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A Comparative Study On Snare Drum Technique

by
George Frock

In 1963, a thesis was done at the University of Kansas comparing the traditional and matched grip in snare drum technique. What follows is a conclusion and summary of the steps and procedures which were undertaken in conducting this experiment.

INTRODUCTION AND PROBLEM

There seems to be general agreement among percussion teachers that most students have considerably more difficulty mastering the left hand than the right. The causes of these difficulties are due to several factors, a common one being that more students are right handed than left handed. A look at classrooms equipped with one-sided desk chairs will prove this point. In spite of being right handed, a snare drum student is required to hold his left stick in an extremely awkward position. It is certainly not the manner in which he would pick up anything else and hold it. On the other hand, he picks up his right stick in a natural manner.

Because the right hand technique appears to be easier for most students than the left hand technique, it would seem that percussion teachers could facilitate teaching methods if they taught a matched grip for snare drum. Many students have poor left-hand stick positions; teaching time must be taken to correct them, since a proper stick position is necessary in producing a musical sound on the snare drum.

This same factor must be considered from a pedagogical standpoint. Many of our music education students' only direct experience with percussion instruments comes from a class—either percussion by itself, or with another instrument, usually some kind of brass instrument. It would appear that if the left hand were to be taught in such a manner that there would be no more difficulties than with the right, more technical experience could be gained from these classes.

Also, percussion teachers point out a high correlation of drop-outs with students who have poor left hand stick positions.

One of the most significant weaknesses of the traditional left hand grip is its awkwardness in performing contemporary literature. As is commonly known, all keyboard percussion instruments and timpani are played with a matched grip. This enables the player to move his sticks to either side with an equal amount of motion or wrist flexion. Often the same player, because of past snare drum training, will employ the traditional snare drum grip when playing on two or more drums. This causes considerable difficulty because movements to the left require much more muscular activity, as has been shown. Because of this difficulty, some percussionists perform such passages with the traditional and others with the matched grip.

Even when playing on one drum there seems to be some difficulty with evenness or balance when comparing the right stick sound with that of the left. Because of the unbalance, some percussion authors present sticking patterns which will correlate the stronger sound of the right hand with the strong or accented beats of the music. It is theorized that more evenness of sound will be produced by employing the matched grip because the arm force and angle of attack will be more nearly alike than it is when the traditional grip is used.

RELATED LITERATURE

An historical survey of percussion instruments and the techniques used to play them will reveal that the proposed matched grip is by no means a new method of holding drum sticks. Ancient artists' sketches and modern photographs of primitive tribes give evidence that the matched grip has been used for many centuries.

Percussion instruments play a large role in the music of primitive peoples. There are many forms of drums and other percussion instruments, many of which have traditionally been played with mallets or sticks which were held the same in each hand. One such instrument still in use, especially in South American countries, is the marimba. This instrument, which was originally made of gourds, was played with two sticks. The present marimba, although now made of wood and having metal or wooden resonators, is still played primarily with one mallet held in each hand in an identical manner.

Since the invention of the timpani, the sticks and mallets which were first used have been changed, but the position of the mallet in the hands is still relatively the same as it was in early history.

One percussion instrument which has undergone considerable change, both in design and technique, is the drum. This instrument started as a log, later had skins stretched across it which were played upon, and still later was ornamented in many ways to change its initial sound. To European countries belongs the credit for developing this drum into the snare drum. They used drums primarily for military purposes and it was for this function that the change in playing technique took place. The drum was suspended from a strap which caused the drum to fall at an angle to the player's left side. It became necessary to find a playing technique that would facilitate playing in this position. The influence of the unlike grip has grown to unbelievable proportions, even to the extent that it is often used when the matched grip would actually be easier. Many percussionists believe that the matched grip would produce a better musical sound, yet they continue to use the standard grip because of tradition.

Since the invention of drum stands and modern holders, there really seems to be no reason for continuing the unlike grip, except as a matter of tradition.

A study of physiology and psychology appears to give support for use of the matched grip. It is known that youngsters learn gross movements first. The grip employed by the left hand, when using traditional technique, could by no means be considered a basic or gross movement. The right hand grip, however, is similar to the way that children pick up toys, spoons, and pencils. Because of the increased arm and wrist rotation, the traditional left hand grip requires more muscular involvement than it would if the stick were held in the same manner as the right one. It appears obvious that playing a snare drum with the traditional grip does little to aid in playing timpani since the grips are quite different. On the other hand, playing a keyboard instrument such as xylophone does little to aid one's

snare drum technique. It would appear that more transfer of experience would take place if all the instruments were played with the same basic technique.

EXPERIMENTAL DESIGN

To ascertain the effectiveness of the use of the matched grip in snare drum technique, the experimental control group technique was utilized.

Prior to the inauguration of the experiment, a questionnaire was mailed to seventy-two professional percussionists and to forty-four teachers to obtain their views on the subject. A return of over 48 per cent of the questionnaires showed that many percussionists were interested in the project. Upon tabulation of the replies, it was found that a very high percentage of percussionists were inclined to believe that the proposed matched grip would be as good, if not better, than the traditional grip which they are now using.

Upon finding that so many eminent percussionists recognized the value of the matched grip, plans were made to test the proposal. The music department students of Lecompton High School were used in the experiment, and they were placed in two nearly equal groups. Because a small amount of time was to be taken from the band class to conduct the experiment, it was decided to conduct the experiment over an eleven-week period. The material to be covered was to include the basic rudiments or techniques of snare drumming, plus the reading of typical snare drum music.

At the conclusion of the experiment, a final performance test was given and recorded by means of a tape recorder. The tape was presented to a panel of seven judges who were to pass judgment on the various performances. The judges selected were professional percussionists, college instructors, and public school music teachers. It was requested that evaluation be based on evenness of sticking, balance of stick sound, and ambidexterity.

EXPERIMENTAL RESULTS

The final examination consisted of three sections. The first two sections were to be graded on the basis of comparison. Section one, which contained two parts, was a short drum cadence played by all members of each group. The experimental group was chosen as the best of the two by a four to three vote.

Part two of the examination was the same cadence, this time performed by the top five members of each group as selected by the instructor. Five of the seven judges selected the control group as the better of the two.

Part three of the test consisted of fifty individual performances by the top five members of each group. The final results proved that there was very little difference in performance of the two groups.

Based on a three-point grading system, the control group using the traditional grip rated 0.28 grade points, or 12 per cent above the experimental group. To discover whether the difference of 12 per cent was a significant amount, the total judges' grades were recorded and placed on a Chi square contingency table.

The selections or grades given by the judges were so similar that a Chi square table indicated only a chance difference between them, and the null hypothesis was accepted.

Therefore, it can be said with considerable confidence that there is no statistically significant difference between the scores. Also, there was then little difference in performing ability whether the traditional or the matched grip was used.

This being the case, the hypothesis that the matched grip would be advantageous

in all percussion teaching is accepted with limitations. If a student wishes to have a thorough knowledge or background in all percussion instruments, there is no reason why he should not use the matched grip for snare drum because all the other percussion instruments are played with a matched grip. However, if he wishes to be only a snare drummer, the traditional grip would not prove to be a handicap. This was shown by the fact that there was little difference in the final test results.

CONCLUSIONS

The purpose of this experiment was to ascertain the validity of the hypothesis that the use of the matched grip in snare drum playing could have a positive effect on percussion performance. The results of this investigation show that there is really no measurable difference between use of the two techniques. Even though this is the case, there are other advantages to be gained from using the matched grip. First, less time has to be taken to correct faulty stick grips with the left hand; and second, transfer to other instruments will take less time because a new left hand grip will not have to be taught.

The Marimba Act

by
James Ross

Many professional percussionists have "slack" periods in employment. For instance, most symphony musicians have long layoffs in the summer. At these times it is helpful (and usually mandatory) to have a means of supplementing our incomes. Naturally, it would be advantageous if we could function in the area that we know best: percussion. If you have a need and/or desire to add to your income, have you considered entering the world of Show Business with a Marimba Act?

If not, consider these factors: the Marimba Act is another way of utilizing your percussion talents (you might even find it fun and exciting); the remuneration is much greater than for most other forms of single engagement work, such as dance drumming; an Act does not involve a great deal of time (15 to 20 minutes is the average); show business is not seasonal, but goes on the year 'round; a good Marimba Act is popular because it is a "sight" act, i.e., it offers *visual* as well as musical appeal to the audience.

In this article I would like to pass on to the reader some of my experiences in this field and try to lay down a formula for building a successful Act.

FORMAT

If you wish to set about creating an act, the first and perhaps most important thing is not to allow any false musical pride to interfere. Be commercial in your choice of selections and arrangements because you are not playing to a concert audience but rather to a group of people who want to be entertained. It is wise to select the so-called standards, for then your program will never go out of date. Remember, the average nightclub audience is made up of the *middle-age group* who prefers familiar tunes with conservative arrangements. Leave the "far out" stuff for the "hip" audience.

A most important ingredient for a successful act is *novelty*. Your audience more or less expects it—sort of a tradition carried over from the old vaudeville days. Here again, let down your musical pride. One of the most popular novelties is the use of a puppet that plays and dances on the marimba. There are many ways of doing this, and each performer has to work out his own methods. After much experimentation, I have perfected a relatively simple way of using “strobe” light with a blackout. This results in the audience seeing only the puppet dancing and playing on the marimba bars.

Another novelty which looks difficult but which can be mastered in a very short time is the “spinning plates.” Two plates are spun on two long sticks and placed into a mouth-piece held in the mouth, while sixteen measures of some fast circus galop completes the routine. Of course, the usual dramatic drum roll is used while the plates are in the process of being put in motion. Then, there are the burning mallets during a complete blackout and bubbles flying over the marimba during the playing of “I’m Forever Blowing Bubbles.”

Audience participation is another helpful ingredient for a successful act. The “customers” love to get in on it by singing, hand clap fill-ins for a number like “Chapanacas,” drum beats with knives and forks, whistling, etc. Another suggestion is to invite four people to the stage, preferably two men and two women, give them two hand bells each and arrange them like a scale. Stand in back of the group and as you press their shoulder, they in turn ring the bell (left shoulder, left bell, etc.). The best tune for this is “Bells of St. Mary” in “C.” The first time through is more or less of a rehearsal where things usually go wrong (good for laughs). Then you can announce: “And now we are ready for our ‘concert’ performance,” and have the band “fake” along. For additional laughs I use an old cowbell in place of the highest “C.” On the final chord, have them all shake away.

ACCOMPANIMENT

The importance of your accompaniment (arrangements) cannot be stressed enough. It is vital to your Act and can go a long way in selling you to your audience. Most clubs use small bands: three, four, or five men; hence, your music should be arranged with that in mind. The piano part, of course, is *most* important. Some jobs use piano only; therefore, cue in all essential solos. The other essential parts are 1st E^b sax, 1st B^b trumpet, and drums. Next in order are 2nd B^b tenor sax, 2nd trumpet, trombone, bass, and violin(s). There are many jobs where you’ll find a three-piece band (piano, tenor sax, and drums) and I therefore strongly advise a special lead sax part which incorporates the most important trumpet parts in addition to its regular part. In other words, get as much as you can out of this sax player. It also holds true of a three-piece band with trumpet as the third instrument—incorporate as much of the 1st sax part as possible.

The actual manuscript parts should be clear (nice large notes), clean, and neat. If you do not have a good legible hand, then have it done by a copyist. Many shows are played “cold” (merely a talk-over rehearsal), so it pays to have music that is really legible. I would suggest that you keep the scores under separate cover; in the event a part gets lost, a new one can be readily copied.

APPEARANCE

Another important “must” when you are in the spotlight is appearance. Instrument, wardrobe, props, make-up, etc., are, of course, all part of the act; so make sure everything is as nearly perfect as possible. Remember, you are under close scrutiny by an audience that loves to find fault. Don’t give them the chance!

One's wardrobe should be theatrical, of course—something you wouldn't dare wear off-stage. Most anything that is consistent with good judgment suffices. Also, do not forget your age. For the female performer, it can be summed up in one word: glamorous. This, of course, gives the female a big advantage over the male performer. Needless to say, the glamorous girl in the glamorous gown is a sure hit for any audience; and she will *always* be in demand.

INSTRUMENT AND MALLETS

As for the instrument, a four octave marimba is by far the most practical; and the flashier the design the better. With a marimba you can bring out the richness of the organ-like tones by using four yarn mallets. For contrast you can use hard mallets in the middle and upper registers. Ordinarily, hard mallets should not be used on a marimba, because they dent the bars. You can solve this problem by using mallets with wooden balls as opposed to pyrolin or hard rubber. The wooden balls give the brilliant xylophone tone without damaging the marimba bars. Another advantage is in their light weight which, of course, means less demand on technique.

For wooden-headed mallets the so-called "applause knockers" work well. They come in a variety of colors and can be purchased in most any novelty supply house. Simply remove the mallet heads from their original handles and glue them into your favorite rattan handles. When these heads wear out, remove them by boiling in water; then affix new ones. The author has been using this method for about fifteen years and can recommend it very highly.

The advantages, then, of the wooden balls are that they cause less wear on the bars, they are easier and less tiring to manipulate, and they come in a variety of colors.

GETTING THE SHOW ON THE ROAD

Photos, brochures, and good agents are all important parts of the picture; courage, imagination, promotion are further ingredients. Once you are over the hurdle of your first show, it becomes genuine fun.

FINALE

Your colleagues will applaud (though it may, at first, take the form of chiding!) you for your versatility, and your wife will shout "Bravo!" as she carries your check to the bank. Symphony, jazz, or a Marimba Act—it's all a part of musical entertainment. "*Show Biz*," they call it.

EDITOR'S NOTE: James Ross is a percussionist with the Chicago Symphony Orchestra. He started his symphonic career in 1927 with the Cincinnati Symphony under Fritz Reiner. For the past 25 years he has been supplementing his income with a Marimba Act, under the stage name of Jerry Jerome. For a period of two years during World War II he left the symphony to devote his full time and gain his entire livelihood from his Act.

Mr. Ross still spends his summer layoff periods from the symphony working night clubs in the Montreal area. He also performs regularly on a local Chicago television station.

The editors asked Mr. Ross to write an article for the *Percussionist* concerning the Marimba Act, for the purpose of acquainting the readers more intimately with this area of musical activity; perhaps opening up the door to some readers to expand their income possibilities and make further use of their talents; and possibly giving others already engaged in this branch of the profession some fresh ideas.

Percussionist-Drummer-Musician??

by
Neal L. Fluegel

Percussion teaching is a rapidly growing and constantly changing field. Many new methods and articles are being published annually, advocating new approaches to various problems. It seems that musicians in general are always in the process of problem-solving as it relates to the teaching of their particular instrument. It is amazing indeed that someone has not written a challenging article entitled "The Problem with Problems."

However, this entire process has been very beneficial and through education, publication, clinics, etc., many problems of percussion teaching and performance have been solved. Many still remain, though, to constantly annoy the percussion teacher and student.

THE PROBLEMS

It seems that all too often the new approaches and theories, applied to obtain more successful percussion teaching, result as simply new methods of arriving at the same obvious problem—non-musician drummers. We are all familiar with the following descriptions of a typical high school or college drummer: "He has good technique on snare drum, but he can't read music; he reads only rhythm patterns; he has no concept of playing musically; he can't play mallet instruments; he can't tune timpani; he gets bored easily; he has little concept of dynamics and phrasing; he will never make a section leader."

A SOLUTION

With the above descriptions in mind, the author offers the following suggestion as one possible solution to some of these existing situations:

A student should begin his percussion studies on mallet instruments rather than on snare drum.

It is the most musically logical approach to learning percussion instruments. The student studying a mallet instrument will learn most of the physical technique necessary to transfer and learn to play snare drum. He will develop the single stroke roll, double stroke roll, various grace note figures, and many methods of sticking rhythmic figures. He will learn these, however, as part of a total musical approach rather than for a vaguely musical or purely physical purpose.

OTHER BENEFITS

Aside from these factors, the student will actually learn to read music and develop a concept of rhythm as well as melody and harmony. The student will more easily comprehend proper phrasing and playing a long musical line rather than the broken, interrupted figures generally played on snare drum.

The mallet student will be in an excellent position to transfer playing techniques easily to timpani. He will be familiar with proper mallet position, various physical techniques, and will have gained a knowledge of harmony and ear training neces-

sary to proper timpani performance. Most of this he would not have learned studying snare drum before timpani.

A student who can perform on a mallet instrument will generally not become bored and will maintain a musical respect among his peers studying other instruments, since he will also have a solo performing instrument enjoyed by most listeners. This will give him greater audience approval, as well as more encouragement to practice from his parents, and in their presence, an aspect of a student's training so necessary at an early level.

The total instrumental music program in the school situation will benefit by this approach to teaching percussion instruments. It will provide for a much more versatile percussion section in a band or orchestra as well as in percussion ensembles. All percussionists can be interchangeable on the various instruments and can be kept active. Thus, all percussion parts will be played. Other parts in the band or orchestra not being played because of lack of proper instrumentation can be adapted for a percussionist to play on one of the mallet instruments.

CONCLUSION

In conclusion, it can be said that if percussion students began their studies on mallet instruments rather than on snare drum, the following, simply stated, would result.

1. It will better hold the student's interest and his progress will be more rapid.
2. The student will receive a more adequate, over-all musical training in rhythm, melody, harmony, reading, dynamics, phrasing, ear training, etc.
3. It will provide the student the most easy transfer to other percussion instruments.
4. The student will gain greater experience in ensemble participation, plus providing the band and orchestra with a more versatile percussion section.
5. More students within the percussion section can be kept active, thus helping to eliminate a discipline problem for directors.
6. It will encourage the writing and publishing of more musical percussion literature—solo, ensemble, and large ensemble section parts.
7. The age-old problem of a drummer who cannot read music will be eliminated.
8. It is the most logical musical approach to contest and general percussion performance in both solo and ensemble literature.
9. The percussion student will have a solo instrument enjoyed by most people, including parents.
10. It will eliminate the embarrassing situation for both student and teacher of enlisting the aid of a pianist to perform a mallet or timpani part because the regular percussionists are unable to play the part.

All too often, teachers have dealt unsuccessfully with the many problems of teaching percussionists, with the end result being that of training non-musician drummers. It is obvious that most teachers of percussion instruments are not content with this situation. It is the opinion of this author that in general this problem can be solved by beginning a percussion student's training on a mallet instrument. It is no more difficult to teach mallet instruments than snare drum and the result will be musical percussionists.

Keyboard Mallet Instruments—*Vida Chenoweth*

This title would include xylophones, marimbas, and metallophones of all cultures, including the electric metallophones known as Vibraphone or vibraharp.

Musicianship

The three articles preceding this one have dealt with definitions and technique. Before progressing further into technique and repertoire, let us consider musicianship or else lose sight of the ultimate aim of mastering any keyboard instrument. Notice that the term "keyboard instrument" is employed in preference to the term "mallet instrument" in this case, as emphasis is to be laid on lyricism rather than on percussion. Just as the xylophone-like instruments can be grouped with the piano-like instruments because of the chromatic keyboard common to both, the xylophone-like instruments might also be grouped with the drum-like instruments because of the mallet which sets both into musical vibration. The soloist tends to regard the xylophone types as keyboard instruments because he does not lay more importance to the percussive quality of his instrument than to the lyric quality. A solo instrument must be sufficient lyrically as well as percussively. An orchestral percussionist treats the xylophone family as part of a whole, the whole pertaining to the complete orchestral score, while a soloist's treatment of the same instrument is as a whole—that is, as the complete scoring. The reader will, therefore, find that the articles by this author are gauged from the viewpoint of a solo performer, in the main, which necessarily is based upon the premise that his instrument is complete in itself, capable of the range of expression expected of any other solo instrument or groupings thereof.

Technique is not enough qualification for any musician, particularly for a percussionist whose lot is usually viewed as that of giving rhythmic support or occasionally an exotic color to the lyricism of other instruments. Rhythm is only a part of technique, and technique is only a part of musicianship. What is the musicianship sought then, and how is it obtained? There is not a simple formula in answer to this perennial problem, for standards are determined by the extent of a goal and by the extent of a talent.

In order to have a working thesis, let us consider that music is the language that writers say it is. It is altogether possible that one can accurately pronounce words in the English language without saying anything. One can pronounce perfectly this sentence: "Slowly man walked the old tired toward on home the his corner." The sentence has subject, predicate, and modifiers, but it lacks the structure which gives meaning to a ribbon of speech. Likewise in music, and especially with the percussionist whose major concentration is rhythm, the whole, and consequently the meaning, may be lacking. Along with agility, better than average coordination, and accuracy, the performer should be able to clearly grasp the

phrases of musical speech. It matters to the meaning of the sentence that "the tired, old man" be grouped together; structural understanding is then important to musicianship, just as it is important to a spoken language.

Let us look at another element basic to speech—inflection. If one speaks the phrase "tired, old man" with a slow voice, the word "tired" is emphasized. Add a quaver to the voice and "old" is emphasized. The varieties and gradations of expression which are possible in speech in order to add to the meaning of speech are infinite. In the same way, the range of musical expression too is unlimited. Such things as tempo, tone color, dynamics, nuance, and so forth, make musical speech meaningful. Unless there is communication between performer and audience, music has failed as a language.

Musicianship also includes the ability to project an emotion. It is debatable whether this phase of musicianship can be taught; more often than not it is subconscious, the result of a gift. Yet, maturity plays an important role in musicianship. For this reason it is well to form the habit of accuracy in the beginning stages of musical study, so that technique will be the servant of expression, rather than the reverse. Musical maturity cannot be predicted, and it may not be evident until a student is well into his teens; on the other hand, it may be later, or never. What is worthwhile to keep in mind is preparation for the day of understanding, and the continuous pursuit of maturity.

Perhaps the following suggestions will be helpful in seeking musicianship, or being musically expressive. (1) The scope of musical interest should progress. This progress is intended to imply that the student proceed from the simple to the more complex, familiarizing himself with the great literature of other instruments in addition to his own, gradually moving toward the study of chamber and orchestral scores. (2) As much music theory should be studied as the student's schedule can possibly include. In addition to harmony and ear training, the interested music student will find that counterpoint, canon and fugue, composition (choral and instrumental), form and analysis, or any courses that demand application of the elements which music comprises, will be invaluable as experiences in musical comprehension. Without comprehension of the whole, music, as speech, will be fragmentary in meaning. (3) It is also beneficial to compare the performances of different musicians. The student should listen to great artists and great composers to discover what provokes a response in a listener and how various emotional qualities are translated into music. Absorption of these points of musicality may, as stated before, be subconscious; nevertheless, listening is part of musical experience.

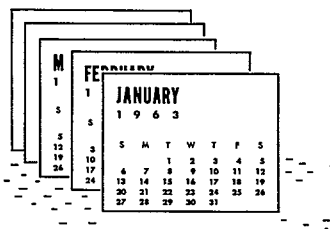
It is hoped that the points here touched upon will stimulate the reader to re-investigate his motives and goals. It is further hoped that each reader may seek to raise his standards from what they have previously been. Let us pursue music as a medium of profound interchange, never forgetting that technique is only one of the means toward that end.

A chat with SFC Gordon (Don) Tanner of *The* U.S. Army Band, Fort Myer, Va., brought out the fact that Sgt. Tanner has been playing the matched grip (snare drum and set) for over fifteen years.

The Challenge

Gordon Peters has accepted the chairmanship of the Contest Rules and Adjudication Committee. He has asked that all interested members write to him or to a member of his committee, giving as much information as possible about percussion contests, both private and grade/high school district and state music contests, and any or all contest rules, adjudication sheets, state contest bulletins, information sheets, etc. which might be of help to the committee in their work.

Please send this material to one of the following persons: Gordon Peters, 705 Oak Street, Winnetka, Illinois; Dr. Ramon E. Meyer, 2127 Mahan Drive, Tallahassee, Florida; or LaVern Reimer, 366 Utley, Elmhurst, Illinois.



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.

In a program of the Enid Concert Association, presenting Vida Chenoweth, Classic Marimbist, dated January 14, 1964, one section of the program notes reads as follows: "Robert Chenoweth's *Etude* is primarily a technical challenge in its heretofore unheard of six mallet scoring. (Six mallets have never before been attempted by any marimbist in either classical or entertainment performances.)"

James Coffin, of State College of Iowa, and his Percussion Ensemble held a most unusual clinic for the northeast Iowa band directors and their students. The clinic involved a reading session of percussion ensembles and participants performed about forty different works. The clinic had the cooperation of the publishers who responded enthusiastically and, as a result, it is planned to make this an annual event at SCI. Jim also informs us that the College Ensemble was featured on tour in March and in April, and Low Harrison's

"Canticle No. 3" will be performed at SCI during the College Contemporary Music Concert this spring. For details of this performance, write to James Coffin, State College of Iowa, Cedar Falls, Iowa.

George Frock had his percussion ensemble on tour February 5-8. Their schedule of concerts and clinics included Little Rock, Hot Springs, and Pine Bluff, Arkansas; Clarksdale and Senatobia, Mississippi; and Jackson, Humboldt, and Nashville, Tennessee. The literature they played included the following: *Three Brothers*, Colgrass; *Scherzo*, Schinstine; *October Mountain*, Hovhaness; *Prelude for Perc*, Miller; *Rites*, McKenzie; *Handclappers Dance*, Frock; and *Pentatonic Clock*, Charkovsky.

Our Opinion

In many of the various stated purposes of the Percussive Arts Society one continually finds mention of "increased demands on the percussionist," or, "in order to meet the new musical as well as technical demands on the percussionist. . . ." Some questions immediately come to mind. What kind of demands from what kind of "New Music"? Are these increased demands real and actually a part of the musical scene today or is someone just predicting, through fanciful imagination, some wishful thinking about the future? At what level are these demands being made—student level, college level, professional level? What is the nature of these new demands? Through or by whom are these demands being made and just how have they come about at this particular time?

For teachers of percussion, the mundane things such as hand positions, reading of notes, basic familiarization with essential percussion instruments, organization and development of percussion media (ensembles), and all the various aspects of developing programs and securing adequate equipment occupy and demand so much time that it seems impractical or even impossible to consider a good long look at what's happening in the "outer limits" of percussion. Still, the avant-garde of today is the commonplace of tomorrow, and whether we like what we see or not, the more advanced our vision, the better our understanding of the task at hand.

It is especially exciting for the percussionist to have firsthand experiences with "New Music" composers. They need not be told of the value of musical percussion. They are stimulated by the whole idea, the whole concept, of the "percussive arts" in the best and broadest sense. They have purchased for themselves percussion instruments of various kinds and types. They have associated themselves with artist-percussionists in order for knowledge and creativity to flow freely from composer to performer and from performer to composer.

Such ideas and relationships have just recently been brought to this writer's

attention as a result of an interview with a superb man whose sensitive human qualities are surpassed only by an exciting intellect and a vast musical knowledge and skill. Lucas Foss, composer, conductor, performer (Piano), was Visiting Professor and Guest Artist at Southern Illinois University in January of this year. There were many occasions when the faculty and students engaged Mr. Foss in individual conversation. It was during one of these times, at the home of a faculty member, that the subject of Percussion and the Percussive Arts Society was mentioned. It was obvious at once that this composer was talking about an important and vital subject.

What about percussion in "New Music" today? Is the composer really interested? Mr. Foss began by saying that probably electronic music freed percussion from the bounds of pulse, the dance concept, and mere punctuation. An immediate reference was made to an article appearing in *Perspective of New Music*, Spring, 1963, Princeton University Press, Princeton, N.J. To quote the footnote on page 46 of that publication:

"The extent to which percussion has begun to preoccupy the composer can be illustrated by the recent mania for acquiring one's own percussion instruments, then lending them out to percussionists. Stockhausen bought a Deagan vibraphone, Berio brought a marimba from San Francisco to Milan, Boulez owns a whole collection of percussion instruments. Can we imagine composers twenty years ago going to such pains to ensure faithful performance?"

If the percussionist were only to accent, punctuate, or simply set a pulse, there would be no reason for this interest. The new demands are in the realm of timbre, articulation, and creativity—each individually and all three collectively. The possibilities are staggering and unlimited.

In the article mentioned above, entitled "The Changing Composer-Performer Relationship: a Monologue and a Dialogue," Mr. Foss makes quite clear the happily improving composer-performer relationship. In the fourth paragraph Mr. Foss says:

"Composers have had to abandon Beethoven's proud position: 'Does he think I have his silly fiddle in mind when the spirit talks to me?' Composers are again involved *in* performance, *with* performance. More—they work with handpicked performers toward a common goal. Among the new composer-performer teams: Cage and Tudor, Boulez and the Südwestfunk, Berio and Cathy Berberian, Babbitt and Bethany Beardslee, Pousseur and a group of seven, my own Improvisation Chamber Ensemble. Each of the teams mentioned is involved in a search, what we might call a joint enterprise in new music. . . . As a result. . . new instrumental discoveries have antiquated every existing orchestration treatise—traditional limitations of voice and instrument have proved to be mythical: the piano was the first instrument to expand, the flute underwent a change of personality. . . . The human voice followed; percussion came into its own."

In the interview Mr. Foss gave a great deal of credit to Charles Delancey, Los Angeles Symphony percussionist, university percussion teacher, and also a member of Mr. Foss' Improvisation Chamber Ensemble. Proof of this new composer-performer relationship was immediately recognized as an audience of college students and faculty saw and heard the "new in percussion," created by the team of Foss and Delancey, during a performance of Mr. Foss' exciting composition "Echoi" written for piano, cello, clarinet, and percussion. Raymond Deroches, percussionist with this group, displayed a virtuosity which was undescrivable. Are the demands on the percussionist today increased? Are they really in existence? Absolutely and unmistakably.

At what level are these demands being made? At all levels! Even though we have been talking here in terms of professional demands, one has only to look at college and high school band and orchestra literature to find vastly different percussion parts, expanded both musically and technically. It is Our Opinion that a great deal of work needs to go into the area of research in terms of the present day demands and the immediate future demands on the percussionist. Let us not just assume we are heading in the right direction.

There is good reason to believe that the men mentioned above will be kind enough to participate in idea exchange so greatly needed in this regard. It is hoped that many of you will contribute your ideas to help clarify the percussion scene today and more adequately and accurately answer the questions asked in the first paragraph.

Percussion Personalities

In issue No. 2 of the *Percussionist*, information was given in the "Percussion Personalities" section about all our staff except Vida Chenoweth, contributing Editor for Keyboard Mallet Instruments. At the time of that publication Miss Chenoweth was in Guatemala. She has since returned and is already off again to Central America and Mexico on tour.

Vida Chenoweth was born and raised in Enid, Oklahoma, and her achievements in elevating her beloved marimba to acceptance as a classical solo instrument by the most critical of audiences in three continents are well known to all serious percussionists. Moreover, her Epic Record album has universally spread her fame by demonstrating the wide range of tone, color, and expression possible on an instrument previously devoted to aboriginal folk music, vaudeville stunts, or minor parts in Symphony Orchestras.

Before Miss Chenoweth returns to the States this Spring, her new book, entitled *Marimbas of Guatemala*, will be off the press at the University of Kentucky and available to our readers. In addition to her own writing, Miss Chenoweth has had more serious composers write works specifically for her, after hearing a performance, than perhaps any marimbist in history.

An example of the respect Miss Chenoweth is shown by outstanding composers of our time would be what she refers to as a red-letter day—a high point in her career—when she was invited to play for Heiter Villa-Lobos and a small audience in his New York Apartment.

Miss Chenoweth has given the marimba a status that it could never have attained without her efforts. From her performances with the New York Philharmonic to the Guatemala village her superior musical skill and sincerity have been evidenced, as well as an obvious, deep rooted love for the marimba. Such dedication is rare and the staff of *Percussionist* is proud to have her as a Contributing Editor.

Questions & Answers

Q. *SDJ* from the Chicago, Illinois, area asks us about modern musical compositions and the scoring for percussion on one-line staves. Also, what major works involve use of multiple percussion instruments for one performer, that is, apart from the dance combo and stage band type of ensemble.

A. Many of the twentieth century composers have experimented with notation for the percussion instruments without definite pitch, and strange as it may seem, the one-line staff seemed to be a natural solution. Here are some examples.

1. Bela Bartok, *Sonata for Two Pianos and (2) Percussion* (1942), Hawks & Son, Ltd., London. Player I has two snare drums to play, one with and one without snares, in the first part. Player II plays bass drum. In the second movement Player II plays the two snare drums while Player I plays on the suspended cymbal with various sticks. Timpani and xylophone parts are divided between players with the *glissando* employed in the pedal timpani for effect only. The xylophone and the piano keyboard are incorporated to play melodic and rhythmic patterns at the extreme top ends of each keyboard.

2. Igor Stravinsky, *L'Histoire du Soldat* (circa 1920), c. 1924, J. & W. Chester, Ltd. This is a dramatic composition with reader, solo violin, small orchestra, and one-man percussion. The percussion score uses a five-line staff with an extra one-line staff as needed. Large and small side (snare) drums are used, as well as bass drum; cymbals (attached to the bass drum and suspended also), triangle, tambourine are the accessories called for.

The instructions to the drummer are that he should remain standing behind the closely grouped instruments for the performance.

3. William Walton, *Facade Suite No. 2* (1938), Oxford Press. This is delightful program music for orchestra with the percussionist using the "trap drum setup." This is a set of six contrasting styles of music with the various percussions scored with good taste: (a) "Fanfare"—snare drum, suspended cymbal; (b) "Scotch Rhapsody"—wood block, suspended cymbal, wire brush on snare drum; (c) "Country Dance"—tactic; (d) "Noche Espagnole"—tambourine, castanets, triangle; (e) "Popular Song"—wood block, choked suspended cymbal, triangle played with wood stick; (f) "Old Sir Faulk"—wood block, Chinese temple blocks, choked suspended cymbal, plus complete trap drums. The "Popular Song" (e) is probably most interesting to the drummer as it is reminiscent of the "song and dance act" of vaudeville days.

4. Ralph Shapey, *Evocation For Violin, Piano, and (1) Percussion* (1955). This work exploits the sound possibilities of the combination of violin, piano, and various percussion instruments. The music contrasts sections of the tightest organization of material (pitch, non-pitch, noise, density, intensity) with those of a seemingly improvised nature. The three tuned drums, snare drum, bass drum, wood block, gamalon, and two suspended cymbals have to be very closely grouped for the percussionist to play the various rhythmic patterns correctly in meter. A ten-line staff is used to accommodate all the percussion instruments of the score. The violin line

rides on top, and the piano line rides below the percussion notation. This is a real challenge for all musicians. We performed it here at Michigan in January as part of the opening series of our Fourth Festival of Contemporary Music.

5. Włodzimierz Kotóński, *Trio for Flute, Guitar, and (1) Percussion* (1960). The composer has been active in the field of electronic music, and is representative of current musical interests in Poland. This work is characterized by a very free, improvisatory quality, with the element of time being controlled in large part by the performers. The percussionist must have a complete drum set with extra tom-toms, gong, block, castanets, and assorted brushes and mallets to get the various effects called for in the score. The flute plays the complete range of high and low notes. The amplified guitar has much to challenge the player. It is modern, but it is also good program material and definitely must have outstanding musicians to "cut the charts."

6. Luigi Nono, *España en el Corazón For Soprano, Baritone, Chamber Chorus and Instrumental Ensemble* (1952). Luigi Nono is a leading Italian exponent of the post-Webern generation of composers dedicated to the techniques of total serialization. This work is in three movements. The two outer movements are settings of contemplative poems by Garcia Lorca; the central movement, the longest and most dramatic of the three, is a poem by the Chilean poet Pablo Neruda,

La Guerra. All three movements feature the technique of *sprechstimme*, an inflected recitation of speech in precise rhythm, but in only relative pitch. Four percussionists have four-line staves to accommodate four pitched drums, four pitched tom-toms, four pitches of suspended cymbals, etc., so that each part is both a separate unit but yet a part of the complete ensemble. Celeste, vibraharp, and piano are also parts of the score. This work is interesting and challenging to all.

7. Dr. F. R. Berger, *Rudimenter Good Luck* (circa 1936), NARD Rudimental Drum Solos, Ludwig Drum Company, Chicago, Ill. You may be surprised to find a one-line staff notation in the *NARD Collection of Rudimental Snare Drum Solos*. This solo is an example of Swiss Military Snare Drumming, and is found in an early edition of the NAARD book on page 59. (I am not certain of the page number for the revised edition of this book.)

All the above selections have one basic relationship: There are specific instructions for the percussionists for the use of mallets and sticks, where to hit the percussion instruments to get varied effects, and in general, a one-line, two-line, three-line, or four-line staff. The traditional five-line staff is inserted *only* for bass clef timpani notation, or for treble clef bell or xylophone notation.

Perhaps the *Percussionist* readers might enjoy programming one or more of the above mentioned modern selections.

A new publishing company with the slogan, "Percussion designed with the schools in mind," has been brought to the attention of the PAS office. Although we have not seen any of their material as yet, many of our readers might be interested in this new source of materials. For further information about this write to Octopus Percussion Publications, 612 George Street, Iowa City, Iowa 52241.

New Materials—*Mervin Britton*

15 Bach Inventions, by Morris Lang, pub. by Henry Adler. \$2.00.

Rhythmical Articulation, by Pasquale Bona, Translated from the fourth Italian Edition by Gustov Soenger, English-Italian text. \$1.00.

Play Vibes, by Julius Wechter, Modern vibraharp technique for musicians, pub. by Henry Adler. \$3.50.

Reading and Technical Studies, by Billy Dorn, for the advanced player, marimba, xylophone, vibes, pub. by Henry Adler. \$4.00.

Prelude & Allegro, by Edward Volz, pub. by Bourne. \$3.00.

Handbook for the School Drummer, by Jerry Kent, pub. by Jerry Kent, 7912 North Zuni St., Denver, Colorado. \$3.00 (special price to P.A.S. members, \$2.00).

A Manual for the Modern Drummer, by Alan Dawson and Don De Micheal, pub. by Berklee Press, 284 Newbury St., Boston 15, Mass. \$3.50.

LETTERS TO THE EDITOR

Dear Editor:

I feel I must reply to the article by Vida Chenoweth in the December issue of the *Percussionist*, entitled "4-Mallet Technique." In this article Miss Chenoweth describes many advantages of the "Musser" method of holding 4 mallets over the "cross-stick" method, and she states that the Musser grip affords the most technical proficiency.

I have a working knowledge of *both* of these methods. My first teacher, Evelyn Ingels, taught me the Musser method, which I used for over five years. I subsequently learned the cross-stick method. From the start I admit having been prejudiced against it, for I found the same disadvantages that Miss Chenoweth listed. However, I stuck with it; and as I became more proficient with the cross-stick method, I found that the so-called "disadvantages" were just beginners' awkwardness. My prejudices quickly evaporated, and since then I

have been playing both ways. As a matter of fact I have found that there are many *advantages* in the cross-stick method and I use it about 90 per cent of the time.

The impression that I got from reading Miss Chenoweth's article is that she has never acquired true working knowledge of the cross-stick method. These are the specific points with which I take exception:

1) "The disadvantages of the cross-stick method are several: the mallet handles often 'click' together; . . ." Beginners do sometimes get a "click," but this usually disappears with a little proficiency. If clicking persists, it is a simple matter to get rid of it: merely tape the back part of the sticks. Furthermore, with many players the clicking results not from the sticks hitting against each other, but rather from the sticks hitting against rings; these players should remove their rings before playing.

2) “. . . interval changes are made slow and awkward; and intervals over an octave are hardly possible.” Here again, this is just beginners’ awkwardness.

3) “It is the position of the index finger that is a frequent obstruction in obtaining a contracted interval. . . .” This again, to me, shows unfamiliarity with the cross-stick grip. The index finger is *removed from between the sticks* in contracted intervals.

4) “There are two other reasons why the grip [cross-stick] inhibits a rapid change of intervals. First, the cross-stick method necessitates a grip near the center of the mallet and consequently ‘shortens’ the mallet for all practical purposes; . . .” This may be true for medium spaced intervals, but I fail to see what this has to do with rapidity of change. Furthermore, it is not necessary to grip the sticks near the center in the cross-stick method. Also, she seemingly repudiates her own statement by continuing, “. . . second, the point of intersection changes when the mallets are spread. . . .” This, then, would make the sticks in effect “longer,” making wide intervals possible. Then she ends that sentence with:

5) “. . . making the grip weaker in proportion to the width of the interval, the wider the weaker.” This is not so, because on wider intervals, pressure is exerted on the inner mallet with the thumb, and on the outer mallet with the index finger.

(Editor’s note: The grip is often weakened in wider intervals (in the same hand) in the cross-stick method because of the false position of the index finger; it should curl around and under the inside mallet rather than moving out touching the outside mallet.

6) “Moreover, the ‘roll’ produced by the Musser grip is more legato than that of the cross-stick grip. In the former each mallet strikes separately, but rapidly, in the following order: left outside, right outside, left inside, right inside. In the cross-stick roll there are two beats only, with the two mallets in one hand striking simultaneously.” This again shows unfamiliarity with the cross-stick grip. I often use this “4-beat” roll she describes with the cross-stick grip,

and I know many other marimbists who do.

In defense of the cross-stick grip, I would like to enumerate what I feel are its advantages:

1) Intervals such as the following example, where one mallet is on the upper row of bars and the other mallet (in the same hand) is on the lower row, are smoother and less awkward with the cross-stick grip.



2) With the cross-stick grip the two outer mallets can be moved back out of the way very quickly and easily for sudden shifts from 4-mallet to 2-mallet passages. When playing an extensive passage with the Musser grip, the 2 outer mallets are left “dangling,” quickly rubbing the skin raw, no matter how many callouses the performer has developed.

3) The Musser grip, in Miss Chenoweth’s own words, is at first “uncomfortable, even painful,” and proficiency is at least a year in coming. Callouses must be slowly formed, and if they are lost due to a brief layoff, they must be formed anew.

To conclude, I follow the old adage: “If it works, use it!” We should really be more concerned with the end result rather than the means. Many fine artists, such as Vida Chenoweth, use the Musser grip, while other fine artists, such as Jose Bethancourt and Jack Connors use the cross-stick grip. I feel that a student should not be prejudiced against one method or the other, for that in turn will prejudice him against many fine performers and teachers. It should also be kept in mind that technical demands vary from one area of musical activity to another. For instance, a jazz combo vibist has different technical problems than a concert marimbist; a symphony mallet player has different problems than a nightclub entertainer, and so on.

Sincerely yours,
Al Payson
6146 N. Ozark
Chicago, Illinois 60631

Editor’s note:

Miss Chenoweth is a concert marimbist. Mr. Payson is an orchestral percussionist.

Dear Don,

I have enjoyed reading the articles in the three numbers of the *Percussionist*. Through joining the P.A.S. and, more recently, the N.A.R.D., my outlook on teaching has broadened.

In regards to the proper sticking, it seems to me to have a great number of elements to be considered.

1. 6/8  in marches

L R L R R L R L

gives a good swing for marching.

2. 6/8 

L R R L L R R L

works fine in parts of the

"Mexican Hat Dance" if we remember that the right stick beat is a higher pitch than the left stick, by virtue of being struck near the rim and being a forearm stroke. Then we can use

6/8 

L R L R R L R L

when we want an uplift in feeling, or

6/8 

L R R L L R R L

when we want a downfall feeling. Generally the alternated sticks is a good policy, but the good student and percussionist should practice a part in more than one sticking if possible to get proper effect and balance. This is also true in the mallet key board instruments, which includes also ease of execution. And besides the technical problems of this sticking, we must consider the human problem—each person is different. We have a printed page of music—some people will play it well one way while some will play it well another way. Therefore we should teach the students to make a careful choice of sticking. Encourage them to find the most efficient interpretation. In concluding, this selection, in the final analysis, is a matter of personal choice.

I developed an etude for developing the Double Bounce Roll.

2/4 

R R L L R R L L | R R L L R L L



R R L L R R L L | R R L L R R R R

Rim Shuts

This Etude gets all of my students relaxed for a smoother long roll. It is also effective for the matched grip.

Thanks again for doing such a fine job of editing these publications and managing the P.A.S.

Gordin Rowand

Dear Editor:

May I register my vote of approval for the proposed revision of contest rules. We have so much emphasis on contests in this part of the country and the drum judging is so poor that it is difficult to know what to tell a student to do!

Betty Masoner

911 Dewey Avenue

Bemidji, Minnesota

Dear Mr. Canedy:

As promised, now that I am back in England, I have at last found a few spare moments to write you and give the information you asked for. I feel very proud to be the first British member of the P.A.S. and will most certainly try and supply regular information about percussion over on this side.

First of all, some details. I have been the sole percussionist with the Mantovani Orchestra since May, 1946, and have now done seven tours of the U.S.A. and Canada. We did a tour of Japan last May and before then, I have also been to Germany three times and went to South Africa some years ago.

On the tours of the U.S.A. and Canada we usually have five musicians from here; the rest are musicians mostly from the New York area. As all musicians from any country are generally of the same type, we get on very well together. It has been my good fortune to have been friends for many years with a good number of percussionists in the States. Among my many and valued friends are Saul Goodman (we have been friends since the late 20's), Buster Bailey, Walter Rosenberg, Morris Lang; Fred Hinger, Charles Owen and the other percussionists in the Philadelphia area; Wm. G. Street, Charley Wilcoxon, Jim Whisler of Youngstown, James Salmon, Hal Trommer of Deagan, Chuck Milinari and Bob Yeager, Ben Staus of Rogers, Sam Ulano, and Henry Adler and many of the boys in New York. Indeed, there are so many, I may have even left out some; but every time I visit the U.S.A. the Bars are usually busier than

usual in many cities from Coast to Coast.

When I do eventually get home, I am kept busy in the freelance game, mostly in films, records, T.V., and radio—yes, we still get a lot of work on the old “steam radio” as it is controlled by the B.B.C. and not commercial, although we do have Radio Luxembourg whose programmes are recorded in London.

At the moment, Dimitri Tiomkin is over here doing the music for *The Fall of Rome*. I have done a few of the sessions and he has been using eight in the percussion section. The amount of instruments and accessories he asked for is fantastic. Stephen Whittaker, one of our busiest men, is in charge of the section and the demand for this, that, and the other must have nearly driven him crazy. I think it takes over a week to get the stuff away at the end of the film. Our setup regarding transport is nowhere near as good as in the States. We usually have to organise it instead of the equipment being rented. There is only one firm over here for rentals and it is a little difficult to persuade recording companies to hire. The result is that we have to supply all our own equipment, as well as transport it. Maybe we will be able to get something done in the near future. I am glad to say that, in general, work for “all rounders” is pretty good just now, but we are still a long way behind in trying to get percussion groups going. The music situation in schools is really very poor compared to the U.S.A., but, of course, we are a much smaller country and the education authorities don't seem to be able to find the cash to equip schools. The Duty and Purchase on instruments is very high and way beyond the average pocket.

I do hope you will continue to send the *Percussionist* every time it is published. I hope to be able to persuade a few of my colleagues to become members.

If you think of anything I can do for you, please let me know. My address, as you will see, is still the same.

I am very grateful to my good friend Maurie Lishon for making me a member of P.A.S. It is quite possible that I will be doing another tour of the U.S.A. in September. This time I

think we will be going to the West Coast. We are due to do a series of T.V. shows on the new B.B.C. Channel in April, as well as a short tour of the Provinces. My kindest regards to you and all my friends in the States.

Charles Botterill
4, Sheridan Gardens
Kenton, Harrow
Middlesex, England

Dear Mr. Canedy:

I wish to congratulate you and your staff on a fine bulletin and on your open minded attitude toward musical as well as rudimental drumming. I have enjoyed the first three issues greatly and have passed them around to the other percussion majors here at South Dakota University.

I am a graduate percussion major in the Music Education Department at the University of South Dakota. My professional background consists of two years with the 22d Army Band in San Francisco and general dance work around there as well as in Des Moines and Sioux City, Iowa, and St. Joseph, Missouri.

I have six years experience as a high school band director.

Our percussion instructor here at the University is Mr. Courtland Swenson. He is an intensely serious young man who is doing fine things for percussion in this area. Our first concert band concert this year included the percussion ensemble with the following selections: *Hoe-Down*, Joshua Miseal (Music for Percussion); *Percussion Music*, Michael Colgrass (Music for Percussion); *Percussionata*, Thomas Brown (Kendor); *Concertino* (percussion and band), C. Williams (Summy-Birch).

For future concerts, including one or more high school clinics, we are working on the following: *Night Music for Percussion*, Robert Starer (Mills); *Invention* (for 4 players), Paul Price (Music for Percussion); *Canticle No. Three*, Lou Harrison (Music for Percussion); *Prelude for Percussion*, Mallory Miller (Music for Percussion); *Quintet in Five*, Truman Shoaff (Music for Percussion); *Nonet*, Jack McKenzie (Music for Percussion); *Three Brothers*, Michael Colgrass (Music for Percussion); *Toccata for Percussion*, Carlos Chavez (Mills).

A few months ago, while working on a paper on the matched grip, I sent

questionnaires to many professional drummers and drum instructors—men whom we here at South Dakota considered some of the top men in the field. We were then referred to the P.A.S. and found that most of the men on our mailing list were members and several were even on the writing staff.

This type of organization, made up of authorities in our field, fulfills a need that has long been felt in this area of the country. I was born, raised, educated, and have taught here in the Iowa, Missouri, Kansas, and Nebraska area. The drummers in this area have discussed the negative effects of the rudi-

mental approach to drumming as an end rather than as a means to an end for many years, but we have lacked the organization necessary to do anything constructive about it.

We have also felt the frustration of being out of contact with the active professional music field that the Mid-West has to live with. The *Percussionist* has already helped us to feel "back in contact with the musical world," and has given us the moral support that we need for fighting tradition. Keep up the Good Work!

Bud Walter, Jr.
Vermillion, S.D.

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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:

AMRAWCO

1103 North Branch Street
Chicago 22, Illinois

J. C. Deagon, Incorporated
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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:

Percussive Arts Society
Donald G. Canedy, *Executive Secretary*
111 East Grand
Carbondale, Illinois 62901