



Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME V, NUMBER 1

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.

Percussionist

Volume V, Number 1
October, 1967

AN OFFICIAL PUBLICATION OF PERCUSSIVE
ARTS SOCIETY

OFFICERS

President	Gordon Peters
Vice-President	Al Payson
Executive Secretary-Treasurer	Neal Fluegel

BOARD OF DIRECTORS

Frank Arsenault	Larry McCormick
Remo Belli	Thomas McMillan
Mervin Britton	James Moore
Miss Barbara Buehlman	John Noonan
Saul (Sandy) Feldstein	Al Payson
Frederick Fennell	Gordon Peters
Neal Fluegel	Richard Schory
John Galm	Robert Tilles
Roy Knapp	Robert Yeager
Ronald LoPresti	Robert Zildjian
Maurice Lishon	

EDITORIAL BOARD

Editor: Neal Fluegel
Assistant Editors: James Moore, Al Payson

PERCUSSIONIST is published four times during the academic year by Percussive Arts Society. All correspondence concerning membership, subscription rate, editorial content and change of address notices should be addressed to: Neal Fluegel, Editor, PERCUSSIONIST, R. R. #7, Box 506, Terre Haute, Ind. 47805.

In this issue

Percussion Acoustics: An Introductory Evaluation, <i>James L. Moore</i>	218
Percussion Ensembles in the Private Studios, <i>William J. Schinstine</i>	221
Practical Mallet Studies, <i>Bob Tilles</i>	224
Percussion Material Review, <i>Mervin Britton</i>	226
Minutes: Board of Directors Meeting	228
Percussion Personalities: Board of Directors	234
A Continuing Index of Percussion Articles in Other Periodicals, <i>Betty Masoner</i>	238
<i>The Challenge</i>	241
Letters to the Editor	243

PERCUSSION ACOUSTICS: AN INTRODUCTORY EVALUATION

By James L. Moore

Chairman, PAS Acoustics of Percussion
Instruments Committee

The 20th century has definitely proven to be the era of the emergence of percussion in music of the Western world. From the earliest decades of this century the percussive qualities of new orchestration became evident, not only in the greater use of the instruments of the percussion family itself, but in the percussive treatment of the entire orchestra, particularly the stringed instruments. This "barbaric" percussive treatment is especially evident in early works by such prominent composers as Igor Stravinsky and Bela Bartok. In the works of nearly all composers of this century, an increase both in the number of percussion instruments called for and the importance of the role assigned them can be noted over works by composers of previous eras. The second quarter of the 20th century witnessed the emergence of the percussion ensemble as a new medium of chamber music. Exciting, often bizarre, writing for a multitude of percussion instruments from that time has opened up vast new concepts for creative efforts in percussion writing that is still witnessing a continued growth and maturity today.

The importance of percussion instruments in the top music field cannot be overlooked or lightly noted. The invention in the 1920's of the vibes as a new percussion instrument must also be assigned great importance. The marimba, although rooted in this country in a questionable vaudeville origin, has been greatly refined in tuning and construction. An increase in its acceptance as a legitimate solo instrument has steadily taken place through the development of higher quality literature for the instrument. New music has placed greater tuning demands on the timpani and has consequently served to cause further development of the mechanism and construction of these instruments. The phenomenal growth in the past few decades of the electronic organ has brought forth a vast array of synthesized percussion circuits in these instruments.

While some serious effort must have of necessity, been put forth by manufacturers and acousticians directed toward an understanding of the acoustics of these new and improved percussion instruments, musicians and particularly percussionists as a whole have largely not attempted or had the means to explore more fully the acoustical bases and principles of these instruments and have continued, often quite strongly, to voice their thoughts and views of these developments in a quite empirically oriented and opinionated manner.

We have, today, means at our disposal to approach the problems of the acoustics of percussion instruments from a more scientific point of view. Colleges and research centers now have or are developing music laboratories and other facilities where accurate tone quality measurements and tonal syntheses can be made.

Two paramount concerns in the study of percussion instrument tone quality, ones that are of a far greater importance in the identity of the sound of these instruments than of any other family, are 1) *starting transients*, and 2) *inharmonic partial tones*. The production of tone on a percussion instrument, which by definition and by necessity must be initiated by some sort of percussive motion, creates a distinguishing start to the tone. Various factors influence the quality of this starting or attack transient tone. Among these are 1) the means of excitation, 2) the material of the exciting agent, 3) the place of excitation, and 4) the density, rigidity, and elasticity of the body being set into vibration. As further accurate data is obtained regarding the partial structure of a complex tone of any musical instrument, it is increasingly evident that few if any instruments produce partial tones—that are all exact harmonics of the fundamental frequency being generated. This has long been recognized as an extremely important aspect of the tone quality of percussion instruments, often to the degradation of the musicality of the tone of these instruments. While the natural modes of vibration (partial tones) of a membrane cannot physically produce harmonics with the fundamental frequency of the membrane vibrating as a whole, and this same condition also being true in hollow vibrating pipes, there has, however, been too great a tendency for musical acoustics texts and the like to arbitrarily write off the musicality of these instruments. A more complete description of the true nature of these conditions would promote a better understanding of the tuning and intonation problems of percussion instruments using these types of vibrators.

Evidence of some progress in this regard is shown in a related area, that of the vibrators (bars) of marimbas and vibraphones. It is known, for example, that altering of the uniform cross section of these bars produces a tone whose predominant partial tone is a harmonic of the fundamental frequency of the bar. Fifty years ago, in still a relatively crude form, the marimba with “dissonant” partial tones was considered good enough; for really it was still a novelty instrument or one relegated to the performance of only folk music. As progress is made in all fields of endeavor, accepted beliefs and tools of a past age are no longer acceptable to today's craftsman or artist. This is true of percussion instruments, for percussionists today strive to perform musically on high quality, well constructed, well tuned instruments.

It would also seem that a wealth of either documented or empirical information on partial tone structure must have been accumulated by the firms and organizations responsible for the development of the multitude of percussion circuits in electronic organs, imperfect as their synthesis may be in many cases!

This author has in his possession rather technical articles documenting research done on the comparison of the tone quality characteristics of calfskin and plastic drumheads, and on research relating to sympathetic resonances of various tunings of two headed drums. An attempt will be made to discuss and interpret these findings in further articles in this publication. A MUCH NEEDED BIBLIOGRAPHY OF ARTICLES, DISSERTATIONS, THESES, STUDIES, AND RESEARCH REPORTS PERTAINING TO THE ACOUSTICS OF PERCUSSION INSTRUMENTS IS IN THE PROCESS OF BEING COMPILED. IT WOULD BE OF CONSIDERABLE AID IF ALL READERS COULD SEND LISTINGS OR INFORMATION ON INDIVIDUAL ITEMS THAT THEY KNOW OF FOR INCLUSION ON THIS BIBLIOGRAPHY. WHEN THIS PROJECT HAS REACHED USEFUL PROPORTIONS, A LISTING OF THESE ENTRIES WILL APPEAR IN THIS PUBLICATION.

As of this writing, no formal PAS Percussion Acoustics Committee has been named. Members with a particular interest in serving on this committee are encouraged to write directly to the author (James L. Moore, Chairman, PAS Acoustics of Percussion Instruments Committee, 5085 Henderson Hts., Columbus, Ohio 43221) giving a brief resume of their backgrounds and the aspects of their work in this area. Articles for publication are welcome and needed from all of our readers. This material can be of various degrees of technical involvement from articles of immediate partial application to ones of a more abstract nature.

To adequately meet the challenge in this important area of percussion research, the performer and teacher of percussion instruments must join forces with those interested persons in the fields of physics, engineering mechanics, electronics, the physical sciences, and psychology; ones whose knowledge and technical skills are indispensable to obtaining significant and accurate information. Encouraging evidences of these cooperative inter-disciplinary efforts are taking place now at leading educational and research centers. Further effort on the part of all concerned can not help but establish a greater understanding on the part of all who delve into the many fascinating, challenging aspects of the percussion arts.

PERCUSSION ENSEMBLES

in the

PRIVATE STUDIO

By William J. Schinstine



About the Author—

Composer, author, educator, conductor, percussionist, clinician, William J. Schinstine is a native of Easton, Pennsylvania where he attended the local schools. He is a graduate of the Eastman School of Music and holds the Master of Science degree in Music Education from the University of Pennsylvania.

Professionally he has played in the percussion sections of the Rochester Philharmonic, National, Pittsburgh, and San Antonio Symphony orchestras. He has also played with the Ving Merlin orchestra at Tamiment in the Poconos where he was chief arranger. At San Antonio, he was principal percussionist and arranger.

Mr. Schinstine is the composer of works for band, several marches, and a large volume of individual solos, duets, trios, and ensembles for percussion.

In addition to his writing, he is a successful high school band director and owner of a private music studio known as the S & S School of Music in Pottstown. The S & S School of Music Percussion Ensembles have performed at the Pennsylvania State Music Educators Conference in Harrisburg and at the Pennsylvania Intercollegiate Band Festival. Mr. Schinstine has given many clinics throughout the Pennsylvania area.

As an author, his articles have been published by J. W. Pepper & Son, Inc., PERCUSSIVE NOTES, PMEA News, PERCUSSIONIST, and the Instrumentalist.

Much of the best percussion teaching being done in this country is done in the private music studios. Most of the instructors are not college-trained percussionists, but are expert professional players. Not only is this a much-needed service which supplements the school instruction, it is vital to the success of most school music education programs.

There is a great need to improve this type of instruction so that it serves the total needs of the student. No longer is it acceptable to collect a private lesson fee for a student to come in and play only on a practice pad week after week, page after page from the old antique drum method books. There are new and more effective ways to teach. Volumes of new stimulating materials are available at all levels of instruction. The studio teacher must make himself aware of these materials and constantly strive to improve the quality and scope of his instruction. The private teacher also needs to have the tools of his trade available at a moments notice. Such items as practice drum sets where a full set is not feasible, metronome, music stand, tape recorder, record player, and a number of supplementary books are minimum requirements. Beyond these, it would be wise to have a marimba, vibes, bells, a good snare drum, cymbals, assorted small traps, and even timpani where space permits.

In addition, the encouragement of pupil participation in percussion ensembles is most desirable. Many percussive techniques are more effectively taught in ensemble sessions, than by any other method. For example, the use and playing techniques of the small traps are more meaningful when the student must play them as part of an ensemble. The importance of independent reading is more clearly brought into focus when playing as a part of a group.

Initiating ensembles with private studio pupils requires a good deal of planning. One method found successful is to schedule students of similar abilities in blocks of time. This might be done by scheduling these students in consecutive order. This would permit the teacher to combine their times for an ensemble lesson every other week or once a month. Fees would still be the same, but students would share the combined time. This arrangement can be worked out incorporating various levels of students with equal success. It is extremely effective with marimba students. Usually these are advanced percussionists and the combined lesson can be set up permanently. Some part of the time can be spent hearing individuals in all areas and still have enough time left to involve them in mallet ensembles. Usually the only hardship with this arrangement is that the students must bring instruments to lessons. It also requires more space than usually available in studios. This

would have to be worked out on an individual basis. There are further advantages of this type of instructional set-up: many related musical subjects can be taught to the group as easily as to an individual—such as theory, harmony, arranging, creative writing, and music appreciation listening through tapes and records; for some reason students seem to come to these sessions better prepared (most likely because they don't wish to embarrass themselves before the others).

Another effective way to bring percussion ensemble to the private studio is to hold special percussion ensemble sessions during the summer months when students and teachers have more time. These would be held in addition to the regular private lesson and the charges can be kept at a reasonable level if you can encourage ten to twelve students to participate. During this time it is also helpful to hold clinic sessions with invited guest percussionists.

If the studio is not equipped with enough percussion instruments to form an ensemble, the local high school might rent you their band room facilities along with their percussion equipment. This would work to the school band director's advantage because he would be getting students who are far better prepared to cope with the percussion section problems.

For a starter, select music you can perform with equipment already in the studio. A dance bass drum will suffice if placed between two chairs. Tom-tom sets can be improvised by tuning four snare drums to different pitches. Even timpani parts can be improvised on floor tom-toms. A pair of sock cymbals with leather straps will serve nicely as crash cymbals. It would be best to purchase some of the small traps as needed since they are relatively inexpensive. There are numerous ensembles available that can be performed in the studio. "Ensembles for All Occasions" by Schinstine-Hoey, published by Southern Music Co. of San Antonio, Texas, contains several things that are good starter ensembles. These are also issued individually with separate parts for the players. There are also several other ensembles issued separately by the writer and published by Southern which are possible to perform in the studio. In addition there are many other publishers who have similar material available. These are regularly reviewed in *PERCUSSIONIST*, *PERCUSSIVE NOTES*, *NACWPI Journal*, *The Instrumentalist*, *School Musician*, and other music magazines. The Rogers Drum Co. also has a reasonably complete listing of all percussion materials. Half of the fun of doing percussion ensembles is looking for and finding the materials to use.

You can certainly increase your effectiveness as a studio percussion teacher by encouraging more ensemble work. Arrange to have the group perform before an audience of at least their parents. You will be astounded at the favorable reaction.

If you are one of those percussion teachers who feel bogged down, try percussion ensembles and you may find out what you have been missing all of these years. Incidentally, you will have fun, too!



PRACTICAL MALLET STUDIES

by Bob Tilles

Professor of Percussion
De Paul University

A common sequence of chords in a tune is I to V₇.

Example, Key of C Major

C	G ₇
I	V ₇

This simple progression can be altered by using the harmonic lessons we have studied *to date*.

Alteration No. 1—Cantor Progression Substitution.

C	Am ₇	Dm ₇	G ₇
I	VIIm ₇	IIIm ₇	V ₇

Alteration No. 2—Cantor with Diminished 7th.

C	A ^o ₇	Dm ₇	G ₇
I	VI ^o ₇	IIIm ₇	V ₇

Alteration No. 3—Using III chord to replace I chord.

C	Em ₇	Dm ₇	G ₇
I	IIIIm ₇	IIIm ₇	V ₇

Alteration No. 4—III chord in a chromatic sequence.

Em ₇	*Eb _{m7}	Dm ₇	G ₇
III _{m7}	bIII _{m7}	II _{m7}	V ₇

*The Eb_{m7} chord serves as a passing tone chord to link the Em₇ and the Dm₇ in a chromatic progression.

To review the harmonic rules for this chromatic progression, it is recalled that Em₇ (III chord) is actually a C major 9th chord minus the root,

C Major 9th

Em₇



and Dm₇ is the II chord in the C major scale that resolves up a fourth to prepare G₇ (V₇ chord). Another approach to the II chord is to think of it as a G₁₁ chord minus the root and third.

G₇

Dm₇ or G Dominant 11th



Alteration No. 5-III chord in a cycle of fourths.

Em ₇	A ₇	Dm ₇	G ₇
III _{m7}	VI ₇	II _{m7}	V ₇

Alteration No. 6-III chord in a cycle of fourths with b9 and b5 alterations.

Em ₇ (b5)	A ₇ (b9)	Dm ₇ (b5)	G ₇ (b9)
----------------------	---------------------	----------------------	---------------------

These have been substituted and alteration possibilities existant in the key of C or whenever a I to V₇ is evident.

Transpose the exercises to other keys and play the chords in four mallet background form and also in improvisations.

In the next issue of PERCUSSIONIST, there will be a series of four mallet exercises featuring the II, V, and I chords.

Percussion Material Review

by Mervin Britton

Professor of Percussion
Arizona State University

FIVE PIECES FOR VIOLIN AND PERCUSSION, George Andrix;
583 Troy Road; Ithaca, New York.

Percussion instruments used are triangle, four temple blocks and conga drum. Each is short. There are some abnormal groupings, but they are not difficult for college level performance.

SONATA FOR PERCUSSION, George Andrix; 583 Troy Road; Ithaca, New York.

Three movements are listed—Invention, Monotony, and Fiverly. The instrumentation is for bongos, large cymbal, timbales, and small cymbal. Special sounds on these instruments are clearly notated. Good secondary school performers could perform this composition.

SOUTH AMERICAN CAPERS, Sidney Berg - Music For Percussion. This is a Latin American style duet for snare drum and tom tom. It is easy to medium-difficult for secondary school students.

YOU AND I, Robert Blount - Fillmore Music House.

Some clicking of sticks is used in this medium rudimental duet.

THE QUEEN'S CHOICE, Robert Blount - Fillmore Music House.

A long roll cadenza appears in this medium rudimental duet.

SERIES For Guitar and Percussion, Gunter Braun - Musicverlag Wilhelm Zimmermann, C. F. Peters.

Three movements present interesting material for guitar, bongos, snare drum, gong, suspended cymbal, timpani and castanets.

SNARE DRUM DUET NO. 1, Mervin Britton - Music For Percussion. This is a semirudimental duet of easy to medium difficulty for secondary school students.

DUET FOR SNARE AND BASS DRUM, C. Wayne Brodkorb - Music For Percussion.

The bass drum is used as an equal counterpart to the snare drum. Some flams and rolls are used in the snare drum part. It is easy for secondary school students.

THREE/FOUR FOR TWO, Thomas Brown - Kendor Music Inc.

This duet may be performed with band accompaniment or as a duet without accompaniment. Part 1 calls for three snare drums of different pitches. Part II calls for three timpani (two 28" and one 25"). It is a good piece for a secondary school organization.

VARIATIONS FOR FOUR DRUMS AND VIOLA, Michael Colgrass
- Music For Percussion.

This composition is extremely difficult for the viola. The drums must be small and easily tunable to encompass all chromatics between middle C and small Eb. It is, however, a fine composition, well worth the time necessary for rehearsal.

TRICKSTER For Flute and Percussion, Henry Cowell - American Composers Alliance.

"Trickster" was written as music for modern dance. While the melody can be played on flute, the score calls for Chinese flute, Hungarian pipe, English recorder, and Chinese oboe. The percussion instruments used are tom tom, rattle, and thundersheet.

DIVERTIMENTO FOR CELLO AND PERCUSSION, Vivian Fine
- American Composers Alliance.

Percussion instruments used with the cello include four timpani, suspended cymbal, wood block, tambourine, and snare drum. Some sections are almost fragmentic and many timpani pitch changes are extremely difficult to produce at the written tempo. It is of interest for a university student, or faculty recital.

DUET FOR TWO SNARE DRUMS, Richard Fitz - Music For Percussion.

In three short movements, this is a difficult composition because of detailed clicking of sticks in one movement and several meter changes at extreme tempo.

DRUMS IN ORBIT, Haskell W. Harr - Neil Kjos Music Co.

This is a collection of duets, trios, quartets and quintets for the percussion section.

CONCERT PIECE FOR TIMPANI DUET, William Hart - Music For Percussion.

Two players with two drums each are necessary for this composition. Player II needs a 23" and 25" although he can use two 25" kettles. Player I needs either two 28" kettles or a 25" and 28" kettle.

QUALIFIED DUAL, Fred Hoey - Southern Music Company.

This is a short rudimental duet featuring drags and triplets.

THE POWER OF POSITIVE PRACTICE, Fred Hoey - Southern Music Co.

It is a challenge to play the flams within the rhythms of this duet.

THROUGH TRAFFIC, Fred Hoey - Southern Music Co.

This is an easy duet in 3/8 meter using flams, drags, and rolls.

MINUTES:

BOARD OF DIRECTORS MEETINGS

June 21, 1967 - The meeting was called to order by the chairman, Gordon Peters, at 5:00 P.M.

Present were: Frank Arsenault, Neal Fluegel, Roy Knapp, Maurie Lishon, Larry McCormick, James Moore, Gordon Peters, Dick Schory, and Bob Tilles. Assistant editor Al Payson also attended.

June 28, 1967 - The meeting was called to order by chairman Gordon Peters at 8:15 A.M. Present were: Remo Belli, Neal Fluegel, Roy Knapp, Gordon Peters, Bob Yeager, and Bob Zildjian. Wallace Barnett, chairman of the project on percussion notation, was also present.

The chairman explained that two Board of Directors meetings were scheduled in order to accommodate the diverse schedules of the various members.

Neal Fluegel presented his membership and treasurer's report. As of June 20, 1967, the membership and finances stood as follows:

353 members at \$5.00	(68 additional members whose ad-
212 " " 2.50	dresses are unknown or whose mem-
75 libraries 2.50	berships have lapsed.)

98 members tardy in dues payments

(Note: membership billings are being sent on a staggered basis four times annually during the academic year.)

TOTAL EXPENDITURES: Dec. 16, through June 20: \$3400.00.

CURRENT BALANCE: \$970.53.

The Executive-Secretary expenses for telephone, travel, and secretarial aid from Dec. 16th, 1966, to June 20th, 1967, came to \$107.36. (Fifty dollars of each manufacturer's membership of \$250.00 is available for these expenses as directed by the Board of Directors. With ten such memberships at this writing, a maximum allowable fund of \$500.00 exists. A total of \$233.99 of this amount has been expended by the executive secretary between Sept. 1966 and June 20th, 1967.) Mr. Fluegel explained that Indiana State University at Terre Haute is presently contributing five hours weekly of secretarial help to PAS, with a doubling of same for the next academic year.

A "Projects' Expense" bill of \$80.00 was submitted by Ronald Fink in connection with the sending out over 300 questionnaires relative to College Curriculum and Materials. A limited number of copies were distributed to Board members present who previously had not received copies. Ron Fink was praised for his thorough preparation of this questionnaire.

Motion by Peters was passed to make available another \$100 (to be expended at the discretion of the executive-secretary) for projects' expense (totaling \$120.00 with the unused \$20.00 from the previous authorization). This additional \$100 is being underwritten by special gifts of \$50.00 each pledged by Carroll Bratman and Maurie Lishon.

A suggestion was made by Schory to re-investigate costs relating to printing and postage.

In a discussion of using PERCUSSIONISTS (back issues) for promotion (suggestions by Buehlman and Lishon), it was decided that Manufacturer and Dealer members would be sent twelve copies of each future PAS publication. Publishers would continue to get three, with additional copies up to twelve being sent upon request. Back issues would not be used promotionally without reimbursement at the cost determined by the board of directors (\$1.50 per volume number).

A discussion ensued relative to the merger of the PERCUSSIVE NOTES and PERCUSSIONIST. Moore recommended that back issues of the PN sell for \$1.00 per copy. The Board concurred.

It was unanimously agreed that no advertising would be included in either publication. The best source of revenue is in the form of increased membership, as the printing costs become lower per unit in larger quantities of publications.

Moore reported the following figures on membership:

183 subscribers to both PERCUSSIONIST and PERCUSSIVE NOTES

147 subscribers only to PERCUSSIVE NOTES.

Convention booth displays for the PAS were discussed at length. It was decided to have one banner made for such purpose (Peters and Schory to coordinate) and to rent booth space at the Mid-West Clinic in December and the Mid-East Convention later in the season. Costs for the banner would come to approximately \$300.00; the booth space would cost \$210.00. Yeager suggested having guest books available at our booths to promote memberships.

Moore and Fluegel were delegated to evolve appropriate promotional materials for use at these booths, including a revised application forms embodying both publications. (Application form requests should be directed to Neal Fluegel.)

Fred Hoey asked Neal Fluegel to present to the Board the idea of a category of membership for Wholesalers in PAS. The consensus was that Wholesalers be extended membership on the same basis as manufacturers, that is, \$250.00 per annum. No formal action was taken on Board representation for this category.

Two resignations from the board were announced by the chairman: Armand Russell (composer) and Al Adams (publisher). Adams has just been named Executive-Secretary of the national music fraternity, PHI MU ALPHA SINFONIA. Al Payson was elected to the Board of Directors to fill out one of the unexpired terms. Nominations of Roy Knapp, James Moore, and Al Payson were made for the unfilled chair of vice-president. Payson was elected to this office through December, 1967.

Investigation of some liason of PAS with MENC was made by sending a dossier on PAS to Louise Wersen, president of MENC. He advised, by letter, discussing the matter with NACWPI president Donald Whitaker, as NACWPI is an associate member of MENC and has a percussion representation. After a personal discussion with Mr. Whitaker, chairman Peters recommended that PAS cooperate with NACWPI in percussion activities at conventions (performances, discussions, etc.) and defer any formal alliance with MENC at this time. However, PAS should extend its full cooperation to MENC in any matters relating to percussion with which MENC might be involved. The Board concurred.

Fluegel reported on the progress of state chapters and the various growing pains and different forms these activities were taking. By December several states are expected to have formal chapters organized. (Texas and New York already have chapters organized as reported in the last bulletin.)

A report of promotional ideas for expanded PAS membership by John Galm was read and discussed. A quotation from a letter to John Galm from Jim Coffin was read relative to the problems he has experienced in trying to re-educate band directors in the field about percussion. Mr. Coffin is on the staff of the University of Northern Iowa, and part of his duties is with the Extension Service through which he visits high schools in the state and works with bands, drummers, and directors in making recommendations covering teaching methods, materials, equipment purchases, etc.

The following proposals for Board action were made by Raymond Suskind (Board decision follows each suggestion):

1. Adaption of a suitable seal or crest for engraving on Cards and Certificates. (A seal presently exists on PERCUSSIONIST and the Membership Card of PAS.)
2. Issuing of Certificates ONLY to duly *qualified* members.
 - a. Must be recommended by a member in good standing as possessing qualities of musical ability and competence on a professional level and to have qualities of character and integrity worthy of membership in the Society.
 - b. Must be able to adequately perform on at least two major percussion instruments.
 - c. Must submit in writing either to the Board of Directors or the Secretary of the local chapter to be forwarded to the national Board of Directors, his avowed purpose in wanting to be accepted to full membership in the Society.

(It is not the intention of PAS to restrict membership in any way but to disseminate information about percussion to as many persons as is possible.)

3. Formation of city chapters and national jurisdictional (regional) areas.

(PAS is presently involved in promoting state, regional, and international chapters.)

4. Making available membership keys and membership pins with the official seal of the Society. These to be had in a choice of sterling silver, 10K gold and 14K gold. ALL members in good standing shall be eligible for these.

(PAS feels our resources are better channeled into more constructive uses.)

4. Establishment of three membership categories namely: Regular Member, Teacher Member, Certified Teacher Member.

(Categories of membership have been thoroughly discussed by the Board of Directors; those currently in use reflect a majority opinion of the Board.)

6. Establishment of a committee in the various regional areas to judge and attest the worthiness of members desiring to become Certified Teacher Members with a granting of a suitable Certificate of Attestation.

(Answered in #5.)

7. Seeking to promote through suitable means of information, the establishment of international chapters with all rules and requirements for membership the same for the international chapters as for those in the United States.

(Answered in #3.)

8. Seeking ways and means to have a wider use made in the journal of clear photographs.

(The editors have repeatedly requested clear photographs from prospective authors. Efforts in this direction are being continued.)

9. Seeking ways and means without the overt danger of commercial exploitation of having such outstanding awards to proficient percussionists as the Gold Drum that was presented a number of years ago by the "Old Drum" whiskey branch of the distilling firm.

(PAS boasts of so many proficient percussionists that awards would become a redundancy. The Board is constantly on its guard to avoid commercial exploitation.)

The Board of Directors wishes to thank Mr. Suskind for his many suggestions.

The chairman reminded the Board Members to please cooperate with the editors in sending in their biographical sketches and pictures.

A nominating committee for new board of directors members was elected: Remo Belli, Roy Knapp, Al Payson (chairman), and Bob Tilles. (Suggestions from PAS members for new board members should be sent to this committee: Al Payson, 2130 Glenview Ave., Park Ridge, Illinois 60068.)

Fluegel mentioned that the July Anthology issue of the MUSIC JOURNAL would carry an article on PAS. Similar articles are planned by the executive committee for other music periodicals. Peters mentioned that the Contest Adjudication Rules and Rating Sheets Project was currently appearing in the most recent issue of the LUDWIG DRUMMER.

Fluegel reported that an updated membership address list would be compiled by mid-October and that copies would automatically be sent to the PAS manufacturer representatives to forward to other manufacturer members.

Wally Barnett reported that progress was being made on the notation project. It will evolve in two phases: I. Basics and Standardization; II. Future Percussion Notation and Symbolism.

It was suggested by Fluegel that a non-business informal PAS meeting be arranged for the Mid-West clinic in December to supplement the formal annual meeting.

Because of the difference in membership dues of manufacturers, dealers, and publishers, Peters recommended that the manufacturer members listed in the back of each bulletin, be listed in bold type.

The meeting of June 21st was adjourned at 7:00 P.M. Host for this meeting was William Ludwig, Jr. who provided dinner and facilities of his yacht for this meeting.

The meeting of June 28th was adjourned at 9:40 A.M. The host for this meeting was Bob Zildjian who provided breakfast and the facilities of his suite.

Respectfully submitted by
Gordon Peters



In Volume 4, Number 2, issue of PERCUSSIONIST, page 131, it was incorrectly stated that Mr. Morris Lang was working with a college chapter of PAS at Queens College in New York City. Mr. Lang is working with a college chapter at the New York College of Music, New York City.

Percussion Personalities

Board of Directors



Al Payson

Mr. Al Payson, having attended the University of Illinois, graduated with honors in 1956.

He has been very active in percussion education. He recently co-authored a book with Jack McKenzie entitled, *Music Educators Guide to Percussion*. He has many other works published, and has conducted numerous clinics throughout the mid-west. Mr. Payson has been active in the affairs of the Percussive Arts Society for many years and now serves as vice president and co-ordinator of committee projects for the organization.

Prior to his present position as percussionist with the Chicago Symphony Orchestra, he has played with the Louisville Orchestra, The Lyric Opera of Chicago, and the Royal Ballet of England.



Remo D. Belli

Remo D. Belli, born June 22, 1927 in Mishawaka, Indiana, took an early interest in percussion instruments, and upon graduation from Mishawaka High School, where he had participated in the music program, joined a touring dance band until enlisting in the Navy in June, 1945.

While in the Navy, he was assigned to the ship's company band at Newport, Rhode Island, where he was kept busy playing all of the major attractions appearing in the greater New England area, as well as performing with both the concert and marching bands associated with that base.

Upon discharge from the Navy, Mr. Belli traveled to California to further his education and seek a professional career. Arriving in Hollywood, California, he began private studies with Mr. Murray Spevak. While studying with Mr. Spevak, Mr. Belli performed with many local Jazz groups, as well as the University of Southern California Summer Symphony Orchestra, and many fine rehearsal symphony orchestras performing in that area at the time.

From 1949 to 1959, Mr. Belli appeared with some of the countries leading name groups, both large and small, and has, also, accompanied many of the leading stars of television and motion pictures throughout their world tours.

At the present time, Mr. Belli is the President of Remo, Inc., 12804 Raymer Street, North Hollywood, California 91605, and is actively engaged in the continued research for the improvement of plastic as drum head material.

Mr. Belli has been a member of PAS since its inception, and has spent a great deal of time attending music educator meetings throughout the United States, as well as appearing as an adjudicator and guest clinician at various band director meetings and music festivals.



Saul (Sandy) Feldstein

Saul (Sandy) Feldstein graduated from Freeport High School, Freeport, Long Island, at which time he studied mallet percussion with Glenn Earl Brown, timpani with Alfred Freise, and percussion with Henry Adler. He continued his music education, receiving his Bachelor of Science degree in Music Education at the State University College, Potsdam, New York, and a Master of Arts degree in Music Education at Columbia University. He is presently completing his study towards a Doctorate of Education in College Teaching at Columbia University. His teaching experience includes: teaching privately in the New York metropolitan area, guest lecturer and clinician at many music camps, universities, and music conventions throughout the country. He has been a professional performer in the New York metropolitan area and has appeared as guest soloist with music organizations throughout the country; some of which include performing with and leading his own jazz trio.

Mr. Feldstein is presently professor of music at the State University College, Potsdam, New York. He has been a clinician, guest conductor, adjudicator, and auditioner for the New York State School Music Association, and clinician for many percussion instrument manufacturing companies.

A member of ASCAP, Mr. Feldstein is the author of numerous publications including: percussion ensembles, percussion method books, solos, band music, and brass and percussion ensembles. As a composer and arranger, Mr. Feldstein is unique in the fact that he writes educational material as well as performable music in both "classical" and jazz idioms.

Mr. Feldstein presently is the chairman of percussion of the New York State School Music Association, chairman of the New York State Chapter of the Percussive Arts Society, and is a member of the Board of Directors of the national Percussive Arts Society. He is the author of many articles that have appeared in national music magazines.



Larry McCormick

Mr. Larry McCormick holds a Bachelor of Music Education degree from the University of Illinois, with a major in percussion. He obtained his Masters Degree from the University of Arkansas where he formed and conducted the first University of Arkansas Percussion Ensemble and taught the percussion classes.

Mr. McCormick is a band director and has been in charge of instrumental music in the West Chicago Public Schools for the past four years. He is a noted percussion clinician and has authored some nine drumming publications including the well known book, *Precision Drumming*.

Over the past five years, Mr. McCormick has gained a reputation as one of our outstanding authorities on marching percussion and is considered to be a leader in bringing musical percussion to the drum corps field. The Chicago Cavaliers, the unit trained by Mr. McCormick, is noted for their outstanding percussion section and hold the title of National Champions as well as being consistent winners in national competition.

Mr. McCormick is now devoting full time to his company 'Percussion Enterprises' which specializes in speedy mail order service on all percussion items. He is a member of Percussive Arts Society and is currently a member of the Board of Directors.

**A CONTINUING INDEX OF PERCUSSION ARTICLES
IN OTHER PERIODICALS**

by Betty Masoner

Miss Betty Masoner is the director of the PAUL BUNYAN PERCUSSIONISTS. She is a member of the National Association of Rudimental Drummers and Percussive Arts Society. She has recently published a book entitled, *Reference Guide on Percussion Publication*.

THE INSTRUMENTALIST (Aug. 65-June 67)

Beck, John H. "Care and Maintenance," March, 1966, p. 70.

Britton, Mervin. "Teach Your Drummers to Sing," December, 1966, p. 80.

Brown, Thomas. "More Latin," May, 1967, p. 68.

Collins, Jay. "A Revised Percussion Contest in Wisconsin," February, 1967, p. 76.

Culp, Paula. "Common Faults of School Percussionists," November, 1966, p. 66.

Harlow, Lewis. "Camp Duty," June, 1967, p. 68.

Leach, Joel T. "Tune up Those Drums," May, 1966, p. 80.

LeCroy, Hoyt F. "Percussion Scoring," September, 1965, p. 70.

Lefever, Maxine. "Parading the Percussion," January, 1966, p. 81.

....."Snare Drum Instruction: Straight or Rudimental," February, 1967, p. 16.

McCormick, Larry W. "Improving Your Marching Band Drum Section," September, 1966, p. 77.

Maker, David. "Parts for Marching Bands," October, 1965, p. 90.

Meyer, Ramon. "Percussion Ensemble Floor Plans," January, 1967, p. 63.

Pearl, Jesse. "The Beginning Percussion Class," October, 1966, p. 73.

Peters, Gordon. "Changes in Percussion Adjudication," August, 1965, p. 76.

-"Concert Bass Drumming," February, 1966, p. 63.
-"Ear Training and the Timpanist," April, 1966, p. 109.
-"The Marimba in the Band," January, 1966, p. 77.
-"Outline Guide to Percussion Orchestration," June, 1966,
p. 69.
- Peters, Mitchell. "The Double Stroke in Mallet Technique," December,
1965, p. 61.
-"Factors in Percussion Tone Quality," April, 1967, p. 114.
- Schinstine, William. "Tape Recorders in Percussion Instruction,"
December, 1966, p. 48.
- Tilles, Bob. "Teaching Mallet Percussion," March, 1967, p. 82.
- Tobias, David A. "Latin-American Percussion," November, 1965, p. 74.
- THE LUDWIG DRUMMER (Spring 1967)
- Abrams, Max. "Simplifying Notation for Better Sight Reading," Spring,
1967, p. 20.
- Brown, Thomas. "Use of Percussion in the Stage Band," Spring, 1967,
p. 12.
- Burton, Gary. "Nashville . . . Country Music City, U.S.A.," Spring,
1967, p. 6.
- Christian, Norm. "For Swingers," Spring, 1967, p. 31.
- Fink, Siegfried. "Castle Weikersheim . . . German Haven for Percus-
sion Study," Spring, 1967, p. 36.
- McPartland, Marian. "Finesse in Jazz Drumming," Spring, 1967, p. 19.
- Markovich, Mitch. "Back-Sticking," Spring, 1967, p. 14.
- Payson, Al. "Drums in the Symphony Orchestra," Spring, 1967, p. 10.
- Peters, Gordon. "Proposed Changes in Percussion Adjudication,"
Spring, 1967, p. 32.
- Schory, Dick. "Arranging for Percussion Part II; The Marimba,"
Spring, 1967, p. 21.

Staff. "The Art of Cymbal Making," Spring, 1967, p. 4.

....."The Swingin' Ron Roc," Spring, 1967, p. 18.

....."The Remarkable Sol Gubin . . . Drummer Extraordinaire,"
Spring, 1967, p. 9.

Wiley, Charmaine Asher. "Department of Percussion-Conservatory of
Music, University of Missouri at Kansas City," Spring, 1967, p. 17.

THE SCHOOL MUSICIAN (Sept. 65-June 67)

Joseph, Don Verne. "The Rhythm Section: The Drums," February,
1967, p. 24.

Robinson, William C. "The Brass and Percussion Class," January,
1967, p. 48.

Sewrey, James. "Beginning the School Percussion Ensemble," March,
1966, p. 48.

....."Changes in Percussion Adjudication," January, 1966, p. 12.

....."Editing Marching Percussion Parts," Aug.-Sept., 1965, p. 42.

....."New Percussion Music and Materials," March, 1967, p. 56.

....."Percussion Guide Points," November, 1965, p. 10.

....."Percussion Instruction: 'What to Do'," May, 1966, p. 22.

....."The Symphonic Concept in Percussion Ensembles," May,
1967, p. 38.

....."The Symphonic Ensemble Concept," January, 1967, p. 20.

Wolfersberger, Robert. "The Marching Band Percussion Section, Part
I," Aug.-Sept., 1966, p. 14.

....."The Marching Band Percussion Section, Part II," November,
1966, p. 30.

The Challenge

NEW YORK COLLEGE PAS STUDENT CHAPTER

by Morris Lang

Professor of Percussion
New York College of Music

I was very excited when the executive board authorized me to form a student chapter of PAS at the New York College of Music. I thought that the College would be an ideal place to start the chapter because of the following factors:

- 1) Within the last few years, the N. Y. College has emphasized their teacher training program and is, in fact, the only school in New York that offers a Bachelor of Music Teacher Education degree within a four year college course. Their interest in an educational program such as PAS has to offer, would be in keeping with the rest of their program.
- 2) The College has an alert and interested group of currently registered percussion majors.

When the executive board of PAS approved the idea of a college chapter, I approached the College administration and requested the use of the College auditorium and facilities for meetings and a grant of \$50 for expenses; both requests were graciously granted.

We had our first organizational meeting with only students from the N. Y. College in attendance. I emphasized that this was a *student* chapter and that it was to be run by the students. Bob Cotto was elected president. It was then decided to form a committee in charge of a monthly meeting and a committee in charge of research. The group decided to invite all of the students in the other major music colleges in N.Y.—Juilliard, Manhattan, Mannes,—and any other interested percussionists to attend our meetings and reap any benefits that might accrue from our research projects.

The students decided there was a lack of material to acquaint them with the notational techniques used in the commercial-studio-jazz field. As their first research project, they decided to write to major publishers in an attempt to get the percussion parts to shows and jazz charts. Although it was pointed out that these parts were to be used only for study purposes, the project met with complete failure.

On the other hand, the schedule of monthly meetings read like a list of "Who's Who" in the percussion field. All of the following people have taken time out of very busy schedules and have, without any remuneration, given an evening that will never be forgotten by the audience or, may I add, the performers.

- 1— Morris Lang—"On cymbals—selecting, playing, and repertoire"
- 2— Joe Jones—"Drumming"
- 3— Saul Goodman—"On Timpani"
- 4— Ed Shaughnessy—"The New Time Signatures"
- 5— The Percussion Section of the New York Philharmonic: Walter Rosenberger, Buster Bailey, and Morris Lang—"Organizing the Symphonic Percussion Section"
- 6— Herb Harris—"Ethnic and Primitive Percussion Instruments"

Refreshments were served at the end of each lecture which provided the students an opportunity to meet and talk to each lecturer. We have started recording the meetings and the tapes are to be kept in the library of the New York College.

Letters will soon be sent to colleges throughout the country, inquiring about percussion instruments and practice facilities they have available.

We, in New York, are very fortunate in having a pool of wonderful percussion players that have made our meetings so successful. I think, other smaller communities, however, could successfully organize a student chapter of PAS if they have: a) A real reason for being, and b) People interested enough in carrying through the organization's program.

Letters to the Editor

Dear Sir:

The following comment is in response to Gene Pollart's article: "A Study of Muscle Efficiency in Comparing the Matched Grip and the Traditional Grip."

While Mr. Pollart is certainly to be commended for his anatomic comparison of the traditional and matched grip, it should be noted that there are at least two considerations which have been omitted not only from his article but from other articles which I have read concerned with the subject. Certain changes in the percussionist's art have constantly been taking place for example in the construction of the snare drum, a change in grip would greatly change a number of important phases of performance.

First of all, even the lay public knows something about the traditional grip. For example, they know that both sticks are not held the same way except for toy tin drummer boys. In other words, what I am suggesting is that the differentiation of the position of each hand may hold in the public's eye a certain amount of technical proficiency which the two handed matched grip may not. Some of us can remember in the days when "drummers" (used in the pejorative sense) were still fighting for equal stature as musicians. In those days this comment would have been more important than it is today. However, those who recommend this change should think through how they feel regarding this aspect of performance.

Secondly, there is obviously a certain tie between the matched grip advocates and non-rudimental approaches (such as Goldenberg's) vs. the traditional rudimental drummers. But what does this really mean in terms of interpretation and authenticity? A schematic diagram of the question might look like this:

traditional grip
rudimental approach

traditional grip
non-rudimental approach

matched grip
rudimental approach

matched grip
non-rudimental approach

For some time we have considered the nature of row one. But is there a valid box in row two column one?

Of course, most of us, in our mallet technique, have used the matched grip for years. But the debate is an interesting inquiry into established procedures.

Yours Truly,
Louis Wildman

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 percusion world.

MANUFACTURERS

AMRAWCO
8550 W. 43rd St.
Lyons, Illinois 60534

Premier Drums Incorporated
825 Lafayette St.
New Orleans, Louisiana 70113

J. C. Deagan, Incorporated
1770 W. Berneau Ave.
Chicago, Illinois 60613

Remo Incorporated
12804 Raymer St.
North Hollywood, California 91605

Fred Gretsch Mfg. Co.
60 Broadway
Brooklyn, New York 11211

Rogers Drums
1005 E. 2nd St.
Dayton, Ohio 45402

Ludwig Drum Company
1728 North Damen Ave.
Chicago, Illinois 60647

Slingerland Drum Company
6633 North Milwaukee Ave.
Niles, Illinois 60648

Musser-Kitching Division
Ludwig Drum Company
505 E. Shawmut Ave.
La Grange, Illinois 60525

Avedis Zildjian Company
39 Fayette St.
North Quincy, Massachusetts 02171

INSTRUMENT SPECIALISTS

Carroll Musical Instrument
Service Inc.
209 W. 48th St.
New York, New York 10036

Franks Drum Shop
226 S. Wabash Ave.
Chicago, Illinois 60604

Professional Drum Shop
854 N. Vine St.
Hollywood, California 90028

PUBLISHERS

Carl Fischer Incorporated
55-62 Cooper Square
New York, New York 10003

Kendor Music Incorporated
Delevan,
New York 14042

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



JOIN
the

Percussive Arts Society

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

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

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

MEMBERSHIPS—Regular Individual Membership \$5.00

Student Membership \$2.50 (Any full-time student at any educational level)

Instrument Specialist (Dealer) and Publisher \$25.00

Manufacturer \$250.00

Note: All memberships are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

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

detach and mail

APPLICATION FOR MEMBERSHIP

NAME..... HOME ADDRESS.....

CITY..... STATE..... ZIP.....

BUSINESS ADDRESS.....

CITY..... STATE..... ZIP.....

OCCUPATION..... REMITTANCE ENCLOSED.....

Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY

R.R. #7 Box 506

Terre Haute, Indiana 47805