Percussionist

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PERCUSSIVE ARTS SOCIETY

VOLUME VI, NUMBER 4
MAY, 1969

PERCUSSIVE ARTS SOCIETY
(PAS)

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

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In this issue

PROBLEMS IN PERCUSSION NOTATION

by Lee A. DeFelice

ABOUT THE AUTHOR:

Now finishing work on a Master's degree in percussion at the University of Iowa, Mr. DeFelice holds a B.M. in theory and composition from New Mexico State University. He is currently the graduate assistant in percussion and an Associate in Performance with the Center for New Music at the University of Iowa.

Mr. DeFelice taught percussion for three years at New Mexico State University and the Sands Music Camp in Las Cruces. He has also been on the staff for the Iowa All-State Music Camp in Iowa City.

His playing experience includes three years as percussionist with the famed NORAD Band of Colorado Springs and percussionist with the Tri-City Symphony of Davenport, Iowa. A native of Wakefield, Massachusetts, Mr. DeFelice has had the opportunity of studying under Ralph G. Eames, the late George L. Stone, and Thomas L. Davis.

The instruments of percussion, virtually an untapped color resource of percussive sounds, offer the composer and arranger new and challenging material for composition. Unfortunately not all composers and arrangers are writing their percussion parts clearly. Although the results of poor notational procedures for the percussion instruments can be seen in different performing media, the author has chosen the college band repertoire as his source for examples in this article. The examples cited from the band literature are also representative of poor notational practices in the literature of other performing media.

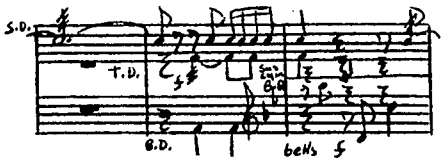
Exciting and challenging percussion parts have been written for the concert band in the past decade, however the modern percussionist has seen time and effort lost many times over unclear notation in his part. With the notational experiments going on in "avant - garde" music, the author sees a need to foster more accurate and clear conventional percussion notation.

GENERAL COMMENTS

A few well-chosen, directive words at the beginning of a percussion part are often necessary. Since any one percussion part

could involve a number of instruments and performers, clearly indicated instrumentation of that part could be most helpful to the percussion section. An explanation as to which instruments are to be used and possibly how many performers are needed to play them, not only could save valuable rehearsal time but could also aid the percussion section in performing more efficiently. The performers should know at a glance which instruments are to be set up and which performers might play them. There exists a band work wherein eleven percussion instruments are to be played without the slightest hint of instrumentation prior to the time of execution. Percussion parts like this can cause much inconvenience and some panic.

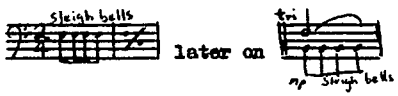
Writing percussion parts in score form would surely render more easily readable parts, but sometimes too many instruments in a confined space can result in a "crowded" part:



(example 1)

This situation might have been avoided by allowing either for addition of a temporary staff for the bell notes, or a separate part for the bells. Another potential problem is caused by the crowding in example 1: the bass drum and cymbal notes had to "jump" to accommodate the addition of the bell part.

Parts which "jump" from line to line are not clear. In example 2, a part for sleigh bells moves to a different line and the initial line occupied by the part for sleigh bells is later occupied by the triangle part:



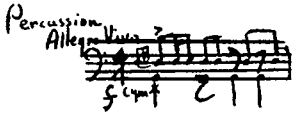
(example 2)

Although this part is labeled clearly, the jumping was unnecessary, and the part could have been made clearer if the initial position of the sleigh bells had been maintained on the staff.

Terminology can be another area of confusion for the percussionist. For instance, "gong" and "tam-tam" are terms often used synonymously when actually they are not terms for the same instrument. The gong, a definite-pitched instrument of Balinese music, is often confused with the tam-tam of Chinese origin which has no definite pitch.

In the same manner, "bells," "glockenspiel," "orchestra bells," and "glocke" are all terms which at times have been used to refer to the same instrument. Within the standard repertoire two types of bell instruments are used, the type used in an orchestra or concert band, and the type used in a marching band. These two instruments not only differ in range, but also in timbre. When one wishes to refer to the bells of the orchestra or concert band, he could use either "bells," "orchestra bells" (which seems to be the least confusing), or "glockenspiel" (which, in German, literally means a set of bells and is incorrectly used to refer to the portable bells of the marching band). When one refers to the bells of the marching band, he could use either "bell lyre" or "marching bells." The term "glocke" refers to only one bell note or pitch.

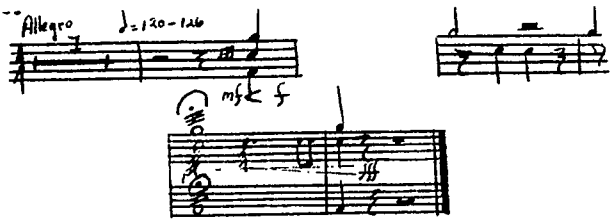
Before attention is turned toward problems in notation which are more related to specific percussion instruments, mention must be made of the problems which can arise from little or no labeling of percussion parts. One case in point may be seen in the excerpt of example 3:



(example 3)

The snare drummer would have to read this part for twenty-six measures before he saw "S.D." written and was assured that the part was in fact for the snare drum. This part could have been misinterpreted as for castanets or tambourine, or for snare drum "senza cordes."

Another case whereby the lack of instrumental labeling might very well lead to a state of confusion within the percussion section can be seen in example 4:

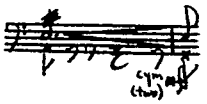


(example 4)

Which space is for cymbals, snare drum, or bass drum . . . or . . . maybe some other percussion instruments? The only descriptive word used in this part was "batterie," the French word for "percussion." Both of the last two examples of percussion writing could have been made immediately clear to the performers by simply labeling each part with its proper instrumentation.

SPECIFIC COMMENTS

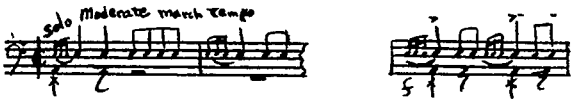
Although poor notational procedures can be seen in different percussion parts, some "chairs" within the percussion section have their own special problems. The snare drummer certainly has his share of these problems. A common inconsistency in writing for the snare drum is that rolls are not tied to their concluding notes:



(example 5)

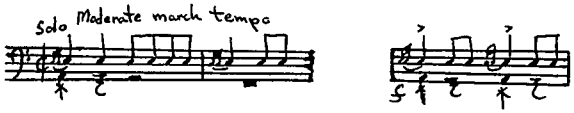
A snare drummer would normally play the roll in example 5 with a short "break" before executing the final eighth note. However, after examining the score one could easily see that the roll should have been tied to the first beat of the following measure, as the crescendo marking "might have" indicated.

As does any instrumentalist, the snare drummer has limits to his technical capabilities. In example 6 the grace notes which follow the eight notes are technically impossible to play clearly at the tempo desired by the composer:



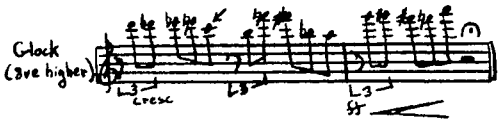
(example 6)

The "four-stroke ruffs" on the first beats of the measures are possible because they are separated from the faster-moving eighth notes. Perhaps use of the "drag" might not only have led to the desired effect, but also kept the part within the technical limits of the snare drummer:



(example 7)

Parts for the mallet-played percussion instruments seem to have less notational discrepencies . . . maybe because, by volume, there are less of these parts written. One often made error however, is that notes for the mallet-played instruments are written out of range:



(example 8)

The range of the orchestra bells includes "g" below "middle c" up to "c3." The arrow in example 8 points to the highest written note for the orchestra bells. Perhaps the composer's direction, "Glock (8ve higher)," was an attempt to let the performer know that the "written pitches" are the same as the "sounding pitches," and that the bell notes are to be played one octave lower on the bell keyboard.

To cite some poor notational procedures that can be found in timpani parts would repeat previously cited problems and probably belabor this entire discussion. However, in an attempt to appease the most pugnacious timpanist, the author poses two rhetorical questions to ponder. Why do not timpani parts always include key signatures when they require them? And why do not timpani parts aways contain at least the initial tuning pitches at the beginning of the part?

SUMMARY

An attempt has been made through this discussion to show some of the unclear and erroneous examples of percussion writing today. All of the above examples are taken from works which have been published within the past eight years. The instruments of percussion are many; their timbres, range, and the techniques required to play each of them are all different; and thus, the notational procedures for the instruments of percussion are also many and varied. Some suggestions for clearer, more concise methods of percussion notation have been made in the past. Some of these suggestions have been excellent*, while others have tended to saturate the issue with specially shaped note-heads and special staffs. Because of the vast number of percussion instruments and the many musical effects each one can produce, it would appear that the room for some discrepency in notation for these instruments will be available. However this author sees the application of common sense and logic in writing for the percussion instruments as a most potent weapon against misinterpreted percussion parts. No special notes or staffs are needed, only well-written and well-labeled parts are needed. The notation should be as uncomplicated as possible and still be clear enough to communicate the musical ideas of the composer to the performer.

* See the project report on terminology and notation of percussion instruments in the April, 1966 issue of **Percussionist**, Volume 3, number 2 and 3.

SOME THOUGHTS ON TIMPANI AND INTONATION

by Ted C. Frazeur

ABOUT THE AUTHOR—

Ted C. Frazeur is Assistant Professor of Percussion at the State University of New York, College at Fredonia, New York. In addition to being a composer and percussion clinician, he formerly played in the percussion section of the Rochester New York Philharmonic Orchestra and was timpanist with the Eastman Symphonic Wind Ensemble. For the past ten years he has been timpanist of the Erie Philharmonic Orchestra, Erie, Pennsylvania.

It would seen to be common knowledge today that percussionists who aspire to be timpanists, must possess good native aural equipment, which when subjected to intensive ear training and theoretical study, will form the basis for effective and sensitive performance. It is also generally known that timpani sizes and types, quality and types of heads and sticks, and methods of tonal production are all variables. What doesn't seem to be understood as well as it should are the problems inherent in the last category: specifically those concerned with subtleties of tone and pitch accuracy which are a source of frustration and challenge to novice and professional alike. Awareness of these problems and their solutions seems lacking because the authors of timpani texts fail to discuss the matter to any great degree in print. Perhaps the seemingly necessary contemporary commitment to partial mastery of a variety of percussion instruments carries with it the trap of a certain shallowness in any given area. In any case, these principles should be examined even in the early stages of instruction, if the foundations of true artistry are to be laid. For while the demands of new music have increased, to the benefit of music and player as well, there is an apparent reaction to these problems in certain sectors of timpani performance today, in the form of a crude approach to tone which emphasizes the overly percussive rather than the musical aspect of tone, and the only solution to problems is often the "harder stick" syndrome; which if tolerated and encouraged, as it frequently is, masks a host of tonal and pitch problems as well as possibilities.

The following observations, then, are intended to stimulate the imagination, create a desire for experimentation, and improve awareness of tonal and pitch shading which are possible on timpani. I am setting aside the well-known propensity of calfskin heads under varied weather conditions to thwart the most diligent efforts, and dispensing with the question of personal preference for stick types other than large, small, hard, medium or soft, as this could be the subject of a book.

Obviously, experimentation should be conducted on drums having good quality heads which are "balanced", or in tune with themselves. (That is, a flick of the finger will produce the same pitch at each tension point). When this is the case, a solid stick tap two to four inches from the rim, immediately followed by a light dampening of the nodal center of the drum with the tip of the index finger should produce a clearly audible overtone-series chord, with few or no beats, containing all the partials up to the seventh. During actual performance, minor rebalancing may be necessary after pedal changes are made, since on most machine drums the head doesn't reseat exactly the same each time, and in going from high to low pitch, even rapidly, it is better to go **below** the new note and come up to pitch, thus effectively resetting the head. In other words, tuning should always be a process of increasing tension, for frequently a lower pitch tuned by decreasing tension, succumbs to a forte attack, and goes flat.

When a timpani is struck "forte" with a glancing or lifted stroke - a snapping action - it will sound sharper than when the attack drops the stick onto the head or leaves it near the head. This impression is obtained at soft dynamic levels as well, and in both cases gradation of stick hardness further influences the result; as harder sticks seem associated with the upper partials and an impression of sharpness. Varying the beating spot will also produce a marked impression of pitch rise or fall. Close to the rim sharper, further in flatter. So when choice of beating spot is coupled with the mode of attack, rather pronounced subtleties of pitch impression are possible. I suspect that "impression" is the proper term, because the overtones of a well tuned timpani are low in the spectrum of audible frequencies, hence the overall timbre is rich and often nebulous as are low tones of the piano. My suspicion is - based upon tonal analysis with a Strobo-tuner, and the empirical evidence - that choice of beating spot, and attack etc., emphasize certain partials sounding at the expense of the others, creating a timbre distortion of pitch which comes across to the listener as being higher or lower.

In certain cases, timpani tuned for loud tutti passages sound intolerably sharp when again played solo, softly. So the compensations suggested above involving change of beating spot and a "dropping" attack work well if conditions don't warrant an actual reduction of pitch by decreasing head tension.

It should also be pointed out, at least to the novice, that despite careful attention to initial tuning, instrumental ensembles do not play throughout the course of a composition with anything like a consistent use of equal-tempered pitch. Factors of player emotion, harmonic tendency, passage mood etc., all tend to inflect pitch. Therefore the alert timpanist should constantly evaluate conditions as they exist.

Hard, small sticks sound better in low register passages when staccato articulation is required; and large somewhat softer ones better with higher pitches, but the smaller sticks typically sound

sharper than the large sticks in both cases. In addition they produce a very distorted impression of the pitch when played on very high notes, and at a very soft dynamic, the larger sticks produce an impression of sharpness too, with all modes of attack.

For maximum resonance or the reverse, notes which exceed the middle register of any size drum are best played on the next smaller size in the set. For example, third line D natural in the F clef (performed on a 28 inch drum, and it is very possible with todays fine plastic heads and pedal mechanisms) won't have the resonance of the same D performed on a 25 inch drum. The effect, under certain conditions, may be more interesting, however, particularly when stick types, etc., further alter tone.

Since any note has its own vibration rate, a slower but even roll for lower notes is necessary, but as head tension and pitch rise, a proportionally faster roll is needed. The "riding" of low pitches at soft or loud dynamic levels produces pitch distortion as does difference in stick height. Also, low pitches are most successful when obtained as notes slightly above the fundamental possible note of a larger timpani. Quality, therefore, is another reason for owning so-called extended range timpani.

"Decrescendo" and "forte-piano" rolls are most effective when stick activity is reduced after the initial attack or during the rolling process, and the natural resonance of the instruments is allowed to decay with little assistance from the player. "Riding" or forcing high pitches will also distort pitch or give the impression of a rise in pitch. In this connection any grip but the German, or a slight modification of it, tends to distort or muffle fast vigorous rolls, because the thumb on top, and the complimentary flexing action of closing fingers and natural stick rebound used with this grip mitigates against any holding of the stick against the head as in the palms-down grip. The latter type, however, is satisfactory and even preferable for very soft rolls where a sombre quality is desired.

Hand tension used in the grip also has a telling effect upon tone. For example, a tight grip and snapped-attack will emphasize percussive quality and suddenness of attack over resonance, and thus enhance the impression of staccato. Relaxation of hand tension and assisting the ball of the stick to fall to the head of its own weight minimizes percussive-attack sound, allows the stick to act as a resonator, and dramatizes the legato quality. A very interesting effect of legato sustination, useful up to a mezzoforte with pitches in the low to mid-range of all drums, is obtained by combining the relaxed loose grip with an arc or draw stroke where the stick is slowly pulled across the diameter immediately after the initial drop-stroke attack. The resulting legato sustination is quite effective for a single stroke.

Imagination in the combination of attack, placement, grip, etc. affords a wide gamut of tonal possibilities for almost any situation encountered. Practice and experience will show that the vagaries of pitch resulting from countless influences are susceptible to techni-

cal control if a varied set of responses is available. What, then, are some of these influences which test the players ability to respond with creative imagination?

For one, conditions of resonance help this response. Because timpani are rich in overtones, they tend to resonate when one of their available overtones agrees with other tone generators close at hand. Therefore, it is possible to be playing as much as a quarter of a tone away from the pitch produced by another instrument playing the desired pitch, and yet sound somewhat in tune, as long as there is an ensemble of performance. When the other factors are removed, the pitch of the timpani will, unfortunately, be heard for what it truly is. Another occurs when timpani must perform as factors of the rather susceptible intervals of the seventh, sixth or third, Depending upon what the harmonic values involving these intervals are, they are typically adjusted by sensitive musicians to **sound** correct in a given tonal environment, even if sharper or flatter than a tuning to a fixed reference would indicate. These phenomena are particularly obvious when timpani must perform other than roots or fifths: e.g.; as third of a major triad, (usually sharper than expected); as lowest tone of any inversion; or as part of the augmented fourth in a major minor seventh chord, etc.

Frequently the uninitiated but sensitive player is seized by insecurity when he encounters a seemingly wrong note in his part. A check with the score often reveals that composers from Bach to the present are prone to write occasional passages or fragments for the kettledrum in disagreement with the existing harmonic fabric, for a variety of reasons. It is an interesting lesson in the development of instruments and music history, as well as a source of confidence, to confirm this fact by perusal of the score when doubt arises.

Another source of consternation is the contemporary practice of writing more or less melodic timpani parts utilizing seconds and thirds. Resonance factors between closely placed drums tend to create ambiguity of pitch in the low and middle registers. Use of small sticks and staccato attacks may help if the passage is fairly loud and will tolerate this treatment; while, muffling of any unused timpani in the set will cut down resonance. (The reverse of this where adjacent drums are tuned to the same note or notes of an interval produces extra richness of tone; sonority, when it is desired.) Widely separating the physical position of drums which must produce close pitches, and muffling any unused drums, if no technical hindrance is incurred, also works well.

Chords on timpani can be improved if score study reveals what factors of a sonority are involved, as has already been intimated. But besides the suggestion of tempering the intonation of one factor of an interval, the resonance question must be dealt with as well; since several notes played simultaneously on timpani with the same volume tend to become ill-defined. Here again an awareness of the harmonic role of each of the notes involved is necessary, so that by following principles of orchestration one or the other

can be emphasized over its companion, thereby delineating each, and making the chord more meaningful in the combined ensemble. For example, in the interval of a perfect fifth played as a chord, correct orchestration (i. e., knowledge of the overtone phenomenon) would allow the lower note to be emphasized if the chord where root and fifth of a major or minor triad or seventh chord, or low factor in a quintal sonority. It is possible to assign factors of a chord to widely separated instruments in this case also, and to use a different quality stick in each hand.

This technique has proved effective in cases where contrast between elements of a passage - such as accents - is desirable.

Those situations where the acoustical environment is altered due to a difference between rehearsal and performance sites or where a new stage set-up, involving addition of risers, physical placement, the addition of curtain backdrops, etc., are frequently disconcerting. Even the factor of audience size has important implications.

Another factor of tone, though it is often not given enough consideration, is the technique of hand muffling. Most situations where complete muffling is necessary seem perfectly obvious, yet **partial** muffling with one finger alternating between repeated beats, slow enough to be played by one stick in the opposite hand, where the finger lightly touches the head for an instant, can clarify a passage in which true staccato is out of the question, but where a "pulsing" legato is needed. Also, it should be stated that note and rest values offer only a general indication as to the amount of time a note should be allowed to ring after attack; since, unless composers write rolls to indicate sustenation, they are often apt to be indicating only the "attack value" of a note. Performance of figures with brass in the tutti of a classical symphony, for instance, may demand that resonance be added to ensemble sonority by allowing the timpani to ring rather than throttling them at every turn because one wishes to reveal that he knows how to read rest.

Counting rests while tuning is another matter! It is easier to keep one's place in a complex situation when the process of tuning is linked to the act of counting. That is, if the physical movements of the pedal, the mental singing of the new pitches, and the confirmation of them, are done in a rhythm, to the pulse speed at which the bars are being counted, a feeling of control and security will result.

In cases where many different pitches are going to be required during a composition and where many rapid tunings present a problem, two additional methods of providing preset notes, other than the addition of drums, may prove helpful. One is to alter the normal low ranges of the drums by as much as a third, if practical. The second involves the use occasionally of a small block of solid material of the correct size beneath, or temporarily attached to the heel or toe of the pedal to insure movement of a predetermined distance. This is particularly useful in those instances where repeated glissandi must be terminated with great accuracy in the middle or upper registers. It is also well to remember that presetting

the low register of a drum to other than a normal note alters the high range as well; and while preset high notes - thus achieved - may have poor quality because of being beyond the vibration potential of the bowl; difficult situations sometimes require drastic action.

Much of the time such gimmicks are not necessary since experience with the pedals develops a good kinesthetic sense of pedal traverse, which can be supported by the intelligent use of tuning gauges. The well-trained ear is the final arbiter, but gauges are useful if their limitations are understood. Thus, they are only a guide and useful when the principle of tuning up to a note is observed. Because the pointer reflects the amount of pedal movement, and more movement is needed to create higher pitches when going up than the reverse situation where pitch is lowered, it will not cover the same distance on the gauge and does not accurately reflect the interval change made when pitch is lowered directly. This is true of pedal-attached and rim pressure gauges as well.

In conclusion, it is admitted that experience is the best teacher in art, yet expeience can and should be (to a degree) predictable, if the full value of it is to be realized.

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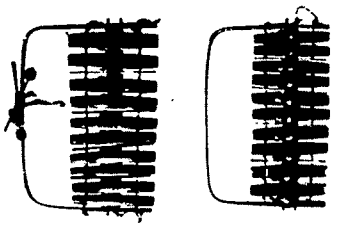
President's Corner

To many of our members the titles of committees and projects are merely names in our publications. The stages and developments from the formation of such committees, to the tangible results, in report form, of diligent research and investigation, often takes many years. It is with great pride that your President sees some of these projects reaching fruition. This issue of **"PERCUSSIONIST"** contains the first installment of the curriculum report, a long needed addition to the educational literature. The notation project is to be completed this summer. PAS is happy to announce that The Music Publishers Association is working with us on this project.

As the summer nears, and leisure hours become longer, each one of our members should investigate his own ideas and thoughts on percussion. He should avail the membership of those ideas which he deems valuable. Our continued collective growth is directly related to the continued dissemination of knowledge and ideas among our entire membership.

MARIMBA OF SOUTH AFRICA

Notes by Mr. John Robertson of Durban, Natal, Africa
as submitted by Gordon Peters



Editors Note: Gordon Peters found such an instrument in New York (Senza Gourds) while on tour with the Chicago Symphony Orchestra. In visiting an "Old Prints" shop the same day, he came upon the above print.

The above photograph is a Zulu harmonicon in two views, the back and front. There are ten bars, each with a gourd resonator attached to each bar.

The Zulu name, Marimba, is varied by Izambilo; the former is the better known. This instrument is made by the Mindonga tribe, whose country marches with the Portuguese settlement of Inhambane on the East Coast of Africa. The wood of the bars is called Intzari. The resonators are the shell of a fruit known as Strychnos M'Kenii, or the Kafir orange. The balls of the drumsticks are of native rubber. The Marimba is played either resting upon the ground or suspended from the performer's neck by a cord. Native gum is employed to bind the larger and smaller shells forming each resonator. The cord used is the intestine of the aulacodus, or cane rat.

Harmonicons of wood and metal are very widely spread --- throughout the Indiana archipelago, in Siam and Burma, among the hill tribes of India and the Kafirs of Africa. The natives of the little American Republic of Costa Rica regard the Marimba as their national musical instrument.

The tuning follows the equal heptatonic division, which allows of the mean or neuter thirds, ruling in Siam, and appreciated by many Eastern ears. In Java, however, it is not so; and, as far as could be judged, by examining the instruments played on by the native Javese at the London Aquarium in 1882 (other instruments apparently gave different results), there are two distinct Javese tunings: the one, called Salendro, an ideally equal pentatonic, or five interval scale in the octave the other, called Pelog, a heptatonic, or seven interval scale in the octave. The intervallic relation-

ship of the heptatonic scale has not been determined. From the latter are selected sets of five notes to form pentatonic scales, presenting remarkable differences.

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HISTORICALLY SPEAKING

by Donald K. Gilbert
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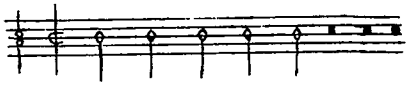
From the tone of some articles in the trade journals, the controversy concerning the rudimental style of drumming versus the concert style has become very heated in some circles in recent years. While it is true that as percussionists, we must keep pace with the changing world of music in general and of percussion techniques in particular, we cannot afford to abandon traditional techniques and concepts without due cause.

Perhaps some of the criticism heaped upon rudimental drumming by the so-called "avant-garde" percussionists is due to a lack of understanding of the historical evolution of rudimental drumming. A look at the historical perspective of rudimental drumming may lead to some valuable insights as to the worth of rudimental techniques.

Since it is impossible to cover the complete history of rudimental drumming in one short article (if it is possible at all), let us look at one aspect of its history, its development in France. The history of the rudiments cannot be discussed without including a history of the military drum and the drum and fife corp. The three are so closely associated that it would be unrealistic to discuss one without discussing the others.

The drum and fife corp appeared in France as early as the beginning of the sixteenth century under the reign of Francis I (1494-1547). The combination of instruments was so well-liked that in 1545, by royal decree, a drum and fife was assigned to each company of infantry. [1]

A treatise written by Thoinot Arbeau in 1581, contains some very early musically notated drum beats for marching and dancing. Arbeau emphasizes the importance of the drum on the march saying that without it, the men would march in confusion and disorder. [2] The basic drum rhythm cited by Arbeau and as illustrated below contained eight minums. The first five were struck, while the last three were silent. The first four were struck with one stick. The fifth, however, was struck with both sticks at once.



Although it was not notated as such, this fifth minum was undoubtably an early example of the flam. In addition to the basic rhythmic pattern, Arbeau lists many others, all derived from the basic beat. Thus, as early as the sixteenth century, written examples of military street beats utilizing certain rudiments have been found.

Musical examples from the time of Louis XIV (1638-1715) seem to verify the importance of military music and rudimental drumming at that time. None other than Jean Baptiste Lully, by royal order, was obliged to compose music not only for ballets and operas, but also marching music for the French regiments including music for the field drums. [3] Fortunately, France has preserved a large body of military music of the seventeenth century in the Philidor Collection of 1705, which includes the compositions of Lully, Philidor aine, Philidor cadet, and others. [4]

In addition to examples of street beats, a number of examples of Duty Signals can be found in early French manuscripts. From the time of Louis XIV, a considerable number of orders from the government regulated the different drum signals. In 1705, the elder Philidor inserted in his immense autograph collection many of the **batteries et sonneries** composed by himself and Lully for the French army. Part of this collection has been printed by Georges Kastner in his **Manual General de Musique Militaire.** Kastner himself discovered in the French archives an order of the king dated July 10, 1670, which established the unity of the battle signals for the drum in the infantry. [5]

A set of military signals dating from the time of Louis XVI (1754-1793) taken from 1' **Instruction pour les Tambours** by Father Marguery illustrates several examples of drum rudiments, the most prominent of which are the nine stroke roll, the flam, and the ruff.[6]

In another set of signals dating from 1831, the following table is given as an explanation to the drummers of the various signs used in the music. The column on the right is the writer's translation. [7]

Le Coup de Baguette	c ♩	Single Stroke
Le Fla	4 ♩	Flam
Les Rats	R ♩ ♩ ♩ ♩	Rolls
Leur Qualite	3 4 5 7	Their Quality (3 stroke, 4 stroke, 5 stroke, 7 stroke)
Le Roulement	𝅝	Long Roll

These examples of military drum music from France seem to support the fact that rudimental drumming has a long history. Indeed, in some instances specific rudiments are mentioned by name. The present state of the rudiments owes much to the development of military drumming in France during the sixteenth, seventeenth, and eighteenth centuries.

References

1. Michael Brenet, **La Musique Militaire** (Paris: Librairie Renouard), p. 31.

2. Thoinot Arbeau, **Orchesography**, trans. Mary Stewart Evans (New York: Kamin Dance Publishers, 1958), p. 20.

3. Georges Kastner, **Manuel General de Musique Militaire** (Paris: Imprimeurs).

4. Henry G. Farmer, **Military Music** (London: Max Parrish and Co., Ltd., 1950), p. 114.

5. Brenet, p. 31.

6. Kastner, examples, p. 14.

7. **Ibid.**, p. 24.

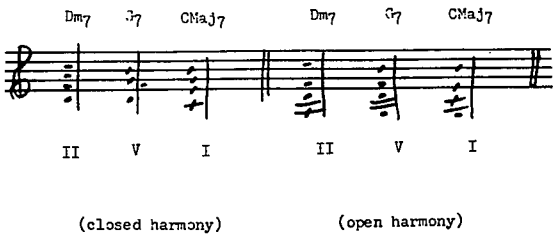
—o—

Practical Mallet Studies

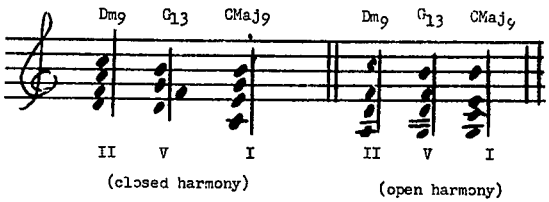
by Bob Tilles
Instructor of Percussion
DePaul University

In the last issue of PERCUSSIONIST, there were exercises based on the II to V progression.

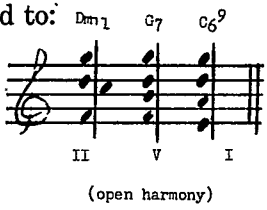
The usual sequence is II to V to I.



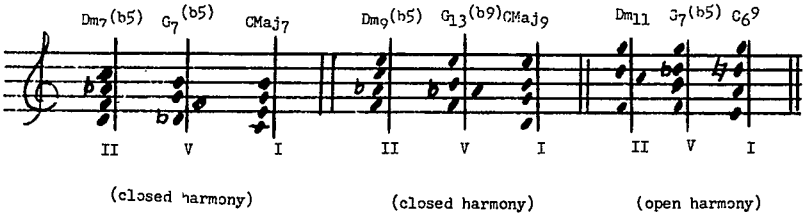
The chords can be altered to read:



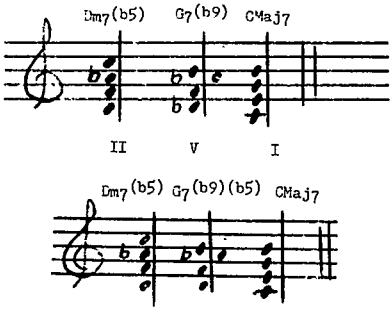
Also altered to:



The progression can also utilize flatted 9ths and 5ths to create resolution tension.



Interesting tension is achieved by using flatted 5th's and 9th's in the progression of: $Dm_7(b5)$ $G_7(b9)$ $CMaj_7$



*Note: $Dm_7(b5)$ can also be called a half diminished 7th ($D\varnothing_7$) and $G_7(b9)(b5)$ can be called a Db_7

For additional studies in alterations, please refer to "Practical Improvisations" (Adler - Belwin).

In the next issue of PERCUSSIONIST, the II to V structure will be studied in many typical progressions.

A COMPREHENSIVE OUTLINE FOR THE TEACHING OF RHYTHMIC READING

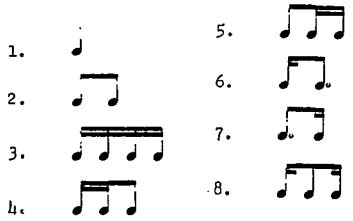
by Robert Hounchell
Assistant Professor of Music
Indiana State University

(*Continued from page 82 in March, 1969 issue*)

LESSON XXI

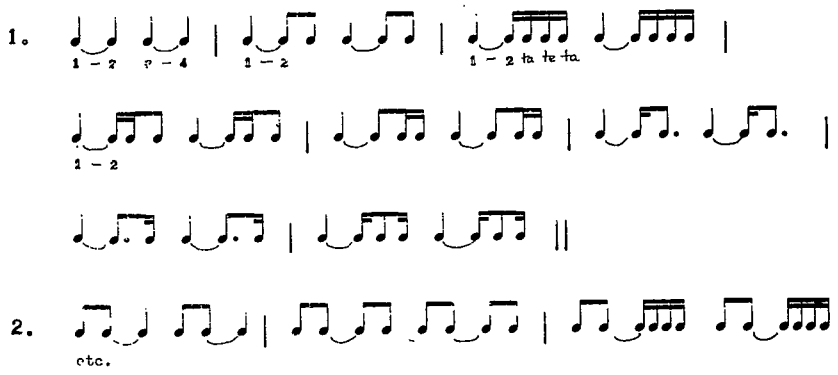
Lesson XXI is given to training the student to read the tie correctly. For this training only the 4/4 sounds are used. A lesson using the more common 6/8 sounds would undoubtedly be beneficial although I do not believe that it is necessary for adequate training in reading the tie.

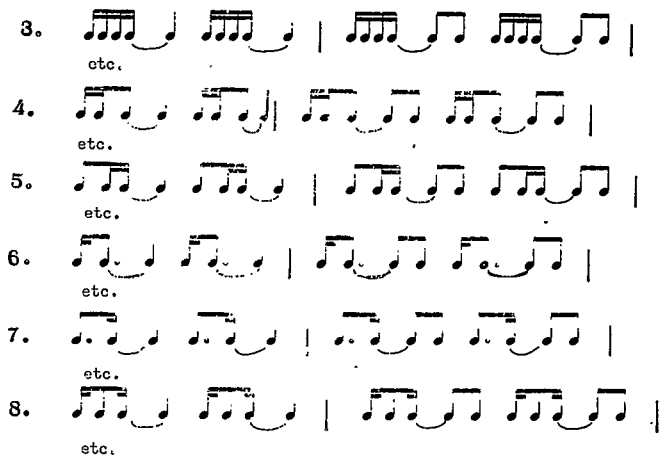
Lesson XXI consists of eight exercises with each exercise concentrating on one of the below eight basic 4/4 sounds:



Each of the above sounds is systematically tied into the other sounds in the manner indicated by the blow examples. The reader is invited to study the arrangement of the first exercise.

The Tie





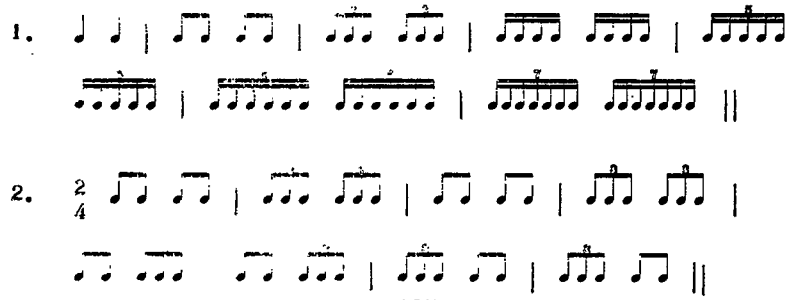
1. When learning the sounds, the counting method discussed in previous lessons should be employed. The second and fourth counts should be spoken but they should be "intoned into" from the previous sounds to achieve the effect of the tie. As soon as the student has rudimentary skill in reading this convention, he should use a neutral syllable for syllabication while beating the conductor's 4/4 pattern.

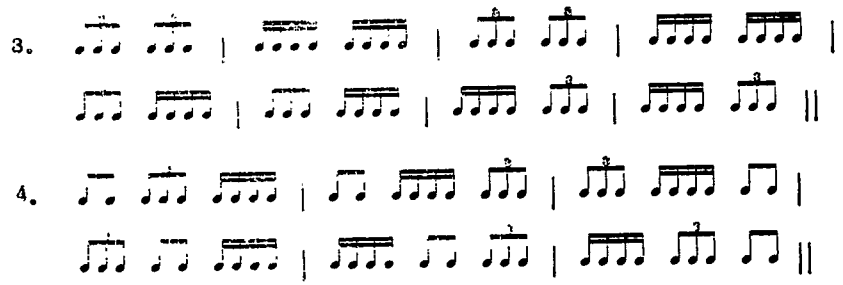
2. I have found that students want to "swing" when they read some exercises, especially numbers 7 and 8. This swinging is achieved by using accents and slightly distorting note values. I see nothing wrong in doing this if the students can read the exercises properly -- which is without accent or distortion.

LESSON XXII

Lesson XXII consists of four exercises that are designed to help the student become more secure in reading notation in which the division and subdivision of the beat changes but the beats themselves remain of equal duration. This ability is the companion skill to keeping the division and subdivision constant and varying the length of the beat which was discussed in lessons XIX and XX.

Divisions of the beat. The beat remains even. XXII



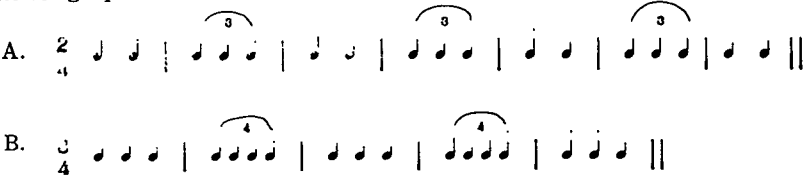


LESSON XXIII

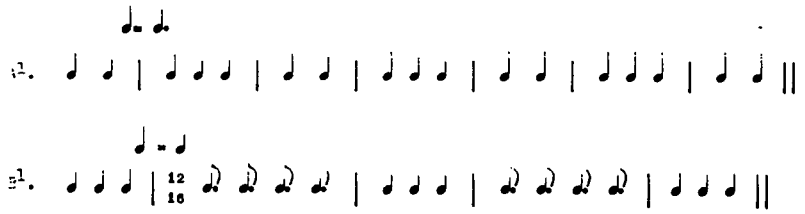
Lesson XXIII is given to a cursory study of a special class of rhythmic sounds that require more than one beat. The first exercise contains two parts and is notated in conventional style. To execute these examples, it is necessary to have a firm sense of the beat and measure.

The second exercise also contains two parts but is notated in modern notation. To execute these two examples, it is necessary to have a firm sense of the division and subdivision of the beat.

1. The below two exercises (A and B) are written in traditional notation, with all beats being equal.



2. The below two exercises represent the above two sounds but are written in modern notation, with the beat changing to more conveniently accomodate the sounds.



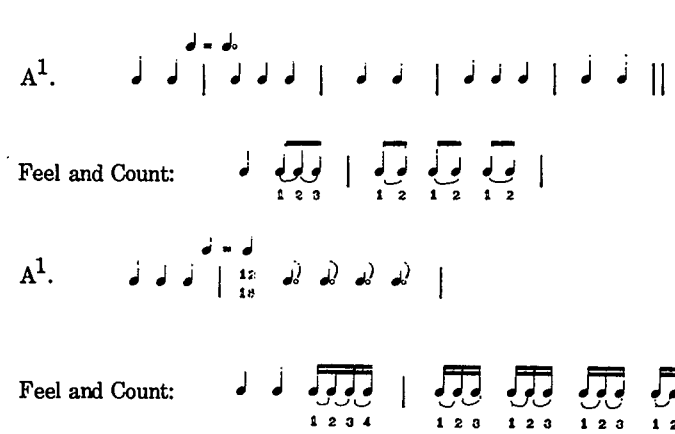
Notes, Lesson XXIII

1. The traditional method (A and B) of handling this special class of sounds is to keep the beat steady and vary the distribution of the sounds over the beats.

2. The second method (A1 and B1) of handling this problem is to change the length of the beat so that the ictus of the beat coincides with the beginning of each of the sounds. This, of course, makes a radical change in the sound, even though the notes do occur at the same place within a time frame.

3. The below illustration suggest the thought process necessary to reading examples A1 and B1.

Solution to thinking the counting of A1 and B1.

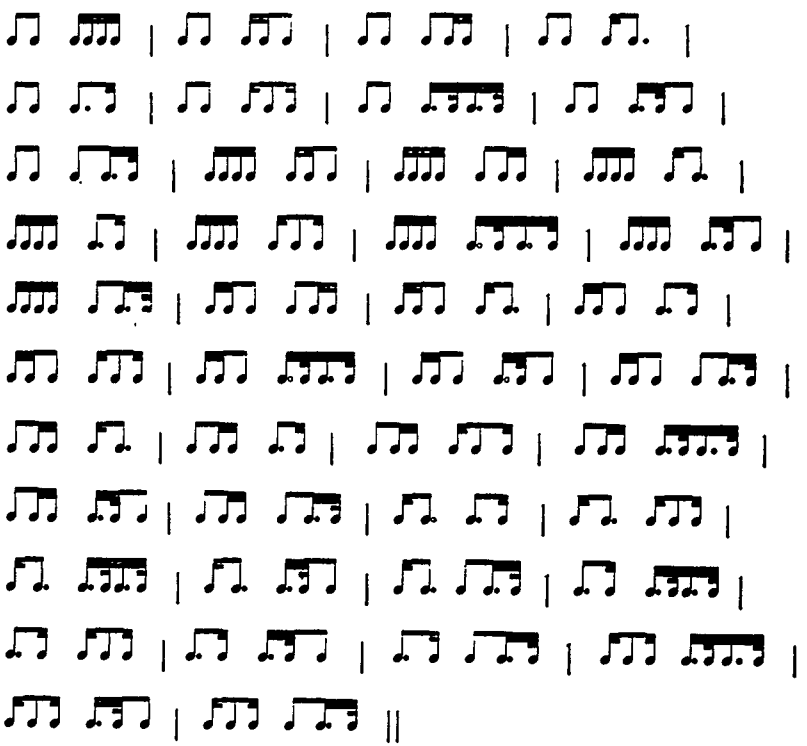


LESSON XXIV

Lesson XXIV consists of the basic 4/4 sounds notated in 2/4 meter and makes an excellent test for the students' ability to read these basic sounds. Every student should be able to read the lesson at M=68-72.

XXIV

Reading in $\frac{2}{4}$

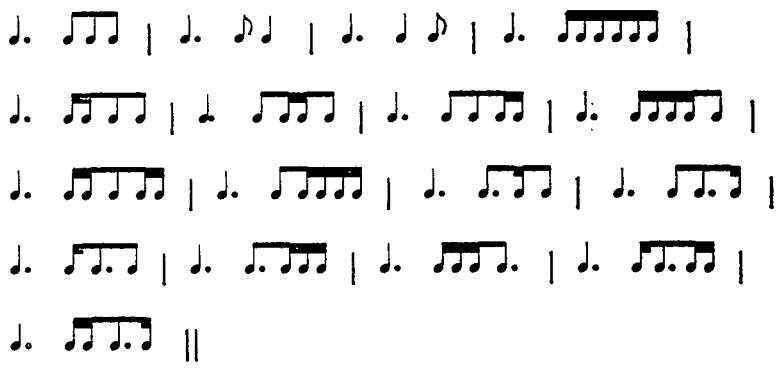


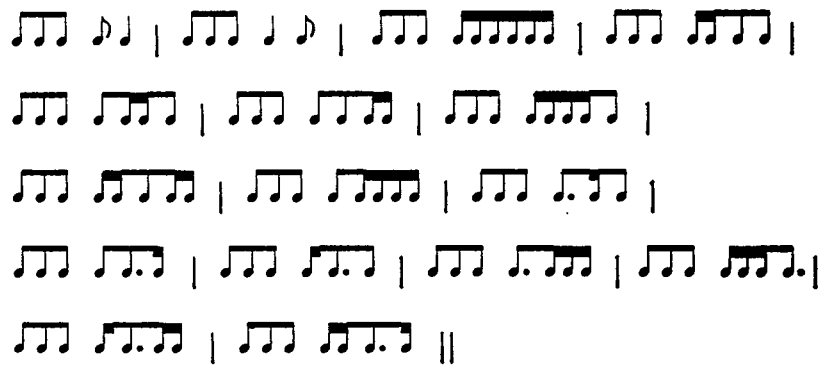
LESSON XXV

Lesson XXV is also a reading lesson. The lesson consists of 16 exercises and systematically combines the basic 6/8 sounds in 6/8 meter. Students should be able to read the lesson at M=40-60.

XXV

Reading in $\frac{6}{8}$

1. 

2. 

3. 

etc.

LESSON XXVI

Lesson XXVI and XXVII are given to reading in meters. This work is purposely delayed to the last stages of the outline; I am convinced that it is the least problematic feature of teaching rhythm. I realize that this is a departure from common practice but I maintain that the problem most people have is not their inability to read in meters nor their inability to understand the signifance of meter signatures. Rather, it is their inability to read rhythms, **per se**, and their inability to understand the nature of rhythm, **per se**. If a person can read skillfully in one meter, this ability is readily transferred to the other meters in which the sound can be notated.

This transfer is easily achieved with a minimum of explanation and requires only a few trials on the part of the student to recognize old friends -- that is, sounds with which the student is thoroughly familiar -- in different clothing. In my opinion, it is poor pedagogy to expect a student to read in any but the most simple meters when he has only elementary reading ability. The student's problem is his lack of skill at rhythmic reading and this skill can not be furthered by prematurely introducing the varieties of symbolization systems. Correct interpretation of meter signatures is a more complicated problem. It not only requires the ability to read rhythms but also a familiarity with the styles of composers and periods.

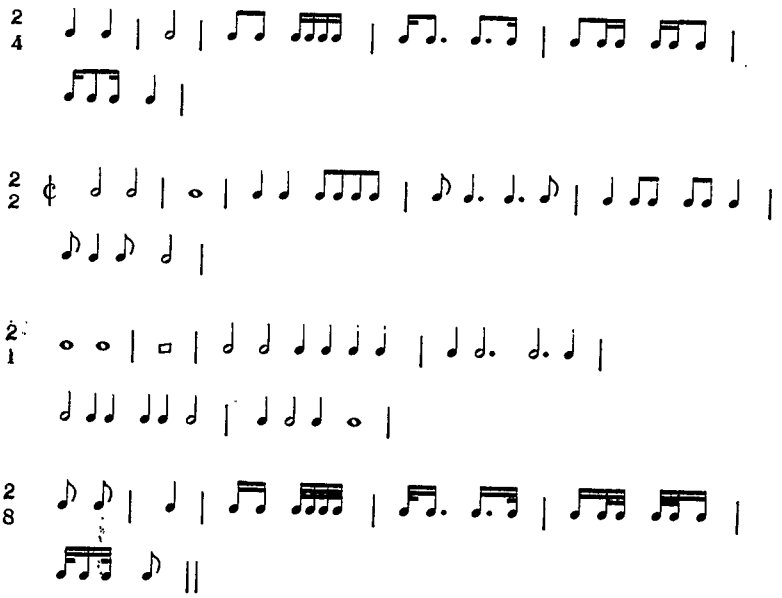
In actual practice, I would introduce Lesson XXVI immediately after Lesson IX. I would also introduce Lesson XXVII immediately after Lesson XVI. I think that this is the more logical positioning of these lessons and it is probably where the respective reading lessons (XXIV and XXV) belong.

To return to an explanation of Lesson XXVI, this lesson is given to the basic 4/4 sounds and I have subtitled it: "The 12 practical non-modern meters with the beat divided by a base of two and arranged according to the number of beats per measure." The reader is invited to study the arrangement of the lesson which is given below:

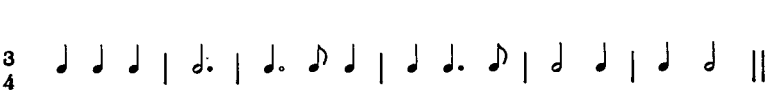
XXVI

Reading in Meters -- Class I: The Beat divided by a Base of 2

A. 2-Beat Measures:



B. 3-Beat Measures:



Etc., notated in 3/2, 3/8 and 3/16.

C. 4-Beat Measures:

Etc., notated in 4/2, 4/8 and 4/16.

LESSON XXVII.

This lesson is given to the meters using the basic 6/8 sounds and I have subtitled it: "The 13 practical non-modern meters with the beat divided by a base of three, listed according to the number of beats per measure."

Exercise A consists of two beat measures in which the following meters are used: 6/8, 6/4, 6/2 and 6/16.

Exercise B consists of three beat measures in the following meters: 9/8, 9/4, 9/16.

Exercise C consists of four beat measures in the following meters: 12/8, 12/4, and 12/16.

Exercise D consists of meters that may have one beat to the measure: 3/4 (waltz time), 3/1 and 3/2.

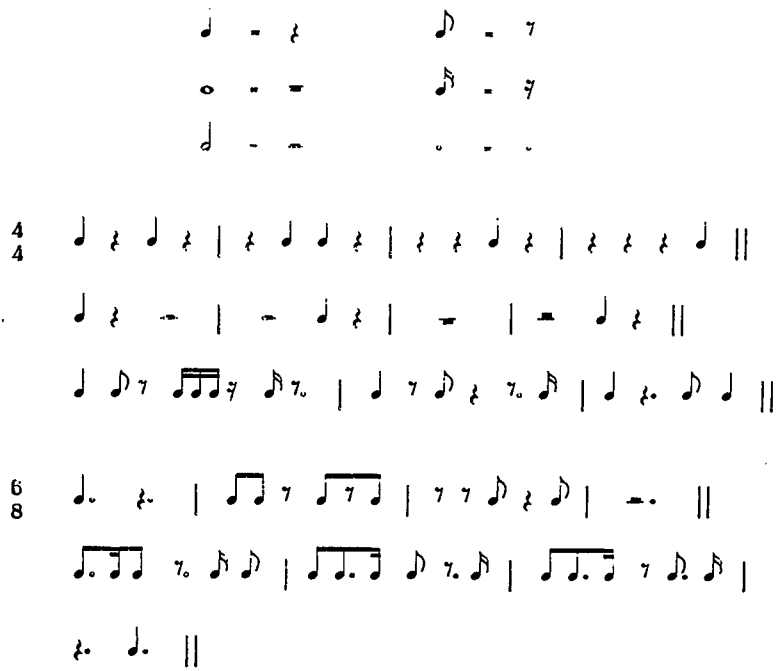
The exercises are similar in arrangement to those used in Lesson XXVI.

LESSON XXVIII

Lesson XXVIII concerns rests and is at best only token. Again, I have found that if a student has good ability to read sounds, rests -- somewhat as with meters -- are easily understood. The lesson is prefaced with a brief comment concerning the nature of reading rests.

Rests

Rhythmic reading is keeping track of time. While reading rhythmically a person may or may not be required to make a sound; nevertheless, silences must also be counted by the mind. The "resting" refers to the making of sound, not the mental activity of counting.

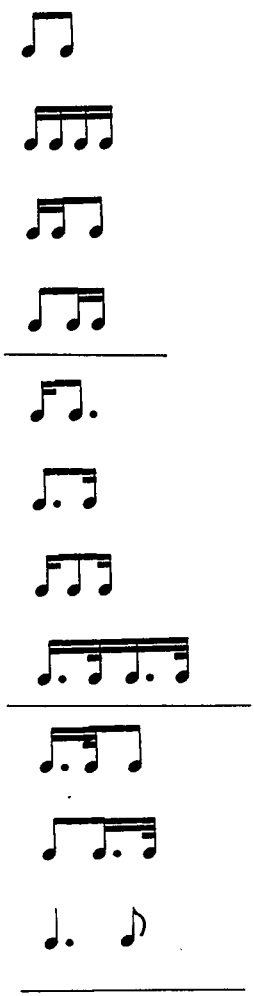


LESSON XXIX

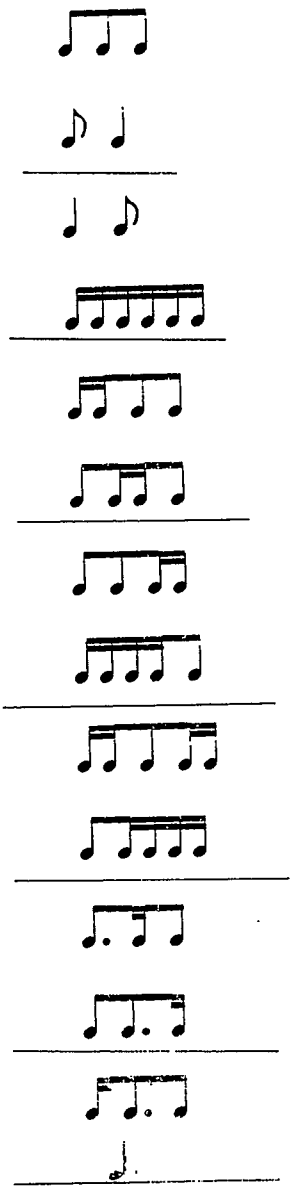
Lesson XXIX is merely a summary sheet for the convenience of the teacher and student. It contains what I consider to be the 25 basic sounds that form the rhythmic building blocks of metered music. The sounds are notated in the meter in which they most commonly appear. Eleven of these sounds divide the beat into two equal parts and are referred to in the outline as the "4/4 sounds". Fourteen of these sounds divide the beat into three equal parts and are referred to in the outline as the "6/8 sounds".

Reading vertically, students should be able to demonstrate the sound that each set of symbols triggers in his mind. A neutral syllable should be used and if the student finds it necessary to outwardly manifest the beat, the manifestation should not be too overt. The student should read with ease, grace and naturalness, that is, musically.

4/4 Sounds



6/8 Sounds



Percussion Music - A Musical Experience
National MENC Panel Discussion

(*Continued from page 98 in March, 1969 issue*)

Mr. Galm: Next, we will hear from the conductor, musical director, and composer of the exciting ensemble we just heard, Mr. Anthony Cirone of San Jose State University, San Jose, California. I thought it would be interesting for him, since he has had firsthand knowledge of this experience, to tell in a few words how he took this from the actual score into performance.

Mr. Cirone: The problem is taking the composer's notation - the marks in the score - and making music out of it. Confusion often arises because notation is not always standard. In many cases, composers must use words to describe what they expect. Percussion signs can be used for different instruments and explanations are necessary to clarify these notations. With the avant garde trend in composition, many new signs are devised to designate dynamics, length of sound, etc. Bartok writes for a snare drum to be struck in the center and near the edge; an X designates one of the places while a regular note refers to the other. Any sign may be used as long as it is explained. So, primarily, the composer's instructions must be clearly followed.

The next consideration should be in choosing the correct instrument. Composers, for instance, rarely describe the size of cymbals to be used; whether crash or suspended cymbals. This could make an enormous difference in the balance of the percussion with the rest of the ensemble. Very large cymbals speak slowly and too much sound is necessary for a large cymbal to be heard immediately. A small and thin cymbal, however, will speak very quickly and the amount of sound is easier to control. Crash cymbals present the same problem. It is very difficult to execute a soft-passage with 18" crash cymbals; 14" are much easier to control.

Snare drums should also be chosen with care. When do you use a drum with gut snares instead of wire? It is my opinion that a well-tuned gut drum will produce a better drum sound than a wire drum. Generally, a gut drum should be used when a heavy, solid sound is required and wire snares for lighter, crisper sounds. It is the percussionist's job to decide what type of sound is necessary.

These decisions regarding the standard percussion instruments are relatively simple as compared to lesser used instruments. For instance, a work I performed with my Percussion Ensemble at San Jose State College called for "washtub." We obtained a metal washtub and placed it on a padded table to strike it. After the performance, the composer, who attended, informed me that a washtub should be suspended; this kind of information must be explained.

The type of mallet to be used is also a very important decision the percussionist must make. Composers may request rubber or felt, but there are many degrees of hardness in both types of mallets. A percussionist's stick case usually contains a large variety of rubber, wood, plastic, felt, yarn and miscellaneous mallets, each one producing a special type of sound. If the composer doesn't specify a certain mallet, the performer is required to decide what type stick will produce a satisfactory sound.

It is also important to know when a substitute mallet is necessary. For instance, if you have a quick move to make between temple blocks and timbales, the normal temple block mallet, which is a hard yarn mallet, will not produce the correct sound on the timbales. A good substitute would be a hard rubber or plastic mallet. This will give you a satisfactory temple block sound as well as a drum sound on the timbales. A hard plastic mallet will also produce a similar sound as a wood stick on the suspended cymbal.

The previous considerations are necessary to correctly interpret the score and play in a musical way. The more thought that is put into a part, the more the performer will confidently execute the part. Sometimes even more important than just playing the part is the fact that percussionists must play in a way that is characteristic of the instrument. For example, if a composer writes a quarter note and 2 quarter note rests  for a triangle, in a waltz tempo, it would be incorrect to dampen the triangle on the second beat. The characteristic sound of the triangle is to sustain. The triangle should be muffled at the end of a phrase or when the part is written staccato and not necessarily when a rest is written. The type of note indicates more of the amount of attack given the note and not the length of sound. This is also true of cymbals, bass drum, timpani, tam-tam, triangle and other sustained instruments. Composers will, many times, write a quarter note and either indicate with a line  or letters L. V. which means to let vibrate. The sound should be muffled where it musically makes sense to muffle.

Drums should be tuned so they themselves sound as they are intended. A bass drum should be tuned as low as possible; if it is too high, it will sound more like a tom-tom. Also, there should never be any internal or external mufflers on a bass drum, all muffling should be done by the performer.

A very common and uncharacteristic style of playing a roll on snare drum is to use a rudimental approach when other than rudimental music is being played. This not only refers to a roll but also flams, drags, ruffs, etc. When a composer writes a roll for snare drum, he is indicating a sustained sound, not measured doublestrokes which gives the feeling of rhythm. This type of playing is very effective in building technique and creating a tight section of a drum corp, but it should not be used in reading band and orchestral music.

The tambourine is one of the most difficult of the smaller percussion instruments on which to perform. There are many techniques which must be known in order to play this instrument correctly. If a student is not aware of these techniques, he will not be able to create the characteristic sound of the tambourine for many of the difficult parts written for the instrument. For example, a composer may write rapidly-moving notes very loud. If a student is not aware of the technique of alternating between the fingers and knee, he will not be able to play the part. Students sometimes strike the tambourine with drum sticks for rapid rhythm, this produces a much different sound than the correct technique and is **not** satisfactory.

Dynamic markings for the percussion instruments cannot always be taken literally. Many times they must be adjusted for a better balance. A pianissimo for suspended cymbal will not always be heard and a fortissimo on a large cymbal can very easily drown out an orchestra. Dynamic markings for the tom-tom can also be deceiving. A great deal depends on the instrument. Some tom-toms will speak much quicker than others and, therefore, can be struck softer.

Most percussion music does not have the benefit of phrase markings as does wind and string music. The mallet instruments in particular are capable of phrasing, as any instrument is, and the conductor should make the performers aware if a melody line played by a percussion instrument could be phrased in a certain way. Even a snare drum can phrase rhythmically with the use of staccato and accent marks.

An important thing for every percussionist to remember is that he must play music and not just notes! No matter how simple a part might be, it is very important to the entire musical work. The music must come from inside a person; in this way it, will communicate to the people willing to receive it.

(to be continued)

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Index to Articles - Volume VI

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Index to Features and Columns - Volume VI

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The Challenge

Dear Mr. Fluegel:

I have been appalled in recent years by the failure of the Oregon Music Educators' Assn. to establish general standards and guidelines for a young person participating as a snare drum soloist in the annual district and state contests sponsored by this group. By standards I mean failure to tell the participant the type of drum he may or may not use (does one play a concert snare off a stand in competition with someone playing a street drum off a sling);

can he use back-sticking and other show type sticking and, if so, will this be considered in his performance rating; can he play in a short sleeved sport shirt or must he wear a suit/uniform; etc.?

Mr. Wayne Mercer, percussionist in the Portland, Oregon, Symphony, suggested that you might have available a set of rules or guidelines that have been established or recommended for adjuticating snare drum solos. I cannot help but believe that there must be something in existance regarding this. If you do not have anything available that I might obtain a copy of perhaps you could refer me to a source that will be of help in this matter. May I expect to hear from you?

T. L. Havlicek
Mathematics Dept.

The above letter represents a dim reminder of the continuing challenge in this aspect of percussion education. PAS has attempted to avoid such letters, however, we are pleased to receive them from interested parties such as Mr. Havlicek. This demonstrates that apathy is not total; there are people in many states wishing to improve percussion adjudication.

We wish to draw to the attention of all interested readers, PERCUSSIONIST, Volume 2, Numbers 1 & 2, which contains PAS recommendations for contest revisions. It is hoped that these recommendations can be adopted or at least serve as a basic guideline for revision of percussion adjudication in all states.

These recommendations were sent to every state music chairman and the editors of all state music education magazines. Some states have responded positively and action was taken, however, other states seemed to show evidence of apathy.

We hope that all interested parties such as Mr. Havlicek will refer our recommendations to their respective state chairman and editors, we hope that through our growing list of state chapters, action will be taken and the challenge will be met. All worthwhile projects take time, and in time, it is the sincere hope of PAS that all state music chairmen will see the desperate need for a revision of percussion contest adjudication and will work closely with the state PAS chapter in using PAS recommendations to accomplish this goal.

PERCUSSIVE ARTS SOCIETY
COLLEGE PERCUSSION CURRICULUM PROJECT

Compiled by Ron Fink

Editor's Note: *Due to the length of this report, the results will be printed in installments.*

INTRODUCTION

1. PURPOSE OF THE SURVEY:

To better understand the problems involved in percussion curriculums throughout the country and to bring together factual information from existing programs. To this end, it is hoped that the Percussive Arts Society will serve to promote communication and thought among interested participants, and generally aid in the improvement of percussion pedigogy, curriculum advancement, and performance.

The Society has undertaken this worthwhile project in order to make available information and data to those schools or administrators who are in need of guidelines in setting up percussion programs. The report which immediately follows is a synopsis of information taken from the massive report. The original report will be available from PAS, in printed form, at a future date.

2. BACKGROUND/HISTORY OF THE PROJECT:

An initial questionnaire committee of John Galm, Gordon Peters, and Ron Fink discussed the approach to this survey which resulted in letters and meetings of which a tentative questionnaire was proposed and submitted to the Board of Directors and the membership at an annual meeting. This group was asked to examine a copy of the proposal and comment directly on how the survey could be expanded, improved, etc.

This led to a second step - getting the questionnaire designed and revised by interested college percussion instructors. The contributing members of the revision committee were:

John Galm, University of Colorado
Gordon Peters, Northwestern University
Neal Fluegel, Indiana State University
Fred WicKstrom, University of Miami (Florida)
Sandy Feldstein, State University of New York (Potsdam)
James L. Moore, Ohio State University
Michael Combs, University of Missouri
Mervin Britton, Arizona State University
Warren Jernstead, Indiana State University

The original seven page proposed questionnaire tripled in size as a result of the added suggestions of the revision committee. Although the length of this 21 page questionnaire was a bit lengthy, it was felt that interested parties would understand the importance of the project as stated in the introductory letter which accompanied the questionnaire. Also, the convenience of one printing, collation, mailing, etc., made a one-step plan more feasible.

The printing and collating was accomplished at reduced costs by North Texas State and financed by PAS. With permission of the North Texas administration, the mailing was arranged using their permit, which amounted to a tremendous saving. The actual cost was again financed by PAS. There was no grant or funds made available for this project other than that furnished by PAS for expenses.

The mailing list included PAS members who were associated with college-university percussion departments, a list of known college-university instructors not associated with PAS, and the directory of the National Association of Schools of Music. By following the NASM directory, it was the intention of PAS to survey the accredited schools to obtain information regarding the instruction of percussion at their specific college or university. Contact was made with the Dean or Head of a department and through a letter of explanation, he was to relay the questionnaire to the proper percussion instructor.

This mailing was sent to 300 people, (100 percussionists and 200 chairmen whose music departments were members of NASM). Sixty were returned. The total response - 20% - is rather weak. However, the response from percussionists - approximately 60% - is considered excellent.

The response of these 60 turned out to be some of the top men in their profession and the material and answers which they submitted contributed greatly to the enormous amount of information which will be forthcoming in this report. Most of these persons spent much of their time on this survey and filled out very complete questionnaires. We wish to thank them and the final committee - Results and Assemble committee of North Texas State percussion students - for their dedication and efforts.

A 60 page report was presented to the Board of Directors and some of the membership at the December meeting in Chicago. Remarks were made to the convention members explaining the project and its fruition.

One portion of the project is still incomplete. The portion dealing with a complete listing of percussion ensembles (manuscript-published and mixed ensembles), has been turned over to Michael Combs, who will work with this area in conjunction with his already printed listing of ensembles for percussion and other knowledgable people in this area.

As a final episode to this project, it is hoped that everyone reading these installments will respond to some of the basic points and questions brought out by the survey, which will accompany the last part of this survey. Thank you,

Gordon Peters, editor
Neal Fluegel, editor
Sandy Feldstein, editor
Ron Fink, chairman

PART I DEGREES

The main percussion-related degrees offered by most schools are:

MUSIC EDUCATION	APPLIED MUSIC	BACHELOR OF ARTS
(B.S.)	(B.M.)	(B.A.)
(M.S.)	(M.M.)	(M.A.)
(Ed. D.)	(D.M.A.)	

The potential of each:

Education at any level (including college)	Performer	A cultural degree with many possible variations including performance or teaching (provided that one can be certified).
Performer	Education at the college level or private studio teaching.	

Generalizations:

One degree is usually as good as the other for a college position but some administrators prefer to see some education courses on the applicant's transcript.

The music education degree has more job potential since there are more openings in this field.

An education degree is probably more secure and offers more guarantee of a position than the performing degree. College positions are not in abundence.

A combination of degrees is a possibility. For example: 1) B.S. (Mus. Ed) with M. M. (applied); 2) B.S. & B.M.

Another trend is that of pursuing an arts degree with a major instrument study, with the objective of becoming a professional performer.

A masters degree is almost essential for a full time college position, with a doctorate expected more as time goes on.

A graduate assistantship may lead to a permanent position in the college in which a person is doing the graduate work. Many jobs have been created where there has been no percussion instructor in the past, but where the assistant had done very impressive work developing the percussion instruction and percussion ensemble.

Regardless what degree is possessed, one's likelihood of getting a satisfactory position is enhanced by good recommendations from major instrument teachers, band or orchestra conductors, and other faculty with whom one has been associated.

EXPECTED REQUIREMENTS TOWARD THE DEGREE

MUSIC EDUCATION (B. Mus. Ed.)

1.) dedication & confidence in the teaching profession
2.) membership in all worthy educational and percussion organizations
3.) experience in marching-concert bands, wind ensembles, percussion ensembles, and other musical activities such as recitals, chamber music, orchestra and stage band.
4.) ownership of standard sticks and mallets
5.) library of important textbooks in the field, and educational aids method books including perc. instr. catalogs.
6.) attendance of clinics
7.) reading of professional journals
8.) ability to coach and conduct
9.) ability to accompany

APPLIED MUSIC (B.M.)

1.) adequate practice time & regular sight reading
2.) proficient, versatile and confidence in performance and knowledge of percussion
3.) membership in all worthy percussion organizations
4.) experience in all chamber and orchestra/band ensemble, etc.
5.) ownership of all standard and some specialized sticks and mallets, plus smaller traps and gradually adding larger equipment
6.) auditing of the percussion methods class & preparing an outline of the course
7.) research in percussion (literature)
8.) sufficient knowledge of other areas of music in order to qualify for top college jobs: a) theory, b) music appreciation, c) music literature, history, d) music education, etc.
9.) ability to accompany
10.) development of adequate coaching and conducting techniques.

11.) acquaintance with the percussion ensemble literature and orchestral repertoire
12.) possession of a library of current percussion instrument catalogs, educational aids, and a card catalog of solo and ensembles, records and text books
13.) possession of a library of percussion method books and solos for all instruments with a planned curriculum of study (with periodic re-evaluation)
14.) have pocket language dictionaries
15.) attend clinics & prepare yourself to do clinics
16.) play recitals (solo, chamber, etc.)
17.) technique syllabus for all instruments

PERCUSSION INSTRUCTOR'S FORMAL EDUCATION AND PLAYING EXPERIENCE

According to the survey:

1.) there was no large majority of percussion instructors with bachelor's degrees in applied music over bachelor's degrees in music education or vice versa

Bachelor's: 54

1.) 24 did not specify
2.) 13 Music Education (B.S.)
3.) 9 B. M.
4.) 5 B. A.
5.) 1 Sacred Music
1 Composition
1 Both B. S. & B.M.

2.) likewise with the Master's degree

Master's: 44

1.) 18 did not specify
2.) 12 M.M.
3.) 7 M. Music Education
4.) 6 M. A.
5.) 1 M. F. A.

3.) most instructors had both degrees (bachelors & masters) which indicates a growing emphasis for advanced degrees to qualify for college positions

4.) although not a fact of the survey, the Percussive Arts Society believes that college and universities offering degrees in music education and/or a major in an orchestral instrument (applied) should hire a percussion teacher who possesses at least a bachelor's degree (with percussion as his major instrument), with more preference for a person with an advanced degree. A per-

cussion artist without a degree would in some instances be acceptable providing he was qualified to teach the total instruments of percussion at all levels

5.) only two doctorates were reported in the survey: a D.M.A., the other a Ph. D. Nine persons are candidates for the degree which again points to an emphasis for advanced work

Doctor's: 2

1.) 1 D. M. A.
2.) 1 Ph. D.
3.) 9 candidates for the degree

6.) one point is evident: many present percussion teachers created their own position in the school from which they graduated. This may have resulted from graduate assistantships and no ban on hiring a school's own graduates

The following schools are the colleges and universities from which respondents of the survey graduated. This listing does not presume that a full time percussion instructor is hired at each school, or that a percussion curriculum is in force. In some cases for example, the degree was earned during a period of working as an assistant in teaching percussion. Statistics are not available to indicate whether a person graduated with a bachlor's, master's or doctorate in percussion, hence we cannot assume that any of the following do offer this degree.

UNDERGRADUATE STUDY UNIVERSITIES:

BACHELOR'S DEGREE:

American Conservatory of Music
Arizona State
Baldwin-Wallace
Brigham Young
Butler
Carnegie-Mellon
Cincinnati Conservatory
De Paul
Eastman
Hardin-Simmons
Indiana State
Julliard
La Sierra
MacPhail
Michigan State
Midwestern Conservatory
New England Conservatory
Northwestern
North Texas State

GRADUATE STUDY UNIVERSITIES:

MASTER'S DEGREE:

Appalachian State
Baylor
Brigham Young
Carnegie-Mellon
Cincinnati Conservatory
Columbia
De Paul
East Carolina State
Eastman
Indiana
Julliard
Kansas
North Texas
Northwestern
Ohio State
Ohio University
San Jose State
Southern Illinois

Oberlin
Ohio State
Quincy College
San Jose State
St. Louis Institute of Music
State University College at Potsdam
S. W. Baptist Seminary
Texas Wesleyan
U.C.L.A.
U. of Illinois
U. of Iowa
U. of Michigan
U. of Richmond, Virginia
U. of S. Dakota
U. of S. Mississippi
U. of Texas
U. of Wichita
U. of Arkansas
U.C.L.A.
U. of Colorado
U. of Connecticut
U. of Illinois
U. of Michigan
U. of Richmond, Virginia
U. S. C.
U. of South Dakota
Vandercook
Washington U. (St. Louis)
Wichita State
West Virginia

DOCTOR'S DEGREE

Catholic University of America
U.S.C.

DOCTORAL STUDY
(in progress)

Catholic University of America
Columbia
Eastman
Florida State
Michigan State
North Texas State
Ohio State
U.S.C.
U. of Wisconsin

STATISTICS OF UNDERGRAD & GRAD SCHOOLS

7.) as a recommendation to schools hiring percussion instructors, the Percussive Arts Society feels that the factor of professional playing experience should be stressed as a qualification, in addition to at least one degree

RANKS

The order of rank in Colleges and Universities is as follows:

1.) instructor
2.) assistant professor
3.) associate professor
4.) professor

Various factors determine rank such as: experience, degree(s), rank of last position, and/or past merit.

According to the survey:

1.) most percussion teachers responding were full time and our research leads to the fact that percussion instruction should be a full time position.

2.) percussion instructors who were part time had other employment which was related to percussion, such as performance or other teaching.

3.) among all percussion instructors (full or part time) an overwhelming number were very active in performance (e.g. 35 symphony orchestras were mentioned). This indicates a demand for the versatility of a percussion performer-teacher. A person capable of performing is in demand as a teacher.

4.) many schools with a full time percussion instructor do not need an extra percussion staff member unless the enrollment is large. Most of the assistants were graduates who had a bachelor's degree. There were many different names given to this person rather than a standard title. For example, the following is a list of some of the mentioned titles:

a) graduate assistant
b) advanced student
c) undergrad. teaching assist.
d) assist. teaching associate.
e) percussion principal
f) tutor

(to be continued)

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, Distributor, and Members at Large.

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). Part of the membership dues collected from each member is allocated for a subscription to each of the publications. These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS — Professional $8.00 (Percussionist)
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SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

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detach and mail

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