



Percussionist

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PERCUSSIVE ARTS SOCIETY
(PAS)

PURPOSE—To elevate the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

Percussionist

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A SURVEY OF COMPOSITIONS WRITTEN

For The

PERCUSSION ENSEMBLE

by Michael Rosen

About the Author—

Michael Rosen was born and raised in Philadelphia, Pennsylvania. He attended Temple University and studied with Charles E. Owen of the Philadelphia Orchestra. After receiving a Bachelor of Music Education degree from Temple, he attended the University of Illinois as a teaching assistant and continued his percussion study with Jack McKenzie. Mr. Rosen received a Master of Music degree from the University of Illinois and has recently accepted a position as Principal Percussionist of the Milwaukee Symphony.

To trace the beginnings of the Percussion Ensemble is in fact to trace the very origins of music itself; for man's first instruments were of the percussion family. To a greater or lesser extent, percussion instruments have always had a place in the history of music.

In this essay I have traced the history and development of the percussion ensemble in Western Art Music of the Twentieth Century. Before this time, the percussion instruments served the orchestra in an accompanying capacity; used only to add color, folk qualities and/or added volume. In 1918 Igor Stravinsky opened the eyes of composers to the soloistic capabilities of percussion with the composition *L'Histoire du Soldat*. In this chamber work, Stravinsky writes for six instruments (violin, contrabass, trumpet, trombone, clarinet, bassoon) plus six percussion instruments played by one percussionist in a multiple set-up.

In reference to music for percussion in the Twentieth Century Curt Sachs states " . . . far from being a symptom of regression, [Music for Percussion] indicates the revitalizing presence of a motor impulse that for centuries in the evolution of our harmonic style has been repressed and curtailed."¹

Two types of Percussion Ensembles have changed little since their inception and consequently have had little effect on the aesthetic development of the Ensemble. One of these is the Rudimental Ensemble consisting of at least one snare drum (usually more), bass drum, and

1. Curt Sachs, *The History of Musical Instruments* (New York: 1940), p. 446.

a pair of crash cymbals. This type of Ensemble was first introduced in 1929 when the first annual School Band Drumming Contest was held.² During, and directly after the Second World War, they were especially popular due to their militaristic quality.

The second type of ensemble to which I refer is the Hollywood, or "commercial" style. The composers of this type Ensemble usually arrange popular songs using many mallet instruments, slide whistles, drum set, gun shot, and any other instruments that might derive humorous and peculiar effects. The recordings of these Ensembles found their most popular period during the mid 1950's when High Fidelity test records were popular. Hollywood style Ensembles are finding even more popularity with the devotees of Stereo.

Since this essay deals with Art Music composed for Percussion Ensemble, I have omitted the above two types from the body of my paper. However, I do feel they deserve mention here to acquaint the reader with their existence.

On March 11, 1913, Luigi Russolo, Futurist Painter, published his manifesto entitled *L'Arte dei Rumori* or *The Art of Noises*.³ Russolo was directly influenced by Francesco Balilla Pratella who, in 1911 had published another, similar, manifesto declaring his ideals and aims in regard to music. Russolo even addressed his manifesto to Pratella and publicly asked for his advice and guidance. As were all Futurists, Pratella and Russolo were preoccupied with speed, movement, noise and the glories of the machine age. As Pratella wanted to "render the musical soul of the crowds, of big industrial plants, of trains, of liners, of crusiers cars and planes . . . ,"⁴ Russolo, in addition wanted to expand the range of musical experience by admitting "noise" to the composer's choice of materials. He compares his music to the noise of machines and invites "young musicians of genius and audacity to listen attentively to all noises, so that they may understand the varied rhythms of which they are composed . . ."⁵

Both of these composers, one can conjecture, may be spiritual descendents of the Czech Blaha, who, in the Nineteenth Century invented a noise machine operated by bellows capable of imitating the sound of a fife, trumpet, flute, thunder, wind, and any one of numerous sounds.⁶

2. Gordon Peters, *Treatise on Percussion* (Rochester, N.Y.: 1962), p. 297.

3. Published in its entirety in *Music Since 1900* by Nicholas Slonimsky with translation by Stephen Somervell.

4. Curt Sachs, *Rhythm and Tempo* (New York: 1953), p. 363.

5. Luigi Russolo, *L'Arte dei Rumori* (Italy: 1913).

6. Carol Bernard, "Recorded Noises-Tomorrow's Instrumentation," *Modern Music*, VII No. 2 (January-February, 1929), p. 26.

Russolo became so involved with music after publishing his manifesto that he did relatively little painting after 1913 and on April 21, 1914 conducted a concert at Teatro dal Verme in Milan with the financial assistance of F. T. Marinetti. Only those noise instruments or "intonarumori" built by Russolo and his associate Ugo Piatti were played including - 3 bumbers, 2 exploders, 3 thunderers, 3 whistlers, 2 rufflers, 2 gurlers, 1 fracasseur, 2 stridores, and a snorer. The concert consisted of one composition entitled *Four Networks of Noises*—1) *Awakening of the Capital*, 2) *Meeting of automobiles and Aeroplanes*, 3) *Dining on the Terrace of the Casino*, and 4) *Skirmish at the Oasis*.

The concert was greeted with a tremendous fight about which Marinetti wrote later: "the battle over Hernani seems child's play in comparison . . ." The musicians were "divided into two groups—one continuing to perform . . . while the other went down into the pit to attack the hostile and hissing public."⁷

Very little is known about the instruments Russolo used for his music. A photograph of Russolo shown with his "intonarumori" is in the book entitled *Futurism* by Joshua Taylor.⁸ The instruments are all very large boxes with Victrola-type horns protruding and a crank with which to operate. We know very little of either the internal mechanism or the sound.

Example No. 1 is a page from *Awakening of the Capital*.⁹ The notation looks rather normal except for the thick black lines running through several staves for the "intonarumori." The instruments had to be capable of certain articulations because of the directions: cut off or short (mozzimento), let sound go flat (bemolle) . . . , let sound go sharp (diesis)





Curt Sachs has said of the Futurists that they have "hardly enriched or deepened our rhythmical language. But in suppressing or denaturalizing melody instruments and granting a monopoly to percussion, . . . have certainly stressed its significance."¹⁰

7. F. T. Marinetti, *L'Intransigeant* (Paris: April 29, 1914).

8. Joshua Taylor, *Futurism* (New York: 1961)

9. Maria Drudi Gambillo and Teresa Fiori, *Achivi del Futurismo* (Italy: n.d.), plate V.

10. Sachs, loc. cit.

-  Mozzimento
-  Bemolle
-  Diesis
-  Op.

V. Russolo: Risveglio di citta oper
 intronarumori. Da "Lacerba"
 del 1 marzo 1914.

Example No. 1- Luigi Russolo: Awakening of
 the Capital for intonarumori.
 March 1, 1914.

The groundwork had been laid for the development of the Percussion Ensemble in the Twentieth Century. In addition to Futurism; Igor Stravinsky's (as mentioned previously), interest in Latin-American music in which percussion plays such an important role, and his interest in the Percussion Ensembles of Bali and Java were all influential in exciting composers to write for percussion.

It was not until 1924 that another advancement was made in music for percussion, for the years 1914 to this time were relatively dormant, except in 1921 when Russolo conducted his "intonarumori" in Paris. George Antheil (1900-1959) was collaborating with Fernand Léger in Paris on an abstract motion picture, but since the sound could not be synchronized with the visual; Antheil's music for the film became a separate composition in 1924 under the title *Ballet Mécanique*. This piece was written when Antheil was developing his "time-space" principle of composition. He compares the principle with painting in which the tunes and chords are applied to the texture of the composition like colors and shapes might be applied to a canvas. In his own words he used "sound material composed and contrasted against one another with the thought of time values rather than tonal values."¹¹ The time filled up in any one given section had to hold up against the time filled up in any other given section with less regard as to what went in them.

Ballet Mécanique had its premier performance in Paris at the Theatre des Champs Elysees in January of 1926 with Vladimir Golshmann conducting, where it was met with fist-fights among the pro and con observers in the audience.¹² The first performance in America was under the baton of Eugene Goossens on April 10, 1927 at Carnegie Hall in New York.¹³ The original score calls for auto horns, anvils, electric door bells¹⁴, two airplane propellers, eight pianos, numerous conventional percussion instruments, and a player piano. The player piano was added when Antheil discovered several passages which could not be played without a great deal of rehearsal. The American performance was greeted much the same as the premier performance; to a great extent due to the sensationalism sought after by having huge airplane propellers on stage.¹⁵ This concert almost ruined Antheil's career. The piece was revised by the composer in 1954 and replaced visual propellers with tape sounds.

Antheil feels that he was gravely misunderstood when *Ballet Mécanique* was performed. He claims he was not trying to depict the machine age but was trying to escape "the iron grip of the tonal principle."¹⁶ "My idea was to warn the age in which I was living of the simultaneous beauty and danger of its own unconscious mechanistic philosophy."¹⁷

11. Nicolas Slonimsky, *Music Since 1900* (New York: 1949), p. 288.

12. George Antheil, *Ballet Mécanique* (no place: 1952).

13. It is interesting to note here that Aaron Copeland was one of the pianists in this performance.

14. "mounted on board . . . felt material used to dampen their ardor in less forte passages."—from the score.

15. David Ewen, *American Composers Today* (New York: 1949), p. 10.

16. Ann M. Lingg, *Ballet Mécanique* (Record Liner Notes: Urania UR134).

17. Ewen, loc. cit.

Probably the most famous composition written for the Percussion Ensemble is *Ionisation* composed in 1931 by the Corsico-American, Edgard Varése (1895-1965). It is the composer's only work for Percussion Ensemble and was influenced by the "composers association with Futurist esthetics."¹⁸ *Ionisation* was first performed at the third Pan-American Concert in New York on March 6, 1933 under the direction of Nicolas Slonimsky. As with all of Varése's music, timbre and density are the two most important factors. Varése's composition is based on the principle that ". . . the form of a work results from the density of it's content . . ." and ". . . the individual timbres and their combinations are useful ingredients of the tonal compound—coloring and isolating the various planes and volumes. . . I do not use sounds impressionistically as the impressionist painters used colors. In my music they are an intrinsic part of the structure."¹⁹ This interest in sound quality alone—without distraction of harmonies or pitches is probably what led Varése to develop his emphasis on percussion instruments.

In *Ionisation*, timbre and density are obviously the most important factors. It is scored for over thirty percussion instruments including two sirens, anvils, slapsticks, chimes, sleigh bells, lions-roar and other conventional instruments. In the composition Varése contrasts definite pitched instruments (chimes, piano), with indefinite pitched (bass drums, bongo drums, military drum), with those of long duration (sirens, lion-roar), with those of short duration (anvil, cowbell, wood block, slapstick). It is basically a Three-Part form the theme stated in the military drum, accompanied by the bongo drums—the piano-chime entrance marks the coda. A complexity of interlocking planes of rhythm and timbre is built up with the help of polyrhythmic writing in the parts, building a tension that relaxes with a slowing down of rhythmic flow and a thinning of density.

Since neither percussion music nor many percussion instruments were well known in 1931, Varése has detailed instructions in the score describing instruments and playing techniques.

At about the same time, Amadeo Roldán (1900-1939), violinist, conductor and composer was working in Cuba. He was the first composer to use native percussion instruments in symphonic compositions. His composition *Ritmicas* (1930) consisting of *Rhumba* and *Son* represents the beginning of what is now called a more conservative school of percussion writing. It is not surprising that a composer from Latin America wrote percussion ensemble literature that became so

18. Henry Cowell, "Current Chronicle," *Musical Quarterly*, Vol. XXXVIII No. 4 (October, 1952), p. 595.

19. Ewen, op. cit., p. 250.

popular in this country because of the interest America was displaying toward Latin American music in the 1930's. Actually, *Ritmicas* is only two parts of a larger suite, in which these two parts are scored only for percussion instruments while the other parts (four in all) are for various wind instruments. The work is most often performed as a Percussion Ensemble. It is a series of studies on Cuban folk dance rhythms utilizing native instruments: claves, quijada (jawbone of a donkey), cowbell, guiro, maracas, bongo drums, timbales, marimbula, etc. The work did not make nearly the impression on percussion literature that *Ionisation* did.

Previously, composers of percussion music had worked alone, each having his own separate theories and expressing them in his compositions. Now, for the first time, a group of composers began working together to exchange ideas on percussion writing, technique, and limitations. The group was situated in San Francisco with Henry Cowell as its mentor and revolved around the New Music Society, which publishes the *New Music Quarterly* (founded 1927) and which published much of the groups compositions. Among its members, aside from Henry Cowell were John Cage, Lou Harrison, Gerald Strang and William Russell all who wrote a great many compositions for percussion. These composers knew well what they were doing before they wrote, for they had studied Verése, Antheil, and the Futurists, and were well aware of the percussion instruments and their capabilities.

The length of an interesting article of this nature and content necessitates its continuation in one or more successive issues.

PERCUSSION MATERIAL REVIEW

by Mervin Britton

Professor of Percussion
Arizona State University

Percussion Solo

L'EPATE A TRAC, Vincent Gemignani; Editions Max Eschig-Associated Music.

This is a series of six short compositions for percussion solo without piano. Any one of the series will provide fine literature for the student wishing to learn how to perform multi-percussion, but not dance style percussion music. These solos are prerequisites to the solos of Kraft, Colgrass and the French Concerto series of Leduc.

Valse: Three toms, snare drum, bongos, hi-hat, suspended cymbal;
Rhumba: three toms, snare drum, bongos, suspended cymbal, hi-hat;
Pas Tres Chinois: five temple blocks, four cow bells, tom toms; *Dance Guerriere*: bass drum, two toms, snare drum, bongos, suspended cymbal, hi-hat; *Galop*: suspended cymbal, three toms, bass drum; *Poing Noir*: two toms.

SONATA #1, James L. Moore; Percussive Notes, 5085 Henderson Hts., Columbus, Ohio.

Movement I: tenor drum, two snare drums; Movement II: vibraphone, suspended cymbal, four temple blocks; double stops are used on the vibraphone; Movement III: three drums, two bongos, wood block; some simple two hand independence and double stops are used.

Snare Drum Solos

THREE DANCES FOR SOLO SNARE DRUM, Warren Benson; Chappell & Co., Inc.

Three Dances exploit not only the tonal capacity of one drum, but also the parts and grip tension on the sticks. The Dances may be played as a group or separately. *Cretan Dance* is in 5/4; *Fox Trot* in 12/8 uses brush in one hand, stick in the other; *Fandango* in 3/4 uses ringing and dead tone stick rhythms in addition to drum tones.

SOLO FOR SNARE DRUM, Jerry Hartweg; Music For Percussion.

This easy composition is written in 2/4 with a short middle section in 3/8. It is semi-rudimental with some drags and flam combinations.

SNARE DRUM SOLO NO. I, Thomas Gauger; Music For Percussion. Stick beats and ruff combinations put this composition into the difficult class for secondary school students. Drags and ruffs are carefully notated.

HIDE HITS, Donald S. Freiburger; H. T. Fitzsimons Co., Inc.

Three solos and one duet form a collection. The material is rudimental dance drum in style. It may be used for practice or performance when a student wishes to learn how to move about the set.

THE VICTOR, Sidney Berg; Music For Percussion

HOLLIDA. These two compositions are generally in the rudimental style.

SOUTH AMERICAN CAPERS, Sidney Berg; Music for Percussion.

This composition is a duet in the style of a rhumba.

DRUM FILES, Emil Sholle; Brook Publishing Co.

In the swing style, this composition uses open roll technique on 16th note triplets. Groupings of five notes per beat also occur.

BROOK OPUS III, Emil Sholle; Brook Publishing Co.

The Brook is similar to Drum Files, but also uses rim shots and rim beats.

JIM DANDY, Charles Morey; Kendor Music, Inc.

A rudimental solo.

ALL SET, Charles Morey; Kendor Music, Inc.

Incorporating the entire drum set, this solo can give the student experience in reading such music, as well as improvisation. It may be used as a duet with the performers alternating sections.

RUDIMENTAL CONTEST SOLOS, Nick Ceroli; TRY Publishing Co.

A collection of fifteen rudimental solos appear in this publication. Each solo is also available on an individual basis. Meters of 2/4, 4/4, 6/8, 12/8 are used. Generally speaking, rapid stick work and shifting accents are used more than the traditional rudimental elements.

14 MODERN CONTEST SOLOS FOR SNARE DRUM, John S. Pratt; Belwyn, Inc.

A quote from the author best describes this material. "All 26 of the Standard American Drum Rudiments, their variations, and a number of compound rudiments have been used to the best possible advantage in the material herein, in an effort to establish, as an end, that there are countless possibilities which present themselves within the bounds of the drumming rudiments."

Texts

THEORY MANUAL OF MUSICAL SNARE DRUMMING,

D'Artagnan Liagre; TRY Publishing Co.

It is the author's wish to make the beginning student aware of more than just rhythm. Notation theory, the long roll, single stroke roll, ruff, and five stroke roll are introduced in the first three pages. By the 7th week the book has presented the dot, flam, all clefs, seven stroke roll, triplets and sextuplets. Weeks 9 through 12 cover staff degrees, whole and half steps, paradiddles, accidentals and intervals. Through to the last and 18th week of study, syncopation, compound and simple meter, flam accent and tempo markings are discussed. All material is presented in English and also French.

Ensembles

BLUE PERCUSSION (Sextet), Bob Tilles; Creative Music.

This piece, in the blues style, requires two mallet players who can play four mallets. The chords are indicated by notation and also jazz symbols. All parts except the orchestra bells provide a chance to ad lib sometime during performance. Instrumentation includes vibraphone or marimba, xylophone or marimba, orchestra bells, two timpani, bongoes, snare drum or full set. Except for the two mallet parts, the other parts are easy to perform.

MOODAL SCENE (Sextet), Bob Tilles; Creative Music.

Instrumentation for this composition includes xylophone or marimba, vibraphone or marimba, orchestra bells, snare drum, cymbals, two or three timpani. March tempo changes to a slow 6/8, later returning to march tempo. The mallet parts are single line, the other parts fall in the realm of easy to medium performance for secondary school groups.

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**PERCUSSIVE ARTS SOCIETY
COMMITTEE PROJECT CHAIRMEN**

Acoustics of Percussion Instruments—JAMES MOORE, 5035 Henderson Hts, Columbus, Ohio 43221

Avant-garde Percussion Music—JACK MCKENZIE, School of Music, University of Illinois, Urbana, Illinois 61801

Curriculum and Materials, College Level—RONALD FINK, School of Music, North Texas State University, Denton, Texas 76203

Elementary Percussion Education—AL PAYSON, 2130 Glenview Park Ridge, Illinois 60068

Musicology and Ethnomusicology—REY LONGYEAR, 405 Dudley Road, Lexington, Kentucky 40502

Notation and Terminology—GORDON PETERS (acting chairman)

NOTE:

See PAS General Report of Activities in this issue for pertinent information regarding committee project.

Percussion Contest Adjudication Procedures—GORDON PETERS, 705 Oak St., Winnetka, Illinois 60093

Percussion Contest Music Materials Elementary, Secondary)—JAY COLLINS, 216 N. Freemont, Whitewater, Wisconsin 53190

Promotion and Membership Committee—JOHN GALM, Music Dept. University of Colorado, Boulder, Colorado 80302

Stage Band Drumming—BOB TILLES, 615 N. Claremont, Chicago, Illinois 60645

EDITOR'S NOTE:

This is a report which will occur annually so that all members may be informed of changes of chairmanships and/or addresses. It is expected that more projects will be initiated as time passes. As reports appear in the PERCUSSIONIST, the names of all participating committee members will appear at the top of each report. These projects never terminate, but reach plateaus of knowledge to be carried further with the passing of time and faces. KNOWLEDGE HAS NO END. We wish to encourage all individuals who have a special interest or specific information regarding these projects to contact the committee chairman. Membership on these committees is not closed, and the various chairmen will be happy to receive additional members who wish to make a contribution of time and knowledge.

KEYBOARD PERCUSSION IN HIGH SCHOOL A MESSAGE TO THE INSTRUMENTAL MUSIC DIRECTOR

by Bob Tilles
Professor of Percussion
DePaul University

More than ever before, mallet keyboard instruments are of great interest to composers and arrangers, music directors, and the listening audience.

The advantages to the instrumental music director of having one or more mallet players and of adding more keyboard instruments to his band or orchestra are numerous.

1. He can add a variety of musical colors with the many types of keyboard instruments available.
2. He can add interest to his concerts with the visual appeal inherent in playing the marimba, xylophone, vibes, bells, and chimes.
3. Many directors like to field a large marching drum section, and then have the problem of excess drummers for the concert band. Employing one or more of these students on a keyboard instrument puts idle hands to work.
4. There is a rather fast transfer of training from other keyboard instruments (piano, organ, accordin) to the mallet keyboards. The director can, therefore, make use of one or more of these instrumentalists who would like to play in the school band or orchestra.
5. Composers and arrangers are scoring more and more for the mallet keyboards. It is therefore necessary to have mallet players and all the instruments available to realize the full potential of the music.

Drum and Bugle Corps drummers should also learn to play a mallet instrument. They would benefit by becoming all-around versatile percussionists, and by enlarging their musical knowledge through the study of a keyboard.

It is imperative to the serious percussion student that he add keyboard study to his musical education. The obvious problem in the development of mallet players is the lack of qualified instructors. Ideally, a competent mallet instructor is the answer, but in his absence, other teachers and musicians can be substituted as percussion coaches, for these reasons:

1. The fundamentals of scales, chords, harmony, sight reading and ear training can be taught by teachers of piano, organ, accordin, guitar, etc.

2. The interpretation of solos, ensemble passages, and other musical problems can be coached by any qualified musician. As the student progresses, however, there comes a time when he must seek out a top percussion teacher to further his development.

I recommend to students to study percussion instruments in this order: (1) snare drum and accessories, (2) mallet instruments (including basic harmony and sight reading), and (3) timpani. Since timpani are drums that are tuned to specific pitches, they are, in a sense, a combination of both drum and keyboard. Also, the manipulative techniques used on the timpani are much the same as on the snare drum and marimba, and the harmonic and solfeggio knowledge necessary to timpani tuning is learned by the keyboard training.

The director will find excellent new ensemble music for percussion available—both for functional purposes and for performance. He can obtain mallet parts for the band from the conductor's score or the piano copy, or he can use the parts of other instruments in "C."

Following is a brief description of the keyboard percussion instruments; and how they can be utilized in the band and orchestra.

The MARIMBA has the largest range of all the keyboards. The average 4 octave marimba ranges from C below middle C to C three octaves above middle C. One manufacturer builds a $4\frac{1}{3}$ octave instrument that starts on A, one and one-third octaves below middle C. Other marimbas come in $2\frac{1}{2}$ and 3 octave ranges. Marimbas are utilized as solo instruments, also in duet or harmony with piano, flute, oboe, violin, cello, guitar, organ, clarinet, baritone, trombone, woodwinds, etc. The rich, sonorous tone of the marimba is most effective for legato passages in the lower register, where two, three, or four mallets can be used; however, other tone colors are available on the instrument by using various types of mallets and by playing in different octaves. Notes and chords can be sustained indefinitely by rolling, without the intonation, bowing, or breathing problems encountered by other instruments. The marimba can double the melody or play a counter melody—it can be played by one or two players at the same time—both legato and staccato passages are equally effective on this versatile keyboard instrument.

The XYLOPHONE, with its brilliant, staccato sound, is pitched one octave above the marimba. It has a typical range of $3\frac{1}{2}$ octaves, from F, (above middle C), to high C (88th key on the keyboard). Other xylophones come in 3 or $2\frac{1}{2}$ octave ranges. The xylophone can be employed as a solo instrument or as an interesting musical effect for glissandi, rapid scales or arpeggios. Its hard, brittle voice is effectively used in doubling brass parts, giving an edge and a "bite" to a

musical passage. Hard mallets are most efficient, but softer mallets are possible in the lower register of the instrument.

The VIBE blends well with piano, flute, violin, clarinet, trombone, guitar, organ, accordian, etc. Its 3 octave range from F (below middle C), to high F (69th key on the keyboard), enables the vibe to double the melody or play a counter melody with practically every section of the orchestra. The vibe is an excellent solo instrument and is very effective in playing chordal backgrounds. A large variety of tone colors are produced by the vibe through the use of two, three, or four mallets of various hardnesses. The tone is further varied by the use of the vibrato, the speed of which is adjustable with a variable speed motor. Notes or chords can be sustained with the damper pedal and the three octaves offer a variety of tonal range. By using soft or hard mallets, the vibe can reinforce muted and open brass parts and can also play from harp, piano, or guitar music. Because the vibe blends well with piano and organ, choral and church music can be greatly enhanced with the use of this fine instrument.

The ORCHESTRA BELLS, BELL LYRA, and CHIMES add further colors and ranges to the keyboard percussion family. Melody and counter melodies, as well as scales, arpeggios, and pedal points, are scored quite frequently for these interesting and versatile keyboard instruments.

The rewards of enlarging the field of mallet instruments are many:

1. Better percussionists
2. Better instruction
3. More interesting concerts
4. More drummers and other players being utilized
5. Better preparation of students for college percussion instruction
6. More interest generated throughout the entire musical milieu

EAR TRAINING AND THE TIMPANI

by Gordon Peters

Principal Percussionist Chicago Symphony
Percussion Instructor, Northwestern University

Reprinted by permission of The Instrumentalist Music Magazine, Evanston, Ill.

In many instances seniority or snare drum proficiency has been the criteria used in selecting a timpanist. And what has been the result? Timpani are often played out of tune—used solely as rhythmic *percussive* instruments rather than as *pitched* instruments.

It is only fair that the members of the percussion section be given the first opportunity to fill a timpani vacancy when one occurs, but the basis of selection should be aural: does the player have the potential of developing good aural discrimination? Can he match pitches and intervals with his voice? Many pupils declare that they cannot sing. Chances are that their reluctance to sing is based on shyness, embarrassment, and/or a lack of pitch training rather than sheer inability.

Once the drummers' fraternity uses the standard of pitch criteria in selecting a timpanist a whole new respect and interest will arise for the timpani. Should a percussionist not be found with the necessary aural equipment, a talented vocalist from the chorus might be considered. Singers have some background with both pitch and ensemble experience. With this background in music, intervallic training usually comes easy or is unnecessary. Learning to grip the sticks and other coordinative and mechanical matters involved in timpani playing are comparatively simple, compared to the demands of tuning and coordination with counting.

RANGES OF THE DRUMS

Once a timpanist has been selected he should be given a basic functional knowledge of the instruments. The first thing to be done is to determine the diameters of the timpani available. Most schools have at least two timpani. These usually measure 28" and 25" in diameter (of the timpani bowl) or 29" and 26". A third timpano will usually be 30" or 32", and a fourth, 23". The normal playing ranges of these drums are:



With plastic heads the upper pitches indicated can be raised a whole step (in brackets).

Next, the low basic pitches indicated above on each timpano should be set. To do this, place the pedal in the position of least tension. Adjust the "T" handle tension screws (if necessary) to achieve the desired pitches, turning each screw equally, half a turn at a time. The pedal should then be pressed to maximum tension. If it does not hold at both the highest and lowest pitches on any particular timpano, the tension screw may have to be adjusted (usually found immediately above the pedal): tighten it if the toe does not depress completely, and vice versa. (Some timpani do not have a tension spring screw adjustment; in these cases the spring tension mechanism is so constructed as to be self-adjusting in the internal mechanism.)

BALANCING HEADS

Next, the heads need to be balanced. Depress the pedal to about one-quarter of maximum tension. Tap the drum head with a finger one-third the distance from the rim and center of head (radius), tapping opposite each tension screw to see that the same pitch prevails at each screw. The head should be tapped strongly enough for the ear to hear the fundamental pitch, as opposed to a "surfacey" tone distorted by many inharmonic overtones. Also, the head should be completely muffled between each strike. The ear should listen to the pitch of the *strike tone* (the sound heard a fraction of a second after the head is struck) rather than the *hum of duration tone*. Periodically, the head can be depressed gently in the center with the palm to insure the head fully reacting to the turning of the tension handles.

In order to hear the fundamental pitch at each tension post more clearly, one can place a mute in the center of the head (a handkerchief will suffice). Another aid to discerning an accurate pitch is to place one's ear *close* to the head and in the *same plane* with the head when tuning (that is, right *next* to the bowl as opposed to above the head).

The heads should be balanced before every rehearsal, particularly when more than one timpanist is involved. However, players should try both methods to see which permits them to hear differences in pitch most clearly. One then should check the basic pitches of the drums to see that the lowest pitch of each timpano is still present and make any necessary adjustments. When using calfskin heads this also should be done periodically during the rehearsal or concert. (Some players advocate balancing the head first and *then* getting the low note of the range. This procedure is foolhardy because one's balancing efforts can be completely ruined if, when the pedal is moved to the position of least tension, the head becomes wrinkly from a lack of adequate "T"-screw tension.)

TUNING

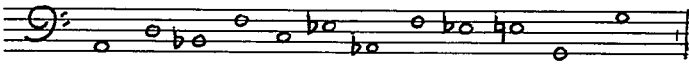
We are now ready to tune the drums to the first pitches we need for the music to be played. The timpanist can get a starting pitch from the tuning note of the orchestra (A) or band (Bb). It is here that the timpanist must possess a facile knowledge of intervallic relationships. He determines the pitches intervallically from the tuning note (usually by softly tapping a finger or stick on the head) and sets his pedals accordingly. A method to double check and refine one's tuning is to hum the correct pitch (in tune!) into the timpani head about four inches from the rim, moving the pedal slowly back and forth, stopping at the point of maximum sonority of sympathetic vibration (when the head speaks back on the loudest to the "hummer"). One must develop a "vocal tenacity" in order not to alter one's humming pitch to conform with the pitch deriving from the timpano! Until the ear (and voice) is sufficiently developed, a pitch pipe is a handy tool to check one's tuning.

To develop an acute intervallic discrimination, various aural conditioning procedures can be used. First of all, the timpanist must acquire some basic fundamentals of music theory. This should include the ability to read in the bass clef, understand scales (majors, minors, chromatic, whole-tone) and arpeggios, key signatures, and interval identification. Intervallic exercises within the scales and arpeggios studied should be practiced. The mistake often made at this point is that "study" is usually interpreted only as a mental and written process. Everything learned and written on paper in the course of learning music essentials should be practiced by playing at the piano (or some mallet-percussion keyboard instrument or at least a pitch pipe) and by singing. All of one's faculties must be used in this process: visual-mental, aural, and vocal.

Once a solid aural structure has evolved, abstract intervals (disassociated from keys, both up *and* down from a given pitch) should be practiced. By "practiced" we mean sung correctly and then tuned on the timpani, changes in pitch being checked each time with some master tuner (piano, marimba, bells, pitch-pipe, etc.). Here is a suggested order of difficulty of abstract intervals to be pursued: unisons and octaves; fourths and fifths (perfect); thirds and sixths (major and minor); seconds, sevenths, and ninths; and tritones. The ultimate aural objective might be stated thus: to identify the interval, sing it, and tune the timpani to any interval while the band or orchestra is playing in any key, without losing one's place.

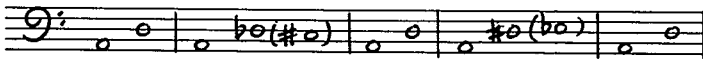
A further aural exercise should include abstract interval sequences: give pitch, have the student sing it, then name a few intervals (mixed, both up and down, alternating), checking the

student's pitch as soon as he gets out of tune. For example:
(given pitch)

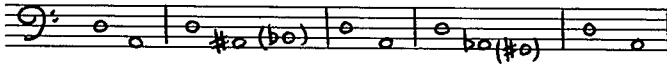


(This can, of course, be sung an octave higher with female students and young male players.)

An aural training exercise that has proved particularly rewarding appears below:



(given pitch)



The interval of a fourth (any interval can be used)

These should not only be sung but also tuned on the timpani and checked with a master pitch source. The basic objective here is to focus the ear to a clear differentiation between half and whole steps. By purposely singing and tuning a half step sharp or flat we condition our ear to a clear difference in sound and distance between the right pitch and the "wrong" one. This pattern should be applied to every interval. Also, practice should be given in thinking of intervals above and below a given pitch. For some reason most of us tend to think of intervals only in an upward direction.

The general tendency of timpani students is to sing flat. This is usually caused by improper breath support, a closed mouth, and use of the throat as the focal point of sound instead of the head cavities (sinuses).

PRACTICE

All during this period of basic music study, the teacher should supplement the student's practice with two drum exercises without tuning changes. There are several timpani method books available with such materials. However, the teacher should see that the student tunes the timpani to the pitches indicated (and helps if necessary), rather than using just *any* pitches. If availability of timpani is a problem at the outset, two snare or field drums can be used. At home, two pillows set on a table suffices. Matters of grip, articulation, rolling, muffling, muting, stick changes, etc. can be taught while the student is developing his ear.

Once the teacher is satisfied that the timpani student has acquired a minimal theoretical understanding and aural ability, exercises at

the timpani, including tuning changes should be incorporated. In any case, "playing in tune" should be the constant objective and each lesson and practice session should have attention focused on aural practice. One more hurdle remains: the problem of counting measures rest while tuning.

TUNING WHILE COUNTING

To keep track of numbers of measures rest while simultaneously tuning involves a concentration and mental coordination. It should be practiced with a metronome and at lessons with the teacher conducting. The ultimate objectives to be realized here are accuracy, speed, and *quiet* tuning, plus entering on time after the measures rest.

Many timpani exercise books do not demand adequate tuning practice. This can be remedied by inserting tuning changes at different points of any exercise with varying lengths of measures rest and different interval combinations.

THE LESSON

Ideally, a weekly hour lesson should be considered a minimal lesson duration time during the integral aural training period. Here is an outline of what a timpani lesson might consist of, once initial musical and aural understanding are gained. The instructor might have the student do the following:

1. Release the tension of the pedals fully and see to it that the proper low basic pitch is set on each drum to be used. (Care should be taken to see that a pitch-tension of the head is maintained while moving the pedal to the position of least tension by tightening the tension rods so that the air seal between the head and the bowl is maintained, insuring maximum tonal clarity.)
2. Balance one head per lesson (no more than one-sixth of the total lesson time on this item).
3. Strike A (or Bb), tune drums to the pitches needed for the "etude(s) of the day" (no tuning outside of initial pitches needed until student is sufficiently advanced).
4. Aural practice:
 - A. Sing intervals.
 - B. Tune timpani (stick or finger tuning) to various intervals (check each interval against a master pitch source).
5. Eventually include etudes with tuning changes with specific numbers of measures rest. (At first use only single drum tuning changes, pitch changes on *all* drums being used during a single group of rest measures after the pupil proves that he can tune one drum consistently.)

Once the pitches are set on the timpani, they must be checked during measures rest and adjusted immediately if not absolutely in

tune. There are times when quick changes of pitch occur on more than one drum, not allowing for a tuning check. In this case it is necessary for the timpanist to set on a stool with his feet on the pedals so that he can adjust the pitches if his "pitch guess" is wrong. Calf skin heads, of course, need closer attention to tuning than do plastic heads because of the influence of humidity.

The matter of assignment of pitches to specific drums should be determined on these bases: (1) On which timpano will the pitch sound best? The best aural response is generally derived in the middle and upper registers of the timpani; hence, the pitches should be assigned accordingly, if possible. (2) Avoid awkward sticking and distance situations by assigning pitches to adjacent timpani wherever possible.

CONCLUSION

Just as we develop a verbal vocabulary, so must we condition ourselves to an aural vocabulary. We learn to string words together in different order producing sentences; in the study of the timpani the student must learn to string intervals together in different combinations with equal facility. It is unfortunate that our early training in music does not stress ear training: it would elevate the art of music making and appreciation of same to a much higher plane. Regardless of the type of "musical education of others" we are involved in, whether it be children or adults, music majors or amateurs, we must stress the training and awareness of the ear far more than we do: after all, *music is an aural art.*

STAGE BAND DRUMMING

by Louis Bellson

Professional Percussionist and Clinician

My many years experience as a clinician have been very beneficial in helping me understand most of the problems the young people (drummers) experience in our Stage Bands of today. To add to my own thoughts on the subject, I asked four of our greatest band leaders to add a note of encouragement to the younger set. Their comments, although short, are very valuable.

DUKE ELLINGTON: Develop a personality with your instrument.

COUNT BASIE: Learn to listen.

BENNY GOODMAN: Find the groove for each number.

HARRY JAMES: Let the band know you are in the driver's seat.

Please study each one of these comments closely and thoroughly,

and you will find they are a great asset. In Ellington's words—a personality—he means your sound, your ideas, your imagination, and your creative ability must come forth; in other words, make your *identity known*.

Basie says *listen*. Dynamics are very important. By all means don't overpower the band; play with the band. Always feel that you are part of a team that has one goal . . . to play each number with excellent musical taste.

Benny believes there is a groove for each tune and this is correct. Sometimes a tune can be started too fast or too slow. Find the groove as quickly as possible. Your feeling will tell you.

Harry James, aside from being a great band leader and trumpet player, is a drummer. He feels every drummer should be strong, have confidence, and be able to make the band play with authority.

It is important for the stage band drummer to blend with the band, as a vocalist must blend with the choir. Always be aware that the band sound is *primary*. Check your equipment often, for there is no reason why a drummer should not have good-sounding instruments.

It would be a good idea for most percussion writers, and composers in general, to use the following code when writing drum parts:

"Exercise in Time"

Practice with good swing records.

THE INTERNATIONAL PERCUSSION REFERENCE LIBRARY

Music Department

ARIZONA STATE UNIVERSITY

Tempe, Arizona

85281

What is it?

It is the only central percussion reference library in the world. It presently contains over 600 titles of solos and ensembles ranging from the most simple to complex compositions.

Purpose?

1. The Library is used to assist publishers and composers in making their works known to performers.
2. The Library is used to assist performers in becoming aware of available compositions and their source.

Are library scores available for performance?

No. Library copies must be returned after an inspection period. Performance copies must then be obtained from the regular source.

Who can request loan privileges?

Representatives of any school or musical organization are eligible. Individuals may also make requests. However, they may be asked to work through an established organization.

What is the cost of perusal?

In addition to a nominal fee for the biennial catalogue, the only present cost for score loan is mailing expense.

What is the catch?

None. The Reference Library is a nonprofit project, established in 1960, to further the advancement of percussion music. It has been subsidized on a limited basis by Arizona State University, 26 publishers and 5 manufacturers. Present funds do not permit the Library to obtain many of the known unpublished titles. Contributions for this purpose would be greatly appreciated.

EDITOR'S NOTE:

We are indeed fortunate to have available a percussion library providing such a service. It is a real contribution to music education and is very beneficial to instrumental music teachers, directors, percussionists, and composers. We wish to encourage all who are interested in percussion to promote this project by sending two copies of original compositions or arrangements to this library (published or manuscript), and by making use of the library service, and encouraging others to do the same.

LIST OF PERCUSSION WORKS

by Morris Goldenberg
56-32 Bell Blvd.
Bayside 64, New York
11364

1. CLASSIC OVERTURES FOR TIMPANI—Published by Chappell & Co., Inc.
2. MODERN SCHOOL FOR XYLOPHONE—Published by Chappell & Co., Inc.
3. MODERN SCHOOL FOR SNARE DRUM—Published by Chappell & Co., Inc.
4. CLASSIC SYMPHONIES FOR TIMPANI—Published by Chappell & Co., Inc.
5. ROMANTIC SYMPHONIES FOR TIMPANI—Published by Chappell & Co., Inc.
6. 5/8 ETUDE 7/8 FOR SNARE DRUM SOLO—(difficult) Published by Chappell & Co., Inc.
7. MARCH FOR TWO DRUMS FOR SNARE DRUM SOLO—(easy) Published by Chappell & Co., Inc.
8. RAMBLE RUMBLE FOR SNARE DRUM SOLO—(advanced) Published by Chappell & Co., Inc.
9. SIMPLE SIMON MARCH FOR SNARE DRUM SOLO—(intermediate) Published by Chappell & Co., Inc.
10. SOLDIER'S MARCH FOR SNARE DRUM SOLO—(intermediate) Published by Chappell & Co., Inc.
11. MARCHING DRUMSTICKS — (intermediate) Published by Shapiro, Bernstein & Co., Inc.
12. A LITTLE SUITE FOR DRUMS—(easy) Published by Shapiro, Bernstein & Co., Inc.
13. STICKS AND SKINS—(easy) Published by Shapiro, Bernstein & Co., Inc.
14. RIM SHOT MARCH—(easy) Published by Music for Percussion, Inc.
15. 6/8 ETUDE—(difficult) Published by Music for Percussion, Inc.
16. HORA STACATTO—(xylophone and piano) Published by Carl Fischer, Inc.
17. THE GALLOPING COMEDIANS—(xylophone and piano) Published by Leeds Music Corp.
18. SABRE DANCE—(xylophone and piano) Published by Leeds Music Corp.

by Michael Colgrass
280 Riverside Drive
Apt. 1E
New York, New York

1. 3 BROTHERS—Published by Music for Percussion.
2. IMPROVISATION—Published by Music for Percussion
(in Manuscript).
3. PERCUSSION MUSIC—Published by Music for Percussion.
4. CONCERTO FOR TIMPANI AND BRASS—Published by Music
for Percussion.
5. CHAMBER MUSIC FOR 4 DRUMS AND STRING QUINTET—
Unpublished—order from Independent Publishers, 215 East 42nd
(after April 15th)
6. CHANT FOR VIBES AND CHORUS—Lost
7. DIVERTO FOR PIANO 8 DRUMS AND STRING ORCHESTRA
Published by Independent Publishers, (above address).
8. FANTASY VARIATIONS FOR 8 DRUMS AND PERCUSSION
SEXTET—Published by Independent Publishers.
9. RHAPSODIC FANTASY FOR 15 DRUMS AND ORCHESTRA
Published by Independent Publishers.
10. VARIATIONS FOR 4 DRUMS AND VIOLA — Published by
Independent Publishers.
11. SIX UNACCOMPANIED SOLOS FOR SNARE DRUM—Pub-
lished by Lawson-Gould (c/o Schrimers, NYC.).
12. SIX ALLEGRO DUETS—(two drums for each player) Published
by Lawson-Gould.
13. INVENTIONS ON A MOTIVE—(quartet) Music for Percussion
has the original manuscript. Only one copy available.
14. ADAGIO FOR PERCUSSION SEXTET—Lost.

by Peter Tanner
Department of Music
Wisconsin State University
Eau Claire, Wisconsin
54701

1. CONCERTO FOR TIMPANI AND BRASS—Available from the
composer.
2. SONATA FOR MARIMBA AND PIANO—Available from the
composer.
3. DIVERSIONS FOR FLUTE AND MARIMBA—Available from the
composer.
4. ANDANTE FOR MARIMBA AND PIANO—Available from the
composer.

Published by
Edwin H. Morris & Company, Inc.
31 West 54th Street
New York, N.Y.
10019

1. BEGINNING SNARE DRUM METHOD by Paul Price
2. BAND READER by Elvin Freeman and Maurice Whitney

Published by
MCA Music
445 Park Avenue
New York, N.Y.
10022

1. POLYPHONIES FOR PERCUSSION composed for band by Warren Benson.
2. PERCUSSION ESPAGNOLE composed for band by Bernard Green.
3. GALLOPING COMEDIANS a solo for xylophone or marimba.
4. SABRE DANCE a solo for the xylophone.

Published by
G. Schirmer, Inc.
609 Fifth Avenue
New York, N.Y.
10017

1. 45 BASIC BONGO BEATS by Henry Adler.
2. THREE PIECES FOR PERCUSSION QUARTET by Warren Benson.
3. SIX ALLEGRO DUETS FOR PERCUSSION (Lawson-Gould) by Michael Colgrass.
4. SIX UNACCOMPANIED SOLOS FOR SNARE DRUM (Lawson Gould) by Michael Colgrass.
5. CONCERTINO FOR MARIMBA AND ORCHESTRA by Paul Creston.
6. A SIMPLE AND PRACTICAL METHOD FOR XYLOPHONE, MARIMBA AND BELLS by William Dorn.
7. THREE DESIGNS FOR THREE TIMPANI by Robert Muczynski.
8. THE STURTZE DRUM INSTRUCTOR by Earl S. Sturtze.

The Challenge

FIRST YEAR REPORT OF NEW YORK STATE CHAPTER OF PERCUSSIVE ARTS SOCIETY

Saul Feldstein, Chairman

During its annual meeting in Chicago, December, 1965, the Percussive Arts Society asked me to run a pilot program in New York State for one year, exploring the feasibility of having state chapters of Percussive Arts Society. It is now December 1966.

State chapters of P.A.S. are not only possible, but highly advisable. This statement is not meant to minimize the problems of organizing such a chapter, but to indicate that the time and effort involved are more than worthwhile.

Five mailings were sent out within the past year. As of September, 1966, 60+ members of P.A.S. resided or worked in New York State. Many new members have joined since then but as yet we have not received the latest listing and, therefore, they do not appear on the State list. It is very obvious that the State Chapter has helped build the P.A.S. enrollment. The libraries at six of the State's colleges also belong to the Society.

The main project which the Society undertook this year was in revising the requirements for percussion adjudication throughout the state and constructing new adjudication sheets. The sheets include mallet, snare drum, and timpani solo categories, a percussion ensemble category, a multiple percussion category, and a percussionist category. The P.A.S. suggested sheets were used as a basis and then were expanded and adapted to best suit the needs of the state organization. The new requirements and adjudication sheets were accepted by a unanimous vote of the entire State Association at its general business meeting on Saturday, December 3, 1966.

This one tremendous step forward is reason enough for a State P.A.S. Chapter, but it is merely an indication of what can be done in the future.

There are certain points to be considered when starting a state chapter:

1) You must have the support of your state organization. In this respect, I must say that Mr. Willard I. Musser, President of the New York State School Music Association, and the entire Executive Council were instrumental in shaping the successful beginnings of our Chapter.

2) You must have interested members. At times, to me, it seemed as though I should throw in the towel, but then someone always pitched in and helped me get over a bump in the road.

3) Finances are a problem. Secretarial costs and mailing costs build quite quickly. In this case, I must thank the New York State School Music Association and most of all, Mr. Ralph Wakefield, Acting Director of the Crane Department of Music at the State University College at Potsdam for his help and support in this matter.

4) Many P.A.S. members are professional players who have little interest in the problems of a state organization. They must be made more aware of the importance of such an organization to the future of music. Conversely, many music educators do not realize the importance of belonging to and supporting a more specialized organization such as P.A.S. The State Chapter must work both ways, encouraging P.A.S. members to join the state school music association and encouraging the members of the state school music association to join P.A.S.

5) Students studying music, especially those who plan to go into music education, should be urged to participate in student chapters. Mr. Morris Lang is currently working on this at Queens College in New York City.

The New York State Chapter of the Percussive Arts Society is currently working on:

- 1) Revising and re-evaluating the list of adjudicators in New York State.
- 2) Reviewing present material and new materials for inclusion in the State Music Manual.
- 3) Encouraging the interest of student members in P.A.S.
- 4) The dissemination of knowledge about percussion to educators throughout the state. This is being done through articles in the *School Music News* (a monthly publication of the New York State School Music Association) and by arranging clinics at the State Conventions.

As Chairman of the P.A.S. State Chapter pilot program, I recommend to the National Body that other states begin chapters of their own.

After a year of experimentation, I am sure that these chapters will help Percussive Arts Society and will help percussion throughout the country.

I highly suggest that the National Body consider the possibility of helping defray the mailing and secretarial costs of the State chapters. One possible way could be the allocation of \$.50 or \$1.00 of the \$5.00 dues paid by each regular member residing or working in that particular state.

Respectfully submitted,
Saul Feldstein, Chairman
New York State Chapter,
P.A.S. Pilot Program

GENERAL REPORT OF ACTIVITIES:

PERCUSSIVE ARTS SOCIETY

Mid-West Band and Orchestra Clinic

Wednesday, Dec. 14, 1966 (8:00-9:30 AM) - Meeting of Manufacturers and Executive Board; Manufacturers represented were: AMRAWCO, Deagan, Jenco, Ludwig, Musser, Remo, Rogers, and Zildjian. Executive Board members present were Peters and Fluegel, and Al Payson, acting secretary. Messrs. Craft (AMRAWCO) and Richardson (Musser) were hosts.

Friday, Dec. 16, 1966 (5:15-6:40 PM) - Meeting of Board of Directors; Present were: Alan Adams, Frank Arsenault, Remo Belli, Barbara Buehlman, Donald Canedy, Thomas Davis, Neal Fluegel, Roy Knapp, Maurie Lishon, Larry McCormick, Jack McKenzie, Al Payson (acting secretary), Gordon Peters, Bob Tilles, Bob Yeager.

Friday, Dec. 16, 1966 (6:45-7:45 PM) - Annual Membership Meeting;
68 persons present.

* * * * *

Effective September 1, 1966, Donald Canedy resigned as Executive Secretary and Editor of the PERCUSSIONIST to become educational director of the Rogers Drum Company. His untiring efforts in behalf of the PAS during its initial growth period were acknowledged and applauded at each of the above meetings. Mr. Canedy had previously recommended Neal Fluegel to succeed him in this capacity and the board of directors unanimously approved his recommendation.

Mr. Fluegel reported on the financial status of the organization, showing increases in memberships and assets (a complete financial statement is available to regular members from Mr. Fluegel on request). The Board of Directors approved the following expenditures beyond Mr. Fluegel's report:

\$126.63 payable to the Executive Secretary for reimbursement of personal expenses of travel, telephone, and secretary in behalf of PAS between Sept. 1 and Dec. 15, 1966;

\$300.00 allowable to the Executive Secretary for the next calendar year for the above mentioned expenses;

\$100.00 allowable expenditures toward project expenses at Executive Secretary's discretion;

Special gifts of \$50.00 (July 8, 1966) and \$25.00 (Dec. 16, 1966) were made by Maurice Lishon of Frank's Drum Shop toward the Executive Secretary's expenses.

Mr. Fluegel reported that henceforth the journal would be in four separate issues spaced over the nine month school year. He explained the difficulties encountered when members do not keep him informed of changes in address.

Bob Yeager moved that the price of back issues and any individual copies sold for promotion of the PAS (as suggested by Mr. Lishon) be set at \$1.50 per number issue. The motion was approved.

Chairman Peters gave a report on projects in progress:

1. Percussion Contest Adjudication Procedures - Chairman, Gordon Peters

Copies of this project continue to be disseminated among educators. It will appear in the LUDWIG DRUMMER in the Spring, 1967 issue. Over 600 copies have been distributed across the country. The influence of this project on contest activity in the State of Wisconsin will be reported in the February, 1967 issue of the INSTRUMENTALIST by Jay Collins. Copies of this report are available from the chairman.

2. Percussion Contest Materials (Elementary, Secondary)
Chairman, Jay Collins
This committee is in the process of formation, its primary task is to explore currently available percussion literature in all categories of contest percussion performance and make recommendations as to works that might be included in recommended lists of literature for contest use.
(Note: The matter of locating competent percussion judges for contests might best be resolved by the future state PAS chapters.)
3. Elementary Percussion Education - Chairman, Al Payson
Reports of this committee have appeared in the PERCUSSIONIST and will continue until a composite report may be evolved.
4. Acoustics of Percussion Instruments - Chairman, James Moore
Mr. Moore is writing his doctoral dissertation in this field. An initial article by him on this subject appeared in a recent issue of the PERCUSSIVE NOTES.
5. Stage Band Drumming (articles, pedagogy, and materials) - Chairman, Bob Tilles
Initial articles on the subject have appeared in the journal.
6. Percussion Curriculum and Materials, College Level - Chairman, Ronald Fink
An initial questionnaire has been evolved by Messrs. Fink, Galm, and Peters and was distributed to the membership present at the annual meeting for their perusal, with instructions to send written comments and suggestions on the *questions* to Mr. Fink who will revise the questionnaire and circulate it nationally.
7. Percussion Notation and Terminology - Acting Chairman, Gordon Peters
Initial reports of studies made appeared in two previous issues of the journal—Volume 2, Number 4; Volume 3, Number 2 and 3. The Music Publishers Association has approached the PAS to help evolve a uniform code of percussion notation and procedures relative to all phases of percussion publications. An initial deadline of April 1, 1967 exists relative to submitting a report to this Publishers' Association. **INTERESTED PARTIES SHOULD SEND THEIR SUGGESTIONS TO THE CHAIRMAN AS SOON AS POSSIBLE.** Copies of the initial reports are available on request from the chairman.
8. Avant-gard Percussion Music - Chairman, Jack McKenzie
Articles on this subject by Max Neuhaus and George O'Conner have already appeared in the PERCUSSIONIST.

9. Musicology and Ethnomusicology as Related to Percussion -
Chairman, Rey Longyear
Initial work of this committee is now under progress. Reports of committee activity and articles will appear in future issues.
10. Committee on PAS Promotion and Membership - Chairman, John Galm
This is a new committee that fundamentally has the following tasks:
 - A. Promote and secure a variety of percussion articles for publication in the journal
 - B. Recommend and initiate ways in which the organization can be publicized—locally and internationally
 - C. Act as a membership committee encouraging individual, donation, and library memberships
 - D. Encourage the development of state and regional PAS chapters and promote membership and satellite organizations abroad
11. Committee to compile a list of unpublished essays and dissertations existent at the schools of music in this country - Coordinator, Gordon Peters
12. Recital and Concert Programs relating to percussion should be sent to: James Moore, 5085 Henderson Hts., Columbus, Ohio 43221

Although there is no direct affiliation of PAS with the International Percussion Reference Library, Mr. Fluegel urged that all composers and publishers send two copies of each of their manuscripts and/or publications to this library to facilitate percussionists and conductors becoming acquainted with as much literature as possible. This is particularly important to those that do not have the facility of a large percussion library nearby. The address is:

International Percussion Reference Library
c/o Mr. Mervin Britton
Music Department
Arizona State University
Tempe, Arizona 85281

Chairman Peters reported that efforts were being made to arrange for an informal meeting with publishers and the executive committee for next year's annual convention.

Mr. Fluegel reported that meetings were in progress exploring the possibilities of merging the PERCUSSIONIST with the PERCUSSIVE NOTES. The Board of Directors unanimously approved of the idea and the Executive Secretary was directed to evolve a detailed report with Mr. Moore (editor of PN) to be presented at the next Board Meeting.

Mr. Payson, chairman of the nominating committee (other members being Remo Belli, Roy Knapp, Bob Tilles) was called upon to present the slate of recommended names to be placed in nomination. They were:

Professional Players—Gordon Peters, Robert Tilles
University Education—Mervin Britton*, Sandy Feldstein*, John Galm*
Elementary, Secondary Education—Barbara Buehlman*, Thomas McMillan*
Professional Teacher—Roy Knapp, John Noonan*
Composers—Ronald LoPresti*, Armand Russell
Marching Percussion—Frank Arsenault, Larry McCormick
Instrument Specialists—Maurie Lishon, Robert Yeager
Publisher—Al Adams, James Moore*
Manufacturers—Remo Belli*, Robert Zildjian*
Members at Large—Frederick Fennell, Neal Fluegel, Richard Schory*

There were no further nominations from the floor and the above slate was unanimously approved. New members to the Board are indicated with an asterisk and are elected for a two year term. Mr. Peters asked the Board members present to rise as he called their names and expressed the organization's thanks to those board members retiring who had so generously given of their time and ideas in helping build the Percussive Arts Society. It was hoped that retiring board members would serve as nuclei for future state chapters. The position of vice-president will be filled at the next Board of Directors meeting. Revised Constitutions were distributed to all Board members.

William Ludwig Jr. moved that henceforth the PERCUSSIONIST be sent by first class mail to avoid ZIP code and change of address problems. This motion was passed.

The subject of application forms was discussed at some length with the result that the Ludwig Drum Company offered to print large quantities and send them to the Executive Secretary as needed. 25,000 were ordered by Bob Yeager, 2500 by Remo Belli, with other orders being made to the Executive Secretary after the meetings. It was suggested that the revised application form (as appears on the rear page of the current bulletin) be duplicated by parties needing them to offset expenses of the PAS whenever possible. Use of these forms at clinics, in educational packets of manufacturers, publishers, and dealers, etc. were urged by the Board of Directors.

The first meeting of the new Board of Directors will take place sometime in late winter or early spring.

Respectfully submitted,
Gordon Peters, president
Al Payson, acting secretary

We would like to express our appreciation to these outstanding organizations in the music industry for their support of the Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

MANUFACTURERS

AMRAWCO
8550 W. 43rd St.
Lyons, Illinois 60534

Ludwig Drum Company
1728 North Damen Ave.
Chicago, Illinois 60647

Musser-Kitching Division
Ludwig Drum Company
505 E. Shawmut Ave.
La Grange, Illinois 60525

Premier Drums Incorporated
825 Lafayette St.
New Orleans, Louisiana 70113

Remo Incorporated
12804 Raymer St.
North Hollywood, California 91605

Rogers Drums
1005 E. 2nd St.
Dayton, Ohio 45402

Avedis Zildjian Company
39 Fayette St.
North Quincy, Massachusetts 02171

INSTRUMENT SPECIALISTS

Carroll Musical Instrument Service Inc. Franks Drum Shop
209 W. 48th St. 226 S. Wabash Ave.
New York, New York 10036 Chicago, Illinois 60604

Professional Drum Shop
854 N. Vine St.
Hollywood, California 90028

PUBLISHERS

Carl Fischer Incorporated
55-62 Cooper Square
New York, New York 10003

Kendor Music Incorporated
Delevan,
New York 14042

PERCUSSIVE ARTS SOCIETY
(PAS)

OFFICER REPRESENTATION CATEGORIES — Professional Player; University Education: Secondary School Education; Elementary School Education; Professional Teacher; Composer; Marching Percussion; Instrument Specialist (Dealer); Publisher; Manufacturer; and Members at Large.

PUBLICATION — “THE PERCUSSIONIST,” a journal issued four times during the academic year.

MEMBERSHIP—REGULAR: \$5.00

STUDENT: \$2.50 annually (any full-time student at any educational level).

Note: *All memberships will be automatically continued with annual billing unless cancelled by member. Changes of address should be reported promptly.*

SPECIFIC PROJECTS UNDER STUDY

- A. Acoustics of percussion instruments.
- B. Avant-garde percussion music.
- C. College and University Percussion Curriculums and Materials.
- D. Elementary Percussion Education.
- E. Improvement of percussion solo and ensemble contest adjudication standards, procedures, and materials.
- F. Musicology and Ethnomusicology as relates to percussion.
- G. Percussion Literature Improvement: methods, solos, and ensembles, percussion parts to band, orchestra, and stage band music.
- H. Stage Band Drumming.
- I. Standardization of terminology and notation of percussion instruments.

* * *

Name Home Address

City State Zip

Business Address

City State Zip

Occupation Remittance Enclosed

APPLICATION FOR MEMBERSHIP
Send application form and remittance to:
Percussive Arts Society
1949 Dahlen Avenue
Terre Haute, Indiana - 47805