned with obtaining the highest possible score in a drum corps contest, and scoring in competition is based primarily on uniformity of the section. In other words, if a corps has a section of three snare drummers the score will be based on how much the three men can perform alike. It is therefore necessary that these three drummers constantly practice their rudiments striving for precision of execution.

In spite of the fact that judging of drum sections is not based *entirely* on musical aspects, some of the better drum corps sections are composed of extremely musical drummers. Unlike concert drumming, rudimental drumming is almost always performed out of doors where maximum volume is necessary for the sound of the drum to carry or project.

Still another differentiation between the concert style is the roll used by the rudimentalist. The rudimentalist's roll is called an open roll and is equivalent to 32nd notes. Every beat has the emphasis in the rudimental roll unlike our concert or buzz roll where a buzz sound is desirable. This roll, when properly executed, sounds almost like a rapid succession of single strokes.

Usually, very little attention is paid to music reading for the rudimentalist. Some rudimentalists do not read music at all, while many who have come out of band situations read quite well. Reading is not of major importance to drum corps drummers, because they generally play the same collection of parts for an entire year; and, seeing that they have to memorize their parts, it is very easy for them to learn their music by rote. It is the rudimentalist's job to memorize his music each year and then constantly strive to perfect it from the standpoint of execution.

Much of the conflict between the two styles of drumming is brought on by individuals who are familiar with only one type of drumming. For example, a

drummer who has been trained exclusively on the rudimental approach to drumming often thinks that this is the only way to drum. He is ignorant of the fact that this way of drumming is only adaptable to drum corps and marching bands. He feels that most concert drummers pay too little attention to precise execution of particular rudiments. Unfortunately, this is often the case and is really no fault of the performer: it is usually a result of inferior teaching of execution. I have heard many symphony percussionists who execute basic drum patterns in an inferior manner.

Let us examine a group of flam rudiments played by a drummer. It is logical that the grace note relationship to the stroke should remain constant, both in spacing and volume, regardless of the sticking used. However, this is not the case when flams are performed by many legitimate percussionists. The spacing between the grace note and the stroke often varies when executing a string of right and left handed flams, which is technically incorrect. The distance ratio between the grace note and the stroke should remain constant when executing *any* flam rudiment.

Many concert drummers are unaware of the inconsistency of rudiments and misinterpretation of patterns, although this is not necessarily an area of prime importance. The preceding examples are only a few of the many areas of incorrect execution for the average concert drummer. Rudiments are of little value to the concert drummer since, in his area of performance, he uses only a few of these so called rudiments. Only the most basic patterns—the roll, single stroke, flam, and possibly drag or ruff—are of importance to the concert drummer. Therefore, the set of patterns that have been labeled, “The Standard “26” American Drum Rudiments,” are of little significance to the concert drummer, and are outdated for the modern rudimentalist. These rudiments serve the concert drummer only as a means for developing hand coordination and technique.

The emphasis for the concert drummer is in the interpretation of the written page, along with the mastery of the buzz roll and the few other basic strokes. Although most concert drummers admire the flashy and articulate technique of the rudimentalist, they sometimes resent his lack of musical knowledge and inability to read music.

Too often both types of drummers stay in their little “ivory tower” and continue to think that theirs is the only way of drumming: here is where the trouble begins. If they could only come down from the “tower” and approach the problem with an open mind, they could see the merits and values of both styles and would benefit from the knowledge of the other. Fortunately, many musically educated people are performing and teaching in both categories. Drum corps are becoming more musical with the help of instructors with music degrees. I can think of several instances of musicians with master’s degrees instructing various drum corps. On the other hand, there is a desire of many rudimental drummers to become fine musicians, as a result many do major in percussion at various universities. Thus the situation is improving, but we must remember that each style has a different goal, and each has its place and value. The rudimentalist’s approach can help the concert drummer to have clean and articulate technique, and the concert drummer’s approach can develop the rudimentalist into a musician.



Mallet Position With 2 Mallets *Vida Chenoweth*

Ordinarily the marimba student’s first lesson includes instructions on how to grip the playing mallets. He is handed a mallet for each hand and all too often is given such detail regarding the proper position of them in his hands that his grip becomes a death-clutch void of any usefulness. How much better is the method of simply laying the mallets down atop the marimba (or xylophone or vibraphone, as the case may be) and merely

asking the student to pick them up, one in each hand, as he would any small hammer. In this way his wrist is relaxed, and unless the fingers and wrist are mobile the player is unable to function; the mallets may just as well be strapped to his wrists! The stiffer the hand position, the more easily the student will tire as he is forced by a lack of mobility in his wrists and fingers to rely upon forearm or shoulder muscles. In time the latter muscles will come into play, but flexibility is first needed in the hand.

Greatest maneuverability and accuracy is obtained by the position known as the "matched grip." The hands are alike in position, with the fingers loosely closed around the mallet handle as if supporting a small hammer about to make the initial tap on the head of a nail. The thumb and index finger bear the weight of the mallet with the remaining fingers cupped to provide a brake for the handle as it moves up and down within the hand. To check the efficiency of this grip, strike a note quickly and watch to see that the mallet head moves exactly perpendicular to the key. The wrist must be relaxed in order to move vertically, but it must be relaxed in order to move horizontally also; it is the horizontal movement of the wrists which allows the hand to move quickly from one note to another.

The more relaxed the student is from the beginning of his study, the longer will be his periods of enjoyable practicing.

The Challenge

It seems that one of the best ways to make immediate progress towards raising the standards of percussion performance is to undertake a project which effects at once the student and the teacher in the public or private schools across the country. The contest and all its implications are of considerable interest to every teacher of instrumental music and, of course, the student is an integral part of anything the teacher does with contest.

In the past, contest rules and regulations for percussionists have been more of a limiting force than a motivating force. It would be a great step forward if the Percussive Arts Society could make available a set of "Recommended Requirements for Percussion Players." To this end we invite our membership to accept "the challenge" and to contribute the best of their knowledge and experience.

As a point of departure, the following suggested set of requirements is offered by Gordon Peters who has been interested in percussion at contest for many years and has had several articles published dealing with this matter. Suggestions, not approval, is our objective at this time. What is needed? What is practical? To whom should these suggestions be directed? Should recommendations be made in stages? Who gains and who loses time and efficiency? Which of our members are in the positions to direct the final draft to the various state representatives in charge of contest rules and regulation policies? All of these questions and many others must be answered in order for the project to succeed.

Read Gordon Peter's ideas carefully and take issue at any point, but, make positive suggestions and send them to your Percussive Arts Society Executive Secretary.

PUBLIC HIGH SCHOOL MUSIC CONTEST
PERCUSSION SOLO EVENT
RULES AND EVALUATION SHEET

Proposed By:
GORDON PETERS
Principal Percussionist,
Chicago Symphony Orchestra
Instructor of Percussion Instruments,
Northwestern University

RULES:
PERCUSSION SOLO CONTEST

1. Timing: 8 to 10 minutes per event, depending upon the number of entries.
2. Duration of solo: 1½ to 2½ minutes; the judge should stop the contestant beyond this maximum time to allow for the other categories on the evaluation sheet.
3. Solos shall be performed only on the following percussion instruments: snare drum, timpani, marimba, xylophone, and vibraphone; the following instruments shall not be acceptable for solo performance: bass drum, bell-lyra, glockenspiel (concert bells), chimes, dance-drum set, etc.
4. Each contestant shall perform a solo in one of the three major areas (snare drum, timpani, or mallet instrument) and shall perform the minimal requirements indicated in SECTION III of the Evaluation Sheet in the two areas not including his solo instrument. In addition the contestant shall be prepared to perform the techniques indicated in SECTION IV; the judge shall choose one of the 3 areas.
5. A contestant will be permitted to play solos on two major percussion instruments with the permission of his music director. However, these shall be regarded as separate events. In no case shall the same contestant be permitted to perform in more than two solo events, however.
6. All rudiments shall be played at a minimal speed of metronome ♩ = 120. They shall be played at the contestant's maximum controlled speed with the sticking indicated on the Evaluation Sheet in this manner: "forte". . . . a graduated diminuendo to "piano". . . . returning through a graduated crescendo to "forte." The total duration of this procedure shall be between 7 to 15 seconds.
7. All rolls on all percussion instruments (excepting the solo), unless otherwise indicated, shall be played in the same fashion as described in no. 6 above.
8. The following rules regarding sight reading shall prevail:
 - a. length: 8 to 16 measures;
 - b. content: elementary to intermediate level of difficulty;
 - c. the materials used shall be from any standard percussion method or of the judge's own creation;
 - d. the same materials shall be used for all the contestants;
 - e. the tempo will be set by the judge;
 - f. any meters common to the literature being performed by high school bands shall be considered suitable;
9. Choice of scales and arpeggios by the judge, both major and minor, through four sharps and flats only shall be asked for in the mallet group.
10. Any anatomically correct grip of sticks and mallets shall be acceptable including the matched grip on the snare drum.
11. The snare drum may be rested on a snare drum stand or hung from a sling. Either wire, gut, or a combination of the two types of snares will be acceptable. Plastic and calf-skin heads are both acceptable and may be used in combination. Also, the angle of the drum should be consistent with the grip used.
12. The judge shall use the Evaluation Sheet as follows:

SECTION I: all solo events; SECTION II: only that division pertaining

- to contestant's solo instrument; SECTION III: only the two non-solo instrument divisions; SECTION IV: choose one of three divisions only.
13. The judge shall use the system of numbers indicated and shall deduct points in direct proportion to the seriousness of the discrepancy. Upon totalling points the judge must then determine the various rating categories.
 14. The judge should hold the following as being his fundamental objective and criteria: to determine the comparative degrees of instrument versatility and technical and musical development.
 15. The only pitch that a timpani contestant will be allowed from the piano shall be an "A" or "Bb" (immediately above middle "C"). This same rule shall pertain to SECTION III (timpani).
 16. The host school of the contest shall be responsible for furnishing the following percussion instruments in roughly the following staging:

PIANO

BASS DRUM CYMBALS TRIANGLE TAMBOURINE
 X X X X
 (a pair and suspended)

CHIMES VIBES BELLS
 (if available)
 XXXXXXXX
 Extra
 stands

SNARE DRUM
 (on stand)
 X

MARIMBA or
 XYLOPHONE
 X

TIMPANI
 (4 with pedals,
 if possible)

X

17. The evaluation sheet and rules should act as a guide to the percussion student in his preparations for contest and each music director should see to it that all percussion contestants have copies of such sheets and rules at least three months in advance of the contest.
18. Where possible the judge should be asked to give a session of summary and allow for questions and answers at the termination of the events. All contestants should attend such concluding sessions as well as all the other events in their category.
19. In reference to SECTION II, Mallet Instruments, TUNING, if the contestant states before he plays that he is aware of a disparity in tuning between the piano and his instrument, no deduction of points should be made.

EVALUATION SHEET:

PERCUSSION SOLO CONTEST

(all contestants)

(solo instruments omitted)

SECTION III

SNARE DRUM

- | | |
|-------------------------------------|------------------------------------|
| (Totals) |(1) RRL RRL RRL RRL etc. |
| RUDIMENTS (basics) |(1) Alternating |
| (12 pts. maximum) | Four Stroke Ruffs: |
| Rolls: |(1) LRLR LRLR LRLR etc. |
|(1) Single Stroke Roll |(1) RLRL RLRL RLRL etc. |
|(1) Double Stroke Roll, open |(1) Alternating |
|(1) Double Stroke Roll, closed | SIGHT READING |
| Flams: | (6 pts. maximum) |
|(1) LR LR LR LR etc. |(2) Accuracy |
|(1) RL RL RL RL etc. |(2) Consistency in Tempo |
|(1) Alternating |(2) Dynamics and Other Nuance |
| Drags: | TOTAL POINTS EARNED |
|(1) LLR LLR LLR LLR etc. | (18 pts. maximum) |

MALLET INSTRUMENTS

(Totals)		Four Mallet Chords, Closed Position
TECHNIQUES (basics)	.....(1) Major	
(12 pts. maximum)	.....(1) Minor	
Scales: (2 octaves)		SIGHT READING
.....(2) Major		(6 pts. maximum)
.....(2) Minor (harmonic form)	.....(2) Accuracy	
Arpeggios: (2 octaves)	.....(2) Consistency in Tempo	
.....(2) Major	.....(2) Dynamics and Other Nuance	
.....(2) Minor	TOTAL POINTS EARNED	
.....(2) Roll	(18 pts. maximum)	

TIMPANI

(Totals)		.....(2) Correct Playing Area
TECHNIQUE (basics)		SIGHT READING
(12 pts. maximum)		(6 pts. maximum)
Intervals:		(2) Accuracy
.....(2) Perfect 5th		(2) Consistency in Tempo
.....(2) Major 3rd		(2) Dynamics and Other Nuance
.....(2) Perfect 4th		TOTAL POINTS EARNED
.....(2) Major 6th		(18 pts. maximum)
.....(2) Roll Evenness		

EVALUATION SHEET:
PERCUSSION SOLO CONTEST

(all contestants)
(judge will choose one of three areas)

SECTION IV

CYMBALS

(Totals)		.....(1) "forte" Crashes
TECHNIQUE		.....(1) "piano" Crashes
(12 pts. maximum)		.....(1) Use of Entire Cymbals
.....(1) Stance		.....(2) No "Cupping" (vacuum)
.....(1) Grip of Straps		Suspended Cymbal:
.....(1) Height of Cymbals		.....(1) Beating Spot (edge)
.....(1) Preparation Stroke		.....(1) Roll Speed (2 mallets)
.....(1) Follow-Through Stroke		

TRIANGLE

(Totals)		.....(1) Tip of Beater
TECHNIQUE		.....(1) 90° /, beater and triangle
(12 pts. maximum)		Roll:
.....(1) Height of Instruments		.....(3) Evenness
Striking Point:		.....(2) Equidistant striking of sides
.....(1) Side (opposite open end,		.....(1) Grip of Holder
1/3rd of distance from		.....(1) Muffling
corner)		
.....(1) Bottom (1/3rd distance from		
corner)		

TAMBOURINE

(Totals)		.....(1) Horizontal Plane of Instrument at
TECHNIQUE		Termination of Roll
(12 pts. maximum)		Articulation:
Roll:		.....(2) Knee-Fist (loud, fast passages)
.....(2) Shake		
.....(3) Thumb		

EVALUATION SHEET:
PERCUSSION SOLO CONTEST
(solo instrument only)

SECTION II
SNARE DRUM

(Totals)		
TONE	.....(1)	Tips Just Off-center
(15 pts. maximum)	.....(1)	Angle with Drum
Head Tension:	.....(1)	Angle with Arms
.....(2) Batter (top)		ROLLS
.....(2) Snare (bottom)	(5 pts. maximum)	
.....(3) Snare Adjustment	.....(3)	Evenness
.....(2) Sticks Matched to Drum	.....(1)	Attacks
.....(2) General Sound	.....(1)	Releases
Stick Placement:		TOTAL POINTS EARNED
.....(1) Tips Close Together	(20 pts. maximum)	

MALLET INSTRUMENTS

(Totals)		
TONE		MALLET VERSATILITY
(4 pts. maximum)		(4 pts. maximum)
.....(3) Striking Center (or extreme ends of bars)	.....(1)	Two Mallets Only
.....(1) Mallet Appropriateness	.....(1)	Four Mallets Only
ROLLS (except vibe)	.....(2)	Both 2 and 4 Mallets
(4 pts. maximum)		TUNING
.....(1) Evenness	(2 pts. maximum)	
.....(1) Legato Technique	.....(1)	In Tune within Instrument
.....(1) Attacks	.....(1)	In Tune with Accompaniment
.....(1) Releases		(if no accomp., credit 1 pt.)
(6) PEDALLING (vibe only)		TOTAL POINTS EARNED
(6 pts. maximum)	(20 pts. maximum)	

TIMPANI

(Totals)		
TONE		
(6 pts. maximum)		
.....(2) Correct Playing Area (3-4 inches from edge)		TUNING
.....(2) Quality of Sticks		
.....(2) Stick Appropriateness	(7 pts. maximum)	.....(3) In Tune Within Instrument
ROLLS		.....(4) Intervallic Intonation (pedalling)
(4 pts. maximum)		(3) MUFFLING
Speed:	(3 pts. maximum)	
.....(1) Lower Register		TOTAL POINTS EARNED
.....(1) Upper Register	(20 pts. maximum)	
.....(1) Attacks		
.....(1) Releases		

SUPPLEMENTARY SUGGESTIONS
REGARDING

HIGH SCHOOL PERCUSSION CONTEST EVENTS

1. Evolve a revised list of recommended solo and ensemble literature and categories.
2. Encourage more ensemble workshops between two or more schools. This, plus clinics, can accomplish more for the students' good than contests.
3. A separate adjudication sheet should be evolved for percussion ensembles embodying such criteria that will fairly appraise the relative merits of the various percussion combinations that enter into contests today. It is recommended,

however, that the combination of duet for timpani and snare drum (with snares on) be restricted primarily on the basis of the noisy sympathetic response from snares.

4. Revised adjudication sheets and rules for solo and ensemble percussion events at the grammar school level should also be evolved.
5. A category for stage band competition might be considered. Also, jazz-type solos might be considered, with requirement that the contestant also perform a "legit" solo.

Dance Drumming—*Henry Adler*

The New York Philharmonic Orchestra, under the direction of Mr. Leonard Bernstein concluded a tour of the United States and England this Spring.

One of the works featured by the orchestra in their tour, contained excerpts from the musical, *West Side Story*. This particular part of their program contained a jazz composition requiring one of the percussionists to use a complete dance drum set: Bass drum, snare drum, small tom tom attached to bass drum and a floor tom tom, "ride cymbal," "hi hats," etc., in addition to the regular percussion section. The percussionist featured on the drum set was Herb Harris.*

Another work performed by the orchestra was a Mambo, in which all the Latin instruments used by a typical Latin orchestra were employed by the orchestra's percussion section.

I was pleasantly amazed to find that the Jazz portion of the work really was a "Swinger" and the Mambo feel the orchestra and the percussion section developed brought me back to the Palladium in New York; and I had the feeling I was listening to Tito Puente, Machito or any other typical Latin orchestra.

The point that I am trying to make is that the modern percussionist must now surround himself with a complete set of dance drums as well as a set of Timbales, maracas, claves, bongos, gourd, etc. and have a well-rounded knowledge of these percussion instruments in order to successfully meet the musical demands which may confront him.

I have always been very apprehensive of the term "Legitimate," when applied to musicians; **LEGITIMATE PERCUSSIONIST**—a legitimate clarinetist, a legitimate trumpet player, etc. The interpretation was that the instrumentalist played "classical" music only. The definition of the word Legitimate is as follows: (Quote Webster's Dictionary): **PROPER—WITHIN THE LAW.**

I have good news for my many "Legitimate" Percussionist Friends. Due to the acceptance of American Dance and jazz music as well as Latin Jazz (which is in effect, Latin-American dance music), by such orchestras as the New York Philharmonic Orchestra, among others, I can safely state that American Jazz and Dance Music as well as Latin American Jazz and dance music, has now become proper and within the Law. It can now be played by percussionists and orchestras in every field of endeavor. . . .legitimately.

* Herb Harris

Juillard Graduate—Has worked with Pee Wee Russell, Jimmy McPartland, Roy Eldridge, "Pops" Foster, Frankie Newton, Teddy Wilson, Paul Whiteman, Billy Taylor.

He has played 25 Broadway Shows, examples of which are—**ON THE TOWN, CALL ME MADAM, WONDERFUL TOWN, GENTLEMEN PREFER BLONDES, and LITTLE ABNER**, etc.


For four years he has been on call as the first extra man in percussion for the New York Philharmonic. Has done Japanese tour, London tour, featured percussionist on tour of **WEST SIDE STORY**. Has recorded **WEST SIDE STORY—(Symphonic Dances)**.


Presently has Jazz Trio, called New Music Trio, which has performed at the First International Jazz Festival at Washington D.C., in May, 1962. Repertoire includes works done in 12 tone and atonal jazz idiom.

Questions & Answers

As a band director, I'd like to ask some questions straight from the shoulder about percussion. In many bands I have listened to, the weakness is sometimes one of technical ability, and sometimes one of musical interpretation, but I'm sure both problems can be solved if the grade and high school band directors, who are directly involved in the education of our percussionists, are better informed about percussion and its pedagogy. Generally, the only training a director has in percussion is a one term percussion class in his undergraduate days, or no percussion training at all. I am willing to accept my share of the blame for the way my groups perform, but I don't feel the blame is entirely mine. I have asked other directors and some fine percussionists, but I can't find the answers I'm looking for. Let me ask these questions to you, who are professionals and teachers of percussion; perhaps you can answer them for me.

Q-1) How are we to know the correct interpretation of drum parts as they are published in many of our band arrangements? For instance, is there a difference between these symbols when played on the snare drum, or are they all the same?

♪♪♪♪♪ If they are not all the same, why do all five of them exist in modern drum literature? Another interpretation problem concerns rolls. What is the proper rendition of this symbol, ? Many times this is all the information given the drummer to help him understand the composers intention. When does this roll end? Does it end on the beginning of the next beat? If so, how does it differ from

? Look at the figure again. Does it have as its underlying pulse a triplet or a duple figure? Is it a "buzz roll" or an "open roll"? Is it a single-stroke roll or a double-bounce open roll? All of these decisions are left to the percussionist himself, unless of course, the director goes over every drum and percussion part in every number his band plays, and with score in hand, explains every item to his percussion section. I should think that it would be a little difficult to sight-read the proper interpretation with this procedure.

Q-2) Another problem which bears indirectly upon the interpretation is the selection of the mallet with the proper hardness for the sound desired. There is generally no indication on the score which will clearly indicate the proper mallet. Surely piano and fortissimo markings are not enough, because any kind of a musical sound can be soft or loud. The question is, then, how are band directors to know what tone color was intended by the composer or arranger? Perhaps it is to blend with the overall quality of the band at that given moment; then again, maybe it is to contrast with the overall quality predominant at that given moment. Here again, the director is left with the decision, then the explanation to his mallet players.

Q-3) Another question, completely unrelated to previous ones, concerns the teaching of dance, or trap, drumming. What part should it play in the teaching of percussion students? Should it be taught and used as a method for teaching snare drumming? Or should it be a sidelight for those interested and ambitious students who want to do this type of work on their own? Or does it have any place in the students formal public school music education? If it is made a part of the percussion student's music program, is it the ultimate goal in snare drumming, or is it a means to an end more far reaching than just dance drumming? I am aware that there are widely divergent opinions on this matter; what I don't know is the reasoning behind these opinions. I have to decide what will be done in my situation and it would be very helpful to know and understand the thinking behind these differing opinions so that I can make a valid decision.

Q-4) In rudimentary drumming, the rudiments are to be used as tools of per-

formance. Granted, I think they are insufficient, but they grew out of a need for standardization of performance practice. What does this idea about stick control offer to provide technical advance beyond the rudiments? How are its concepts of interpretation different from the more traditional rudimentary interpretation of percussion parts in band literature?

Q-5) How can I achieve a closer coordination in class method books between wind and percussion materials? If a director is forced by time and scheduling to use the heterogeneous class method with his beginning students, his percussionists lose. In the early stages of drumming, a student's progress is much more rapid than that of wind or string players. There are several reasons for this, but nonetheless, those who produce our class methods fail to consider this problem. In the books I know of for class method, the drummer is held back, slowed down at a time when he should get the most encouragement. Possibly for the same reason, there is a lack of coordination between the published music for beginning band and the skills beginning class methods teach to beginning students; however, this is not unique to percussion, but applies to winds as well.

These five questions cover a wide variety of problems which concern, or should concern, all band directors who are striving for musical excellence with their groups as well as the percussion specialists. However, the specialist is better equipped and prepared to find answers for them, and it is his answers I'd like to know.

Maurice Coats

A-1) Interpretation of drum parts to many musical selections is sometimes a great guessing game. Too often arrangers are not precise in their instructions to the player, and many times the drummer just doesn't have the reading ability to properly interpret the music in accordance with musical taste and feeling. At any rate, percussion parts usually are not played as accurately as the other parts to many of the band and orchestra musical selections. We have a letter from a band director who asks about many vexing problems that a school music educator has to attempt to solve in the preparation of his band, or orchestra, for public performance. I will give my answers to these questions as I understand them. If others wish to contribute their suggestions, (though they might differ from mine) we just might get a real forum-type discussion underway.

The notation for the snare drum, and sometimes the small percussion accessories usually follows the notation of the scoring of the other instruments having the same rhythm in a given part of the musical arrangement. If the rhythmic notation for the other instruments is to be played staccato style and scored, for example, as 1/16th notes followed by 1/16 rests, then the copyist, or the arranger will invariably write this same notation for the snare drum, etc. We cannot actually reproduce 16th notes on the snare drum as staccato as the winds or strings can. Actually the quarter note, or the eighth note rhythm is more readily played and understood by the drummer than the above suggested example of the 1/16th note rhythm. However, it must be noted that when playing on a large size drum such as a bass drum, or on timpani and the big tom toms we can get more sound for a longer duration of time than by playing on the small snare drum. We could come closer to the 1/16th note—1/16th rest rhythm, as mentioned above, by muting or muffling the sound with our hand, or any other means or device to stop the vibration of the drum head. Some timpanists get this effect by placing strips of soft felt, or leather, on the timpani head to shorten the length of the notes that they play, both in classical as well as in modern music. The bass drummer can control his drum with his knee, with his free hand, and with the patented muffler that is available from your local music dealer. These drummers also experiment with various types, models, and makes of mallets to achieve the special effects that are needed in their own ensembles. It is usually a personal choice, and many professionals vary in their reasons for playing with the type of mallets that they use.

The next part of the first question asks about rolls and their duration, and whether they should be "open," or "closed." This is a much discussed item among drummers. The example as given to me is the half note roll. Of this I would say

that it would be more likely to be played as an "open rudimental roll" if it was in a march-style setting and had a loud dynamic given, or asked for by the director. It would more likely be played as a "closed orchestral style roll" if it were in a slower than march style setting and had a soft dynamic given, or asked for by the director. As for the number of taps, or length of this roll, this would depend solely on the tempo and the time signature from the musical standpoint, and on the proficiency of the player on the mechanical standpoint. Your tempo will decide whether the underlying pulse should be a duple, triple, or quadruple figure. i.e. If the half note roll is in 4/4 time, the 1/16th note rhythm would be a likely base on which the sticks would alternate. . . .eight per a half note with the eighth and last note a single tap because it is the end of the roll. If this same roll was written in C, or alla breve tempo, then eighth notes might be the wiser choice. . . .four per half note with the fourth note a single tap because it is the end of the roll. If it were to be an "open roll" then precise double taps should be used in playing the roll. If it were to be a "closed roll" then loose multiple taps (more than two) would be the wiser choice for the player to use. It would not likely ever be used as a "buzz," or choked scratchy sounding roll, even at one beat per measure. It is too short a length to be practically played as a "single stroke roll."

In the playing of rolls it is a good idea to decide what hand-to-hand rhythmic base should be used for the tempo in question, and have all snare drummers practice this so that they can do the base smoothly and easily. Then you simply use "double taps" at the hard dynamic levels, or the "loose multiple taps" at the softer dynamic levels. At any rate, whether you use the "open" or the "closed" rolls, the hand-to-hand rhythmic base will be the same for every tempo in every time signature.

A-2) The next paragraph of the band director's letter dealt with the selection of mallets to get the proper mixture of tone color from percussions. . . .the keyboard percussions, as well as the standard percussion instruments.

The only suggestion I can offer here is to check with the local music dealer and get yarn-wound mallets for the marimba, or vibraharp that will be the most beneficial for the ensemble in question. Marimba and Vibraharp mallets are graded as to: a. *soft*; b. *medium soft*; c. *medium hard*; and d. *hard*. They are available from several sources in *yarn-wound*, and *cord-wound tips*.

For marimba or xylophone solos the *hard rubber*, or *plastic tips* will give best results. These mallets are graded as to: a. *half hard*; b. *three-quarter hard*; and c. *hard tips*. The hardest will produce the best solo sound on the top register of the xylophone. The half and three-quarter hard tips will sound better on the lower part of the xylophone, and on the full keyboard of the marimba. Hard rubber, plastic, and metal tips will give the best "bell sound" to your case bells, or marching band bells. The metal tipped bell mallets must be used with care so that the bell bars are not damaged in too heavy playing.

As for mallets for the other percussions, I can only say that the timpanist should have his own mallets, and there should be *at least three to four different sets of mallets to cover all the dynamic possibilities that might occur in performance, or rehearsal*. The bass drummer should have his own set of timpani sticks for the longer tremolos. He should have a good "double-end" concert beater and at least one hard felt tip beater as a minimum of mallet equipment for best playing. The snare drummers should have several pairs of light and heavy sticks to handle any dynamic asked by the director, or indicated in his music.

The same can be said for gongs, tam-tams, and suspended cymbals. Large and small tipped mallets; light and heavy weighted mallets; long and short handled mallets, will give the player the tools necessary to get various musical effects from the various percussion instruments. However, I think that our band director answered his own questions when he mentioned in his paragraph no. 2, last line: . . . "*the director is left with the decision.*" . . . Yes, in the very last decision it is usually the director who has to balance the band dynamically, musically, and as artistically as he can. That is why he is the director, and it is a very important part of his work in the field of music education.

A-3) The question is posed here as to whether "trap drumming" or double drumming as usually associated with the stage or dance band phase of music, should be a part of the schools' musical program. It is my personal feeling that a percussionist will usually develop a more relaxed, "loose" feel to his playing when he has had some experience in the so called "popular field" of musical performance. It should not matter whether the player particularly enjoys this style over other forms of music, as this should be a part of his total musical experience. Both forms of music can help to develop a balance within the performer. By learning to play concert style (*legit*, or *square* as it is sometimes called) the young drummer has set an excellent musical base for playing any style of music. When the popular (jazz style, and swingy feeling) techniques and performance in a stage, or dance band are added to the above, there usually will be a much more mature musician in your drum section. He usually will play rings around your best reader in the concert style of performance.

A-4) The next paragraph asks about the inclusion of the military or rudimental style of drumming, and its place in the drummer's technical development; it also mentioned that stick control, as it is popularly understood, might possibly be used in conjunction with rudiments to assist the young drummer to progress beyond the first stages of achieving a working-playing technique on the snare drum.

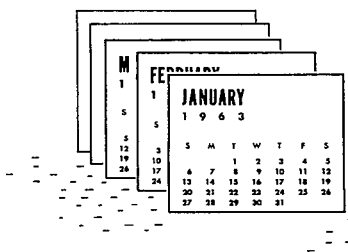
My opinion is that it is quite difficult to play all of the rudiments of drumming as they should be played in the fore part of a young drummer's first lessons. I prefer to reverse the traditional way of beginning drum instruction and use stick control exercises *first*; then I begin the inclusion of some of the less complicated rudimental sticking patterns. (ex. flams, flam taps, flam accents no. 1, and no. 2, and paradiddles). I emphasize correct reading of quarter, eighth, and sixteenth notes in many combinations. It works very well for me; it may not make sense to others, so you will have to decide what is best for your own music program.

A-5) The last question is a "humdinger!" It is: . . . "How can I achieve a closer coordination in class method books between wind and percussion materials?"

This poses a problem because many of the class methods for percussion have been put together by those who are not percussionists in the true sense of the word. If you check closely you are likely to find one book copying from another in such a manner that mistakes, or improper deductions by the school music educator using the text, will be the rule rather than the exception. Too many of the class methods that I have seen place too much emphasis on the rudiments of drumming, and too little on material that will help the student read simple rhythms correctly; and to begin stick control exercises that will develop wrists and fingers.

I suggest that the drummers be started as a separate unit until they can read rhythms correctly, and have some elements of stick control. Then let them join with the other members of the applied music classes *only* when the director feels that they can be helpful to the other students' efforts.

May I also suggest that there is another possibility? If you, the reader of these few lines have encountered similar problems as mentioned in this column, why not plan to take more percussion instruction from someone who is available to you in your area. It could be a member of the percussion section of a symphony orchestra, radio station, professional jobbing performer, or anyone who has professional playing experience. There might be a former professional drummer in your area who might just want to help you in this manner. You could also plan to get more credits toward that advanced educational degree by attending summer school, workshops, clinics, and institute meetings in many of the colleges and universities from coast to coast. You might arrange with two or three of your nearby colleagues to have a workshop-clinic in your school district and have clinicians come to you for a one, or two day session. Usually this can be arranged through the extension services of your State University (if you use their personnel); or a small fee plus help from the activities fund of your separate schools, to help defray expenses. Most clinicians will come for cost of expenses and travel time.



Time and Place

This section of the bulletin is devoted to lists of times and places of clinics, recitals, and lectures given by members and other percussionists. We hope readers will continue to supply us with dates and places of these events.

Plans are being formulated for the members and guests of the Percussive Arts Society to have a general meeting at the Mid-West Band Clinic in Chicago, December 20, 1963 in the Louis XVI room at 9:45 P.M. after the evening concert. The details of this meeting have not as yet been firmed-up, but plans are coming along nicely. Keep this date clear on your calendar and plan to attend. Be sure to check your next issue of the "Percussionist" for details.

The 62nd annual Music Industry Convention and Trade Show was held from July 21 to 25 at the Palmer House in Chicago, Illinois. New improved equipment in percussion was exhibited, some of which are mentioned under "New Products." Most of these are now available on the market or will be by fall. Mr. Gene Krupa was the featured soloist in a program presented by the Slingerland Drum Company and the Avedis Zildjian Company. The Percussion Pops Orchestra directed by Dick Schory and featuring Joe Morello, Frank Arsenault, and Ginger Hulet was a featured program sponsored by the Ludwig Drum Co. and other instrument manufacturers. Many PAS members were in attendance—Henry Adler, Charles Alden, Remo Belli, Joe Calato, Donald Canedy, Bobby Christian, Dick Craft, Neal Fluegel, Fred Hoey, Jake Jerger, Maxine Lefever, Maurie Lishon, William Ludwig, Jr., John Noonan, W. D. Olive, Al Payson, Gordon Peters, Dick Richardson, Dick Schory, Ben Strauss, Bob Tilles, Joe Thompson, Bob Yeager, Robert Zildjian, G. C. Jenkins.

New Materials—Mervin Britton

The material in this column may not always follow the term "New Material" in the most literal interpretation. What is old to some, may be quite new to others. For this reason, titles may be listed from time to time to bring them to the attention of new readers, and refresh the minds of regular readers.

This author requests that individual manuscripts be made known to him. The reason is twofold. They may be listed in the *Bulletin* and acquired for the *International Percussion Reference Library*.

Solos:

THREE DANCES FOR SOLO SNARE DRUM, by Warren Benson, pub. by Chappell & Co.

SCHERZO FOR FOUR TIMPANI & PIANO, by Didier Graeffe, pub. by Music for Percussion.

FANTASY FOR TIMPANI & PIANO (4 drums), by Edward Wuebold Jr., pub. by Music for Percussion.

FOUR PIECES FOR TIMPANI (4 drums), by John Bergamo, pub. by Music for Percussion.

RONDO FOR MARIMBA & PIANO, by Theodore Frazeur, pub. by Music for Percussion.

FRENCH SUITE FOR PERCUSSION SOLO (single movements or complete available), by William Draft, pub. by Wolf-Mills, Inc.

Ensembles:

HOE-DOWN FOR PERCUSSION (7 players), by Joshua Missal, pub. by Music for Percussion.

CRAB-CANON (3 players), by Lewis Songer, pub. by Music for Percussion.

DRAWINGS: Set No. 1, by Sydney Hodkinson, pub. by Music for Percussion.

Texts:

INTERMEDIATE DRUM METHOD, by Schinstine-Hoey, pub. by Southern Music Co.

RHYTHMIC PATTERNS, by Joe Cusatis, pub. by Henry Adler.

4-WAY COORDINATION, by Dahlgren-Fine, pub. by Henry Adler.

NEW DIRECTIONS IN RHYTHM, by Joe Morello, pub. by Jomor.

MODERN READING TEXT IN 4/4, by Louis Bellson, pub. by Henry Adler.

THE SOLO TIMPANIST 26 STUDIES, by Vic. Firth, pub. by Carl Fischer.

Percussion Personalities

Donald G. Canedy is Director of Bands and head of percussion instruction in the music department of Southern Illinois University. Canedy came to Southern in 1957 as a graduate assistant in percussion in the music department, was raised up to Associate Director of Bands in 1958, and was appointed Director of Bands at the beginning of the 1961 school year.

A native of Mt. Carmel, Illinois, Canedy took his degrees from Indiana State College, Terre Haute, Indiana and Southern Illinois University, Carbondale, Illinois. His principal instrument is "percussion" and he spends many extra hours in research, performance, and clinic work in this area.

Mr. Canedy holds membership in the C.B.D.N.A. I.M.E.A. (chairman of District 6, and member of the State board) M.E.N.C. and many other educational and professional organizations. He has been cited for "achievements, courage, and conviction in seeking to expand the musical horizons of percussion on our campuses" and his ideas of percussion on the gridiron have been called "most revolutionary."

His most recent interest is focused on the Percussive Arts Society and its implications in the educational and professional world of music.

Neal Fluegel graduated with honors from Arizona State University, Tempe, Arizona in 1960, and has been listed in Who's Who in American Colleges and Universities.

He has performed with the Phoenix Symphony, Southern Illinois Symphony, All American Band Masters Band and many other organizations.

Mr. Fluegel has taught in public schools in Northern Illinois and has been on the faculty of the Arizona All State Summer Music Camp and Egyptian Music Camp. He has written articles about percussion performance and has given many clinics. He has been an active member of various educational organizations, including the National Association of College Wind and Percussion Instructors, M.E.N.C. and M.T.N.A.

Presently, Mr. Fluegel is completing his Master of Music degree on a teaching assistantship at Southern Illinois University.

Mervin Britton received his Bachelor of Science and Master of Science degrees in Music Education from the University of Illinois, Urbana, Illinois.

He spent two seasons as a scholarship student at Tanglewood. Mr. Britton has been principal percussionist with the Louisville Symphony during commissioning series and with the Phoenix Symphony.

Mr. Britton is the founder and administrator of the International Percussion Library and was a charter member of PAS and Percussion Composers and Authors League. He has also been percussion editor of the bulletin of the National Association of College Wind and Percussion Instructors. He has been very active as a percussion clinician and has produced percussion educational film strips.

Presently, Mr. Britton is assistant Professor of Music at Arizona State University at Tempe, Arizona.

Henry Adler was educated in New York City. He has studied various percussion instruments with some of the most noted teachers in America. Mr. Adler has performed with many prominent bands and was formerly the staff drummer of the RCA Victor and Decca Record companies.

He has been active in the teaching profession for quite some time and is considered equally proficient in both American and Spanish styles of drumming.

Presently, Mr. Adler, aside from his teaching duties, is actively engaged in the publishing business, having published many successful percussion method books.

Gordon Peters received his Bachelor of Music in Education and Master of Arts in Music Theory degrees from the Eastman School of Music, Rochester, New York.

He has been principal percussionist with the Rochester Philharmonic, Grant Park Summer Symphony and Eastman Wind Ensemble as well as various other performing organizations. While at Eastman, Mr. Peters organized and conducted the Marimba Masters Ensemble. He has had many articles published about percussion and is the author of a treatise on percussion. Mr. Peters is also actively engaged in studying conducting with Pierre Monteux and in 1962 was awarded the Monteux Discipleship.

Presently, Mr. Peters is on the staff at the School of Music at Northwestern University, Evanston, Illinois and is principal percussionist with the Chicago Symphony.

Al Payson graduated with honors from the University of Illinois in 1956. He has played professionally with the Louisville Symphony, Lyric Opera Company of Chicago, and the Royal Ballet from England and has performed with many other organizations.

Mr. Payson is also noted in the field of education. He has been on the faculty of the University of Louisville, and Gunnison Summer Music Camp. He has done many clinics and has written many articles and methods concerning percussion performance. Mr. Payson has also developed a rosewood castanet machine.

Presently, Mr. Payson is a percussionist with the Chicago Symphony Orchestra.

James D. Salmon began his percussion career at an early age in Waukegan, Illinois. He won top honors in the State and National High School solo contests of 1932-1933 on both snare drum and marimba.

Mr. Salmon has studied in Chicago with such percussionists as E. W. Gowens, A. Zipperstein, and Roy C. Knapp. He later became a junior teaching assistant in the Knapp School of Percussion in Chicago.

During World War II Mr. Salmon performed with many service bands. After World War II he completed both his Bachelor of Music and Master of Music Degrees in Music Education from the University of Michigan at Ann Arbor Michigan and taught in high school for two years. He was one of the charter members of PAS and has been quite active in the National Association of College Wind and Percussion Instructors.

Presently, Mr. Salmon holds the rank of Associate Professor of Percussion Instruments at the University of Michigan, Ann Arbor, Michigan.

Rey M. Longyear received his Bachelor of Arts degree from Los Angeles State College, Master of Arts from the University of North Carolina and Ph.D. from Cornell University.

He has taught in public schools in Maryland and was an associate professor of musicology and percussion at the University of Southern Mississippi.

Mr. Longyear has performed with the N.B.C. Symphony, Baltimore Symphony, and several other orchestras and organizations including chairman of the Gulf States chapter of the American Musicological Society since 1961, and has been active in the National Association of College Wind and Percussion instructors. He has had many articles published in the areas of musicology and percussion.

Presently, Mr. Longyear is associate professor of musicology and percussion at the University of Tennessee.

LETTER TO THE EDITOR

Dear Don,

I have been waiting for a nice quiet evening free from exams and concerts to devote to answering your questionnaire. Upon receiving my copy of the journal today I feel I must *take* the time both to compliment you and the editorial staff on a fine first issue. Also I realize that each of us as members owe more responsibility than \$2.50 if this is going to be the spokesman for our art.

In order to avoid redundancy I'll begin with the information you requested.

Short Biographical sketch. Studied in Indianapolis with Charles Henzie during High School. Studied with William G. Street at the Eastman School of Music where I received a B.M. and an M.M. degree. I played with the Rochester Philharmonic and the Eastman-Rochester Symphony Orchestra. I received a performer's certificate for playing the Milhaud Concerto and presenting a solo recital there. I was awarded a contract with the San Antonio Symphony Orchestra but due to the draft I joined the U.S. Air Force Band And Orchestra in 1961. While in Washington I am completing my Ph.D. at Catholic University.

Recent activities have included a trip to Europe of which I'll have more to say in a later paragraph.

At present we are organizing an interservice percussion ensemble and have been rehearsing works by Armand Russell, Warren Bensen, William Russell, Peggy Granville-Hicks and others. We hope to perform in various recital halls in the city.

I have been working with a four mallet alternating sticking plan with another member of the Air Force Band who has perfected it to quite a degree while I'm still struggling. His name is Paul Dolby and I'm certain he would enjoy a membership in P.A.S. This has worked well in passages like the Copland "Appalachian Spring" instead of playing with just two mallets. Also the chordal passages in Dukas work out well with four mallets on the bells.

New materials. I assume you mean music. The biggest news is the publication of Everett Firth's *Etudes for Timpani*. I don't know if it's out yet but it's being published by Carl Fischer and a few etudes I've seen indicates that this takes over where many have left off. Like WOW! In the Air Force we have a composer in residence who I believe under commission of the Deagan Company has written 2 books of 12 compositions for "Vibraharp" (sic). The first book is in a completed state but I don't know about publication. Possibly if members wrote either to Serge de Gastyne c/o Air Force Band, Bolling 25, D.C. or Division of Education and Music, c/o Deagan Company this music can be made available. It is very challenging material and I haven't decided whether some of it is within the range of possibility for the instrument. Still it is built on sound contemporary musical ideas and not for the commercial music business. Book two is a collection of piano arrangements again still very challenging and in a tonal idiom. He takes from Stephen Heller, Scriabine and other late 19th century writers. One last composer whom I heard and performed today at Peabody Conservatory is Harold Oliver. He wrote "Composition for Second Horn and One Percussion Player" and "Composition for Clarinet, bassoon, and bongos." Both of which make use of extensive percussion. He uses a 12 tone serial idiom but I think either could well be used as contrast for a recital selection especially the first composition. The scores and parts can be obtained by writing to Harold Oliver, c/o Peabody Conservatory of Music, Baltimore, Md.

Special articles of interest. While in Europe I collected a number of snare drum methods and I'm working on a paper of comparison of the various rudimental styles. Perhaps you might publish it if it is worthwhile. Also I became very interested in contemporary music and the percussionist's role in Europe. I met a percussionist in Cologne by the name of Cris Caskel who is the percussionist in the life of Karlheinz Stockhausen and has recorded the "Zyclus" for Time records. I also noticed that percussion ensembles were nil to any major degree in terms of what

we have here. This area of contrasts of being so advanced and yet behind us in Europe is an interesting one.

The newest product for the percussionist is a snare drum stick and timpani stick put out under the name of Everett "Vic" Firth. The stick is well balanced with a thick shoulder which tapers to a complete ball. I've been using them and they give a deep snare sound and the same time a clean articulate sound. The timpani stick is from the same wood with a completely closed felt covering. I don't have a pair of these but I can testify for their sound upon hearing the Boston Symphony this spring. Of course much of it is the player and the drums but those I've heard before and the difference is the stick. . . again this "bottom of the kettle" tone with clarity. Both can be had from Everette "Vic" Firth Boston Symphony Orchestra, c/o Symphony Hall, Boston, Mass.

Projects. Basically I like the ideas expressed under specific areas items 1-9. (See "Challenge"—Vol. 1, No. 1 of Percussionist.) Especially the exchange of music and materials because these must be before we can have education and approaches. We must see what is being demanded of the percussionist by the composer and what materials are available to meet these needs. I notice that standards for judging music contests seem to be important to many members possibly due to their geographic location. In the East this does not present itself as quite as large a problem. The project I would like to see would be a section devoted to articles by and concerning the players in the major symphony orchestras and opera house. These are the men who are engaged in performing and their "methods" must work or they lose their jobs. For example here in Washington Jessie Kregal has spent the last two seasons working with Frank Sinatra on "The" bass drum sound for Constitution Hall and now they have it. An article about their experimentation with positions, sticks and general performance approach would be of great service to the percussion field. Also one might contrast this with the "gong" drum now employed by Leinsdorf in the Boston. (Actually brought over from London.) These are ideas that are revolutionary to a degree and are taking place on the "front line" and are of vital concern to any percussionist who wants to gain the total knowledge of his art.

I think the present setup under correspondence is about all one can hope for at this early age. I would like to see the bulletin placed in libraries maybe at a special library subscription. Just publishing a list of people who have the same ideas on the art of the percussionist is a great step forward. I hope that the membership will grow and I am going to do my share to spread the word in Washington.

If I might be of any service to the journal in terms of research at the Library of Congress, or the U.S. Patent office please let me know.

Yours for a better society,
John K. Galm
1821 Summit Pl NW
Washington 9, D.C.



New Products

LUDWIG CONCERT CASTANETS—the castanets resonate against a hardwood mounting block and can be played with the fingers or mallets.

ROGERS PARADE DRUM—this drum has internal snares which allow the air column to act in an unusual manner, not being choked by snares resting in the head.

MUSSER PICCOLO XYLOPHONE—a 2½ octave (F to C) keyboard instrument, lightweight, portable, and without resonators. This instrument provides a desired short, pointed, articulate sound.

MUSSER MARIMBA MALLETS—the mallet handles are fiberglass. These handles are manufactured in such a way as to eliminate warping while maintaining flexibility in the handle.

REGAL DRUM STICKS—a good wooden (hickory) stick with a nylon tip mounting

over the regular tip. This stick is ideal for cymbal playing.

REMO PRACTICE PADS—Weather King Tuneable practice pads. These pads simulate the feel of actually performing on a drum head. They can be mounted on any suspended cymbal stand or placed on any regular drum stand. Sound relationships are simulated also.

A. ZILDJIAN CYMBAL MUFFLERS—special pressure-sensitive cloth tape in 8" lengths. These are used for controlling cymbal overtones.

LUDWIG CONCERT TRAP TABLE—this is a felt padded table designed to hold accessory instruments and equipment. It is 18" x 24" in size and can be adjusted to any desired height.

ROGER'S NEW THRONE—this throne is designed to be substantial enough to be used by the heaviest person. It can be adjusted to either high or low extremes and does not wobble nor is there any danger of slippage.

FRED GRETSCH Co.—Drum key holder in the shell of snare drum fills a long standing gap in handiness and efficiency.

AMRAWCO—The *Tymp-Tone* snare drum head, although not new to some, has now been officially introduced. The response is exceptional with either sticks or brushes.

Our Opinion

Recently your editor had a rather lengthy and stimulating conversation with Mauricio Kagel who is working with Milton Babbitt at Princeton University where the "Synthesizer" (electronic music) is located. While discussing percussion in relation to electronic music, Mr. Kagel asked if I had heard about or seen the half-gourd-shaped timpani. Of course I hadn't, so he told me as much about it as he remembered from a quick glance.

This drum needed no pedal since its shape allowed the player to change pitches by simply striking the head at different places; similar, I would guess, to a steel drum. It was certainly fascinating to imagine the performer standing behind a single timpani capable of sounding pitches normally played on four different drums, his actions much like those of a keyboard mallet instrument player, going from high pitches at the small end of the drum, chromatically down to the low pitches at the large, deep end.

It is "our opinion" that if this publication is to be the vehicle through which ideas are to be exchanged, which is the stated purpose, and, if you have a stimulating point of view, idea, or criticism which seems to command your attention, then you have an obligation to share it with your colleagues.

We are extremely well pleased with the praise and kind words directed at the Volume I No. 1 issue of the "Percussionist." We have more than tripled our original membership since the first issue has been printed. This speaks well for our ideals, goals, and objectives, but it also requires a positive follow-through.

The "Letter to the Editor" printed in this issue is an example of the kind of idea exchange which stimulates us—we hope it does you. We want, however, to expand this as rapidly as possible, on as many subjects as possible.

Read all the sections carefully and send your comments to us in the form of "a letter to the editor." If all is consonant and the dissonance is left unsounded the music has little interest.

The "Percussion Personalities" in this issue is for the purpose of introducing you to your "Percussionist" staff. Vida Chenoweth will be introduced to you in a future issue which will be accompanied by some comments about her recent tour of Guatemala. We are sure this will be worth waiting for.

We would like to express our appreciation to the following associate members for their unselfish contributions to P.A.S. Without this tremendous help and assistance,

this bulletin would not have existed. Keep in mind that these outstanding companies in the music industry receive no direct return for this effort. They have simply made a donation toward what we hope they feel is, and will remain, a worthwhile and stimulating force in percussion.

Our thanks to:

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39 Fayette Street
North Quincy 71, Massachusetts



Ron Fink is a recent addition to the Northern Illinois University music faculty. Mr. Fink will be the assistant band director and percussion instructor.

Jim Sewery has accepted the position of assistant professor at Wichita University. He will be teaching percussion and music education.

Robert Pangborn has resigned his position with the Cleveland Symphony and has joined the Metropolitan Opera Orchestra.

PERCUSSIVE ARTS SOCIETY

You are invited to join the "Percussive Arts Society." If you are interested in improving the Percussive Arts, in performance and instruction, this is the organization that will contribute most toward that goal. Send inquiries to:

Donald G. Canedy
Executive Secretary
Percussive Arts Society
Department of Music
Southern Illinois University
Carbondale, Illinois