



Percussionist

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Percussionist

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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Percussionists and Drummers

by
John Noonan

During the past several years I have read quite a few articles on percussion which emphasize the necessity of "making percussionists of our drummers." I believe I have uncovered a bit of "musical snobbery" in some, if not most of these articles. I would doubt that the authors actually mean some of the things they have written.

If I were not a drummer, but let's say a school-music director, I would have the following reaction to these percussionist-drummer articles:

1. Rudimental drum instruction is a crime!
2. No "drummer" over twenty-one years of age could possibly know anything about any meters save 2/4, 6/8, and 3/4.
3. The correct way to teach percussion is quite a mystery, for while we are told the present way is wrong, the correct way is not explained.
4. Anything that is difficult is automatically good.
5. Any drummer who plays only snare drum, for instance, no matter how well, is a low-class person.

I am very sure the writers of these articles do not mean to infer any of the above, but to me they create that impression.

PERCUSSION PLAYING NOT NEW

Good percussion playing has been going on for quite a few years. Some thirty years ago I heard a performance of Stravinsky's *Rite of Spring* played by the Boston Orchestra and about the same time a playing of *Ionization* by Varese. To date I haven't heard any finer percussion playing. In the band field I knew most of the drummers who played with Sousa from about 1920 until Sousa disbanded, and without exception these men were great percussionists. So "the new thing" in percussion, and I am quick to say there has been progress, generally, in the field, is not so new as it would seem.

The whole situation today seems to be a revolt against emphasis on rudimental drum instruction and its standardization in school contests (rudimental, in this instance, meaning "military," as well as its true meaning, "first principles"). Strangely enough, this goes back many years to the time of the great Carl E. Gardner of Boston who, in my opinion, was the most articulate, knowledgeable, and musicianly drummer that ever wrote on the subject of percussion.

Mr. Gardner got into considerable trouble by referring to orchestral and band drumming as "Art" drumming, as opposed to the rudimental drum-

ming. He was berated personally and in print by a great many drummers who accused him of being a "musical snob."

All he was trying to do was to put drum instruction in proper sequence, but he lost the battle.

"MEXICAN STANDOFF"

I am quite sure of one thing that exists today in the percussion field. It is the "Two Camps" (not the good old *Three Camps!*). The "First Camp" is the one of the ardent rudimentalist. This chap really can bat out those double drags, flamadiddles, etc., in great style. He is obsessed with it and will not listen to anyone who isn't completely sold on the rudiments. Usually it is a total waste of time to discuss any other phase of drumming with him, for it is all based on the twenty-six rudiments as far as he is concerned.

In "Camp No. 2" is the "Art Drummer." This fellow talks grandly of drum parts in 7/8, 5/8, 3½/4, etc., pieces written for seven shotguns, two revolving doors, and four Bulgarian Ox Bells, and sneers at ratamacues and the awful flam-a-cue.

No we have a real Mexican standoff, and I'm not sure which of the above two camps a young student should join. It looks to me like "The Three Camps" is indicated, the third camp being somewhere between the two mentioned above.

We are all forgetting a BEGINNER. Let's see what happens to a fifth grade youngster who takes up drumming, usually at a band instrument rental meeting. The parents advise the music director that Johnny (the name of our hero) wants to play the drum. Frequently, the director tries to talk him out of it, as he has too many drummers already. Not succeeding, for our hero is a determined boy, Johnny is told to get a practice pad and a pair of sticks, and the battle is on.

WHY DRUMS?

I have asked at least a hundred "Johnnys" why they decided to take up the drum. The answers are never entirely clear. They "just want to," usually, or their parents say, "Johnny's full of rhythm."

Once committed, Johnny starts his lessons with the music director, frequently with several other drummers. Now what happens? How is he started? Well, usually a standard elementary drum method is used, and most of these methods are slanted rudimentally. The long roll is started, and Johnny begins to learn note values and the reading of music. A little later he may be placed in a mixed instrumental class and ensemble work is started. Later he will join the grade school band. If he goes to contest as a soloist, he will be required to play certain of the rudiments, so at present he must have rudimental training. When he enters high school, he usually receives no individual instruction unless he studies privately, and again if he competes in contests, the rudiments are required. Next Johnny goes to college and, unless

he majors in percussion (if he attends a college of music), he receives very little, if any, private instruction. If he attends a liberal arts college, he may play in the band or orchestra, if he auditions successfully, and that will probably be the extent of his music participation. Thus I would say that this experience is that of the average school drummer, and I would suppose that perhaps two out of twenty-five "Johnnys" will continue their drumming after college.

MUSIC EDUCATION

I wonder, then, if a radical change is indicated in starting the drum student. There must be a starting point. In the case of the snare drum, if we agree this is the basic percussion instrument, let us consider its character, its reason for being. You can talk about timbre, color, sensitivity, etc., etc., but the fundamental characteristic of the snare drum *is* military, and the twenty-six rudiments are the basic beats of the drum. We are not concerned at first with anything but a correct beginning. It is at once apparent that without certain of the rudiments it is impossible to play the drum. The long roll, the flam, the ruff, and the five stroke roll *must* be taught, and all are rudiments. The tough ones that are in dispute as being of no musical value such as the flamadiddle, double drag and the like, are part of the heritage of the drum and I can see no harm in teaching these to a student.

WATCH FOR TALENT

The important thing is that the music director should watch his beginners carefully and when talent is outstanding, encourage individual study with a good private teacher. Capable private teachers of percussion are also hard to find. If the private teacher can only expose the student to the snare drum, he should later recommend to the student that he seek out a teacher who can start him on mallet instruments and timpani; and it will take some doing, for very few drum students are really interested in mallet instruments. For some reason drum students resist bells, xylophone, vibes, and, to a lesser extent, timpani.

I suppose to some extent this lack of interest in tuned percussion was caused in the past by the very few mallet instrument parts in the average band number. In the last few years, however, there are more and more bells, xylophone, marimba, and vibrate parts. This may help to encourage the student to study mallet instruments.

ALL IS PROBABLY NOT WELL

So far as contests are concerned, there is probably merit to the demand for change in the percussion area. A clarinetist, for example, is judged on the merits of the solo played, and is not required to play any scales, or long

(Continued on page 9)

The Development of the Snare Drum

by
Hugh W. Soebbing

Although the snare drum is considered a necessity in the modern band and orchestra, it was not long ago that its only purpose was for the military. Drums in general are considered the first musical instruments ever made and still it took years before they were introduced into the orchestra. The history of the drum goes back as far as the Stone Age which is the starting point for the development of the snare drum.

In the late Stone Age man began to use clay in the construction of musical instruments. He made clay drums shaped like cups or hour-glasses and even provided them with eyelet holes for the lacing of the skin.¹ Scientists digging in Central Germany uncovered one such drum and attributed it to 3000 or 2500 B.C. This estimate was based upon inscriptions, decorations, and pictures engraved upon the side of the drum.

When the Moors crossed from Africa into Spain in 711 A.D., they brought with them some queer drums which looked like the two halves of a large ball.² Over the open end of these half-balls were stretched dried animal skin. Sound was produced by beating on the tightly stretched skins with sticks or with the hands. These drums supplied rhythm for the marching Moors. Five hundred years later the Crusaders, returning from the Orient, rode across Europe with the same type of half-sphere drums slung across the necks of their horses.³ The half-sphere drum is the direct ancestor of the modern tympani, but being the only type drum of the period it is also the ancestor of the snare drum.

Information covering the period ranging from the Stone Age until the Middle Ages has been rather vague. Aside from what is mentioned above we know very little about the drum during this period. From what is known, one sees very little change in the drum until the Middle Ages.

In the early Middle Ages,⁴ the migration of barbarian hordes into Europe practically annihilated the highly developed musical instruments of Greece and Rome. A few of the instruments of the two countries led a quiet exist-

¹Karl Geiringer, *Musical Instruments* (New York: Oxford University Press, 1945), p. 37.

²H. W. Schwartz, *The Story of Musical Instruments* (New York: Doubleday Dovan & Company, Inc., 1938), p. 252.

³*Ibid.*

⁴Early Middle Ages—to 1300 A.D.

ence for some centuries; but for the most part our modern instruments have no connection with Rome or Greece. A new development was taking place in music. This development of music in turn affected the musical instruments. In short, the Middle Ages saw a new beginning as far as musical instruments were concerned.

In the twelfth century there appeared a small flute called the Tabor pipe, made from bone and usually provided with three finger holes to produce varying pitches. The performer played the instrument in the left hand while beating an accompaniment rhythm on a tabor with the right hand. Geiringer, in his book *The Story of Musical Instruments*, states:

This one-handed flute usually made its appearance in conjunction with a tambourine-like drum, the tabor, played by the same performer, who generally fastened the drum to his forearm, his wrist, or the little finger of his left hand, beating it with a drum stick held in his right hand. Sometimes also it was fastened to his shoulder, and then the performer used his own head as a drum stick.⁵

Reference is made to the tabor in Cecil Forsyth's book called *Orchestration*, wherein lies a description, use of, and origin of the instrument.⁶ Forsyth claims that the tabor had a snare made of catgut, silk or rough hemp, which was passed across the parchment head and kept in close contact with the head by means of a hook. Many historians contest this point. However, the foremost authorities are in agreement with Mr. Forsyth (the tabor did have a snare stretched across one head) and a fine specimen of the instrument⁷ now in London has the hempen snare and the hook for its attachment.⁸ From the above information it can be gathered that this was indeed one of the direct ancestors of our modern day snare drum.

Of course it must be borne in mind that the tabor was a small drum and the thunderous quality of the percussion instruments did not come until later. The main purpose of the small drums during the early Middle Ages was to produce rhythms for small chamber music groups.

The principal achievement of the early Middle Ages in regards to musical instruments was their importation from the East. The late Middle Ages⁹ was spent in the adaptation of these instruments to the western ends. As a matter of fact the instruments were changed so radically that their fundamental Asiatic character no longer remained recognizable.

During the late Middle Ages, the tabor was still found in conjunction with

⁵ Geiringer, *op. cit.*, p. 62.

⁶ Forsyth, Cecil, *Orchestration* (New York: The Macmillan Company, 1936), pp. 31-32.

⁷ The property of William Wallace, who has introduced the instrument in his symphonic poem "Villon."

⁸ Forsyth, *op. cit.*, p. 31.

⁹ The late Middle Ages extended from 1300 A.D. until 1500 A.D.

the tabor pipe and its main purpose was for the military. Drum and pipe, later succeeded by the drum and fife, became the foot soldiers' instruments.¹⁰

The tabor, although considered the direct ancestor of the snare drum, was nothing like our snare drum of today. The name snare drum comes from the "snares" which are stretched across one of the heads of the drum. This creation is accredited to a Scottish drummer.

This drummer originated the use of a rawhide whip for striking one side of his bass drum and by holding the whip against one side of the drum and striking the other with a drumstick produced a dry snappy rattle. Later on catgut strings were stretched across the head and these strings were called snares.¹¹

The tabor, found in the early Middle Ages, differed from the English snare drum in the fact that the tabor had only one or two snares stretched across the one playing head while the English snare drum had quite a few snares and they were placed on the head opposite the playing head.

The drums of the late Middle Ages were still used to supply delicate accompaniment rhythms and the demand for loudness was not present.

During the Renaissance (16th century) the most favored drum was the Swiss drum. This drum stood two feet in height and twenty inches in diameter. The Swiss drum had two heads, one on each end, which were stretched to the desired tension by means of interlacing thongs. These large drums were used only for the military and we have yet to see the drum introduced into the orchestra as a bona fide instrument.

During the 17th century no great change took place in the snare drum. It was not until the 18th century that the dimensions of the most popular Swiss drum were somewhat reduced. About the middle of the 18th century the wooden shells were being replaced by shells made of brass. These brass shells proved to be much more durable and made a much better sounding drum. The old rawhide thong method was still employed for the tensioning of the heads.

"The snare drum occurs in the Classical period (1750-1810) only as a military instrument."¹² Drums and fifes were quite common now and were used exclusively for the marching soldiers. Although the snare drums were beginning to look much the same as our drums of today they still needed more improvement before they could make their way into serious music.

In the 19th century the snare drum was greatly improved and was being gradually introduced into the symphony orchestra. Its first use in the symphony was to produce the military effect and its use was restricted to this

¹⁰ "In a painting of the Battle of Sinalunga in the Palazzo Publico of Siena the infantry are preceded by three men with tabor pipes and drum." Geiringer, *op. cit.*, p. 76.

¹¹ Schwartz, H. W., *op. cit.*, p. 265f.

¹² Geiringer, *op. cit.*, p. 181.

effect. The improved snare drum came about through the efforts of Cornelius Ward who in 1837 patented a mode of dispensing with the use of cords to all drums.¹³ By the use of metal lugs and metal screws the heads were tightened or made loose at the will of the performer. This invention has had more to do with the rise of the snare drum from the military to the stately symphonies than any other factor. Now the snare drum was a perfected instrument and could be placed alongside the tympani.

Even though we now find the snare drum a member of the orchestra, the snare drum held the position like a stepchild. No one paid much attention to it. "It was looked upon as something which was customary to have, but was seldom understood by the composer and still less by the conductor."¹⁴ The drummers would be turned loose and they would play whenever and whatever they wished. One of the greatest bandmasters of all time and the one who best understood the snare drum and how to use it was John Phillip Sousa. Every one of his compositions had a complete snare drum score with nothing left to the players imagination. Many other great composers such as Edwin Goldman and Frank Simon regarded the percussion section as the most important of the band. But, these composers did not come along until the late 19th or early 20th century. Until this time the snare drum performer was left fairly much to his own resources.

The main reason for the indifference of composers toward the snare drum was that the snare drum is an instrument of indefinite pitch. Melody cannot be played upon the snare drum. Its main use in the orchestra is to supply volume during highly excited passages. Because the snare drum was incapable of supplying melody it was shunned by composers for a great length of time. Even today many composers fail to write adequate drum parts to their scores. However, they are becoming more and more percussion conscious and the situation is rapidly improving.

As we all know, the snare drum has made great strides in improvement from its meager beginnings. We hope that continued research will bring about better and better instruments in the future. The better the instruments the more musically we can perform on them.

¹³ *Ibid.*, p. 249.

¹⁴ Schwartz, *op. cit.*, p. 269.

The Department of Music, Carnegie College of Fine Arts, Carnegie Institute of Technology, will offer a three-week percussion ensemble program for high school students June 28-July 17, 1965. Techniques of performance, musicianship, and ensemble literature will be studied and performed. July 26-August 6, a two-week percussion workshop will be held for school band and orchestra directors and interested college students. College credit will be given and the course will include studies of performance technique, role of percussion in musical literature, ensemble technique and performance.

Snares

by
Gordon B. Peters

This information was derived from Treatise on Percussion, by Gordon B. Peters.

The first known record of snares being used on a drum dates back to the time of Mohammed, around 600 B.C., in Arabia. At that time orchestras of drums played with the singing of large groups. Shallow drums were used with cords stretched across the head(s) as well as small pottery drums (no snares). In addition they used an instrument shaped much like today's tambourine but without any jingles. The Arabs also used drums to great advantage in battle to frighten and confuse the horses of the enemy.

In the thirteenth century (medieval times) there existed a deep cylindrical instrument, spanned at both ends with a skin-head held by thongs, and which was struck with either one or two drumsticks. Across one of the skins was stretched a gut-string which produced a stridulant rattle when the instrument was played. This drum, which measured scarcely more than a foot in diameter, was still used in the Oriental, early medieval manner as a delicate rhythmic instrument; that is, without any particular striving for loudness.

In the early sixteenth century the Dutch added snares to the tabors (drums) and called them *Snaartrommeln*, the source of our words *snare drum*. There were only two snares, usually strings of gut, or even ropes, at the bottom of the drum. The tensioning was provided by means of ropes rather than by metal tension screws and lugs as on our present-day drums.

Perhaps the first orchestral use of the drum with snares was in the opera *Alcione* (1706) by Marin Marais where he used it to imitate the sound of a storm.

WHEN THE DRUM WAS ACTUALLY USED TO MARCH ARMIES

Aside from trumpets and nakers (prototypes of the kettledrums) being used militarily, it probably was not until the Dutch, in the early 1500's, added snares that the snare drum (and tenor drum) was used to play cadences for soldiers marching. In 1542 Henry VIII of England sent to Vienna for some fifers and drummers. This city was the Turkish custom house of Oriental trade in those days. By 1557 these instruments were used not only as a separate unit but were also incorporated into the regimental band itself to

emphasize the mensural regulation of beats in order to facilitate marching. Military march beats of the latter sixteenth century can be found in Johan Tabourot's (pseudonym: Thoinot Arbeau) *Orchesography: A Treatise: . . . Whereby All May Easily Learn and Practice the Honorable Exercise of Dance*. The first part deals with military march-beats played by the *Snaartrommel* and the second part mentions dances with the drum accompaniment.

(*Percussionists 2nd Drummers, Continued from page 3*)

tones. The drummer is required usually to open and close the long roll and play five or six other rudiments before he plays his solo, and is judged on the playing of both. There is also the question of competent judges to be considered. A good percussion judge takes all phases into consideration, and will not seriously mark down a contestant merely because he might play a bad flamadiddle.

CONCLUSION

It would seem there is a middle ground, or "Third Camp" in this regard that would satisfy all concerned. Pertinent questions to settle are:

1. Should there be a standard "system" of drumming, and, if so, which system? Rudimental? Straight System, or should there be *no* recognized standard system?
2. Is there a "correct" way to hold the sticks? If so, what is it? Traditional, Like Stick grip, or both?

As I see it, there can be no unqualified statement about any art. Again, remember please, the beginner has to start someplace. As I said in the beginning of this article, many percussion writers say it is done wrong now, that it must be changed, and soon. O.K., then, let's have some one tell us *what to do*. I'm sure many teachers would be interested in hearing about this. If the rudiments have served their purpose, well and good, but before we condemn them, let us have something to take their place. Let's help the school band leader who starts most drum students and usually does a good job. He is a little confused too. If it is laid out step by step, I'm sure he will cooperate.

The Percussionist

by
Roy Knapp

The following is reprinted from *The Intermezzo*, March, 1964.

Although there may be a few "die hards" left scattered about here and there, most of us have accepted modern music as a definite part of the general musical picture. By modern music I refer to television and radio shows, concerts, dance bands, and orchestras we hear today that have developed harmonics and rhythmic structure to a very high degree—in fact, to a plane thought impossible only a very few years ago.

Recently the New York Philharmonic Symphony Orchestra, Leonard Bernstein conducting, performed two modern compositions with a six-piece jazz combo. The drummer was an artist. Of course, he had to read.

I would like to mention the Stage Band Festival held for the fifth time this year on February 1, 1964, at the Community High School in Oaklawn, Illinois. I understand there were fifty-two high school bands competing. Here we are within the amateur level of performing. That is, they were a few years ago. I am sure you would hear and see the unbelievable in the bands' performance today. Some of the bands are at professional level now.

Oh, yes, the drummer's performance. In most bands the drummers are well trained. But there are always a few who believe they can get by without proper training and, of course, they are terrible and should give up.

In the percussion sections of the bands and orchestras, the advancement has been positively amazing with the drummer, vibeist, and other percussion players. Now, he's considered a highly important fellow, instead of the "last" man in the band as it used to be. Remember when they would say, "Oh, he's only a drummer."

We have a new title now. The percussionist, by name, is one who not only plays the drums with a thorough knowledge of the application of drum rudiments and an authentic time-counting system, but is also a competent student of the fundamentals of music with emphasis on scale, chord, and interval structure. He must be thoroughly proficient with the proper exercises to be able to play solo passages, as well as an expert on the mallet-played instruments for the modern improvisation styles played today. The tympanist's training includes mallet technique and ear training in order to tune properly.

Looking back over the past fifty years, I recall six different, definite styles

in modern drumming and improvising; but, remember, they were all modern during their reign.

I won't go back too far, but will start with the introduction of the hi hat to the drummer's equipment. This was the device that really started the drummer on his climb upward. The hi hat, equipped with fine cymbals, gave the extra punch, that crisp "bite" that began to focus attention on the drummer. At first the hi hat was used as an after beat only, then came the use of a single stick playing on top of the hi hat cymbal; then both sticks were used for solo effects. Next came solo uses of wire brushes and, finally, the tuneable tom toms, and the rest is history. Drummers in solo spots play highly complicated rhythmic solos and are featured in most bands.

Thus, styles change and we must stay with the trend if we want the one thing every musician wants—WORK! The one important thing I have observed during my years of coaching and teaching many of our country's great percussionists, is that one of the big hazards of the business is getting in a rut in regard to styles.

A drummer goes to work in a band and plays the style that fits that band. Too often he never changes from that particular style, which is well and good, until, for one reason or another, he changes jobs and finds to his astonishment he can't change his style. There is nothing mysterious about this because it is a natural tendency to sit back, take it easy, and coast along. But usually there is something amiss. The leader, perhaps, wants very little drums or brushes most of the time, or some similar situation that cramps the drummer's style. But the job pays good money so he's smart—he stays.

How should he stay alert and keep abreast of the times? There are many ways: listening to other drummers, recordings, television, radio shows, and name bands whenever possible. The most important aid to perfection is to study and practice.

There isn't much of a trick in changing styles if the performer has the musicianship to analyze what is happening and the knowledge and technique to apply it to his playing. If the professional percussionist wants to stay in the business, he must be equipped to handle almost any kind of a musical engagement. Remember, we all get older as we go along, and we won't always be able to depend upon our curly locks and our flashing white teeth to help put us over; but, rather, we will have to finally make our living by our actual ability. A large percentage of drummers have no real knowledge of how to play the marimba, vibes, or tympani, or the knowledge of the theory of music. Many of them can't read. These people are headed for oblivion in the business. That is logical and certain.

I am very much in favor of the drummer and his modern styles. I think his interpretation is marvelous, and I have always stressed it in my personal teaching; but, too often, the talented young drummer reaches a point when he feels he is pretty "rugged" and is content to coast on out. Of course, I

know that on some of the good jobs, a drummer doesn't need vibes of tympani. Is that any reason why he should not learn to play these instruments for future engagements? That is the time he should get to work and master the other instruments. It isn't easy, but we only go one of two ways in our profession, forward or backward; we do not stand still, so the drummer can take his choice.

Just recently all this was called to my attention when I visited a top television show. The drummer playing in the orchestra was one of the really good ones and always on the top jobs, both jazz and legitimate. He plays the jazz numbers with a fine drive and he's up on the modern styles. He plays and tunes the tympani expertly, and he plays the legit drums like they should be played in concert or symphony work. His improvisations on the vibes were played with great taste. He just didn't happen to be able to do all of that great performing accidentally. It was the result of hard work and keeping abreast of the times and the modern styles.

As in the past, I am sure that many more styles in drumming and improvising will come and go. But it will be interesting to see what happens in this regard. There is only one conclusion, and that is—the Percussionist who knows his business will always work and stay on top.



Over the past forty years, Mr. Edwin L. Gerhardt has accumulated a unique, comprehensive collection of marimba-xylophone literature, phonograph recordings, catalogues, music, methods, pictures, correspondence, miscellaneous information, and personal reminiscences. This collection has been willed to and will be accepted by the Library of Congress, but it will remain with the collector as long as circumstances permit. Mr. Gerhardt will be pleased to receive visitors, or to send a detailed outline of the collection to interested persons. Anyone interested may contact Mr. Gerhardt at 3804 Ridgewood Avenue, Baltimore 15, Maryland. Mr. Gerhardt is not a professional musician, writer, or critic. His avocation is to bring together as a collection any and all literature pertaining to the marimba or xylophone.

Practical Mallet Studies

by
Bob Tilles

The following exercises will use a simple chord progression and a variation to prepare introductions, turn arounds, and modulations.

There will be additional exercises relating to these harmonic problems in future issues of the *Percussionist*.

Two musical staves, labeled I and II, showing chord progressions in C major and C# major. Each staff has four measures. Above each measure is a chord name, and below each measure is a Roman numeral. Staff I: C, C^o₇, Dm₇, G₇; I, I^oDIM₇, II^m₇, V₇. Staff II: C, C^{#o}₇, Dm₇, G₇; I, I^{#o}DIM₇, II^m₇, V₇.

By using the numerals involved in each progression, the transposition to other keys becomes:

EXAMPLE: KEY OF F MAJOR

Two musical staves, labeled I and II, showing chord progressions in F major and F# major. Each staff has four measures. Above each measure is a chord name, and below each measure is a Roman numeral. Staff I: F, F^o₇, Gm₇, C₇; I, I^o₇, II^m₇, V₇. Staff II: F, F^{#o}₇, Gm₇, C₇; I, I^{#o}₇, II^m₇, V₇.

And so forth, throughout all keys.

Example *A* has progression No. 1 played as a four-bar introduction. Closed, four-part harmony is used and the player can use a rhythmic pattern or a sustained pedal technique.

Example *B* uses progression No. 2 with the same playing approach.

EXAMPLE A

Example A shows a four-chord progression in C major. The chords are C⁶, C^{°7}, Dm⁷, and G⁷. Below the staff, the Roman numerals are I, I^{°7}, II m⁷, and V⁷.

EXAMPLE B

Example B shows a four-chord progression in C# minor. The chords are C⁶, C^{#°7}, Dm⁷, and G⁷. Below the staff, the Roman numerals are I, I^{#°7}, II m⁷, and V⁷.

Examples C and D use progressions I and II in open, four-part harmony. They are played most effectively in rhythmic form, but can also be sustained with the pedal.

EXAMPLE C

Example C shows a four-chord progression in C major with rhythmic notation. The chords are C⁶, C^{°7}, Dm⁷, and G⁷. Below the staff, the Roman numerals are I, I^{°7}, II m⁷, and V⁷.

EXAMPLE D

Example D shows a four-chord progression in C# minor with rhythmic notation. The chords are C⁶, C^{#°7}, Dm⁷, and G⁷. Below the staff, the Roman numerals are I, I^{#°7}, II m⁷, and V⁷.

The two progressions should be transposed and played in all keys and other inversions experimented with. The intros can also be played with two mallets in an improvised form.

Marimbas of the Congo

by
Vida Chenoweth

This article is highly specialized, of interest only to percussionists who are interested in the history of ethnic mallet-instruments or to ethno-musicologists *per se*.

Its purpose is to straighten out the nomenclature of Congo ethnologists. In doing textbook research, it is often the case that the reader supposes he is reading of an instrument—often because of the similarity of a name—which in reality he is not! In my own history-research projects having to do with the marimba, I have at times been confused as to whether I was reading about a marimba prototype or a xylophone or, sometimes, it later proved to be that I was reading of neither; only because of similarity in the name of an instrument did I assume the subject related to the marimba.

This brief article with chart should be of help to any reading ethnological reports of African marimba types, especially the writings of European ethno-musicologists such as Olga Boone whose treatise on xylophones of the Congo I have translated.

The word “madimba” is employed in the southern region of the Congo in the basin of the Sankuru and Kasai rivers. There it refers to an arc-marimba with calabash resonators having vibration apertures. Many tribes in this region play the madimba, and its size varies from five notes to the seventeen-note instrument of the Bapende, Bakwese, and Bambala tribes. The name by which these instruments are called may vary among these tribes, but all the forms are derived from the word madimba, such as:

midimba

kidimba

dimba

jimba

djimba

madjimba

(Boone, 1936: 97)

In the northern part of the Congo, along the Congo river, arc-marimbas are called “manza” or “kalangba,” also:

karangba

kalangwa

kalanba (Boone, 1936: 107)

The manza is peculiar in that it is the only type which has a consistent number of keys—ten—and which has no alternate pronunciation of its name.

The following is a table listing of the calabash-marimbas of the Congo and the peoples who employ the various types.

| INSTRUMENTS | TRIBE |
|------------------------------------------|--------------|
| <i>North Congo (Ubangi-Uele region)</i> | |
| "manza" | Asande |
| | Basire |
| | Abandja |
| | Abarambo |
| | Amadi |
| "kalangba" | Togbo |
| | Mono |
| | Gobu |
| | Yakpa |
| "manza" or "kalangba" | Yakoma |
| | Ngbandi |
| <i>South Congo (Kasi-Katanga region)</i> | |
| "madimba" (17-note) | Bapende |
| | Bakwese |
| | Banbala |
| "madimba" | Baluba |
| | Balunda |
| | Basonge |
| | Basanga |
| | Bakete |
| | Bena Lulua |
| | Bakuba |
| | Babindji |
| | Bena Kanioka |
| Waruwa | |
| Baholoholo | |
| Batshioko | |
| Balamba | |

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The Challenge

PERCUSSIVE ARTS SOCIETY: CONSTITUTION

ARTICLE I. NAME AND PURPOSE

Section 1. Name

This organization shall be officially known as the Percussive Arts Society.

Section 2. Purpose

To raise the level of musical percussion performance and teaching; to expand understanding of the demands, needs, and responsibilities of the percussion student, teacher, and performer; to promote a greater communi-

cation and understanding between all areas of the percussion profession; and to accomplish these purposes solely by educational means.

ARTICLE II. MEMBERSHIP

Section 1. Eligibility for Regular Membership

Any person in agreement with the purposes of the Percussive Arts Society shall be eligible for membership upon application to the Society and payment of dues therefor.

Section 2. Eligibility for Student Membership

Any person who is a full-time student at a university, college, conservatory, high school, or grammar school and who is in agreement with the purposes of the Percussive Arts Society shall be eligible for membership upon application to the Society and payment of dues therefor.

Section 3. Eligibility for Dealer Membership

Any musical instrument dealer in agreement with the purposes of the Percussive Arts Society shall be eligible for "dealer membership" upon application to the Society and payment of the "dealer membership" dues therefor.

Section 4. Eligibility for Publisher Membership

Any publisher in agreement with the purposes of the Percussive Arts Society shall be eligible for "publisher membership" upon application to the Society and payment of the "publisher membership" dues therefor.

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Any musical instrument manufacturer in agreement with the purposes of the Percussive Arts Society shall be eligible for "manufacturer membership" upon application to the Society and payment of the "manufacturer membership" dues therefor.

ARTICLE III. OFFICERS

Section 1. Titles

The officers of the Society shall consist of a President, Vice-President, Secretary-Treasurer, and thirteen Directors. These officers shall equally represent the following areas of the percussion arts: Professional; College Educational; High School, Grammar School Educational; Drum Corps; Dealer; Publisher; Manufacturer; Members at Large. All officers shall, by virtue of their office, be members of the Board of Directors.

Section 2. Term of Office

The elected Board of Directors shall elect the officers of the Society for a term of two years.

Section 3. Vacancies

In the event of the death, disability, resignation or removal of an officer, his successor shall be selected by the remaining officers of the Society to serve out the unexpired term.

ARTICLE IV. RIGHTS OF MEMBERS

Section 1. Regular Members

Each regular member in good standing shall be entitled to attend all meetings of the Society and entitled to a voice and vote at such meetings. They shall be entitled to receive the publications and announcements of the Society. They shall be eligible to serve as officers of the Society.

Section 2. Student Members

Student members shall be entitled to attend all meetings of the Society and shall have voice but no vote. They shall be entitled to receive the publications and announcements of the Society. They shall not be entitled to serve as officers of the Society.

Section 3. Dealer Members

Each "dealer member" shall be entitled to attend all meetings of the Society and shall have voice and one vote. They shall be entitled to receive the publications and announcements of the Society. They shall be eligible to serve as officers of the Society.

Section 4. Publisher Members

Each "publisher member" shall be entitled to attend all meetings of the Society and shall have voice and one vote. They shall be entitled to receive the publications and announcements of the Society. They shall be eligible to serve as officers of the Society.

Section 5. Manufacturer Members

Each "manufacturer member" shall be entitled to attend all meetings of the Society and shall have voice and one vote. They shall be entitled to receive the publications and announcements of the Society. They shall be eligible to serve as officers of the Society.

ARTICLE V. DUTIES OF OFFICERS

Section 1. President

The President shall preside at all meetings of the Board of Directors and of the Society. He shall have a vote only in case of a tie. He shall be the judge of order subject to appeal. He shall be the chief executive officer of the Society. He shall appoint all committees except as otherwise provided. His signature shall be required on all contracts entered into by the Society. He shall call special meetings of the Board of Directors and the Society.

Section 2. Vice-President

In the absence, recall, or disability of the President or under his direction, the Vice-President shall exercise all the duties of the President. He shall attend all meetings of the Board of Directors and of the Society. He shall also perform such other duties as may be assigned to him from time to time. He shall assist the President in the exercise of his duties.

Section 3. Secretary

The Secretary shall keep minutes of all meetings of the Board of Directors and the Society. He shall preserve the books, papers, and documents pertaining to his office and transfer them to his successor free of all encumbrances. He shall notify all applicants of their acceptance to membership. He shall notify all officers of their election to office. He shall notify the officers and members of the time and place of all meetings.

Section 4. Treasurer

The Treasurer shall be the custodian of all funds of the organization and shall disburse such funds only by check. He shall give an itemized report of receipts and disbursements at business meetings. He shall issue membership cards, send out dues notices, keep a separate account for each member, and keep an accurate list of members in good standing.

Section 5. Board of Directors

The Board of Directors shall exercise all the powers vested in them by the Statutes of the state of incorporation. They shall be in charge of all the affairs and management of the Society. They may appoint an executive-secretary to carry out the decisions and policies of the Board of Directors. A simple majority of the Board of Directors shall constitute a quorum for the transaction of all business. All decisions shall be carried by a simple majority of those present and voting. The Board of Directors, at its discretion, may delegate any or all of its powers to an Executive Committee consisting of the President, Vice-President, and Secretary-Treasurer.

ARTICLE VI. ELECTION OF OFFICERS

Section 1. Time of Election

The election of the officers of the Society shall take place at the annual meeting of the Society. The Chairman and seven Directors shall be elected in even-numbered years. The Vice-Chairman, Secretary-Treasurer, and six Directors shall be elected in odd-numbered years. Half of the initial Board shall serve a two-year term and the other half shall serve a one-year term.

Section 2. Method of Election

The Board of Directors shall appoint a nominating committee which shall nominate appropriate eligible members to be elected to office at each annual

meeting. Nominations may also be offered by voting members present at the annual meeting. The voting shall be by secret ballot. The candidates receiving a plurality of the valid votes cast shall be declared elected and shall enter upon the duties of their respective offices immediately following the annual meeting. There shall be no other candidates other than those proposed by the nominating committee or nominated from the floor at the annual meeting.

ARTICLE VII. MEETINGS

Section 1. Annual Meeting

The annual meeting of the Society shall take place each year during the month of December at the date, time, and place designated by the Board of Directors.

Section 2. Board of Directors' Meeting

The regular meeting of the Board of Directors shall take place the day preceding the annual meeting of the Society at the time and place specified by the Chairman. Notice thereof shall be tendered at least fifteen days prior to such meeting.

Section 3. Special Meetings

Special meetings of the Society may be called by the President or by a majority of the entire Board of Directors or upon petition of twenty-five voting members.

Section 4. Quorum

Twenty voting members of the Society shall constitute a quorum for the transaction of all business. In the absence of a quorum the Board of Directors shall be empowered to transact all business which had been referred to such meeting.

Section 5. Voting Eligibility

All members shall be entitled to one vote only, regardless of any overlapping category of membership. Student members are not eligible to vote.

Section 6. Parliamentary Authority

The latest edition of *Roberts Rules of Order Revised* shall be the authority at all meetings of the Society unless otherwise specified.

Section 7. Order of Business

The order of business shall be: (1) Meeting called to order, (2) Reading of minutes of the previous meeting, (3) Treasurer's report, (4) Chairman's report, (5) Election of Officers, (6) Old business, (7) New business, (8) Installation of Officers, (9) Program, (10) Adjournment.

ARTICLE VIII. AMENDMENTS

Section 1

This constitution may be amended at any time by a two-thirds majority vote of the Board of Directors present and voting, with the exception that no more than half of any quorum shall consist of manufacturer, publisher, and/or dealer member as relates to voting under this article.

Section 2

Proposed amendments by members must be submitted to the Secretary two months before the regular meeting of the Board of Directors. The Secretary shall send copies of each proposed amendment to each officer at least fifteen days before the regular meeting of the Board of Directors.

ARTICLE IX. RECALL

Section 1

Any officer may be removed for cause by a two-thirds vote of the entire Board of Directors at a special meeting, provided that such officer shall have been notified in writing thirty days prior to such action.

ARTICLE X. PUBLICATIONS

Section 1

The Society shall publish a periodical to be known as the *Percussionist*. It shall serve as a forum for all members and interested persons in the areas of percussion. An editorial board shall be appointed to act in an advisory capacity to assist in the work of the official publication.

ARTICLE XI. FINANCES

Section 1

This organization shall be operated by finances received from the following sources: (a) Membership dues, (b) Publication sales, (c) Contributions, and (d) Such other means as may be allowed by law.

Section 2

Regular membership dues shall be \$2.50 annually (April to April) (raised to \$5.00 April, 1966).

Section 3

Student membership dues shall be \$2.50 annually (April to April).

Section 4

Dealer membership dues shall be \$25.00 annually (April to April).

Section 5

Publisher membership dues shall be \$50.00 annually (April to April)

Section 6

Manufacturer membership dues shall be pro-rated through gross annual (April to April) sales at the rate of:

| <u>ANNUAL DUES</u> | <u>ANNUAL SALES</u> |
|--------------------|--------------------------|
| \$100 | Up to \$250,000 |
| \$200 | \$250,000 to \$350,000 |
| \$300 | \$350,000 to \$500,000 |
| \$400 | \$500,000 to \$1,000,000 |
| \$500 | Over \$1,000,000 |

Section 7

All dues are payable in advance to the Treasurer of the Society.

REPORT AND MINUTES:
PERCUSSIVE ARTS SOCIETY MEETING:
MID-WEST BAND CLINIC
December 18, 1964

Whereas the responsibility for organizing and chairmaning the annual meeting of the PAS was delegated to Gordon Peters by Donald Canedy (due to academic obligations) with the object of adopting a Constitution for the PAS and electing a Board of Directors,

Whereas several informal meetings and conversations evolved concerning the best formal structure to consider for PAS at this time with such parties as regular PAS members, dealers, publishers, manufacturers, and two other members of the original rules committee (Al Payson and Richard Richardson),

Whereas the general ultimate consensus of opinion was that equitable representation should exist in the PAS from all quarters of the percussion profession as it exists,

Whereas the genuine interest of at least three publishers was voiced relative to the work of the PAS,

It was resolved that the Percussive Arts Society should represent all areas of the Percussion Arts and that an equitable voting basis would be incorporated into the proposed Constitution.

MINUTES

The annual meeting of the Percussive Arts Society was called to order by temporary chairman, Gordon Peters, at 7:00 P.M., December 18, 1964, in room 108 of the Sherman House, Chicago, Illinois. After his words of welcome, the chairman explained that Executive-Secretary Donald Canedy was unable to attend the meeting due to academic activities. The chairman then appointed Thomas Siwe as acting secretary for the meeting. The minutes of the previous year's meeting were summed up as follows:

- A. Much enthusiasm;
- B. Many needs, projects, and suggestions voiced;
- C. Need for a formal structure felt, including a board of directors;
- D. Ideas aplenty, but workers few.

The treasurer's report was then read:

- A. Contributions from manufacturers to date for this year: \$1,200.00;
- B. Membership Dues to date for this year: \$437.50;
- C. Total Balance: \$1,637.50

The chairman then asked those present to introduce themselves (19 in all):

| | | |
|---------------------|-----------------|---------------|
| William Ludwig, Jr. | Dick Richardson | Morrie Lishon |
| Lee Hickle | Bob Yeager | Bill Coffin |
| Frank Arsenault | Jay Collins | Tom Kosik |
| Tom Davis | June Albright | John Sprinkle |
| Bob Tilles | Al Payson | Tom Siwe |
| Ben Strauss | Al Adams | Gordon Peters |
| Dick Craft | | |

The Chairman's report followed:

1. The bulletin (Percussionist) has been delayed because of volume of articles to appear, the above average of examples to be incorporated, plus a backlog of printing obligations at the publisher. The bulletin is scheduled to be mailed around January 10th, 1965, and will embody two or three volumes in one issue.

2. Re-evaluation of organization (PAS):

- A. "Where have we gone? Where do we go from here?"
- B. "What have 'I' contributed to PAS this year (besides money)?"
- C. "What can 'I' do for the PAS?" NOT: "What can the PAS do for 'me'?"
- D. Functional work of PAS is the bulletin, espouse constructive projects relative to percussion, promote a greater communication between all areas of the percussion arts.

3. Committee reports:

- A. Project Number One of the PAS: Recommendations for alterations in Contest Percussion Solo and Ensemble Adjudication Sheets and Rules at the High School Level. Completed by: Gordon Peters, *chairman*, Ramon Meyer, LeVerne Reimer, and James Salmon, and to appear in January, 1965, *Percussionist*.
- B. Project Number Two of the PAS: A Rules Committee to evolve a Constitution for the PAS.
Completed by: Donald Canedy, *chairman*, William Fabritz, Neal Fluegel, George Frock, Jack McKenzie, Gordon Peters, Dick Richardson, and Al Payson, observer.

The chairman outlined the proposed Constitution to the members present adding observations made by members at previous informal caucuses. (The proposed Constitution was not read verbatim because of the limits of time imposed on the meeting by conflicting events at the convention.) The Constitution was briefly discussed and a vote was taken: 18 in favor, 1 against. Thereafter a slate of recommended officers was presented, having been evolved by Gordon Peters and Dick Richardson, serving as a nominating committee.

BOARD OF DIRECTORS: (a) Professional: Gordon Peters, Robert Tilles; (b) College Educational: Thomas Davis, Jack McKenzie; (c) High School, Grammar School Educational: Thomas Brown, Neal Fleugal; (d) Drum Corps: Frank Arsenaunt, Larry McCormack; (e) Instrument Specialist: Roy Knapp, Maurice Lishon; (f) Publisher: Alan Adams, Robert Yeager; (g) Manufacturer: Richard Craft, Richard Richardson; (h) Members at Large: Donald Canedy, Frederick Fennell

EXECUTIVE OFFICERS: (a) President, Gordon Peters; (b) Vice-President, Jack McKenzie; (c) Secretary-Treasurer and Executive Secretary, Donald Canedy. The above named directors were elected by a vote of 18 to 1.

Various projects were then discussed that might be referred to the Board of Directors:

1. Membership Committee (every member should be on this committee!);
2. "Articles for Bulletin" Committee (every member should be responsible for seeing that one article is sent to the editor annually);
3. Evaluation of Elementary Percussion Education;
4. An Outlined Curriculum for College Percussion Majors;
5. List of Masters and Doctoral Theses on Percussion;
6. Clearinghouse of solo and ensemble percussion programs;

Two specific projects were to be set in motion immediately:

1. Dick Richardson was asked to arrange for a percussion program in the name of the PAS for next year's (1965) Mid-West Band Clinic. Unanimously approved.
2. Gordon Peters submitted a survey of percussion instrument and accessory improvement sheet to be included in the next bulletin mailing. This was unanimously approved.

With no further new or old business being brought to the floor, the Chairman asked for a motion to adjourn. The meeting was adjourned at 8:30 P.M.

PERCUSSIVE ARTS SOCIETY
BOARD OF DIRECTORS MEETING

DATE: Sunday, February 14, 1965

PLACE: Flying Carpet Motor Inn, Rosement, Illinois

MEETING CALLED TO ORDER: 2:20 P.M.

MEMBERS PRESENT: Alan Adams, Donald Canedy, Richard Craft, Roy Knapp, Maurie Lishon, Larry McCormick, Jack McKenzie, Al Payson (appointed *secretary*), Gordon Peters (*chairman*), Dick Richardson, and Robert Tilles.

1. The chairman reported that a proposed project relative to percussion notation and terminology is being planned at Tanglewood in the summer of 1965 at the initiation of Aaron Copland with Vic Firth in charge of the project and that Maurie Lishon has been asked by Firth to serve on a panel for this project. The chairman then read a letter sent to Mr. Firth offering the assistance of the PAS. A subsequent coordination meeting was planned for April with Lishon involving particularly those percussionists in the Chicago area involved in opera, symphonic, and commercial work to discuss the problems of notation and terminology and to make specific recommendations to the Tanglewood project.

2. Donald Canedy then reported on the status of the delayed bulletin. It is to contain sixty pages and will embody numbers "1" and "2" of Volume II in one issue. Primary reason for delay has been the considerable examples involved plus various time and physical problems that have been unavoidable. The chairman recommended a committee of Canedy, Adams, and McKenzie be formed to study the mechanics of the printing problems and to recommend measures whereby we may return to punctual quarterly bulletins at minimal costs without a sacrifice in quality.

3. Canedy reports a membership to date of 375. Discussion ensued relative to building membership and to particularly try to bolster our membership abroad through "satellite" organization (PAS). Richardson urges members to distribute PAS literature in their mailings, particularly manufacturers with their catalogues. Canedy was asked to include membership forms in the next bulletin mailing.

4. A general discussion ensued relative to the contents of the bulletin. In an effort to assist Canedy with the bulletin preparation and in obtaining materials, the following decisions were reached: Donald Canedy would function as chief editor, Al Payson as his assistant. The following areas would be covered by the person indicated or delegated by them to write articles for the bulletin:

Commercial Mallets: Bob Tilles
Rudimental-Drum Corps: McCormick
Selection of Instruments: Lishon
Publishers: Adams
Concert Percussion: Peters
New Products (manuf.): Richardson, Craft
Teaching: Knapp
Dance-show-commercial Drumming: Lishon
Avant-Garde Music: McKenzie

Deadlines for the next four bulletins were set up by Canedy as follows: March 1, August 1, November 1, February 1, 1966. It was further advised that each member of the board should make a genuine effort to acquaint himself with as many others in his category-representation on the Board of Directors as possible.

5. A discussion ensued as to the advisability of having composers of percussion music represented on the Board of Directors. Three names were submitted: Michael Colgrass, Armand Russell, and Peter Tanner. The Executive-Secretary was instructed to contact these men.

6. The matter of restricted lists of repertory used at percussion solo and ensemble contests was discussed. Generally, it was observed that lists are helpful in choosing repertory but that they should not be restrictive. Consideration was referred to the committee already engaged in the project of contests. It was felt that the PAS, however, should eventually assist the MENC in evolving such lists.

7. Projects and casting of committees was the next agenda topic to be taken up. The following committees and projects were designated subject to the approval of the appointees:

A. *THE COLLEGE-UNIVERSITY PERCUSSION DEPT.—CURRICULUM, EQUIPMENT, LITERATURE*: Jack McKenzie, *chairman*, James Moore, Joel Leach, Ronald Fink, Hugh Soebbing, Robert Tilles, and Gordon Peters.

B. *STAGE BAND AND SHOW DRUMMING*: Robert Tilles, *chairman*, Chuck Morey, Ronald Fink, Fred Wickstrom, and Harry Brabec.

C. *ELEMENTARY PERCUSSION EDUCATION*: Al Payson, *chairman*, John Noonan, Ruth Jeanne, William Schinstine, Florence Schaefer, and Harry Brabec.

D. *IMPROVING PERCUSSION PARTS TO SCHOOL BAND AND ORCHESTRA MUSIC*: Larry McCormick, *chairman*, Alan Adams, Tom Brown, James Sewrey, Michael Dreves, and George Frock.

E. *ACOUSTICS OF PERCUSSION INSTRUMENTS*: Thomas Siwe, *chairman*, Sandy Feldstein, Danny Hinger, and Gordon Peters.

F. *DRUM CORPS*: Larry McCormick, *chairman*, Frank Arsenault, Arthur Nelson, and James Salmon.

G. *SOLO AND ENSEMBLE RECITAL MATERIALS—A CLEAR-*

ING HOUSE (evolve system for exchange): Mervin Britten, *chairman*.

H. *ETHNOMUSICOLOGY*: Rey Longyear, *chairman*.

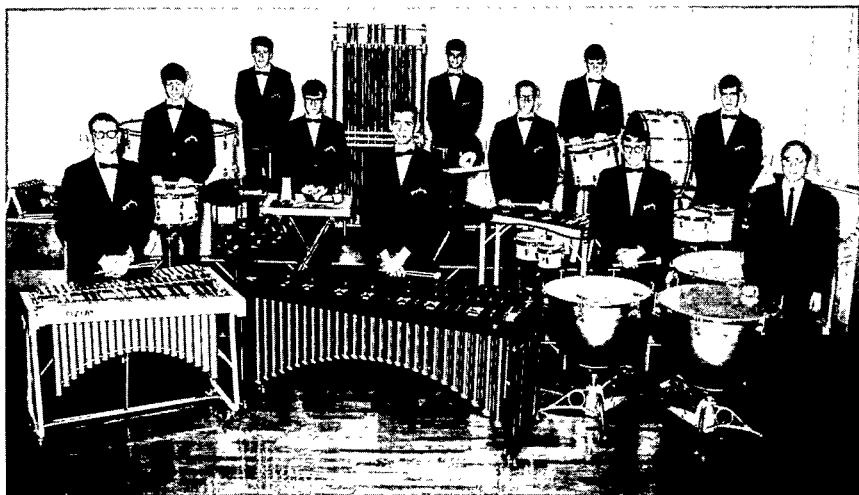
I. *COMMISSIONING OF A WORK FOR PERC. SECTION AND ORCHESTRA AND/OR BAND* (idea approved, implementation tabled).

J. *PERCUSSION CLINIC FOR MID-WEST BAND CLINIC IN DECEMBER OF 1965*: Committee to evolve program: Tilles, Peters, Payson, Knapp, McCormick, Lishon. Various alternatives were discussed. It was decided that the emphasis should be on the educational and participation levels rather than the commercial-entertainment side. Peters was delegated to contact the Lyons-Band Instruments Co. representative regarding this program.

These committees were evolved to form a nucleus to initiate study and activity among other PAS members and to filter the information and ideas gathered and to then evolve a summary report. Upon the completion of each project, the chairman of each committee should submit the report in triplicate to the executive committee.

The meeting was formally adjourned at 5:15 P.M.

Respectfully submitted,
Al Payson



The West York Area High School Percussion Ensemble.—This group from York, Pennsylvania, sponsored the third annual "Day of Percussion," last February, at the high school. Special guest artists included Dick Schory, RCA recording star and educational director for the Ludwig Drum Co., and Joe Morello, drummer with the Dave Brubeck Quartet.

**BOARD OF DIRECTORS
PERCUSSIVE ARTS SOCIETY
(1965)**

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The Percussive Arts Society

PURPOSE—To raise the level of musical percussion performance and teaching; to expand understanding of the demands, needs, and responsibilities of the percussion student, teacher, and performer; to promote a greater communication and understanding between all areas of the percussion arts; and to accomplish these purposes solely by educational means.

OFFICER REPRESENTATION CATEGORIES—Professional; College Educational; High School, Grammar School Educational; Drum Corps; Dealer; Publisher; Manufacturer; and Members at Large.

PUBLICATION—*Percussionist*, a quarterly journal.

MEMBERSHIP—*Regular*: \$2.50 annually (April to April) (to be raised to \$5.00, April, 1966)

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

DEALER: \$25.00 annually

PUBLISHER: \$50.00 annually

MANUFACTURER: \$100.00 to \$500.00, pro-rated according to gross annual sales

APPLICATION FOR MEMBERSHIP

Name Home Address

City State Zip

Business Address Occupation

City State Zip Remittance Enclosed

Send application form and remittance to:

Mr. Donald Canedy
251 South 21st Street
Terre Haute, Ind. 47801

or

Percussive Arts Society
Music Department
Indiana State University
Terre Haute, Ind. 47801