



# Percussionist

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# Percussionist

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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## **Rudiments--The Means, Not the End**

by  
Thomas L. Davis  
*State University of Iowa*

Each spring at contest time we find our snare drummers working very hard at the job of whipping up those first 13 rudiments to a tempo of 120 beats per minute, and usually they're in the process of struggling with a rudimental solo. At first glance this appears to be a very healthy situation. Let's face it, where else can one find a set of rhythmic exercises that will so efficiently aid in the development of a clean technique, particularly if the rudiments are practiced in the proper open and closed manner? A little closer look, however, will probably reveal that these drummers have probably been practicing those *same* 13 rudiments and that *same* rudimental solo since Christmastime or maybe even before that! To the writer there seems to be a bit of a paradox here. Why in the world do we spend all of that time working toward a performance that will last at the most six minutes? Why do we devote hours and hours to the practice of a few specific rhythmic figures and stickings that we will use only at contest and perhaps only once in a great while in the marching band?

Let's examine this rudimental business for a moment. First of all, their brief but extremely illustrious history tells us that the rudiments were designed for use at 120 beats per minute, and were to be played while marching. Their "hand-to-hand" nature makes this obvious, as "hand-to-hand" playing maintains the natural body equilibrium just as swinging the arms does when one walks or marches. To the best of our knowledge, the only musical organizations in America today that maintain a constant tempo of 120 beats per minute are drum and bugle Corps and military bands. How terribly boring and mechanical music would be if it were all played at that same tempo! Most of our modern football bands march much faster than that, and they sometimes come close to doubling it. The writer challenges even Joe Morello to cleanly execute flam paradiddles at 240 beats per minute.

How often, outside of the drum corps, a few marching bands and, of course, at contest, do we actually use the rudiments in performance? Just for fun, take a look through the snare drum parts to the compositions you currently have in your concert band folios. Make a careful

tabulation of the number of times any of the rudiments are used. You will more likely than not be amazed to discover that except for a few flams, ruffs and what could be loosely classified as 5- or 7-stroke rolls, the rudiments are practically non-existent in the concert band repertoire. They are used even less frequently in orchestral literature.

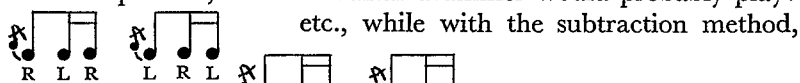
At the time the National Association of Rudimental Drummers (NARD) was formed, there was a definite need for that type of organization in this country. The purpose of this group was to foster and standardize the playing of the 26 rudiments in America, and this goal was accomplished rather quickly and successfully. By 1940, almost all of the states which use the contest system had adopted the rudiments and set up as requirements for snare drummers the playing of at least some of the first 13 rudiments and a rudimental solo. So far, this is fine. But what about phrasing, sight reading, the ability to play at various tempi, etc.? What about the ability to execute "ties" and syncopations properly? In general, the playing of the rudiments and most rudimental solos gives no indication of the performer's abilities in these other *most important* areas of music and musicianship.

A good many of the fundamentals of music, and a variety of the most commonly used techniques of snare drumming cannot be found in the rudiments or in most rudimental literature. The buzz or press roll for instance, is not found in the 26 rudiments listed on the NARD chart, yet this is the roll used 99% of the time in concert band and orchestra. How many of your snare drummers practice as many hours on the buzz roll as they do on the long roll? The single stroke roll, which from the standpoint of the development of technique is probably the most important rudiment of all, is not listed among the first 13 rudiments and is rarely used in rudimental solos. Many of the rudiments listed in the second 13 should actually be considered as pre-requisites to some which are listed in the first 13. The *flam paradiddle*, for instance, comes much easier to the student if he has first learned to execute the *single* paradiddle properly. Yet many of the so-called rudimental beginning methods teach the rudiments in the order in which they are listed on the NARD chart!

From a strictly musical standpoint the business of playing "hand-to-hand" causes many problems as far as precision and consistency of sound are concerned. The right stick never sounds *exactly* like the left, and when any rhythmic figure is repeated consecutively "hand-to-hand," the one begun with the right never sounds exactly like the one begun with the left because the sticking is reversed. Playing in a "hand-to-hand" rudimental manner may be just fine for use while marching, but for concert playing it simply cannot fill the bill. Instead, the writer proposes the use of the old "subtraction" method of sticking for concert playing. This is the system of sticking used by Edward B. Straight in his "Straight System—The Natural Way to Play the Drum."

Briefly, the "subtraction" method or straight system is a system of sticking where the right hand falls on the strong beat or the strong subdivision of the beat in each measure, regardless of time signature or tempo. This applies not only to rhythmic figures but to rolls as well. The result of this application of sticking completely eliminates any "hand-to-hand" procedure and produces a much more consistent sound wherever consecutive rhythmic repetition or consecutive repetition of rolls occur.

For example, if we were required to play an 8th note flam and two sixteenths in repetition, the rudimental drummer would probably play:



we would play: etc. Try playing this figure

both ways and see if you don't agree that the second example produces a much more consistent sound! Also, try playing consecutive 5-stroke rolls beginning each time with the right hand, then compare the sound with that produced by playing the rolls "hand-to-hand." Again, you'll find that the "hand-to-hand" sound is less consistent. The whole point is this: for purposes of refinement in concert playing it becomes necessary to stick a given rhythmic figure *exactly* the same way each time it occurs.

Earlier, reference was made to the fact that rudimental literature does little to acquaint the student with the problems of ties and of syn-copation. In addition, it also does relatively little if anything in the less-common time signatures such as  $\frac{3}{2}$ ,  $\frac{3}{8}$ ,  $\frac{5}{4}$ ,  $\frac{5}{8}$ , etc. If the snare drummer is to do even an adequate job of playing in concert band or orchestra, his study of the rudiments must be supplemented with study of the subtraction method of sticking and with a great deal of work on sight reading and technical exercise in non-rudimental literature and in some of those less-common time signatures previously mentioned.

Webster defines the word rudiment as, "the first principle of any art or science; a first step." Most beginners are taught the rudiments of snare drumming during their first series of lessons and we find them in their senior year of high school spending most of their practice time between December and the middle of April *still* practicing the rudiments and their rudimental solos. In other words, they are *still* working on that first step!

The writer does not wish to be misunderstood. The rudiments play an enormously important part in the total art of drumming. There probably is no other set of 26 exercises in existence that contributes as much to the development of early technique as do the 26 rudiments, but let us keep them in their proper perspective. The rudiments are excellent technique builders—an important *means* to a musical end, but *not* the end itself.

## Keyboard Mallet Instruments—*Vida Chenoweth*

*This title would include xylophones, marimbas, and metallophones of all cultures, including the electric metallophone known as Vibraphone or vibraharp.*

### **Defining the Marimba and the Xylophone Inter-culturally**

On my first visit to Guatemala in 1957 I talked with many marimba-makers and marimba players. Surprised that a North American should be familiar with the marimba, they asked about my own instrument. Did it have wood or metal keys? I knew from the question that they must have heard of our vibraphone, and I assured them that my marimba had wooden keys just like theirs. The next question was, "And do you have gourds below the keys or wooden-boxes (for resonators)?" I answered that they were neither, because in the United States the marimbas have tubular resonators, and as I was describing them further and mentioned that they were of metal, they began to protest, "Then it is not a marimba, because a marimba has no metal parts." And it is true that in Guatemala, marimbas do not have any metal on them. Theirs was a definition peculiar to their own culture. I tried to explain that it didn't matter what the material of the resonators was since they provided only amplification and not the timbre, the timbre (or characteristic tone color) being produced by the wooden keys. I even pointed out that they had two types of resonators—those made of gourds and those consisting of wooden boxes arranged in columns below the keys—but it was difficult to convince anyone that a marimba might have metal resonators. Their resonators did contribute to the instrument's timbre because they not only act as an amplifying device, but each resonator is provided with a small opening at the base of the gourd or wooden box and the hole is then sealed with a vibrating material taken from the intestines of a pig; this causes a sympathetic vibration reminiscent of the buzzing sound of a kazoo. This vibration sound is essential to marimba construction not only in Guatemala and Mexico but in parts of Africa, and that is why metal tubes could not possibly qualify as resonators to them. Completely foreign to their traditional marimba, the North American marimba was termed by them a "xylophone."

We in the United States must also admit to a cultural definition of "marimba" and "xylophone." For years these two terms have been interchanged and confused in their usage. Some U.S. manufacturers produce an instrument they name "marimba" and also another they name "xylo-

phone," and they differentiate between them in the following way: the "xylophone" is tuned in fifths and has a higher range than the instrument they call "marimba." The latter is tuned more consonantly, in octaves, hence its mellower sound.

Actually, the above is a cultural definition, for as we have seen, it would never suffice to define "marimba" and "xylophone" in this manner except within the boundaries of the United States.

What does the word "marimba" really mean? It is a word of African (Bantu) origin which refers to an instrument composed of wooden bars, graduating in size from bass to treble, and underneath each bar there is a gourd resonator. The instrument's height from the ground is typically about one foot. It is doubtful that an American marimbist would on first sight recognize it as a marimba, so different in appearance is it from our large instruments which stand at nearly three feet above the ground. In addition, the African variety is tuned to a scale quite unlike our chromatic scale,\* and a definition of this instrument would not likely agree with that of any marimba on our hemisphere except that of the Maya-quiche Indians of Guatemala who also play a gourd marimba.

It is by now apparent to the reader that there is a need for a more conclusive and accurate definition of "xylophone" and "marimba" if we are to communicate between cultures. Before we attempt to establish the definition of "marimba" let us also look at the word "xylophone." This term came to us through European usage, and it referred to the type of xylophones played in Europe, none of which were known to have had resonators. From the Greek language, "xylos" means "wood"; "phono" means "sound." The definition is quite simply, "woodsound." Is a marimba then a xylophone by the fact that it has a wooden keyboard that produces its sound? The answer is, "Yes, the marimba is a type of xylophone." To find how a marimba and a xylophone differ historically we look again at the African origin of the word "marimba" and at the instrument to which the Africans assigned this name. Then it is noted that, in order to meet the requirements for a "marimba," something more was needed than just the wooden keyboard, and that something was individual resonators below the keys.

The marimba may, in a broader, more practical manner, be defined as a type of xylophone which has resonators. If we attempt to create a definition for either the xylophone or the marimba according to the range, scale, method of tuning or type of resonators, we cannot speak inter-culturally, and to ignore the varieties of xylophones existing in other cultures is not advisable, particularly when our own North American marimba is the culmination of an idea which had its origin in another culture.

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\* The Indians of Guatemala also do not have the chromatic scale.

The vibraphone, on the other hand, is of North American invention, and it is presumed that its name will remain the same even when the instrument becomes part of the cultural life of other countries. Technically, the vibraphone is under the heading of metallophone, because of its metal keys, just as the marimba is a xylophone, because of its wooden keys. If the vibraphone were to be manufactured in another country but with a range of only one octave, it would not alter the fact that the instrument was a vibraphone. If it were to be manufactured by a culture which had an exotic eleven-note scale instead of the twelve-note chromatic scale which we use, the instrument produced would still be a vibraphone, all other conditions met.

It is hoped that the percussion player will adopt the musicologists' terminology and definitions rather than to confine himself to the colloquial. The classification of keyboard idiophones is summarized in the chart below:

### CLASSIFICATION

"struck idiophones"	with keyboards
Instruments made of sonorous material which is made to vibrate by an action of the player.*	having a tuned scale, the keys of which are suspended horizontally.
Types:	Examples:
Xylo-phone (wood-sound)	xylophones, marimbas
Metallo-phone (metal-sound)	vibraphones, other metallophones
Litho-phone (stone-sound)	lithophones

\* Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton & Co., Inc., 1940.



Indianapolis Percussion Ensemble consisting of Jim Moore, Erwin Miller and Richard Paul which tours the Indianapolis area giving concerts and clinics is now publishing a mimeographed sheet entitled "Percussive Notes." For more information or perhaps a copy, write Jim Moore, Indianapolis Percussion Ensemble, c/o 16 Digby St., Indianapolis, Indiana.

Cleveland Institute of Music and the Rogers Drum Co. are co-sponsoring a percussion ensemble contest. The composition should be 4 to 10 minutes in length. Percussion must be the major feature with other instruments held to a minimum. The winning composition will be awarded \$200 and will be published by Music for Percussion. For more details write—Robert Pangborn, the Cleveland Institute of Music, 11021 East Blvd., Cleveland 6, Ohio.



# The Challenge

In trying to get this bulletin off to a fine start it seemed appropriate to "challenge" our readers with a rather large collection of projects suggested to us by members of PAS as a result of our original request for ideas and concepts. The list is large because of the tremendous response from the members. It is not the list that is the challenge but the problems involved in implementing any one of the proposed projects, establishing a priority list, and carrying them out collectively.

Future discussions of new and old concepts appearing in "the Challenge" can and will be those things which seem to be top on the priority list. This issue, however, is designed to stimulate your thinking on a wide variety of concepts which encompass both the new and the old, heretofore intermingled and unsorted. Included are projects which our society may feel like tackling. We could decide collectively that none of these is really important and select others instead. In any case, let us define our concepts clearly and accept the "challenge" to make them real in the life of every percussionist.

Won't you please write down your thoughts on these projects and others as they come to you and send them to our Executive Secretary so that together we can meet the CHALLENGE?

## SUGGESTED LISTS THAT WOULD BE VALUABLE TO TEACHERS, PERFORMERS, AND ADMINISTRATORS.

1. Recommended list of qualified judges for festivals and contests.  
(Set down criteria of qualification)
2. Recommended clinicians for percussion clinics.  
(Set down criteria of qualification)
3. List of prospective graduate assistants for colleges unable to have full time percussion instructors.  
(Set down criteria of qualification)
4. List of books and periodicals about percussion and percussionists.  
(Include doctorate or masters theses and essays available at all university music libraries)
5. List of all percussion material published.
6. List of all percussion materials unpublished.
7. Breakdown of above lists into classifications for specific instruments or groups of instruments. (Also with band or orchestra, etc.)

8. Lists of recommended accessories, traps, and special equipment. (Priority list of order of purchase for high school band directors)
9. Sources of supply for items not readily available.
10. List of items for loan or rent which can not be purchased.
11. List of recordings, film-strips, and motion pictures for teaching and performance aids. (Tapes)

AREAS OF RESEARCH AND PROJECTS SUGGESTED BY MEMBERS AND OTHERS TO IMPROVE.

1. Study the ramification of required traditional rudiments at school contests in order to determine the desirability of revamping the requirements to more logically enhance the objectives of music education by:
  - a. Adjusting the requirements to include those things which correspond to musical requirements rather than just technical requirements.
  - b. Encouraging multi-instrument playing which more truly represents the "percussionist" concept. (As opposed to just drummer.)
  - c. Making available more realistic "classifications" in terms of events in which the percussionist may participate.
2. Through adequate research, general agreement, unified action, and intelligence and logic, make recommendations to manufacturers concerning **QUALITY** instruments, accessories, and educational materials designed to "meet the requirements of percussionists."
3. Encourage secondary and college level administrators to give more careful consideration to a well balanced percussion education program at all levels. Bring to the fore the inadequacies of a music program, teacher training and conservatory, which gives only lip service or solemn mockery to this essential element.
4. "Suggested Further Studies in Percussion" as outlined in "Treatise on Percussion" by Gordon Peters, beginning on page 377. Additional study of ideas suggested in other appendices in this unpublished work.

SPECIFIC RESPONSIBILITIES OF THE PERCUSSIVE ARTS SOCIETY AND SERVICES WHICH CAN AND SHOULD BE THE WORK OF THIS ORGANIZATION.

1. Progress as a clearing house for information about and for percussion and percussionists.
2. Receive and disseminate information, materials, published and unpublished works, lists, specific questions about percussion from members and non-members, and generally, through active participation of members, advance the musical concepts where per-

cussion is concerned by all means educationally, economically, and physically possible.

3. Advance concepts which seem most valuable in all areas of percussion—scholarly but practical approaches.
4. Review new material both foreign and domestic. (Music and texts in English)
5. Make recommendations of the best of study material as a result of adequate research in terms of general usage by membership and others.
6. Begin a file on programs to be made available as reference for members and others. (Recitals, Ensembles, etc.)
7. Make recommendations to state contest committees concerning more-standard criteria for adjudication of percussion solos and ensembles. (See Ludwig Drummer, Spring, 1963—G. Peters article)
8. Make available those requirements most commonly accepted by colleges and universities in terms of entrance and general placement. (Pre-req.)
9. Through collective need, encourage composers to write for percussion in the area between elementary rudimental solos to advanced grade experimental ensembles.

#### CONSIDERATIONS OF ORGANIZATION AND FINANCE OF SUGGESTED AND PROPOSED PROJECTS.

1. Time and expense are always involved when educational projects are successful. The extent to which PAS goals are reached depends largely on aggressive action on the part of the members, and the variety of sources for, as well as, the amount of financial support. Consideration might well be given to the following:
  - a. Are dues commensurate with the goals and objectives of PAS?
  - b. What should be included in the payment of dues besides the Official Bulletin?
  - c. Who should bear the expense of special mimeographed or printed materials, compiled, edited, and printed by members of the PAS?
  - d. Should PAS make educational material available for non-members? Should these items have a small charge for mailing only or should they be a source of income for the organization's further development and growth in terms of additional projects?
  - e. In the original objective of the society it was stated that the bulletin should carry no advertising in order to be a free agent in advancing percussion education. Should this be an

ever present factor or is it possible to follow the example of other educational and scholarly journals and use commercial advertising as a source of income without losing any editorial freedom?

- f. If the bulletin takes on the aspects of a scholarly journal and is accepted, purchased, and made available in college libraries across the country, are there colleges or university administrations who, because one of their faculty is editor, would under-write a large portion of the expense of preparation for printing, or even absorb the entire expense as a service to education?

#### THE BULLETIN.

1. If percussion is to raise its level of acceptance, and if one of the goals of PAS is to rise above the toy-instrument stage, and, if in spite of their past reputation percussionists wish to be considered musicians, and, if we want to show our colleagues that not only are our intentions good but our actions speak louder than words, then it seems there is little choice but that the PAS Bulletin must be oriented in style as a scholarly journal, but never at any time deceive its inadequacies through wordy gobble-de-gook or meaningless beating-around-the-bush. It must make clear the challenges, air the conflicts in thought and action, keep abreast of progress throughout the world of percussion, give honor to those who are able to push us all that extra step forward as well as, to those who make firm and secure the beach-head of ideals already won, and above all it must be the vehicle through which new ideas can be made known.

Communication has never ceased to be the fiery-mouthed monster, never completely conquered, in the battle for educational advances. It is not likely that this bulletin proposed by PAS will accomplish the heretofore impossible, but it will place another sword on the line.



Larry McCormick has a drum music service called "Percussion Enterprises" in which he writes special drum parts, drum books, collections of solos and street beats, etc. For more information write—Percussion Enterprises, 866 Elma, Elgin, Illinois.

Paula Culp has given us the information that the late Mr. Firestone's manuscripts are in the process of being published and his book of complete works will be available to the public about two weeks after the printing of this bulletin. It will be available through the Trafford Drum Studio, South Main, Elkhart, Indiana.

## Dance Drumming—*Henry Adler*

It never ceases to amaze me how far sighted some of the early authors of percussion methods and ideas really were. They had no way of knowing for sure the direction which this field would take. Yet some of the basic ideas which they seemed to stress need emphasis more today than ever before. In a telephone conversation with Henry Adler in New York, he was quick to reiterate one of the axioms long in existence but never widely accepted. "Don't put down any form of dance drumming."

The greatest talents have always been and will always be those men who can successfully play every style of drumming. As a matter of fact the idea of the specialist today is even more impractical than in the past despite the fact that it may seem contrary to our specialist oriented society.

We often hear, "he is a great big-band drummer," or, "he is a fine small jazz group drummer," but what constitutes the ultimate in dance drumming today is the element of FLEXIBILITY . . . percussionists, if you will, well trained in the practical application of every phase of percussion playing. The bailiwick of men like Dave Tuff or Don Lamond was, and is, not limited to just Big Band Swing, or Small Group Jazz, or Big Band Commercial playing, they are examples of percussionists, able to perform successfully every phase of dance drumming as well as studio work which is even more demanding.

Future articles for this section of the PERCUSSIONIST will be under the supervision of our friend and colleague Henry Adler. The articles will be designed to define the problems of the modern dance band drummer. The plan is to delve into these problems in detail and make concrete suggestions as to possible answers. Each problem will be dealt with in a usable and practical manner and will be based on years of experience with literally hundreds of actual situations.

From time to time, as space allows, we hope to include a good portion of news geared primarily for the danceband drummer. Although our main interest at this stage is to enlighten our readers as much as possible in terms of performance, we feel that just knowing where drummers are, who is doing what, and through what media it is being done will give added incentive for us to sit at a drum set and try what is suggested in these pages.

Please direct all questions, suggestions, and disparagements to Percussive Arts Society, Music Department, Southern Illinois University, Carbondale, Illinois.

## Percussion Education—James D. Salmon

Since this is the first column for the new bulletin of The Percussive Arts Society, it would seem that it might be helpful to our membership if some few words of explanation were given at this time as to the proposed make up of this column.

*First of all*, we would like to have a very broad use of this column so that the ideas and feelings of every member might be presented to the readers and members as a whole.

*Secondly*, we feel that there are problems that are found in marching band, concert band, concert or symphony orchestra, combos, dance band or stage band, in one part of the country that are also found to be the same, or a similar problem in another section of our country. By writing in to us, we can project the possible solution (or solutions) from many angles and people, thereby broadening understanding of drums and of drumming.

*Thirdly*, this column will be available to our readers for all phases of percussion performance and instruction practices as the serious drummer understands them. This is to give due notice that we will welcome all contributions of material that will include a serious search for answers to the performing drummers and percussion instructors as regards 1) drums and accessories, 2) all keyboard percussions (bells, xylophone, marimba, chimes, and vibraharp, or vibraphone), and 3) timpani.

This column will only be as successful and active as the membership wishes to make it. Therefore, start collecting some questions that you might have about the playing, or the teaching of some phase of the percussion field. Send your problems, questions, or ideas to me, in care of this column of your PAS Bulletin. If I cannot get a satisfactory answer from one of the Percussion Experts in the field of performance, or in music education, we can go directly to the membership and no doubt we will have many possibilities of solution that could not be obtained otherwise.

So long for now! Get those Q's and I'll try to give you the A's in future issues of your *Percussive Arts Society Bulletin*.



Musser, Inc. is awarding two scholarships of \$300 each to outstanding keyboard mallet instrument students. These will be awarded through the American Conservatory of Music, Chicago, Illinois. For more information write—James Dutton, American Conservatory of Music, 410 South Michigan Ave., Chicago 5, Illinois.

# Questions & Answers

**Q.** Who can participate in this Q & A section? Just members, or, can anyone interested in finding out about a specific area of percussion send in their questions?

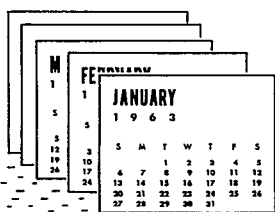
**A.** Anyone who has a legitimate question that can be answered directly in a few words or by a yes or no, or, by a simple reference can expect to receive an answer; either in this bulletin or by direct correspondence where answers must be lengthy.

**Q.** Where should questions be sent?

**A.** Write to PAS, Department of Music, SIU, Carbondale, Ill., or directly to James Salmon, Department of Music, U. of Mich., Ann Arbor, Michigan

**Q.** Will Answers be representative of PAS membership as a whole or will they be opinions of only a few members.

**A.** In cases where controversial issues are involved, PAS members as a group will be consulted. For the most part, however, questions will be answered on the basis of knowledge at hand and an accumulation of experiences of experts who would know most about a particular situation.



## Time and Place

*This section of the bulletin is devoted to lists of times and places of clinics, recitals, and lectures given by members and other percussionists. We hope readers will continue to supply us with dates and places of these events.*

March 25, 1963. Minneapolis, Minnesota, North Central Division MENC Convention. Clinic sponsored by NACWPI. Clinicians Jim Salmon, Minneapolis Symphony Percussion Section (Marvin Dolgren) and Edward Gangware, Bemidji State College.

April, 1963. Bakersfield, California. South Western Division MENC Convention. Arizona State University Percussion Ensemble, directed by Mervin Britton. Performance included "Suite for Weatherkings" by W. Kraft and "Percussion Music" by Michael Colgrass.

- April 28, 1963. Purdue University, Lafayette, Indiana. Purdue Percussion Ensemble Concert, directed by Maxine Lefever. Performance included "Prelude for Percussion" by Mallory Miller and "Compelling Percussion" by Charles Shively.
- May 9, 1963. Southern Illinois University, Carbondale, Illinois. Solo recital—Neal Fluegel—program will include "Toccata for Marimba" by Emma Lou Diemer and "Rhythmic" by Bozza.
- May 27, 1963. Southern Illinois University, Carbondale, Illinois. Southern Illinois University Percussion Ensemble Concert, directed by Neal Fluegel. Program to include "October Mountain" by Alan Hovhaness and "Prelude and Fugue" by Charles Wuorinen.
- May, 1963. University of Michigan, Ann Arbor, Michigan. University of Michigan Band Percussion Section, directed by Jim Salmon—28 minute segment education television program as part of a "History of Music" series.
- July 15–19, 1963. University of Michigan, Ann Arbor, Michigan. Michigan National Band Conductors Conference. Sam Denov guest clinician.

### New Materials—*Mervin Britton*

- Concert Snare Drum*, bk. 1, by Jack McKenzie, pub. by Charles Colin. \$3.00.
- Elementary Drum Method*, by Roy Burnes, pub. by Henry Adler Inc. \$1.50.
- Percussion Keyboard Technique*, by Thomas McMillan, pub. by Pro-Art Inc. \$1.00. (beginning method)
- Mental and Manual Calisthenics for the Modern Mallet Player*, by Elden Baily, pub. by Henry Adler Inc. \$5.00. (advanced method)
- Percussion Studies—14 Percussion Quartets*, pub. by Kendor Music Inc. Score and four part books \$7.00. (ideal for elementary and secondary or university classes)
- Three Dances for Solo Snare Drum*, by Warren Benson, pub. by Chappell and Co. Inc. \$1.00.
- Contrasts for Percussion*, by Jerry Bilik, pub. by Samuel French Inc. (part of a set of three settings with woodwinds and brass)
- The Art of Cymbal Playing*, by Sam Denov, pub. by Henry Adler Inc. (to be released soon)
- Odd-Metered Etudes for All Instruments*, by Everett Gates, pub. by David Gornstein. \$1.25. (intermediate level)
- New Variations and Drum Solos Vol. I, II, III, IV*, by Ralph Pace, pub. by Drum Book Music, Vols. I–III \$1.75. Vol. IV \$2.00.
- Treatise on Percussion*, by Gordon Peters, (manuscript form available from author) \$20.44.
- Concerto for Timpani and Orchestra*, by Harold Farberman, pub. by Franco Colombo, Inc. \$2.50. (very difficult)
- Three Poems for Percussion*, by I. D. Jacobson, pub. by Mills Music \$2.50. (high school ensemble)
- Techniques of Cymbal Performance*, by Mervin Britton. (film strip and tape available from author at Arizona State University)
- Practical Percussion Studies*, by Bob Tilles, pub. by Henry Adler, Inc. \$4.00. (snare and dance drum method, intermediate-advanced)



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## LETTER TO THE EDITOR

Dear Don:

It is axiomatic that it is very difficult for an individual to influence a large mass of people. One voice is lost in the multitude. That is why individuals with a common purpose group together and shout in unison: they are bound to be heard, and will probably have some influence on those who hear them.

I would hope that the Percussive Arts Society is such a group. It has very lofty aims, and people who subscribe to these aims and who want to implement them presumably join P.A.S. to work with the other members in this direction. An organization can exist and be healthy only if all the members actively participate in a common purpose.

A large problem is, how can the members collectively implement the aims of P.A.S.? What direction shall they take? The aims, as I said before, are very worthwhile, but they are very general and abstract. They do not indicate any *specific* action in any certain direction, and therein lies the crux of the problem. I think it would be well for the members to decide on definite projects (perhaps two or three a year) to *implement* the aims of the organization.

But this presents another problem. Since the members of P.A.S. are scattered all over the country, it is impossible to get together to discuss the implementation of the aims of the Society. Probably the only solution to this problem is for the members to correspond frequently with the Secretary. For instance, members might list three things that they consider to require top priority for group action, and send the list to the Secretary. The Secretary could then compile the lists and in turn notify the members of the two or three that were mentioned the most. The entire membership could then direct its energies toward specific goals, and things would really begin to happen!

It is my feeling that effecting a re-evaluation of percussion in public school music contests would be a major step in realizing the aims of P.A.S. These contests were set up to be helpful to a student's musical training, and were at first. But since contest rules have not been kept up with the times, contests have actually become restrictive. I say this because:

- 1) there is too much emphasis on the military concept of snare drum playing. The great majority of solo and ensemble entries play pieces of a military nature, and as a result, most students have a very limited concept of musical styles. This means that a student's contest experience is not really functional, since present-day professional organizations seldom perform in that idiom.

- 2) most states lack events for one player on multiple percussion instruments. This is also not functional, since professional playing demands this type of technique.

3) this is sort of a hot potato, but it is time someone took a stand on it. There is no protection on the contest judging sheets from uninformed judges (primarily judges who are not percussionists) or judges who are too strictly traditional. For example, some judges mark down for a contestant using the matched grip on the snare drum, even though this method has been proven to be more functional, and is being encouraged by leading professionals and educators all over the country. Also, some judges even mark down for the contestant's feet not being in a certain military-type position, even if the solo being performed is not in a military style. I have even heard of a judge marking down a contestant whose marimba was not in tune with the piano.

I would respectfully submit that P.A.S. might send letters to state contest administrators, and:

1) strongly urge them to re-evaluate percussion in contest in order to make contests as much benefit to the student as possible.

2) urge them to get recommendations from leading working *professionals*, as well as college-level *educators*, before making changes.

3) offer the services of P.A.S. members to help do this, and give them names and addresses of members in the area.

Another subject that surely deserves attention is the lack of versatility of the average student percussionist, particularly in the area of keyboard percussion instruments. There are many facets to the problem: lack of teachers, lack of school-owned instruments, lack of keyboard parts in school band arrangements, etc. But perhaps if all the P.A.S. members worked together much could be accomplished in this area.

Best wishes to you as the new Secretary of the Society.

Sincerely,  
Al Payson

## Our Opinion

Since this is our VOL. I, No. 1 issue in our new format, much of what you have just read deals with intentions, plans, and desires. The multitude of decisions which are represented in this, our first, "PERCUSSIONIST" were made only after consulting with many of the outstanding percussionists, teachers, designers, printers, manufacturers, editors of various other publications, and experts of all kinds. After compiling all of their ideas and suggestions and making a preliminary (dummy) copy of the format of the bulletin, we presented them to as many non-experts as were immediately available. . . assuming that the experts were not always the best counsel. The reaction of the over-whelming majority of both the experts and the non-experts was enthusiastic acceptance.

The problems of design, layout, and printing of the bulletin were tremendous, especially for two editorial novices. The greatest concerns, how-

ever, came when decisions had to be made about the general style and attitude of the content. We arrived at a basic philosophy which became our guide for editorial decision making and which seemed most congruous with the goals and objectives of PAS.

The reason for the existence of PAS is easily understood. Its broadest objectives are those agreed upon by everyone in the field of percussion with whom we talked and corresponded. (We use the word percussion advisedly in order to distinguish our concept from the more limited term drumming.)

Our philosophy is based on one primary objective, that is: To raise the level of musical percussion performance through broader musical knowledge, better teaching, and greater understanding of the present day demands, needs, and responsibilities of the percussion student, teacher, and performer.

This is not a new philosophy. It has been the objective of every serious percussion teacher, performer, and, I might add, manufacturer, for years. It does, however, take on new and greater significance today because of the changing percussion scene. If this is, in fact, as one PAS member puts it, the "golden age of percussion," then we must step up our exchange of ideas, review our approaches, and more accurately and intelligently place emphasis on the real needs of the percussionist.

It must be clearly understood that it is not our wish to throw out the great heritage handed down to us by the outstanding men of the past who brought the field of percussion to its present prominence. Nor do we desire to create change just for the sake of change. Our intention is to broaden this great heritage to meet ever-growing demands: to standardize the attitude of the "musical percussionist"; to emphasize the importance of developing skills as varied and complete as time, talent, and resources allow.

What steps is PAS taking toward accomplishing our goals? First it is hoped that this bulletin will be the vehicle through which ideas may be exchanged and efficiently and quickly disseminated. To our knowledge there does not exist a publication entirely devoted to percussion with this primary goal and format. Although there have been, and are today, many fine articles about percussion playing and related problems, we feel that the potential for a magazine of the percussionist, by the percussionist, and for the percussionist is unlimited in terms of effectively reaching our goals.

Second, we sincerely hope that you have found in the various sections of this journal many challenging and stimulating ideas which will encourage you to more actively participate in raising the level of percussion. There is little doubt in our minds that there is more fraternal spirit among percussionists than in any other single facet of the music world. No one has all the answers, but *collectively* we can "move ahead," if you will, with a great deal more vigor than each of us can working individually. Through aggressive action on the part of every percussionist and teacher, using the bulletin as a clearing house for ideas—all of us can gain confidence, prestige, and a more than casual acceptance by our colleagues in the music world, while,

at the same time, placing percussion in a more meaningful place musically.

As to further steps in this direction, let us make our position clear. There are an infinite number of ways which one might select to implement the details of such a goal or goals as we have outlined at this time. Whether or not our goals remain constant, and, with the constantly changing scene, this seems unlikely, the degree of success of any of our projects is in direct proportion to our financial security.

You will notice an absence of advertising in our bulletin. You should look carefully, however, for the list of Associate Members to be printed in future issues. You will find that the men and women of the percussion industry have elected to support the PAS without the benefit of advertising space. This is because they, perhaps more than anyone, realize the need for idea exchange. Many of them are active members as well, and we hope that they will share their valuable knowledge and experience with us on a personal basis without the fear of being accused of commercialism. Without this kind of support from industry, there would be little hope for reaching any goals at all. To these people we owe a great deal of gratitude, not only for this one particular act, but for all the fine things they have done in the past which have given us the opportunity to even consider the idea of having a Percussive Arts Society.

Continued financial security will come only as the membership and general interest increases to large proportions. From the enthusiasm that we have seen to date, this seems inevitable.

A closer look at the break-down of the bulletin in terms of organization will show that a gallant attempt has been made to include every important field of percussion study and performance. Three feature articles on any and all phases of percussion allow for a great deal of flexibility. The "Challenge" is the place for self examination and exploration and experimentation. "Time and Place" has the potential to keep us all abreast of what is going on across the country . . . past, present, and future. "Questions and Answers" and "Percussion Education" are specifically for the teacher and student. Few people I know are more qualified to coordinate this section than James Salmon. "What is Dance Band Drumming" is going to be one of the most enlightening sections of the bulletin for all of us under the guidance of Henry Adler. Miss Vida Chenoweth, outstanding authority on marimba, is our contributing editor for the "Keyboard Mallet Instrument Section." "New Products" will help us all to more adequately understand the tools with which we work every day as well as to give us the opportunity to see how others solve their equipment problems. "Percussion Personalities" will deal with the membership and its outstanding people. To know our colleagues better will certainly make idea exchange easier.

It is impossible to estimate the number of hours we have spent in making this bulletin what it is. It is our sincere hope that it, in itself, is a step toward raising the level of percussion and the *PERCUSSIONIST*.

## PERCUSSIVE ARTS SOCIETY

You are invited to join the "Percussive Arts Society." If you are interested in improving the Percussive Arts, in performance and instruction, this is the organization that will contribute most toward that goal. Read our statement of purposes. Please feel free to contact the Society if you have any questions.

Sincerely,  
Donald G. Canedy  
*Executive Secretary*  
*Percussive Arts Society*

### I. GENERAL PURPOSES

To promote better teaching of percussion instruments on all levels.  
To stimulate a greater interest in percussion performance and teaching.  
To establish standard criteria of adjudication for percussion performance contests in light of today's demands on the percussion player.  
To foster the composition and publication of solo and ensemble music and teaching methods for the percussion instruments.  
To coordinate the activities of the membership with groups having similar objectives.

### II. MEMBERSHIP

Open to anyone interested in the stated purposes.

### III. PUBLICATIONS

A quarterly journal, lists of material and publications of special interest available upon written request.

### IV. DUES

\$2.50 annually which includes a subscription to the Bulletin. Mail remittance to Percussive Arts Society, Music Department, Southern Illinois University, Carbondale, Illinois.

Name	Home Address
City	State
Business Address	Occupation
Remittance Enclosed	