



Percussionist

Official Publication of the
PERCUSSIVE ARTS SOCIETY

VOLUME 1, NUMBER 3



Volume 1, Number 3

December, 1963

Percussionist

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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Percussionist is published quarterly by the Percussive Arts Society. All correspondence on matters concerning membership, subscription rates, editorial content and change of address notices should be addressed to: Donald Canedy, Editor, Percussionist, Department of Music, Southern Illinois University, Carbondale, Illinois.

Printed by Printing Service, Southern Illinois University

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The Snare Drum Rudiments: Another Analysis

by

Ramon E. Meyer, Ph.D.

An encouraging sign in the area of snare drum performance and pedagogy is the increasingly frequent discussion of the function and validity of the twenty-six rudiments standardized by the National Association of Rudimental Drummers. Indeed, the lead article in the first issue of the *Percussionist* was addressed to this topic.

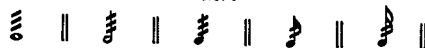
There have been many arguments advanced both in favor of and in opposition to the NARD rudiments. The essence of the problem, however, can be described very simply. Although the standard twenty-six rudiments are too valuable a means



L R L R etc.

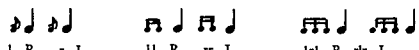
SINGLE STROKE EXERCISE

NO. 1



BOUNCED ROLL

NO. 2



I R r L

II R rr L

Irl R rlr L

FLAM

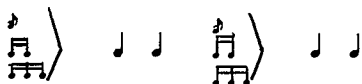
DRAG

FOUR STROKE RUFF

NO. 3

NO. 4

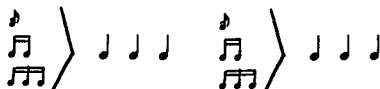
NO. 5



I— R L r— L R

FLAM, DRAG, OR RUFF TAP

NO. 6



I— R L R r— L R L

FLAM, DRAG, OR RUFF ACCENT

NO. 7



I— R L R L r— L R L R

FLAM-, DRAG-, OR RUFF-ADIDDLE

NO. 8

of developing technical facility to discard completely, they are of too little value to the performer in the interpretation of orchestral and band parts to warrant the amount of emphasis placed on them. A logical solution would be to employ only those rudiments which help the performer to interpret the literature for the snare drum as well as to build his technique. This is certainly not the only way out of the rudimental stalemate, but it is one workable way.







The term "rudiment" should be interpreted as a fundamental rhythmic and sticking pattern which helps form the basic technique for playing snare drum. Only those rudiments which aid the performer in the technical and musical interpretation of solo and ensemble literature will be included. Therefore in selecting the essential rudiments, the literature must be studied to determine which rudiments occur most frequently.











Before compiling a list of essential rudiments, however, a short digression concerning terminology and sticking is in order. The names of the rudiments and their sticking should not be cause for controversy. What they are called and how they are stuck is irrelevant. The function of the rudiments (as single sounds, "long tones," ornamented sounds, and ornamented rhythmic groups) is far more important than the names attached to them. Any sticking may be used as long as the performer remembers to use the *same* sticking every time a given rudiment is played. The reader should not be disturbed if the terminology and sticking used here does not agree with his own.

Since the greater part of all snare drum literature is comprised of single strokes or taps, the single stroke exercise, or single stroke roll (No. 1), is the most important rudiment. The bounced roll (No. 2) (whether played with a heavy, two-sound per stick texture, or with a fine multi-sound per stick texture) measured in varying lengths from *Pique Dame*-short to *Star Spangled Banner*-long, is the next most frequently encountered rudiment in snare drum literature. The next most commonly used rudiments are three ornamental figures; the flam (No. 3), the drag (No. 4), and the four stroke ruff (No. 5). It is possible for a snare drummer to execute anything that has ever been written for the instrument with the knowledge of only the preceding five rudiments.

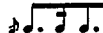
Since the ornamented rudiments (flams, drags, and ruffs) are usually combined with groups of single notes, it is necessary to include three of these groups before a refined technique can be achieved. These three groups will further the performer's ability by helping him to read by note groups and by giving him specific patterns for sticking.

All rhythms can be reduced to two basic patterns; a pattern of two sounds, and a pattern of three sounds. One independent sound does not constitute a rhythm, only a pulse. Groups of more than three sounds can be reduced to combinations of groups of two and/or groups of three. These final three rudiments are based on groups of two (No. 6), three (No. 7), and four¹ (No. 8) initiated by one of the ornaments.

Each group may take any rhythmic form. It is the number of sounds in the group rather than the rhythm which identifies the rudiment. The flam tap, drag tap, ruff tap group (No. 6) may appear as two even notes  ||  ||  || in dotted patterns  ||  ||  ||

or in triple patterns  ||  ||  || The flam accent, drag accent, ruff accent group (No. 7) may appear even  ||  || uneven  ||  ||  || or dotted  ||  ||

Similarly, the four-note group (No. 8) may appear in various rhythmic guises

 ||  ||  ||  ||

¹ Although a group of four sounds is technically a combination of two groups of two, it is common enough and simple enough for the mind to perceive it as an entity rather than as a combination. It is for this reason that the four-note pattern is included as a basic rhythmic group.

The number of sounds in the group (not the rhythmic form of the group) identifies the rudiment and its sticking.

Questioning the omission of many of the standard twenty-six rudiments is not pertinent. Ask, rather, if there is any snare drum music which cannot be played by using only these eight rudiments. This tests the validity of the system.

Appropriate sticking for each rudiment, as stated above, is a matter of personal preference. The consistent application of the *same* sticking, however, is essential. A few comments are necessary concerning overall rules for sticking. It is the author's belief that the lack of correlation between rudiments and reading is primarily caused by procedures for sticking which contradict rather than compliment the rudimental sticking. The drummer is told to stick the rudiments a certain way, but when reading he is told to put a certain stick on certain beats. It is impossible to follow both of these rules, for time after time they contradict each other. It is possible, however, to view *every* note in *every* composition as one of the eight rudiments described above and *one* rule of sticking will suffice for both rudiments and reading: Stick each rudiment correctly, alternating all single strokes and taps.

It is difficult to sell a product when the prospective buyers are also salesmen for another brand of the same product. Such is the case with this article and its readers. When the buyers are students—especially those with no established prejudice for another system—the technical and musical results of the study of these eight rudiments are a joy to behold!

The Matched Grip--Yes

by

Jack McKenzie

Why the matched grip?—Why not the matched grip?—Is it any better?—Can you use it in a marching group?—Will it work on a dance drum set?—Why can't you use it for contest?—What good is it?

These and other questions have been asked this writer in meetings and clinics over the past few years. Other teachers and performers have said that similar questions are arising with increasing frequency in their teaching and clinic work.

What constitutes the matched grip? It is, essentially, holding both sticks with the identical grip in both hands as we now use for just the right stick grip.

The muscular actions used in playing are the same in each hand-arm-wrist. This one factor alone, I feel, enables the player to progress more quickly and efficiently than with the traditional grip.

A great many of the problems in teaching beginners stem from the unnatural left hand position. Our teaching time is filled with corrections of the left hand. With the matched grip special left hand problems are almost eliminated.

Muscular transference between the different percussion instruments is another point in favor of the matched grip. If the three basic areas of percussion (snare drum, mallet-keyboard instruments, and timpani) are played using a similar grip (allowing for minor variations in the different "schools" of technique), I believe that the student can progress more quickly toward the goal of becoming a well rounded percussionist. If we accept the premise that the percussionist should have facility on all the instruments in the percussion family, this point becomes quite important.

The use of many percussion instruments for one player is being scored with increasing frequency by composers in all fields. In the school music field one example is the 4 tom-tom part from Clifton William's *Concertino for Percussion and Band*.

In the area of contemporary chamber music this utilization of multiple percussion instruments for one player is becoming most evident. From the earlier works of Stravinsky, Milhaud, and Bartok to the present day compositions of men like Karlheinz Stockhausen (his *Zyklus* for one percussion player calls for some 22 instruments), composers have utilized more and more the possibilities of percussion.

In the percussion ensemble field composers such as Edgar Varese, Carlos Chavez, Michael Colgrass, Lou Harrison, Barney Childs, etc. have required expanded technical and musical facility from the percussion performer. A good example is the Colgrass *Fantasy Variations* for 8 drums and percussion sextet. The solo line is for 8 tunable drums played by one performer.

Some jazz drummers have for many years been using both the traditional and matched grips. The latter grip adapts very well to a set of drums, and movement between drums is considerably easier with a matched grip. As in concert drumming, the only two factors requiring some "getting used to" are control of the roll and control of brushes.

The matched grip *can* be used in a marching organization on a drum suspended from a sling. We have done so in the University of Illinois Football Band and the playing did not suffer. However, I must state that to me, it seems a little easier and a bit more comfortable to use the traditional grip if the drum is suspended by a strap or sling. With the use of a holder (as some of the "up-tempo" marching bands are using) the matched grip seems definitely superior.

(GP: why not use 2 slings, one around each shoulder to level the drum?)

Should, then, the factor that it is a bit easier to play a marching drum on a sling using the traditional grip negate any consideration of using the matched grip? For most of us the marching season is not more than 12 weeks. Should this relatively small segment of our entire playing experience dictate our technical approach?

For those who deal only with marching groups, the above argument naturally has little relevance; but for those of us who are concerned more with the total musical picture, the matched grip should merit our consideration. We should keep in mind that the statement: "It has always been done this way" is not an explanation but an excuse.

The one question which is the most difficult to attempt to answer is: "Why can't you use the matched grip for contest performance?" This question relates directly to that hazy, nebulous area concerning what type of solo piece and technique is suitable or unsuitable (in the opinion of a particular judge) for contests, and requires more space than is here available. I'm sorry to state that the most practical answer for the public school student or director who asks about the matched grip for contest usage is: "Don't use it—not yet!"

A.P. Can you explain that educators and percussionist organizations (P.A.S. for one) are *working now* to alleviate this situation?

There are, at the present time, at least six university percussion departments now teaching the matched grip as well as the traditional grip.

In the Percussion Department at the University of Illinois we have been experimenting with the matched grip for about 5 years. Many of the percussion students use the matched grip all the time, others use the grip part of the time, and some do not use the matched grip at all. They are not required to use the matched grip; but many, after trying it for a month or so, decide to change; some decide in favor of the traditional grip.

This past summer at the National Music Camp, Interlochen, Michigan, it was interesting to note that two of the high school percussion students, one from Kansas, one from New York, were using the matched grip.

We in the teaching field are trying to develop better and better musician-percussionists. If the matched grip offers a means of furthering this end, is it not worthy of consideration?

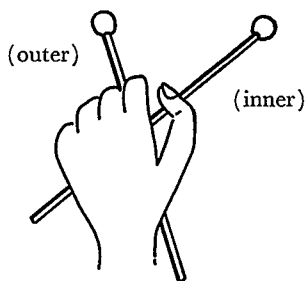
4-Mallet Technique

by

Vida Chenoweth

In the previous issue, the "matched" 2-mallet grip was presented. There are as well two common methods of holding four mallets.

The first method is the "cross-stick" method, and the second is called the "Musser" grip, its origin having been attributed to marimba manufacturer Clair Omar Musser. Of the two methods, the "cross-stick" is much the easier, and this is probably its only advantage. The grip itself consists of crossing the mallet handles within the palm of the hand with the inner mallet crossed over the outer one. They are held in place by using the third, fourth, and fifth fingers to exert pressure against them in the palm, the lower mallet passing between the index and third fingers. Pressure is also applied to the upper mallet with the side of the thumb.



"Cross-Stick" Method

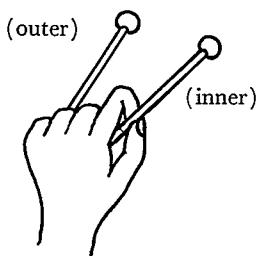
The disadvantages of the cross-stick method are several: the mallet handles often "click" together; interval changes are made slow and awkward; and intervals over an octave are hardly possible. It is the position of the index finger that is

a frequent obstruction in obtaining a contracted interval such as a major or minor second, especially on fast tempo. There are two other reasons why the grip 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; second, the point of intersection changes when the mallets are spread, making the grip weaker in proportion to the width of the interval, the wider the weaker.

The "Musser" grip, on the other hand, is at first uncomfortable, even at times painful. Yet, with perseverance the muscles of the fingers and forearm can be developed so that the grip is accommodated naturally and easily. It should be emphasized that neither proficiency nor comfort should be expected for a year or more, and that it is futile to be so aggressive as to strain these muscles or to blister the skin between the fingers. Patience is the key, and when the hands or arms begin to ache, it is advisable to change to 2-mallet playing or to leave the instrument temporarily. Such intermissions are beneficial for memorizing away from the instrument or at the piano keyboard.

In the Musser grip the inner mallet is held just as it is for 2-mallet playing, grasped between the thumb and index finger; the outer mallet extends between the third and fourth fingers and is held firmly by the fourth and fifth fingers. Theoretically, the outer mallet is stationary while the inner one pivots toward or away from it in adjustment to various intervals. (Later, the outer mallet may be maneuvered with a slight bit of independence.)

The advantages technically of the Musser method offer more than adequate



"Musser" Method

compensation for the time and effort spent in mastering it. In contrast to the cross-stick method, there is never the extraneous noise of mallet handles hitting together, and interval changes as extreme as from a second to an octave may be played in rapid alternation; intervals as wide as a tenth also may be played with assurance. 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 latter role is slower and more staccato sounding than the blending of the four-beat roll described first.

In summation, the cross-stick method seems to be the most easily handled at first, but the Musser grip affords the most technical proficiency.

The Challenge

The challenge before P.A.S. at the present time regarding contest rules and regulations presents the society a superb chance to raise the standards of percussion performance. The procedure for realizing this opportunity can be left to chance response to Mr. Peters' proposal, or it can be organized in a systematic and controlled manner.

At this point I feel that comments which I might make regarding the validity and propriety of Mr. Peters' proposal would be premature. I would like, instead, to offer the following plan of attack to implement the project.

A. The executive secretary of P.A.S. shall appoint a committee of three, including 1) a regularly performing, professional percussionist (Mr. Peters would be the logical choice), 2) an instructor of percussion from a major degree-granting institution [*], 3) a percussionist actively engaged in public school music and the affairs of his state music education association.

B. The committee, meeting at a mutually agreeable location and with secretarial aid, shall draft a set of regulations and an evaluation form to be distributed to each member of the society as well as to leading music educators across the country for criticism and constructive comments.

C. The secretary, during a prescribed period of time, shall distribute the draft and tabulate the response.

D. The committee shall then meet to study the criticisms and draw from them and the original draft a final set of regulations and an evaluation form which will become the official recommendation of the Percussive Arts Society. They shall also determine the procedure for placing the official recommendation before state contest regulating committees.

Such a plan will obviously require a moderate amount of financial assistance if it is to be executed properly. I would like to challenge one or more of the outstanding manufacturers of percussion instruments to underwrite this project.

Questions & Answers

The following questions are most often asked of me during percussion clinics that I participate in from time to time.

Q-1) What model of snare drum stick should the beginning drum student use? Do you recommend the same size of drum stick for *all* beginners?

A-1) No, I do not recommend the same size of drum sticks for all students, whether they are beginners, or not. The size of the student's hand should be the guide as to what size stick is best for him to use. 3A, or 5B for the smaller hands; 2B, or 1S for the larger hands; and 2S, or 3S for king size hands should give the most satisfaction for all concerned.

Q-2) What model of snare drum stick do you recommend for use in the concert band, or orchestra?

A-2) The 3A, and 5A models are excellent for very soft solo playing in concert playing; while the 5B, 2B, and 1S are very useful in playing the heavier dynamics in concert work. Many drummers get excellent results with the 7A model drum stick in their performances of the many "Latin-American" rhythmical patterns on *timbales*, *bongos*, and *ride cymbals*.

Q-3) What model of snare drum stick do you recommend for use in the marching band, or drum corps?

A-3) I suggest the 1S model for the smaller hand, and 2S for the larger hand. We use 3S here at the University of Michigan.

Q-4) What is your opinion on: (1) the *matched hand grip* (both hands with palms down, similar to the xylophone mallet grip) versus (2) the *conventional hand grip* (left hand with the palm up, and the right hand palm down) on the snare drum sticks?

A-4) There seems to be much discussion on this matter at the present time, and I hesitate to say that one is better than the other. I can only point out that the conventional hand grip on the snare drum sticks has been in use for a long time, and it is very adaptable to every phase of drumming technique. I think it is most useful in marching band, and in concert band (or orchestra) for general playing. Whereas the matched grip will be more useful behind the drum set for dance band, and stage band performances. The matched grip technique practically demands that the drummer have his snare drum flat on the drum stand to match the assembly of his tom-toms and cymbals as he needs them behind the complete drum set. The old time "pit drummer", and most of the symphony orchestra drummers interchanged both grips during much of their playing, as they had to move rapidly from bells, to drums, to various accessories and sound effects, without a chance to use standard playing procedures. It is no different at the present day for the drummers in the concert bands and orchestras in our fine school music programs.

Q-5) What type of beater should my bass drummer use in: (1) our marching band; and (2) our concert band? What model stick should be used to play sustained rolls of many measures duration on the bass drum?

A-5) Most marching bands now use the thin "Scotch Type" bass drum, so that the drummer can play on both sides of his drum while marching. Therefore, I believe that the most satisfactory results will be obtained by using the medium soft felt tips, which usually have a small strip of red felt dividing the two halves of the felt ball. The stick with the shorter handle will probably be easier for the school drummer to use. The leather thongs on the handle have to be adjusted to each player's hand size to enable the player to twirl the sticks, should they want to

do so. Special manuals on the art of twirling are available from all of drum companies, and they can be obtained through your local music dealer.

For concert band (orchestra) performance, the double-end lamb's wool bearer with the shorter handle will give the most satisfactory performance under most playing conditions. For the louder dynamics the harder felt tipped beaters should be used. For rolls of long duration on the bass drum, the regular model of timpani sticks can be used. Sometimes a single timpani stick can be used when a very light dynamic is called for in the music.

Q-6) What size bass drum should I use in my concert band? What size bass drum should I use in my marching band?

A-6) For the concert band of 75 members, or larger, I would suggest a bass drum of 16" x 36". Smaller ensembles will find a bass drum size of 14" x 30", or 14" x 32", very useful. Your local dealer will be more able to assist you with your particular problems, and suggest practical sizes. The factories can supply just about any size you ask for, within reason.

For the average marching band using the scotch type bass drum, I suggest the 10" x 28" size. The very young drummer will have more control and comfort with the 10" x 26" bass drum. Again, your local dealer, or experienced drummer, can give you assistance in this matter.

Q-7) I want to paint the name of our school band on our bass drum heads, what kind of paint should I use?

A-7) This service can be handled most satisfactory if you ask for this service from the source from which you got your drum heads. Your dealer will arrange to have this done for you if you tell him that you want this service. If you want your school's colors in the lettering, send a sample of those colors with the heads to be painted. Plastic heads need special handling, and an experienced painter should be employed, if you do not use the factory painting service.

Q-8) What size cymbals should I use in my concert band? In my marching band? What should I look for particularly when I buy cymbals? What about suspended cymbals for the concert band?

A-8) Usually a pair of 17" diameter medium weight cymbals will suffice for the average concert band. For heavier dynamics, and for the very large ensembles, a 19" or 20" diameter set of cymbals will be more satisfactory.

The 17" or 18" diameter medium-heavy (or heavy) cymbals will be more satisfactory for your marching band.

The 19" diameter medium-thin cymbal will make a most satisfactory suspended, or "crash" cymbal.

In general, it is the sound of the plates rather than the diameter or weight that will give you a feeling of satisfaction, or not, when you hear them played. The smaller, thinner plates give a higher pitch than the larger, thicker plates. In the final analysis you will have to decide what plates will be the most useful for your band. If you tell your dealer-source the size of your band, the age of the students who will likely have to play them, and your use (marching, or concert band), you will most likely get a satisfactory pair of cymbals. Most enterprising dealers will have more than one pair of cymbals to demonstrate to you. Cymbals should be suspended on leather thongs complemented with knuckle pads for best results.

In passing: cymbals can be cleaned, and should be cleaned periodically, with a good grade of brass metal polish. There is a new product on the market, and it is advertised in page 36 of *The International Musician* for September, 1963.

Q-9) Are plastic drum heads more satisfactory than calf skin heads? Do you recommend plastic drum heads for snare drums that are used in the concert band, or orchestra?

A-9) Plastic drum heads have been developed and improved to a very high degree of satisfaction by many companies. I have played on all of the domestic makes of plastic drum heads and have found them to be very satisfactory in every way. I believe that it is a matter of personal choice and preference whether a drummer uses the plastic head, or the traditional calf skin head. Both can do the job at hand in a most satisfactory way.

Plastic drum heads are most helpful for bands that play out-of-doors a lot; particularly in damp weather. The football bands are helped a great deal, since many of these bands get caught in rain, sleet and snow in the later weeks of the football season.

The plastic drum head is indeed an asset to the concert band, or orchestra drummer, because the heads need very little tensioning once the required and desired tension is placed on the drum heads. This type of head responds well to the rhythms of the wire brushes in playing modern and contemporary music. However, the plastic head does not have the same rebound "feel", or resiliency of the calf skin heads. Those drummers who have learned to play drums with calf skin heads will notice this difference immediately. The newer crop of drummers who are learning to play drums now, don't really understand this difference. Again, it is a matter of personal choice for the individual drummer to decide for himself on this matter.

Q-10) Do plastic timpani heads give the same tone quality that the calf skin heads do? Should I buy them for my school band's kettle drums? Do the timpani sticks rebound differently off the plastic heads, than off the calf skin heads?

A-10) Plastic timpani heads do the same job for the timpanist that the calf skin timpani heads have done for years. Again, it is a personal choice for the drummer, and his alone to decide. The young school drummer will probably not know the difference, if there is any, in playing on plastic versus calf skin heads. The professional timpanist with the professional symphony orchestra will most likely want calf skin heads on his kettles. I believe that the school drummer will probably have less trouble keeping his drums in top playing condition, and less trouble keeping a workable "collar" on the timpani heads with plastic heads, than with calf skin heads.

Drum sticks rebound equally as well on plastic heads, as on calf skin heads. Manipulation depends upon the player anyway.

From reader Harry Swenson, of Paxton, Illinois, we have the following questions.

Q-11) Several of our field drums have a definite ring after they are struck. Is this normal, desirable or undesirable, and how can I fix this if it is not normal or desirable?

A-11) Field drums have more of a tendency to ring after being played upon than the concert snare drum; this seems to be directly related to the extra depth of the field drum shell. I would also mention too, that there usually is a head tensioning problem when this occurs on any drum, but mostly on the field drum. The standard "tone control" lever that is available on all snare drums will aid in controlling this annoying ring. A useful substitute can be the use of strips of adhesive tape strategically placed on the under side of the batter (top side) head of the drum in question. Also, I recommend a head tensioning that employs a bit more tautness on the batter head, and slightly less tautness on the snare (bottom) head. Plastic heads do not usually need to be drawn against the drum shell as much as the calf skin head of the same size and thickness.

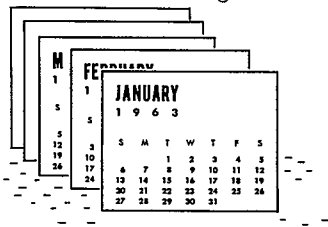
Q-12) What is Reco-Reco (in percussion-notation)?

A-12) A Reco-Reco is type of (gourd) used in the playing of certain Latin American music. It is the long cucumber-type of dried gourd with the seeds removed, and with notches cut into the flattest side on which a small stick, or scraper is played to give a "buzz-like" sound when played (a sort of short roll effect). It is sometimes called a Guiro.

Q-13) What is the correct method of playing Greeko cymbals which are mounted on the bass drum?

A-13) Greeko cymbals are small silver, or nickel plated cymbals of approximately $2\frac{1}{2}$ " to $4\frac{1}{2}$ " in diameter. They are usually attached to the shell of the bass drum with small metal clamps. They are usually played upon with the snare drum sticks very much the same as the playing techniques used in playing on the wood block, or snare drum. They would be more likely to be found as a part of the "complete drum set", rather than in the percussion department of the average

school band. They are sometimes found in the scoring for percussion ensemble music, or in exotic types of musical arrangements (ex. The Martin Denny Orchestras of popular recording acclaim). In most cases they are used in pairs of different diameters to give a variety in sound when played upon.



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.

It seems that the "Time and Place" for this issue should include some thoughts for the meeting to be held in Chicago, December 20, 1963. This Friday night session in the Louis XVI Room of the Sherman House will be our first attempt to get our membership together. There will be a general discussion at the beginning of the meeting which will be started by the Executive Secretary report and summary of P.A.S. activities in the last ten months. With the status of P.A.S. clearly in our minds the discussion will be centered around several basic topics. These will be those most often mentioned in correspondences, discussions, and busy sessions throughout these last months and should therefore be of vital interest to the entire membership.

The local hosts will be our members from the Chicago area with Gordon Peters of our Editorial Staff as Chairman. A panel will be selected, the members of which will act as resource people, for a more meaningful discussion and it should be our main concern that from this first meeting will come discussions of importance to the percussion world.

If you cannot make the meeting for reasons of distance and/or expense please send your comments to our Executive Secretary before December 15, 1963. This means you will have a voice in our discussions and decisions will be more adequately made.

Be sure to bring your friend and any guest you feel are interested in percussion. We will be prepared to accept membership at the door to those who wish to join. The discussion part of our meeting will be open for anyone (not just members). After the general session there will be a formal business meeting for members only. We certainly hope that everyone will make an effort to attend.

SEE YOU DECEMBER 20, 1963, HOTEL SHERMAN, LOUIS XVI ROOM, 9:30 P.M.

New Materials—Mervin Britton

HAVE BAND—LET'S PLAY, Vol. 1. For the Beginning Band Student, by Alex Saltman, Alsar Enterprises, 3432 Florence Court, Seattle 2, Washington. \$4.95.

On this recording a band plays tunes from two standard band books—beginning and intermediate. It may be used as soon as the student has reasonable concept of quarters and eighths. While it lends encouragement for the snare drum student, it may also be used for any of the band instruments.

SUITE FOR PERCUSSION, by William Kraft, Mills Music, 1619 Broadway, New York, N.Y. \$6.00.

Originally known as Suite, For Weatherkings.

This publication has two additional movements.

SYNCOATED ROLLS FOR THE MODERN DRUMMER, Jim Blackley, Jim Blackley's Drum Village, 1906 Commercial Drive, Vancouver 12, B.C. Vol. 1, \$2.75, Vol. 2, \$2.50.

SOLO AND ENSEMBLE LITERATURE FOR Mallet Percussion IN-

- STRUMENTS, by James Dutton, Compiled for Musser, Inc., 8947 Fairview Ave., Brookfield, Illinois.
- A BIBLIOGRAPHY OF RECOMMENDED MATERIAL INCORPORATING THE FAMILY OF Mallet Percussion on Instruments, by Wallace Barnett, Compiled for J. C. Deagan, Inc., 1770 W. Berteau Ave., Chicago 13, Ill.
- TWENTY FLAM ETUDES FOR THE SNARE DRUM, by Rex T. Hall, Instrumental Music Center, 16224 West Seven Mile Rd., Detroit, Mich. \$1.65.
- CONTEMPORARY STUDIES FOR SNARE DRUM, by Fred Albright, Henry Adler Publisher. \$2.50.
- PRELUDES for Vibraharp (No. 1), Serge de Gastyne, Fereol Publications, Alexandria, Virginia. \$.75.
4 mallet—unaccomp.
- MENUT TRES ANTIQUE for Vibraharp, Serge de Gastyne, Fereol Publications. \$.75.
unaccomp.
- ENSEMBOLERO (five percussionists and piano), Thomas Brown, Kendor Music, Inc. \$3.00.
(Also published with Band Accomp.)

There is always a need for sources of New Material and the International Percussion Library is not only good for the teacher who is looking for something new to play with his groups but here is an opportunity for the composers to get his work in a place where it can be looked over and selected.

The following General Policy is reprinted here so that all our members can make use of the library services. The main point to remember here is that if you have material which meets the policy requirements listed below be sure to send your works to Mr. Britten, International Percussion Library, Arizona State University, Tempe, Arizona.

INTERNATIONAL PERCUSSION REFERENCE LIBRARY

General Policy

- | | |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
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| Perusal: | <p>I One copy of each work will be available for a 14 day perusal period within the United States. Longer periods will be granted for outside the United States.</p> <p>II The holder of the copyright will be notified if the score is not returned within the prescribed period.</p> <p>III The second copy of each score will always be available in the LIBRARY for scholarly study.</p> |
| Performance: | <p><i>All performance requests will be referred to the copyright owner.</i></p> |

LETTERS TO THE EDITOR

Dear Don,

We are presently working on plans and specifications for the percussion studios which are to be included in our new music building here at Florida A&M University. We would welcome any suggestions from members of PAS pertinent to equipment, facilities, location, temperature control etc.

Thank you for your assistance,

Sincerely,
Samuel A. Floyd, Jr.
Director of Percussion
529 West Carolina Street
Tallahassee, Florida 32301
October 31, 1963

Dear Sir:

The second question submitted by Maurice Coats to James D. Salmon's Percussion Education column in the September issue contained some frightening implications.

"There is generally no indication on the score which will clearly indicate the proper mallet. Surely piano and fortissimo markings are not enough. . . . How are band directors to know what tone color was intended by the composer or arranger?" Look out! This is barking up the tree of a total organization which will rob the performer and conductor of one of the major areas in which their interpretive imaginations should have free reign. If composers and arrangers begin specifying sticks for each instrument, and conductors succumb to following these indications, the conductor will have abdicated a measure of his interpretive responsibility. And it is precisely this interpretive variety from performer to performer, conductor to conductor, and group to group, which raises musical performance from a reproductive craft to a creative art.

Sincerely,
Ramon E. Meyer
Assistant Professor of Percussion

How does one fill the void left in the heart by the passing of our President, John F. Kennedy? Perhaps the only way is to reflect, and become conscious of one's own feelings about life and what contributions each one of us can make toward human living.

There are times when all of us feel that our small part in the great drama of human living throughout the world has little, if any, real importance. But every life is important. Be it good or bad it changes the world to some degree. How much better it is to know that one's own contribution has as its underlying force the qualities of seeking excellence, service to man, and undying faith in the essentialness of striving for right. Each of us feels that, through our own experience, we can justify a direct-proportional relationship between the degree of our apparent success and the more obvious "how to's" and superficial techniques. Our natural drive, once we have justified this relationship, is to follow the accepted axiom of "fighting for what we believe in." There is danger in this when sight is lost of the real reasons for channeling our energy and efforts in a particular direction. Although it seems our day to day activities must be taken up with the superficial there must

constantly be an awareness of the underlying force of seeking excellence, service to man, and striving for right.

Our specific field of percussion may not seem to rate high in terms of man's basic needs for living but it is part of something that represents the best in man. . . . the Arts. Percussion is so much a part of man, through tradition, that it is with him throughout the entire gamut of his emotions. No one could deny that through the days when the American people wished to have nothing detract from an atmosphere of respect and dignity, the drums played an enormously important, and highly respected role. It causes one, does it not, to reflect, to come up above the superficial, and to realize that it is not our own limited experiences with the trivial which should command our attention, but rather we should approach each task, large or small, with an acute awareness that all the while we are truly seeking excellence, serving man, and striving for right.

Editor

Our Opinion

It's our opinion that every serious percussionist should have the experience of seeing the Percussion Department at Indiana University, Bloomington, Indiana under the supervision of George Gabor. Your editor had the opportunity to be on the I. U. campus recently and he found there a most unique and exciting example of the fantastic strides being made today in terms of percussion education.

The statistics in relation to the number of majors in percussion, equipment available, assisting personnel, and performance opportunities are exciting enough in themselves. Even more important, however, is the air of inspiration which permeates the department; the *Musical* emphasis and the constant creative search for the best in percussion sounds, and the imaginative approaches to supplying the best instruments for the desired sound. Percussive Arts Society members would find a warm welcome were they to drop in on the I. U. campus. This member found the students vital in their attitude toward percussion. Paula Colp, P.A.S. member now for several years and Graduate Assistant in Percussion would I'm sure, see that you received the best tour possible.

Professor George Gabor, his staff, Dean Bain, and the I. U. administrative officers are to be congratulated. Although there exists no "Percussionists Utopia"—it is our opinion that the I. U. Percussion Department rates among the finest in the world. A visit there would be well worth the time of any P.A.S. member who take our goals and objectives seriously.

One of the services which can legitimately be rendered by P.A.S. is to make available to percussionists information about Colleges and Universities which can offer a degree or degrees in music with a percussion emphasis. Your Percussionist Staff invites you to send in percussion study programs from higher learning institutions across the U.S. or foreign countries. Let us hear from you if you have information or interest in this project.

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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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