



# Percussionist

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PERCUSSIVE ARTS SOCIETY*

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# Percussionist

OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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## PRINCIPAL PERCUSSIONIST VERSUS TIMPANIST

by Glenn Robinson

Principal Percussionist,  
Cincinnati Symphony Orchestra

Suppose one were able to go back in time and attend a symphony orchestra rehearsal fifty years ago. The orchestra might be slightly smaller and might be rehearsing a program made up of Beethoven's *Leonore Overture*, Debussy's *La Mer*, and following intermission, after the strange modern music of Debussy, the Dvorak *New World Symphony*.

In observing the rehearsal, it would be interesting to note the behaviour of the timpanist and percussionists, and the attitude of the conductor towards them. It is a safe assumption, I feel, that the timpanist would be treated with more respect than the percussionists. As a matter of fact, he would almost certainly be considered their superior, musically and technically, and he would be their section leader, telling them what to do and relaying orders down to them from the conductor. The percussionists in discussion here would most likely be frustrated timpanists (in all probability students of the timpanist), just waiting for their chance to grab a timpani position somewhere after their present apprenticeship.

The reason for this state of affairs is easily understood. Back in those days, percussion other than timpani just wasn't very important. Most of the time the percussionists didn't play, and when they did, it would be with instruments such as triangle, cymbals, bass drum, tambourine, etc. The *La Mer* was probably considered a veritable orgy of cymbal sounds and quite virtuosic in nature for these instruments. Snare drum parts were infrequent and the snare drum of that day was crude and so was the player's technique. One shudders to think of the first time Rimsky-Korsakow's *Capriccio Espagnole* was played. The pianissimo roll during the violin cadenza could not possibly have been a thing of artistic finesse as it is when played today by the modern virtuosos of the snare drum. To say the least, fine mallet players could be counted on one hand.

Now let's take a look at the timpanists of that time, in the early 1900's. They were probably very competent musicians, and their technique definitely had to be good. They were playing things like Beethoven's "*Ninth Symphony*," Brahms "*Fourth Symphony*" — and the difficult "*Le Sacre du Printemps*" was soon to be premiered in Paris. No wonder then, that the timpanist was boss of the percussionists, for they were merely frustrated timpanists, either not as good as he, less experienced, or both.

Now, enough of this educated guessing about things in the past; let's come up to the present and see things as they actually exist. Let's go to a rehearsal of a modern major orchestra and see what they are working on; perhaps the *Sorcerer's Apprentice* with its difficult glockenspiel part, played by a mallet player proudly possessing as much technique and musicianship as any wind or brass player, (formerly this was played on the keyboard glockenspiel, probably by a pianist); perhaps the aforementioned *Capriccio Espagnole*, the snare drum part played on a fine instrument by a player with the touch of an artist and a fine sense of tonal balance; next, a Shostakovich symphony requiring a section of three or four real dyed-in-the-wool percussion virtuosos producing fine tones and sonorities from their instruments. And then, for the sake of making a point, a contemporary piece by a composer such as Gunther Schuller in which the percussion section plays practically as prominent a part, (perhaps even more so in certain areas) as the violins. In a piece of this sort, it might be interesting to note that the timpanist has relatively little to do, since the composer is obviously more interested in the endless combination of sounds and tone colors which a percussion section can produce.

The point which we are getting at here is the fact that the percussion section in most orchestras has become very nearly as important as the timpanist. Naturally there is still lots of Beethoven and Brahms being played, thus keeping the timpanist working more of the time than the percussionists. Assuming, however, that more and more contemporary music will be performed in the future, a position in the percussion section might very well become more demanding than the timpani position. But we have not yet arrived at that place. The existing state of affairs is one in which the percussion section is merely an important part of the orchestra. Its section leader is not the timpanist, but a highly specialized player of percussion instruments who is not a frustrated timpanist and never even intended to be a timpanist. He is treated with the respect of a section leader, no longer having orders relayed to him by way of the timpanist. He not

only is a fine performer, but must possess an organizing ability equal to the job of maintaining efficiency in his complex section. To sum it up, the principal percussionist is technically and musically equal to the timpanist and should be recognized as such.

However illogical and grossly unfair, there still exists in some orchestras a holdover from the deep dark past in that the timpanist is still leader of the percussion section. Most of our major orchestras do have a principal percussionist. Unfortunately such is not the case with a few orchestras, and at least two of these are in the "top five" category, where one would expect percussionists of their calibre to be independent of the timpanist. Look at it this way: when there is a man in the percussion section performing most of the duties of a principal percussionist, as is the case in these orchestras, does it make sense that the timpanist should still be leader of this section? This man does the work and the timpanist gets the credit, and I might add, the pay. To repeat, it is illogical, grossly unfair, and a holdover from the deep dark past.

What we are saying here should offend no self-respecting timpanist if he realizes that the time-consuming duties of a principal percussionist would infringe upon his own responsibilities as timpanist. It makes no more sense than if the concertmaster were principal to the cello section.

Therefore it is my sincere conviction that every orchestra should discard an obsolete tradition of the past, as most of them have, including the one by which I am employed. Consider timpani and percussion as two separate categories, with a specialized percussionist, instead of the timpanist, as the true principal of the percussion section.

## PERCUSSION EDUCATION AT THE NATIONAL MUSIC CAMP

by F. Mike Combs

Instructor of Percussion National Music Camp; Assistant  
in Bands and Percussion, the University of Missouri

*EDITOR'S PREFACE: The following article should be of general interest to anyone engaged in teaching percussion at any educational level. We would like more articles of this nature, discussing various teaching situations and the approaches used by individual instructors.*

Gifted youth from all over the world come to the National Music Camp and this year is no exception. The standards are high, the competition stiff, and there are few places in the country that have the spirit and enthusiasm one finds here.

There is one facet that I feel is especially strong at Interlochen—one that is too often slighted and overlooked in our music education — the field of percussion education. Composers are writing more and more difficult parts for percussion as a rapid, up-and-coming section of bands and orchestras, and many compositions are dominated by the ever increasing complex sounds of percussion. No longer can we take one of our woodwind players to double on percussion and expect an adequate performance; no longer can we take the student who does poorly on other instruments and put him on bass drum.

To give a good ensemble performance, we must have highly trained percussionists, students who have prepared themselves with as much work, concentration and effort as the first oboe or trumpet. Those who think that percussion education means a few lessons on the "rudiments" find that this approach too often produces a "drummer" who can somehow provide a simple rhythm to a march or play a "street beat" for the marching band.

Except for the music educator who just doesn't care, there is much, much more to percussion than the over-emphasized "essential rudiments." Of what value is a drummer who can play paradiddles at a speed that will amaze the beholder but who has trouble reading music or cannot play exactly on the beat?

I do not need to convince you as students, teachers, or professional musicians of the importance of percussion or of the need to have excellent training for percussionists. When I talk with music teachers and conductors, the question is never, "Is the percussion section really of any importance?" The question that is now constantly being asked is, "How can I best train my students to become good percussionists?"

Here at the National Music Camp I think we have found solutions that can be adapted to your own percussion problems. By reference to what we are doing here, I am going to bring out a basic, vital situation — that of training young students to become valuable percussionists.

The Junior Division at the National Music Camp consists of 8 to 12 year old boys and girls from all over the country. The primary aims are talent exploration and development; however, campers with established musical skills may play in the junior orchestras or take private lessons.

The primary purpose of the Intermediate Division (boys and girls 12 through 15) is to develop known talents and interests while providing a broadening exploratory experience.

We try not only to see if students have an interest when they explore percussion but also to see if they are adaptable. Since rhythm is a primary consideration, a beginning percussionist must not only have a good sense of rhythm but a better-than-average natural feel for rhythm. Our second major consideration is hand co-ordination; the student should have a certain amount of dexterity.

Nothing is more harmful to both the student and the teacher than to begin a young boy or girl in percussion who lacks either the co-ordination, natural sense of rhythm or interest. From my experience, I have found few 9 or 10 year olds who do not have a great fascination for percussion. Don't mistake fascination or novel attraction for genuine interest.

In determining adaptability, I have had the best success by starting with the matched grip (left hand held like the right). By offering the two sticks to the students butt ends toward him and asking him to take the sticks from me, I find that he grasps the sticks in a very natural way and in most cases the natural grip will need little change. The student with a good feel for the sticks will rarely hold them on the extreme ends.



When the purpose is to get an idea of the possibilities of the student, it is a waste of valuable time to teach the student the traditional left hand grip.

A snapping of the wrist while keeping relatively relaxed is the fundamental motion for the stroke and even at this point, some will show weaknesses.

Since most students exploring instruments are limited by little or no musical background, I have found "playing their names" an excellent way to reveal student potentials. Johnnie Smith, for instance, would play his name as three eighth notes and an eighth rest in 2/4 time.

Probably the most important technique in snare drumming is the stroke and single bounce employed in the roll and many other patterns. As soon as possible I introduce what I call the binary and ternary roll exercises.

Binary roll exercise:

A musical staff in 2/4 time with a treble clef. The notation consists of four measures. The first measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The second measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The third measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The fourth measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. Below the staff, the following sequence of letters is written: R L R L R R L L R R L L

Ternary roll exercise:

A musical staff in 3/4 time with a treble clef. The notation consists of four measures. The first measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The second measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The third measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. The fourth measure has a quarter rest followed by an eighth note, an eighth rest, and another eighth note. Below the staff, the following sequence of letters is written: R L R L R L R R L L R R L L R R L L

I feel strongly that these exercises are the most valuable exercises a beginning snare drummer can pursue. An inability to master these at a slow tempo can be most detrimental in later learning.

With this plan and the addition of a few more simple patterns, it is not difficult to make a somewhat accurate decision as to the potentials a student has for percussion.

Finding a group of young students ready to begin percussion training is easy. The real problem is how we can best train these students to become good percussionists.

Most of our beginning instrumental programs are set up in classes; however, we are kidding ourselves when we put beginning snare drummers in either the beginning brass class or any other mixed group. The best method is to provide a beginning class just for percussionists. The problems a beginning percussionist has and the technical studies he must pursue are so different from other wind and string instruments that a heterogeneous class would be an educational detriment to all the students in the group.

Assuming that your goal is to prepare good percussionists able to perform well in ensembles, and not to produce drummers just to play rudimental solos at contests, the next step is to procure a good method book. For either class or private instruction, let me give you what I consider the three things to look for when selecting a beginning snare drum method.

1. The book should be simple with a slow but steady increase in difficulty. Avoid books in which the first few pages take up difficult patterns.

2. The method should contain many exercises. Hopefully, there should be a number of pages with exercises employing only single strokes to enable the student to learn to read simple rhythms. When a new pattern is introduced, there should be many exercises employing that pattern.

3. The most important quality of a method book is that everything in it should apply directly to the main objective of being able to perform in an ensemble. Do all exercises in the book train the student to perform the music he will be confronted with in band or orchestra, or do they limit him to marches, open style drumming, etc?

At this point let me describe the formula I have for my beginning percussion classes. I set it up for a class meeting five hours a week for eight weeks, but it could easily be applied to a class meeting twice a week for a semester or year, or any arrangement one might have. It is a flexible system that works for 5th and 6th grade beginners, high school students learning a second instrument, a college supplementary instrument class or any group of beginning percussionists.

#### *25% Basic Snare Drum Technique*

Once the students learn a snare drum grip and can play single strokes, I warm them up each day for 10 to 15 minutes with the binary and ternary roll exercises. I add to this warm up other patterns that I introduce (i.e., 5 stroke roll, flams, etc.). The rest of the time is spent reading exercises employing these patterns. After a certain amount of facility is gained, I supplement this with simple snare drum duets and trios, and add bass drum and cymbals. (Since I use practice pads, I also introduce one snare drum and let the students take turns playing along with the group.)

#### *5% Study of Traps*

I try to spend at least two or three periods exclusively on triangle, maracas, tambourine, etc. I demonstrate each instrument, teach the students a rhythm for that instrument and then pass it around the

class. I end up by combining all the instruments in a sort of Latin American rhythm band giving each a turn on all the instruments.

For mallets, I put a student on as many mallet instruments as I have available and let them read through simple duets and trios. Any book of easy clarinet, oboe, flute, etc., duets or trios will do.

Training on timpani is limited to equipment. The basic techniques can be explained in class but private instruction on timpani should be given to the more advanced students.

### *20% Study of Actual Music*

It takes practice to play triangle; it takes practice to play castanets. It is difficult, however, to give a student a wood block and tell him to go home and practice. The solution to this is percussion ensemble. I feel this is a real essential part of percussion education and is unquestionably worth the time and effort.

There are many easy percussion ensemble pieces now available especially written for standard percussion instruments. This way each student gets practical experience on traps. I use one number several times, rotating to give each student a chance on most of the instruments.

More important than technical experience, however, is ensemble training. Students not only learn to play the instruments but, more important, they learn to fit their parts with what others are doing — to blend, balance, listen, phrase, count rests, play accurately and follow a conductor. This training makes the difference between a drummer of limited capacity and a percussionist who is a musician.

This is percussion education that works; selecting a young student with potentials for percussion, giving him technical training that prepares him directly for all types of music he will encounter, and, most important of all, guiding him to become a sensitive, musical, ambitious artist.

I could not conclude without mentioning the percussion education at the National Music Camp for advanced students. As one of the world's foremost proving grounds for youthful talent, Interlochen offers specialized training in addition to unlimited opportunities. Two high school orchestras and two high school bands of very high caliber perform full concerts of the highest level each week. In these groups, the percussion section has always been one of the strongest sections and most of the music demands maximum ability.

In addition to the private instruction offered, each percussion section meets twice a week with a percussion instructor for special help with technical and ensemble problems. Try-outs and challenges are held each week to give each percussionist the opportunity for advancement in the section or even to another organization. The entire percussion section votes on the seating within the section, thereby promoting individual responsibility and the development of a critical ear.

One period a day of percussion ensemble is offered. This group studies and performs the finest percussion literature and provides another excellent opportunity for training and further advancement.

We are most proud of the offerings we have for the gifted young percussionist. In the words of the late Dr. Joseph E. Maddy, founder and President of the National Music Camp, "Interlochen was founded to provide that training which will enable young people with outstanding talent and ambition to completely fulfill their potential destinies."



## PERCUSSION MATERIAL REVIEW

by Mervin Britton

Professor of Percussion  
Arizona State University

TRIO FOR VIOLIN AND PERCUSSION, George Andrix; R. F. D. 4,  
Ithaca, New York.

This is an interesting composition of medium difficulty for college level performers. It is in four movements. Two percussionists use bongos, small tom tom, three suspended cymbals, marimba, timbales and tambourine. The parts are carefully scored. All unusual notation is explained in detail.

FIVE PIECES FOR VIOLIN AND PERCUSSION, George Andrix.

This contemporary composition calls for one percussionist. The instrumentation includes triangle, four temple blocks ("no triads please"), conga or large tom tom. Some rhythmic groupings such as five eighths over two quarters do appear and should be considered. Again the parts are clearly explained and notated.

**MARCH FOR TWO PAIRS OF KETTLEDRUMS**, Andre and Jacques Philidor; McGinnis & Marx.

According to the Editor's note, this composition was first performed in Versailles in 1683. It is written for the pitches of G-C and E-G. It is in 2/2 meter. All groupings are duple. Tutti rhythmic sections alternate with contrapuntal rhythmic lines. Two scores are necessary.

**LONE WOLF**, Vic Firth and Sandy Feldstein; Henry Adler, Inc.

This elementary timpani solo fills a great need for easy solo and accompaniment literature. Elementary school students would enjoy working with this series. The composition includes double stops with some rhythmic independence. No rolls.

**SITTING BULL**, Vic Firth and Sandy Feldstein; Henry Adler, Inc.

Triplet rhythm and muffling technique are found in this elementary solo. No rolls.

**LITTLE CROW**, Vic Firth and Sandy Feldstein; Henry Adler, Inc.

Simple pitch changes and meter changes are included in this intermediate composition. It is quite appropriate for elementary or secondary school performers.

**BAJA**, Dick Schory, Creative Music; Ludwig Drum Co.

Instrumentation for this quintet includes orchestra bells, tambourine, snare drum, guiro, cow bell, two timpani, bass drum, suspended cymbal. Although it is an easy quintet, some of the performers receive the practice of changing instruments.

**ALLEMANDE FOR PERCUSSION SEXTET**, Bobby Christian, Creative Music; Ludwig Drum Co.

Approximate performance time—2:50. Instrumentation uses standard instruments such as suspended cymbal, bass drum, two timpani, snare drum, triangle, tambourine, xylophone, orchestra bells. The xylophone part calls for three mallets, but the changes are few and simple. As a composition of medium difficulty for secondary school sections, the mallet parts would be a challenge, but not difficult to work out.

**CONCERTINO FOR TIMPANI WITH BRASS AND PERCUSSION**, Michael Colgrass; Music for Percussion.

In three movements, this *Concertino* is a fine composition for university senior recitals. The instrumentation is three trumpets, three trombones, two percussion and timpani. The movements are:

March ♩ = 104; Largo ♩ = 50; Fast ♩ = 176.

## USING THE BASS DRUM IN MODERN DRUM SOLOS

by Joel Rothman

Professional Percussionist

Writer, Publisher

The time has long since passed when the function of the bass drum was merely to help keep time. In the past twenty-five years the use of the bass drum in modern drumming has progressed to the point where it now functions as an integral part of any drum solo. This rapid advance toward greater and more complex use of the bass drum has made it essential for the performer to develop greater flexibility in the use of his bass. This article attempts, through a series of four-bar solos, to convey the concept of the use of the bass drum in the most advanced manner. The reader should bear in mind that all the solos have been developed with the idea of presenting rhythmic patterns which are more than mere exercises. They represent many of the standard and cliché "riffs" played by experienced and influential jazz drummers.

Each solo should be thoroughly mastered, and some of them should be memorized for use during actual performance. Memorization of cliché patterns can act as a base for original expression. It is hoped that the exercises in this article will help the reader to develop his own powers of creative response within the modern progressive idiom of drum soloing.

For greater variation in the sound of the solo, the reader should play the notes containing grace notes in the following manner:

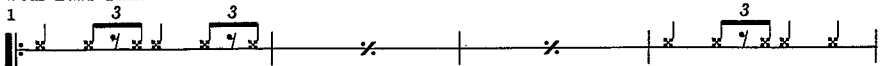
- a- As written.
- b- Hands together without flams.
- c- Right stick across left stick, rim shot fashion.
- d- As press rolls. These are particularly effective in many solos.

Each four-bar solo is preceded by four bars of ride rhythm in order to simulate the actual conditions of trading four's as much as possible.

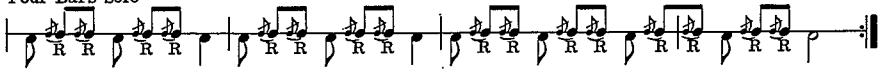
The notes with the stems going up are played with the hands; the notes with the stems facing down denote the bass drum part.

Four Bars Time

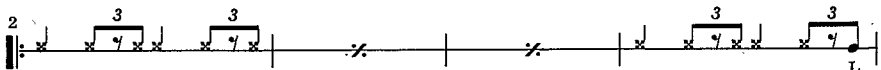
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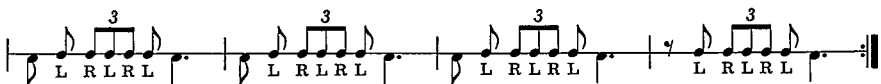
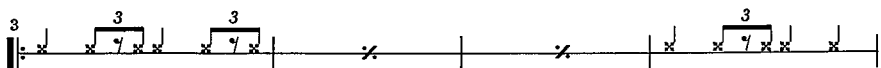
Four Bars Solo



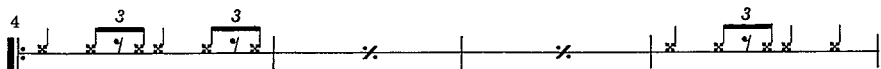
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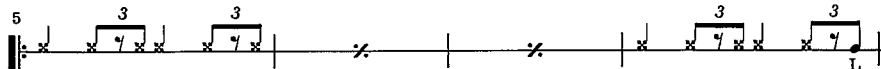
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# PRACTICAL MALLET STUDIES

by Bob Tilles

Professor of Percussion

DePaul University

In the last issue of the "Percussionist" we discussed the harmonization of the major (diatonic) scale tones.

Some of the functions and applications of the chords in modern harmony are: typical progressions of tunes, as taken from the scale chords, and substitutions of chords within a progression.

Every key or scale in major form contains the following chords:

## Example C Major

A musical staff in treble clef showing seven chords from the C major scale. Above the staff are the chord names: C Maj. 7, D m 7, E m 7, F Maj. 7, G 7, A m 7, and B<sup>°</sup> 7\*. Below the staff are the Roman numerals: I, II, III, IV, V, VI, and VII. Each chord is represented by a vertical line with dots indicating the notes on the staff.

\*B half diminished 7th or B m 7 (b5) or G 9.

When I VI II V is used, the progression is called a cantor progression. (Example: C A m 7 D m 7 G 7) If an original progression in a tune only calls for C to G 7, the cantor chords may be substituted in most instances.

*Example:* Original progression: C G 7  
Cantor substitution: C A m 7 D m 7 G 7

The melody of the cantor progression has the root of each chord in the lead.

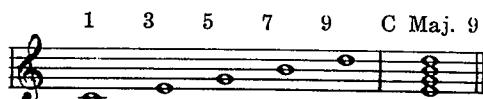
A musical staff in treble clef showing the melody of the cantor progression. Above the staff are the chord names: C, A m 7, D m 7, and G 7. The melody consists of four quarter notes: C4, A3, D3, and G2, each aligned with its respective chord name.

But the progression can be used with other melody lines.

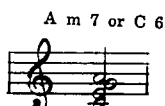
Another important progression taken from the chords in the major scale, is II to V to I.

D m 7	G 7	C
II	V	I

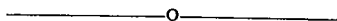
This natural progression of chords following a cycle of 4ths, is present in tune after tune and should be transposed and practiced in every key. The I chord in the scale (C major or C major 7th) can be altered by substituting the III chord in the scale (E m 7) because E m 7 can be called a major 9th chord minus the root.



The I chord can also be altered by the VI chord (A m 7) because the chord is similar to a M 6th chord in four part harmony.



In future issues of the bulletin, we will further investigate the harmonic possibilities of the major scale and apply these principles to modern playing and writing.



Mr. Ron Heller will be Professor Gaber's graduate assistant while working on a degree at Indiana University, Bloomington, Indiana.

Mr. Dale Rauschenberg has moved to Baltimore, Maryland, where he has been appointed head of the Percussion Department at Towson State College.

Mr. George Frock is now assistant Professor of Percussion at the University of Texas, Austin, Texas.

Mr. Douglas Igelsrud is principal timpanist and percussionist with the Birmingham Symphony and has recently been employed in the Division of Music at Samford University, Birmingham, Alabama.

A COMPLETE LISTING OF ALL NACWPI PERCUSSION  
ARTICLES

Compiled by John H. Beck

Professor of Percussion

Eastman School of Music

*The following is reprinted from the NACWPI Bulletin, Summer 1966*

- Mervin W. Britton—"Must Percussion Instruction Remain  
Depracatory?"  
Vol. VII, No. 3, March, 1959 Pg. 3 and 16
- Mervin W. Britton—"Percussion Recital and Concert Material"  
Vol. VIII, No. 1, Sept., 1959 inside cover page
- Mervin W. Britton—"Drum City Goes Drum and Bugle Corps" also  
"Meet the Men in Percussion," James D. Salmon  
Vol. VIII, No. 4, June, 1960 Pg. 12
- Mervin W. Britton—"Meet the Men in Percussion," Jack H. McKenzie  
Vol. IX, No. 1, Sept., 1960 Pg. 15
- Jack H. McKenzie—"Do We Need A New Snare Drum Grip?"  
Vol. IX, No. 2, Dec., 1960 Pg. 9
- Mervin W. Britton—"Meet the Men in Percussion," James Latimer  
Vol. IX, No. 3, March, 1961 Pg. 14
- Mervin W. Britton—"Review of Charles White's Drums Through the  
Ages"  
Vol. IX, No. 4, June, 1961 Pg. 12
- Jack H. McKenzie—"Graduate Fellowships"  
Vol. X, No. 1, Sept., 1961 Pg. 7
- James D. Salmon—"Report of U. of Mich. Band Tour"  
Vol. X, No. 2, Dec., 1961 Pg. 12
- Jack H. McKenzie—"Review of Gordon Peters' Treatise On  
Percussion"  
Vol. X, No. 3, March, 1962 Pg. 20
- George Frock—"Further Investigation of the Matched Grip in  
Percussion Performance"  
Vol. X, No. 4, June, 1962 Pg. 21
- James D. Salmon—"Review of Playing and Teaching Percussion  
Instruments" by Myron D. Collins also "Duel For Drummers" by  
Sidney Torch  
Vol. XI, No. 2, Dec., 1962 Pg. 8

- James D. Salmon—"Article on percussion section"—no title  
Vol. XI, No. 3, March, 1963 Pg. 7
- James D. Salmon—"Review of several books"—no title  
Vol. XI, No. 4, June, 1963 Pg. 8
- James D. Salmon—"Mallets, Sticks and Beaters"  
Vol. XII, No. 1, Oct., 1963 Pg. 16
- James D. Salmon—"Review of new percussion texts"—no title  
Vol. XII, No. 2, Dec., 1963 Pg. 13
- James D. Salmon—"Report on U. of Mich. music festival"—no title  
Vol. XII, No. 3, March, 1964 Pg. 10
- James D. Salmon—"Review of ensembles and texts"—no title  
Vol. XII, No. 4, June, 1964 Pg. 5
- John H. Beck—"The Snare Drum Roll"  
Vol. XIII, No. 1, Fall, 1964 Pg. 15
- John H. Beck—"The Importance of the Percussion Methods Course"  
Vol. XIII, No. 3, Spring, 1965 Pg. 6
- John H. Beck—"Three Percussion Reviews"  
Vol. XIII, No. 3, Spring, 1965
- John H. Beck—"In Retrospect"  
Vol. XIII, No. 4, Summer, 1965 Pg. 7
- John H. Beck—"A Light Touch"  
Vol. XIV, No. 1, Fall, 1965 Pg. 6
- John H. Beck—"A Different Touch"  
Vol. XIV, No. 2, Winter, 1966 Pg. 7
- John H. Beck—"Keyboard Touch"  
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- John H. Beck—"Percussion at the Convention," "The Percussion Ensemble," "New and Old Materials"  
Vol. XIV, No. 4, Summer, 1966 Pg. 8
- Separate articles other than ones under "Membranophones" and "Idiophones"
- Paul Price—"New Trends in Percussion Ensemble Music"  
Vol. XII, No. 3, March, 1964 Pg. 5
- Serge de Gastyne—"Singing Percussion"  
Vol. XIII, No. 2, Winter, 1965 Pg. 9
- Louis Wildman—"Our American Heritage in Percussion Music"  
Vol. XIII, No. 4, Summer, 1965 Pg. 15
- James L. Moore—"How To Read and Write Percussion Parts"  
Vol. XIV, No. 1, Fall, 1965 Pg. 12
- Wilfred D. Duquette—"The Changing Role of Percussion in Junior and Senior High Schools"  
Vol. XIV, No. 4, Summer, 1966 Pg. 13

## *Time and Place*

Percussive Arts Society Meeting Friday, December 16, 1966 (Midwest Band and Orchestra Clinic, Sherman House, Chicago, Illinois).

5:15-6:15 P.M. Board of Directors Meeting—POLO ROOM.

6:45-7:45 P.M. Annual Membership Meeting—LOUIS XVI ROOM.

This will be the fourth annual meeting of PAS and we wish to encourage all members to keep this date and time clear on their calendars, and plan to attend.



### PERCUSSION ARTICLES PRINTED in the MUSIC EDUCATOR'S JOURNAL

Compiled by Kenneth Mueller

Northwestern University  
Student

Magazines examined included September, 1934 through July, 1966  
(Vols. 21-52)

*Volume 21, No. 1* — (September, 1934)

p. 31 — Ludwig, William F., "The Technique of Drum Playing."

*Volume 46, No. 4* — (February/March, 1960)

p. 106 — Grinstaff, Gordon, "The Drumstick Saga."

*Volume 46, No. 6* — (June/July, 1960)

p. 67 — Young, Malcolm J., "How To Beat Trauma of the Timpani."

*Volume 48, No. 3* — (January, 1962)

p. 80 — Meyer, Ramon E., "The Functions of the Snare Drum Rudiments."

*Volume 48, No. 6* — (June/July, 1962)

p. 37 — Marsh, Mary Val, "An Exploration in Percussion."

*Volume 49, No. 4* — (February/March, 1963)

p. 143 — Buttelman, C. V., "The Ludwig Drummer."

# The Challenge

During the past four years, the growth of PAS has been extraordinary. With a growth of this nature, an editorial staff must meet and solve many small challenges as they occur. One such challenge we attempt to meet head on, but not always with complete success, is that of keeping an accurate, current mailing list. Throughout the year we receive a number of complaints from members because they have not received the current issue or some past issue of the journal. Upon close examination of each complaint of this nature, we generally find the answer to be that the individual has moved and has not informed us of his new address.

The cost of mailing the bulletin first class is prohibitive at this time; therefore they are mailed third class, which means they will not be forwarded. Often they are not returned to the sender, so we can not always know if a member has received his bulletin.

At the present time there are a number of past members on our books for whom we have no current address, and we have no contact with them.

This is a challenge for PAS which we hope the entire membership will accept and help the editorial staff meet. All members can help in the following ways:

1. UPON CHANGE OF ADDRESS, IMMEDIATELY NOTIFY PAS OF THE CHANGE.
2. IF SOMEONE YOU KNOW HAS BEEN CRITICAL OF PAS BECAUSE HE HAS NOT RECEIVED HIS BULLETIN, NOTIFY PAS IMMEDIATELY, GIVING US HIS CURRENT ADDRESS.
3. IF SOMEONE YOU KNOW RECEIVES HIS BULLETIN, AND YOU DO NOT RECEIVE IT SHORTLY THEREAFTER, NOTIFY PAS IMMEDIATELY.

If these three steps would be followed by all members, this challenge will be met and all currently paid members will receive each issue of the bulletin without fail.

## Letters to the Editor

Dear Mr. Fluegel,

First I must tender my apologies to you for not having written you sooner. When Charlie Botterill gave you my name and address you very kindly sent me some very interesting literature re: the Percussive Arts Society, and I really had every intention of contacting you quickly. That was nearly twelve months ago. Pressure of work has, however, prevented me carrying out my intention. However, the matter has been attended to for me by my very good friend Bob Zildjian.

I should like, at this stage to thank you for sending through my membership card and to say how pleased I am to join such a worthwhile band of percussionists.

In case you would like a few facts for the record I will append them here.

As you will have guessed from the address, I am at the Royal Opera House in London where we play Opera and Ballet in an equal proportion, and with two major companies to contend with, we are of course kept pretty busy. (I enclose a copy of our advance programme to 14th January 1967). However, this is only the start of the season which goes on continuously until the end of July '67; having started with the visit of the Kirox Ballet for four weeks—which ended last Saturday—and the Wagner "Ring" season through October. Fortunately we have six members in the section of Timpani and Percussion and so are able to specialise to a certain extent. I, primarily, specialise on Cymbals, Gongs, — mainly tuned Turandot gongs—and Tubular Bells, although we do interchange round the whole range of percussion instruments. In between times, I also Lecture and Teach at the University of London, mostly to graduates who have taken their teaching degrees and are doing their final year before going off to take up their school appointments.

It was brought home to me how small the World is when I read the letter of John Galm in your Volume 1, No. 2 publication, where he mentions the Gong Bass Drum used by the Boston Symphony because there is quite a 'tale' behind the introduction of the drum to the Boston. A tale which started when the Boston Symphony visited England and we were entertaining 'Tommy' Thompson and Vic Firth and showed them round the Opera House. It was then that quite a fantastic amount of correspondence, diagrams and even phone calls went on between Tommy and myself about building a gong drum. We use one at the Garden and Tommy got the 'bug' to have one. At least it made a change from the pair of us talking Cymbal shop.

I would, at some future time like to give you some general idea of the Percussion situation over here, if only to give you some idea of our problems in our efforts to promote more and better percussion playing.

I hope you will not be bored with either the length or contents of my letter, but I felt I owed you an explanation of my delayed reply to your letters.

Yours sincerely,  
Jack Wakely  
Royal Opera House,  
Covent Garden,  
London. W.C.2  
England.

*Editor's Note: The following letter was received by our President, Gordon Peters. We wish to share its interesting and informative content with our readers. Below is the letter printed in part.*

Dear Mr. Peters,

I have duly received your letter of Sept. 24 and express my best thanks for your kind attention about the Percussive Arts Society subscription and its bulletin.

With regard to the information and activities of Marimba and percussion in Japan, I would like to inform you in brief following.

There are many marimba clubs and societies in Japan, and the respective ones are working actively in lesson and playing of marimba. Most of the members of these clubs and societies are also the members of The Japan Xylophone Association (JXA) whose president is Mr. Eiichi Asabuki. The JXA has many branches, and the chief of the branches are mostly the head of the marimba clubs and societies mentioned above.

The JXA has a Grand Concert every year since 16 years ago, and also, has a Marimba Festival to be played by 10 well selected players since last year. The JXA has about 1,600 members, 11 directors, 5 consultant, 2 honored members and 50 specially authorized members. Mr. Yoichi Hiraoka is one of the consultants, Mr. Gordon Peters and C. O. Musser are honored members.

I am a specially authorized member of JAX and also, am the head of the Kansai Marimba Club (KMB) with 230 members to whom I am giving lesson of Marimba, Drum and Timpani. Also, I am playing marimba at concerts and televisions at intervals, some on solo, assembles with our members or orchestra accompanied by the Osaka Phil-hormoney.

Generally speaking, there are too many players of marimba to count, because most of the primary schools are teaching Xylophone or Marimba in Japan, but on your request, I list the names of the main players of Marimba as follows.

Mr. Yoichi Hiraoka (in U.S.A.)	Miss Keiko Abe
Mr. Eiichi Asabuki	Miss Junko Ogawa
Mr. Minoru Fukurai	Miss Shizuko Ishikawa
Mr. Shooji Kudoo	Miss Noriko Hasegawa
Mr. Suiho Yoshikawa	Mr. Junichi Takahashi
Mr. Kameyoshi Itoh	Mr. Akitaka Mimura
Mr. Yoshihisa Mizuno	Mr. Naka Moriwaki

The JXA publishes bulletins, members' address books and marimba music books at intervals and so, if you contact the JXA, the address is c/o Mr. E. Asabuki, 2-22-1, Kakinoki-saka, Meguroku, Tokyo.

I will be glad if the above information brings something to your society.

Thanking you again for your kind advice and looking forward to your further help to me in any way, and also, hoping you visit Japan in the near future.

I am,

Yours truly,  
Junko Ogawa  
3, Boyashiki-cho,  
Nara-City, Japan.

## THE PERCUSSIVE ARTS SOCIETY

**PURPOSE**—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 Educational; Private Teacher; Composer; Drum Corps; Instrument Specialist; Publisher; Manufacturer; and Members at Large.

**PUBLICATION**—“*THE PERCUSSIONIST*”, a quarterly journal.

**MEMBERSHIP—REGULAR**: \$5.00 annually

**STUDENT**: \$2.50 annually (any full-time student at any educational level)

*Note: All memberships will be automatically continued (with annual billing) unless cancelled by member. A membership year starts on April 22 and terminates on April 21 of the following year; memberships received during this time will automatically commence with the previous April (quarterly journal(s) since that date). Please report changes of address promptly.*

### **SPECIFIC PROJECTS UNDER CONSIDERATION**

- A. Improvement of percussion solo and ensemble contest adjudication standards and procedures.
- B. Percussion education in general: all categories and at all levels (curriculum, pedagogy, materials)
- C. Avant-garde percussion music.
- D. Percussion literature improvement: methods, solos and ensembles, percussion parts to band, orchestra, and stage band music.
- E. The acoustics of percussion instruments.
- F. Standardization of terminology and notation of percussion instruments.

### **APPLICATION FOR MEMBERSHIP**

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

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

Business Address .....

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

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

Send application form and remittance to:

Mr. Neal Fluegel  
Percussive Arts Society  
1949 Dahlen Avenue  
Terre Haute, Indiana 47805