



Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME V, NUMBER 4
MAY, 1968

PERCUSSIVE ARTS SOCIETY
(PAS)

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

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“the Spirit of '76”

Abbot Hall

Marblehead, Mass.

Submitted by:
Gordon B. Peters

Principal Percussionist
Chicago Symphony

Archibald M. Willard, the painter of *The Spirit of '76* was born in Bedford, Ohio, August 22, 1836. For varying periods the family was located at Kent, Salem, Aurora, Mantua, and LaGrange. When Willard was a lad of seventeen, the family moved to Wellington, Lorain County, Ohio. At the outbreak of the Civil War, Willard enlisted in the Eighty-sixth Ohio Regiment. While with his regiment at Cumberland Gap, he painted several pictures of the surrounding country. These were photographed and many of the photographs were sold to his comrades.

With the close of the Civil War, Archibald M. Willard together with his close companion, Hugh Mosher, returned to Wellington where Willard secured his original job painting wagons.

While working at his trade as wagon painter, Willard devoted all his spare time, energy and what little money he could save to the study of painting on canvas. He had a very decided sense of humor and nearly all of his earlier subjects are of a humorous character and two of these attracted the attention of a photographer and art dealer named J. F. Ryder, who had them reproduced in color and sold them at \$10.00 a pair. Many thousands were sold and the money permitted Willard to take an art course in the studio of J. D. Eaton in 1873. Following this, Willard painted a picture which he called Yankee Doodle. It delineated a Fourth of July celebration in a country village. An old man in the center beating a drum, with a younger man on each side, the one with the drum, the other with a fife. The painting was finished a few months prior to the opening of the Centennial Exposition of 1876 at Philadelphia. When Mr. Ryder saw the picture he immediately conceived the idea of changing the subject from humorous to patriotic, and Willard concurred in the idea.

Contrary to a rather general belief, *The Spirit of '76* was not painted for exhibition at the Centennial. At that period there was a general and widespread spirit of patriotism and the days of the Revolutionary War were especially before the people of this country. Mr. Ryder had this prominently in mind and for this reason he suggested to Willard the painting of this picture that reproductions therefrom might be made and a large number of these sold generally throughout the country and particularly at the Centennial. It was not sent to the Centennial until many of these colored reproductions had been distributed, and a large popular interest in the painting had arisen. It was then, on special request made by those in charge of the Centennial that the original painting itself was sent to the Exposition. Mr. Ryder suggested that the title be *Yankee Doodle* and under this title *The Spirit of '76* was first known. He left the conception and development of the painting to Willard's imagination.

At that early period after the Civil War, when the training days of the militia system had practically gone to pieces, the various companies were expected to go into camp for three days after each year. These days had become a neighborhood picnic. Uniforms were seldom in evidence. There were few guns or swords. There were, however, always the flag, the fife, and the drum. Willard had this idea prominently before him. His early days of marching and fighting under the stars and stripes helped greatly in stirring his patriotic enthusiasm, which later was put upon and filled the complete canvas.

While Willard was engaged in painting this picture, his father who was as his central figure, became critically ill. He did not live to see the finished painting. When Willard was told that his father was soon to pass away, all thoughts of a humorous picture faded from his mind. He decided to paint his father as he really was.

After Willard became acquainted with Mr. Ryder, at Ryder's suggestion Willard moved to Cleveland. From this time on Willard spent almost his entire life in Cleveland.

His canvas when stretched was taller than himself. His idea had become a big one and nothing but life-size would do for the figures to be used. He followed the general idea of his picture, Yankee Doodle or A Fourth of July Celebration, but the spirit of the whole was changed. The old man in the center was Willard's own father, while that of the fifer was his friend Hugh Mosher.

As already stated, for the first few years the painting was known under the title of Yankee Doodle. While the picture was on exhibition in Boston, Mr. Brainerd, who had charge of the exhibition, suggested changing the title from Yankee Doodle to The Spirit of '76. This suggestion was made because at that time in Boston there was a public character, a half-wit, who was commonly known about the city as Yankee Doodle. In some curious way, the painting and this half-wit were being confused in the public mind. This change of title was adopted. Finally Yankee Doodle was dropped entirely and the painting has since been known under the title of The Spirit of '76.

In the original sketches for Yankee Doodle Willard depicted three grown men. When the humorous aspect faded from conception, and he decided to depict his father seriously, he conceived the idea of including his third figure a young lad instead of a grown man. In this way, the picture would present three generations of patriots, the grandfather in the center, the father at his side, and on his right, the grandson looking up into grandpa's face with confidence and admiration.

There was organized in Cleveland, Brooks School, a preparatory school for boys from ten years upward. It was a military school. Mr. Willard desiring a subject to use in his picture as a drummer, attended a drill given at their armory and Henry Kelsey Devereux was chosen.

The Devereux family attended the Centennial and Colonel John Henry Devereux, father of the drummer boy, bought the picture and presented it to Marblehead, the home of his ancestors.

This material is taken from a book called The Spirit of '76 written in 1926 by Henry K. Devereux himself and given to Abbot Public Library, Marblehead.

The painting now hangs in Abbot Hall, Marblehead, Massachusetts.

SWINGING TIME IN $\frac{3}{4}$ METER

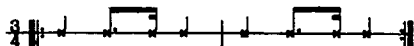
by Joel Rothman

Professional Percussionist
Writer, Publisher

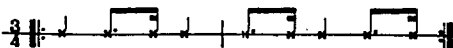
In recent years an increasing amount of jazz has been played in $\frac{3}{4}$ time. Since "swinging" is basic to all jazz, this article has been designed to help the drummer recognize some of the possibilities for performing "swinging time" in $\frac{3}{4}$ meter.

The following examples will demonstrate what this author considers the two basic ride cymbal beats.

EX: BASIC RIDE BEAT #1

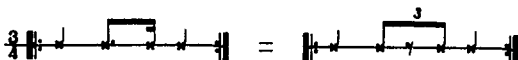


EX: BASIC RIDE BEAT #2



The ride beat may also be interpreted with the "triplet feel" in place of the dotted eighth-note as represented in the following example.

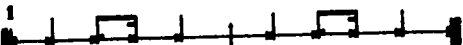
EX:




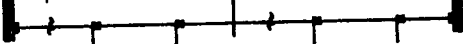
The reader should remember that playing three plain quarter-notes to the bar for ride cymbals time can be extremely effective. In order to conserve space, this possibility has been eliminated. I feel that the exercises about to be presented are more difficult to master, and once learned, will enable the reader to play straight quarter-notes without any difficulty or added practice.

Since playing time incorporates the use of the ride cymbal together with the bass drum and hi-hat, the following exercises will demonstrate four basic beats for swinging in $\frac{3}{4}$ time, incorporating the hi-hat and bass drum together with the ride cymbal beat number one.

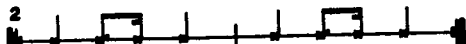
1


CYM. 

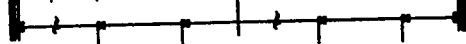
B.D. 

H.H. 


2


CYM. 


B.D. 

H.H. 


3

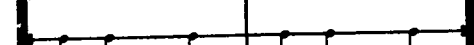
CYM. 


B.D. 

H.H. 

4


CYM. 

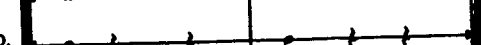
B.D. 

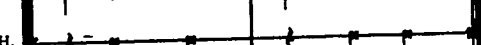
H.H. 

The next four examples will demonstrate the same bass drum and hi-hat combinations utilizing the basic ride beat number two.

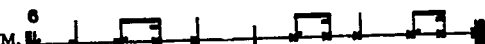
5


CYM. 


B.D. 

H.H. 


6

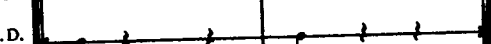
CYM. 

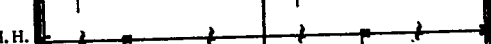
B.D. 

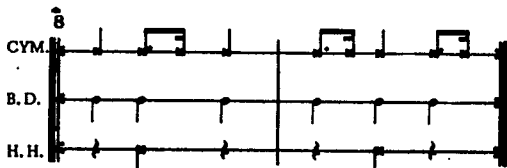
H.H. 

7

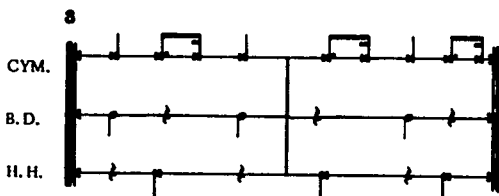
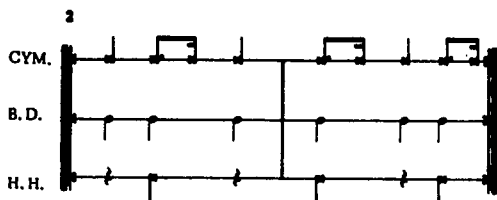
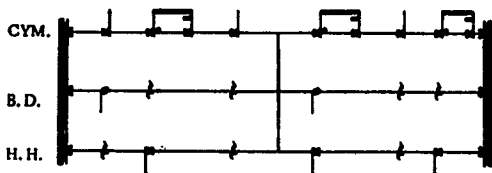
CYM. 

B.D. 

H.H. 



The last three illustrations will present three extra beats which, because of a difference in the placement of the hi-hat, are not to be found in the previously presented beats. The last two beats represent the greatest disguise of the 3/4 pulsation. It is very difficult to distinguish them from the ride beats common to 4/4 time. The basic ride beat number two will be utilized in each of the following three illustrations.



If the reader masters the eleven exercises presented in this article, he should have little difficulty in playing time in 3/4 meter. How well he keeps time, and how much he "swings," must remain a personal matter.

A CONDUCTOR'S VIEWS ON PERCUSSION

by Willard I. Musser



About the Author—

Willard I. Musser, professor of music at The State University College at Potsdam, is coordinator of brass instruction in the college's Crane department of music. He holds bachelor's and master's degrees from Ithaca College and has done graduate work at Albright College and Temple University.

Mr. Musser has been director of instrumental music and teacher of brass in secondary schools at Reading, Pa., West Winfield and Schenectady, N. Y. Before joining the Potsdam faculty in 1956, he was associate professor of music and director of bands and instrumental methods at Hartwick College. He is founder-director of the Crane Wind Ensemble at The State University College at Potsdam.

In 1965 Mr. Musser was elected president of the New York State School Music Association, which he has served as vice president and member of the executive committee. He has also served on the planning committee of Music Educators National Conference and as a member of the music section of the Regents Scholarship Committee. He is a member of the National Band Association and the College Band Directors National Association.

Mr. Musser has played under Dr. Hans Kindler and Saul Caston. He has appeared widely as guest conductor, adjudicator, clinician, and education consultant, and is the author of many articles and books.

After considerable contact with percussion students of high school age it has become apparent that they are generally ignorant of the aesthetic characteristics of music; although they play with technical proficiency they have only the most rudimentary musical grasp of what they are attempting.

Mention is made of this because it certainly must reflect the method of teaching which might be called indoctrination rather than education. The teachers of these young percussionists have trained them thoroughly through the intricacies of a particular piece of music. They were strictly coached through each exaggerated accent, all stick and mallet changes, as well as every movement of the wrist. For a particular piece this programming was complete; like a computer, only the button had to be pushed to start the machine rolling through the operations. The hidden tragedy is, of course, that the final product is generally only one or two well wrought solos. Faced with a new composition to perform—particularly in ensemble—these percussion students are bewildered in a forest of musical complexities. They were taught particular operations rather than general musical principles.

The goal of music participation in the schools must be to equip the individual so that he might make music a vital and continuing part of his future life that extends, we must remember, some fifty to sixty years beyond the days he devotes to his high school percussion lessons. Performance in ensembles is probably the finest way of attacking this goal of music understanding, but performance in which the percussionist never rises above the level of muscular dexterity does nothing to develop his artistic concepts of music.

Assuming that the ensemble is an indispensable part of the music teaching process, how can the director bring about those conditions in which conceptual awareness becomes an integral part of the process? Many directors of school performing groups rely exclusively on the osmosis type of instruction. This technique would arch the eyebrows of teachers in other academic disciplines. Granted, there are problems inherent to the music-making process which defy the wholesale adoption of techniques proved successful in other disciplines. It should be obvious, however, that some of the procedures in other academic fields must be adopted by music teachers if they hope to justify their role as educators.

If the director-teacher of an ensemble does indeed know the work under consideration, then it is his responsibility as an educator to transmit that understanding to his students with every means at his command, in a manner that is appropriate for the aesthetic development of the individuals. Instrumental teachers have too long assumed that students learn the architectural designs of music only in courses called "theory."

The goal of the ensemble rehearsal should be to develop the individual performer's understanding of the composition. Understanding might include a grasp of how it is constructed, period during which it was written, composers background and anything that can make more vivid and concrete the musical integrity of each participant.

The percussionist in a small ensemble must at times assume the responsibility of a soloist in being able to play alone, adequately, and tastefully but must constantly be conscious of his articulation in

relationship to other parts, subordinating himself accordingly, he must be taught to listen and hear what is happening in all parts at all times. He must be taught that an accentuated note in a mezzo-piano passage need not remind all other participants of a twelve gauge shell being discharged in an empty oil drum. He must be taught through ensemble participation to understand and appreciate the aesthetic qualities of music.

It is the officers of the Percussive Arts Society who can make it clear, through the membership, that the best way to observe their few short years of accomplishment is to dedicate themselves anew to the great task remaining; for percussion education to be upgraded to meet the increasing interest, needs and demands that the school percussion students, as well as many teachers, become truly musically integrated.

PRACTICAL MALLET STUDIES

by Bob Tilles

Professor of Percussion
DePaul University

It has been said that blues form the basis of all modern playing. The original 12 bar phrase, as it was played by the early players, contained only four chords.

Original Blues In F

The first alteration of this simple progression, consisted of adding the IV7 chord (Bb7) to measures II and XI.

F	Bb7	F	F7	Bb7	/	F	/	C7	/	F	Bb7	F
I	IV7	I	I7	IV7	/	I	/	V7	/	I	IV7	I

The next examples of the blues progression will use harmonic alterations that we have studied in past issues of the "PERCUSSIONIST."

Alteration No. I

Prepare all V7 chords with IIm7 chords.

F	Fm7 Bb7 " "	F	Cm7 F7 " "	Bb7	Fm7 Bb7 " "
F	$\frac{\cdot}{\cdot}$	Gm7	C7	F Fm7 Bb7 " " "	F $\frac{\cdot}{\cdot}$

Alteration No. II

Substitute III for I and descend chromatically.
(Measures VIII and XII)

F	Fm7 Bb7 " "	F	Cm7 F7 " "	Bb7	Fm7 Bb7 " "	F
Am7 Abm7 " "	Gm7	C7	F	Am7 Abm7 " "		

Alteration No. III

Substitute chords based on the major, diatonic scale, measures VII and XI.

F	Fm7 Bb7 " "	F	Cm7 F7 " "	Bb7	Fm7Bb7 " "	FMaj.7 Gm7 " "
Am7 Abm7 " "	Gm7	C7	FMaj.7 Gm7 " "	Am7 Abm7 " "		

Alteration No. IV

Alter measures VII, VIII, IX, and X with the cantor progression, alter measure XII with a II to V in the key of F.

F	Fm7 Bb7 " "	F	Cm7F7 " "	Bb7	Fm7Bb7 " "	
F	Dm	Gm7	C7	F Bb7 " "	Gm7 C7 " "	

Alteration No. V

Temporary change of key within the twelve bar phrase employing the II and V chords. Alterations of measures II and X using key of Ab temporarily.

Up b3

F	Bbm7 Eb7	F	Cm7 F7	Bb7	Fm7 Bb7	F Maj.7 Gm7
"	"	"	"	"	"	"

Key of Ab

Up b3

Am7 Abm7	Gm7 C7	Bbm7 Eb7	F Dm	Gm7 C7
" "	" "	" "	" "	" "

Key of Ab

Alteration No. VI

Temporary changes of keys in measures II, III, and IV. Using II and V chords. Starting with the key of Ab and descending in whole steps to Gb and E. Measure I is altered with a Io7 chord to facilitate change of key.

UP b3 Down M2 Down M2

F Fo7	Bbm7 Eb7	Abm7 Db7	F#m7 B7	Bb7	Fm7 Bb7
" "	" "	" "	" "	" "	" "
Key of Ab		Key of Gb	Key of E		

FMaj.7 Gm7	Am7 Abm7	Gm7	C7	F Fo7	Gm7 C7
" "	" "	" "	" "	" "	" "

Be sure to transpose the blues progression and the alterations to other keys.

INSTRUCTIONS FOR PERFORMING THE THÄRICHEN CONCERTO

by John J. Papastefan



About the Author—

John J. Papastefan graduated from Wisconsin State University, Whitewater, with a Bachelor of Education degree in music education. He has the M.A. from Appalachian State University, Boone, North Carolina. While at Appalachian State University, Mr. Papastefan was a graduate assistant and organized the first percussion ensemble at that institution. He is a member of NACWPI, MENC, PAS, and a life member of Phi Mu Alpha Sinfonia. Mr. Papastefan is presently instructor of percussion at the University of South Alabama (Mobile) and percussionist with the Mobile Symphony Orchestra.

Konzert für Pauken und Orchester by Werner Thärichen, op. 34, requires the performance skills of an advanced timpanist. The composition is very demanding technically, musically, and physically. The purpose of this article is to offer instructions and recommendations which will aid both the teacher and the student in the preparation of this concerto for performance. The following aspects will be discussed:

- (1) mallets, sticks, accessories, and equipment
- (2) tuning problems
- (3) sticking
- (4) other technical and musical considerations

The concerto requires the following mallets, sticks, accessories, and equipment:

1. Two pairs general purpose timpani mallets (Vic Firth model recommended).

2. One pair staccato timpani mallets (Vic Firth model).
3. One pair wood timpani mallets (Saul Goodman model).
4. One pair 1-b (or lighter) snare drum sticks.
5. Five suitable mutes (round pieces of piano felt or men's folded handkerchiefs).
6. A timpani stool and a small trap table.
7. Five timpani (recommended sizes: 32", 29", 26", 25", 23").

The five timpani should be arranged in as tight a semi-circle as possible and still be comfortable to the player. The reason for this is to lessen the distance between outer drums. The small trap table can be placed near the 23" timpano to allow for quick changes of mallets.

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, strings, and percussion. As an alternative to the above, a piano reduction is also available. The latter requires the services of an excellent pianist due to the technical and musical demands of the accompaniment. If the piano accompaniment is selected, the piano should be located to the left of the timpani (as one faces the stage).

To coordinate the solo with the instructions and recommendations written here, the timpanist need only refer to the rehearsal numbers of the solo part. The system used here to indicate pitch changes will be to enclose the new pitches in paranthesis. Thus A, G, B^b, C, E^b will become A, (C), (D), (F), (G), the new tuning. It is suggested that the tunings be written on the part, using the system above.

First Movement (allagro assai, ♩ = 132)

Rehearsal number 5 - The timpani are tuned prior to performance as follows: A, G, B^b, C, E^b. The first measure of the solo part begins with a four-stroke ruff, starting with the left hand. The staccato mallets are used throughout the first movement except where otherwise specified.

7 - "nicht zu hart" (not too harsh).

8 - The new tuning is A, (C), (D), (F), (G). Caution must be exercised, to count the measures rest carefully AND listen for cues while re-tuning, to lessen the danger of wrong entrance.

11 - A possible sticking is shown below.

ILLUSTRATION 1

The illustration shows two staves of musical notation for a timpani solo. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a box containing the number 14 and the tempo marking 'Tempo I'. Above the first few notes, mallet sticking patterns are indicated: 'L R L R L R L', 'R', 'RLR', 'LRL', and 'RLRL'. Dynamics markings include *mf* and *p*. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A first ending bracket is shown above the final measures of the top staff.

12 - The composer states "in die Mitte des Felles schlagen", (strike in the middle of the heads). In measures 7 and 8 after 12 the drums are to be struck as usual. Measure 8 has a gliss from C down to A, then a sixteenth rest and another gliss down to E. It is nearly impossible to observe the rest because of the tempo of this movement.

13 - Refer back to 12 for directions. Six measures after 13 the lowest drum must be brought up to A again. If the timpanist has been standing up until this time he may want to sit at this point to be ready for what is forthcoming.

14 - "hervortreten" (overpower). Rather than overpower it might be better to say that the solo part should predominate. A possible sticking is shown below.

ILLUSTRATION 2

The illustration shows a musical staff for a timpani part. Above the staff, the word "trm" is written twice. The staff contains several measures of music with various rhythmic patterns, including eighth and sixteenth notes, and rests. Below the staff, the following sticking patterns are indicated: RL R, L RL R, BLR LRL, RL R LRL. The dynamics *crsc.* and *ff* are also present.

16 - Refer to 12.

18 - The first two glissandi are executed on the 26" timpano, the next is on the 29" and the double gliss is played on the 26" and 29".

19 - The new tuning is (G), C, D, F, G.

21 - "in jeder Hand 2 Schlagel" (two mallets in each hand). To play the chords, a change to the general purpose mallets is recommended to obtain a lush, round tone. The cross-stick marimba grip is used here but care must be taken to strike together with all four mallets, lest the flam sound will ruin the chords.

23 - "mit Kl. Tr. - Schlageln getrommelt" (with snare drum sticks, roll); the roll should be played near the edge of the head, utilizing the concert style closed roll. Six measures after 23 the new tuning is (A), C, D, F, G.

24 - The upper part here (stems up) is to be played with a wooden end mallet (Holzschlagel) in the right hand. The lower part (stem down), which is a sort of ostinato effect, is to be played with a felt mallet (Filzschlagel) in the left hand. The staccato mallet should be used to help the timpanist achieve rhythmic clarity.

29 - The tuning A,C,D,F,G should again be indicated to eliminate confusion with the page turn.

31 - The timpani are to be muted here, placing the mutes on the far edge of each drum.

36 - The asterisk again refers to the directions at 12.

38 - Mutes are removed and the new tuning is (B^b), C, (E^b), F, G.

42 - The situation is somewhat reversed from what it was at 24 in that the right hand uses a felt mallet, while the left hand uses a wooden end mallet.

49 - The general purpose mallets should be used since the timpani part here is actually the bass line for the accompaniment to the end of the first movement.

Second Movement (lento, ♩ = 60)

The tuning is (F), (A^b), (B^b), (D), (F). At the third measure the composer writes "Obwohl die mit dem Bindebogen zusammengefaßten Noten auf einer Pauke gespielt werden, ist die Bewegung des Pedals so schnell, daß keine Glissandowirkung entsteht" (although the notes which are fastened together with the ties are to be played on a kettle drum, the movement of the pedals is so quick, that no glissando effect is produced). The general purpose mallets are used for this entire movement. The dynamics and articulation markings must be strictly adhered to in this movement to preserve the melodic character of the solo part.

8 - The double stops here must be exactly that. A word of caution, even though the timpani part in this movement begins and ends pp, and has a section marked ppp, care must be taken to maintain an audible sound. This is particularly important if the performance is to take place in a large concert hall. The melodic character of the solo part will be lost if it is not audible.

Third Movement (allegro moderato, ♩ = 138)

The tuning is (A), (C), (D), (E), (G) and staccato mallets are used for this movement.

13 - Here the solo part states the theme, unaccompanied, which is very exciting from the rhythmic aspect, because of the many changes in the meter. The composer writes "leicht abgedampft, sehr deutlich" (lightly accented and very clearly).

14 - The accompaniment enters. This section in the solo is played four times, while the accompaniment varies each time. A great deal of time can be conserved in the preparation of this movement if one will think eighth notes as the common denominator.

20 - The recommended sticking for the 6/8 figure which appears several times after 20 is shown below.

ILLUSTRATION 3



33 - The cadenza which appears can, of course, if the soloist so desires, be elaborated upon.

35 - Three measures after 35 there is an error in the solo part. The 2/4 meter signature was omitted.

41 - The recommended sticking is indicated below.

ILLUSTRATION 4



Although the composition is very demanding in all respects, it is well worth the effort to prepare for performance. The writer derived a great deal of satisfaction from this concerto.

Konzert für Pauken und Orchester by Werner Thärichen, op. 34, is published by Bote and Bock, Berlin, and is available from Franks Drum Shop in Chicago.

Duration: about 20 minutes.

— o —

MALLET TECHNIQUE

by Sandy Feldstein

Professor of Percussion
State University College at Potsdam

Mallet technique for percussionists of the present and future has many facets. This article will deal with an approach developing the performance of two and four part playing on one treble staff, on two treble staves, and on one treble and one bass staff.

The expanding literature of mallet percussion requires the performer to be able to read and perform music on more than one stave. Often this music will contain a melodic line and embellishing harmonies. The performer, when using two mallets, must have complete control of each hand in order to bring out melodic parts and important harmonic lines. A melody which is all in the right hand can easily become more predominant than the harmonic element in the left.

Example 1

Melody in Right Hand



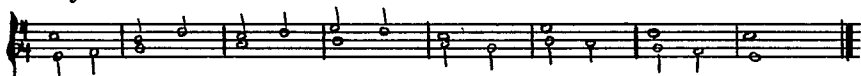
When this melody appears in the left hand the balance problem requires more concentration.

Example 2
Melody in Left Hand



When the melody switches from the right hand to the left hand still more concentration and control is necessary.

Example 3
Melody Switches Hands



Reading on two staves involves specific problems that the keyboard percussionist who has not had a piano background has never been exposed to. Today's literature demands performers who are capable of reading from two staves. As of yet method books which deal with this problem are few and far between. The concepts of balance between harmonic and melodic elements are the same if the music is written on the treble staff as in example 1, 2, and 3, or if written on two treble staves. The development of a legato technique during the study of reading on two staves can easily be accomplished by rolling each exercise. A melody in the right hand with harmony in the left, rolled, will develop legato technique, while training the student in reading from two treble staves.

Example 4
Melody in Right Hand



The same melody in the left hand with harmony in the right will continue this development while putting added emphasis on listening and balancing the two hands.

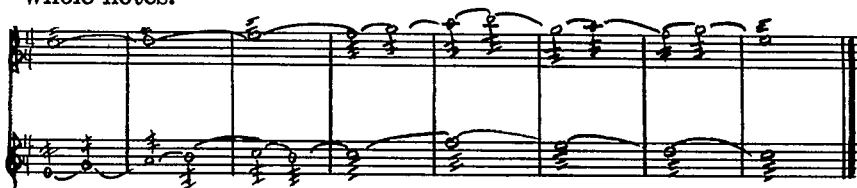
Melody in Left Hand
Example 5



The development of balance can be enhanced still further while emphasizing legato playing and the continued development of reading two treble staves by having the melody switch from one hand to the other.

Example 6
Melody Switches Hands

*half notes should receive a slight accent to differentiate them from whole notes.



In recent years the marimba has become more and more popular. Its range going down to C below middle C and sometimes to A, a minor third below that, has made it necessary for the mallet percussionist to be able to read music in the bass clef.

Example 7
Marimba range



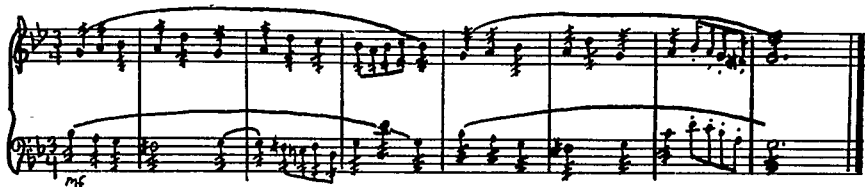
All of the concepts discussed related to two treble staves may be incorporated while developing the technique of reading one treble and one bass clef simultaneously. The development of this technique will not only make the mallet percussionist more valuable as a performer within an organization, but also as a soloist. Many two part pieces written for other instruments in eras of musical history before the development of mallet percussion will now be applicable to the mallet student. This material will afford the percussionist with the opportunity to expand his musical knowledge through performance of materials otherwise unavailable for his instrument. An example of this would be one of the many Bach two part pieces.

Example 8

Andante con moto (♩ = 88)

J. S. Bach

Minuet in G minor
(No. 2)



The same developments that have occurred in two mallet playing have taken place in four mallet playing. The problem of balance between each mallet is now doubled. The performer must be able to emphasize the necessary melodic and harmonic elements no matter which mallet is playing the important part. To make the ensuing discussion more understandable I will indicate mallets as follows.

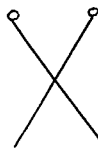
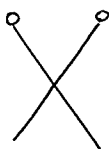
Example 9

Left Outside

Left Inside

Right Inside

Right Outside



The melody in the right outside mallet can easily become more predominant than the harmony in the other three mallets. When the melody appears in any of the three other mallets, the balance problem requires more concentration and more technical facility.

Example 10

Melody in R.H. outside mallet



Example 11

Melody in R.H. inside mallet



Example 12

Melody in L.H. inside mallet



Example 13

Melody in L.H. outside mallet



When the melody switches between all four mallets still more concentration and facility is necessary.

Example 14

Melody switches mallets



Melody is the same as Examples 10, 11, 12, 13.

Reading four parts on two treble staves involves the same problems as reading two parts with the added problem of balance between four voices. These studies should also be practiced rolling to develop legato technique with four mallets. The culmination of this study would include playing a melody harmonized with three voices on two treble staves where the melodic line would move from one mallet to the other.

Example 15
Melody

The reading of four parts on one treble and one bass staff is the culminating process of this entire study. The mallet player who has developed the technical facility to perform music of this type will find an entirely new field of musical possibilities unfolding before him. He will be able to read simple piano accompaniments and accompany vocal groups. He will be able to support sections in band and orchestral literature by reading bass clef parts and reading directly from condensed scores. Performance of chorales from all periods of music will enable him to study and perform music never before available to the mallet soloist.

Example 16
Moderato

Trans. S. Feldstein

Chorale
from Spiritual Songs

The technical facility of independence of inner mallets developed through this process of study will greatly enhance the mallet player's performance of music in the popular jazz idioms, as well as in the classical ones. Improvisation while holding four mallets can be executed with each mallet instead of the all too often practiced two mallet improvisation with four mallets only coming into use during comping or sustained chordal passages.

Mallet technique involving the reading of one treble staff, two treble staves and one treble and one bass staff, mallet independence of two and four parts, and a greater development of legato technique are necessities for the present and future keyboard percussionist. The author's two books, "Mallet Technique" Book I and Book II have been designed to help the mallet percussionist meet these demands.

All examples used in this article have been taken from these books and have been used with permission of the publisher, Belwin Inc., Rockville Center, Long Island, New York.

A COMPREHENSIVE OUTLINE FOR THE TEACHING OF RHYTHMIC READING

by Robert Houchell



About the Author—

Robert Houchell is Assistant Professor of Music at Indiana State University at Terre Haute, Indiana. He is director of the Madrigal Singers and the Women's Glee Club, teaches voice and has assisted with conducting and musical preparation in the Indiana State University Opera Workshop.

His experience has included teaching in the public schools, director of music for several churches, community theaters, county and district choral festivals, and adjudicator at the divisional and state auditions for vocal organizations and solo voice.

He received his Bachelors and Masters degrees at Indiana University, Bloomington, Ind. where he is presently a candidate for the Ph.D. in music. He has additional study at the University of California at Berkeley.

Musicians, teachers and conductors who are constantly involved in the preparation of music for performance will agree that the average musician's rhythmic training leaves much to be desired. To be sure the seriousness of the problem varies from performance medium to performance medium (singers, for example, do seem to have more problems with rhythm than instrumentalists), but the problem exists in every medium. Precisely why this is true is not easy to determine; however, if we became general enough, the answer is rather obvious: the average musician has not been sufficiently trained in the skill of rhythmic reading. Furthermore, not only is the basic skill to read rhythmically lacking, but the average

musician has not been adequately informed concerning the conventions of rhythmic notation. This outline is the result of an effort toward making a complete study of rhythm that would remedy this situation.

Before proceeding to the outline itself, it seems necessary to make a few explanatory remarks concerning this system. In the previous paragraph it was stated that the average musician was not sufficiently *trained* in the skill of rhythmic reading. I believe that it would be more accurate to say that the average musician has not been sufficiently *conditioned* to read rhythmically. All reading, whether printed words or music, is essentially an act of seeing symbols as representations of something else. The more quickly and accurately a person "sees through" the symbol to the thing which the symbol represents, the better he reads. To read rhythmically, one must be thoroughly acquainted with the some twenty-five or so basic sounds that are used in music and the symbols which represent these sounds. To read with ease, the association of the symbol with the sound must be immediate and without the mental effort of having to decide between two or more sounds. In short, a conditioned response.

To properly understand this outline and its use, it is necessary to understand the concept of conditioning on which it is based. This conception consists of the assumption that there are four basic elements involved in learning to read rhythmically. First, there is the sound. Second, there is the notation of the sound. Third, there is the name of the notation. (By this, I mean words such as "quarter-note," "whole-note," etc.) And fourth, there is the verbalization of the sound. (For example, four eighth-notes are usually verbalized as "one-and-two-and.") In this article, the verbalization of a sound will usually be referred to as "syllabication" or more simply, "count."

When learning to read, a syllabication or counting process is needed so that each sound or group of sounds can have a distinction from other sounds. The notation functions as a visual representation of the sound which triggers the speech process, which in turn evokes the recall of the sound. The notation and syllabication, then, is the locking device that the mind uses to identify particular sounds from all other sounds. It is the sound's visual and verbal identity.

The name of notation does not directly enter into the act of reading. When a person is reading he must be aware that a quarter note is a quarter note, but he need not know that the symbol is called a quarter note. To be sure, he should know that a quarter note is called a "quarter note." Words, then, referring to the various rhythmic aspects of musical notation are not directly concerned with learning to read but function principally as a means of talking about the notation.

To return to the concept of conditioning, there are two processes that must be kept distinct: The process of learning to read rhythmically and the process of reading rhythmically. The process of learning to read has been identified as looking at symbols and

responding with a syllabication that in turn recalls the sound. Eventually, the mind can do away with the syllabication process and directly image the sound. When the conditioning reaches this stage, then the reader's mind is free to concern itself with other matters such as melodic concept, expression, tone and the physical manipulation of an instrument.

There is now another matter concerning conditioning. The rhythmic value of musical notation does not remain constant. Quarter notes do not always receive one beat; a quarter note in 4/4 meter represents something quite different in 6/8 meter. Since the rhythmic value of notation is equivocal, the question arises as to whether or not the act of rhythmic reading is the conditioned response that I have argued it to be. It would appear that rhythmic reading is more a cognitive process than it is a conditioned response. And, if this is true, it would further appear that time would be better spent teaching the student how to think when he reads than attempting to teach him how to read without thinking. I believe that it is on this very assumption that our less than satisfactory present system of rhythmic training is based.

However, let me state at the outset, I do not believe anyone can successfully argue that a person can be conditioned to read rhythmically without thinking. Of course a person must think. But, he can do this with a smooth quickness or with an awkward slowness. His bodily responses to these thoughts can be an effortless motion or a confused hesitancy. What is being conditioned then? It is not so much a person's thought process as it is the perception-thought-motor mechanism that directs his rhythmic behavior. In short, in the traditional method of rhythmic training, too much emphasis is given to developing the student's thought process and not enough attention is given to perceptual and motor training.

Concerning conditioning, this writer maintains that when the process is properly understood, the fact of the equivocalness of symbols does not weaken the case for conditioning but rather, strengthens the position. Conditioning to read rhythmically is not training a person to make a singular response to a set of symbols with no consideration of context. Most notation of any kind is equivocal, a person not only "sees through" symbols but he sees them from a particular point of view. For although most symbols are equivocal, they are not chaotically so. They do not change their meaning capriciously from one second to the next, but remain fairly constant within any given context or system. And if a person is to read rhythmically with ease in any given context, his training must approach the point where he makes no reference to the other possible meanings of the symbols within other contexts. His response to a quarter note in 6/8 meter must be sure and without hesitation as to the symbol's meaning in other contexts (for example, 4/4 meter). Conditioning a person to read rhythmically, then, is not training the person to make a singular response to a symbol, but training a person to respond to symbols in differing ways depending upon the context.

There is one more aspect of conditioning that must be mentioned. People vary enormously in their ability to understand things and to do things. Some people who can only be described as gifted in their ability in some areas seem hopelessly incompetent in other areas. I'm sure that we all know excellent musicians who perform with beautiful tone quality and great expressive power and yet are deficient in one or more areas such as facility to execute notes rapidly, ability to learn a score by themselves or to remember anything of the history of music except the most common of facts. There are people who learn to read music without effort—finding it the most simple of things to master—and wonder why others have so much difficulty. These very same people will sometimes have to work extremely hard to be able to achieve rudimentary keyboard facility or to use the voice properly. On the other hand, a student will learn the art of singing or acquire keyboard facility with much ease and yet seem to be at a complete loss when it comes to mastering rhythm.

My point is that there are people who—due to their nature—simply do not readily learn to associate symbols with the sounds they represent. And this peculiar deficiency has nothing to do with their innate musicality or intelligence. However, if properly taught, rhythmic reading is not so difficult a skill to learn that it is beyond the powers of any human being provided they are not medically classified as mentally deficient.¹ But this skill for many people, as stated before, is not something that is easily or quickly acquired. It requires a vigorous and sustained effort by both the teacher and student with each skill and item of information introduced and learned, in its proper order, before *going on to other* skills and information.

PRINCIPLES OF THE OUTLINE

The following comments are made to acquaint the reader further with the outline and its use.

1. This method is class oriented rather than for individual study, however, it has been used for individual study.

2. Although this particular outline was prepared for first year theory classes at Indiana State University, parts have been successfully used with sixth grade students who were academically below average.

3. Emphasis should be upon the teaching of sounds, not symbols.

4. Emphasis should be upon the ability to do things rather than to understand things. It is more important that the student be able to execute a complicated rhythmic passage than explain that certain note values are present and that the beats occur at certain points. That he has awareness of these theoretical facts is no guarantee that he can perform the passage.

1. There is evidence that some of the mentally retarded can be taught to read rhythmically. Marcelle Vernazza, in an article entitled "What Are We Doing About Music In Special Education," *Music Educators Journal*, Vol. 53, No. 8 (April, 1967), p. 55. mentions a doctoral project at the University of Oregon where children classified as "intermediate educable mentally retarded" were taught to read rhythms.

5. In light of the above statement, lengthy explanations of such things as quarter-notes, beats and measures are to be avoided. It is better to have the student function with the beat than to use class time attempting to explain anything so complicated as "beat."

6. Development of the ability to take dictation is ancillary to the development of the ability to read rhythmically. (Dictation does have a vital and important role in the use of the outline. See comments on dictation under Use of the Lessons and Summary Comments on Part I.)

7. Generally, each lesson is to be studied five days. Many lessons will not require this much time.

8. Short daily sessions of work are more effective than two or three longer sessions per week.

9. When reading the lessons, articulation of syllabication, precision, steadiness of beat, and ensemble feeling should be constantly emphasized.

THE OUTLINE

The outline is divided into three parts. The first two parts are concerned, in the main, with the various sounds that occur in music that require the duration of one beat. The first of these two parts is the class of sounds where the beat is divided by a base of 2. The second part is the class of sounds where the beat is divided by a base of 3. These two classes are called, respectively, 4/4 sounds and 6/8 sounds. The third part of the outline is given mainly, but not entirely, to the conventions of rhythmic notation.

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PART I: THE BEAT DIVIDED BY A BASE OF 2 ($\frac{1}{4}$ SOUNDS)

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Lesson VI.	
Lesson VII.	
Lesson VIII.	
Lesson IX.	

PART II: THE BEAT DIVIDED BY A BASE OF 3 (6/8 SOUNDS)

Lesson X.



Lesson XI.



Lesson XII.



Lesson XIII.



Lesson XIV.



Lesson XV.



Lesson XVI.



PART III: MISCELLANEOUS

Lesson XVII.



Lesson XVIII.



Lesson XIX.

Modern Rhythms: A. Unequal beats within the measure.
B. Unequal beats from measure to measure.

Lesson XX.

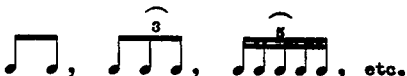
Modern Rhythms: Counting and Conducting Drill.

Lesson XXI.

The Tie, 4/4 Sounds.

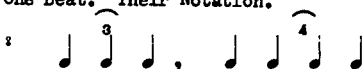
Lesson XXII.

Divisions of the Beat:



Lesson XXIII.

Special Class of Untied Sounds Requiring More than One Beat. Their Notation.



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Reading In 2/4

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Lesson XXVI.

Reading in Meters, Class I: The 12 practical non-modern meters with the beat divided by a base of 2 are listed according to beats per measure.

Lesson XXVII.

Reading in Meters, Class II: The 13 practical non-modern meters with the beat divided by a base of 3 are listed according to beats per measure.

Lesson XXVIII.

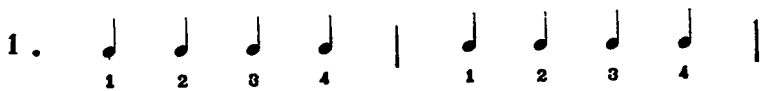
Rests: An Introduction.


Lesson XXIX.


Summary Sheet


Examples of Lessons With Explanations

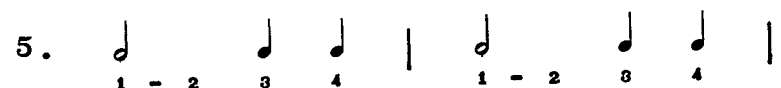
Lesson I


1. 
 1 2 3 4 | 1 2 3 4 |


2. 
 1 - 2 - 3 - 4 | 1 - 2 - 3 - 4 |


3. 
 1 - 2 3 - 4 | 1 - 2 3 - 4 |

4. 
 1 2 3 - 4 | 1 2 3 - 4 |

5. 
 1 - 2 3 4 | 1 - 2 3 4 |

6. 
 1 - 2 - 3 4 | 1 - 2 - 3 4 |

7. 
 1 2 - 3 - 4 | 1 2 - 3 - 4 |

8. 
 1 2 - 3 4 | 1 2 - 3 4 |

Notes, Lesson I

1. The syllabication is written under the notes. The dash between the numbers ("-") indicates that these counts are to be intoned to give the feeling of the continuation of the sound.

2. Students are to keep a steady tempo and read the lesson by one of the following three ways:

a. Tapping the beat with the foot, clap and count through the exercises.


b. Tapping the beat with the hand on the thigh or desk, count through the exercises making sure that the count is intoned for notes lasting longer than one beat.

c. Using the conductor's pattern, intone the sounds on a neutral syllable ("dum").


3. Each beat is to be counted except when a neutral syllable is used, regardless of the note values superimposed over the beat.


4. **Special note:** Be sure the tempo remains steady and that the foot or hand continues tapping the beat for sounds lasting longer than one beat.


5. Tempos used: M:60-72 and M :104-116.


Syllabication: 
1 and 2 and 3 and 4 and


Lesson II


1, 


2. 


3. 


4. 


5, 

6. 

7. 

8. 

9. 






10. 


Notes, Lesson II

1. The reader is invited to study carefully the arrangement of this lesson, especially the first 5 exercises. A similar arrangement is used in lessons III through VIII.

2. Note that the second measure of each exercise is the same as the first measure.

3. In addition to the above 10 exercises consisting of quarter and eighth notes, there are 5 other possible combinations:

11.		14.	
12.		15.	
13.			

Syllabication:  1 ta . te ta etc.













Lesson III

1.	
2.	
3.	
4.	

Etc.

Notes, Lesson III

1. In Lessons III through VIII, the same arrangement is used as in Lesson II, that being:

Exercise # 1, 2 measures of:	X*	X	X	X		X	X	X	X
Exercise # 2, 2 measures of:	X					X			
Exercise # 3, 2 measures of:		X					X		

Etc. (See Lesson II)

* "X" denotes the new sound introduced in each lesson. See the index for a listing of these sounds.

2. The new sound is always first taught by using quarter notes as the contradistinction element. This is done mainly for the following reasons:

a. By keeping the quarter note constant in each lesson, the sound of each new pattern can be made more distinct.

b. Constant use of the quarter note is an aid in helping students to establish a firm sense of the beat.

c. A pattern or "form" of learning is established.

3. It is suggested that the first 5 exercises in lessons III through VIII be kept the same as shown in Lesson II.

4. However, other patterns, listed in the notes of Lesson II, may be substituted as the instructor desires for exercises 6 through 10.

5. Also, if the class needs more challenge, sounds from previous lessons may be used in exercises 8, 9 and 10.

Example:

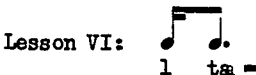
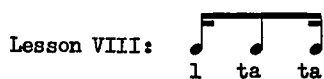
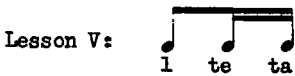
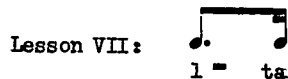
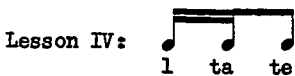


6. For further challenge, the lesson may be read by using only the first measure of each exercise at an allegro-presto tempo (M:140-176).

7. However, neither the option of reading at a fast tempo nor the mixing of sounds from previous lessons should be used if the students cannot read the lesson properly without rushing the tempo. By "properly" I mean reading with a clear, precise syllabication and execution that has a tight ensemble feeling.

Lessons IV through VIII.

The syllabication of the new sounds in each lesson are:



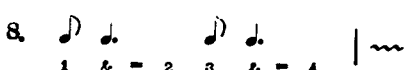
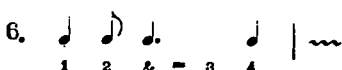
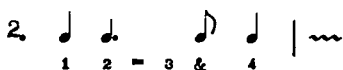
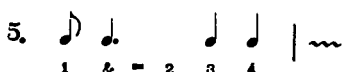
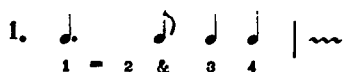
Notes, Lessons IV through VIII

1. The quarter note remains the contradistinction element.

2. This does not preclude making the lesson more interesting by using sounds from previous lessons.

Lesson IX

Lesson IX consists of 8 exercises of the below listed sounds. Each exercise consists of two measures of the sound.



Notes, Lessons IX

1. It is the opinion of this writer that the sound of the dotted-quarter-note followed by the eighth-note, given in the first 4 exercises of this lesson, is the most difficult of the simple frequent 4/4 sounds. This is probably true because the sound requires two beats and many beginning readers simply lose the count.

2. **Special note on syllabication:** The reader will note, as in Lesson I, that each beat is to be counted, regardless of the duration of the notes. The proper feeling for the duration of the dotted-quarter note is attained by intoning the count. (The sign "-" indicates intoning; refer to the notes on Lesson I.)

3. This lesson, as all lessons that are given to sounds lasting longer than one beat, should be read frequently with the neutral syllable, using the conductor's pattern or tapping the beat on the thigh. (By tapping the hand on the thigh, or desk top, the instructor can more easily discover students who are tapping the rhythm rather than the beat. *These students will continue to have rhythmic problems until they acquire the skill to separate the sound of the rhythm from the feeling of the beat.*)

Editor's Note: *In a subsequent issue, another installment of this article, the author will discuss in more detail the use of these lessons.*

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

Duets

JAZZ FOR JUNIORS, Poole; Adler-Belwin

15 progressive easy to intermediate duets are designed to develop the interpretation of dance style music. They are quite interesting for the young mallet student.

JAZZ FOR SENIORS, Poole; Adler-Belwin

15 intermediate duets in this edition are a continuation of **JAZZ FOR JUNIORS**.

I AND THOU, Rothman; Alfred Music Co., Inc. 75 Channel Drive. Port Washington, N. Y.

This is a collection of 22 easy duets without embellishments. While there is some double sticking in the last duets, there are no rolls. The duets can also be played by one person, using the right hand on the top while the left hand plays the bottom.

DRUMMING TOGETHER, Schinstine; Southern Music of San Antonio.

Mambo, Bop, Swing, Rhumba, Rudimental, Novelty and Jazz style are used in this collection of 30 intermediate level duets.

RHYTHM MIXTURE, Schinstine; Southern Music of San Antonio
Basic rudimental patterns are used in sections that shift from the basic beat of 2/4 to 3/4 and 4/4.

DUET FOR SNARE DRUM AND TIMPANI, Siwe; Music For Percussion.

The snare drum and two timpani form an unusual combination for early ensemble training. There are many dynamic changes. The composition, published in 1954 is in steady 4/4.

DIVERSIONS FOR FLUTE AND MARIMBA, Tanner; 1010 E. Tyler, Eau Claire, Wisconsin.

These five diversions use only two mallets. Performance should provide a most musical experience for intermediate or more advanced players. The composition is good for practice or recital.

Trios

HODOGRAPH 1, Brown; Associated Music Publishers.

Avant-garde or graphic music is the style of this composition. The instrumentation is orchestra bells, vibraphone, marimba, flute, piano and celeste.

THREE BY THREE, Browne; Percussive Notes.

Instrumentation of this intermediate trio is two timpani, triangle, bass drum and snare drum. The meter is straight 3/4. The original manuscript is reproduced by photo copy.

TRIPLE THREAT, Ceroli; Try Publishing Co.

This is an easy rudimental 6/8 trio for two snare drums and tenor drum.

MOSAIC NO. 1, El-Dabh, C. F. Peters Corporation.

Each of two percussionists is required to have a wood block, temple block, suspended cymbal, tom-tom, snare drum, bass drum and high-hat cymbals. The third part is for piano. While this music is not graphic, it will present quite a study in careful notation of sound resonance and types of sticks. However, the rhythms are quite simple.

MALLETS IN WONDERLAND, Fitt; Mills Music, Inc.

While the composition is easy and only three minutes long, it requires several instruments. The original score calls for vibraphone, xylophone, bells, chimes, suspended cymbal, snare drum, small, medium, large tom-toms, field drum, bass drum, and marimba. Bells may be substituted for vibraphone and chimes, while xylophone may be substituted for marimba.

PERCUSSION SUITE OF BRAZILIAN FOLK-SONGS, Hartenberg-er; Alan Abel, 270 Henley Rd., Philadelphia, Pa.

The instrumentation for these five songs include two marimbas, four timpani, xylophone, suspended cymbal, maracas, claves, and steel drum. This is a composition that should be of interest to any audience. The movements are quite varied in tempo and style.

SUITE FOR VIOLIN, PIANO AND PERCUSSION, Hovhaness; C. F. Peters Corporation.

The percussion part calls for celesta, giant tam-tam, and xylophone. Except for one movement with the celesta the percussion part is quite easy. The Suite consists of 6 movements.

MANCOS, Lefever; Kendor.

This is a rudimental style trio for three snare drums.

HOUSEMUSIC FOR PERCUSSION, Leonard; Stanley Leonard, 551 Sandrae Drive; Pittsburgh, Pa. 15243

There are three short movements. The second movement is a duet for tambourine cadenza and tam-tam. The mounted castanet and triangle part of the third movement is written to be played by one player. However, some groups may wish to add a fourth performer. Other instruments used are orchestra bells, two toms and wood block. It is in manuscript form.

TWO CONTEMPORARY SCENES FOR Mallet TRIO, Leonard; Stanley Leonard, Pittsburgh, Pa.

These two short movements are written for vibraphone, orchestra bells and marimba. Only two mallets are needed for each player. Good secondary school performers could handle this composition. It is in manuscript form.

IMPRESSIONS, Leonard; Stanley Leonard, Pittsburgh, Pa.
This short composition is 56 measures in length. The trio is easy. Instrumentation is xylophone, hand cymbals, orchestra bells, snare drum, triangle, suspended cymbal, tam-tam, bass drum. It is in manuscript form.

THREE DANCES, McKenzie; Music For Percussion, Inc.
The three dances are Samba, Tango, and Bolero. Instrumentation is three tom-toms, triangle, wood block, gourd, tambourine, snare drum and two timpani. While this is one of the early published ensembles, many performers are not aware of its potential for school programs and contests.

COONHOUND JOHNNY, Fletcher-Fluegel, Neal Fluegel; R.R. #7, Box 506, Terre Haute, Indiana. 47805.

This is an arrangement for vibraphone, xylophone and marimba of a contemporary piano composition. It is generally intermediate college level in performance difficulty. It is available in manuscript form.

RICERCARE FOR PERCUSSION, Ott; Claude Benny Press: Box 461 Milton Jct., Wisconsin. 53564.

This composition calls for piano, four pedal timpani, suspended cymbal, snare drum, bass drum, triangle and tubular orchestra bells. It is recommended as college recital literature.

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The Challenge

PAS was pleased to work in cooperation with the National Association of College Wind and Percussion Instructors (NACWPI), an associated organization of MENC, in planning and presenting a percussion clinic for the National MENC meeting in Seattle. The program was presented at 10:00 a.m., Sunday, March 17, 1968, to a relatively large audience of music educators.

The clinic opened with an outstanding performance by the San Jose State College Percussion Ensemble conducted by Anthony J. Cirone. The compositions performed were **Percussion Suite** by Armand Russell and **Symphony No. 2 for Percussion** by the conductor, Mr. Cirone.

Immediately following the performance, a panel discussion was presented by eight university professors and members of PAS. Members of the panel were Randolph Baunton, University of Washington, Seattle; John Beck, Eastman School of Music, Rochester; Mervin Britton, Arizona State University, Tempe; Anthony Cirone, San Jose State College, San Jose; Neal Fluegel, Indiana State University, Terre Haute; Sherman Hong, University of Southern Mississippi, Hattisburg; Armand Russell, University of Hawaii, Honolulu; and John Galm, University of Colorado, Boulder, who acted as moderator for the discussion. After the symposium was a short question and answer period. The entire clinic was well presented and well received by the audience.

PAS looks forward to clinics and programs of this kind in cooperation with NACWPI at future state, regional, and national MENC meetings, as well as at other music meetings when PAS services are requested. The presentation of percussion clinics is one of the aims of PAS and we know members will continue to accept the challenge of encouraging PAS clinics in their area and, when the opportunity arises, appearing on such programs.

This issue terminates the publications of PAS for the academic year 1967-68. The first issue of the academic year 1968-69 will be mailed to members about October 1. The editors wish to continue to encourage members to help them by sending address changes which occur during the summer, news items about changes in positions, and/or promotions, and other information about their percussion activities.

President's Corner

Recently, your president had the opportunity to adjudicate percussion solos and ensembles for the New York State School Music Association.

Two years ago the New York State Chapter of the Percussive Arts Society undertook the job of devising new adjudication sheets for New York State based on the Percussive Arts Society's suggested forms. This was the first time that the newly adopted percussion adjudication sheets were used in this state.

The results were very gratifying. The sheets not only make the adjudicators job easier, but also enhance the educational experience of the student and his teacher.

All of our members who are involved with solo and ensemble festivals should use this time of year to re-evaluate the educational significance of these festivals. The forms which are used in adjudication, the lists of materials that performers may choose from, and the competence of the adjudicators should all be considered. State chapters of the Percussive Arts Society can be very helpful in this category as can the Percussive Arts Society's suggested adjudication forms and our listings and reviews of materials and the International Reference Library.

It is your president's hope that our membership will constantly strive to make the solo, ensemble festivals a stronger, more educational percussion experience.

Letters to the Editor

Dear Mr. Fluegel,

I am finding the PAS literature very useful. Keep up the fine work as PAS is doing much to raise the standards of percussionists everywhere.

Sincerely,
Rosemary Small
131 Chestwood Rd.
Kaysville, Utah

Dear Neal:

You might want to mention in an issue of PERCUSSIONIST that I am working on a Masters thesis entitled "Music Educators Guide to Contest Procedures and Performance in the Area of Percussion Instruments." I would like to hear from anyone who has suggestions along these lines or who might be interested in obtaining a copy of the thesis.

Regards,
Mike Combs
1648 Towne Dr.
Williamsburg 1-F
Columbia, Missouri

Dear P.A.S.:

I have recently continued my study of percussion with Morris Goldenberg. After hearing my ambitions and goals in the field of music and percussion, Mr. Goldenberg handed me an application-discourse of the Percussive Arts Society. At present I am a senior in high school, come September I plan to enter college and major in music education, (major instrument being percussion,) and performing. I feel that music education should receive the greater of my attention. I believe that there are not enough music educators whose major instrument is in the field of percussion. I also believe that because this situation exists a great number of young and potential percussionists are being deprived of assistance in their study of percussion because of the school educators' lack of formal knowledge of the percussion family.

I only regret that it has been late in the study of percussion that I have found out about the Percussive Arts Society.

I thank you,
Charles J. Cirronella
560 College Avenue
Staten Island, New York

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

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PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

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

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

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

detach and mail

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