Percussionist

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PERCUSSIVE ARTS SOCIETY

VOLUME VI, NUMBER 3
MARCH, 1969

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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In this issue

A WEALTH OF ANCIENT AND NEW INSTRUMENTS NATIVE TO THE ORIENT

by Carroll C. Bratman

ABOUT THE AUTHOR

Carroll C. Bratman, after a lucrative career as a percussion performer, founded a percussion and sound effects instrument rental service in 1945. Since then, Carroll Musical Instrument Service Corp. of New York City has grown into a large rental and purchase service, with all instruments imaginable, serving major television networks, Broadway companies, nightclubs, recording studios and the prominent names in all phases of music.

Mr. Bratman studied percussion at the Peabody Institute in Baltimore, where he later served on the faculty, and the Curtis Institute in Philadelphia. During his career as a percussionist, he played under many famous conductors, including Leopold Stokowski, Arturo Toscanini, etc.

His collection of percussion instruments, amassed while he was touring, inspired Mr. Bratman to open his rental service, and he has continued his search for new sounds and better instruments for the industry.

My very specialized business has taken up so much of my time and energy in its 22 years, that my wife and I have rarely had a chance to take a vacation for more than a week at a time. So, our recent business/pleasure trip — a 5½ week tour of East Asia — was a dream I never believed could have happened. On our return, we learned it could be done; the staff ably served our many clients in our absence.

The trip itself was successful beyond imagination. We toured 12 countries in Asia and the Far East, hunting for new sound effects and percussion items to complement Carroll Musical Instrument Service Corp. In such countries as Taiwain, Japan, Thailand, Indonesia and India, where, more often than not, poverty predominates, I found a fantastic wealth of unusual percussive sounds; these many new items will soon be available to our clients. I am sure these instruments will be of remarkable significance to the music industry in the United States.

I have logged my ventures into the music of the Orient by individual countries or regions; they are so presented here. But, I wish to share a few general observations about these Eastern lands so alien to most of us in affluent America.

Where I found such great wealth in musical instruments and experiences, I found, too, such abject poverty: hunger, despair, resignation. At the same time, I found humility, kindness, and respect for others. While treated with great courtesy, too often I found myself apologizing for the violence here in the U.S. cities.

In most places visited, I found a guide most helpful. My guides, also interpreters, led me not only to the famous places, but also to the little known places — usually the slum areas — where the best in musical opulence could be uncovered.

Let us begin with Japan and move west.

TOKYO, JAPAN, abounds with traditional Japanese percussion items, ready available. Some of the more popular of these are: Taiko; a rope type drum, permanently tuned, resting on a stand and played with sticks. Kotsuzumi; Small rope type hour glass shaped drum, played with one hand and squeezing the rope with the other for tension. Odaiko; Largest of the drum family, the heavy skins secured with short nails, played with sticks and comparable to size of our medium bass drum. Tsuri-Gane; Suspended small bell on string and struck inside with a mallet. Daibyoshi; Rope type drum, permanently tuned, smaller than the Taiko and larger than the Kotzumi, played with sticks and rests upon a stand. Mokkin; similar to Indo-Chinese or Indonesian Xylophone—16 bars in semi-tones and very miniature in size. Suzu; Similar to our sleighbells. Bin-Sasara; blocks of very thin wood strung upon a chord and shaken for sound. Oruguru; Oval shaped bells, graded in size and mounted with long brad-nail to a board, similar to a bell-tree. Elkiro; Small tiny bells mounted within a round ringed hollow metal ring. Densho; Very large and medium sized Buddhist Bells. Mokugyo; Temple blocks, graded in size. Fue; Bamboo flute. These instruments are used primarily by the Kabuki players along with the Samisen, Koto and Biwa, the principal string instruments of Japan, as well as many other percussion instruments already familiar to the West.

Japan, with its Westernization and industrial boom after World War II, is the only Eastern nation where poverty does not prevail. I was extremely impressed with the National Broadcasting Center (NHK—TV, radio and recording studios) in Tokyo, with its modern design and techniques, and its array of up-to-date equipment and facilities, comparable to the network centers and recording studios in the U.S. The NHK is outfitted completely with not only the traditional Japanese percussion instruments, but also the basic Western items. Few of our own studios are so fully equipped. U.S.-made percussion instruments are copied in Japanese factories, but are inferior in material and quality of sound, as compared to our standards.

TAIPEI, TAIWAN (nationalist China) suffers from an incredibly low standard of living, not having had the Western technical influence enjoyed by its neighbor, Japan. For the first time in years,

such traditional instruments as pigskin (Chinese) tom-toms (all sizes), teak-wood blocks and Musettes are being manufactured. These long-missed items will be a welcome addition to Carroll Musical Instrument Service Corp. Another instrument which will be of great value, is a string instrument similar in design to a zither, but with an exotic Oriental sound unlike anything heard in the U.S.

The Radio Broadcastig Corp. of China and the Taiwan TV Enterprises Ltd. (Nationalist China TV network) have quite a variety of native percussion, reed and string instruments, but, unlike the Japanese Broadcast Center, lacks Western sound effects. In fact, the only station there which broadcasts Western music and news is the U.S. Armed Forces Station in Taipei.

PHILIPPINE ISLANDS have a limited supply of native primitive instruments. Nipple-type gongs, made in different parts of the islands, and brought into Manila, are not of great value to us. Conventional Western instruments are available in the music stores.

HONG KONG AND KOWLOON — This British colony thrives on its tourist trade, and in music and entertainment alone, offers the visitor vast riches. To describe its potential is a difficult task: one has to "live it" for a few days to understand why I say it is like a combination of Paris, New York and Monte Carlo. Because it is so close to Red China, and with its tremendous variety of shops, night clubs, ever-present strains of Oriental music everywhere, excellent cuisine and open squalor, I found a constant sense of intrigue that overwhelmed me with an exhilaration I cannot define.

I found all types of traditional Chinese percussion items in the off-the-beaten-path slum areas, although I discovered that most of the instruments — along with much of the jewelry, clothing and gift items — are made in Red China, but sold here under other labels, such as "Made in Paris," etc.

Entertainment combined the ancient of the Orient with the modern of the Occident; in many nightclubs there were Rock and Roll groups, authentic Chinese orchestras, and full bands to accompany the floor shows. Both Western and Chinese music blares from radio stations continuously.

I met the owner of Tom Lee Music Company, the largest dealer-chain in the Orient. Mr. Lee has five stores in the Hong-Kong — Kowloon area, with the most modern equipment available. He is truly one of the giants of the music industry in the Orient.

SINGAPORE, MALAYSIA, is another tourist paradise, with an atmosphere not unlike that of Hong Kong and Kowloon. The city is controlled as a separate entity from the balance of Malaysia; the Chinese outnumber the native Malaysians. Musically, the city is wealthy; night clubs, music stores, name brands of all types of Western instruments are abundant. As in Hong Kong, the Rock and Roll groups here are outstanding. In fact, while far from a rock devotee, I did find one group in particular to be far ahead of what the U.S. offers.

Again, here I found that poverty is the way of life; and, again, most of the products sold are made in Communist China. I was surprised to find an abundantly-stocked department store, with four floors of merchandise, including musical instruments of every description, all from the China mainland. The primary difference between the merchandise of this Eastern country and the U.S. was price — pennies compared to our dollars.

KUALA LUMPUR, another wonderful city of the Malaysian Federation of States, in contrast to Singapore, had little to offer in variety of native instruments, except for those found in Singapore. Some of the islands in the area do have some primitive types of handmade effects, but, for the most part, not worth chasing after, according to my interpreter-guide.

INDONESIA, offers the seeker thousands of the nipple-type gongs in many sizes. The gongs are one of the chief musical instruments for ritualistic use. Western instruments are scarce; I found them only in one store in Djakarta.

The Indonesian wealth in instruments is mainly in the Gamelons, recognized as the traditional orchestra of this Country. My visit to the City of Solo, a small village about 65 miles from Djakarta, turned out to be one of the most memorable experiences of the entire trip. There, I was a guest at the King Raja Kraton—Sasuna Palace. Here, within these enclosed sacred grounds stands one of the most beautiful Buddhist Temple shrines and in which was displayed two exquisite sets of Gamelons.* I stood there, shoeless as is the custom, for quite some time, awed by the perfection of these instruments. It is in this village of Solo (in Java) that gongs of many sizes and all other percussion instruments which complement the Gamelon, are manufactured at the Perusahaan Negara Mangkunegara foundry and Workshops, all confined within the King's palatial domain. It was a luxurious opportunity to watch the craftsmen at work, etching and carving by hand the teakwood stands that support the gongs and bells.

In other percussion and sound effects, the country is not too lucrative. I had an excellent guide in Djakarta who understood just what I wanted to see. One unforgettable place was the Pantja-Murti Theater, the National Theater of Djakarta, where I saw a show of dance, comedy and drama, accompanied by a full Gamelon orchestra of 19 musicians. The orchestra, with its massive gongs, occupied a huge area. I found myself not minding the 95-degree heat in my enjoyment of the skillful handling of these instruments.

BANGKOK, THAILAND, offered me at least 30 various types of new sound effects and instruments for my Service, as well as a number of experiences to tell.

I was fortunate to have an excellent interpreter-guide, who was related to one of the top singing performers in Bangkok. Both had been to New York, and knew just what I was seeking. They showed me many music stores which had both the best lines of Western instruments, and excellent native percussion effects. One very reward-

*The Gamelon consists of approximately 75 units.

ing store specialized in percussion items for the professional exclusively. In one slum area, where merchants peddled every conceivable household item, I found at least 70 shops which displayed nipple-type gongs in all sizes, as well as Anklungs (tuned chromatic bamboo bells); The Renat, the native xylophone; The Ching, finger cymbals in several sizes; Taphon drums, hour-glass drums; The Pinai, oriental oboe; The Khaen, made of bamboo pipes with sounds similar to bagpipes—in all over 30 various effects, mostly in percussion.

I spent some time visiting the National Museum of Fine Arts, formerly the home and shrine of a long line of Buddhist emperors, and, I feel, which is nothing short of the Eighth Wonder of the World. It took me a day to view the musical instrument section, occupying a vast area, with a display of not only instruments dating back to the Stone Ages, but also every percussion instrument of all of Asia and the Orient, spanning many centuries. The grandeur and scope of this display is, to the percussion fraternity, one of the great heritages left in our world.

One of my hosts here was Prasidh Silapanbanleng, director of the Phakavali Institute of Dance and Music. Mr. Silapanbanleng brought his entire dance and music troupe to the United States six years ago; they plan to return in the Spring of 1970.

The director took me to his small theater for an evening of dance performance, accompanied by an 11-piece native orchestra, with gongs, bells, drums and tom-toms of extreme depths and high tonalities; xylophones, and one wood-wind instrument, the pinai. For me, this was another memory of percussion sounds with no equal anywhere, of dancers and dance rhythm interpretations that defy description.

INDIA has the most plentiful treasure of traditional musical and percussion instruments of all countries I toured. Because my travel had to be limited to only a few cities, such as Bombay, I was unable to see or hear all the instruments, as they vary from province to province. But I did see the basic items found throughout India — those used in all types of Indian music: the Tablas, Pakawaj, Tabla Tarang, Mridangam, Khol, Klanjari, Dholak, Nakara, Bengal Khol (payal), Madal, Khamak, Huruk, Bayan and Jal-Tarang. They complement the melodies of the sitar, the Tampura, the Veena, the Sarod, the Sarangi, the bamboo flute, Tarshenai, Dilruba, Shenai and the Violin. The only Western-like instrument used in native Indian music, the violin is played and used quite differently from the style with which I was familiar. It is held against the the chest, and its strings are tuned differently, so as to produce a "drone" effect throughout the music rather than for melody.

The Jal-Tarang is one of the more unusual items I saw. Made from what seemed to be thick white porcelainized glass, the instrument consists of a series of about 18 graded bowls, ranging from three-to eight-inch diameters. A top Jal-Tarang musician performed at our hotel with an ensemble. The graded bowls, each filled with varying amounts of water to obtain the different pitch levels, are set up in front of the player, who uses a pair of mallets. The result-

ing sound is enchanting: a series of overtones best described as a combination of high-pitched tuned bells, tuned antique cymbals and glassy timbres.

To provide a preview of the sounds to be available here, I also brought back with me 21 records of the best artists. While the records are outstanding in sound, I witnessed, what primitive means they are produced. The studio had a 65 piece orchestra, with an eight-piece rhythm section, all native percussion except one basic set of Western drums; several other native instruments; as well as three Spanish-type guitars, two mandolins, a string bass, an accordian, and the balance of strings, mostly violins. Singing with the orchestra, when I was there, was a well-known vocalist, Miss Lata Mangeshkar. The studio had nothing but old crystal microphones, among its out-dated equipment, and could only produce 78-rpm single monaural records. But the net result was incredible for sheer lush sound. As I listened to the session and the playback, I imagined what could be done with modern equipment.

In so many places my wife and I visited, Western instruments and modern equipment are difficult to obtain, and the lack is too often felt by the nightclub entertainers and recording artists.

In relating some of my experiences and discoveries, I have tried to present a picture of what the East offers; adjectives and superlatives can in no way give an accurate description of this adventure in sound. Perhaps what it can do is signal the future availability of many new sounds with which American artists may widen their scope of musical experience.

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A COMPREHENSIVE OUTLINE FOR THE TEACHING OF RHYTHMIC READING

by Robert Hounchell
Assistant Professor of Music
Indiana State University

(*continued from page* 60 *in December,* 1968 *issue*)

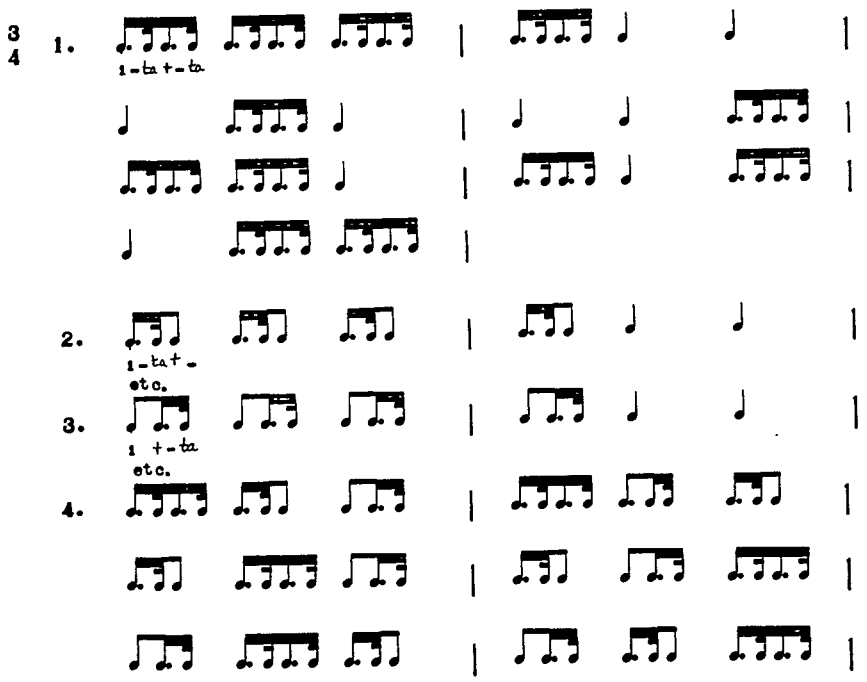
LESSON XVII

Lesson XVII is concerned with the following three sounds:

This lesson is notated in 3/4 meter with the quarter-note receiving the beat and serving as the contradistinction element. The lesson follows the same basic outlne as lessons XII through XVI. Examples are given below:

M = 48-60

XVII

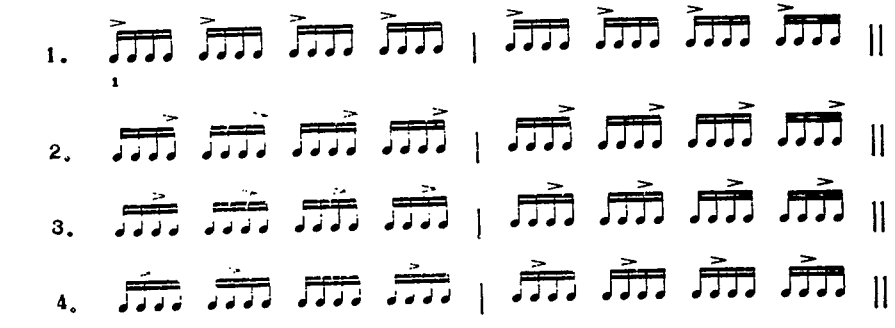


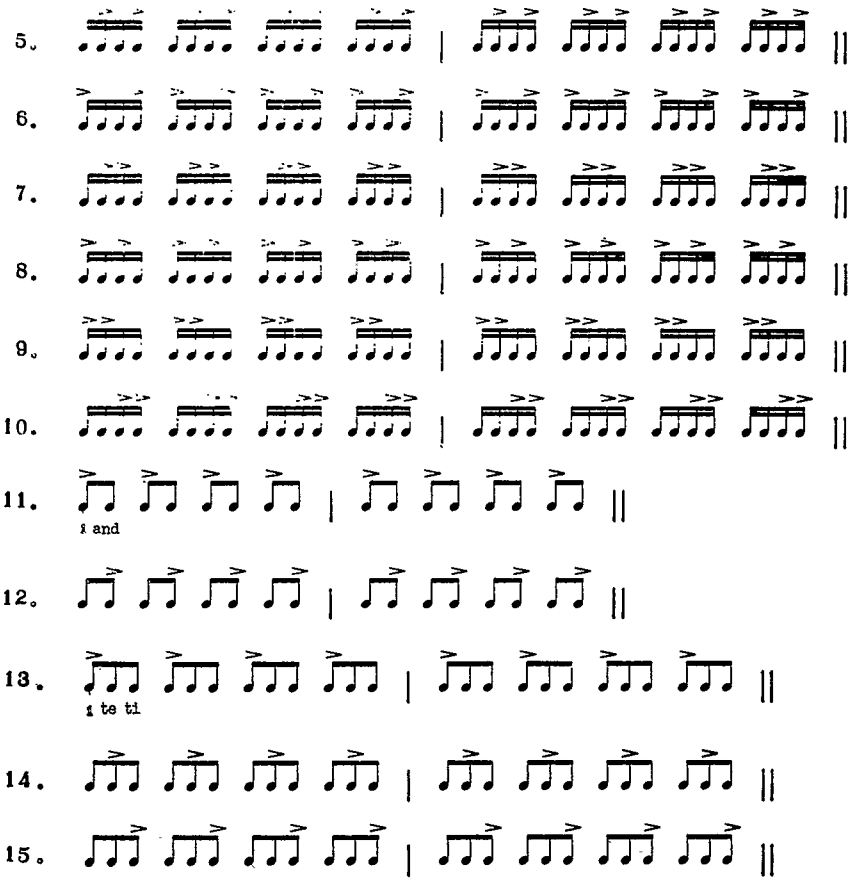
LESSON XVIII

Lesson XVIII is given to training the student to read accents more easily and correctly. Rather than approaching accents as being slight alterations of already known sounds, I believe it necessary to emphasize the fact that an accent makes a definite change in the sound of a pattern. For the student to be properly prepared for this lesson, the readings of the first 17 lessons should be without accent, especially the third lesson which is concerned with the sound of four sixteenth notes. Therefore, when the instructor first introduces the sounds in each of the first 17 lessons, he should strive to make the sounds as evenly as possible and without accent.

Accents

XVIII





LESSON XIX

Lesson XIX is entitled Modern Rhythm, as such is concerned with training the student to read and understand the rhythmic conventions used by contemporary composers. These conventions center around the practice of changing the length of the beat. This practice, in itself, can hardly be called modern and one need go no further than the English madrigal repertoire of the 16th Century to find compositions that contain beats of variable length. However, the convention is modern in the sense that it was generally not used in the music of the 19th Century.

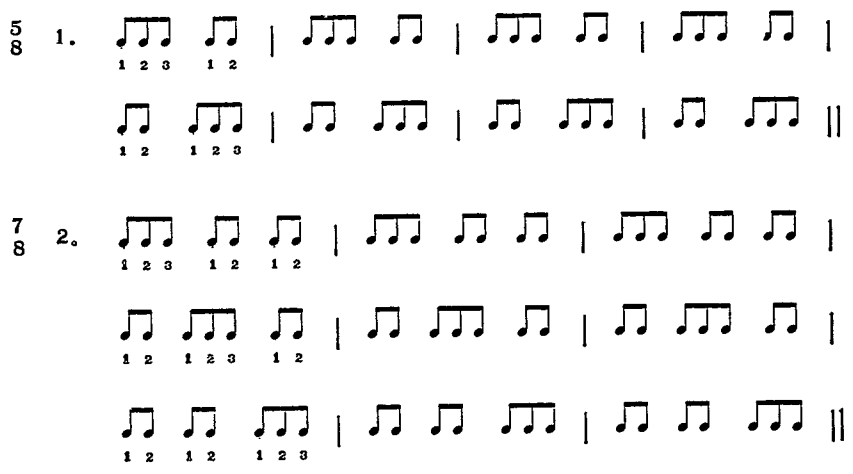
When introducing this lesson, it is necessary to emphasize the fact that the beat may be something other than the usual text book description, "a regular, recurrent impulse." The beat may also be an irregular "recurrent impulse." This irregular impulse is not to be confused with the instances so commonly found in music of the last half of the 19th Century when the beat gradually becomes faster or slower, as indicated by such directions in the music as **accelerando** and **ritardando.** In such cases the beats are irregular in the sense that their rate of pulsation is not constant, but the beats are regular in the sense that they are all capable of containing the same amount of eighth and sixteenth notes.

In modern music, the features of the accelerando and ritardando are, of course, still retained. But there is also the added irregular feature of varying the number of sixteenth or eighth notes that combine to make a beat. In the music of the 19th Century, the beat was the sole measure for the durational value of notes. In modern music, the beat continues to be the most common measure, but since the beats are frequently of variable length, it is necessary to refer to the division and subdivision of the normal beat to determine the durational value of the abnormal beat. To prepare the student for these rhythms, it is necessary that he be trained to keep the durational value of all notes constant, regardless of the asymmetrical grouping of note values into beats. It seems to me that traditional rhythmic training has simply ignored this problem of rhythmic reading.

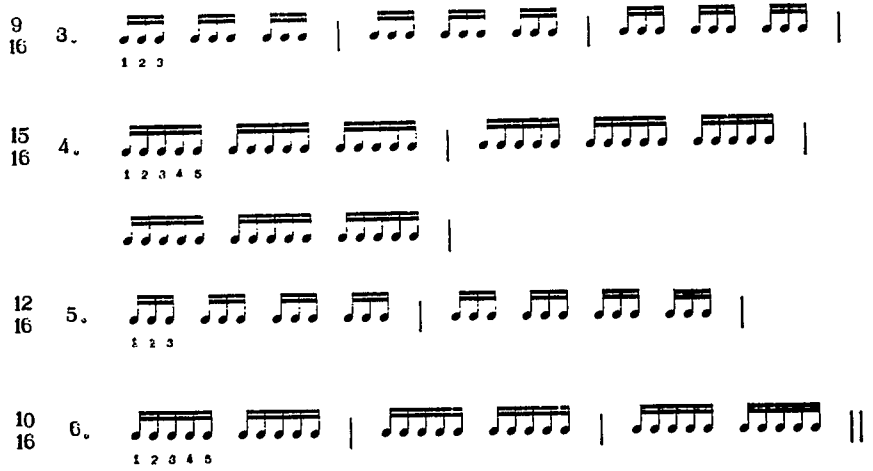
XIX

Unequal beats: Beats are indicated by beaming.

I. Unequal beats within the measure.



II. Unequal beats from measure to measure.

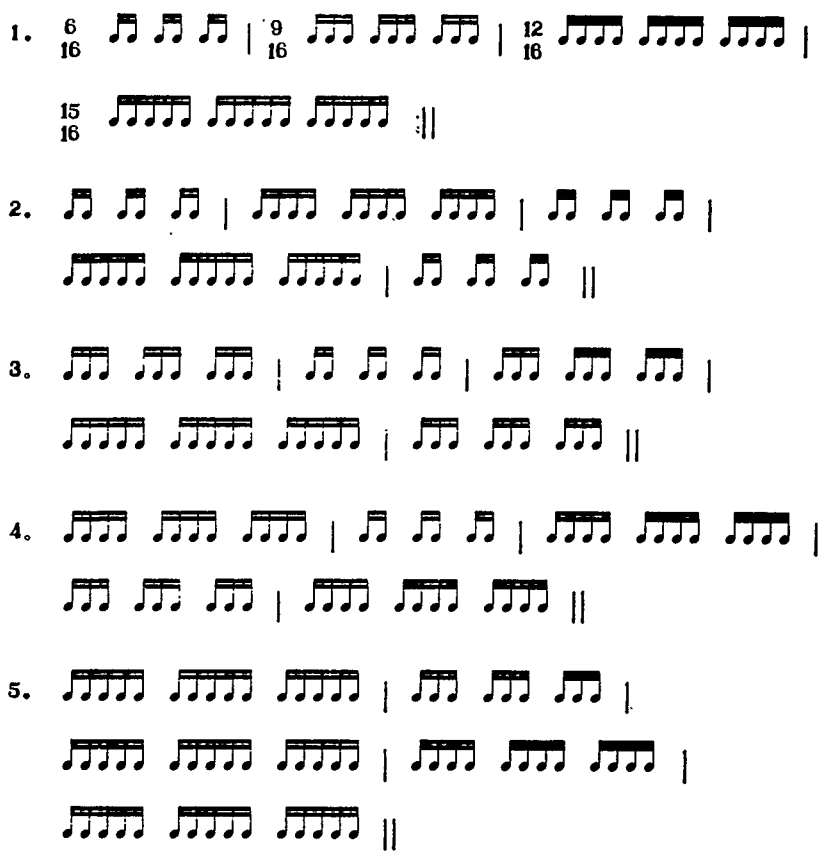


LESSON XX: COUNTING AND CONDUCTING DRILL

Lesson XX is designed to strengthen the student's facility to change the length of the beat. With constant counting and diligent practice using the conductor's 3/4 pattern, the student will develop a rather accurate sense or feeling for beats of various length and be able to change without having to count.

The sixteenth-note is the unit to be counted, with M = 200-264.

Conducting and Counting Drill



(to be continued in a future issue)

PROS AND CONS OF MATCHED GRIP SNARE DRUMMING

by Forrest Clark
Author of Encyclopedia for Snare Drum

ABOUT THE AUTHOR

Mr. Clark is a well known timpanist and percussionist of the Los Angeles area. He is a member of the Los Angeles Philharmonic Orchestra and a member of the faculty of the Los Angeles State College and the Music Academy of the West in Santa Barbara.

He is a veteran of quite varied experience in the percussion field. A cross section of this experience includes being featured soloist under Leopold Stokowski, recording timpanist with Bruno Walter, Izler Solomon, Igor Stravinsky, and most of the major Hollywood studios, Latin music, dance bands, military bands, opera, shows and instructing drum corps.

In response to a number of personal inquiries pertaining to the techniques, practicality, and value of the so-called "Matched Grip" approach to snare drumming, I have decided to set forth my evaluations and recommendations for any who may be interested.

Although I may have been the first snare drummer of any major symphony to have pioneered this approach and utilize it regularly in performances, I am definitely not the first drummer to try this method of playing. I first studied in the traditional manner, however thru the years 1949 till 1952 I used the matched grip almost exclusively. This method was used exclusively, years before by at least one professional jazz drummer.

I believe it would be appropriate to state my original reasons for having ventured into such "forbidden territory" and evaluate them in the light of 19 years of utilizing and occasionally teaching this technique. These are probably much the same as which prompted others to investigate this approach.

My reasons were: 1) Curiosity and audaciousness, 2) Desire to perfect one basic hand grip by which the practice devoted to one instrument would more directly affect one's hand control as applied to other instruments, thereby avoiding practicing snare drum with a left hand grip which would not relate to the playing of other percussion instruments, and 3) Develop a technique in which it would be

easier and simpler for the student and professional alike to observe and perfect all details of their technique in order that the sound and control of the two hands may be more exactly duplicated.

As to value of curiosity and audaciousness, I believe that such activity by those who already have a firm background on their instrument is important to the ultimate progress and improvement of musical percussion performance.

When I first began to re-educate my hands to perform in this manner I noticed two things: 1) Wrist action and single-stroke patterns at all speeds were easy and comfortable, provided the drum is lowered slightly and tilted a bit towards the player (This provides for a more comfortable wrist and finger action), and 2) In the playing of most other rudiments, my left arm motion and finger control needed to be gradually re-trained at a beginning level if my two hands were to operate identically. I found that certain selected accent and rebound exercises were most helpful in this regard.

My roll seemed to develop rather well, particularly at the softer levels, and I frankly feel that this is one area in which the matched grip approach is superior. The traditional left hand grip nevertheless, when perfected, does provide some subtle advantages over the right hand position, foremost among these being a more natural and easily developed arm motion. Other advantages are too intricate to be adequately explained here, but it is only fair to state most of them only exist for the highly skilled player.

My original concept of developing one grip for all percussion instruments, although possible and conceivably practical at an amateur level, is hardly a very idealistic approach for acquiring a high degree of perfection on all instruments. An accomplished percussionist can perform on any instrument using various hand grips, however he will nevertheless find some approaches preferable for certain instruments and other techniques preferable for another instrument or in another situation. For the advanced performer the matter of utilizing different grips and positions is no problem whatever, in fact it tends to increase his control and flexibility. This flexibility or "adaptablity" is a highly important asset to the percussionist of today who is often confronted by a musical situation which suggests a deviation from the normal techniques of execution. Some of the more obvious examples of preferring various grips and positions are as follows—

Playing rapid passages upon an ensemble of snare drums, tom-toms, wood blocks, cymbals, etc. is far more easily facilitated with a matched grip. The same is often true of the jazz drummer when performing a solo utilizing the full drum set.

In playing keyboard instruments one's matched grip should be altered from the ideal snare drumming position in order to facilitate greater accuracy of execution.

Tone production, touch sensitivity, power and ease of execution upon timpani, are noticeably improved by a still further change of position. On the other hand, staccato passages on timpani are enhanced by a shift to a matched grip in snare drumming position.

Drum set playing (except rock and roll) is usually more comfortable utilizing the traditional approach especially when using brushes. This approach is superior also for playing loud snare drum rolls and any "two mallet" parts on an upright or tilted bass drum.

Up to this point I have mainly referred to an evaluation relevant to a professional level of performance. In doing so, I intended to make the point clear that although I usually prefer to use the traditional approach to snare drumming I am convinced that acquiring the ability to play well with a matched grip is a very valuable asset when contending with the type of challenges common to the musical literature of today. While I do not utilize it primarily, I consider the mastery of this technique valuable and important enough to become a part of the working equipment of any serious percussionist.

For those who are largely involved with teaching, I can certainly recommend the matched grip as a technique which is far easier to comprehend, far easier to teach and far easier to learn. The beginner (most particularly the young), with this method, is able to spend more of his concentration upon the musical aspects of his training instead of upon the usual mechanical problems presented by the traditional left hand grip. Although I consider the traditional approach to be ultimately superior in some ways, it is rarely understood to the point at which its benefits can be thoroughly appreciated, consequently the novice can usually accelerate more rapidly and with fewer difficulties by employing the matched grip approach. The traditional left hand technique as understood and taught by a few teachers is a rather fine science, but unless the teacher and the student are above average, their results will probably prove less successful than with a matched grip.

My conclusion is that the traditional way is worth keeping; for the outstanding professional, for the rudimental drum corps performer and for all those who wish to study it, however the matched grip is here to stay and to the professional it is worthy enough to be a valuable asset.

PERCUSSION ACOUSTICS: SOME BASIC CONSIDERATIONS

by James L. Moore
Chairman, PAS Accoustics
of Percussion Instruments Committee

Acousticians, ethnomusicologists, and authors of orchestration texts have used numerous classification systems for the percussion instruments based on such factors as definite or indefinite pitch characteristics, membranic or autophonic vibrators, variable or fixed pitch tone sources, and the like. While some membrane percussions produce basically a definite pitch (timpani) and some an indefinite pitch (snare drum), and some autophones produce a definite pitch (tuned Chinese gongs) and some an indefinite pitch (cymbals), it seems for the purpose of discussing percussion instruments from an acoustical standpoint, that the classification given below is most relevant:

1) Membrane Instruments
2) Wide Solid Autophone Instruments
3) Bar Autophone Instruments

Membrane Instruments

Membrane instruments as mentioned briefly above, fall into two categories, those that generally are agreed to have "definite" pitch and those of indefinite pitch. The timpani or kettledrums contain one head of plastic or calfskin stretched over a basically hemispheric bowl, the tension on the head may be varied by means of individual hand screws on the counterhoop or by means of a pedal mechanism that varies the tension of the entire counterhoop at the same time. The bowl functions as a wide range response resonator and this reinforces the fundamental frequency produced by the vibrating head over the range of approximately the musical interval of a perfect 5th, to a perfect octave.

Circular membranes, as a class, are said to produce inharmonic partial tones and this is no doubt true to an extent with the timpani sound, however, recent quasi-scientific, quasi-empirical writings by an outstanding English timpanist Henry Taylor claim that at least the first few partials of a harmonic series are present in the timpani tone. This point needs further investigation.

Many other membrane percussion instruments contain two heads, such as the snare drum and most bass drums. Here the aspect of coupled resonance must be considered, for the bowl shape is not present to reinforce the fundamental and the two heads should be tuned to the same frequency if the air chamber in between the heads is to function well as a resonator. By varying the tension and diameter of the membranes a wide range of relatively high and low sounds can be obtained that bear some resemblance to a pitch, but are generally thought of as only being degrees of highness or lowness and not of "definite" pitch.

Wide Solid Autophone Instruments

Wide solids include such instruments as cymbals and gongs which have a circular shape, and wood blocks and temple blocks, etc. which have widths that approach the dimensions of their lengths. Circular metal objects present many acoustical problems. In their idealized state they have some of the characteristics of a circular membrane, however, as the thickness increases, other important factors enter in to the sound. In their idealized state E. F. F. Chladni, in the latter part of the 18th century, did some of the first experimental research on vibrating plates. He defined the characteristic modes of vibration and was able to trace the nodal patterns for many damped conditions.

This type of research carried on through the years has had considerable value for such areas as violin body plate vibrations and speaker cone elements of sound reproduction systems, but seems to be of somewhat limited value or application to the problems of actual musical instruments of the cymbal and gong category. Perhaps as a more scientific and less empirically oriented approach is taken by the musical industry, and there is evidence of this occurring today, the results of this type of investigation will be of more direct value in the construction of musical instruments.

Bar Autophone Instruments

The bar autophone instruments in common use in our culture are: marimbas, xylophones, vibes, and orchestra bells. The chimes, while considered in this family, are actually hollow tubes and present slightly different acoustical problems. These bar instruments are considered the most "musical" instruments of the percussion family in our culture, quite likely because they are arranged in a chromatic sequence of notes for several octaves and are capable of producing melodic and harmonic combinations. Considerable confusion of terminology of these instruments has existed in this country and even more so when viewed from a cultural and historical standpoint. Without going into great detail, some of the essential differences of the instruments listed above should be pointed out:

Marimba—has rosewood bars, resonating pipes, a low range extending into the bass clef (exact ranges not standardized in this country, even less so from one country to another), played with soft rubber or yarn mallets, has a "mellow" tone, and is notated at sounding pitch.

Xylophone—has rosewood bars, resonating pipes are optional, has a higher range than the marimba, usully extending to the top of the piano keyboard (C_8), is played with hard rubber or plastic mallets, and is written correctly as a transposing instrument—written an octave below sounding pitch.

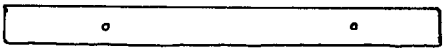
Vibes—variously known as vibraphone or vibraharp, has aluminum alloy bars, resonating pipes, an electric motor that operates a pulsating mechanism in each resonator giving the instrument its characteristic intensity vibrato, a range that is fairly standardized in this country at F_3-F_6, played with yarn or cord mallets, and is written at sounding pitch.

Orchestra Bells—variously called glockenspiel or bell lyre, are not intended to sound as church bells (this is the purpose of tubular chimes), but rather are bars of steel, without resonating pipes, possessing a high range extending to the top of the piano keyboard and fairly standardized in this country at G_5-C_8. They are played with hard plastic, rubber, or brass mallets, written at least one octave and in some cases two octaves below sounding pitch.

Tuning

Extensive cultural and historical investigation will yield information on many constructional and acoustical variants. Confining ourselves to the problems of the instruments manufactured in this country, a few of the basic acoustical and constructional characteristics of these bar instruments will be discussed below.

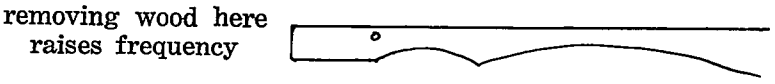
A bar as used in these musical instruments vibrates in a manner common to all three dimensional bars whose length is considerably greater than its width. It is only when the width begins to approach the length that other factors more characteristic of wide solids become involved. Generally speaking a bar vibrates with fixed nodal points as shown below:



approx. 1/5 of length

It is at these nodal points that in current practice the holes are drilled for inserting cords to suspend the bars over the resonators of the instrument.

A three dimensional bar of uniform cross section vibrating transversely produces a fundamental and partial tones that are not harmonics of the fundamental. This condition, however, is modified in the actual tuning of bars on these instruments in that the uniform cross section is altered greatly to produce a bar that has sufficient elasticity to vibrate freely and produce the lower tones. By altering the cross section of the bar the partial tones as well as the fundamental may be controlled.



removing wood here
lowers partials

removing wood here
lowers fundamental

The relation of the length to the thickness and the non-uniform contour controls the fundamental and the predominant partial structure of the bar. It is only in recent years that concern has been given to tuning these partials along with the fundamental, and much work needs to be done to further clarify these procedures that are now carried out on an empirically oriented basis.

The influence of the striker, its position, force, and material affects the tone quality. Metal, for example, rings longer; wood has an important attack transient sound that constitutes practically the entire sound of each stroke. Speculation exists that a man-made synthetic material could be effectively used to replace rosewood. This is of importance, for rosewood is difficult to obtain, much of it is trimmed off or unsuitable for use as bars at the factory, and costly hand crafting hours are spent in tuning the bars.

Conclusions

Demonstrations that illustrate the acoustical principles of percussion instruments are needed. Consultations with physicists, manufacturers, and ones expert in the field of tone quality measurement are of considerable value. Pertinent information on acoustics of musical instruments including percussions can be found in such sources as **Journal of the Acoustical Society of America** and large music encyclopedias such as the **Musik in Geschichte und Gegenwart.** Most physics texts tend to report on idealized non-musical instrument experiments and other pertinent but peripheral principles. Recent musical acoustics texts by Culver, Olson, and Taylor contain helpful information on percussion acoustics. The Percussive Arts Society Acoustics of Percussion Instruments Committee, of which the author is chairman, is currently compiling a bibliography of material pertinent to the acoustics of percussion instruments.

There is a great need for the musician-teacher-performer of percussion instruments to join forces with the manufacturer, and those with technical knowledge in related fields to bring about a better understanding of the acoustical principles and problems involved in the construction and performance of percussion instruments.

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THE USE OF PERCUSSION IN THE WIND BANDS OF BRITAIN IN THE EIGHTEENTH CENTURY

by Thomas N. Akins
Timpanist,
Indianapolis Symphony

Introduction

The use of percussion instruments in the wind bands of the eighteenth century will be traced through its relationship to the Jannisary bands of Turkey and the adoption of these practices by the rulers of Europe. It will be necessary to examine each of the instruments used and to discuss many of the performance practices of the day. Special acknowledgment is due James Riley, for his assistance in obtaining source materials.

The use of percussion in the wind bands of Britain can be traced to the influence of the Jannisaries, a part of the Turkish army. Each corps of Jannisaries had a band which was stationed near the tent of the Pasha, or commander of the Jannisaries, and while the soldiers were in battle, the band played loudly to add encouragement. The instrumentation of a typical Jannisary band consisted of three or more **Zarnas** (somewhat like a shawm) and one or more fifes, plus the percussion instruments. The percussion accompaniment consisted of one large kettle drum, two small kettle drums, three or more tenor drums, one bass drum (struck on one side by a heavy felt-headed stick and on the other by a kind of broom or group of twigs), one pair of large cymbals, two pairs of small cymbals, and several triangles.[1] Added to this conglomeration of sound was the crescent, which was an upright pole with an oriental headpiece of metal, composed of a crescent and several other symbols such as stars, adorned with bells, jingles, and two horsetails of various colors. The crescent was originally intended to indicate the presence of a dignitary, but was gradually laden with more bells and relegated to the band.[2]

The activities of these bands were noticed by the western princes, and in order to gain their favor, the Sultan presented bands to several of them. Among these princes was Frederick the Great of Prussia. These bands, in their original form, flourished for awhile, but death and other casualties soon forced some changes. Gradually oboes and bassoons were substituted for the **zarnas**, but the percussion remained intact. The crescent gathered even more bells, making it noisier yet, but it too, remained in the band.[3] Poland was also an early leader in the adoption of Jannisary bands, and, indeed, Henry Farmer indicates that they were the first such country to do so.[4] At any rate, all European countries quickly adopted these sounds. Louis

XVI of France was so interested in this procedure that he ordered the establishment of an oboe band for every company in the French army.[5] England adopted these instruments via Germany.

Individual mention should be made of the percussion instruments used in these European wind bands. Some of these instruments appeared as they might today; others have undergone great change. Among the latter group is the tambourine, which was at least twenty inches in diameter (twice the size of those normally used today) and contained, in addition to the usual jingles, many extra bells which added to the sound. The cymbals and the crescent appeared then much as they do now.[6]

The bass drum was the most radically changed, when considered from today's viewpoint. Instead of having wide heads and a narrow shell, as today's drum appears, the bass drum of 1770 had a shell at least twice as wide as the heads and was carried at the waist instead of on the chest.[7] The tenor drum was carried at the side and was wider and deeper than comparable models of today. Some sources refer to the tenor drum as another type of kettle drum.[8] The snare drum used in 1770 was about twelve inches in depth and seventeen inches wide. The principles of rope tensioning were applied to all drums.[9]

The kettle drums of 1770 were shaped more cylindrically, rather than parabolically, and appeared much like other drums of the times. For the most part, they were carried on horseback for cavalry functions and in carts or on the backs of men for military band affairs. Several extremely good prints appear in **Military Music** by Henry G. Farmer.[10] For cavalry use, a pair of kettle drums was normal, but a single drum was often in evidence in the band. More will be said about the cavalry use of kettledrums at a later time.

One of the more interesting aspects of the use of percussion in the wind bands were the percussionists themselves. For the most part, they were Negroes who were lavishly dressed in Eastern costumes. This was a direct influence of the Jannisary bands, where Negroes also performed. These lavish uniforms worn by the Negroes in turn helped to influence the general style of dress of the soldier of the day, for it caused stiff competition between regiments regarding dress. The Negroes normally set the tempo, and as such helped establish the musically-cadenced step.[11] However, they did not restrain themselves to simple practice of their art. Indeed, they put on a brilliant display of agility and resourcefulness as they paraded. Their technique on the bass drum deserves special mention, for the cross-sticking that they developed is still in wide usage today. The leopard or tiger skin aprons worn by the bass drummer are also still used in some bands.[12] A slightly less enthusiastic opinion regarding the influences of these percussionists was that, because of the great noise made by them, the number of wind players in the band had to be increased.[13]

In addition to the use of percussion as a participating member of the wind band, percussionists were assigned to the cavalry regiments for the purpose of marking cadences in parade and for giving

various signals in battle. In most cases percussionists were actually assigned to the regiments and borrowed by the bands only when necessary.[14] At least one percussionist with a side drum was used in the regiment to help with the above-mentioned tasks, and his station was usually at the right end of the first rank of march. Also prominent in the cavalry were the bass drum and kettle drum, but their presence was different from that of the side drum. The bass drum and especially the kettle drum were placed upon a horse-drawn cart and accompanied the commander of the regiment, much as the crescent did in the Jannisary army of the Turks. As symbols of a dignitary, the bass drum and kettle drum became prime objectives of enemy soldiers, and the capture of one or the other of these drums made for a worthwhile victory. There is an account of the capture of a bass drum at the Battle of Salamanca[15] and several accounts of the capture of kettle drums.[16]

For the most part drum music of the late eighteenth century was not written out. The percussionists in the cavalry played patterns which they had learned by rote, and when they were assigned to the wind band, the same procedure held forth. A notable exception to this was in the music created in France in the court of Louis XIV. He had placed Lully in charge of the composition for the various bands of the companies, and Lully's marches had written-out drum parts. Recognizing Lully's genius, foreign princes besieged him with requests for cadences. The most interesting of these was a commission from the Duke of Savoy for a cadence, payment for which would be a portrait of the Duke. The interesting part of the story is that the portrait was encrusted with diamonds worth one thousand **louis!** This was obviously ample remuneration for a four-measure cadence.[17]

Kastner suggests, however, that it was more in homage to a great master than in payment for the cadence alone.[18]

Marin Mersenne reports of a possible use of rhythmic notation based upon poem footage. Rhythms would be influenced by vocal accents and could be varied in a number of ways. The basis for this system is the contrasting long and short syllables and their variation in groups of four. Consider the example of long, short, short, long. Mersenne suggests that by substituting vocal syllables for these words, in the pattern of **tire** or **lire** for short, and **tan** or **lan** for long, a vocal dictation could be had. The above example would then sound **tan tire lire lan,** a form which is quite obvious and readily playable. By using the symbol "U" for short and — for long, a notational shorthand could be developed.[19]

The use of percussion in the wind bands of Britain in the late eighteenth century did not produce new percussion instruments that had never been heard before. The existence of the instruments for many centuries has been well established. However, the performance practices surrounding these instruments at this particular time and

the general popularity concerning them have made definite contributions. The use of percussion in the wind band is now obvious, and the preparation for inclusion in symphonic writing is now solidified.

Footnotes

1. H. E. Adkins, **Treatise on the Military Band** (New York: Boosey & Co., Ltd., 1958), p. 6.
2. Curt Sachs, **The History of Musical Instruments** (New York: W. W. Norton & Company, Inc., 1940), p. 438.
3. Adkins, **op. cit.**, 6.
4. Henry George Farmer, **Handel's Kettledrums And Other Papers On Military Music** (London: Hinrichsen Edition Ltd., 1950), p. 44.
5. James Riley, **The Eighteenth Century Military Band**, Unpublished article, 1967.
6. Farmer, **op. cit.**, 45.
7. **Loc. cit.**
8. **Loc. cit.**
9. Charles L. White, **Drums Through the Ages** (Los Angeles: The Sterling Press, 1960), p. 121.
10. Henry George Farmer, **Military Music** (New York: Chanticleer Press, 1950), pp. 24, 29, 31.
11. Farmer, **Military Music**, p. 35f.
12. Farmer, **Handel's Kettledrums . . .**, p. 46.
13. Hind, **op. cit.**, p. 187.
14. Farmer, **Handel's Kettledrums . . .**, p. 25.
15. Adkins, **Treatise . . .**, p. 7.
16. Farmer, **Handel's Kettledrums . . .**, p. 59-67.
17. Riley, **op. cit.**, p. 2.
18. Georges Kastner, **Manual General de Musique** (Paris: 1848).
19. Marin Mersenne, **Harmonie Universelle**, (The Hague: Martinus Nyhoff, 1957).

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President's Corner

In the past four issues of **The Percussionist** your president has used this "corner" to communicate news, ideas and future directions for the Percussive Arts Society. On the anniversary of one year in office, this president would like to devote his corner to a message of thanks.

The minutes of our December meeting, our new projects, our proposed budget, and our tremendous growth are all evidence of a very successful year for the dissemination of knowledge of and about percussion. Although this success is merely a foreshadowing of the future of the Percussive Arts Society, I would like to acknowledge those who have made it possible. If one would try to pick a single factor that has contributed most to our growth it would have to be the communication between members of our society at state and national meetings and through correspondence with our editors and board members. For this I thank the entire membership.

The Board of Directors must also be commended for their consistent effort on behalf of our society. I specifically wish to acknowledge those retiring members of the Board of Directors who have just completed two years of service for P.A.S., while I congratulate and welcome the new board members. A special thanks is extended to Mr. Gordon Peters, who has just completed his term as first vice president after serving the society as president for many years. His untiring pursuit of the goals of the Percussve Arts Society is reflected by our growth.

Your president is confident that with the continued support of all our members the Percussive Arts Society will continue to grow and expand percussion knowledge throughout the world.

PERCUSSION MUSIC — A MUSICAL EXPERIENCE

Editor's Note: *The following is the first in a series of installments of an article entitled Percussion Music—A Musical Experience. The article consists of an edited transcript of the combined PAS — NACWPI clinic presented at the national MENC meeting in Seattle, Washington. The panel members for the clinic consisted of John Galm, Chairman; Randy Baunton, Mervin Britton, Anthony Cirone, Sherman Hong, Armand Russell, and Neal Fluegel.*

Mr. Fluegel's comments will be omitted from the article since his major purpose on the panel was to promote PAS and explain its activities to those in attendance.

Prior to the panel discussion, Mr. Cirone's percussion ensemble from San Jose State performed two compositions—Symphony No. 1, by Mr. Cirone and Trio for Percussion by panel member, Armand Russell.

MR. GALM: We have assembled a panel of percussionists and composers from just about every corner of the United States to talk on a few aspects of this question of 'What does it take to make a musical performance?' I think that those of us who have performed percussion music have all had the same experience of a well-wisher who rushes up after a concert, (we're trying to defend our bongos and xylophones and grab our sticks and hold the kids off and so forth) and the well-wisher will say, "I enjoyed your program very much. It almost sounded like real music, sometimes."

To begin this morning, we will hear from Sherman Hong, who is the percussion instructor at the University of Southern Mississippi at Hattisburg, Mississippi. He will speak about the chamber aspect of performing percussion music and the general philosophy of the percussion ensemble. Basically; how do you take a section such as a marching band section and convert it into a chamber ensemble such as we have heard this morning.

MR. HONG: What I am going to talk about is the basic concepts for the chamber music approach to percussion playing as was witnessed by the performance this morning. A great deal has been done and said about the chamber music approach to playing instruments especially in the wind field, but until recently it has been greatly neglected in the percussion field. It is true that we have had duets, trios, quartets, and so forth for the percussion field, but basically these were rudimental types of compositions. We don't deny that the students must be trained technically, and rudiments are an important aspect of developing technique. But what we are in debate with is the concept which a lot of these compositions have; that is, it is basically rhythmical. We have few dynamic markings, if any—few expression marks. This is robbing, depriving the percussion student of broadening his concept of quality and nuance and so forth.

Many percussion educators are advocating a vocal approach to playing percussion. Mr. Britton will talk about this later in detail. Basically what this is, is playing percussion lines as the singer would sing them. Although the majority of the percussion instruments are, of course, not melodic, it is just as important for the percussionist to know about inflections such as agogic accents, pivot notes, and how to express the music on the drum.

One of the greatest contributing factors to the growth in usage and popularity of percussion is the chamber percussion ensembles which consist of from two to nine and even more players. Each player has his own musical line. Some people term the percussion ensemble as an advanced rhythm band while I believe that from the performance this morning you can see that there is a lot more than just being able to play a few rhythms. This stigma could probably be applied twenty years ago but not now. Even with this new literature which involves new sounds and techniques of performance, a lot of which you saw this morning, we have many percussion ensembles and groups which do not play musically. Unfortunately, the great majority of the students who come to us have played in ensembles which have played ostentatiously, that is very loud and so forth, when the key word in chamber music, especially percussion music, should be subtle. Subtlety is not a new word to percussion music. It is not a new word to chamber music. Of course, you have played chamber music; you have heard chamber music; subtlety is one of the greatest factors in such music. This we must have in percussion music.

What do we mean by "chamber music approach"? By "chamber music approach" we refer to a group of musicians who are united in purpose, understanding, achievement, or in the words of Virgil Thompson, "mutuality." Mutuality involves more than unity, it involves give and take—a plurality within unity whereby there is a shifting in some measure of leadership from player to player. It is not just a continuous sharing of interests and effort. Individual playing is, of course, very important as you could see in this ensemble. But in many instances individual playing is admirable when the ensemble is lacking the **inter**dependence of players, that is the mutuality of performance. The whole group, and not just one individual, must convey mood, taste, precision, clarity, balance, style, nuance of color, dynamics, and tone quality. A good ensemble is dependent on the understanding of the chamber music concept. Each member must know the concept. First of all, each player must have a sense of the whole; he must know what the music is about. He listens to the other players and fits in his part. This is not like the marching band drum section where everyone is just playing as loud as they can, as long as they play the same rhythm. In performance, this sense of the whole is the only way to achieve the necessary give and take which is in performance, especially when the unexpected may happen.

Next a player should strive for homogeneous phrasing. We have this to some limited extent in the marching band; we have similar sticking where we all play the same rhythms and so forth, but when

we play this in the marching band we are only giving the student a limited concept of phasing, but more than likely it should be subtle. Homogeneous phrasing will be subject to various considerations — register, color of the instrument, texture, the resonance property of the instrument, and the significance of the phrases which these individual instruments play. Understanding of phrasology is essential in developing the dynamics and color of the chamber group. Dynamics in any performance is relative. We know that what the composer puts down is merely a guidepost, and we are to take our own individual cases and build from this. Ensemble playing requires that dynamics be made the most of—be they brilliant contrasts or subdued changes. (I believe you could really see this in the performance this morning.) Ensemble playing should make the individual aware of the relationships between dynamics and the music's character and style. This is where we can emphasize nuance, pivot notes, agogic accents, and so forth.

Color and texture give the ensemble its special character. Excluding the keyboard instruments, percussion must utilize rhythmic sounds in place of melody. Hence the percussionist must consider the quality of the tone produced. The quality of sound from a drum sounds differently when struck by a thin stick as when struck by a larger stick. A more obvious example is in a marching drum section where the heads are tuned differently and there are different kinds of snares and so forth.

In thinking about texture, the player must listen for the melody or motive as the case may be and play his part accordingly. In most modern scores, line importance is emphasized by carefully notated differences in dynamics. But in the older style music, let's say in novelty percussion pieces, there is very little emphasis given to different parts. The individuals must therefore, have an understanding and concept of phrasing and nuance in order to make the composition sound musical. By performing in an ensemble, the percussionist will cultivate a sense of the relative proportions of the lines to each other.

Dynamics, color and importance of phrasing have been discussed; we should add one other factor — tone quality. Care must be taken to tune the required instruments properly or according to the musical dictates of the composition. We shouldn't expect to play a good buzz roll on a field drum equipped with gut snares, nor should we expect the converse. Again, going back to the marching band section, we wouldn't expect the drums to sound very precise and clean and dynamic if the drum heads were differently tuned and we had different sized sticks out there. Therefore, it is really necessary for the percussionist to perform in various types of ensembles. We can classify the marching band drum section as a type of percussion ensemble but that is just one limited type. The percussion section in the concert band is another type. Now if the percussionists in the concert band or orchestra, or what have you, are aware of the possibilities which they have for their instruments, the nuance and so forth, then they can perform more musically, and add such a great deal more to the overall performance.

Briefly then, the chamber approach to percussion benefits the percussionist in his knowledge of the whole composition, its dynamics, its nuance, its color, texture and its tone quality. All these elements add to making percussion performance, especially for the individual, a rewarding and aesthetic experience for him.

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SUMMARY OF MINUTES OF PAS MEETINGS

DECEMBER 19 & 20, 1968

The meetings were called to order by Saul (Sandy Feldstein). In attendance were Alan Adams, Kathie Able, Terry Applebaum, Frank Arsenault, John Baldwin, James Beckham, Remo Belli, Merv Britton, Barbara Buehlman, Roy Burns, Don Canedy, Gary Chaffee, Jim Coffin, Tom Davis, Art Dedrick, Lenni DiMuzzio, James Dutton, Roger Faulman, Sandy Feldstein, Ron Fink, Neal Fluegel, George Frock, John Galm, Tom Gerdom, Dennis Hanna, George Hodgins, Fred Hoey, Jim Holland, Jake Jerger, Nancy Kent, Roy Knapp, Dean Kool, Joel Leach, Jan Lishon, Maurie Lishon, Howard Liva, Bill Lundwall, Terrance Mahady, Lloyd McCausland, Larry McCormick, Bruce Meyer, Jacqueline Meyer, James Moore, Al Payson, Gordon Peters, Arnold Rosen, James Salmon, Dean Sayles, Brian Schlim, Dick Schory, Bill Schultz, Edmund Sedivy, Ben Strauss, Lee R. Suman, L. A. Swandon, Tom Taylor, Bob Tilles, Frank Toperzer, and Al Wyand.

Neal Fluegel presented the membership and treasurer's report. As of December 1, 1968, the membership and finances stood as follows:

Total Membership: 1784

Total Expenditures: December 1, 1967 through December 1, 1968: $7902.55

Total Proceeds: $10,182.43

Total Balance December 1, 1968: $2279.88

The treasurer's report for the past year (1968) and the budget for 1969 was approved and accepted.

The slate of Board members was accepted. Members of the Board of Directors for 1969 are: Carroll Bratman, Mervin Britton, Donald Canedy, Mike Combs, Tom Davis, Arthur Dedrick, Saul Feldstein, Ron Fink, Neal Fluegel, George Frock, John Galm, Phil Grant, Fred Hoey, Arnold Lang, Maurie Lishon, Jacqueline Meyer, James Moore,

Gary Olmstead, Gordon Peters, Jon Polifrone, James Salmon, William Schinstine, Ed Shaughnessy.

Incorporation (PAS, Inc.) was discussed. Permission was granted Neal Fluegel to proceed with the incorporation process.

Project Reports

1. State Chapters - Ron Fink, Chairman

   Mr. Fink presented a written report concerning the progress of the state chapters. Thirty states and Canada have been contacted and people have accepted the responsibility of organizing a state chapter. Discussion of a portion of the national PAS dues going to state chapters was tabled until the June Board meeting.

Corrections and additions were passed regarding the constitution.

A policy was formed concerning PAS, as follows: Whereas the Percussive Arts Society feel that the dissemination of knowledge and the communication amongst its members are necessary for achieving its stated goals, we hereby encourage: 1) the formation of state chapters to help meet these ends; 2) PAS participation in the sponsorship, direction, and/or guidance of educational clinics. The use of the Percussve Arts Society name in such activities may be granted by the executive committee; and 3) our membership to endorse and support the International Percussion Reference Library. The Society, as a whole, will do all in its power to help meet these ends.

A new appointed office of Historian was created. Maxine Lefever was appointed to this office.

John Galm was elected as First Vice President in charge of projects. Some possible projects for Mr. Galm to investigate are: 1) the establishment of a curator for percussion research papers and books, 2) a record and tape repository, 3) rudimental clarification committee, 4) form a complete list of percussion literature through committee effort, and 5) review all committies now functioning.

A new Logo is now in the process of being created and will be submitted for adoption.

Gary Olmstead is to investigate the possibility of a percussion composition contest.

Dick Schory donated one page in the **Ludwig Drummer** for advertisement of PAS and a membership donation.

President Sandy Feldstein complimented both editors - Neal Fluegel and James Moore - on their fine work and encouraged people to submit more articles.

James Moore requested information of percussion events be submitted to him as early as possible for inclusion in a "coming events" column.

The suggestion of PAS pins was tabled until after the new Logo was designed.

Respectfully submitted by
Jacqueline Meyer

The Challenge

We wish to draw to the readers' attention, the minutes published in this issue, of the recent annual meeting of PAS in Chicago. After reading these minutes, one must realize the tremendous growth and success the organization is witnessing. This is due to the contributions of many people who have accepted the numerous challenges facing PAS during the past years.

One of these individuals has been Gordon Peters who served as a most outstanding president and leader of the organization, and this past year as its first vice president. However, at his request Mr. Peters was retired from an officers position, due to a lack of time to adequately fulfill all the responsibilities of the first vice president. The Society wishes to express its appreciation to Mr. Peters for his outstanding leadership and numerous contributions. We know he will continue to support our organization, and actively serve in an advisory capacity as a regular member and currently as a member of the board of directors.

PAS wishes to thank those retiring members of the board who's terms expired in December of 1968. The organization appreciates their valuable consultations and dedication in guiding the society during their term of office.

We welcome to the Board of Directors, those newly elected individuals who accepted a position to serve for a two year term. We know they will find it to be an educational and exciting experience and will contribute greatly to the continuing growth of the organization.

PAS is pleased to announce the election of Mr. John Galm as a member of its Executive committee. Mr. Galm is Professor of Percussion at the University of Colorado, Boulder, Colorado. He has taken an active interest in PAS since its early formation and has made numerous contributions, the most recent as chairman of the publicity and membership committee. We know Mr. Galm will do an excellent job as first vice president and the Society wishes to thank him for accepting the challenge.

Practical Mallet Studies

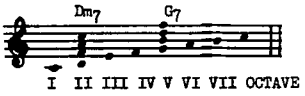
by Bob Tilles
Professor of Percussion
De Paul University

THE II TO V PROGRESSION

Among the numerous harmonic alterations and substitutions that are available in modern music, the II to V progression is most prevalent.

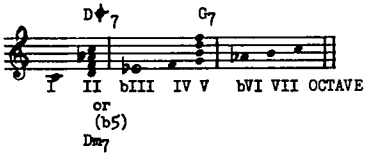
In past issues of "PERCUSSIONIST" we have discovered that the II chord is a minor 7th in structure and the V chord is a Dom. 7th.

Example - C major scale



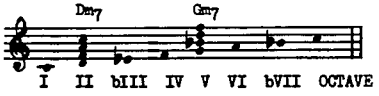
When the mode is changed to minor, the II chord will become a half diminished 7th (or it can be called a minor 7th with a flatted 5th.)

Example - C harmonic minor scale (relative to E major)



Many players and writers use the Dorian mode for the minor scale and this will change the progression to a Dm_7 (II) resolving to a Gm_7 (Vm)

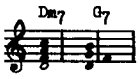
Example - C minor scale - Dorian mode



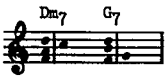
The following exercise will show the II chord resolving to the V chord in closed four part harmony. The major mode has been used, but the II chord can be altered with a flatted 5th to accommodate the minor scale. (harmonic)

Example - C major scale

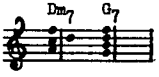
II chord in root position



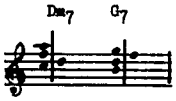
II chord, first position



II chord, 2nd inversion

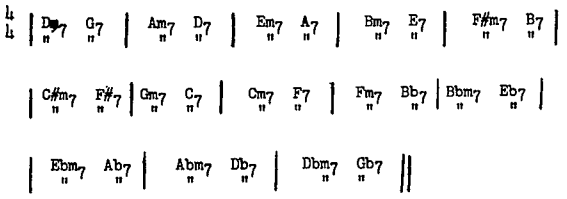


II chord, 3rd inversion



It is important to practice the II to V progression with four mallets in every key and in every inversion. This will greatly facilitate the future playing of tunes.

II to V exercise - four mallets - (practice all inversions) every key*



*Keys of G and D are used instead of F# and C#

In the next issue of PERCUSSIONIST, there will be additional exercises to practice.

Composer's Corner

by Rupert Kettle
Professional Percussionist
and Author

Dear Mr. Kettle;

I was very interested in your Composer's Corner. Being a percussionist and private teacher I occasionally do some composing for percussion instruments.

At present I have one example to debate. The notation of a 7 stroke roll. The modern notation is . The primary strokes of the 7 stroke roll are .The triplet notes are in place of 2 's or . The last stroke being . Therefore if you notate it thus  it is easier to space it in the measure as you play.

1. I find a lot of my students anticipate rolls in 1st lesson performance. This would eliminate a lot of questions and doubts in performances.

2. As for sticking indications I believe use them only when necessary, for a desired effect. Example:

Do not use them throughout. The student reads the letters instead of the rhythm of the notes.

Thanks for reading this. Please let me hear from you. Feel free to give me your opinions of my suggestions.

I am percussively yours,
B. Gordin Rowand
2806 Dorothy Layne Ave.
Springfield, Ohio 45505

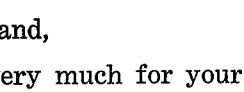
Dear Mr. Rowand,

Thanks very much for your letter. Your confusion concerning the seven-stroke roll may be straightened out by pointing out the following:
The seven-stroke roll of which you speak would have a primary rhythm of sixteenth-not triplets:

a.)

 (as written)

b.)

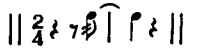
 (roll's primary rhythm)

c.)

(as played)

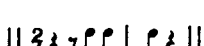
This rhythm would be most suitable at tempo ca. 80, but would also be applicable at tempi ranging almost to 120, but would start to get more and more cramped the closer to 120 you got. From 120 upwards, a primary rhythm of sixteenth-notes would be used for the same roll:

a.)



(as written)

b.)



(roll's primary rhythm)

c.)

(as played)

The figure you cite in your letter is also quite correct, however, and is usually used at 120 or so, but it is **not** a triplet-based seven-stroke roll:

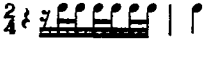
a.)

(as played)

b.)

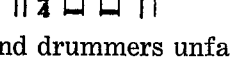
(as written)

c.)

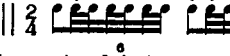


(roll's primary rhythm)

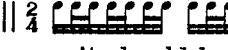
A good deal of misunderstanding, here, probably comes of the inconsistant literacy of our rudimental forefathers. For example, in many a standard military snare drum solo, spellings such as: (♩ = 120).



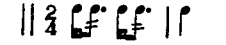
occur, and drummers unfamiliar with the tradition fight like mad to squeeze in all of the notes of the triplet-based seven-stroke roll:



where the actual interpretation was intended to have been:



in which case it should have been written:



I hope this sheds some light on the matter for you, and, if you're interested, "Ludwig Drummer", vol. 6, #1, has an article of mine on roll notation that you might find helpful. Thanks again for writing.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

The following material consists of new releases in the area of multiple percussion solos. These compositions are for one soloist using varied combinations of instruments which are not in the arrangement or style of the usual dance set. The rating of E, M, D is geared toward the secondary school level of performance.

ADVANCED PERCUSSION SOLOS, Roy Burns and Sandy Feldstein, Belwin-Adler series (D) (Intermediate book also available) (M)
A collection of solos using the following instruments: Suspended cymbals, tom-toms, snare drum, tambourine, triangle, and woodblock.

TOCCATA FOR SOLO PERCUSSIONIST, James D'Angelo (D) Music For Percussion
Two tom-toms, timbales, two suspended cymbals, snare drum, triangle

ELEGY FOR SOLO PERCUSSION, Jerome Rosen (D) Music For Percussion
Glockenspiel, vibes, marimba, chimes, triangle, antique cymbals, four suspended cymbals, hi-hat, gong, cowbells, temple blocks, log drum, two snare drums, three tom-toms, conga drum, dumbeg drum, two bass drums, one timpanum

ETUDE #I FOR FOUR TOM TOMS, Mitchell Peters (E) Mitchell Peters, 5747 Melshire Drive, Dallas, Texas

SOLO PERCUSSIONIST, George Frock (E) Hal Leonard Music, Inc.
Field Drum, tom-tom, suspended cymbal, bells, two timpani

CONTEST CONCERTO NO. 1 FOR SOLO PERCUSSIONIST, George Frock (E) Hal Leonard Music, Inc.
Snare drum, field drum, low tom-tom, two timpani, bells, tambourine

CONCERT ETUDE FOR SOLO PERCUSSIONIST, George Frock (M) Hal Leonard Music, Inc.
Xylophone or marimba, two timpani, two snare drums

CONCERTO FOR PERCUSSION & FULL ORCHESTRA, Thomas Pitfield (D) Oxford University Press, Inc.
Three timpani, tambourine, xylophone, glockenspiel, temple blocks, cymbals, rattle, tubular bell, bass drum

CONCERTO FOR ONE PERCUSSIONIST AND ORCHESTRA, Gen Parchman (D) Gen Parchman, 23 Parchman Place; Cincinnati, Ohio
Tam tam, marimba, xylophone, glockenspiel, bongos, two suspended cymbals, snare drum, two wood blocks, castanets, cow bell, five Japanese cup bells

DANZA ESPAGNUOLA, Bobby Christian (D) Creative Music
Tambourine, hand castanet, board castanet, triangle, with piano accompaniment

RONDINO, Bobby Christian (M) Creative Music
Snare drum, wood block, suspended cymbal, triangle, with piano accompaniment

SPANISH DANCE, Thomas L. Davis (D) Creative Music
Board castanets, two timpani, suspended cymbal, snare drum, tambourine, xylophone or orchestra bells

SOUNDS OF THE KABUKI, Thomas L. Davis (D) Creative Music
Suspended cymbal, triangle, tom-tom, claves, vibraharp or orchestra bells, wood block, tam tam

DIE ZWITSCHERMASCHINE (THE TWITTERING MACHINE), Albert Payson (D) Creative Music
Snare drum, guiro, low temple block, wood block, cow bell, triangle, small anvil, triangle, xylophone, orchestra bells or bell lyra

CONTEMPORARY COURANTE, Albert Payson (M) Creative Music
Suspended cymbal, snare drum, tom-tom, tenor drum

SLAVIC DANSE, Albert Payson (D) Creative Music
Suspended cymbal, tambourine, snare drum, field drum

ETUDE FOR METAL IDIOPHONES, William Schinstine (M) Creative Music
Three suspended cymbals, gong, jingle stick, three triangles

ETUDE FOR WOODEN IDIOPHONES, William Schinstine (D) Creative Music
Five temple blocks, small wood block, large wood block, concert castanets, slapstick

ETUDE IN VIBRATIONS, William Schinstine (D) Creative Music
Five suspended cymbals, snare drum

ETUDE FOR LATIN INSTRUMENTS, William Schinstine (D) Creative Music
Small cow bell, large cow bell, bongos on stand, timbales

ETUDE FOR MEMBRANOPHONES, William Schinstine (M) Creative Music
Snare drum, field drum, four tom -toms

ETUDE FOR NO. 40, Duane Thamm (M) Creative Music
Suspended cymbal, triangle, snare drum, tenor drum, orchestra bells

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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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