



# Percussionist

*An Official Publication of*  
PERCUSSIVE ARTS SOCIETY

VOLUME VII, NUMBER 3  
MARCH, 1970

PERCUSSIVE ARTS SOCIETY, INC.  
(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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ARTS SOCIETY, INC.

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# In this issue

A Practical Approach to Rudiments, <i>Dick Berkley</i> .....	82
President's Corner .....	87
Teach Your Drummer's to Sing, <i>Mervin Britton</i> .....	88
Altenburg's Observations (1795) On The Timpani, <i>R. M. Longyear</i> .....	90
A Full Sounding Cymbalbeat, <i>Richard Hochrainer</i> .....	93
Percussive Arts Society, Inc., College Curriculum Project, compiled by <i>Ron Fink</i> .....	96
Practical Mallet Studies, <i>Bob Tilles</i> .....	100
The Challenge .....	103
An Index of Percussion Articles Appearing in Downbeat, compiled by <i>Edward P. Small</i> .....	104
Letters to the Editor .....	107
Summary of PAS, Inc. Meetings, December 1969 .....	108
Percussion Materials Listing Project Committee Report, <i>F. Michael Combs</i> .....	110
Percussion Material Review, <i>Mervin Britton</i> .....	111

# A PRACTICAL APPROACH TO RUDIMENTS

by Dick Berkley

## About the Author:

Mr. Berkley is a member of the Percussive Arts Society and is presently studying percussion as a major in music education at the University of Missouri at Columbia. In the summer he teaches percussion at the University of Missouri Summer Music Camp, and at the Columbia Summer Music Camp.

Many music educators and students with whom I have talked seem to be treating rudiments as if they are the final goal of teaching the student percussionist. This is, of course, one of the ideas which we as educators specializing in percussion must strongly discourage. All music educators must realize that the rudiments should be treated just as a wind player treats scales and arpeggios. Their purpose is to prepare him to play literature which is built upon those scales and arpeggios. In the same manner rudiments which have a practical value will help the student percussionist.

It is with this idea in mind that the following approach is offered. These technique exercises should be only a part of the student's efforts. They must be coupled with and applied to the music he studies.

Snare drum techniques may be divided into four areas.

- I. Single strokes
- II. Flams and taps
- III. Rolls
- IV. Ruffs and taps

Some stickings are offered as a guideline; however, they should be used to help the student, not restrict him.

## Area I Single Strokes

Most fundamental to playing the snare drum is the single stroke. The student should be observed carefully as he begins playing to be sure he is not bouncing or buzzing, and that he plays with both sticks the same distance from the edge of the drum.

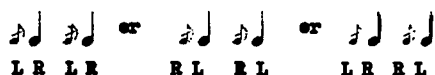


Start slowly, alternating sticks, and gradually increase speed until the student's top speed is reached. Then gradually return to the starting speed. Each time the exercise is practiced, the student's top speed will be a little faster.

## Area II Flams and Taps

The student should then be instructed to play single strokes with both hands at the same time. When he is able to do this with some accuracy, instruct him to play them almost at the same time but with just a small space between them. This is the flam. Various stickings are indicated below for each exercise. Students should try each sticking, and with the instructor's help, choose the one which seems the most comfortable. It is suggested that beginning students start with one of the stickings which do not alternate, as they are easier and have a more uniform sound.

### Exercise #1-FLAM



### Exercise #2-FLAM and tap



### Exercise #3-FLAM and 2 taps



### Exercise #4-FLAM and 3 taps



Each exercise should be started slowly, gradually increasing speed until the student's top speed is reached; then gradually return to the starting speed. In this manner the student is practicing the pattern at all possible speeds while increasing his top speed each time.

## Area III Rolls

Rolls are played either in open style or in closed style, depending upon the type of music in which the roll is found. The student must choose which style to use, since the music does not indicate open or closed. Open rolls are used when playing march-type literature. Closed style is used when playing orchestral literature or anything which does not sound like it could be played on a field drum.

To play a roll in the closed style the stick is pushed into the head in a manner which will make a buzzing sound. For use in the following exercises ↓ will indicate a buzzing sound. Try each stick separately, then:



Start slowly gradually increasing speed. Make each buzz last as long as possible, so that it runs into the next. As speed is increased, the roll will become a smooth BUZZ-Z-Z-Z-Z-Z . . . . . Care should be taken to not go too fast. Excessive speed will only cause the roll to sound muddy.

To play a roll in the open style, strike the drum, letting the stick bounce only once. For use in the following exercises ↓ will indicate the open roll stroke and bounce. Try each stick separately, then:



Start slowly, gradually increasing speed. Again, care should be taken not to go too fast. In the open roll every stroke and every bounce should be clearly heard. Excessive speeds will make this impossible.

Open and closed style rolls are played either in duples (groups of 2 or multiples of 2) or triples (groups of 3 or multiples of 3) depending upon the meter of the music and the presence or absence of triplets. The following exercises are offered to develop the feeling of duples and triples.

### DUUPLE EXERCISES

Exercise #5

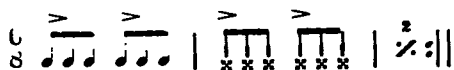


Exercise #6



### TRIPLE EXERCISES

Exercise #7



Exercise #8



Start each exercise slowly, gradually increasing speed. Again, don't play too fast.

Rolls are played for different lengths of time as designated by the music. The following are exercises for different roll lengths.

### 5 ROLL

#### Exercise #9



#### Exercise #10



### 7 ROLL

#### Exercise #11



#### Exercise #12



### 9 ROLL

#### Exercise #13



#### Exercise #14



### 13 ROLL (in duple meters)

#### Exercise #15



#### Exercise #16



### 13 ROLL (in triple meters)

#### Exercise #17

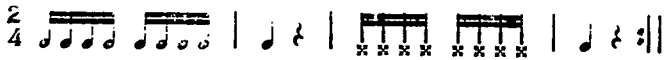


Exercise #18

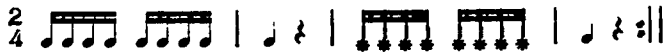


17 ROLL

Exercise #19



Exercise #20



Area IV  
Ruffs and Taps

Ruffs are embellishments written for snare drum. They are played in various ways depending upon whether the player is using the open style or the closed style. Most ruffs appear as 2 small notes (usually 16th notes) followed by a regular note . Sometimes they appear with more than two small notes. This presents a problem in that it is unclear exactly what the composer wants. The player must use his judgment to decide how many strokes to use. Some suggestions appear below:

Open Style		Closed Style	
written	played	written	played
	 LL R RR L		
	 LRL R RLR L		
	 LLRR L RLLL R		 LL R RL R
	 LLRRL R RRLLR L		

Treated like flam taps, various stickings are indicated for the following exercises for ruffs and taps. The student, with his instructor's help, should choose the one best suited for him.

Exercise #21 - RUFF





Exercise #22 - RUFF and tap



Exercise #23 - RUFF and 2 taps



Exercise #24 - RUFF and 3 taps



Start each exercise slowly, increasing speed until the student's top speed is reached; then gradually return the starting speed. Each exercise should be practiced in both open and closed style.

The above exercises 1-24 should be a part of the daily practice of the student percussionist studying snare drum, to increase his technical abilities. It should again be stressed, however, that without adequate reading material representative of today's literature, he definitely will lack the total training he needs.

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## President's Corner

The completion of my first term as your president has been very rewarding. I can look back and see tremendous growth in our membership, a balanced and stable budget, the completion of many existing committees and the development of new and far reaching projects for our organization. The credit for these accomplishments goes to our entire membership, the board of directors, and the executive committee.

The 70's bring an era of great challenge for all of music and music education. It is your president's belief that, the Percussive Arts Society should take, and will take a leading role in the forward development of music in this era. The scope of our projects, the increased membership and the determination of all of you to grow and improve yourselves, your students, and music education are our strongest assets.

I thank you for your confidence in re-electing me as your president, and I am certain that together we can continue to serve the cause of music in our country and in the world.

## TEACH YOUR DRUMMERS TO SING

by Mervin Britton  
Professor of Percussion  
Arizona State University

*(Reprinted from the December, 1966 issue of Instrumentalist)*

A snare drum, as with all instruments, is capable of producing different sounds but not that aesthetic quality called music. Only those sounds put into it by the performer are amplified as the characteristic tonal quality of any instrument. How does the student of snare drum learn about the variety of musical sounds possible on the instrument? What effect does it have on his technique?

First, he may be made aware of the numerous sounds by vocalizing syllables on a one pitch rhythm. Such syllables will vary with each person. However, they must fit the style of the music. A fast staccato passage might be sung with the following syllables:

L R L R L RR L

Fit-ta ta ta zut

A slow marcato section might use these syllables:

plum du du du tuka tu

Although the rhythmic pattern is the same and may use similar sticking, it is obvious that these two examples will sound completely different when sung in each fashion.

This by no means should be interpreted as a method of rote learning. The student must have a solid basis of reading as well as a knowledge of rudimental phrases before he begins to use these syllables. Only after he has learned to count divisions of the beat such as "1 e & d" is he ready to use syllables.

Any student with the capacity to learn the technique of an instrument can learn to sing in the previously described fashion. Of course, he must adopt a set of syllables and manner of singing which works best for him. Such singing must produce or represent grace notes, embellishments, staccato, marcato, and legato phrasing as well as open and closed rolls. The sounds "plu-t" or "p-lum" may represent an open grace note, while the sound "fl-t" a closed grace note. Open rolls may be produced by a flutter tongue, while closed rolls with a blurring "Z." If a student is unable to produce

a flutter tongue, the sound "Zuu" would indicate a more open sound than pure "Z."

Once he becomes aware of the infinite varieties possible on one pitch, the student can begin to work on control. Control is necessary to sing or perform on the drum several tones with like quality; to produce successive matched embellishments; to produce staccato, marcato, and legato sounds; to phrase and emphasize cadence points.

A phrase, for example, ends on count two with the following eighth note being a pick-up into the next phrase. The performer should place vocal emphasis on the 3rd eighth note in the 2nd measure stopping the tone:



Taking a breath, he should then sing the 4th eighth note as leading into the next phrase. If he should happen to carry the phrase through the 4th eighth note and take a breath prior to the 1st count of the following measure both phrases are greatly altered. The sensitive snare drummer must decide which way is correct and impart his interpretation to anyone listening.

Having learned to discriminate vocally, the student should sing while performing. He should concentrate on making the drum tone match whatever he is singing -- not sing whatever happens to come out of the drum. In this manner, he should develop the knowledge that it is the mind that controls the arms and resulting tones, instead of the too common belief that the arms work independently without need of musical thought.

Through the use of a purely technical approach to drumming, the student is likely to assume that only physical practice is necessary to obtain his goal. The choice of goals may even be in question. Too often such a goal is only to play louder and faster than anyone else. The student assumes that hours of diligent practice on patterns and embellishments will eventually prepare him to handle all performance problems. Once a certain technical level has been reached, it is falsely assumed that musicianship will be automatic or absorbed by osmosis.

Repetitious practice of technical problems for muscle development and control is of course necessary. However, it should take place only after a musical concept has been established, permitting the musical mind to be in control of the necessary muscles. In this manner musicianship and technique work with each other in development.

Singing the part concentrates technical muscle control in the lips, tongue, throat, and stomach muscles. This not only forces the student to "make music" from within, but frees his arms, wrists, and fingers from unnecessary tension. They are permitted to freely follow or imitate the controlled tongue, throat, and stomach muscles. It does take practice to develop control in these parts of the body.

Students are often embarrassed when asked to sing. Such embarrassment can be lessened when it is made clear that a pure vocal tone is not at all necessary. It is the articulation that is important. This may be obvious when the percussion teacher demonstrates the singing. Whenever the teacher injects humor and sings along with the student, such natural embarrassment is soon overcome. Fortunately, the student can usually notice improvement in his performance soon enough to be encouraged to continue vocalizing music for his performance medium. It goes without saying that this vocal concept should be applied to all the percussion instruments. We must make our ears, mind, and heart guide us in our playing, not only our eyes!

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## ALTENBURG'S OBSERVATIONS (1795) ON THE TIMPANI

by R. M. Longyear

### About the Author:

Dr. Longyear is Associate Professor of Musicology at the University of Kentucky, Lexington, Kentucky. He is the author of *Nineteenth-Century Romanticism in Music*, recently published by Prentice-Hall.

Toward the end of his life the trumpeter-organist Johann Ernst Altenburg (1734-1801) wrote his musical testament, the *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*, which was published in Halle in 1795.<sup>1</sup> Though this treatise is mainly an account of the art of Baroque clarino playing which had virtually died out by the end of the eighteenth century, it contains much valuable information about various practices of Classical music.

The fifteenth and final chapter of his treatise (pp. 125-132) concerns the timpani. Altenburg cites as a principal source of information an anonymous treatise by a timpanist which was published privately in Leipzig in 1770 as a refutation to an article on "the use and mis-use of the timpani" published in the *Musikalischen-Woehentlichen Nachrichten und Anmerkungen* (1768), pp. 208-222. Altenburg's former comrades in the Seven Years' War (1756-1763) may have given him practical hints about performance, improvisation, and the care of the instruments.

Altenburg's attempts to give a history of the timpani may be disregarded; similarly his two paragraphs dealing with their eth-

nomusicological use. His fundamental historical error stems from Luther's German translation of the Bible in which the Hebrew word "Tof" is rendered as "Pauke;" though this mistranslation stimulated the musical imagery of German Baroque composers and led to richer timpani parts in their concerted church music, the translation, as Curt Sachs has shown, is wrong: the Tof was a frame drum not unlike a tambourine deprived of its jingles.<sup>2</sup>

Of greater importance is Altenburg's account of the use of the timpani in the music of his time. The drums were large round kettles made of brass, copper, or silver, with heads of parchment which were tuned with a single key on the principle presently used in tensioning snare-drum heads. The timpani were normally played with wooden drumsticks; his term "(wooden) bell clappers" (Kloepeln) may have been allegorical, to describe the appearance of the sticks. The large drum was tuned to G or A and the small one to C or D; noteworthy is his statement that the large drum was played by the right hand and the small drum with the left, a practice still followed by many German timpanists. The drum could be muted either by covering the head with a black cloth or by winding leather, cloth, or similar materials around the heads of the sticks.

Altenburg recognized three styles of timpani playing. In open-air music, especially military field music, the timpani replaced bells in church services, and for the ensembles (*Feldstuecke*) the timpani provided the bass for the trumpet choir. "Playing from notes" was the performance of ceremonial marches, symphonies, etc. in indoor music, whether in the church, the opera house, or the concert rooms. "Performing without notes" (*Schlagen ohne Noten*) was improvising (*Praeambulieren, oder Fantasieren*), at which the Germans were the best. This improvisation consisted of the art of combining "Schlag-Manieren," somewhat akin to snare-drum rudiments, in varied tempos and dynamics. Altenburg cites several "Schlag-Maniern" on page 129 of his treatise but seems to have his terminology somewhat confused, for he refers to several stroke patterns as "tonguings." "noteworthy is the absence of any mention of the unmeasured timpani roll.

Much of the chapter is devoted to the instruction of the apprentice timpanist, and behind the often pompous phraseology one can discern the dedicated pedagogue. According to Altenburg, oral instruction is the best. While the student should be skilled in playing all the "Schoag-Manieren," he should also acquire security in rhythm and the ability to count long stretches of rest; let us remember that the time-beating conductor at this time was encountered only in church music. The pupil should know solfege but need not spend two years on its study; he need know enough to tune the timpani. Apt is Altenburg's remark (p. 131): "Moreover, it is not really injurious if the timpanist knows a little about the history of music." A trained timpanist must know how to keep his instrument in usable condition; how to mount the drum heads, and how to set the

tuning screws so that the heads retain their resonance. Altenburg advises against soaking the heads in brandy prior to mounting or (as some had recommended) smearing them with garlic; the heads are best readied for mounting when soaked in water.

Altenburg is not clear about the kind of sticks to be used in performing orchestral music. He advises that the drums be muted "so that the pupil can hear the violins" and cautions the instructor against letting the pupil play too loud, "for, as is well known, the timpani (sound has) an unusually penetrating quality, and not infrequently overpowers the other instruments." Since there are some indications in the music of the time (such as the march in Act II of Mozart's *Idomeneo*) that the drum heads be covered only for special effects (*timpani coperti*), it is more logical to suppose that cloth-covered sticks were regularly used in orchestral playing while the wooden sticks were used in outdoor music or for specifically military effects, as in the second and fourth movements of Haydn's "Military" symphony (No. 100).

Altenburg's observations about penetration and resonance contradict Landon's preference for "the small kettledrums. . . on which the drummer can play loudly without causing the unpleasant, deep reverberations caused by large timpani."<sup>3</sup> The timpani shown in Weigel's *Musicalisches Theatrum*<sup>4</sup> are no different, appreciably, in size from the 25-inch and 28-inch hand-tuned timpani which are ideal for the performance of eighteenth-century orchestral music. The timpani shown in Bonanni's *Gabinetto Armonico* (1723) are, it is true, smaller in size, but the depiction of their mounting shows that they are obviously cavalry timpani.<sup>5</sup>

Altenburg also describes the use of more than two timpani in orchestral compositions, such as J. F. Reichardt's funeral cantata for the death of Frederick the Great (1786) in which the part is to be performed by one player. Altenburg's marches for solo timpani (p. 143) call for three timpani, tuned G-C-E. The specification of more than two kettledrums to be performed by more than one player considerably antedates the early nineteenth century and Carl Maria von Weber's *Peter Schmoll*, the work cited in most histories of orchestration as the first to require more than one pair of timpani. There are a few additional works from the eighteenth century, such as Mozart's *Divertimento* K. 188 and the pieces by Gluck and Josef Starzer arranged by Leopold Mozart and known as Mozart's K. 187 *Divertimento*, which call for four timpani, but they are arranged as two pair of timpani to be performed by two players.

Despite its omissions (Altenburg makes no mention of the other percussion instruments or the "Turkish Music,"), historical and ethnomusicological misinformation, and unclear statements about orchestral practice, the chapter on the timpani in Altenburg's treatise is nevertheless one of the few primary sources from which the timpanist can derive information concerning the performance of Baroque and Classic music.

## FOOTNOTES

1. Facsimile editions have been published by R. Berling (Dresden) in 1911 and Antiqua (Amsterdam) in 1966.
2. Curt Sachs, *Reallexikon der Musikinstrumente* (2d. ed., New York, 1964), p. 388; illustration p. 314.
3. H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London, 1955), p. 126.
4. Johann Christoph Weigel. *Musicalisches Theatrum* (ca. 1715-1725; reprint in *Documenta Musicologica*, XXII, Kassel, 1961), plate 15.
5. Filippo Bonanni, *Gabinetto Armonico* (1723; reprint and translation as *The Showcase of Musical Instruments*, ed. Frank Ll. Harrison and Joan Rimmer, New York, 1964), plate 75.



## A FULL SOUNDING CYMBALBEAT

by Richard Hochrainer

For a good understanding and to demonstrate the phenomenon of the wonderful sound of cymbals, Becken, Piatti, Cinellen, Teller, or whatever names for this instrument exist, (excellently manufactured by the world famous Zildjian family in the course of centuries) one can graphically say best "tschiinnn" (tsheenn) as in tschinel-len, resp. cinellen. One should never say "woosh"; this and the American word, "crash" gives us a bad idea of the sound. This sound would be phonetically best described by "tschinn", moreover the cymbals should actually ring like this.

First it is important to consider how to hold these wonderful, embossed bronze-plates with the hands and fingers, to get the greatest and best possible ring and sound. The middle bones of the second, third and fourth finger are nestled against the cup, the third finger retained a little on and over the curve of the cup. The actual joints should never touch the cymbalcup, this would cause pain. The leather handles (the knotting of them is assumed to be well-known) are led over the forefinger into the innerhand. The little finger is put into the leather loop giving a little hold. The thumb presses straight against the cymbal and directs it. If, especially on soft beats, one redraws with the forefinger a little, one can be sure to have the cymbals very well in control. One should never beat when holding them with ones fists, otherwise the sound will sound like fists. Only with fatiguing march music is it permissible to do it easier by holding with fists, using filzplates (felt pads) or wearing gloves.

Our two cymbals, already held with a good grip, are now led along a straight line. If somebody believes that this must be a round circular line, he should remember that every round line may be resolved in innumerable tangents and we use one of them for easier understanding. The one we take leads in front of us vertically to our feet. By scraping now the two plates parallel against each other, a hissing sound is formed. Here one can see that the sentence "the cymbals must be scraped" which one reads and very often hears, is nonsense. If we turn the cymbals 90 degrees and beat again in a vertical direction, we will only get a rough crash. If we turn once more we will have the same position as before. But how is it possible to bring the cymbals to a real full sound, to an optimal motion. Here the idea occurs that the best would be the middle of these two extremes. This means that we strike the cymbals to the vertical axis at an angle of 45 degrees. Indeed, everybody who takes this movement from theory into practice, will immediately produce a wonderful "tscheennn" sound. It is easy to understand, that the two cymbals must be in motion. If a car crashes with 60 mph against a wall, this is very bad, but two cars each with 60 mph against each other, gives the double power. This means the left cymbal must be as much in motion as the right one. This should be practiced. After the impact at an angle of 45 degrees to the vertical axis, the cymbals will separate horizontally from themselves, if they are not hindered. Please, try this motion several times without touching the cymbals . . . . . right, from up to down, left from down to up (don't forget the 45 degree angle) and then both horizontally seperating. And . . . . . now . . . . . a big blow!!!! . . . . . Now the cymbals sound great and beautiful, the whole cymbal, not only the rims, as happens if you hold the cymbals with the fists. Also, when playing with these wonderful bronze discs, one should think a little about the meaning "beat"; lift up, accelerate, set free". Setting free after the blow, or better, at the same moment is very important, because the two cymbals must seperate immediately. In no way should the first vibrations be hindered. The musician needs easy moving hands and loose joints.

The rims of the cymbals should meet exactly, because otherwise only two points must absorb the whole power of the blow. At this particular point, they will eventually crack and must be ground to stop further cracking. Cracking is most often not a sign of bad material, but of a bad technique.

The art of damping should be thought over as well as practiced. It must be thought over, because it is necessary to know that the value of the music (semiquavers, quavers, quarters, halves) refer to the blow and not the length of the sound. The art of the blow is quite a different thing than the length of the sounding tone. The duration of the sound depends on the music which the orchestra plays and on the good taste of the percussionist. If the cymbals



should be dampened, they are, after the blow, pressed strongly with their rims against your body. Here we have the rule: "in time and not earlier". If we let them ring, the cymbals are held at the height of the shoulders, but not showing their inner side to the audience, otherwise the listener would believe to see the headlights of a night express coming. All the cymbal beats should be done chest high and not in front of the belly. A good bearing is essential.

In addition to the cymbalbeat at a 45 degree angle to the axis, one must know what happens when the cymbals make collision at a 60 degree or 30 degree angle to the axis. In the first case, the blow will be in dominating sound; in the second, the hissing will dominate. These two extremes are not usable, but we will learn that masters of "cinellen" playing can modify the sound by small variations.

For a short sounding stroke, which still has "substance", the two motioned-beat and damping-would be too slow. Therefore we will try to do this - beat and damp - in one motion. Theoretically this is best learned and exercised by holding the right cymbal with its rim to the left clavicle and the left cymbal with its rim right to the stomach. In an arched motion the two cymbals change their places and exactly there, where they meet one another the strike is made, which is already dampened in the short further course of the motion. Knowing the art of this short beat gives much pleasure and one may forget the exact theoretic performance.

It is well known how many sound effects one can produce with different sticks on one cymbal. One cymbal held in your hand with a leather handle sounds much better than a cymbal fixed on a stand. By the way, the same is true for the triangle.

Finally, because a real glancing and gradiose sound of cymbals for every orchestra is so important, we will summarize:

1. the cymbals 45 degree to the vertical
2. at the same time up to down and down to up
3. hold the cymbals lightly and elegantly
4. never beat holding the cymbals with the fists
5. the first vibrations must not be hindered
6. never turn the inner side of the cymbals to the auditorium
7. play short beats in an arch.

**"Tscheenn"**

**Percussive Arts Society, Inc.  
College Curriculum Project**

Compiled by Ron Fink

*(continued from page 76 in December, 1969 issue)*

**PERCUSSION ENSEMBLE**

The Percussion Ensemble is a chamber music organization which meets as a class in rehearsing and performing literature for percussion. Although the instrumentation may vary to include percussion with other instruments, basically the enrollment is made up of percussionists who gain valuable training in technic and facility on the many percussion instruments. This course is especially recommended for percussion majors applied and concentrations, music education, but generally admittance is open and encouraged for any and all qualified players. The majority of replies indicate that membership is open to anyone in the college or university by audition. A large number of schools required their percussion majors to register for the course.

One hour of credit is fairly standard throughout the country, but a small number of respondents indicated that they received 2 hours of credit or 1/2 hour. These classes usually meet two or three times per week, unless the instructor can make other arrangements. The usual number of concerts presented by these ensembles averaged one or two a semester.

In many schools a minimum number of students are required to enroll before a course can be offered. The survey showed the following statistics for minimum needed, as well as maximum:

minimum number needed to "make" a class:

35 replies from 0-10 . . . . . Average: 3.8

maximum number allowed for the class:

12 replies from 9-20 . . . . . Average: 13.3

\*14 replied - no maximum.

\*Most music departments would possibly add another section of the course which could meet at another time with another instructor if needed.

**STUDENT PERFORMANCES**

Student performances of an informal nature are varied to include departmental recitals, studio class, or convocations for the whole school, and to a lesser degree, seminars and forums.

Formal recital performance indicates that at the junior year and during graduate study a music education percussionist (concentration)

is not required to perform a recital in fulfillment of his degree, but the instance is higher that he will perform a senior recital. The percussion major evidently seems required by most schools to perform a recital his senior and graduate years for fulfillment of his degree requirements and during the junior year it appears that the choice is optional.

FORMAL RECITALS	Replies:	
	Required	Not required
<b>Junior year</b>		
Applied Major	17	16
Music Ed. Major	4	29
<b>Senior year</b>		
Applied Major	37	5
Music Ed. Major	22	22
<b>Graduate</b>		
Applied Major	28	4
Music Ed. Major	7	23

Jury-Playing exams seem to be expected each quarter or semester of percussion students, as recommended by the music curriculum. The juries are an interdepartmental affair which is usually considered a final exam and the basis on whether you maintain your classification as a percussion major.

In a majority of the replies, the examiners consist of percussion and brass faculty with occasional representation by other faculty. The grade was approximately 27% of the students semester grade. The time designated for each examination averages 13-14 minutes each. Some consideration should be given to having more time required for the majors than concentrations, since the emphasis is on their performing ability.

The following is a list of some of the content of these exams:

topic	no. of replies
1) solos	17
etudes	6
prepared work	12
2) materials	16
content of lessons for the term	1
chosen from a sheet of the term's work	1
specially selected work for jury	1
3) sight reading	15

4) rudiments	8
techniques	8
technical materials	4
5) timpani tuning	5
timpani	2
6) snare drum	2
7) keyboard percussion	3
8) multiple percussion	2
9) repertoire	2
orchestral excerpts	1
10) perform on all instruments	1
perform on 3 basic areas	1
11) pedagogy & technique questions	1
oral exams	1
demonstrations	1

### PERCUSSION LIBRARY AND RESEARCH

In the survey, a list of all unpublished essays, theses, and/or dissertations on the subject of percussion was requested. The following list is a result of this request. The committee for this project would like to thank Mr. Sherman Hong, Percussion Instructor at University of Southern Mississippi in Hattiesburg, for his cooperation in allowing us to use material from his "Index of Percussion Research".

1. Allen, Walter R. "Improving the Percussion Section in Our Public School Music Program", Western Reserve University.
2. Baldwin, John "Proposals for Beginning Percussion Instructions Based on Qualitative Analyses of Instructional Trends and Existing Materials", (1965) "Evolution and Development of Multi-percussion and Its Literature", (1965)
3. Brown, Robert E. "The Mrdanga: A Study of Drumming in South India", Volume I: Text, Volume II: One Hundred and fifty-two Mrdanga lessons. Univ. of Cal. Ph. D. (1965)
4. Cleino, E. H. "An Ensemble Method for Teaching Percussion Instruments", Geo. Peabody College for Teachers, Ed. D. (1958)
5. Coffman, Ashley Roy. "The Effect of Training on Rhythm Discrimination and Rhythmic Action", Northwestern Univ. M.M. (1951)
6. Duse, Kenneth E. "A Study of Drum Methods for Elementary School Use", Univ. of Southern Cal. at Los Angeles, M.M. (1955)
7. Elliot, Robert Brown. "Music for Percussion Ensembles: In Two, Three, and Four Parts", Univ. of Michigan, M.M. (1955)

8. Galm, John K. "The Use of Timpani in the 3rd Symphony of Aaron Copeland and Howard Hanson", 60 pages. Masters (1961)
9. Gangware, Edgar Brand Jr. "The History and Use of Percussion Instruments in Orchestration", Northwestern University, Ph. D. (1962)
10. Henderson, Charles. "A Study of Percussion in Music Education", Duquesne U. M.S. (1952)
11. Henzie, Charles A. "Amplitude and Duration Characteristics of Snare Drum Tones", Ed. D. Indiana University (1960)
12. Holmgren, Marjorie Nix "The Historical Development of Orchestral Kettledrum Performance Techniques", 161 page masters. Texas Woman's University Denton (1969)
13. Hong, Sherman. "Physical and Psychological Training of the Percussionist", U. of Southern Mississippi (now in progress)
14. Jackson, Burton Lynn. "History of the Marimba: with an Emphasis on Structural Differences and Tuning Accuracy", U. of Michigan. (1952)
15. Jackson, Douglas. "The Evolution and Development of Percussion Literature from 1750-1962", (1962) 49 pages. M.M.E.
16. Jackson, ? "The Timpani in Beethoven's Symphonies", Wichita University.
17. Killgrove, Mildred May. "A Course of Study for Percussion Instruments", Ohio State U. M.A. (1947)
18. Lovett, P. A. "Developing a Musical Percussion Section," Columbia U., Ed. D., (1961)
19. McMullen, Joe, K. "Snare Drum Instructional Materials in Relation to Standards of the National Association of Rudimental Drummers", Sam Houston State Teachers College, M. A. (1955)
20. Moore, James L. "The Mysticism of the Marimba: A Detailed Acoustical and Cultural Study", (1966) reprints available from Musser Division, Ludwig Industries.
21. Moore, John H. "Interpolation of Embellishments in Snare Drum Parts of 20 Standard Marches", U. of Kansas. M.M.E. (1955)
22. Mueller, Christine. "An Evaluation of the Percussion Orchestra", Duquesne U. M. S. (1954)
23. Mueller, Erwin Carl. "A Critical Analysis and Evaluation of Five Selected Timpani Instruction Books with Original Exercises", Northwestern U. M. M. (1955)
24. Peters, Gordon B. "Treatise on Percussion", Eastman School of Music M. M. (1962)
25. Podesta, John. "To Teach His Own" (an appeal for percussion specialists in public schools.) 14 pages. B. S. (1966)
26. Polley, Howard M. "Building the Percussion Section of the School Band and Orchestra", U. of Cincinnati, M.Ed. (1954)

27. Rutan, H.D. "An Annotated Bibliography of Written Material Pertinent to the Performance of Brass and Percussion Chamber Music", U. of Ill. Ed. D. (1960)
28. Salmon, James D. "A Percussion Handbook for the Music Educator", U. of Mich. M. M. (1955)
29. Shelley, Warren W. "An Analysis of Fourteen Drum Methods Used as Reference Material for Writing 'The Public School Drummer'", M. M. (1950)
30. Skakoon, Bert James. "An Evaluation of Solo and Ensemble Literature for the Percussion Instruments", U. of South Dakota, M. M. (1950)
31. Smith, Charles "Percussion Instruments of Latin America and their Characteristics and Use", 53 pages. M. M. from Catholic U. (1963)
32. Spohn, Charles. "Notation for Percussion Instruments", 95 pages. Ohio State U. M.A. (1953)
33. Titcomb, Caldwell "The Kettledrums in Western Europe-Their History Outside the Orchestra".
34. Vore, Val "Analysis of the Percussion Requirements in Selected Instrumental Literature and the Resultant Implications for Percussion Instruction", 137 pages. MA Ohio State University. (1964)
35. Walter, Burl Jr. "Matched Grip or Rudimental Grip", 43 pages. Masters (1965)
36. Weidan, Kenneth R. "Techniques for Artistic Percussion Performance", U. S. C. Los Angeles. M. M. (1953)

*(to be continued)*

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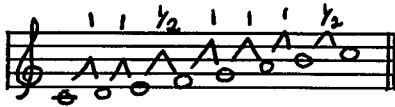
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## *Practical Mallet Studies*

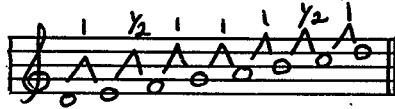
by Bob Tilles  
Professor of Percussion  
DePaul University

Modal scales are both interesting for study purposes, and useful for playing and improvisations, the ancient church modes are formed by steps and half steps and can be constructed on each degree of the major scale.

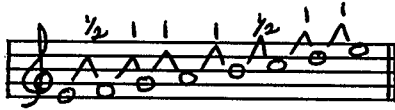
Example - C major scale - Ionian scale.



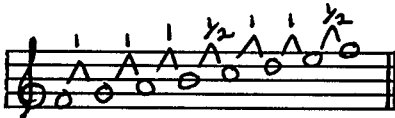
D -- Dorian



E -- Phrygian



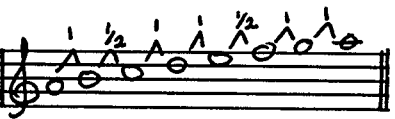
F -- Lydian



G -- Mixolydian



A -- Aeolian



B -- Locrian

Although the tones of the modal scales are identical to the major (Ionian) scale, the modality varies with the different intervallic arrangements.

When chords are built on each degree of the major scale, modal scales are effective in the improvisations of these chords.

C major scale (Ionian)

Musical notation for the C major scale (Ionian) on a treble clef staff. The scale is written as a sequence of notes: C, D, E, F, G, A, B, C. Above the notes are the corresponding triads and dyads: Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, B♭7, and Cmaj7. The notes are represented by circles on the staff lines.

\* B half diminished 7th or Bm7 (b5)

All of the modal scales and the chords based on the Ionian (major) scale should be transposed and practiced in all possible keys.

Example - Ab major

Ab Ionian

Musical notation for the Ab Ionian modal scale on a treble clef staff. The scale is written as a sequence of notes: Ab, Bb, C, Db, Eb, F, G, Ab. Above the notes are the corresponding triads and dyads: AbM7, Bbm7, Cmaj7, Dbm7, Eb7, Fmaj7, G7, and AbM7. The notes are represented by circles on the staff lines.

Bb Dorian

Musical notation for the Bb Dorian modal scale on a treble clef staff. The scale is written as a sequence of notes: Bb, C, Db, Eb, F, G, Ab, Bb. Above the notes are the corresponding triads and dyads: Bbm7, Cmaj7, Dbm7, Eb7, Fmaj7, G7, AbM7, and Bbm7. The notes are represented by circles on the staff lines.

C Phrygian

Musical notation for the C Phrygian modal scale on a treble clef staff. The scale is written as a sequence of notes: C, Db, Eb, F, G, Ab, Bb, C. Above the notes are the corresponding triads and dyads: Cmaj7, Dbm7, Eb7, Fmaj7, G7, AbM7, Bbm7, and Cmaj7. The notes are represented by circles on the staff lines.

Db Lydian

Musical notation for the Db Lydian modal scale on a treble clef staff. The scale is written as a sequence of notes: Db, Eb, F, G, Ab, Bb, C, Db. Above the notes are the corresponding triads and dyads: DbM7, Ebm7, Fmaj7, G7, AbM7, Bbm7, Cmaj7, and DbM7. The notes are represented by circles on the staff lines.

Eb Mixolydian

Musical notation for the Eb Mixolydian modal scale on a treble clef staff. The scale is written as a sequence of notes: Eb, F, G, Ab, Bb, C, Db, Eb. Above the notes are the corresponding triads and dyads: EbM7, Fmaj7, G7, AbM7, Bbm7, Cmaj7, Dbm7, and EbM7. The notes are represented by circles on the staff lines.

F Aeolian

Musical notation for the F Aeolian modal scale on a treble clef staff. The scale is written as a sequence of notes: F, G, Ab, Bb, C, Db, Eb, F. Above the notes are the corresponding triads and dyads: Fmaj7, G7, AbM7, Bbm7, Cmaj7, Dbm7, Eb7, and Fmaj7. The notes are represented by circles on the staff lines.

G Locrian

Musical notation for the G Locrian modal scale on a treble clef staff. The scale is written as a sequence of notes: G, Ab, Bb, C, Db, Eb, F, G. Above the notes are the corresponding triads and dyads: G7, AbM7, Bbm7, Cmaj7, Dbm7, Eb7, Fmaj7, and G7. The notes are represented by circles on the staff lines.

In the next issue of the PERCUSSIONIST, we will study additional scales and chords for modern mallet playing.



# The Challenge

A vital force contributing to the growth of any organization is making its publications and projects known to those people who may be vitally interested in its activities. PAS has had much success in this endeavor (witness its growth in the past few years - membership report found elsewhere in this issue), however the situation, as is true in all organizations, can be improved.

A significant step in this direction can be made by members, and PAS submits this challenge to all teaching members who are familiar with and support PAS objectives. "Encourage the students you teach to join PAS as part of their total education in percussion." Students need to be guided in their education, and this should include encouragement to receive publications containing pertinent and vital information about their subject of study.

Often we are asked by members about approaches they may take in motivating young students to join PAS and receive the publications. Many members require their students to receive PAS publications as they do certain method books; others relate the knowledge received and the cost of membership, if cost happens to be a problem, to one or two private lessons; some teachers assign specific readings from the publications which relate directly to what a student is studying and use them for discussion purposes during a private lesson, a small seminar, and/or class situation.

PAS publications can be a stimulating force and aid for the teacher, providing additional information about a subject or reinforce information you as the teacher have presented to a student.

Percussion teachers and music educators quite interested in PAS, its activities and publications, are often guilty of neglecting promotion of the organization to their students. This is the challenge, which perhaps is one of the major challenges of the organization and one which can be met by the entire teaching membership.

If teachers will accept this challenge and follow through with positive action, all will benefit - teacher, student, and PAS.

AN INDEX OF PERCUSSION ARTICLES APPEARING  
IN DOWNBEAT

Compiled by  
Edward P. Small  
United States Marine Band  
Washington, D. C.

*(continued from page 81 in December, 1969 issue)*

- Gleason, Ralph J. "The Forming of Philly Joe."  
Vol. 27, No. 5, March 3, 1960.
- Gold, Don. "Cross Section: Shelly Manne."  
Vol. 24, No. 21, Oct. 17, 1957.  
\_\_\_\_\_  
"Max Roach."  
Vol. 25, No. 6, March 20, 1958. p. 15.  
\_\_\_\_\_  
"Cross Section: Chico Hamilton."  
Vol. 25, No. 11, May 29, 1958. p. 13.
- Harris, Pat. "Drummers Should be Musicians, Too: Tiny Kahn."  
Vol. 17, No. 7, April 7, 1950. p. 3.  
\_\_\_\_\_  
"None Better Than Best With a Brush."  
Vol. 18, No. 8, April 20, 1951.
- Hart, Howard. "Elvin Jones: A Different Drummer."  
Vol. 36, No. 6, March 20, 1969. pp. 20-21.
- Hennessey, Mike. "The Emacipation of Elvin Jones."  
Vol. 33, No. 6, March 24, 1966. pp. 23-25.
- Hentoff, Nat. "Jazz Always Has to Evolve, says Jo Jones."  
Vol. 18, No. 21, Oct. 19, 1951.  
\_\_\_\_\_  
"Blakey Beats Drum for 'That Good Old Feeling!'"  
Vol. 20, No. 19, Dec. 16, 1953. p. 17.  
\_\_\_\_\_  
"Roach and Brown, Inc., Dealers in Jazz."  
Vol. 22, No. 9, May 4, 1955. p. 7.
- Hoefer, George. "Danny Alvin Home Again, Beats Tubs at Jazz  
Ltd."  
Vol. 14, No. 17, July 30, 1947. p. 9.  
\_\_\_\_\_  
"Buddy Rich: Portrait of a Man in Conflict."  
Vol. 27, No. 12, June 9, 1960. pp. 17-19. (Part I)  
Vol. 27, No. 13, June 23, 1960. pp. 20-22+ (Part II)  
\_\_\_\_\_  
"Klook." (Kenny Clarke)  
Vol. 30, No. 8, March 28, 1963. pp. 22-23.  
\_\_\_\_\_  
"Max Roach."  
Vol. 32, No. 7, March 25, 1965. p. 18+  
\_\_\_\_\_  
"Big Sid." (Sid Catlett)  
Vol. 33, No. 6, March 24, 1966. pp. 26-29.

- Jones, Leroi. "A Day With Roy Haynes."  
Vol. 29, No. 7, March 29, 1962. pp. 18-20.
- Keeney, Chick. "Ex-CV Tubster Biogs, Explains Excercise."  
Vol. 15, No. 13, June 30, 1948.
- Korall, Burt. "A Day with Gene Krupa."  
Vol. 29, No. 7, March 29, 1962. pp. 16-17.
- 
- "View From the Seine." (Kenny Clarke)  
Vol. 30, No. 31, Dec. 5, 1963. pp. 16-17+
- 
- "The Roots of the Duchy."  
Vol. 34, No. 14, July 13, 1967. pp. 21-22.
- Lee, Amy. "Wetling's Solid Tubbing Kicks With Any Size Ork."  
Vol. 11, No. 4, Feb. 15, 1944. p. 12.
- Lind, Jack. "Gene Drupa Keeps Rolling."  
Vol. 26, No. 5, March 5, 1959. pp. 16-17+
- Lucas, Joan. "Beating it Out With the Tubmen."  
Vol. 10, No. 11, June 1, 1943. p. 14.
- Mathieu, Bill. "Milford Graves Speaks Words."  
Vol. 33, No. 22, Nov. 3, 1966. pp. 22-23+
- McLarney, Bill. "Roy Brooks: Unsung Hero."  
Vol. 34, No. 16, Aug. 10, 1967. pp. 15-17.
- McNamara, Helen. "Ed Thigpen: On the Move."  
Vol. 34, No. 6, March 23, 1967. pp. 18-19.
- McPartland, Marian. "The Fabulous Joe Morello."  
Vol. 27, No. 5, March 3, 1960. pp. 24-27.
- 
- "Just Swinging: Jake Hanna."  
Vol. 30, No. 27, Oct. 10, 1963. pp. 16-17.
- 
- "Joe Morello: With a Light Touch."  
Vol. 32, No. 7, March 25, 1965. pp. 16-17+
- Mitchell, Sammy. "Modern Man: Dee Barton."  
Vol. 35, No. 8, April 18, 1968. pp. 23-24.
- Morganstern, Dan. "Jo Jones: Taking Care of Business."  
Vol. 32, No. 7, March 25, 1965. p. 15+
- 
- "The Poll Winner as Teacher -- Alan Dawson."  
Vol. 33, No. 19, Sept. 22, 1966. pp. 27-29.
- 
- "Mel Lewis -- The Big Band Man."  
Vol. 34, No. 6, March 23, 1967. pp. 20-21+
- 
- "The Flexible Chico Hamilton."  
Vol. 34, No. 12, June 15, 1967. pp. 18-19.
- 
- "Gary Burton: Upward Bound."  
Vol. 35, No. 16, August 8, 1968. pp. 14-15.
- 
- "Buddy Rich: Jazz Missionary."  
Vol. 36, No. 6, March 20, 1969. pp. 18-19.
- 
- "Keep it Swinging': Cozy Cole."  
Vol. 36, No. 6, March 20, 1969. pp. 22-23.
- Noonan, John P. "Hampton Tinkered With Xylophone -- And a Vibe Artist was Born."  
Vol. 5, No. 11, Nov., 1938. p. 25.

- Quinn, Bill. "Drums in the Afternoon."  
 Vol. 34, No. 25, Dec. 14, 1967. p. 14.  
 \_\_\_\_\_ "Max Roach: Highlights"  
 Vol. 35, No. 6, March 21, 1968. pp. 19-21.
- Siders, Harvey. "The Latinization of Cal Tjader."  
 Vol. 33, No. 18, Sept. 8, 1966. pp. 21-23.  
 \_\_\_\_\_ "The Nouveau Rich."  
 Vol. 34, No. 8, April 20, 1967. pp. 19-21.  
 \_\_\_\_\_ "Frankie Capp: Studio Swinger."  
 Vol. 35, No. 6, March 21, 1968. pp. 22-24+
- Sloane, Carol. "A Drum is a Woman: Dottie Dodgion."  
 Vol. 36, No. 6, March 20, 1969. p. 17+
- Staff, "Stravinsky, Bird, Vibes, Gas Roach."  
 Vol. 16, No. 10, June 3, 1949. p. 6.  
 \_\_\_\_\_ "Meet Terry Gibbs."  
 Vol. 25, No. 23, Nov. 13, 1958. p. 18.  
 \_\_\_\_\_ "Cross Section: Stan Levey."  
 Vol. 26, No. 3, Feb. 5, 1959. p. 13.  
 \_\_\_\_\_ "Cross Section: Roy Haynes."  
 Vol. 26, No. 5, March 5, 1959. p. 15.  
 \_\_\_\_\_ "Shelly, the Modern Manne."  
 Vol. 26, No. 5, March 5, 1959. pp. 18-19+  
 \_\_\_\_\_ "Philly Joe Jones: Dracula Returns."  
 Vol. 26, No. 5, March 5, 1959. p. 22+  
 \_\_\_\_\_ "Traps, The Drum Wonder."  
 Vol. 26, No. 21, Oct. 15, 1959 p. 10.
- Stewart, Rex. "My Man, Big Sid: Recollections of a Great Drummer."  
 Vol. 33, No. 23, Nov. 17, 1966. pp. 20-22+  
 \_\_\_\_\_ "Red Norvo: A Tale of a Pioneer."  
 Vol. 34, No. 18, Sept. 7, 1967. pp. 21-22+
- Tracy, Jack. "Please Note: Terry Gibbs is No Girk."  
 Vol. 17, No. 5, March 10, 1950. p. 18.  
 \_\_\_\_\_ "Joe Morello."  
 Vol. 22, No. 18, Sept. 7, 1955. p. 13.
- Tuttle, Gene. "Lionel Hampton in Action."  
 Vol. 26, No. 7, April 2, 1959. pp. 14-15.
- Tynan, John. "Chico Hamilton Builds Group on New Lines."  
 Vol. 23, No. 6, March 21, 1956. p. 12.  
 \_\_\_\_\_ "Sonny Payne, Count Basie's Swinger."  
 Vol. 23, No. 13, June 27, 1956. p. 14.  
 \_\_\_\_\_ "Time is the Quality Mel Lewis Has."  
 Vol. 24, No. 25, Dec. 12, 1957. p. 22.  
 \_\_\_\_\_ "Red Norvo: The Ageless One."  
 Vol. 25, No. 11, May 29, 1958. p. 14.  
 \_\_\_\_\_ "Emil Richards."  
 Vol. 28, No. 7, March 30, 1961. p. 17.

- 
- “The Peripatetic Mel Lewis.”  
Vol. 29, No. 10, May 10, 1962. p. 24+
- 
- “Art Blakey: The Message Still Carries.”  
Vol. 29, No. 13, June 21, 1962. p. 20+
- 
- “Portrait of a Jazz Success.” (Shelly Manne)  
Vol. 29, No. 14, July 5, 1962. pp. 20-22.
- 
- “Chico’s Changed.” (Chico Hamilton)  
Vol. 30, No. 8, March 28, 1963. pp. 18-19.
- 
- “Victor Feldman: A Long Way from Piccadilly.”  
Vol. 30, No. 13, June 6, 1963. pp. 13-15.
- Wetling, George. “A Tribute to Baby Dodds.”  
Vol. 29, No. 7, March 29, 1962. p. 21.
- Williams, Martin. “Zutty.”  
Vol. 30, No. 30, Nov. 21, 1963. pp. 18-20.
- Wilmer, Valerie. “Controlled Freedom’s the Thing This Year.”  
Vol. 34, No. 6, March 23, 1967. pp. 16-17.
- 
- “Charles Moffett: Gettin’ Out There.”  
Vol. 34, No. 9, May 4, 1967. pp. 18-19+
- 
- “Billy Higgins -- Drum Love.”  
Vol. 35, No. 6, March 21, 1968. p. 27+
- 
- “Ed Blackwell: Well-Tempered Drummer.”  
Vol. 35, No. 20, Oct. 3, 1968. pp. 18-19+
- Wilson, John S. “Connie Kay’s Jazz World.”  
Vol. 26, No. 5, March 5, 1959. pp. 20-21+
- 

## Letters to the Editor

Dear Mr. Fluegel:

I am writing a thesis dealing with Body Movements and Instrument placement in solo literature for multiple-percussion. The emphasis being on two specific works, Stockhausen’s ZYKLUS and Wuorinen’s JANISARRY MUSIC. Problems of performance, and set-up difficulties will be further illustrated with the aid of video or film facilities. (e.g. wasted motion due to excessive use of space, etc.)

I am interested in compiling a list of all performers to date of both pieces, any information regarding their approaches to solving their individual set-up problems and any other pertinent information which they would wish to share.

Sincerely,  
John Ernest Grimes  
San Diego: Dept. of Music  
LaJolla, California

## SUMMARY OF PAS, INC. MEETINGS

December 1969  
Sherman House  
Chicago, Illinois

Sandy Feldstein, president, called the meetings to order. Those in attendance were: Mervin Britton, Don Canedy, Michael Combs, Tom Davis, Art Dedrick, Sandy Feldstein, Ron Fink, Neal Fluegel, George Frock, John Galm, Maurice Lishon, Jacqueline Meyer, James Moore, Gary Olmstead, and Gordon Peters. Contributing members in attendance were: Dean W. Anderson, Walt Anslinger, Terry Applebaum, Frank Arsenault, Larry Ash, John Baldwin, Dale Ballard, Remo Belli, Dick Borden, Brenda Born, Gary Chaffee, Bud Dorn, Lynda Dunning, Wilber England, Frederick Fairchild, Roger Faulman, Jim Gordon, Brentwood Hazel, Ron Keezer, Wendell Jones, Dean Kool, Nancy Kent, Geary Larrick, Hoyt LeCroy, Wm. F. Ludwig Jr., Janice Lishon, Paul Moore, Terrance Mahady, Lee Mitchell, Al Payson, Dick Richardson, James Sewry, Sarah Swanson, Lawrence Swanson, Gardner Vaughn, Val S. Vore. Visitor to the meeting was Russ Kruetson.

The minutes of the June Board of Director's meeting were accepted as printed in Volume VII, Number 1 of PERCUSSIONIST.

Neal Fluegel presented the Secretary's report.

- I. Membership 2098
- II. Financial Statement
  - A. Proceeds \$13,310.26
  - B. Expenses 11,466.72
  - C. Balance 1,843.54
- III. Present Tangible Assets \$6,200.00
- IV. Proposed Budget \$19,335.00

The report and proposed budget were accepted.

Jim Moore presented the report concerning ads in PERCUSSIVE NOTES. It was decided that anyone is eligible to advertise in PN, but membership in PAS would be strongly encouraged.

Ron Fink reported six new state chairmen since the June Board meeting. He will also investigate the possibility of beginning a chapter among the Service Bands in Washington, D. C.

**Policy:** If a state chapter is in need of financial assistance that state may request a specific amount for a specific project, stating the need for the requested amount. The executive officers will make the decision regarding the request.

Art Dedrick suggested that each publisher member send a PAS application blank with each of their mailing of materials.

The Logo committee - George Frock, chairman - reported that each interested manufacturer will contribute designs for a new logo to the committee by May 1 and an ad will be placed in PERCUSSIVE NOTES to inform the contributing membership of this contest and its deadline - May 1, 1970.

Mike Combs reported on the percussion materials committee. He stated that this listing would appear in booklet form and an addition to the initial compilation would be published each year.

The notation committee - Saul Feldstein, chairman - stated that the report is now in the hands of the Music Publishers Industry and that if accepted, booklets will be printed and available at no charge.

John Galm presented the nomination committee's report. New members nominated and elected to the Board are as follows: Stan Leonard, Jim Coffin, Anthony Cirone, Ross Hastings, Lenny DiMuzzio, Bobby Christian, Vic Firth, and Frank Toperzer. Those present Board members nominated and re-elected for another two year term are: Sandy Feldstein, Ron Fink, Neal Fluegel, and Maurie Lishon. The remaining members of the Board are: Mervin Britton, Don Canedy, Michael Combs, George Frock, John Galm, Phil Grant, Fred Hoey, Jacqueline Meyer, James Moore, Gary Olmstead, and Jon Polifrone.

It was suggested that the Board be represented by a studio teacher; this was tabled until the June Board meeting.

Three new committees were organized. The first is to establish PAS recommended standard procedures for auditioning for an "all-state" group. Those selected to serve on this committee are Gary Olmstead, chairman; Gary Chaffee, Lenny DiMuzzio, and Don Canedy.

The second committee is to compile a list of recommended materials for contests. This compilation is to be based on all available state lists. Members of this committee are Sandy Feldstein, chairman; Ron Fink, Jan Lishon, Maurie Lishon, Ross Hastings, and Jay Collins.

The third committee is to encourage public and private music educators' interest and membership in PAS. This committee consists of Jim Coffin, chairman; Frederick Fennell, William Musser, and John Paynter.

Due to Mid-West organizational problems, the program committee was unable to present a program. However, there will be a program next year.

A suggestion of making tax exempt receipt donation forms available was brought to the attention of Neal Fluegel by Bob Yeager and discussed at the meeting. These forms will be printed and available from the executive officers, Carroll Bratman, Maurie Lishon, and Bob Yeager.

Jim Moore and Neal Fluegel, respective editors of PERCUSSIVE NOTES and PERCUSSIONIST, requested more articles be submit-

ted. It was also suggested that the editors reprint articles from other magazines.

An informal Board meeting will be held in March for those attending the national MENC in Chicago. Gordon Peters offered Orchestra Hall for a meeting room.

Saul Feldstein was re-elected as President of PAS, Inc., Neal Fluegel was re-elected Executive Secretary of PAS, Inc., and Ron Fink was re-elected Second Vice-President of PAS, Inc.

After a brief discussion promoting the principle of allowing conductors at percussion ensemble contests and a text book listing in the International Percussion Reference Library book. The meeting was adjourned.

Respectfully Submitted  
Jacqueline Meyer

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## PERCUSSION MATERIALS LISTING PROJECT COMMITTEE REPORT

by F. Michael Combs  
Committee Chairman

Although the Percussion Materials Listing Committee is just getting off the ground, the response and enthusiasm I have seen and heard necessitates a brief report to all PAS members.

**The Project** Saul Feldstein, PAS President, organized the Percussion Materials Listing Committee to establish the means and format of a complete listing of percussion materials. Many percussionists had already shown interest in this type of project and it was felt by the PAS Board of Directors that the combined efforts of the committee members would produce a solution to the problem of keeping abreast of the ever increasing materials available to today's percussionist. Committee members include Wally Barnett, John Baldwin, Mervin Britton, Charles Buechman, Tom Davis, James Dutton, Nancy Kent, Geary Learick, Jan Lishon, and Betty Masoner.

**Organization** The first step was to get some list of materials to begin our work. My own booklet of literature (made in 1967 and already obsolete) was sent with some corrections and additions to all but two of the committee members. (Wally Barnett and James Dutton were asked to concentrate their efforts in the area of keyboard mallet literature. Presently, each committee member has examined the list and is making corrections and additions. Several have already returned their work. In addition to compiling the results of the committee members, letters are being sent to all publishers to make sure the end result is 100% correct.

**Qualifications** Obviously, there can be no end to the work of this committee. During the next few months, as the committee is working, many new works for percussion will be composed and released. The main goal of the committee is to produce a good,



accurate list of percussion solo and ensemble literature as complete as possible. Emphasis is more toward accuracy than volume.

Manuscript pieces compose a large percent of percussion literature. For this reason manuscript works will be included in the list as long as the works are available for purchase and the source (composer) is known.

Value judgements will have to be made in the area of "percussion with other instruments." This area is unlimited and would include all brass ensemble pieces and even band and orchestra compositions. We must draw the line somewhere. Works listed in this area must have the emphasis on percussion and, for example, could be used on a percussion recital.

**Results** Assumedly, the results of this project will not collect dust on someone's desk or end up in the back of a filing cabinet. The list will be duplicated and made available to PAS members and non-PAS members. Exact details of distribution are yet to be determined. It is probable that a supplement listing will have to be made periodically - possibly as a part of one of the PAS publications.

**Your Part** You need not be an official member of the committee to offer suggestions or submit titles. If you know of any Compositions in Manuscript form, or if you have any questions or comments, don't hesitate to write directly to me in care of the Music Department, University of Tennessee, Knoxville 37916.



## Percussion Material Review

by Mervin Britton

**GAMBIT** For Solo Percussion & Tape, William Duckworth. Media Press, Box 895, Champaign, Illinois. \$8.50.

Instrumentation is standard except for four brake drums and perhaps timbales. The notation is standard and graphic. The five pages of performance are synchronized with the timing of the tape. Duration of the piece is approximately ten minutes.

**PATHS I**, Jack McKenzie. Solo percussion for four timpani, two toms and suspended cymbal. Media Press. \$2.25.

The score consists of 16 graphic boxes with suggested sounds and instruments in each box. A performance involves any two complete, different paths through all fields.

**SUITE FOR SIDEMAN AND HANDCLAPPERS**, Jack McKenzie. Media Press. \$5.75.

Soprano, alto, tenor, and bass handclapping sounds are produced by using different parts of the hands. A drum set or electronic rhythm device is used to improvise on the basic rhythms of a Shuffle, Waltz, Rhumba, and Fox Trot.

UNTITLED PIECE NO. IV, for Trombone and Percussion, Neely Bruce. Media Press. \$3.50.

Percussion instruments used in this composition are marimba, orchestra bells, sizzle cymbal, two toms and almglocken. Duration is five minutes. The notation is standard, but the various units in the percussion part may be played in any order. The trombone plays only the last two minutes of the piece.

SONG AT YEAR'S END for flute and vibraphone, James Cuomo. Media Press. \$3.75.

The parts are accurately notated in traditional manner and meter. While there are quite a few involved rhythmic passages, the tempo is quite slow.

THREE CANONS for Solo Marimba, Neely Bruce. Media Press. \$3.25.

While the notation is more traditional than otherwise, the style is avant garde and requires an advanced player to comprehend and manage the composition. The duration is nine minutes.

VARIATIONS ON AN INDIAN TALA for Two Percussionists, David Shrader. Media Press. \$2.25.

The score consists of two four measure statements and six variations. A performance involves a series of pre-set and limited choices of these sections. The composer suggests that each player have two differently pitched drums such as a conga-bongo combination.

TIME FIELDS for Solo Percussion, William Duckworth. Media Press. \$3.75.

Instrumentation includes orchestra bells, marimba, vibraphone, five almglocken, three suspended cymbals, triangle, castanets, and two wood blocks. Notation is graphic. A quote from the instructions can best describe the piece. "Time is relative, but in proportion to the graph. Events in boxes can be played in any order. Repeat the events, but not the sequence, the number of times indicated in the lower corner."

"FOR FOUR PERCUSSIONISTS", Ronald Keezer, Music Dept., Wisconsin State University, Eau Claire, Wisconsin, 54701.

This four movement composition uses a complete drum set, four timpani, orchestra bells, marimba, vibes, finger cymbals, four temple blocks, tambourine, triangle and bass drum. The players shift basic instrument groups for each movement, thus demanding that all perform on set as well as keyboard instruments. The composition is well organized as to form and the relationship of the movements.

"FOR THREE PERCUSSIONISTS", Ronald Keezer, (see above)

This composition places moderate to advanced demands upon three performers. The instrumentation includes conga drum, two cow bells, snare drum, susp. cym., vibes, marimba (each using three mallets and two toms). The composition, which is well structured, should present a musical challenge to the performers.

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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**PURPOSES OF THE PERCUSSIVE ARTS SOCIETY, INC.** — 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, Distributor, 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). Part of the membership dues collected from each member is allocated for a subscription to each of the publications. 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.

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