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PURPOSE—To elevate the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

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In this issue

A STUDY OF MUSCLE EFFICIENCY IN COMPARING THE MATCHED GRIP AND THE TRADITIONAL GRIP

by Gene Pollart

About the Author—

Gene Pollart graduated from the University of Colorado, College of Music, in 1963 as a percussion major earning a Bachelor of Music Education degree in instrumental music. Since that time he has taught two years in the public schools of Brighton, Colorado, and one year in the public schools of Aberdeen, Washington. While in Washington he was timpanist with the Grays Harbor Symphony Orchestra.

Presently, Mr. Pollart is studying percussion with Mr. John K. Galm, while completing his Master's degree at the University of Colorado.

At the time of this research, Mr. Pollart used the "Traditional grip" for most of his playing.

In recent years there has been a difference of opinion regarding the merits of the "matched grip" in contrast to the "traditional grip" for use in playing percussion instruments. Most of the opinions made by the proponents of each grip have been based upon limited observation or personal performance. There has been very little research undertaken to support the contentions for the use of either grip.

Correct hand position has been frequently stressed as one of the most important factors in the development of facility and technique in playing the percussion instruments. It is felt by this writer that there is a need for greater knowledge and understanding of the principles of motion and action of the muscles used in each grip to serve as a basis for a more intelligent selection and recommendation of either grip.

Before comparing the muscle actions, a description of the two hand positions is necessary.

The traditional grip. The traditional grip is used only by the left hand. The following is a list of steps which will produce a natural traditional left grip.[1]

1. The left arm should be in a state of complete relaxation with the elbow bent until the forearm is parallel to the floor. The palm is perpendicular to the floor.
2. The wrist is straight, not bent either inward or outward.
3. The stick sits in the well between the thumb and index finger approximately one-third up from the butt of the stick.
4. The ring finger and fourth finger are under the stick in a natural curve so that the stick rests on the top joint of the ring finger.
5. The index and second finger curve loosely over the top of the stick maintaining a natural position.

In producing a stroke with this grip, the arm rotates back and forth from the elbow.

The matched grip. The matched grip is, essentially, holding both the right stick and the left stick in an identical manner. The following are the steps which will produce a natural matched grip.[2]

1. The arms should be in a state of complete relaxation with the elbows bent until the forearm is parallel to the floor. The palms are faced downward.
2. The wrist is straight, not bent either up or down.
3. The stick is grasped between the thumb and the index finger approximately one-third up from the butt of the stick.
4. The remaining fingers curve loosely around the stick in a natural position.

The stroke is produced with this grip by raising and lowering the hand at the wrist joint.

It is the purpose of this research to compare the matched grip and the traditional grip through a study of the respective muscles used in each during performance. Careful attention will be given in determin-

1. Thomas L. Davis, "The Importance of a Natural Hand Position," *The Ludwig Drummer*, Vol. 5, No. 1 (Spring, 1965), p. 38.
2. Joel Leach and Sandy Feldstein, *Percussion Manual for Music Educators* (New York: Henry Adler Music Publications, 1964), Illustrated, pp. 7 9.

ing (1) the number of muscles used in each grip, to show if the result involves a coordination of the participating muscles; (2) the strength of the muscles used in each grip, which will determine the most controlled action; and (3) the tiring of the muscles involved, to reveal those which will have the most sustained endurance.

Automatically and structurally, the forearm, wrist, and hand of man are a highly developed, complex mechanism capable of a variety of movements. This is due to the arrangement of over thirty bones, more than twenty joints, and over thirty muscles.

The muscles discussed here will be those that have a close relationship to playing in either of the two grips. They are of two types: the "flexor and extensor" muscles—those that make the hand move up and down, respectively, as in the matched grip; and the"pronator and supinator" muscles—those that make the hand and forearm rotate inward and outward, respectively, as in the traditional left grip.

There are three prime muscles and one secondary muscle which aid in rotating the forearm and hand (traditional grip). They are all located in the upper portions of the arm.

Pronation muscles	*Supination muscles*
Pronator teres	Supinator
Pronator quadratus	Bicep

The pronator teres is a relatively short muscle lying diagonally across the front of the elbow.[3] The muscle forms below the elbow and narrows in size as it travels down the forearm. The function of this muscle is that of rotating the arm and hand inward—but not outward —and is generally accepted as a strong muscle. This muscle is completely relaxed as the arm rotates back to normal position. (See fig.1)

The pronator quadratus is a four sided muscle found on the inside and lower part of the forearm, with a slight downward slant. There is no doubt that when this muscle is used, it produces again the inward—but not outward—rotation of the forearm and hand. Its chief function is to protect the lower bones of the wrist as well as to transmit strong thrusts of rotation.[4] (See fig. 1)

The supinator is a deep muscle found on the outside of the upper forearm. It is a short muscle which connects near the elbow and runs laterally across the back of the upper part of the forearm.[5] The only function of this muscle is to rotate the forearm back to its normal position after it has been rotated inward. (See fig. 2)

3. Lucielle Daniels, Marian Williams, and Catherine Williams, *Muscle Testing* (Philadelphia: W. B. Saunders Company, 1946), p. 148.
4. Ellen Duvall. *Kinesiology* (Englewood Cliffs, New Jersey: Printice-Hall, Inc., 1059), p. 219, 222.
5. Daniels, *Op. Cit.*, p. 144.

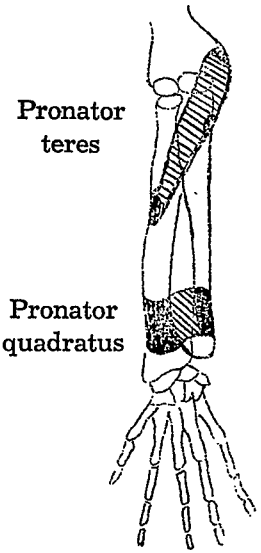

fig. 1

FOREARM PRONATION

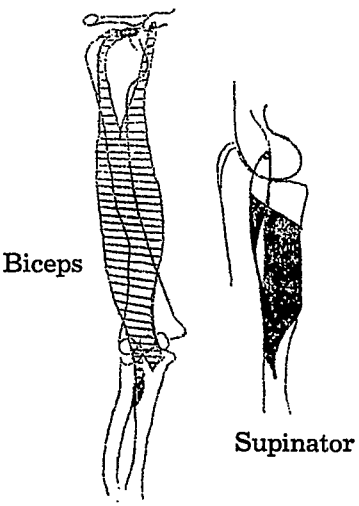

fig. 2

FOREARM SUPINATION

The bicep muscle, which is located in the upper arm, is also indirectly associated with the supination of the forearm. However, its primary function is of flexing the forearm at the elbow.[6] (See fig. 2)

The movements which occur at the wrist and the joints within are closely associated, as it is the sum of these movements which make the upward and downward movement of the hand possible. *Flexion and extension* (upward and downward movement) *is the most common action of the wrist.*[7]

There are four primary muscles and nine secondary muscles which aid in moving the hand up and down at the wrist (matched grip).

Flexion muscles	*Extension muscles*
Flexor carpi radialis	Extensor carpi radialis longus
Flexor carpi ulnaris	Extensor carpi radialis brevis
Flexor digitorum sublimis	Extensor digitorum
Flexor pollicis longus	Extensor digiti minimi
Flexor digitorum profoundus	Extensor carpi ulnaris
Abductus pollicis longus	Extensor pollicis longus
	Extensor indicis

The flexor carpi radialis is located at the top of the forearm and extends downward through the wrist and into the hand. It is a large strong muscle, and extends longer than any other muscle in the forearm and hand. Its chief function is that of flexing the wrist.[8] (See fig. 3..

The flexor carpi ulnaris is again located in the upper forearm and extends down through the wrist and into the fingers. It has two places of origin which gradually become one large muscle as it descends down the forearm.[9] The function of this muscle is to flex the wrist. (See fig. 8)

The flexor digitorum sublimis is located in the forearm and has two points of origin. It gradually descends into one muscle and continues through the wrist to the hand. A study of the alignment of this muscle leaves no doubt that it acts as a wrist flexor; however, its primary function is to flex the fingers.[10] (See fig. 4)

The flexor pollicis longus is the lateral of two muscles which make up one of the deepest layers of muscles in the forearm and wrist.[11]

6. Duvall, *Op. Cit.*, p. 198.
7. Clem W. Thompson, *Manual of Kinesiology* (St. Louis: C. V. Mosby Company, 1965), p. 44.
8. Duvall, *Op. Cit.*, p. 207.
9. Tompson, *Op. Cit.*, p. 45.
10. Duvall, *Op. Cit.*, p. 209-209.
11. Ibid. p. 228.

Flexor carpi radialis

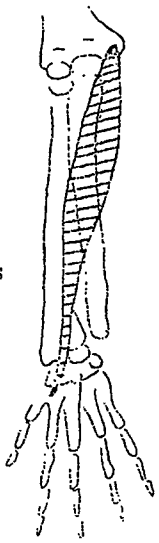

fig. 3

Flexor digitorum sublimis

fig. 4

Flexor digitorum profoundus

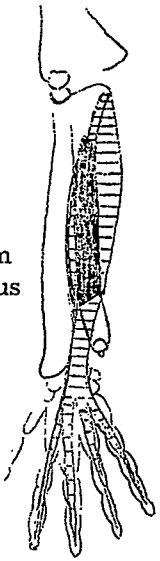

fig. 5

Abductor pollocis longus

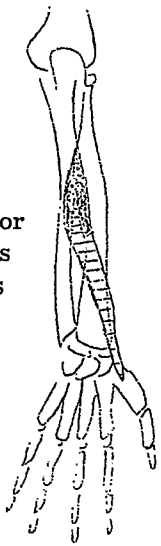

fig. 6

Flexor pollocis longus

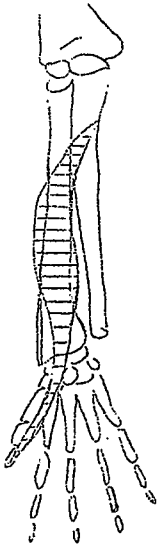

fig. 7

Flexor carpi ulnaris

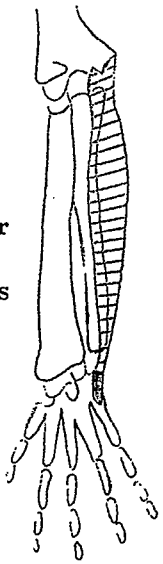

fig. 8

FLEXION MUSCLES

It is primarily used to flex the thumb, but also participates in the flexing of the wrist. (See fig. 7)

The flexor digitorum profoundus is a deep muscle of the forearm. It is a large muscle which extends from the top of the forearm, through the wrist and into the fingers. It crosses the front of the wrist and, therefore, is able to flex the wrist. Its prime function is, however, to flex the fingers.[12] (See fig. 5)

The abductus pollicis longus originates below the elbow and runs diagonally across the forearm and swings around to the inside of the wrist and passes on to the hand.[13] The primary function of this muscle is to move the thumb, however, the position of the muscle at the wrist allows the muscle to act as a wrist flexor. (See fig. 6)

The extensor carpi radialis longus lies on the outside part of the forearm and runs downward from the elbow, through the wrist and into the fingers.[14] The function of this muscle is to extend the wrist, giving a great deal of power at the end of extension. (See fig. 9)

The extensor carpi radialis brevis is a short muscle that originates below the elbow. It continues down the arm and into the hand, crossing the back of the wrist at the center. It is classified as a strong extensor of the wrist.[15] (See fig. 9)

The extensor digitorum lies on the outside surface of the forearm. It originates just below the elbow and runs straight downward, passing through the center of the wrist. This is the common extensor of the fingers, however, since it crosses the wrist joint, it is also a wrist extensor within a limited range.[16] (See fig. 10)

The extensor digiti minim is located on the outside of the forearm and extends from the elbow down the center of the forearm. Its primary function is to extend the little finger, however, since it crosses the back of the wrist it is also a wrist extensor.[17] (See fig. 11)

The extensor carpi ulnaris originates at the elbow and extends down through the wrist and into the hand. Its chief function is to move the hand from side to side, however, since it crosses the back of the wrist at the center, it can exert power as a wrist extensor.[18] (See fig. 9)

12. Ibid. p. 231.
13. Daniels, *Op. Cit.*, p. 176-177.
14. Duvall, *Op. Cit.*, p. 211-212, 230.
15. Ibid. p. 212-214, 231.
16. Ibid. p. 231.
17. Ibid. p. 232.
18. Ibid. p. 232-233.

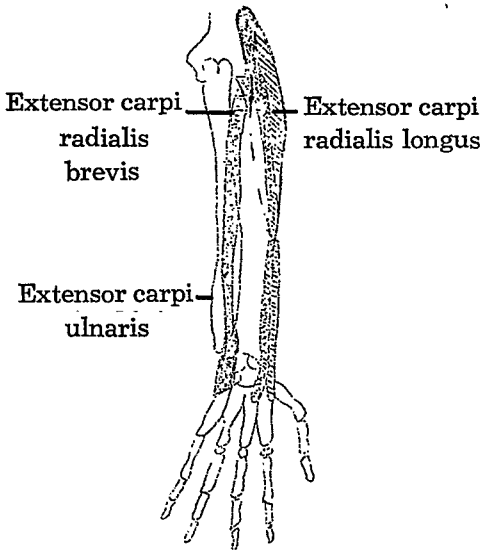

fig. 9

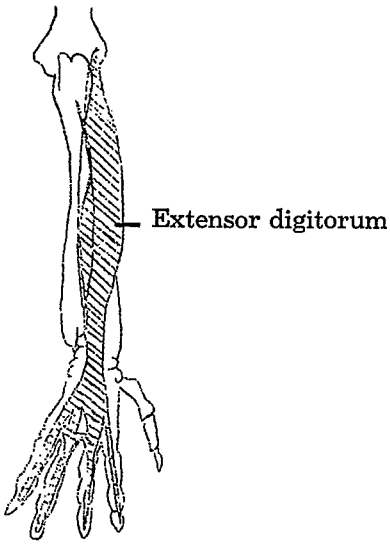

fig. 10

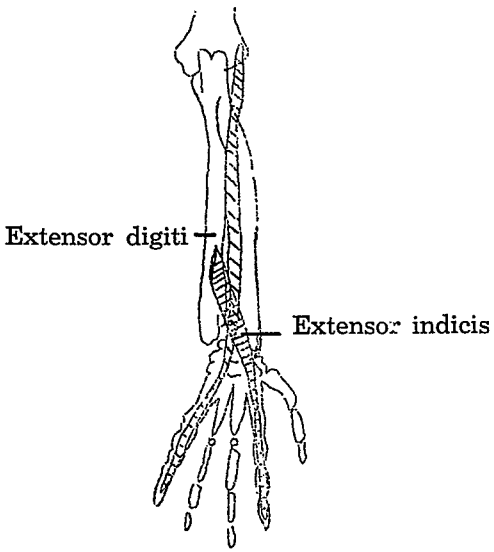

fig. 11

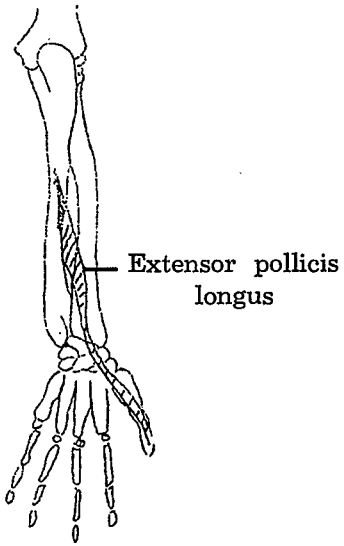

fig. 12

EXTENSION MUSCLES

The extensor pollicis longus originates below the elbow of the outside surface and runs straight down the forearm across the back of the wrist and into the thumb.[19] This is a long muscle which is in a position to extend the wrist when conditions permit it to do so. Its prime function, however, is to move the thumb.[20] (See fig. 12)

The extensor indicis is a deep forearm muscle that originates just above the wrist. It extends down through the back of the wrist and into the index finger. It is primarily used for movement of the index finger, but is a strong extensor of the wrist.[21] (See fig. 11)

In comparing the type and number of muscles used in each grip, it is obvious that the matched grip involves more muscles than does the traditional grip. The matched grip uses a total of thirteen muscles of which two are primarily for flexing the wrist and two are primarily for extending the wrist. It also includes nine secondary muscles which aid in moving the wrist either up or down. The traditional grip involves a total of four muscles, two of which are primarily for rotating the forearm and hand inward and one which rotates the forearm and hand outward, or back to its normal position. It includes one secondary muscle which aids in rotating the forearm outward.

The number of muscles used will have a bearing on the coordination of the movement. Coordination is a result of contraction of the muscles in use and a resistance offered by the muscles which are not in use. When more resistance is offered to the movement, more muscles are called upon to produce the movement.

With the traditional grip there are few muscles to be called upon to assist those already in use. There are two muscles used in the pronation of the forearm, and both are in use any time the movemnt occurs. If there is any resistance offered, it cannot call upon any secondary for assistance. In the supination movement of the forearm there is one muscle involved constantly and if resistance occurs, it can call upon one other muscle, the bicep, for assistance.

The matched grip employs two muscles for flexing the wrist. When resistance occurs, it can call upon any one or all of four secondary muscles for assistance depending on the stress involved. In the extension of the wrist, again there are two muscles in constant use, but when resistance occurs, it can call upon all or any one of five secondary muscles for assistance. The result would be greater coordination of movements, especially in fast passages where the muscles work quick enough to involve resistance.

The strength potential of muscles involved in a movement will effect the control of that movement. A muscle works most effeciently

19. Kranz, *Op. Cit.*, p. 48.
20. Duvall, *Op. Cit.*, p. 236-237.
21. Ibid. p. 237.

when operating at about half its total potential power. In demanding more production from a single muscle rather than less from a group of several muscles, production and sensitivity of control become more and more difficult.

The traditional grip receives its power for striking from one potentially powerful muscle and one short less powerful muscle. These two muscles work together constantly when this movement is in action and depending on the amount of work involved, they are using most of their total production to execute the move. This leaves no reserve power to be called upon.

The rebounding action receives its power from one source, which is potentially a very strong muscle. This muscle alone, however, must execute this movement and works nearly to its potential to do so. It has a reserve supply of one secondary muscle to be called upon for help.

The matched grip receives its power for striking from two potentially strong muscles, and also has a reserve supply of power from four secondary muscles. These muscles working together seldom work up to their full potential. The rebounding action receives its power from one very strong muscle, and one short less powerful muscle. It has a reserve supply of five secondary muscles to call upon for assistance. Again, these muscles working together seldom use their full potential power.

The total productive power, then, of the matched grip would be more than that of the traditional grip and since it does not require full power to execute the movement, the result should be more control of the movement.

Tiring of the muscles, or fatigue, is caused by strenuous or constant effort on the part of the muscles involved. The movement or action of the muscles being used is particularily important to fatigue. It was found in a study that constant use of the forearm in the act of pronation and supination (traditional grip) produced a steady decrease in the potential power of the muscles involved.[22] This stems from the fact that this movement requires twisting during rotation of three of the four muscles in use which has a tendency to strain the muscles more quickly than does simple contraction and relaxation.

Conversely, it was found that after repeated flexing and extending of the hand and wrist muscles (matched grip), more and more power potential was recruited from the accessory muscles.[23] Since this move-

22. Thompson, *Op. Cit.*, p. 44.
23. Ibid. p. 45.

ment has several secondary muscles in reserve supply and can be called on for additional power when needed, the result is longer and more sustained endurance.

FROM THE INFORMATION GATHERED FROM THIS RESEARCH, IT IS THE OPINION OF THIS WRITER THAT A COMPARISON OF THE TRADITIONAL GRIP AND THE MATCHED GRIP, THE LATTER WILL PRODUCE MORE EFFICIENT PERFORMANCE.

The matched grip involves more coordination of the participating muscles, has more potential power at its disposal to help control the action or movement, and because of its simple movement and more potential power, it will produce more sustained endurance.

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SOME SUGGESTED PRE-REQUISITES TO STUDYING MUSIC IN COLLEGE

by James D. Salmon
Associate Prof. Percussion
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The average percussionist in high school usually has some deficiencies in his musical background which may thwart his attempts to obtain a degree in applied music or music education. He needs more than a few successful years of snare drum performance to prepare him for his academic classes and for successful competition with other students in the music school.

In order that the incoming college freshman percussionist be more thoroughly prepared to meet the necessary requirements of a college music education program, and be better prepared to perform properly with its bands and orchestras, I suggest the following studies be included in his training. As a result, these aspects of his education will have been immeasurably strengthened by the time he applies for admittance to the music school of his choice as a serious music student. These suggestions are not meant to be listed in order of importance. They are, I feel, more or less equally important.

1. *Piano Study.* The student should have at least *one,* and preferably *two years* of piano study, so that he can better understand the *music theory* course material. Percussionists often have more difficulty in theory than performers on other musical instruments, frequently having to repeat theory courses because of lack of keyboard understanding and facility. Keyboard training would also strengthen a percussionist's basic musical proficiencies to the extent that he would be in a better position to develop a more balanced outlook on a musical career.

2. *Mallet Instrument Study.* In addition to the study of piano, a secure performance ability on marimba, xylophone, bells, chimes, and vibraphone (vibes) would be most helpful to the percussionist when he auditions for placement in any university-level music ensemble. Mallet proficiency would enable him to contribute more to school musical organizations, and could also be closely related to the class work in his other music courses.

3. *Music Literature and Music History Study.* An introduction to the study of music history, plus some contact with materials in the areas of music literature or music appreciation, would help the student broaden his base of general musical understanding. It would prepare him to do better, more meaningful work in all of his college music studies.

4. *Music Theory Study.* If music theory and keyboard harmony courses are offered in his high school music curriculum, or perhaps available on a private instruction basis, the student would do well to take advantage of this opportunity. This is a most important part of any music education program. Because many percussionists have difficulty in theory, they would profit considerably from this extra preparation. This information and material could then be related to actual performance on all mallet-played percussion instruments. This should certainly be a major part of the ultimate goal of every musically-minded percussionist.

5. *Timpani Study.* Performance on timpani (kettle-drums) would be most helpful (although not quite as important as mallet-played percussion experience) to the young percussionist. Most percussionists need extra training in the aural development aspect of music theory. The many technical skills used in the playing of drums, timpani, and all of the mallet-played percussion instruments can be acquired quite rapidly with much conscientious practice. It is in the *aural perception* area, however, that the percussionist needs to spend much time during his studies, practice, and development as a musician. For correct usage the *timpani* must be correctly tuned when they are played, as they are the true bass clef instruments that support the bass lines in any musical score, and should not function as "high" and "low" *tom-toms.*

6. *Performance.* Recitals, and/or Contest and Music Festival solo performance on drums, timpani, marimba, xylophone, and vibraphone, plus any other experience in similar musical competition should definitely be a part of every young drummer's playing experience. Stage band, combo, and dance orchestra experience would also be most beneficial when applying for admittance to any recognized music school. Most entrance requirements in any musical performance audition are based on suppositions that the best prepared musically trained percussionists have all the above experiences.

In summary, I believe that the young percussionist planning on a college career in the music field must be ready to acquire a broader understanding of music in general; be more conscious of the various schools of musical interpretation; be prepared to engage in many long, hard hours of practice on all of the percussion instruments in order that he might equal, or surpass if possible, the efforts of his musical colleagues who are performance majors on the reed, brass, and string instruments. He should realize that he must be trained as a musician first, and a percussionist second, in order to secure the best results that can accrue from college training and lead toward a successful career in music.

PERCUSSION RESEARCH: A CONSCIENTIOUS ENDEAVOR

by Sherman Hong
Professor of Percussion
University of Southern Mississippi

EDITOR'S NOTE—This report is the result of research done for a NACWPI panel discussion "New Ideas For Wind and Percussion Students," at the Southern Music Educators National Conference meeting in Atlanta, Georgia. Mr. Hong has copies of "An Index of Percussion Research" which he would be happy to send to anyone wishing a copy.

Only within the past decades has the study of percussion been considered on par with other instrumental studies. Fortunately, increasing numbers of colleges and universities are becoming aware of the need for good, thorough percussion training.

Everyone realizes the increasing importance of percussion; along with this importance have occurred new, diverse techniques, methodology, and instruments. Societies such as the Percussive Arts Society, National Association of College Wind and Percussion Instructors, and the publication Percussive Notes are attempting to keep percussion abreast of new innovations, repetoire, instruments, and pedagogy. But it is a fact that many schools and teachers, even those in college, are unaware of those organizations as sources of professional aids.

In regards to aiding the percussion professional, this writer would like to point out two studies that have implications for percussion students and teachers. John Stecklein and James Aliferis wrote an article for the *Journal of Research in Music Education* which shows these results, which were based on the Aliferis Music Achievement Test:[1]

1. Lowest scores in the melodic test were by percussion students;
2. Lowest scores on the harmonic section were by percussion students;
3. The percussion group did *not* score highest on the rhythm tests. In fact, of the four major instrumental groups (strings, woodwinds, brass and percussion), percussionists only scored better than the string students;
4. The percussion group was *below* the national mean scores in every category except rhythm;
5. In overall achievement the percussion group ranked lowest.

The findings by Aliferis and Stecklein are more tragic than shocking, for that study validates the misconception that there are mostly "dumb drummers." But "dumb drummer" is a misnomer; perhaps "untrained

[1]John Stecklein and James Aliferis, "The Relationship of Instrument to Music Achievement Test Scores," *Journal of Research in Music Education*, V, No. 1 (Spring, 1957), 11-13.

drummer" would be better. Few musicians will deny that percussion education has been below even the minimum musical standards of other instruments.

"A study of the Relationship of Music Reading and I.Q. Scores," an article by Harry A. King,[2] invalidated the too common practice of a music teacher's saying, "If Johnny is too dumb to play a wind or string instrument and he can't read music, I'll stick him in the drum section." King found that the less intelligent student will score lower on a music reading test, hence, a strong suggestion of definite relationship between intelligence and the ability to read music.[3] If anything, a percussion student must be intellectually above average because he must use his mind, ears, eyes, and discretion in fitting his parts to the whole, especially since there is generally only one percussionist to a part.

This writer did a brief survey of percussion and found very little research material. To broaden the scope of this study, this writer asked interested teachers to send their suggestions for study in the percussion field. The following are a few of the suggested topics:

1. Use of multi-percussion pieces for a soloist.
2. Use of vocal approach to all aspects of percussion performance.
3. Aural training for the percussionist, including singing in a choir and familiarity with the keyboard.
4. Student research, historical and experimental.
5. Utilization of percussion chamber and marimba ensemble groups in developing musicianship.
6. Stage band drumming as a part of the percussion curriculum—a minimum of one quarter.
7. Research on unusual percussion instruments, their construction, and possible substitutes.
8. A bi-level percussion curriculum. One level is centered on performance and the other emphasizing percussion pedagogy, including discussions of texts, methods, basic concepts, and demonstrations.
9. Use of analog and aleotoric notation and the new role of time in contemporary music.
10. Knowledge of period styles to facilitate proper percussion performance.

This writer adds the following topics and suggestions:

1. Normative-questionnaire studies concerning pedagogy, equipment, physiology, etc.

[2]Harry A. King, "A Study of the Relationship of Music Reading and I.Q. Scores," *Journal of Research in Music Education*, No. 1 (Spring, 1955), 37.
[3]*Ibid.*

2. Motivational analysis: what motivates the student to practice? This is so important, especially in the beginning phases of percussion study.
3. Controlled-action research—this can be applied in teaching rhythms and in comparing various grips.
4. The implications of the Aliferis tests are that percussion students do not count as well as other instrumentalists. This indicates a false assumption by teachers that since the percussion student deals with rhythms, he *naturally* knows how to recognize and perform various rhythms without much training. Conversely, the percussion student should have *more* schooling in rhythms.
5. There should be separate percussion classes for beginners. These classes should include theory and ear-training.
6. This is a question for debate: Is it feasible for all beginning students to start on either a wind or string instrument for a period of six to twelve weeks, and *then* let those who wish to play percussion switch to drums? By playing another instrument first, he will be taught two important concepts:
   A. To listen to sounds, blends, tonal-relationships, and to learn to read notes.
   B. To realize that notes have definite value. For example, a ♩ = two beats and not ♩ = 𝅘𝅥𝅯 as it would sound on a drum. (This writer finds that the most common fault of the drummer is to rush tempos because of a failure to give every note its full value.)

This writer hopes question six will cause some conscientious discussion, for it must have study and controlled-action research.

Only a few ideas for future consideration and study have been presented. The lists given are probably incomplete, especially since many studies have not been reported due to the fact that they are research papers for classes. It would be a great help to percussion teachers if *all* papers (thesis, dissertation, or just research papers) were listed for everyone's reference. With the aid of a complete index of research, conscientious teachers can keep abreast of innovations, materials, and new techniques. Only through conscientious, concerted efforts can the percussion field continue its phenomenal growth.

A SURVEY OF COMPOSITIONS WRITTEN FOR PERCUSSION ENSEMBLE

by Michael Rosen

(*Continued from Page 143 in March, 1967 issue*)

The University of Illinois percussion composition movement in the 1950's was, in essence, a more conservative one when compared with the San Francisco movement. At about the same time another conservative movement was taking place headed by two symphonic percussionists. Saul Goodman, timpanist with the New York Philharmonic, and Harold Farberman (b-1929), member of the percussion section of the Boston Symphony, though not working together directly had similar views in regard to percussion writing. Mr. Farberman has said that he "should like to see an end to pieces for percussion utilizing sirens, whistles, glass plates, etc., which are nothing less than a debasement of, and cause for embarrassment to, percussion players."[30] His composition *Evolution-Music for Percussion* is scored for twenty-five percussion instruments including antique cymbals, castagnettes, claves, maracas, Chinese drum, toy drum, snare drum, chimes, other conventional percussion instruments, and horn and soprano solo. The work is in three movements with the two outer movements being reserved for only the percussion. They are faster and stress the importance of the smaller instruments, i.e. triangle, tambourine, castagnettes. The soprano solo opens the second, slow movement with accompaniment provided by vibraharp, gongs, cymbals, chimes and later the horn. The soprano and horn parts are both chant-like in nature (the soprano sings all vowel sounds, no text). The next section of this movement is scored solely for percussion, only to be dominated by the soprano again rounding out the three part form.

Saul Goodman has written a number of compositions for the Percussion Ensemble, including *Canon for Percussion* (1958), *Theme and Variations* (1957) and *Timpania,* which is a duet for timpani and dance set. All his compositions call for conventional instruments and he scores the pitched instruments with melody whenever they are played.

A composer who has worked individually during this same period is Warren Benson (born c. 1920). His compositions are always very lucid and are excellent examples of the detail and refinement possible

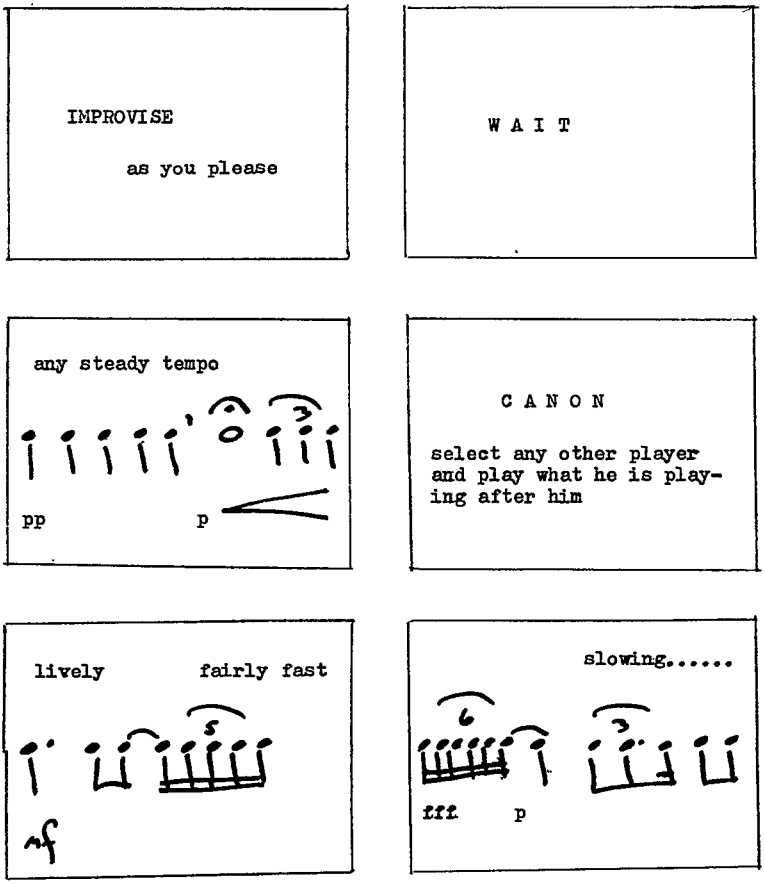
30. Harold Farberman, *Evolution-Music for Percussion* (Record Liner Notes: Boston B-207)

with percussion performance. *Trio for Percussion* (1957), *Three Pieces for Percussion Quartet, Variations on a Handmade Theme and Streams* (1965) are among his compositions for the Percussion Ensemble. Most recently Mr. Benson has turned to the Band and Orchestra, composing works for the percussion section. His *Trio for Percussion Quartet* is in four movements of contrasting tempi with the main part (quasi solo) beng taken by the tom-toms which are played by one performer. Serving in a type of accompanying capacity are two triangles, gong, suspended cymbal, woodblock, maracas and bass drum. It is contrapuntal in nature with the lines never being obscured by the texture, even though it may be thick. He calls for such dynamic extremes as playing on the rims of the tom-toms to fortissimo on bass drum. Mr. Benson's work is very cleverly written with themes weaving their way through all the instruments.

At the other extreme of this light, lucid writing is a newcomer to the Percussion Ensemble: Alberto Ginestara. *His Canata pere America Magica* (1960) for 53 percussion instruments and dramatic soprano has a mood of Latin American folk music. "The serial techniques employed, include series of tones, intensity, dynamics, pitch, rhythm and orchestral density."[31] The form of each of the six sections differ according to the structure of the thematic material used. The section titles are "Prelude and Song of Dawn," "Nocturne and Love Song," "Song of the Warriers' Departure," "Fantastic Interlude," "Song of Agony," "Song of Prophecy." First performed at the Inter-American Festival in Washington in April of 1961, the work is indeed monumental in stature, running over forty minutes in length. "The music is a strange combination of fierce primitivism and sophisticated experimentalism, incredibly complex, not only in rhythm, but in melodic contour as well."[32]

No composer has written as much "chance music" for percussion as has Barney Childs (b. 1929). A former student of Carlos Chavez, Aaron Copeland and Elliott Carter, Mr. Childs has composed *Welcome to Whipperginy* (1961), *Take Five* (1962) and *Music for Bass Drum* (1964). *Welcome to Whipperginy* (1961) calls for such directions as: "spin 50¢ piece or silver dollar on drumhead" and "put flat of hand on drumhead and strike next to it." It holds the most restrictions of all of his compositions, directing the performers to "begin as soon as you hear the bass drum begin," "end ostinato on hearing cymbal," "add cymbal to rimshots when woodblocks begin," or "begin any time during cymbal soli." The only steady tempo that exists in any of Childs' works is a tempo held by each performer which may not be the same as any

31. Henri Temanka, *Cantata para America Magica,* Record Liner Notes: Columbia ML.5847.
32. Irving Lowens, *"Current Chronicle-Washington,"* Musical Quarterly, Vol. XLVII No. 4 (October 1961), p. 532.



Example 4. Barney Childs: Take Five. A few examples of the instruction cards.

other performer and changes often. Certain instruments may play ostinati while others add coloristic effects or blend with other instruments in seemingly unrelated manners. The overall effect of this work changes each time it is played—once emphasizing texture, next lines, next dynamics, next density. The work calls for nine players utilizing over forty instruments.

In *Music for Bass Drum* (1964); three players perform on one bass drum using only their hands to create tapping, slapping, scratching, knocking and scraping sounds. Each performer's music consists of several groups of rhythms from which he chooses one to play as long as he wishes in any one of several well described manners. This is done simultaneously by three performers. A curious empathy results, leading to subtleties which prove interesting.

Take Five (1962) is Childs' most difficult composition to perform in spite of the element of chance. Each performer (5) chooses "any instruments . . . all different or all the same"[33] A stack of cards with instructions on them are shuffled and "each player helps himself to sixteen."[34] (see Example 4) Each player follows instructions on the top card playing as long as he wishes on any instrument of his choosing and then turns up the next card to do the same. Childs hopes that after a few rehearsals ". . . the players will begin to listen to what happens, to time their entries by a sense of the constantly renewing ensemble balance, and to feel the silences for what they are, a creative part of the total piece."

In this article I have attempted to trace the history and development of the Percussion Ensemble in Western Art Music through selected literature. The literature written for the Ensemble has seen many changes, schools of thought and developments. All the major schools of thought are represented here by their chief proponents. This is not meant to apply less significance to those composers not mentioned. Such men as Richard Fitz, Armand Russell, Alan Stout, John Bergamo, Malloy Miller, Sydney Hodkinson, Ronald Lo Presti, Gen Parchman, Merrill Ellis and Jurg Baur to name a few, are all noteworthy composers. Indeed, the list of composers writing extensively for the Percussion Ensemble is quite impressive and constantly growing. One can only hope this interest continues, for percussion literature is still in its primary stages of development when compared, shall we say, to the tradition of stringed instruments.

33. Barney Childs, *Take Five,* unpublished score.
34. idem.

APPENDIX
PERCUSSION ENSEMBLE RECORDINGS

Edgard Varèse - Complete Works, Vol. I *EMS*401
Integrales
Density
Ionisation
Octandre
Frederick Waldman, conductor
Julliard Percussion Ensemble
New York Wind Ensemble

A 25-year Retrospective Concert of the Music of John Cage .....
Avakian: KO8P-1493 to 8
Wonderful Widow of Eighteen Springs
Quartet for Twelve Tom-Toms
First Construction in Metal
Concert for Piano
Williams Mix
Music for Carillon
She is Asleep

Sound Adventure ..... Period: SPL743
Malloy Miller: *Prelude for Percussion*
Michael Colgrass: *Percussion Music*
Gerald Strang: *Percussion Music*
Lou Harrison: *Song of Queztecoatl*
Warren Benson: *Trio for Percussion*
Paul Price, conductor
Manhattan Percussion Ensemble

Antheil-Ballet Mecanique ..... Urania: UR134
George Antheil: *Ballet Mechanique*
Ronald LoPresti: *Sketch for Percussion*
Carlos Chavez: *Toccata for Percussion Instruments*
Alan Hovhaness: *October Mountain*
Robert Craft, conductor
Los Angeles Contemporary Music Ens.
Paul Price, cond.
Manhattan Percussion Ensemble

Varèse-Ionisation ..... Urania: UR106
Edgard Varèse: *Ionisation*
Lou Harrison: *Canticle No.* 3
Harry Bartlett: *Four Holidays*
Jack McKenzie: *Introduction and Allegro*
Michael Colgrass: *Three Brothers*
Paul Price, conductor
American Percussion Society

Concert Percussion for Orchestra ..... Time: 58000
Amadeo Roldan: *Two Ritmicas*
Lou Harrison: *Canticle No.* 1
William Russell: *Three Dance Movements*
Henry Cowell: *Ostinato Pianissimo*
John Cage: *Double Music*
John Cage: *Amores*
John Cage, conductor
Paul Price, conductor
Manhattan Percussion Ensemble

Evolution ..... Boston: B207
Harold Farberman: *Evolution - Music for Percussion*
Carlos Chavez: *Toccata for Percussion Instruments*
Harold Farberman, conductor
Boston Percussion Group

Alberto Ginastera ..... Columbia: ML5347
Alberto Ginastera: *Canata para America Magica for 53 Percussion Instruments and Dramatic Soprano*
Carlos Chavez: *Toccata for Percussion Instruments*
Henri Temianka, conductor
Los Angeles Percussion Ensemble

School of Music ..... University of Illinois: CR53
Jack McKenzie: *Introduction and Allegro*
Edgard Varèse: *Ionisation*
Lou Harrison: *Canticle No. 3*
Carlos Chavez: *Toccata for Percussion Instruments*
Paul Price, conductor
University of Illinois Percussion Ensemble

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Russolo, Luigi. *L'Arte dei Rumori:* trans, Stephen Somervell. (March 11, 1913).

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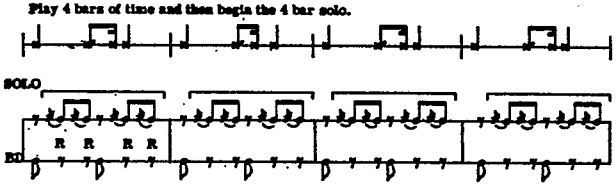
PLAYING DRUM SOLOS IN ¾ METER

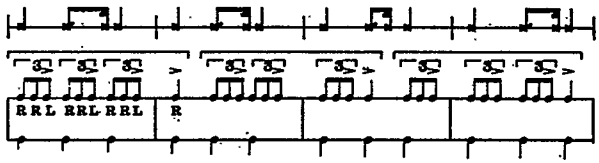
by Joel Rothman
Professional Percussionist
Teacher, Writer, Publisher

This article has been written in order to aid the drummer in playing "swinging solos" in 3/4 time. The most important single idea to be learned from the following article is the concept of phrasing the solo.

The first example presents a four-bar solo in 3/4 time with the basic phrasing remaining in 3/4 time. In this way the solo retains the basic pulsation or "feel" of 3/4 time. The reader should not have any difficulty in recognizing the phrasing because the four 3/4 phrases are clearly defined by brackets over each one. The four-bar solo will be preceded by four-bars of straight ride rhythm in 3/4 time to simulate as closely as possible the actual conditions of "trading four."



The first example was introduced to contrast with the more important phrasing contained in the next example. This contrast will make the phrasing in the next example clearer and more meaningful. In the next example, the solo takes on a more "swinging" design because the basic phrasing changes from 3/4 to 4/4. The phrasing is clearly defined by brackets over each phrase, and the reader should easily recognize that the solo, consisting of three phrases in 4/4 time, is equivalent to the four phrases in 3/4 time found in the first example.

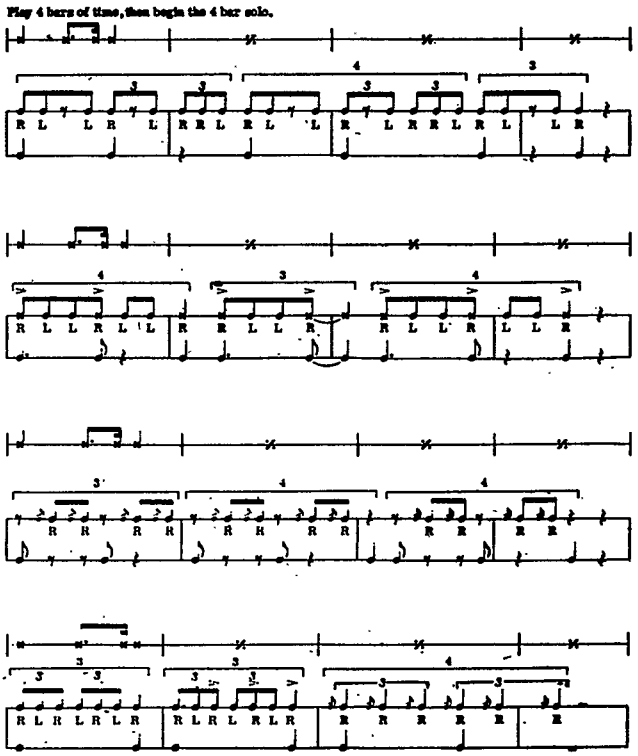


Obviously, a four-bar solo in 3/4 time takes up twelve beats. A solo with four phrases in 3/4 time equals twelve beats, and a solo with three phrases in 4/4 time equals twelve beats. The basic difference is that the

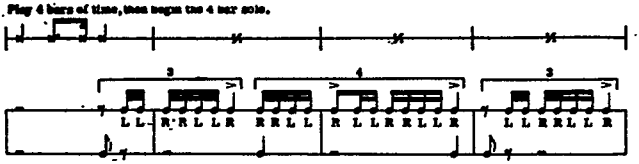
solo phrased in 4/4 time disguises the 3/4 time signature completely; this makes the pulsation of the solo indistinguishable from 4/4 time. As a result, it can be more interesting and "swinging."

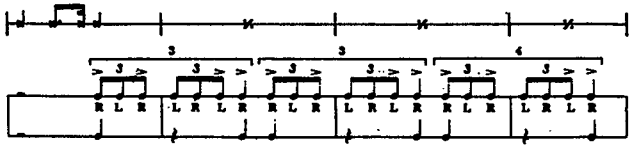
The following examples are designed to demonstrate a further extension of the concept of soloing within the confines of four bar patterns in 3/4 meter. Whereas the previous examples presented solos with four phrases of three or three phrases of four, the following illustrations will present a variety of four bar solos, incorporating phrases of three, four, five and seven within the same solo.

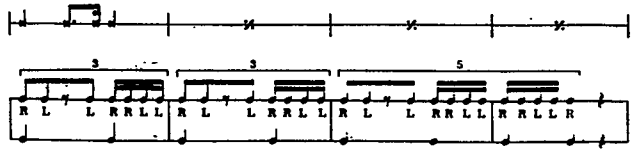
The reader should keep in mind that the following examples only scratch the surface of the potentially infinite use of phrasing in solos. Similar phrasing can be employed in solos of longer duration, but extended solos with phrasing not associated with the time signature must be thoroughly worked out before performance. Usually, one does not "feel" phrasing which is foreign to a time signature, and as a solo gets longer, the ability to feel the end of a certain amount of measures becomes increasingly difficult.

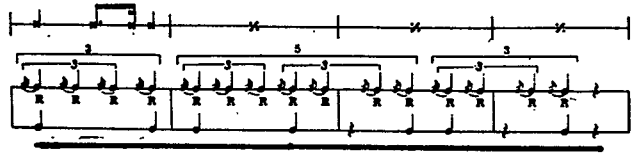


Play 4 bars of time, then begin the 4 bar solo.

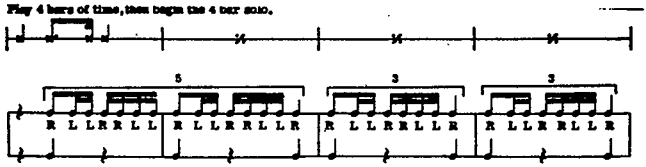


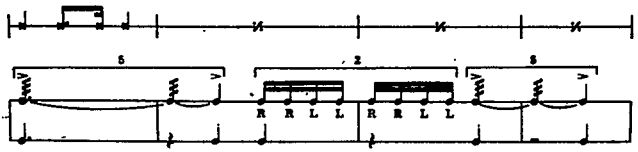


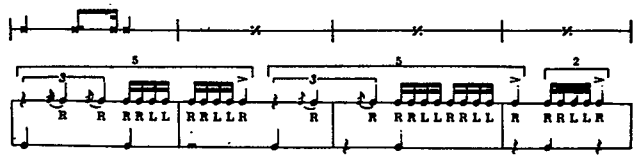


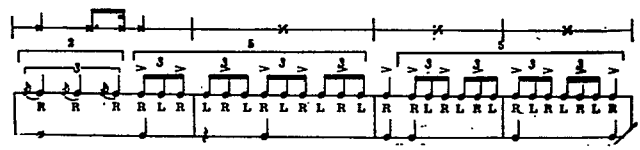


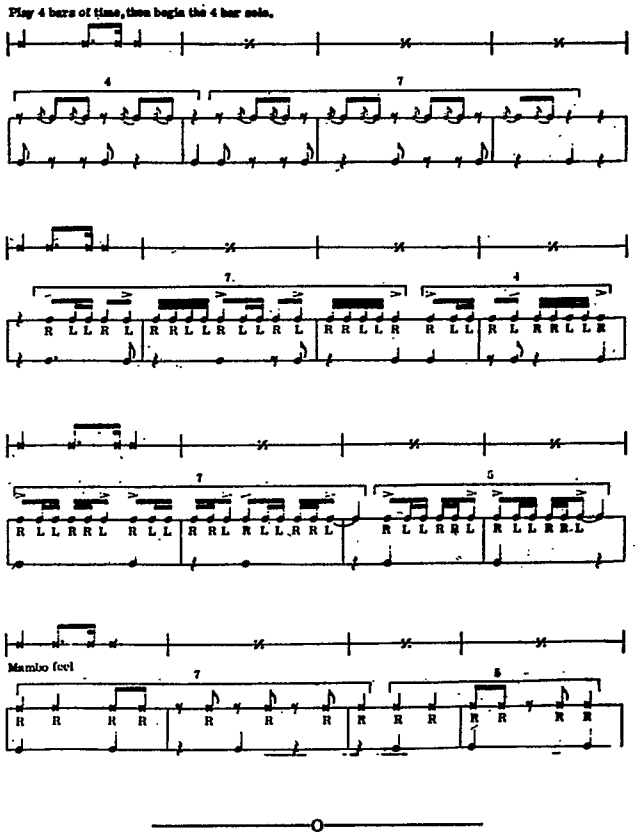
Play 4 bars of time, then begin the 4 bar solo.











The University of Colorado College of Music is offering a two week Percussion and Percussion Ensemble Workshop. Two hours college graduate credit will be given and it is open to professional musicians, music educators and qualified students. It will be devoted to all aspects of the percussion field including performance, teaching techniques, composition and arranging, literature for percussion, examination of new instruments, acoustics, and non-western percussion instruments. A number of lectures and demonstrations will be given by nationally known guest clinicians. This workshop will be given from August 7 through August 18, 1967. The fee is $31.00. For further information, contact Mr. John K. Galm, University of Colorado, College of Music, Boulder, Colorado 80302.

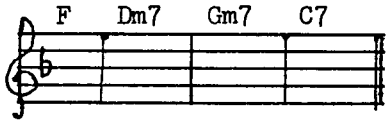
PRACTICAL MALLET STUDIES

by Bob Tilles
Professor of Percussion
De Paul University

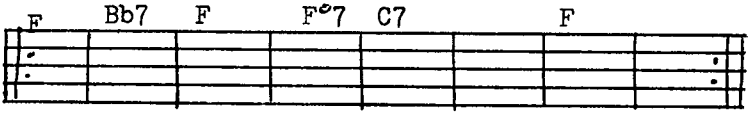
The cantor progression, (See Vol. 4, No. 1, pg. 98.) consisting of I, VI, II, and V in any key, can be utilized as a triple threat progression; namely, as an intro, turnaround, and modulation.

The following example of a typical eight bar phrase in the key of F major starts with an intro consisting of cantor changes.

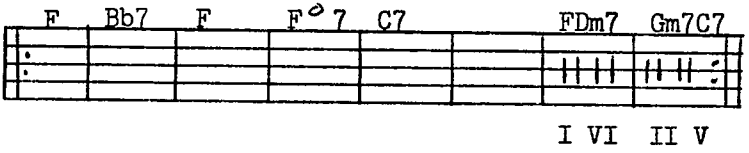
Intro



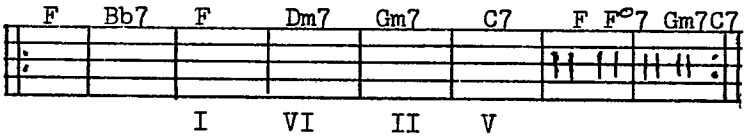
Original Chord Progression



With Cantor Progression Used as a Turn-around (1st *ending*)



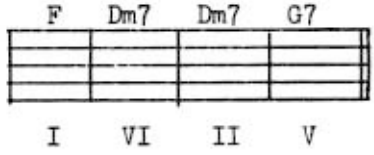
With Cantor Progression Applied to Measure 3, 4, 5, *and* 6
(The turn-around has been changed to avoid repeating the cantor chords.)



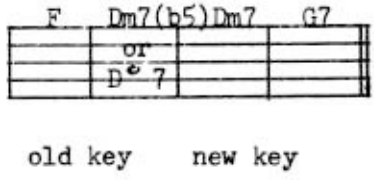
When the cantor progression is used for a modulation, the VI chord can be altered to a minor 7th with a flatted 5th or a VI diminished 7th chord for difficult transpositions. The objective is to use I and VI of the old key and II and V of the new key.

NOTE: Some intervals of modulation are more difficult than others and the transition of the VI chord to the new II chord can be awkward under certain interval conditions.

Example—Key of F to the key of C (up a 5th). (Four Bar modulation using cantor progression).



This progression is weakened by the repetition of bars two and three and can be helped by changing bar two to a Dm7 (b5) or to a D dim 7.



It should be noted that bar two, of any modulation in four bars, is most effective as a dim 7 chord. Diminished 7ths are rootless and serve as neutral round for any minor 7th chord to follow in almost every instance.

The cantor progressions should be transposed and practiced in all keys. When practicing modulations, change the interval between the two keys each time. i.e., up a 4th, down one step, up ½ step, down a minor 3rd, up one step, etc.

In future issues of the PERCUSSIONIST, we will study other harmonic alterations and substitutions.

CHICAGO SYMPHONY ORCHESTRA PERCUSSION AUDITIONS

by Gordon Peters
Principal Percussionist
Chicago Symphony

On April 2nd, 1967, auditions were held by the Chicago Symphony Orchestra to fill a percussion vacancy effective September, 1967. The chart below is a record of the content and evaluation criteria of these auditions.

This audition was designed to test the auditionee as to his mallet techniques, sight reading ability, and knowledge of the repertoire. In addition, we wished to ascertain the applicant's versatility with the major percussion instruments (other than timpani) and his general musicality (see evaluation criteria on chart).

Mallet excerpts, were chosen to test versatility of style, and techniques, which did not readily appear in any published excerpt book, but could still be classed as standard or representative repertoire.

The auditioning committee sat behind a screen, hence based their evaluation on what they heard only. This committee consisted of persons elected by members of the Chicago Symphony Orchestra, the associate conductor, and the principal percussionist. One of the percussionists in the orchestra actually administered the auditions.

The final auditions without screens were attended by the music director, the associate conductor, and the principal percussionist. The latter administering the auditions.

The purpose of providing this information to the reader is to give the potential future auditionee some idea of what an audition for a professional orchestra involves.

CHICAGO SYMPHONY ORCHESTRA PERCUSSION AUDITIONS
Prepared by Gordon Peters - April 2, 1967

WORKS ACTUALLY USED:

○ = asked at preliminery auditions
✓ = asked at final auditions

Auditionee #.....

EVALUATION RECORD

Instrument and Composition I. Xylophone	Pitch Accuracy	Rhythmic Accuracy	Steady Pulse	General Musicality	Appropriate Tempo	Nuance
A. Prepared piece or orchestral excerpt (if any)	A					
○ B. Overture to Colas Breugnon - Kabelevsky	B					
○ C. Polka from The Golden Age - Shostakovich	C					
D. Porgy and Bess - Gershwin-Gould	D					
○ E. Les Noces - Stravinsky	E					
F. Young Person's Guide to the Orchestra - Britten	F					
G. Petrouchka - Stravinsky	G					

H. Arcana - Varése	H
I. Peewee the Piccolo - Kleinsinger	I
○ J. An American in Paris - Gershwin	J
K. Danse Macabre - Saint-Saëns	K
○ L. Gigues from Images - Debussy	L
√ M. Entrance of the Emperor from Hary Janos Suite - Kodaly	M
√ N. Soirees Musicales - Rossini-Britten	N
○ O. Applachian Spring - Copeland	O
○ P. Billy the Kid - Copeland	P
√ Q. Turkey in the Straw - Guion-Baron	Q
√ R. Tubby the Tuba - Kleinsinger	R
S. Sight reading	S
○ 1. Jazz figures (8 measures) - Dick Hyman	
○ 2. Canonic Duets - Hindemith	
II. Glockenspiel	
○ A. Pines of Rome - Respighi	A
○ B. Sorcerer's Apprentice - Dukas	B
○ C. Rusian Easter Overture - Rimsky-Korsakoff	C
√ D. Finale of Act 1 from The Magic Flute - Mozart	D
√ E. Siegfried's Rhine Journey to Gotterdamerung - Wagner	E
√ F. Dance of the Apprentices (Die Meistersinger) - Wagner	F
√ G. La Mer (finale) - Debussy	G
○ H. La Belle Au Bois Dormant - Tchaikovsky	H
○ I. Don Juan - Strauss	I
J. Viennese Musical Clock from Hary Janos Suite - Kodaly	J
○ K. Variations on America - Ives	K
III. Snare Drum	
○ A. Concerto for Clarinet and Orchestra - Nielsen	A
○ B. Overture to La Gazza Ladra - Rossini	B
√ C. Alborada from Capriccio Espagnol - Rimsky Korsakoff	C
D. Entrance of the Emperor from Hary Janos Suite - Kodaly	D
○ E. The Birth of Kije from Lieutenant Kije - Prokofieff	E
√ F. Concerto for Orchestra - Bartok	F
√ G. The Stars and Stripes Forever - Sousa	G
H. Sight Reading	H
1. Accent the Negative - Schinstine	
IV. Tambourine	
○ A. Carneval Overture - Dvorak	A

√B. Danse Russe, Trepak from Nutcracker Suite - Tchaikovsky	B
V. Castanets	
√A. Piano Concerto No. 3 - Prokofieff	A
VI. Triangle	
A. Symphony No. 4 (third movement) - Brahms	A
√B. Carneval Overture (tambourine part) - Dvorak	B
VII. Cymbals	
√A. Loud crashes	A
√B. Series of soft beats	B
C. Symphony #4 - Tchaikovsky	C
D. Romeo and Juliet - Tchaikovsky	D

LIST OF PERCUSSION WORKS

by Joel Rothman
251 East 89th Street
Brooklyn, N. Y. 11236

1. I AND THOU—Published by JR Publications.
2. READING WITH JAZZ INTERPRETATION (for all drummers) —Published by JR Publications.
3. DRUM ARRANGEMENTS—Published by JR Publications.
4. MODERN DRUM SOLOS WITH BASS KICKS—Published by JR Publications.
5. LEFT HAND SOLOS—Published by JR Publications.
6. ROCK-n-ROLL-n-LATIN BREAKS—Published by JR Publications.
7. INDEPENDENT THINKING—Published by JR Publications.
8. PHRASING DRUM SOLOS—Published by JR Publications.
9. SWINGING IN 3/4 TIME—Published by JR Publications.
10. READING CAN BE ODD!—Published by JR Publications.
11. BIG BAND BREAKS—Published by JR Publications.
12. MIXING METERS—Published by JR Publications.
13. LET'S WARM UP—Published by JR Publications.
14. READING WITH JAZZ INTERPRETATION (for all melody instruments)—Published by JR Publications.

by George Lawrence Stone
295 Huntington Ave.
Boston, Massachusetts 02115

1. STICK CONTROL—For the practicing drummer—Published by George B. Stone & Son, Inc.
3. MILITARY DRUM BEATS—For Schools and Drum Corps—Published by George B. Stone & Son, Inc.
4. INDIVIDUAL DRUM SOLOS—For Competition—Published by George B. Stone & Son, Inc.
6. DODGE DRUM CHART—400 Measures Analyzed and Figured —Published by George B. Stone & Son, Inc.

Notational Corrections to "A Study of the Rudiments Used in Foreign Military Drumming Styles"

Editor's Note—

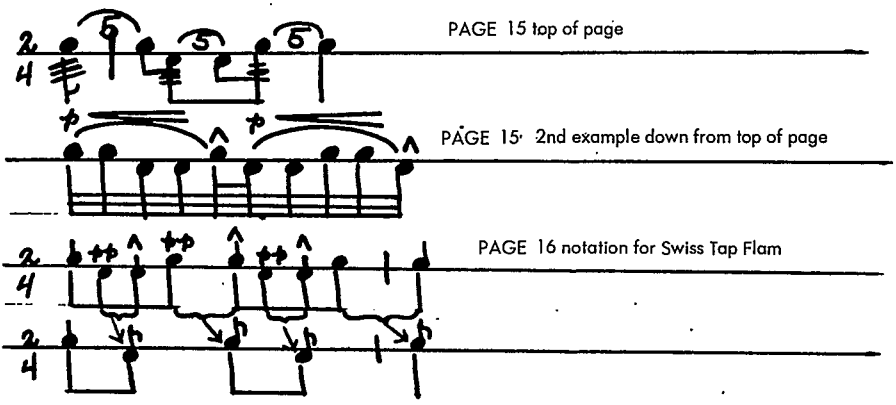
An article by John Galm entitled "A Study of the Rudiments Used in Foreign Military Drumming Styles" was published beginning on Page 10 in the Volume 2 Number 1 & 2, issue of PERCUSSIONIST. There were some errors in the printing of some examples found in this article. Following are corrections and additions to these examples made by the author John Galm, and member Raymond Suskind.

by Raymond Suskind
604 West 112th St.
New York, New York 10025

An article by my personal friend John Galm published February, 1965 issue, Volume 2, Numbers 1 & 2, contains some notational errors. I am taking the liberty of correctly writing the notation.

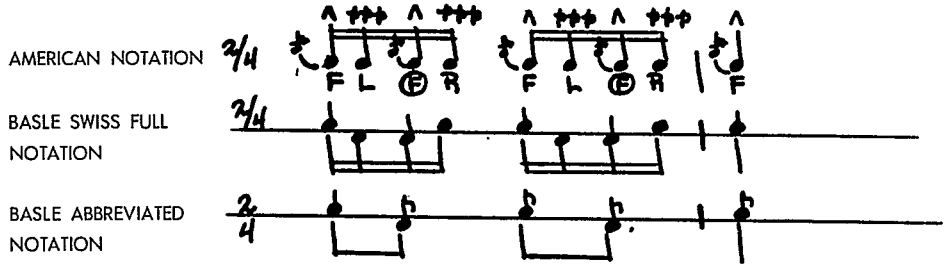
In page 15 in illustrating examples of the Basle style and technique of Swiss drumming, there are errors following the wording, "An unusual method of alternating the rolls is written:" and also after the wording, "In order to interpret the notation one must think a background beat of 32nd notes and begin the second roll on the 64th note following the last stroke of the roll." As illustrated on Page 15, there are WRONG notes regarding note values and the description concerning them.

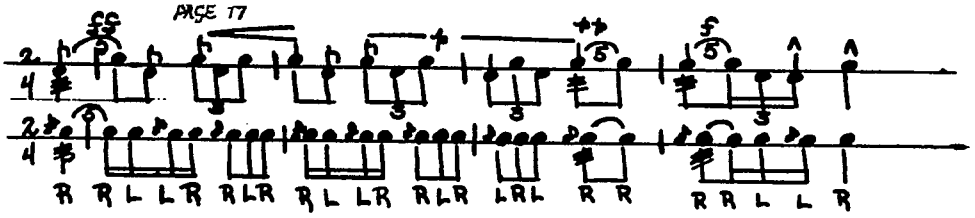
On Page 15, member Galm mentions in his second paragraph, "a background beat of 32nd notes and begin the second roll on the 64th note following the last stroke of the roll." I have indicated such in my example. YOU WILL ALSO NOTE THAT THE *CORRECT* BASLE NOTATION USES *THREE* CUTS ON THE STEM OF THE ROLL (ED) NOTES AND *NOT* TWO AS MEMBER GALM OR YOUR PRINTER INVARIABLY USED! This carries out the 32nd note into the 64th note precept; I hope that all is clear and understandable.



INFORMATIONAL INSERT

SWISS TAP FLAM RUDIMENT.





by John Galm
Percussion Instructor
University of Colorado
Boulder, Colorado

The following are corrections of notatión of examples contained in my article printed in the Volume 2, Number 1 & 2 issue of PERCUSSIONIST.

1. Page 15 the first example should have an extra line on all the roll notations.

2. The 2nd example should have an added line making all the notes 32nd and 64th notes.

3. Page 16 the second example should have a swiss flam notation on the 3rd, 5th and 7th 16th notes.

4. Page 17 the example transcribing the Swiss Notation into standard notation should have the flam taps sticking as RLLR in the first four 16th notes of the first two measures. Also, all the rolls in the Swiss notation should have another line through them to make them 64th notes.

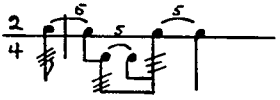
5. Page 19 the example following the words, "strokes called *Coup Frises*" the quarternotes should be changed to 8th notes. Also in the third measure the 16th notes should be 32nd notes and the quintuplets should be 32nd notes.

6. Page 20 the example following "*Le coup de charge*" should not have a slash line through the grace note. The second grace note following "*Batard*" should be an R.

7. Page 21 the first example should not have slash line through the grace note on the first 16th note.

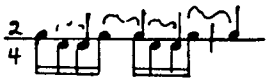
8. Page 26 the example preceding "Batard" the first grace note should be an L. The example preceding "Pa to Fla" is inverted. The example following the "Pa to fla fla" should be three 16th notes and a quarter note.

Page 15
1.



2.

Page 16
3.



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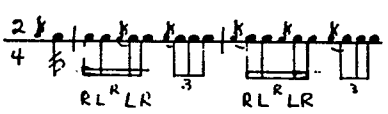

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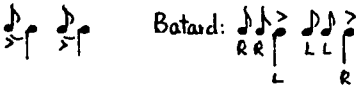

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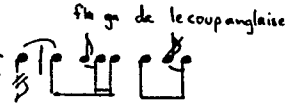

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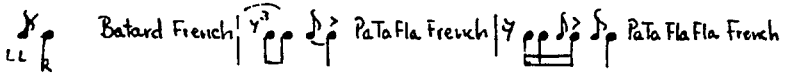

PERCUSSION MATERIAL REVIEW

by Mervin Britton
Professor of Percussion
Arizona State University

Timpani Solos

FOUR PIECES FOR TIMPANI, (unaccompanied) John Bergamo - Music For Percussion.

This piece calls for four kettles. One movement requires use of 4 mallets. Although the rhythms are not complicated, the speed and dexterity required would place the composition in the difficult range for a musical performance.

TIMPANIANA, Eugene Bigot (piano) - Alphonse Leduc.

This composition is written for four kettles and piano. Except for several pitch changes, the piece could be considered easy for college performance. Adequate time is given, however, for these changes. The piano part is easy. Performance time is 3′ 15″.

RECITATIVE AND IMPROVISATION FOR FOUR KETTLE DRUMS, Elliott Carter (unaccompanied) - Associated Music Publishers.

This is an extremely difficult solo to perform, both from a technical aspect and to project the musical content across to the audience. Well written and clearly notated, it is an early study in rhythmic modulation. Total performance time is 6′ 30″.

LE MARCHE, Yvonne Desportes (piano) - Editions Max Eschig.

Many meter changes are to be found in this composition, including 7/8 and 11/8. A part is written for either three or four kettles. There are several pitch changes, but adequate time is given for the adjustment. Some of the piano passages are difficult to play as written. The composition tends to be in the difficult rating area.

CRAZY HORSE, Firth and Feldstein (piano) - Adler-Belwin.

Written for two drums and piano, the composition is intermediate for elementary and for secondary school performers. Some double stop technique is included. Many dynamics are used.

GERONIMO, Firth and Feldstein (piano) - Adler-Belwin.

Except for pitch changes of G/C and C/F this is an easy composition for an elementary or secondary student.

LITTLE CROW, Firth, and Feldstein (piano) - Adler-Belwin.

Simple pitch and meter changes are included in this intermediate composition. It should be a challenging composition for elementary or secondary students.

LONE WOLF, Firth and Feldstein (piano) - Adler-Belwin.
This elementary timpani solo fills a great need for easy accompanied solo literature. While double stops and some rhythmic independence are included, rolls are quite limited.
RED CLOUD, Firth and Feldstein (piano) - Adler-Belwin.
The use of 3/8 meter gives this elementary solo extra educational value. The pitches remain at Ab and Eb throughout the composition.
SITTING BULL, Firth and Feldstein (piano) - Adler-Belwin.
Triplet rhythm and muffling technique are found in this elementary solo. There are no rolls or pitch changes.
BALLAD FOR THE DANCE, Goodman (unaccompanied) - Mills Music.
Four kettles and one suspended cymbal are used. The composition is of medium difficulty for secondary school students. Changing meters of 4/4, 3/8 and 2/8 are used. The style gives the student a chance to develop technique and musicianship together.
SCHERZO FOR FOUR TIMPANI AND PIANO, Graeffe - Music For Percussion.
This composition is written in alternate measures of 3/4 and 6/8. Pitches do not change. The main technical problem will be moving about the drums at the Allegro tempo. A good college performer should find it medium in difficulty.
THE GLENWOOD BOY, Harr (unaccompanied) - M. M. Cole.
Glenwood Boy was transcribed from the rudimental snare drum solo of the same name. The use of three stroke ruffs makes some sections difficult to perform cleanly.
BUNKER HILL, Harr (unaccompanied) - M. M. Cole.
This is also a transcribed snare drum solo.
SONATA FOR THREE UNACCOMPANIED KETTLEDRUMS, Jones - C. F. Peters.
". . . it certainly represents an attempt to achieve structural unity by the rhythm meter relationship alone, or almost alone . . ." The above quotes are those of Mr. Jones. The Sonata is a difficult work to perform and present in a musical manner. However the form and structure are clearly marked. It is college Jr. or Sr. recital material.
VARIATIONS ON THE WESTMINSTER CLOCK THEME, Latimer (unaccompanied) - Percussion Press; 94 Hutchings St., Roxbury, Mass.
Variations is good solo reading material for students beginning work with four kettles.
THREE DESIGNS FOR THREE TIMPANI, Muczynski (unaccompanied) - G. Schrimer, Inc.
A good secondary school timpanist will find this an interesting and

challenging composition. It is also good for college percussion recitals. Three drums are necessary.

SIX GRADED TIMPANI SOLOS, McKenzie (unaccompanied) - Music For Percussion.

One easy, three medium and two difficult solos comprise this collection. All solos are rather short and make good supplementary literature for beginning and elementary students.

CLASSICAL TIMPANI MARCH, Noak (piano) - Music For Percussion.

An easy composition without pitch changes, this could be one of the first solos for the young timpanist.

FANTASY-SCHERZO, Noak, (piano) - Music For Percussion.

Four kettles are necessary for this composition. It could best be used by a college timpanist for experience and recital.

DANCE PRIMITIVE, Noak, (piano) - Music For Percussion.

This composition requires only two drums. The rhythms are simple. It may be used as an easy to intermediate level solo by secondary school students.

New Mallet Texts

MARCHING BELLS - A complete Method for Glockenspiel, Bell Lyra, Field and Band Bells, Kraus and Feldstein - Adler-Belwin.

This book was designed to train non-percussionists who wish to have command of necessary techniques for bell lyra performance and for future percussionists who may have only the bells available for study. Study on the larger keyboard instruments should follow. Theory as well as technique is presented. Part II contains original duets and trios which have been composed, incorporating the idea of being used as part of the percussion section in marching situations. 32 pages.

THE LUDWIG BELL LYRA AND ORCHESTRA BELL MANUAL, Ludwig and Lantos - Ludwig Drum Co.

The first section is devoted to scales, exercises and problems pertinent to the Bell Lyra. The second section deals with the problems of the orchestra bells, scales, etudes and familiar tunes are included. 64 pages.

Percussion Personalities

Board of Directors

John Galm

John Galm was born and raised in Indianapolis, Indiana, where he first studied with Dr. Charles Henzie.

He attended the Eastman School of Music and studied with William G. Street. Mr. Galm received both a Bachelor and Master of Music degree from this institute. While at Eastman, he was a member of the Eastman Wind Ensemble, the Eastman Philharmonic, and the Rochester Philharmonic Orchestra.

After leaving Eastman in 1961, he became a member of the United States Air Force Band and Orchestra in Washington, D. C. and began his doctoral studies at the Catholic University of America.

In 1964, Mr. Galm became a member of the Baltimore Symphony Orchestra. He was an instructor at the Fred Waring Music Workshop, a member of the National Gallery Orchestra in Washington, D. C., and a consultant in Percussion Instruments at the Smithsonian Institute.

Mr. Galm is currently a member of the Board of Directors of the Percussive Arts Society and is chairman of the promotion committee of this organization. He has recently accepted a position as Instructor of Percussion and Music History at the University of Colorado, Boulder, Colorado.

Neal L. Fluegel

Neal L. Fluegel was born and raised near Pearl City, Illinois. He graduated with honors from Arizona State University having earned a Bachelor of Arts in Education degree. Mr. Fluegel received a Master of Music degree from Southern Illinois University in 1963, and has done post graduate work at the University of Wisconsin. He has studied percussion with Mervin Britton, Donald Canedy, and Jack McKenzie.

Mr. Fluegel taught in Illinois public schools for three years, one year at Arizona State University, one year at Southern Illinois University and the University of Wisconsin where he was a graduate assistant in music. He has taught for five summers on the staff of the Arizona All-State Music Camp in Tempe, Arizona, and one summer at the Egyptian Music Camp in Du Quion, Illinois.

An author, clinician, adjudicator, and performer, Mr. Fluegel has been principal percussionist with the Phoenix Symphony, the Southern Illinois Symphony, the Madison, Wisconsin Symphony and is presently the principal percussionist with the Terre Haute Symphony.

He has appeared as a conductor-clinician at the Illinois Music Educator's Association state meeting, MENC regional meeting, CBDNA national meeting, and has done a number of educational T. V. programs.

He holds membership in the National Association of Wind and Percussion Instructors, the American Musicological Society, and Phi Mu Alpha Sinfonia. As an undergraduate student, he was listed in "Who's Who Among Students in American Colleges and Universities."

Mr. Fluegel joined the Indiana State University faculty in September, 1966, as an Instructor in Music, teaching the percussion instruments and music theory. He is the current Executive Secretary of the Percussive Arts Society and editor of its publication, PERCUSSIONIST.

Barbara Buehlman

Barbara Buehlman received the Bachelor of Music Education degree from Northwestern University in 1959 and the Masters Degree in 1960. While a student at Northwestern she held the first chair French horn position in all the University Bands and Orchestras and was a member of the percussion ensemble. Miss Buehlman also served as Secretary of the Band Department for three years.

Upon graduation from Northwestern, she became director of the Round Lake Grade School Bands, a position she has held for the last seven years. Under Miss Buehlman's direction, this band has received a first division rating in all District and State Contests, and in the 1965-1966 school year, established a precedent in performing for four major conventions, a feat unequalled by any band at any level.

In addition to her responsibilities as Director of the Round Lake Bands, and Chairman of the Music Department, Miss Buehlman is the assistant director, business manager, and principal French hornist of the Northshore Concert Band of Wilmette.

Her many professional responsibilities and organizations include:

National Band Association - Member of the Board of Directors

Illinois Grade School Band & Orch. Assoc. - Chairman, District Eight

Illinois Music Educators Association - Member of Festival Planning Committee

Music Educators National Conference

American School Band Directors Association

Percussive Arts Society - Member of the Board of Directors

Miss Buehlmans' arrangements have been performed by bands at all levels and several are in published form. She has served as adjudicator, clinician, and guest conductor throughout Illinois, having directed IMEA All-District Bands at Northern, Ill., Southern, Ill., and Western Illinois Universities. She has also served as a member of the faculty of the University of Illinois Summer Youth Music Camp.

Thomas McMillan

Thomas McMillan graduated from the Eastman School of Music in 1960. He received a Master of Music Education degree from Michigan State University in 1961.

Mr. McMillan taught percussion at Michigan State University for two years and is a member of the Michigan State Band and Orchestra Association.

He is the author of *Contemporary Snare Drum Method, Class Percussion Method, Basic Tympani Technic, Percussion Keyboard Technic* and *Book Two for the Snare Drum.*

Mr. McMillan is a member of the Board of Directors of the Percussive Arts Society. He is currently teaching instrumental music on the elementary and secondary level in the Waterford, Michigan school district.

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INDEX TO ARTICLES—VOLUME 4

The Challenge

We are most pleased to announce that the Board of Directors has approved a merger between the PERCUSSIONIST and PERCUSSIVE NOTES as agreed upon by their respective editors. Therefore, beginning next fall the journal PERCUSSIONIST and the magazine PERCUSSIVE NOTES will both be publications of the Percussive Arts Society. All members will receive the seven publications during the academic year with no additional membership dues. James L. Moore will continue to edit the PERCUSSIVE NOTES, and we wish to encourage all members to send him items of interest of their activities, programs, etc.

The addition of this excellent publication will afford the Society the opportunity to expand its communicative efforts and better serve the entire membership. This merger represents an exciting and logical step forward in the growth of the organization.

An additional announcement we are most pleased to make is that Texas has organized the second official state chapter of the Percussive Arts Society and work is progressing well in Missouri and Iowa. Interest and activity toward this goal is developing in many other states. Mr. Ron Fink, North Texas State University, Denton, Texas, requests all prospective members in Texas to write him for information regarding the chapter.

This bulletin concludes another successful year of publication for the Percussive Arts Society. The next bulletin will be published in September. This in no way, however, implies a cessation of Society activity during the summer months. The many active committees will continue their projects, the central office will continue its correspondence, membership activity, and plans for fall publication, and a Board of Directors meeting will be held during the Music Trade Show, June 25 to June 29 at the Conrad-Hilton Hotel in Chicago.

Membership and interest in the Society, its projects and publications continues to proceed at a rapid pace. We are looking forward to a very exciting and productive 1967-68 year. Very often the central office receives letters from various members requesting their willingness to help in any way possible to promote the projects and objectives of the Society. Following is a short list of items in which all members can engage and which will benefit the Society and its growth.

1. Encourage a friend, teacher, or student who is not a member to join the Society and receive its publications.
2. Write a committee chairman giving him your ideas, work, or research on a particular project or if possible, signifying your willingness to work as a committee member.
3. Keep your membership current and report any changes of address as soon as possible.
4. Submit articles, news items, and programs for possible publication in PERCUSSIONIST or PERCUSSIVE NOTES.

Activity of the general membership in any or all of the above four areas will help the Society meet the challenge.

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

MANUFACTURERS

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PUBLISHERS

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New York, New York 10003

Kendor Music Incorporated
Delevan,
New York 14042

Southern Music Company
1100 Broadway, P. O. Box 329
San Antonio, Texas 78206

PERCUSSIVE ARTS SOCIETY
(PAS)

OFFICER REPRESENTATION CATEGORIES — Professional Player; University Education: Secondary School Education; Elementary School Education; Professional Teacher; Composer; Marching Percussion; Instrument Specialist (Dealer); Publisher; Manufacturer; and Members at Large.

PUBLICATION — "THE PERCUSSIONIST," a journal issued four times during the academic year.

MEMBERSHIP—REGULAR: $5.00
STUDENT: $2.50 annually (any full-time student at any educational level).

Note: *All memberships will be automatically continued with annual billing unless cancelled by member. Changes of address should be reported promptly.*

SPECIFIC PROJECTS UNDER STUDY

A. Acoustics of percussion instruments.
B. Avant-garde percussion music.
C. College and University Percussion Curriculums and Materials.
D. Elementary Percussion Education.
E. Improvement of percussion solo and ensemble rontest adjudication standards, procedures, and materials.
F. Musicology and Ethnomusicology as relates to percussion.
G. Percussion Literature Improvement: methods, solos, and ensembles, percussion parts to band, orchestra, and stage band music.
H. Stage Band Drumming.
I. Standardization of terminology and notation of percussion instruments.

* * *

Name ..... Home Address .....

City ..... State ..... Zip .....

Business Address .....

City ..... State ..... Zip .....

Occupation ..... Remittance Enclosed .....

APPLICATION FOR MEMBERSHIP
Send application form and remittance to:
Percussive Arts Society
1949 Dahlen Avenue
Terre Haute, Indiana - 47805