Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME V, NUMBER 3
MARCH, 1968

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.

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Volume V, Number 3
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AN OFFICIAL PUBLICATION OF PERCUSSIVE ARTS SOCIETY

In this issue

SOME SUGGESTIONS FOR CONTEST PREPARATION

About the Author—

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Prior to accepting the position at Texas, he taught at the University of Kansas and at Memphis State University where he was Assistant Director of Bands.

His playing experience includes timpanist in both the Memphis and Austin Symphony Orchestras, recording dates and pit work.

He has co-authored an exercise book with Nilo Hovey and has three multiple percussion solos published.

In addition to his duties at the University of Texas, he serves as Educational Consultant of the Premier Drum Co.

There appears to be a general lack of dedicated contest preparation by many young percussionists. The occasion is rare when a student appears at contest totally prepared and performing at his maximum technical potential. It is the writer's intention to present some suggestions which might help directors to better prepare a percussion student for a contest appearance, and to include some ideas which may be applicable to instruments not related to percussion.

It is generally agreed that the majority of our present percussion students entering a contest solo will be performing on the snare drum, and should, therefore, have each of the basic snare drum rudiments or techniques prepared with technical facility. Mention should be made that the required rudiments will vary in different parts of the country, so the student should be advised as to the rudiments he will be expected to know. It is suggested that the rudiments or techniques become a part of the students' daily practice patterns throughout the year. Developing speed and clarity of execution is the intent of that portion of his practice period. If the student is not familiar with the style, sticking, and rhythm of the required rudiments, there are a number of educational recordings available for reference.

Selecting a solo which will best serve the students' educational progress requires careful consideration. Drum solos, like other instrumental solos, vary greatly in style and technical content. It is therefore recommended that the individual solos selected progress in difficulty from year to year. A good logical progression for percussion students on a four year or four contest plan would be as follows:

Freshman.....Rudimental Style
Sophomore.....Concert Style
Junior.....Multiple Percussion Solos (a solo for more than one drum or one with different movements for different percussion areas such as, snare drum, timpani and marimba)
Senior.....Multiple Percussion Solo (one with mixed instruments throughout)

The type of plan recommended above has more merit than a plan where a student plays the same style solo four times in succession.

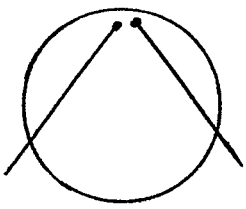
In selecting any solo, there are specific criteria which should be considered. The solo should have a sufficient display of technique to challenge the student. It is the opinion of the writer that a contest solo should include at least the basic fundamental techniques which are single strokes, flams, drags or ruffs, and short and long rolls. Solos containing less than these techniques deprives a student of the opportunity to develop the skills needed for percussion performance. It is important that the solo have dynamics contrast, and when possible, stylistic differences. Because many of our rudimental style solos have been handed down through tradition, they contain few dynamic markings. When a solo of this nature is selected, it is ability to play contrasting intensity levels. The addition of such markings certainly does not hinder the musical content of the solo, and usually makes it more interesting.

When the solo has been selected, the student should go through the solo mentally, picking out all measures or sections which might cause rhythmic difficulty. Doing this before playing eliminates a lot of trial and error reading, and he therefore will probably not be practicing mistakes which will later have to be relearned. The first week or so of practice sessions might well take place on the practice pad rather than a drum. This will enable the performer and teacher to better evaluate the problems, since the playing is more exposed on a pad than on the drum. The writer has found that recording solos on a practice pad with a metronome is a great teaching aid, for on play-back, the student becomes more aware of the problems.

When transferring this practice technique to the snare drum, the student has numerous other acoustical facts which he must consider. This is an additional reason for first learning the solo on the pad. By the time he gets to the drum, the notes and method of execution should be nearly automatic, or at least developed to a point that he may concentrate on musical expression and playing techniques. The following are questions which should be considered:

A) Are the sticks of sufficient weight for the style of solo and size of drum? (Dance weight sticks are designed to produce a good tone on cymbals, but not the snare drum.)

B) Does he keep the tip of his sticks equidistant from the rim? This is an important part of technique on any percussion instrument. Irregular mallet placement will create different intensity levels as well as timbres of sound. Many people, when playing various dynamic levels on a drum, move toward the edge of the drum for softer dynamic playing. It is important to keep in mind that this should be done only on a concert snare drum. A field drum with gut snares will not permit one to play lightly near the edge, since the snares will not respond. If he is playing on a concert snare, he should move toward the edge of the drum for softer levels, but should keep the tip of the sticks equidistant from the rim.



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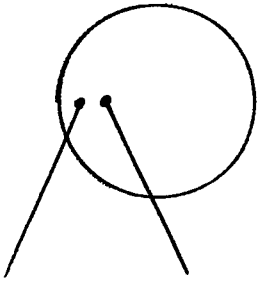

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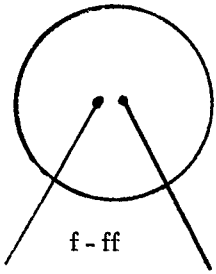
A general rule to follow for various dynamic levels appears as follows:



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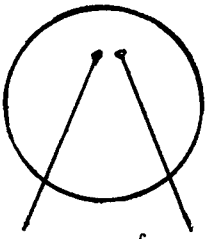

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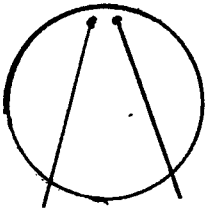
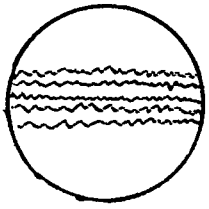


p - pp

C) Does the student play over the snare bed? It is important to place the drum on the stand so that his playing area is over the snares, or at least equidistant from them at all times.



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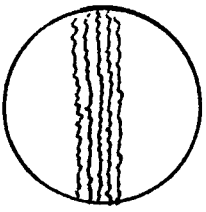

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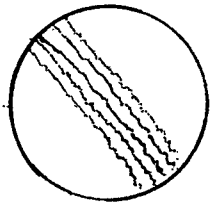

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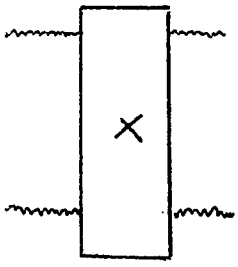
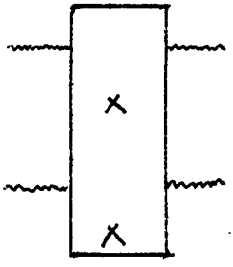
Incorrect

D) If he plays a timpani solo, is he striking the heads in the proper playing area? Different drums and heads sound better at different playing areas, but a good rule to follow is to play about a hands width off the rim.

E) Are the bars being struck at the maximum resonating points when performing on a mallet instrument? The student must avoid playing over the cord which suspends the bars. The best sounds occur at the X points below.



on the lower keyboard



on the upper keyboard (#'s or b's)

F) Does he keep his sticks or mallets an equal height from hand to hand? Naturally, if one hand is raised higher than the other, it will be impossible to play with a consistant sound.

G) Has the student organized his playing and set-up so as to avoid extraneous noises such as clicking sticks, hitting rims or tuning handles?

If the student has practiced with the above questions in mind, he should be well prepared when the contest date approaches.

At the contest, he should enter the room in an organized approach, having a neatly marked, measured and numbered copy of his solo for the judge. This is only courtesy and enables the judge to devote attention to the performance, while offering constructive criticism or suggestions. The student should present his solo with conviction and authority. It is believed that posture plays an important role here. A student who stands on one leg and is not alert will probably play with little conviction.

Too many students fail to allow the contest to be a real educational experience. Most forget what was learned while preparing for the performance and fail to use the judges' comments as a teaching aid. It is suggested that he take the comment sheet and go through it carefully, while checking his music, attempting to thoroughly understand each of the judges' comments. He should then practice the solo employing the judges' suggestions to see if they help in the musical execution of the solo.

Each of the above suggestions is not a new innovation to teaching, but if followed, should be of help in your contest preparation, or at least make contest a more meaningful and educational experience.

FINGER CONTROL IN MODERN DRUMMING

By Ed Shaughnessy

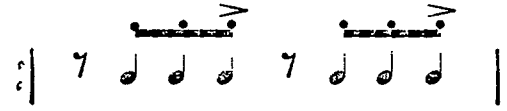
Professional Percussionist,
Clinician, Teacher

In both playing and teaching, I have found the proper use of finger control can aid tremendously in solving many **practical-playing** situations that arise. The general misconception by many drummers about finger control is as a speed demonstration only (usually with the left hand) and not appreciated for its integral value in all other musical aspects of drumming.

By this we mean, as an example, that good development of finger control in the rhythm hand (the right for most drummers) can solve the very common problem of **fast ride-cymbal beat playing.** In clinic demonstrations I explain that an important "secret" of very fast ride-beat technique has much to do with good control of the second finger on the stick-which enables the drummer to produce a clean and distinct and relaxed double tap:

This being the difficult part of the standard ride-beat pattern.

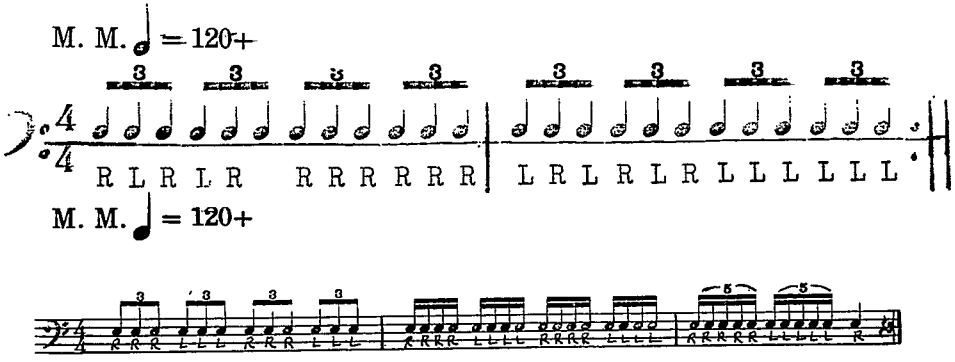
Good left hand finger control is a great help in playing a variety of effective rhythmic snare drum patterns (like shuffle rhythm) and for playing fast figures with ensembles in typical stage band situations. This often-used figure for brass:



is typical of the kind of figure that can be effectively played well (strong and clean) with the aid of finger control. At bright tempos from M. M. =96 the facility to play figures like the above example with the left hand alone will allow the drummer to continue his right hand rhythm with less interruptions, and therefore aid the general flow of the rhythm section.

Just a few days before preparing this article, I had the pleasure of making another record album with the Count Basie Orchestra. During the two days of recording (as well as on the previous four albums I've done with the band) the described situations of fast, short-sounding figures come up regularly - and in sight-reading situations especially - the ability to play a variety of figures with good musical phrasing with left hand alone is, in my opinion invaluable.

Here are two good "developer" exercises for finger control - practice with diligence and patience.



Try to achieve an even sound (no accents) on all groups - remember smoothness is first - speed is second - always work for a good sound.

MULTIPERCUSSION IN CHAMBER AND SOLO MUSIC

by John Baldwin
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While other periods and other composers have employed the idea of multipercussion, Igor Stravinsky probably could be cited as the source of the present-day exploitation of this element in percussion chamber music. The percussion part to his **L' Histoire du Soldat** (1918) was influenced by two things: scarcity of performers, and the "influence of the drums in the New Orleans jazz bands." In this composition the percussionist is called upon to play bass drum, two snare drums, two tom-toms, suspended cymbal, triangle, and tambourine.

Following this beginning, the multipercussion concept remained dormant for several years, either unknown or unused. The next important example of multipercussion in chamber music was Bela Bartok's **Sonata for Two Pianos and Percussion** (1937). In this work, each percussionist has his own instrumental set-up, with a few instruments shared by both. The first player is primarily concerned with timpani, but also plays two snare drums, suspended cymbal, angle, and tam-tam. The second percussionist is concerned mainly with xylophone, but also plays two snare drums, triangle, suspended and hand cymbals, and tam-tam.

While the Bartok work employs a combination of "unlike" instruments, the earlier Stravinsky work and almost all earlier American percussion chamber music is written for "like" instruments, for example: five temple blocks in Armand Russell's **Suite for Percussion;** three tom-toms in Carlos Chavez' **Toccata;** eight cymbals and eight anvils in John Cage's **First Construction in Metal;** and two bass drums in Morton Gould's **Parade.**

While the strongest development of multipercussion has been in the field of chamber music, several factors may disguise this growth from the casual observer, for as in concert music, chamber music percussion parts are not always performed as the composer conceived them.

1. David Ewen, "Igor Stravinsky." *The Complete Book of 20th Century Music* (Englewood Cliffs, New Jersey: Prentice-Hall, 1959) p. 408.

When composers began to realize and exploit the potentials inherent in percussion instruments, there often were not enough percussionists to play all the parts on a one part/one percussionist basis. Thus, one performer may have had to play a combination of instruments from a combination of parts.

Then as the composers began conceiving and writing multipercussion parts, the number of percussionists was growing quite rapidly. However, these percussionists generally did not possess the technical or musical facility to enable them to perform in the multipercussion idiom. The chamber ensemble (specifically, the percussion ensemble) necessarily assumed the function of educating and training these inexperienced percussionists in the techniques of playing all the percussion instruments. Thus, the multipercussion parts were often divided up on a one part/one percussionist basis.

Now that the concept of multipercussion has been realized and recognized by both composers and percussionists as legitimate and necessary, more and more multipercussion parts are being written and correctly performed and interpreted in the chamber music medium. The leaders in this use of multipercussion include the French composers, the younger American composers, and the "avant-garde"/ extremist composers.

Aside from general and minor equipment improvements such as better tensioning/tuning systems, two-drum stands, etc., probably the most important technical advancement concerning the use of multipercussion in chamber ensembles (also in solo music) was the tunable tom-tom or toy drum used so effectively by Michael Colgrass. The following explanatory and descriptive material about these drums was taken from a letter by Al Payson which was reprinted in the September, 1964, issue of **Percussive Notes.**

> They were originally made by Walberg and Augue in about 1950 (one set of four) and sent to Paul Price at the University of Illinois for comments and suggestions as to construction and possible use. The construction and specifications are:
>
> Shell - cardboard, 8" dia. x 4"
> Heads - two, snare drum batter
> Flesh Hoop - metal, no counterhoop
> Tension Rods - four, single tension
> Mounted - on rack and stand similar to temple block stand.

It became immediately apparent at that time to musicians who saw and heard them that the drums had possibilities, because (1) they had a beautiful, sonorous tone, and (2) they could be tuned to a quite definite pitch.

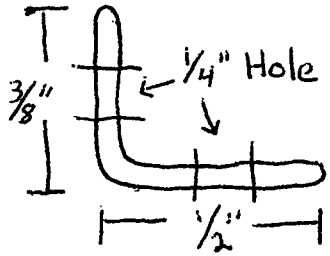
Student and faculty composers started writing for the instruments. Probably the first, if I recall correctly, was Colgrass in his **Percussion Music.** The problem was that Walberg decided not to produce the drums. So for many years there was only one experimental set in existance (sic.) Those of us that left the University of Illinois but wished to perform on these instruments were forced to make our own. Jack McKenzie did so, as did Mervin Britton, Fred Wickstrom, and myself, to name a few.

The drums can be made in the following way:

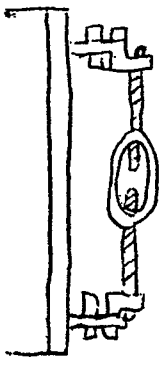
(1) Shell - from a cardboard cylinder that linoleum is wrapped on, cut 4 - 4" shells.

(2) Hoop - Have a metal works shop make hoops from 1/2" cold-rolled steel, have 3/16" holes (4 equi-distant) drilled and threaded.

(3) Lugs - also have these made from 3/8" or 1/2" cold-roll.



(4) Mounting - mount heads, attach lugs with a small screw, mount on shell, and tension with ordinary turnbuckle.



Multipercussion in solo music has also seen an exploitation of the multipercussion concept, although later than, and not as fully as, the area of chamber music. Darius Milhaud began this exploitation with his **Concerto pour Batterie et Petie Orchestre** (1929-1930). This work seems to have been the fore-runner of many French "batterie" works, by such composers as Serge Baudo, Georges Delerue, Pierre Dervaux, Maurice Jarre, Felix Passerone, Simon Ple, and Henri Tomasi. Almost all their works include virtuoso parts for timpani, mallets, snare drum, and the small concert percussion instruments thus requiring a "complete percussionist" with a real multipercussion attitude and ability to perform them.

While the French composers seem to have a monopoly on this medium, many American composers have also been writing in it: Robert Buggert, Michael Colgrass, Kenneth Klaus, Armand Russell, Dick Schory, Robert Stern, Thomas Pittfield, William Kraft, Warren Benson, and Adolf Schreiner. Most of these composers, however, write for a more limited instrumentation and with less virtuosity required of the percussionist.

One important element affecting the performance of solo multipercussion works is the fact that the large majority are accompanied, usually by the piano, but also by bands, orchestras, and chamber ensembles of various instrumentations. Often these accompaniments, especially those of the French works, are quite formidable and require a pianist of some considerable skill (sometimes exceeding that required of the percussionist!).

William Kraft's **French Suite,** Robert Stern's **Adventures for One,** and Karlheinz Stockhausen's **Zyclus** are the only **published** unaccompanied multipercussion solos that the author is aware of at the present time. There are, however, many unpublished works of an "avant garde"/ extremist nature, such as John Cage's **27' 10. 554" For A Percussionist,** which are available in manuscript form.

A MOTION AND MUSCLE STUDY OF PERCUSSION TECHNIQUE

by Lt. Donald W. Stauffer

About the Author—

Lt. Donald W. Stauffer is the Third Leader of the United States Navy Band, Washington, D.C. During his military career he has served as a member of the Navy Band, as leader of the New York Naval Base Band, and as head of the Academic Training Department of the U.S. Naval School of Music.

He earned his Bachelors and Masters degrees and the Performers Certificate from the Eastman School of Music; the Doctor of Philosophy in Music Education degree from Catholic University; and has taught on the staff of both institutions. Prior to entering military service in 1942 he was a member of the Rochester Philharmonic Orchestra.

He is the author of a widely quoted book, "Intonation Deficiencies of Wind Instruments." His professional memberships include the Acoustical Society of America, the American Institute to Physics, and the Phi Mu Alpha Fraternity.

Reprinted and abridged with the permission of the author from the U. S. Naval School of Music Clinic Manual 1959, *and PERCUSSIVE NOTES.*

The careful study of body movements with special attention to muscular fatigue and economy of motion as they relate to job requirements, has been an important part of the work of "Time Study" efficiency experts for many years in the industrial scene.

Even though the problems and goals of the technique of percussion performance are not identical to factory work situations, there are many principles that are significant in both areas of study. It is felt that a general understanding of the principles of motion, leverage, and action of muscles by teachers and students of the percussion instruments will serve as a basis for a more intelligent direction and assimilation of the learning processes involved.

Our study will not attempt to fulfill the functions of a method book and private teacher in spelling out in detail exact directions for performance upon all instruments of the percussion family. These sometimes are controversial due to differing view-points as to the musical end results to be accomplished, as well as individual methods of approach. Rather it is our aim to present the various principles underlying the movements required in percussion performance in the hopes of clarifying the thinking of students and teachers in their evaluation of methods and results.

MUSCULAR ACTION

Even the simplest of movements of any part of the human body is not the result of the action of a single muscle, but involves the coordinated assistance of other muscles either in active participation or stationary tensing for contribution support. Thus the smallest of movements has some muscular spread.

More spread or active cooperation of other muscles is required either if the motion is of greater extent or if more force is required. In other words, if a motion is through a range of one inch, the number of muscles involved, and the amount of energy expended by each one will vary in direct proportion to the intensity of force required by that motion. Similarly, if a given force is required, the number of muscles and degree of energy expended of each is in direct ratio to the spacial range or extent of the movement. It follows that the minimum spread and energy would be required for a very slight movement of negligible force such as lightly tapping a table with a finger while the hand and arm rest on the table. This is in contrast with the maximum coordinated response of the muscles of the entire body which might be used in a movement of greatest extent and force such as the powerful swinging of a heavy sledge hammer for greatest possible impact.

A muscle works most efficiently when operating up to one-half of its total potential power. In demanding close to the maximum capacity of a muscle, not only is endurance sacrificed because of the early onset of fatigue, but also fine gradations in sensitivity of control become more difficult.

The activation of movement is never located at the joint making the motion, but always involves a muscle located closer to the trunk. Thus, a finger movement is caused by muscles in the forearm etc.

Most movements are not restricted to the motion of a single joint, but involve the active coordination of two or more fulcrum points, which decidedly enlarges the spread or scope of the muscular complex used. This principle is not always apparent to the casual observer.

THE LAWS OF MOTION

The first law of motion which includes, but is more inclusive than the law of gravity can be stated as follows: A body acted upon by a constant force will move with constant acceleration in the direction of the force, and the amount of acceleration will be directly proportional to the acting force and inversely proportional to the mass of the body.

Secondly, inertia is that property of matter by which it will remain at rest or in uniform motion in the same straight line or direction unless acted upon by some external force. More commonly stated, a body at rest will tend to remain at rest, and one in motion tends to continue in motion. Our experience points to the fact that the heavier and more massive a body is, the more it shows this property of inertia.

The third law of motion is the principle of **action** and **reaction,** which can be stated thus: When any object is given a certain momentum in a given direction, some other body or bodies will get an equal and opposing momentum.

BASIC SINGLE STROKE STUDY

The percussion instruments by definition depend entirely upon the forceful impact of a striking agent for production of tone. In every case the tone is greatest at the moment of striking, and dies away suddenly at first and then more gradually after reaching a much lower dynamic level.

The two resulting factors that are of greatest concern in the study of the single stroke are (1) loudness (intensity) and (2) quality (timbre) of the resulting sound. These factors, of course, are caused directly by the amplitude and character of the motion of the vibrating agent itself which in turn excites the surrounding atmosphere into similar pulsations. Since the vibrating agent is excited (in our study) only by a percussive stroke of some kind, differences in dynamics or timbre of a given instrument can only be caused by (1) differences in the stroke itself or (2) weight and texture variations in the striking agent.

There are six principle factors involved in the act of striking that affect the intensity and timbre of the resultant tone. They are: (1) The weight of the striking agent. (2) The speed with which the striking agent comes in contact with the vibrator. (3) The point of contact of the striking agent with the vibrator. (4) The angle at which the striking agent comes in contact with the vibrator. (5) The flexibility or elasticity of the striking agent. (6) The total area of the striking agent that comes in contact with the vibrator during the stroke.

The **weight** of the striking agent will determine the degree to which the vibrator is thrown out of alignment when being struck. The weight factor is of course intimately related to the speed of stroke in this and other considerations. The principle of inertia (a body in motion tends to remain in motion) causes a heavier object to be more difficult to stop than a lighter one when both are traveling at a given speed. Consequently a heavier beater will cause more displacement of the vibrator than a light beater, other factors being equal.

The **speed** of the striking agent at time of impact is, along with weight, in direct ratio to the amount of displacement caused. This is also a result of the law of inertia. Therefore, the heavier the striker, and the faster the speed of the stroke, the greater will be the displacement caused by impact on the vibrator. Greater amplitude of vibration will ensue with a resulting louder sound.

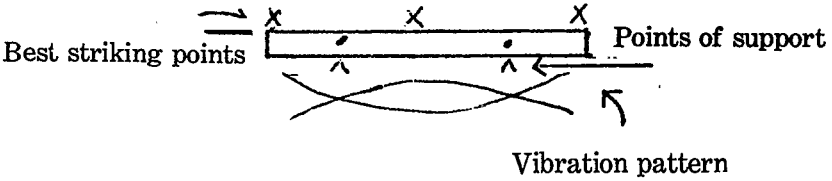
It should be noted at this point how the length of the stroke varies inversely with the degree of force required to overcome the resistance of inertia (a body at rest tends to remain at rest) and cause the beater to move at a given speed. The beater should be traveling completely under its own momentum at the instant it strikes so that the natural elasticity of the vibrator will cause a sudden rebound of the beater in keeping with the natural period of vibration of the struck object. It can be seen that if the inward force is still being applied to the stroke at the point that the elasticity of the displaced object has stopped the stroke and is attempting to repel it in the opposite direction by regaining its original shape, a stalemate will occur that will largely nullify the sound.

In order to obtain a given speed at the time of impact, much more acceleration is required through distance x in example (A) than the greater distance x in example (B). This required a sudden surge of greater force to accomplish the required acceleration in less time. This factor will be discussed later in more detail.

A. Short Stroke B. Long Stroke

The manner in which the vibrator reacts is dependent to a certain extent upon the **place** that it is **struck.** Percussion instruments as a class do not conform to the usual pattern of overtones as exist in string or wind instruments, due to the highly varying types of vibrators utilized by the various members of the group. Erratically tuned upper partials are the rule even in the so called definite pitch instruments such as timpani, bells, xylophone, etc. Percussion instruments of fixed pitch have two types of vibrators: namely (1) suspended bars and (2) stretched membranes (plates).

The greatest number of fixed pitch percussion instruments make use of the suspended bar for vibrators. The suspended bar does not vibrate as a complete unit with no nodes as is true of the fundamental tone of the stretched string. Rather it vibrates with two nodal (stationary) points at approximately one-fourth and three-fourths of its length. These should be the points of support, so as to least interfere with free movement.



Vibration pattern

The best striking points illustrated above are in the center or at either end, so as to elicit the fundamental tone to the maximum extent.

The timpani illustrate the best example of the stretched membrane with a definite pitch. Here, due to the fair harmonic agreement of the higher modes of vibration, the beating is usually done near the rim so as to accomplish the maximum clarity in pitch definition, by enlisting the aid of the supporting upper partials. In the bass drum, where a full resonant boom is preferred over exactness of pitch, the striking is customarily done near the center.

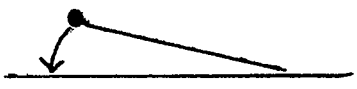
The **angle** at which the striker comes in contact with vibrator is best illustrated, and has greatest effect in the glancing blow technique common among bass drummers. The greatest advantage seen through using this practice is in the more natural rebound accomplished from the displaced membrane.

The **flexibility** or **elasticity** and the **area of contact** of the striking agent are two factors that work together for much the same effect in the resulting sound, namely the reduction of the shrill and dissonant higher modes of vibration that accompany impact noise on certain percussion instruments. This is so because the greater area and longer duration of contact covers the nodal points of the small segment ossilations of the highs without materially affecting the fundamental vibration. The resulting practical situations are not difficult to understand. Consider the effect of striking a bass drum with a snare drum stick where both weight and elasticity are minimized, as against playing the high bars of a xylophone with large heavy gong mallets, where sharpness of contact is indicated to properly excite the relatively inflexible wooden bars.

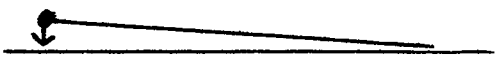
REPETITIVE STOKE STUDY

The consecutive repetition of single strokes bring another dimension into our study, namely time. If all the strokes under consideration are to be of the same dynamic level, this may be accomplished by keeping the weight and the momentum speed at impact the same in all cases. Thus if we slow up the tempo of playing by increasing the time between impacts, a greater arc of travel will logically ensue to accomplish more natural stops and starts and acceleration in the outer portion of the beat.

It should also be observed at this point the positive relationship between length of lever arm and the difficulty with which it can be wielded into stops, starts, acceleration, and deceleration. This can be dramatically demonstrated by tapping the finger on a table as fast as possible through a distance of one inch using a movement from the knuckle joint, and then doing the same movement with a stiff arm from the shoulder joint. If we can accomplish this at all at the same speed it will be done only with much greater difficulty and energy expended. The principles discussed above might be summarized in a shorter form as follows: (1) The longer the stroke, the more time will be consumed between repetitions other things being equal:



(2) The longer the lever arm, the more time will be consumed between repetitions, other factors being equal:



In combining these two principles given above, it may be said that the smaller the interval of time (faster repetition) between strokes, the more necessary is the short stroke with short lever arm with greater compensating power for a given dynamic level. Therefore, to insure the greatest speed of stroke repetition by an individual, the beater should never be raised more than necessary, thereby keeping the strokes as short as possible, and ascertain that the lever arm is the shortest one practical to use. Just how this is done involves a careful study of the human anatomy as it might be adapted to the problem at hand.

MOTION AND MUSCLE EFFICIENCY

(1) Movement at the Wrist - This type of arm movement is most adapted to strokes of light to moderate intensity.

(2) Movement at the Elbow - For a given performer, this type of movement makes possible a much more powerful blow by using the strong muscles of the upper arm for actuation. This must be accompanied by a sufficient degree of stiffness of the lower arm muscles acting upon the wrist and hand, as well as fixed shoulder muscles to get needed rigidity.

(3) Movement at the Shoulder - The most forceful of strokes can be accomplished by using the shoulder as a fulcrum with powerful muscles of shoulder and back activating the whole arm. In this way the greatest arc of travel, weight, and length of lever arm are employed.

PRACTICAL APPLICATIONS

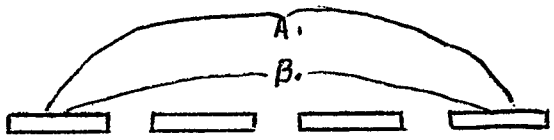
The features of percussion technique which may receive most benefit from understanding and application of the basic principles of motion and muscle as given in this study are: (1) speed of repetitive strokes, (2) proper control throughout the dynamic extremes, and (3) maintenance of sustained control through minimizing the influence of fatigue.

The **speed of repetitive strokes** has already been referred to during the course of this study. In the case of single strokes on any

of the percussion instruments the general principles will apply. If it is desired to obtain the utmost speed of repetition of single strokes in any situation, the following factors should be studied for possible improvement: (1) **Shorten the Fulcrum Arm.** This may be done by using a more remote joint of the arm for fulcrum movement (transfer from elbow to wrist) or by grasping the striking agent at a point closer to the striking point. (2) **Shorten the Stroke.** This makes necessary a more powerful muscular impulse to produce the necessary acceleration in a shorter arc, in order to obtain a given dynamic level. (3) **Utilize the Double-Bounce.** This is, of course, standard practice in snare drum rolls, but may be utilized in other special situations where sufficient elasticity promotes a lively rebound of the basic stroke. (4) **Closing in the Double-Bounce.** This is essentially shortening the stroke as in 2 above, but by a different process.

Attention should be directed to the speed principle in relation to the hammer technique on the xylophone and marimba. Advanced students sometimes wonder why they cannot work up their technique to a faster tempo, while totally ignoring the simple principle of closer strokes. In many cases of this kind, consistent practice of routine exercises and scales keeping the hammers as low as possible will bring better results in speed of execution.

CLOSE HAMMER TECHNIQUE ON XYLOPHONE



It can be seen that in the case of the low stroke in B. a much shorter distance is traveled, thereby decreasing the time necessary between strokes.

Proper Control in Dynamic Extremes. In considering this factor, we should keep in mind the principles of muscular efficiency mentioned earlier. If a muscle is performing a task too menial or too demanding, its sensitivity of control suffers. To obtain maximum efficiency, the movement should be made as moderate as possible in terms of muscular effort. This can be accomplished in the case of heavy strokes by **using more powerful muscles.** This is done by shifting the fulcrum point toward the trunk (wrist to elbow or shoulder) where more powerful muscles control the movement.

It is difficult to get amateur musicians (and professionals too) to perform the extremes of PP and FF. As a practical matter, the conductor may achieve the desired result more effectively by recommending strokes of an extreme nature to correspond to the dynamic extreme desired. For example, if pianissimo is desired, ask the performer to play with an extremely short stroke where it would be practically impossible to play very loud. And in contrast, if extreme Fortissimo is desired, a large free swinging motion from the shoulder will, in certain cases, be suitable and more effectively assure that it will be carried out as desired.

Another very common source of early and **unnecessary fatigue** lies in the undue tensing of antagonistic muscles due to excessive nervousness or intensive attention and endeavor to play a passage up to or beyond ones ability.

A certain amount of tensing of antagonistic muscles is necessary, as was brought out earlier, to sustain a given posture against the force of gravity, and in opposition to the force exerted in the stroke itself. This is frequently exceeded, however, for the reasons stated above, and amounts to the muscles needlessly wearing themselves out by fighting each other for no good cause. Attention should be directed occasionally during performance to the problem of making the necessary movements with the greatest amount of relaxation possible. If this is done consistently, normal and necessary tension will become a matter of habit and a big source of needless fatigue will have been eliminated.

CONCLUSION

It is hoped that a careful studying of this paper will awaken the reader to many of the physical, psychological and physiological principles as they contribute to the proper performance of percussion instruments. Even though the number of concrete illustrations of actual practical application of the principles brought forth have been kept to a minimum, it is hoped that the reader will here acquire a background that will enable him to properly and intelligently evaluate methods and procedures in the performance and teaching of the percussion instruments.

THE TIMPANIST

by Richard Hochrainer

Translated by Harrison Powley

Editor's Note:
See letters to the editor in this issue for biographical data.

The above article first appeared in German in "DAS ORCHESTER-Zeitschrift fur deutsche Orchesterkultur und Rundfunk-Chorwesen Organ der Deutschen Orchestervereinigung" 15 Jg. Heft 6/1967 and has been translated at the request of Prof. Hochrainer.
The translation tries to obtain an equitable balance between the many subtleties of Prof. Hochrainer's idiomatic viennese style and good idiomatic english.

". . . Take on the other hand the tone of the timpani. What power, what solemnity, and what effect! How lucky he, to whom is entrusted such an instrument!. . . The timpanist becomes a hero, a great personality, he attains a philosophy such as is possible only in the loftiest position." A description so wonderfully apt, as the one given by Gustav Freytag to Mr. Fink in his world-renowned novel **Soll und Haben** is probably rarely found. But how true it is! What power streams from a timpani tone that rings clear, what intensity, not only in **forte,** but also in **piano.** It is a solemn sound which forces all listeners to sit up, and which produces its impressive effect through rhythm and dynamics. Thus it is not surprising, if such qualities influence the "lucky one," that is the player. From his elevated position he makes music and becomes a "hero." A truly heroic courage is required when he, entirely dependent as himself, must enter with a large, energetic **fortissimo** or when he must play a complicated rhythm with a wind section that is seated far away. In addition the timpanist must always, if he is not to be merely a machine, strive to fulfill the conductor's intentions in the course of musical events and bring into harmony these intentions with his own conception of the work of the composer. The timpani tone is most splendid and far-reaching in its effect. Also noteworthy with regard to the dramatic context of a composition, the timpanist must be able to evaluate most exactly the dramatic tension. For example, what an experience is an elegantly timed **decrescendo!** What an experience is a resounding rhythm with commensurate quiteness, controlled from an exalted position, played without the least nervousness but with controlled tensed nerves, which does not die away even during long rests.

Every musician knows how difficult it is to grasp a tempo and how still more difficult to maintain it. These are skills which must be especially cultivated by the timpanist. An artful **ritardando**

or an exciting **accelerando** also wins our admiration. Not only in tempo, but also in the rhythm, in that endless change between strong and weak (pulses,) the timpanist shows us his artistry when he deliberates well and uses correctly the right or left stick at the proper time. Whether the orchestra entrances are loud or soft, whether the rhythm is played precisely, lyrically, nobly, or "stylishly," depends frequently on the man at the timpani. He has above all in addition to the forementioned a very great responsibility for the orchestra's intonation more than any mechanical tuning apparatus, because, he is the one, who especially in classical music with its perennial fourths and fifths - plays an organ point which, through the sound intensity of the timpani tone, influences the other instrumentalists. In order to hear that, the timpanist needs a very well developed interval consciousness. Each tone that the timpani head produces through its vibrations, must be in tune not only in the tonic key but also in all other keys. The difficulties are great, for the surface of the skins are very hygroscopic and only seldom hold their tension. But it is amazing how an exactly tuned pair of timpani faithfully maintain the intonation in the orchestra and also hold down those instrumentalists who, perhaps out of a need to accent their importance, like to raise the pitch level. Of still greater importance is a well-tuned pair of timpani for vocal soloists as well as for the chorus, and it is easy to see that the one as well as the other performs more easily when singing above a perfectly tuned foundation.

How much the timpanist loves his instruments and devotes his life to them is evident in the history of timpani construction. Since the sixteenth century almost all the famous timpanists - and that list of names is long - have earned fame by the mechanical and tonal improvement of their instruments. Gustav Mahler once said that the timpanist is the "conductor in the background:" thus we understand why Johannes Brahms in his appearances as a guest conductor in numerous cities regularly took his timpanist from Vienna with him.

In the Orchestra, the strings, with the melody, accompaniment and bass, have the musical procedure firmly in their hands, and the winds are always soloists even when playing a second part, but above all "reigns" the timpanist, he who is entrusted with great, handsome, and important musical tasks. He alone is an individual, who throughout his life strives after a never attainable artistic ideal.

PRACTICAL MALLET STUDIES

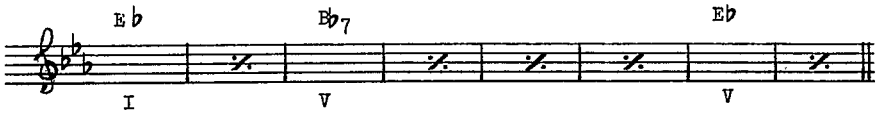
by Bob Tilles

Professor of Percussion

De Paul University

The following progression win illustrate some of the alteration possibilities that help vary a monotonous chord sequence.

Original Progression



I V I

Alteration No. 1 (prepare V chord with II chord (Vol. IV No. 1)

Eb	𝄎	Fm7	Bb7	Fm7	Bb7	Eb	𝄎
I		II	V	·II	V	I	

Alteration No. II (Substitute III for I and Descend chromatically) (Vol. V. No. 1)

Eb	Gm7 Gbm7	Fm7	Bb7	Fm7	Bb7	Eb	𝄎
I	IIIm7 bIIIm7	II	V	II	V	I	

Alteration No. III (Alter 1st measure with chords based) on major, diatonic, scale - (Vol. 4 No. 1.)

Eb Maj.7 Fm7	Gm7 Gbm7	Fm7	Bb7	Fm7	Bb7	Eb	𝄎
I II	IIIm7 bIIIm7	II	V	II	V	I	

Alteration No. IV (Alter 1st four measures with cantor progression) (Vol. 4 - No. 4)

Eb	Cm7	Fm7	Bb7	Fm7	Bb7	Eb	𝄎
I	VI	II	V	II	V	I	
	Cantor						

Alteration No. V (Alteration No. III with Cantor turn around)

Eb Maj.7	Fm7	Gm7	Gbm7	Fm7	Bb7
I	II	III	bIIIm7	II	V

Turn Around

Fm7	Bb7	Eb	Cm7	Fm7	Bb7
II	V	I	VI	II	V

Cantor

Alteration No. VI (Alteration No. III 1st four measures and turn around)

Eb Maj.7	Fm7	Gm7	Gbm7	Fm7	Bb7
I	II	III	bIIIm7	II	V

Turn Around

Fm7	Bb7	Eb Maj.7	Fm7	Gm7	Gbm7
II	V	I	II	III	bIIIm7

Another interesting harmonic alteration is the temporary change of key within the eight bar phrase. One possibility is to employ the II and V chords in the key of Eb. ½ step above the original Eb.

Alteration No. VII (bar five, using II and V ½ step up) (bar six using II and V in original key)

Eb Maj.7	Fm7	Gm7	Gbm7	Fm7	Bb7
I	II	III	bIIIm7	II	V

Turn Around

F#m7	B7	Fm7	Bb7	Eb	Gm7	Gbm7
II	V	II	V	I	III	bIIIm7

Key of E

Experiment with other temporary keys employing II and V chords for alterations.

Other harmonic exercises will be studied in the next issue of the PERCUSSIONIST.

Percussion Personalities

"The Cradle of Celebrated Professional Percussionists"
Roy C. Knapp
Teacher-Coach-Author of Modern Methods for Percussion Instruments

See that old man, aged and gray?
He's what's left of a drummer: he's had his day.
Notice his patient but weary air:
It's from fifty thousand times carrying a drum up the stair.
To say nothing of woods, blocks, timpani, etc.
Bells and brushes and many others he forgets (Old age)
Oh, it's nothing to stand up stiff as starch
And send out beats for a stirring march.
Or tinkle a triangle, roll a drum
Crash a cymbal, make things hum.
We don't even answer when morons say,
"Drums should be easy things to play"
We just point at the drummer, ancient and gray-
How do you s'pose he got that way?

Roy C. Knapp, attributes his success as a performer to his teachers Jerry Knapp-his father, William Faetkenhauer-Minneapolis Symphony, and Casey Kasolowsky-Duluth Symphony.

Mr. Knapp's many years of playing experience in theaters, symphonies, radio and recordings include the Duluth Symphony, the Minneapolis Symphony, NBC, WLS, CBS, RCA and Wilding Recording Companies. He was active as a performer until 1960, at which time he retired to devote full time to teaching.

He was asked by Frank Gault in 1921 to teach in the Dixie Music House in Chicago: He accepted the invitation and taught there until 1937 at which time a fire destroyed the building: Mr: Knapp then moved his studio to Kimball Hall and thus was born the Roy C: Knapp School of Percussion: The stated purpose of the school was to develop and train all - round musician drummers as well as other orchestral instrumentalists and vocalists and to place the drummer on a par with artist-instrumentalists on other instruments: He attributes much of the credit and success of the school to his wife, who was the public relations and personel director.

In 1950, Mr. Knapp moved the School to 509 South Wabash Avenue, Chicago. The School had been approved by the State Board of Education and the Government in 1947 for the G. I. Bill for education. It later operated as a private school until 1966. He then opened a studio in Frank's Drum Shop, owned and operated by Maurice Lishon, and is now Educational and Technical Director.

Mr. Knapp considers the success of his students to be his reward in teaching. "I am grateful to every one of you and may you continue your successful profession as fine percussionists and teachers where ever you are. Thank you and God bless you."

———————o———————

Back Issues of PERCUSSIONIST and PERCUSSIVE NOTES are available as listed below. Members or other persons wishing to complete their set or purchase several copies of an issue for clinic or study purposes are urged to order these issues while the supply lasts. Presently in stock are:

PERCUSSIONIST: ($1.50 per number issue)

Vol. I, #2, #3, #4.
Vol. II, #1, #2, #3, #4.
Vol. III, #1, #2, #3, #4.
Vol. IV, #1, #2, #3, #4.
Vol. V, #1, #2.

PERCUSSIVE NOTES ($1.00 per number issue)

Vol. V, #1, #2, #3, #4.
Vol. VI, #1, #2.

Order copies of both publications from: PAS Executive Secretary, R. R. 7, Box 506, Terre Haute, Indiana 47805. Please enclose remittance.

MOTIVATIONS FOR SAINT-SAENS' USE OF THE XYLOPHONE IN HIS DANCE MACABRE

by Gordon B. Peters

Principal Percussionist
Chicago Symphony

Wood cuts from THE DANCE OF DEATH (designs on the theme of death) by Hans Holbein (artist, 1497-1543) taken from enlarged facsimiles of the original wood engravings by Hans Lutzelberger in the first complete edition, Lyons, France, 1547 (from a private re-printing of 250 copies sponsored by Frederick H. Evans printed by hand by Arthur K. Sabin at the Temple Sheen Press in London, 1916)

THE OLD WOMAN

Death is better than a bitter life or continued sickness.—Ecclesiasticus xxx, 17.

En peine ay vescu longuement:
Tant que n' ay plus de vivre envie,
Mais bien je croy certainement,
Meilleure la Mort que la vie.

The love of life has ceased in thee,
Who long hast known this suffering strife;
Then come along to rest with me,
For Death is better now than life.

THE OLD MAN

My breath is corrupt, my days are extinct, the graves are ready for me.—Job xvii, 1.

Mes esperitz sont attendriz,
Et ma vie s' en va tout beau.
Las mes longz jours sont amoindriz,
Plus ne me reste qu' un tombeau.

My spirit weakens day by day,
My life has reached its latest stave.
My latter days pass fast away— .
Nothing awaits me but the grave.

Camille Saint-Saens produced his **Danse Macabre** in 1875. His use of the xylophone in this work is generally recognized as the first use of this instrument in the symphony orchestra.

In Hector Berlioz's monumental orchestration treatise (1844), there is no mention of the xylophone. However, in 1852 J.G. Kastner mentions it several times in his **Dances of the Dead** published by Brandus.

One of the earliest mentions of the xylophone was in Arnold Schlick's **Speigel der Orgelmacher und Organisten** (1511). Here it was called "hultze glechter", that is, "wooden percussion". Hans Holbein, in 1538, in his **Simulacres et historiees Farces de la mort,** placed a xylophone hanging from the neck of "the old woman" (including "the old man" in a later edition). Kastner reproduced this figure as well as that of a similar instrument described by Praetorius in his **Syntagma Musicum, Theatrum Instrumentorum** published in 1620.

Heinrich Nicolaus Gerber (1702-1775), a German organist, composer, and inventor of musical instruments produced a four octave xylophone in the shape of a harpsichord which had a piano-like keyboard that in turn liberated wooden balls which struck the bars of wood.

As to performers, a musician named Sankson Jakubowsky came to Paris in 1866 and played a concert on the xylophone. Also, in 1870, Parisian Charles de Try became famous as an artist on the instrument. It is possible, also, that Saint-Saens may have heard of a previous performer on the instrument, a Michael Josef Guzikov, who performed in Paris in 1836 (St.-Saens was then one year old).

A man as curious as Saint-Saens about ancient music more likely than not had read Kastner's **Dances of the Dead,** which book ends precisely with a great vocal and instrumental composition on the subject.

The above significant facts seem to suggest how Saint-Saens' attention might have been drawn to the xylophone for its use in his symphonic poem, DANSE MACABRE.

(Further knowledge as to the origins and development of mallet played wooden bar instruments can be gained from:

1. Servieres, Georges. **Origin of the Xylophone** (Transl. by C. M. Aiquot, Baltimore, Md. 1953).

2. Peters, Gordon. **Treatise on Percussion,** Masters Degree thesis, Eastman School of Music, 1962.

COMPOSITE: MINUTES AND CONVENTION REPORT
PERCUSSIVE ARTS SOCIETY
(Dec. 13-16, 1967)

(Mid-West Band and Orchestra Clinic, Sherman House, Chicago, Illinois)

The initial meeting of the convention consisted of manufacturer supporters and the PAS executive committee over breakfast (furnished by Remo Belli) at 8:00 a. m., Wednesday, Dec. 13. Those present were: June Albright (Deagan), Wallace Barnett (Deagan), Remo Belli (Remo, Inc.), Donald Canedy (Rogers), Richard Craft (AMRAWCO), Lloyd McCausland (Remo, Inc.), Dick Richardson (Ludwig), Dick Schory (Ludwig), Rich Wildermuth (Gretsch), Robert Zildjian (Zildjian, Inc.), and Lennie DiMuzio (Zildjian, Inc.); Neal Fluegel and Gordon Peters, executive officers, PAS.

Significant progress of the previous year was reported by president Gordon Peters:

1. Addition of PERCUSSIVE NOTES as an official PAS publication.
2. Special PAS articles appearing in INSTRUMENTALIST, MUSIC JOURNAL, NACWPI BULLETIN.
3. Display and information booth for use at conventions.
4. Printing of 100,000 newly revised application forms.
5. Over 100% increase in membership.
6. Reprints of **Contest Projects** in two issues of the **Ludwig Drummer** (PAS credit).

Budgetary (past and future) items were reported and discussed at the manufacturers' and board of directors' meetings with the following recommendations:

1. Raise library membership to $5.00
2. Evolve advertising procedures for PERCUSSIVE NOTES
3. Add a wholesalers category ($150.00 per annum)
4. Increase regular ($5.00) memberships

Executive Secretary-Treasurer, Neal Fluegel, reported the following statistics:

1. Members
   A. 554 members at $5.00
   B. 383 members at $2.50
   C. 98 libraries at $2.50

2. Total expenditures: $7570.86 (detailed report on request)
3. Current Balance: $120.17
4. Costs per journal:

A. PERCUSSIONIST: $.73 per issue . . . . 4 issues annually: $2.92
B. PERCUSSIVE NOTES $.40 per issue . . . 3 issues annually: $1.20

Total per annum $4.12

C. Back Issues (limited supplies):

1. PERCUSSIONIST: $1.50 per number issue
2. PERCUSSIVE NOTES: $1.00 per number issue
(Note: These publications can both be ordered from: Executive Secretary, PAS, R. R. 7, Box 506, Terre Haute, Indiana 47805)

PERCUSSIVE NOTES Editor, James Moore, presented the following editorial report:

1. The need continues to develop a format that clarifies differences between PERCUSSIVE NOTES and PERCUSSIONIST. PN articles generally should be of practical application ("how to do it type") or of lighter nature.
2. The past few (Vol. V & VI) issues reflect some consistency of format that seems to be working well. Suggestions continue to be welcomed.
3. Features such as **Programs, New Publications,** etc. have been very well received.
4. **Fix-it** (Instrument making, repair, care, etc.) **Column** would be a valuable feature; there has been no response from parties who were delegated this responsibility.
5. Notification of member activities, position changes, etc., including photos, are greatly needed and add to publication quality.
6. A new column, "Chapters", reporting general information and activities of State, College, and Regional chapters is planned.
7. Percussion solos and pieces are needed (generally short ones) for publication as "Solo of the Month".
8. Concert reviews are requested for reprint in **Percussion Discussion Column.**
9. The content of the journals reflect what is received by editors: WRITE AND SEND MATERIALS REGULARLY FOR PUBLICATION. . . (Send to Executive Secretary, R. R. #7, Box 506, Terre Haute, Indiana 47805, or James Moore, 5085 Henderson Heights, Columbus, Ohio 43221)

Project reports were made by the following chairmen present:

1. CURRICULUM AND MATERIALS: COLLEGE LEVEL, Ronald Fink, chairman A seven page proposal for a questionnaire presented at the previous annual meeting led to a revised questionnaire of 21 pages. 300 were sent out to member schools of the National Association of Schools of Music. Sixty replies have been received to date, with a compilation of the statistics and general information being collated and presented to the Board of Directors for evaluation, interpretation, and implementation.
2. STATE CHAPTERS, Sandy Feldstein, chairman
   The following states have functioning chapters: New York, Texas, Iowa, Pennsylvania, Indiana and California. The following have chapters in formation: Wisconsin, Illinois, Missouri, New Jersey, Florida, Michigan, Ohio, Maryland, and Canada. (Members are referred to PERCUSSIVE NOTES, Vol. 6, No. 2 for state chairmen and their addresses. Ronald Fink will be continuing as chairman of State Chapters. Correspondence should be directed to him at: School of Music, North Texas State University, Denton, Texas 76203.)

   Feldstein further reported on activities of the New York State Chapter. A discussion ensued relative to the degree of autonomy of state chapters and the matter of financing; action was deferred.
3. NOTATION, Wallace Barnett, chairman
   Mr. Barnett and his committee evolved a fourteen page report as a recommendation to publishers for codifying percussion notational procedures. Board members were instructed to write in their comments and return copies to him for final collation and forwarding to the publishers.
4. ACOUSTICS, James Moore, chairman
   The following members of this committee were named (in addition to the chairman): John Baldwin, Richard O'Donnell, Lloyd McCausland, Dean Appleman (membership of this committee is open to other interested and qualified persons). General considerations, bibliographic information, industry's involvement, funding, and general communications between interested parties were discussed. Introductory articles on this subject have already appeared in the PERCUSSIVE NOTES and PERCUSSIONIST.
5. INTERNATIONAL PERCUSSION REFERENCE LIBRARY, Mervin Britton, founder, curator Though there is no formal connection between PAS and this library, the Society encourages composers and publishers to send copies of their works to this central repository to give them greater ex-

posure Interested parties should write to Mr. Britton at: Dept. of Music, 3930-300, Arizona State University, Tempe, Arizona 85281. The Board of Directors suggested that composers also include tapes of their works whenever possible.

6. IMPROVEMENT OF ELEMENTARY PERCUSSION EDUCATION, William Schinstine, chairman
   This committee is in the process of reorganization under a new chairman. Interested members can write to him at: S. & S. School of Music, N. Keim and Buchert Roads, Pottstown, Pennsylvania 19464.
7. PERCUSSION TAPES AND RECORDINGS LIBRARY
   This project was suggested by John Galm, among others. No action has as yet been taken on this.
8. MISCELLANEOUS OTHER IDEAS PRESENTED AND TAKEN UNDER CONSIDERATION
   A. List for music directors of percussion methods, solos, and ensembles (McCausland)
   B. "Question and Answer" booklet about percussion made available by PAS.
   C. Job availability, applicants.
   D. Student section in PN; exam in each issue; answers in next issue (J. Noonan).
   E. Articles on PAS in the Music Trade magazines . . . effort to increase dealer membership (W. Schinstine)
   F. Have date, year, volume, and issue appear on front of all journals (M. Britton)

The following amendments were presented by President Gordon Peters to the Board of Directors:

A. ARTICLE III: OFFICERS

Section 2. Term of Office

A term of office for a member of the Board of Directors shall be two years.

Change to: The initial term of office for a member of the Board of Directors shall be two years. Thereafter, re-election shall be on an annual basis.

DEFEATED

B. ADD: Section 4: Salaries
All officers with the exception of the Executive Secretary shall receive no salary, compensation, or emolument. The salary of the Executive Secretary and any other employees shall be fixed by majority vote of the Board of Directors.

PASSED

C. ADD: ARTICLE XII: SEAL
The official seal of the Percussive Arts Society shall be a representation of a top view of a drum with the initials P.A.S. in the center.

PASSED

D. Adjustment of Constitution to accommodate addition of PERCUSSIVE NOTES, 2nd vice president, wholesaler's category of membership, and any other necessary minor adjustments in working to be consistant with measures passed by the Board of Directors. (See revised constitution; copies on request)

The nominations committee, Al Payson, chairman, was called upon for names to be put into nomination for the Board of Directors. (Other members of this committee: Roy Knapp, Robert Tilles, Remo Belli) Nominees for re-election were: Neal Fluegel, Maurice Lishon, and Gordon Peters. Nominees for election were: Carroll Bratman, Thomas Davis, Arthur Dedrick, Ronald Fink, Morris Lang, James Salmon, William Schinstine, and Edward Shaughnessy. All nominations were unanimously elected by the membership. Eleven other board members are continuing from the previous year.

The Board of Directors thereafter elected the following officers:

PRESIDENT-Sandy Feldstein
FIRST VICE-PRESIDENT - Gordon Peters
SECOND VICE-PRESIDENT - Ronald Fink (in charge of State Chapters)
EXECUTIVE SECRETARY-TREASURER-Neal Fluegel

(editor James Moore automatically functions as a non-voting executive officer)

The Board of Directors meeting was held on Friday, December 15, at 5:15 p.m. The Annual Meeting was held at 6:45 p.m. on Friday, December 15. An informal breakfast meeting was held at 8:00 a.m. on Saturday, December 16, at which time many students participated with officers and senior members of the PAS in questions and discussions of possible future activities of PAS.

Respectfully submitted,
Gordon B. Peters &
Jacqueline Meyer

Percussion Material Review

International Percussion Reference Library Report - December 1967

by Mervin Britton, Curator

Music Department
Arizona State University
Tempe, Arizona

Editor's Note:
The following is a detailed report of the operation of the International Percussion Reference Library given at the Annual meeting of PAS. It is felt this report would be of considerable interest to readers interested in percussion material. It therefore replaces in this issue the normal listing and comment of percussion literature.

In 1960, the LIBRARY was founded with the following objectives:

I. To be a non-profit, non-competitive, central reference source that will endeaver to obtain all unpublished as well as published percussion solo and chamber music compostitions.

II. To become a comprehensive aid for:

1. Performer's persual
2. Independent composers with available manuscripts
3. Publishing firms, rental or lending firms and cooperatives

III. The LIBRARY will periodically publicize the availability of compositions from all sources to all universities, conservatories, and orchestral societies.

IV. A reference source showing the historic development of percussion music in the 20th century.

Since the major foundations appeared uninterested in this project, it was made possible only by the assistance of thirteen per-

cussion instrument manufacturers, and publishing firms as well as Arizona State University. Over the years, twenty-five publishers have continued assistance by their contribution of new publications. Arizona State University has continued support by granting load time, office supplies, secretarial help and a limited budget for score purchase. They have furnished funds for the publication of the first two catalogues; however, this years budget was used entirely for score purchase and therefore, funds are presently unavailable to publish the new catalogue.

The LIBRARY endeavers to circulate a catalogue every two years. The second edition in 1965, carried 450 titles. This third edition, which was scheduled to have been published last October, carries over 1000 titles. Copies of all of these compositions are in the LIBRARY. In addition, titles of about 75 compositions that exist in the Fleisher Collection, and publishers' rental libraries are being added.

The second catalogue was distributed free of charge to members of the National Association of College Wind and Percussion Instructors, Percussive Arts Society, and member schools of the National Association of Schools of Music. There will have to be a charge for all future copies distributed by the university.

An individual or any established organization may use the services of the LIBRARY. Individuals, however, may be requested to work through an established organization such as a school. Due to the increase in postal fees, it will no longer be possible to send scores collect and insured. The borrower is requested to return stamps to cover the prepaid postage.

The loan service is not utilized as much as might be expected, however, the catalogue is used extensively as a listing with direct contact to the sources. Numerous requests, including those from other countries, are received for assistance in research projects.

Aside from finances, two major problems confronted by the LIBRARY are the procrastination by composers and regular publicity about the services of the LIBRARY. While a publisher can afford to offer and supply promotional copies to the LIBRARY, the individual composer must go to some personal expense and therefore, it is felt he should be reimbursed for submitted manuscripts. Many composers, however, do not respond to the LIBRARY'S offer to buy their works.

Many fine compositions are denied performance because they are unknown. It is estimated that about 200 worthwhile manuscripts are

lying, untouched because they are not brought to the attention of those in the market for this type of material.

While announcements have appeared from time to time in most major publications, the LIBRARY suffers from a lack of constant exposure. Those who might make use of it are unaware of its existance or cannot recall how to obtain its services.

In conclusion, it should be said that the LIBRARY is slowly but steadily growing, and interest is being generated in its contents. One can envision the time when most percussion compositions, including methods, recordings, major articles and books on percussion will have passed into the files of the International Percussion Reference Library.

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PAS ACOUSTICS COMMITTEE REPORT

December 1967

by James L. Moore, Chairman

The Acoustics of Percussion Instruments Committee is a newly formed committee that will encourage investigation into the many diverse facets of percussion acoustics.

***Committee Members**

James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43221. (Doctoral research O.S.U. on vibrating bars)

John Baldwin, Music Dept., Michigan State University, East Lansing, Michigan. 48820. (Doctoral research M.S.U. on triangles and cymbals).

Rich O'Donnell, 9421 Stansberry, St. Louis, Mo. 63134. (St. Louis Sym. and Washington U. including acoustics in teaching of percussion courses).

Lloyd McClausland, c/o Remo, Inc., 12804 Raymer St., Hollywood, Calif. (research and educational work with Remo Weatherking drum heads).

Dean Appleman (student associate member of committee), 2704 Schaff Dr., Columbus, Ohio. (percussionist O.S.U. and Columbus Sym.).

*Membership on this committee is open to others with interest and background in this area.

General Considerations

Acoustics means different things to different persons - ranging from practical problems of tuning, i.e. timpani, to research on materials and tone qualities. There is a need for a wide representation of views and topics. As stated in the introductory article (JLM - see reference below) the percussionist must work with interested persons in other fields in efforts to find adequate solutions to acoustical problems.

Articles

1. Article by James L. Moore - "Percussion Acoustics: An Introductory Evaluation", (Percussionist, Vol. V, #1, pp. 218-220) This article attempted to outline some of the areas of concern for the committee.

2. Article by Frank K. MacCallum - "The Marimba's Bass Notes", (Percussionist, Vol. V, #2, p. 266).

3. An article submitted by committee by Dr. Donald Stauffer for publication in Percussionist.

Further article topics are mentioned in JLM article #1 above.

Bibliography

A bibliography of references pertaining to percussion acoustics is being compiled. References of value are found in widely scattered sources with varying degrees of pertinence to percussion problems. This project will serve as a valuable source for persons doing research in this field. John Baldwin has contributed extensively to this project from his dissertation file.

Industry's Relation to Percussion Acoustics

There is a need for understanding between the percussion manufacturing industry, the PAS committee, and independent researchers

on the goals and needs of this project. This project can yield meaningful results to all concerned if cooperation and mutual understanding of the goals and policies are freely discussed.

Financing

Any significant accomplishments in this area of percussion acoustics, as in many areas, will require funds. PAS committee work and individual research can be aided by grants, etc.; this is a topic that needs to be thoroughly investigated.

Communication

Frequent communication must take place if these efforts are to be successful. One committee or individual members or a chairman can not accomplish these goals without a wide knowledge of the activities being undertaken. All interested persons and organizations must be contacted and made aware of the activities and needs of this project.

ANNUAL LISTING OF PERCUSSIVE ARTS SOCIETY COMMITTEE PROJECT CHAIRMEN

Acoustics of Percussion Instruments - GORDON PETERS, 1337 Ashland Avenue, Wilmette, Illinois 60091

Percussion Contest Materials (Elementary and Secondary) - JAY COLLINS, 216 Freemont, Whitewater, Wisconsin 53190

Elementary Percussion Education - WILLIAM SCHINSTINE, N. Keim & Buchert Rd., Pottstown, Pennsylvania 19464

Acoustics of Percussion Instruments - JAMES MOORE, 5085 Henderson Heights, Columbus, Ohio 43221

Stage Band Drumming - ED SHAUGHNESSY, 325 West End Avenue, New York, New York 10023 and BOB TILLES, 6153 North Claremont, Chicago, Illinois 60645.

Percussion Curriculum and Materials, College Level - RONALD FINK, School of Music, North Texas State University, Denton, Texas 76201

Percussion Notation and Terminology - WALLACE BARNETT, 5 Ridge Court, Decatur, Illinois 62522

Avant-garde Percussion Music - JACK McKENZIE, School of Music, University of Illinois, Urbana, Illinois 61803

Musicology and Ethnomusicology as Related to Percussion - REY LONGYEAR, College of Arts and Sciences, University of Kentucky, Lexington, Kentucky 40506

Committee for Promotion and Membership - JOHN GALM, School of Music, University of Colorado, Boulder, Colorado 80302

State Chapter Coordination - RONALD FINK, School of Music, North Texas State University, Denton, Texas 76201

President's Corner

It is difficult to verbalize about the spirit which prevailed at our annual December meeting in Chicago. As you will see in the published minutes included in this copy of the "Percussionist", our membership has doubled and our projects are progressing rapidly.

This growth is leading us towards the realization of one of our main purposes: ". . . to promote a greater communication and understanding between all areas of the percussion arts; and to accomplish these purposes solely by educational means." The inclusion of a growing number of music educators who are not percussionists, but who have a desire to learn more about percussion, is a necessity if we are to meet this challenge.

This president would like to see our membership rise to 5000. If each of you feel responsible to help our 1968 membership drive, we will be able to reach this goal. As president of the Percussive Arts Society I present to the membership the challenge of 5000.

The Challenge

It is with regret that we announce the resignation of president Gordon Peters. Due to a very busy schedule and numerous commitments, Mr. Peters felt it would be difficult to continue in the very active position of president.

Much of the success and growth of PAS during the past few years can be attributed to his outstanding and tireless leadership. He has unselfishly given of his time, efforts, and funds to promote the growth and activities of the organization. We are sure the board of directors and general members join us in thanking him for his excellent contribution to the Society. We are pleased that Mr. Peters has consented to accept the elected position of vice-president and will continue as an advisory member of the Executive Committee.

We are very pleased to announce the election of Mr. Saul (Sandy) Feldstein as our new president and Mr. Ron Fink as a second vice-president in charge of state chapters. Both have shown keen and active interest in the objectives of the Society. They have given extensively of their time, have chairmaned much needed projects, and they have gained the confidence of the board of directors and membership at large.

PAS is pleased and enthused that these gentlemen have accepted the challenge to continue serving PAS in a new capacity as elected officers of the Society.

Letters to the Editor

Dear Mr. Fluegel:

Perhaps you recall that this fall I took out a subscription to P.A.S. for Prof. Hochrainer of Vienna, Austria. Prof. Hochrainer is delighted with the P.A.S. publications that he has received and has asked me also to express his thanks and appreciation. At his request a check is enclosed to extend this subscription from fall 1968 to fall 1971.

I am submitting for publication my translation of a short article that Prof. Hochrainer published in German this past summer. He has approved the translation and hopes that you will publish it in a forth coming issue of P.A.S. The article has aesthetic and literary value as well as humor. As a Fullbright scholar 1965-1966, I studied extensively with Prof. Hochrainer at the Vienna Academy of Music. I hope in the future to share many of Prof. Hochrainer's teaching methods and ideas concerning timpani and percussion in the P.A.S. journal.

My professional background consists, in addition to the study in Vienna, of a bachelor of music degree from the Eastman School of Music studying percussion with Mr. William Street. I have played also with the Rochester Philharmonic Orchestra. Presently I am at the Eastman School as a recipient of a National Defense Education

Act Fellowship in Musicology. My Master's thesis deals with the use of Turkish percussion instruments in the orchestra.

Prof. Richard Hochrainer is presently the first timpanist in the Vienna Philharmonic and the Vienna State Opera Orchestras in addition to his duties as professor of percussion at the Vienna Academy of Music. He is also the author of **Studies for Timpani Books I and II** and **Studies for Snare Drums.**

Sincerely Yours

Harrison Powley
4 Bobrich Drive
Rochester, New York

Dear Neal:

Notwithstanding this letter being some 2 years too late, it will still, I think, have much pertinance, as the composition being discussed is gaining in popularity as senior and graduate recital material.

I'm referring to the article, **Zyklus,** by Max Neuhaus (PAS, Vol. 3, No. 1). Understand that I consider Mr. Neuhaus to be an **outstanding** performer of avant-garde music, and in fact, saw him perform the work while on tour with Mr. Stockhausen. However, I'd like some clarification: It would seem to me, that by glueing the variable elements onto certain places in the score, they would **cease** to become "variable," and in fact, destroy the very nature of the indeterminacy of the work, the "augenblick," (instantaneous glance of the eye), etc.

It would be most helpful if Mr. Neuhaus could explain his reasons for this procedure.

Yours Truly

Dennis Kahle
Duquesne University
School of Music
Pittsburgh, Pennsylvania

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

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JOIN
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PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise 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.

OFFICER REPRESENTATION CATEGORIES — Professional, College Education, High School, Elementary School, Private Teacher, Composer, Drum Corps, Dealer, Publisher, Manufacturer, and Members at Large.

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS—Regular Individual Membership $5.00
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SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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detach and mail

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