Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY

VOLUME VI, NUMBER 1
OCTOBER, 1968

PERCUSSIVE ARTS SOCIETY
(PAS)

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

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The Challenge

As we begin the 1968-69 academic year, we look forward with great expectation to another highly successful year. During the past academic year of 1967-68, we witnessed extensive growth, both in membership and organizational accomplishments. However, as with all active organizations, fiscal solidarity is necessary for continued growth and likewise this growth creates additional operational costs.

In the past, PAS has operated at a financial loss for each student membership. Other financial needs have developed such as revenues for additional clerical help, funds to cover additional printing expenses, money to finance the active organizational projects, etc.

During its summer meeting in June, the Board of Directors discussed these topics and took positive actions, enabling the organization to continue its phenomenal growth and plan for additional activities. A decision was made to include advertising in one of its publications - PERCUSSIVE NOTES. The Board also approved a resolution to set yearly dues for students at $5.00 and professional percussionist (at any teaching or performing level) at $8.00. The non-percussionist music educator dues will remain as previously set-$5.00. The fiscal year will be September 1 to August 31 and all memberships will be based on those dates. This is to be effective as of September 1, 1968.

We therefore, wish to get all memberships on the fiscal year basis. To do this, it will be necessary to pro-rate the membership dues. We are sure all members will co-operate with us in this challenge and send us any additional dues necessary or the pro-rated amount to complete their membership year. Beginning in September, 1969, all memberships will then be due at the regular annual amount.

Please use the enclosed insert blank for this purpose. This insert explains the pro-rating procedures in detail, and explains the amount due depending upon the date on your current membership card. This amount will pay your membership through August 31, 1969.

TIMPANIST, MUSICIAN OR TECHNICIAN?

by Cloyd E. Duff

ABOUT THE AUTHOR-

Mr. Duff was born in Marietta, Ohio and raised in East Liverpool, Ohio. He studied timpani and percussion with Oscar Schwar, who was the timpanist of the Philadelphia Orchestra for forty years. He graduated from the Curtis Institute of Music of Philadelphia.

Mr. Duff was timpanist of the Indianapolis Symphony Orchestra 1938-42 and was a member of the Leopold Stokowski All American Youth Orchestra on its 1940 South American tour - 1941 transcontinental United States tour.He has performed under most of the leading orchestral conductors of the world and has recorded for Columbia, Epic, Victor and Angel Records.

Mr. Duff has been the principal timpanist of the Cleveland Orchestra since 1942, and with this orchestra has given many concerts in most of the large cities of the United States and Canada. He has toured all the countries of Europe and the Soviet Union, receiving personal critical acclaim.

Mr. Duff has taught at Baldwin-Wallace College and Western Reserve University. He is presently teaching at the Cleveland Institute of Music, Oberlin Conservatory of Music, and the new Blossom Festival School of the Cleveland Orchestra Blossom Festival.

Musician or merely technician? Which shall it be? The choice is yours. There is a tendency today for the timpanist to think too much in terms of flashy technique and not enough in terms of musicianship.

After thirty years of experience as the timpanist of one of the leading symphony orchestras of the world and with the background

of performing under most of the world's leading orchestral conductors, the writer feels well qualified to state that missing in the general field of timpani playing is the knowledge of how to play the timpani with quality, tone and resonance.

Overlooked far too often is the fact that the timpani can be played with tone like any other orchestral instrument. If, for example, a horn player played the notes only with regard to rhythm, he would only partially be playing his instrument by disregarding the possibilities of what could be done with the notes in the way of sound quality.

So often, great artists, soloists, and orchestral instrumentalists have remarked to the author after a performance, that they never realized before that it was possible to hear from the timpani such clear defined pitch, tone quality and such a musical sound. Previously, they had the concept that timpani could sound only noisy, with no musical potential.

This brings us to the unhappy recognition that too often today timpani is being played with a snare drum technique, and as such, has no relation to true timpani technique. Often this happens because a percussionist, who has never studied timpani at all, or, if he has--never with a professional timpanist, but who does know all the rest of the percussion, applies the snare drum technique to the timpani because of the similarity of wrist action and rhythmical requirements. This style of playing, almost mechanically pointed and rhythmical, is called staccato, and we play this way when it is especially called for; but many performers play this way all the time. Missing, is the knowledge of how to achieve tone quality, resonance and a noble full sound with an artistic touch.

The nature of the timpani is to ring--full and resonant--so this should be developed to its full capability. This quality is needed to provide the sonority and full resonate foundation for the support of the orchestra. In much of the teaching of timpani today, overemphasis is placed upon highly technical exercises (all of which are exceedingly important for good playing) at the expense of (and very neglected) the knowledge of care of heads, tone production and quality, ear training, and the musical interpretation of repertoire.

Historically, in the first days of the acceptance of timpani into the symphony orchestra, when the music of Bach, Mozart, Haydn, Beethoven, Schubert was performed, the playing of the timpani was done with sticks of wood and ivory! Imagine, if you can, the timpani sound that was achieved by using such sticks **all the time.** One shudders to think what a symphony orchestra must have sounded like in those early days. How the concept of symphony orchestras has advanced through the years! Timpani sound was freed from that limitation by the composer Berlioz, (a timpanist himself) who introduced the use of the soft tonal stick.

The sound of the symphony orchestra was developed to the quality which we know today, by each musician striving for better tone and resonance, and keeping pace with the evolution of the instrument. No performer on the clarinet, the bassoon or the trumpet of today, to mention a few, is interested in trying to produce the sound of the ancient ancestor. So why should the timpani too often be the instrument reverting to the sound of early days?

And so since this is an apparent lack of knowledge of how to produce good artistic tonal sound on the timpani, I am going to present for consideration several facts which I think are needed to help timpanists who are seeking the way to produce a better quality of sound on their instruments. Also are set forth ideas that will aid them in playing.

The finest instrument will **not** sound best unless an excellent head is used on that instrument. If the head is too thick, the sound will have a tubby quality with a lack of resonance and sensitivity, with many overtones and a loss of the fundamental. If too thin a head is used the sound will be clear and resonant in piano playing, but will not have any power and projection of sound and will collapse under forte playing. It is most important to have the proper weight timpani head on your instrument,

Knowing how to tuck your own timpani heads has great advantages. Every professional timpanist knows how to tuck his own heads. This, of course, takes much experience and the only way to learn is to do it. Like practicing, the more it is done, the better the results. It is most important to tuck the head very evenly all around the hoop. If the head is tucked unevenly at one spot, this **cannot** be corrected by pulling down the hoop at that spot with the handle. The freshly evenly tucked head must dry completely on the hoop **first** before ever putting it on the timpani. Then the head is again moistened and pulled down evenly by measuring at every point and allowed to dry.

After it is dry, the pitch should be checked at all points to be sure that it is **absolutely** matching. If, out of the eight tuning spots, seven are matching and one is false (that is, flat or sharp) by tuning softly the sound is localized. But when playing louder the full head is set in vibration and that **falseness** will sound. Again, it is absolutely necessary that the head be evenly tuned. It is important that the brightness or dullness of tone at each spot does not influence the judgement of the player. Pitch only is to be considered at this stage.

Now let us compare plastic heads and calfskin heads. Plastic heads are used today by many performers particularly for special purposes, such as playing under adverse weather conditions for out-of-door summer concerts; or for schools where the knowledge and time for the maintenance of calfskin heads is not available. With plastic heads, the tone is resonate but thinner in quality. It is rhy-

thmical and brittle with an edgy sound that has a tendency to spread. The range has better quality at the top where the head is stretched tight, but is quite noisy at the bottom of the range where the head is loose. There is a momentary delayed recognition of pitch at the point of stick impact which will be heard as percussive. On the other hand, calfskin heads have a much more noble sound, richer in quality, sonorous, more intense, and an even quality throughout the range. There is an **instant** recognition of pitch at the point of stick impact, which is heard as quality. Most professional symphony orchestra timpanists will still favor the calfskin heads because of the quality of sound that is produced. However, under the most extreme wet weather conditions, the quality of calfskin heads **will** deteriorate so in such cases plastic heads will probably be more satisfactory. If plastic heads are used, the next softer set of sticks should be used in order to gain the same effect as achieved on calfskin heads. That is; a more resonate quality.

Now regarding sticks: every professional timpanist makes his own sticks so that he can produce the right stick for his concept of sound as needed. The writer uses seven different pairs of varying degrees of hardness to softness for the effects needed, and changes often during the performance of a piece so that the absolutely correct quality is achieved, even if for a single note only.

In the performance of modern and contemporary works, the use of hard sticks is very necessary and fitting for the most part, because it suits the demands for that style of music. The main point to be stressed is that most timpanists forget to return to using sticks that will produce the musical blend and sonority of sound needed in the classics and other works of this period. It is very necessary to have the proper tonal concept of sound needed for the performance of the classics. For best musical results, the timpani must take its proper place in the symphony orchestra in proportion to the other instruments and must support and blend except when a solo passage is played.

Not every note that the clarinet, trumpet, bassoon or violins play is clearly heard, nor is every note articulated, but these instruments avail themselves of the different varieties of quality and note lengths so that they all balance to produce the needed musical quality that the piece being performed demands. Blend and support are the key words! One should not hear symphony orchestra accompanied by timpani. The timpani should not distract from the orchestra sound and the musical interpretation, but must enhance it. This is accomplished by using the proper sticks to produce tone, quality and resonance and by matching the sound to that of the orchestra.

The thought that a soft stick should be or is mushy, is wrong. A soft stick should still be quite firm but not hard and this is achieved in the building of the stick so that quality is produced without the hard, edgy, contact sound. This stick using a larger core, is needed to draw the full sound deep out of the kettle, rather than

the hard surface sound. The timpanist must start with the concept of using softer, larger sticks and articulate more to project the sound **with** tone rather than the easier way of picking a small hard stick and letting it do all the work rhythmically, but with a lack of tone quality, resonance and touch. Please note the word **touch!**

Touch is most important to lighten the sound and is achieved by lifting the sticks off the head with the wrist action immediately after contact, lifting high, drawing out the sound and letting the head sing. The opposite effect too often is achieved by being tense, stiff, and pounding down into the head, producing a hard contact quality so that the sound is choked. Different timpani players, using the same sticks and the same instruments, will not sound the same due to the touch, concept of producing sound and the musicianship of each player, just as several players on cymbals, using the same pair of excellent cymbals, will produce a different sound due to the touch. Some will have more sound, some will have less; it is all in the concept of sound. So, the use of a soft stick does not necessarily mean that the player will play softly in that sense, but the **touch** will determine the quality which will be achieved with this stick.

Muffling of the head is quite often over done. Many performers keep busy stopping the ring of the head much of the time. The player should let the head ring except when necessary to muffle, such as at the end of a phrase where it is needed so as not to ring over into a silent orchestral spot or where it interferes with the harmonic structure. The composers, especially of the classics (not so today) notated only the striking note and left the duration, in most cases, to be interpreted by the musician. There is no need to muffle in a series of eighth or quarter notes when written that way instead of as half notes. Many times a dot above a series of notes means to articulate, lighten and project the touch, not muffle. Short, sharp, single notes of dramatic nature should be muffled as called for, but let it not be so sudden as to be a noise, but with just enough duration so as to be musical and have pitch recognition.

In tuning the timpani, the accuracy of tuning will depend **ever so much** on how absolutely clear the head is tuned at every spot. There must positively be no falseness and this is one of the most difficult phases of timpani playing to master. Many players believe they have the head clear, but this regrettably is not always so. Constantly on commercials and on some recordings of performances the falseness is apparent because the head is not evenly adjusted. Intonation is not being referred to here, but the falseness of the head that interferes with the intonation, marring the clarity and purity, no matter how well intentioned the performer.

After the heads are clear, tuning for intonation is the next procedure. Tuning is really a subjective experience; the performer within himself must hear that pitch positively and authoritively and

feel it. It is far better if one can hear in his mind the pitch without having to resort to whistling, singing, or striking a bell. Then the head should always be pedaled up to the pitch in mind and matched.

The tuning is achieved in relative pitch by the study of intervals which is developed to such a high degree of efficiency that the player is positive about it, or by absolute pitch. Interesting though, is the fact that often those with absolute pitch do not have the most perfect intonation, possibly because they do not adjust so readily to the slight variations that occur between sections and varying playing conditions. While the orchestra is playing, it is better to tune quietly with the finger instead of the stick. The finger localizes the pitch while the stick sets the entire head in vibration, so that the tuning process may be heard by others. There have been many articles written about this particular subject recommending the opposite; stating that tuning with the finger gives one pitch while the stick a different pitch. This is due again, to the unevenness of the head, but when the head is absolutely clear, as it should be, the pitch achieved by using the finger for tuning and the stick will be positively the same. It is most important to have evenness of the head for clarity in tuning; this cannot be over-emphasized.

As for intonation while playing, it is more difficult to maintain good intonation when using calfskin heads because the heads are susceptible to climatic conditions; stage conditions, such as drafts; heat from stage lights; heat in the hall. It takes constant vigilance to keep the heads under control. Under such conditions it is no disgrace to have a note very slightly off pitch, but it certainly is to continue playing it without adjusting immediately. When playing, careful attention and comparison of each note is important to be sure of fine intonation and constant adjustment is necessary.

Care must be paid to the solo rolls usually found at the end of overtures and symphonies for such rolls often go out of pitch and should be adjusted to compensate for the impact. If the timpani has a loose mechanical construction the head will go flat because the mechanism gives. When using an excellent instrument, there is no give mechanically and playing so loudly on the head with such a forceful roll actually tightens the head and raises the pitch so that the roll is sharp. In either case a pedal adjustment is necessary.

The counting of measures is a matter of much experience, so that one approaches the entrances (which are so important) with authority and confidence. One must be absolutely positive; it is not possible to sneak in on a timpani entrance - the player must be THERE!

For the beginner, the combination of tuning and counting bars at the same time, accurately, is a difficult problem. This is overcome by experience and counting should be developed to the extent that it is done subconsciously so that attention is free to concentrate on the tuning. The author has often listened to a program and found

that even though not participating, he has counted subconsciously thirty or forty bars unaware, because it has become second nature to count.

A timpanist should always remember these points: play with a musical approach, play staccato only when needed; play tonally when needed; blend; be exacting in rhythm; be careful in ensemble playing; bring out the sonorous quality and beauty of the instrument; and add to the resonance and support of the orchestra sound.

Now let us consider interpretation. Anyone can play the notes. It is not the notes but what the performer does with them that counts. It is very important to know the literature - especially the classics - for playing and for teaching. Exercises are not enough; they have a tendency to become mechanical. For even a single note within a piece, the player must have the concept of what that note should sound like, the proper stick to use to produce the desired effect tonally, rhythmically, quality-wise in order to match what else is going on in the orchestra, and for the more technical passages to be interpreted musically. There is no substitute for experience and knowledgable background.

Now a few miscellaneous points to discuss. The decision to stand or sit on a high stool (actually lean on the edge of a twenty-eight inch stool) while playing is one of individual choice. However, the writer feels that the only reason to stand is if the player is short of stature. The reasons in favor of sitting are: a performer can play better, is more relaxed; it is more comfortable, easier to get around the instruments, and sitting brings the performer down to the level of the instruments, doing away with the awkward posture of leaning over the timpani for a full rehearsal or concert. Since the body weight is taken off the legs and feet, the feet are free to do the tuning and constant pedal adjustments are easier. Those who stand, do sit down on a stool for difficult tuning passages in order to have the feet free for pedaling, which tends to prove the point.

The European tradition of timpani playing, which is the oldest, has the timpanist sitting down, with the lowest timpani placed to the right of the performer, and tradition has handed this down from the very beginning of timpani playing. This system is used today throughout all Europe and to a lesser degree in parts of our country.

The American system reverses the placement of the instruments, placing the lowest timpani to the performer's left, corresponding to the piano keyboard. There is no decided advantage to be had in either placement. Each position will offer sticking advantages and disadvantages equally in relation to the passage involved.

The author performs using the European placement, as a matter of preference, with the low drum on the right, but demonstrates and teaches both systems. The argument that it is necessary to place the drums piano keyboard style is invalid. Timpani is never played in numerical order, 1-2-3-4 progression but in varied sequ-

ence according to the notation, and a C, C#, or D can be had on any of the top three drums if need be, making it necessary to remember the placement along with the rest of the tunings as designated in the piece.

In the modern day percussion ensemble, the author feels that too often the character and style of the timpani are being maligned, not purposely, but because the instrument does not really lend itself to the nature and design of percussion ensemble. To do so, the sound and resonance of the timpani are straight-jacketed and put into a category that demands super dry staccato passages of fast technical display that are more suited to the less resonate and more articulate tunable tom-toms, plus the added gimmicry of sliding glissandos up and down. In most cases, a cheap effect is achieved because the musical possibilities are either ignored or unknown. The musical application of the instrument, usually, is lowered to a highly technical exercise of a mechanical nature.

In conclusion, tonal quality production on the timpani is the complete application of all the above mentioned points. It is hoped that this concept of tone production-timpani playing in its most musical sense will be of help to the aspiring timpanist. Let it be remembered, however, that there is no substitute for a student-teacher relationship, for the teacher can demonstrate, correct, and advise how to carry through these concepts. There is much to be realized from the ideas set forth here and the author believes that quality musical playing will be gained by those who seek it.

It is the responsibility of the leading timpanists of the world to bring something special to the profession and to present a better concept for having played, to set the high standards of teaching along these lines and particularly to improve the style of musical timpani performance and to contribute to the resonance and glorious sound of the symphony orchestra of today.

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In the course of our formative years many individuals and organizations have given constant support without which we would not have been able to grow to our present size and strength.

The Percussive Arts Society would like to thank each publically, but it would require more space in our journal than those who have supported us would like to see devoted to other than educational material.

We would like to specifically recognize those educational institutions without whose support we would not be able to function.

State University of Indiana - Terre Haute, Indiana
State University of New York - Potsdam, New York
North Texas State University - Denton, Texas

Music: Art or Business?

by Martin Mailman

ABOUT THE AUTHOR-

Martin Mailman is Professor of Music at North Texas State University, Denton, Texas. He received his B.M., M.M., and Ph.D. degrees from Eastman School of Music. He studied composition with Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson. Mr. Mailman has taught at the U.S. Naval School of Music, Eastman, Brevard Music Center, West Virginia U., and East Carolina College.

Mr. Mailman has won numerous awards for his compositions and has appeared extensively as a guest clinician, conductor and lecturer, at various schools around the country.

During a recent flight to a large music meeting, two men seated in front of me were having a rather typical "plane conversation." Their remarks were laced with words such as "trends", "marketing", "cost-profit ratio", "industry-wise", etc. Their conversation offered little to distinguish it from other casual meetings between business men on the move nor did it offer much in the way of enlightenment as to just what business they were in. I was somewhat surprised to discover later that these men were exhibitors at the meeting I was attending. Nothing in their remarks (that I could not help but overhear on the plane) indicated that they had the slightest interest in music, their "product".

In fact, to many people, music is just a business. Their successes or failures are measured by profits or losses and not by any artistic standards. A manufacturer who does not sell his instruments will not survive. A publishing house that loses money will go out of business. While certain works are published with no hope of ever realizing a profit from them they are in the distinct minority and the losses they sustain are more than offset by the other works that are in the majority and that do make money. As in politics, it is usually the new work that offends the fewest people that sells the most copies. This is most true in the band field where there is very little music available, transcriptions aside, that has not been written in the past twenty to thirty years. The exceptions to this situation are a credit to the composers, directors, and publishers who by their integrity and courage have added a vitality to this medium by writing, performing, and distributing some excellent and exciting new music. A great deal of equally fine band music remains unpublished and available on a rental basis only because it is "too difficult", "has too many solos", "does not attain the perpetual tutti", or a variety of other reasons that tend to encourage composers to write for band with one eye on the contest list and the other on the "great national average" (whatever that is).

With the recent development of percussion ensembles one can sense the same problems arising as in the band field. Many of the

works that are being published tend to be stereotypes that seem to be overly-concerned with endless ostinatoes that are in turn overly-concerned with Latin American rhythms. A few exceptions aside, the most imaginative percussion ensemble music I have heard has been in manuscript and not because the composers did not want to have them published. The distribution problem is not altogether the fault of the publishers. Most publishing houses do maintain a rental library of music for a variety of media. Orchestras have been availing themselves of this service for a long time and the same is true for opera producers. As a result, the range of music for orchestra and opera is vast and varied.

The reticence of most band directors to accept the idea of renting music is a definite deterrent to the encouragement of many composers to be as experimental and expressive as they might be when they write for other media. In a rather subtle way, it also serves to create a universal standard as to what is and what is not acceptable music for band. It is not impossible to "buck" this standard but it does make it more difficult than it should be for an imaginative work to be widely heard.

The directors of percussion ensembles must face this problem now. Do you want to set a standard for your medium that has its base in the lowest common denominator, or do you want the development of your literature to represent the highest level of music that composers are capable of writing? Is the possession of the music as important as the quality of the literature? I would like to offer a few suggestions that might enable us all to find an equitable solution to the problem.

1. Judge a work on its musical merits and not on its availability in a published form. Renting music has proved its value in building a body of literature that is varied and continually growing.
2. The cost of renting music is greatly reduced if the renting organization holds a license from ASCAP or BMI. The cost for a license to an educational institution is small and it would be to the advantage of every director of every performing group to express his interest and support for a license to his dean or chairman.
3. A few years ago one of the band director's organizations initiated a very imaginative program of commissioning a work and then pledging to purchase a certain number of copies of the work when it was published. This guaranteed the publisher enough sales to go ahead with publication; it gave the composer adequate compensation and freedom; and it insured the performing organizations that they would be able to retain a copy of the work for their libraries.
4. Your organization should keep in touch with the publishing industry and exert the influence you have, by virtue of your numbers and purchasing potential, to encourage their consideration of works you feel are significant contributions to your literature.

5. New means of distribution are being tried and I am sure they are being closely watched by publishers. One such experiment deals with music written by the Young Composers Project participants. The music is prepared on microfilm and copies are made as they are needed. Catalogues of this music are available from the Contemporary Music Project and include all kinds of works.

Every family of instruments has experienced periods of enormous development when their technical and expressive capacity has grown rapidly and their use by composers has been more pronounced than ever before. The percussion instruments have emerged from this experience more recently than others and their use alone and with other instruments and voices, has added a new dimension to the music of our time. The literature that has already been written and the music that is yet to come, needs to be heard. The former will affect the latter and the latter will affect the future of music. These decisions need to be made by musicians, not business men, and for musical reasons, not financial considerations.

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President's Corner

The academic year 1968-69 promises to be the most fruitful for the Percussive Arts Society, its members, and percussion in general. The addition of an advertising policy in PERCUSSIVE NOTES and the minimal dues raise will help the society continue to expand its research and project programs. The new fiscal year (Sept-Aug.) for dues will help enable our members to keep track of dues payments and will help the society in planning events and research.

These changes are necessary to keep pace with the growth of our society. Our membership, which is constantly increasing, assures our founders of the expanding interest and growth of musicians and educators in the area of percussion. Your president, executive officers, and board of directors are constantly surveying the societies growing problems to assure the continuance of excellent service to all members. Any comments, suggestions, and ideas from the membership are always appreciated by the board.

The purposes of P.A.S. are best served if our publications, project reports, clinics, etc. are digested by as many musicians and music educators as possible.

THE AVANT-GARDE SCENE
"Piece for Jazz Set"

by Michael W. Ranta

ABOUT THE AUTHOR

Mr. Ranta is a graduate of the University of Illinois and held a Creative and Performance Arts Fellowship for graduate study from that institution.

He has served as percussion teacher for the Interlochen Arts Academy.

He is presently touring in Europe as a percussion soloist.

Note: "Piece for Jazz Set" is one of a series of early studies which led to "Algo Rythms" for Two Percussionists (Jazz Set & Vibraphone) by the author Michael Ranta.

Percussion today is the most dynamic single instrument occupying the minds of composers, performers, and listeners. In a paper written for the IBM corporation several years ago discussing music composition and machines, Herbert Brun spoke on the idea of systems growing and declining. He speaks of four stages in a system - experimental, speculative, reflective, and administrative, with each containing a declining quantity of information in that order, that is, as the system grows, the products of the system fail to yield any new information about the system.

Today's music composition, Brun says, has entered the administrative stage where ". . . all further possible permutations will no longer possess any new meaning. The degree to which contemporary composers are consciously aware of this fact, may vary widely. But equally widely varied are the signs giving evident proof for the growth of at least an intuitive suspicion that the system of well-tempered pitches, harmonic spectrums, and harmonic time periodization has had its day, and has now become so thoroughly organized that nothing unheard and unthought of could possibly find, therein, its communicative equivalent. Research in synthetic sound production by electronic means, as well as the sudden emancipation of percussive instruments in contemporary music, the experiments with random and statistical score and interpretation, as well as the rapid "modernization" of popular music -- all these are phenomena accompanying the decline of an exhausted system, and indicating tentative inception of a new one." [1]

1. Unpublished manuscript

In this new system, which will certainly include or may even be dominated by computer-aided compositions, what will be the role of percussion? I would like to present three arguments on this matter, followed by an outline of a recent experiment, including a score which will attempt to focus the possibilities of percussion in relation to the computer.

The first argument is psychological. Percussion used in the traditional manner exhibits essentially a role of accompaniment. We have not thought, and most people at present do not think, of percussion as a soloistic instrument. This has two ramifications. First, because of this conception, percussion is not guilty by association with the follies of the past - it simply was not invited to the "scene of the crime" as some critics might think of it. Second, the inversion of this, percussion cannot share in the glories of the past. It is not famous by association.

The psychological effect of this "tabula rasa" idea ought to be exploited, in my opinion, to the fullest. The composer for percussion can extend himself with less fear of rubbing musical sore spots simply because percussion is too new to have developed any sore spots, although such composers as Milhaud and Creston did their best to create some by attempting to force percussion music into a framework of traditional ideas which long preceded percussion, in this case, specifically, the idea of "legalizing" percussion by writing concertos for it.

The second argument is technical. A close analysis of today's activities in musical composition reveals much information presented in a sort of dual form i.e. materials and concepts which can be analyzed in terms of the old, as well as the new. When this picture is narrowed specifically to percussion, it seems to me that it is illogical to speak in terms of the old, since, if one accepts the ideas of the first argument above, percussion did not exist in terms of the old. Thus to repeat Brun ". . . further possible permutations will no longer possess any new meaning."

This is the problem of percussion conception - does the material have meaning when analyzed in a traditional manner? My own experience is relevant here. I have performed several times the **Zyklus** of Stockhausen. In analyzing this piece I thought "in the old" so to speak. I looked for rhythmic and melodic repetition and variation, traditional forms such as rondo, etc. I now find all of this almost meaningless and two years later I have looked at the piece in terms of information theory (which is a topic for another article), defined briefly as the measure of redundancy vs. originality in a message - and I have had an immeasurably better experience with this music.

To summarize the technical argument then, the forms in which composers are writing percussion music today - for instance compare the intended organization of Stockhausen with the intended disorganization of Cage - are what we might call programmable forms. Both organization and disorganization, to use these examples, can

be thought of in terms of probability and information theory, both of which are closely allied to notions of composing with a computer, as has been well illustrated by Hiller's work with the **Illiac Suite.**

The third argument is philosophical and centers around the idea of heuristic programming for the computer. Heuristic programming is that kind of programming which by its nature tends to lead to further experiments by the observer. Or in other words the possibility is invoked of using the computer as a problem creator rather than a problem solver. This is, I believe, the most powerful argument and the one with the strongest implications. If a work of art is the solution to someone's problem, and this work of art has come about through the aid of the computer, we can regard it as just what it itself defines, an aid to the solution of a problem. One might say the computer here is being used on a relatively low level, if we superimpose a hierachy of levels onto a chart of human values. Heuristic programming on the other hand creates the problem, the nature of which is not preconceived in full by humans, suggesting to many the frightening thought of an instrument seriously competing with humans. This admittedly is hard on human values, which is why I call the argument philosophical, and which in turn is why a conclusion is impossible.

If not a conclusion however, some facts - information if you will. In the composition experiment described below, the computer responded to our program* in a heuristic manner, as well as solving the given problem. That is, the computer took our given information and solved the problem, which was to create a piece of music. But since the computer has the ability to concentrate fully on given information without an iota of distraction, and man does not have this ability, the computer was able to realize completely what we as the composers would not be able to do. The computer, by slavishly adhering to detail, gave us a piece which is extremely difficult to perform, whereas man would have "bent" the notes for musical effect and playability.

We said the piece is difficult to perform, as a quick glance at the score will show, but we did not say it was impossible. The specific problem created by the computer is one of coordination of the hands and feet of the percussionist. We are not here speaking of the so called independence of the jazz drummer, which is a developed idiom and is only a limited independence, but we are speaking of a complete independence of the four limbs involved.

The computer then has given us a technique problem. If the technical problem is solved, i.e. if the percussionist can master the exercises we then have the materials for the possible solution of an artistic problem i.e. the creation of a piece of music which utilizes these exercises. But enough of verbal descriptions of concepts. Let us now examine our working materials, or in computer jargon, our "output."

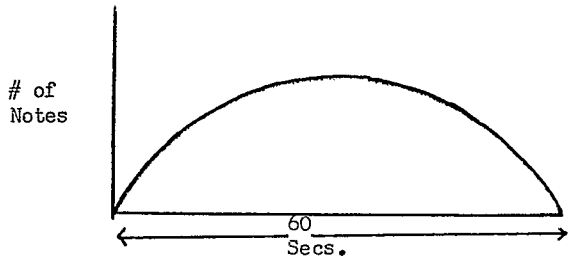
* This program was done jointly with F. Richard Moore.

Summary of the Composition Techniques Involved in "Piece for Jazz Drums"

In the composition of "Piece for Jazz Drums" the decisions were allotted as follows:

Composers (Programmers)

1) meter - to be in 2/4 time.
2) timbre - seven sounds comprising the jazz drum set.
3) length of piece - 60 measures.
4) rhythmic texture - intense to thin to intense, or an arch form in terms of relative intensity of texture:



Where the number of notes is measured on the vertical axis (higher values at bottom), and time is measured on the horizontal axis.

Computer

1) rhythms and rests according to chosen weights - above under "rhythmic texture."
2) voices, or the actual notes, according to the available instruments - above under "timbre."

Performers

1) tempo - varying from very slow to very fast. The perception of the cross rhythms will be in inverse relation to the performance tempo selected.
2) dynamic levels, accents, and phrasing - which are generally left to be improvised by the jazz drummer anyway, according to various idioms.

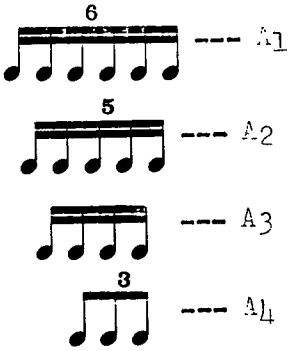
The actual programming is described as follow:

I Upper Part - tom-toms, snare drum, and cymbals.

A) A random integer was generated to fill each space of a quarter note, thus 120 integers with changing probabilities were generated according to the following scheme:

BARS:	1-25	26-45	46-55	56-65	66-75	76-95	96-120
Prob. 3/8:	A_1	A_2	A_3	A_4	A_3	A_2	A_1
Prob. 3/8:	B_1	B_2	B_3	B_4	B_3	B_2	B_1
Prob. 2/8:	C						

where A1 . . . . A4 equals the weight group according to:



B1 . . . . B4 equals the other three possible rhythm groups, and C is a constant equalling no rhythm group i.e. a quarter rest.

B) After selecting the rhythm group to fill the 120 available beats, each group was examined and the corresponding number of random integers 1-7 were generated to select the voices for that group. The following probabilities were kept constant throughout the 120 rhythm groups:

Low tom-tom - 1/7
Snare drum - 1/7
High tom-tom- 1/7
Low Cymbal - 1/7
High Cymbal - 1/7
Rest - 2/7

II Lower Part - Bass Drum and Hi-hat.

The bass drum and hi-hat parts were obtained by selecting each 16th note individually. Thus these two parts are always some variation of the 4 pattern  . 480 random integers with changing probabilities were generated according to the following scheme.

BARS:	1-25	26-45	46-55	56-65	66-75	76-95	96-120
Bass Drum	P_1	P_2	P_3	P_4	P_3	P_2	P_1
Hi-hat	P_1	P_2	P_3	P_4	P_3	P_2	P_1

where P1 . . . . P4 equals the probability of obtaining a note according to:

1/2 -- P_1

1/3 -- P_2

1/4 -- P_3

1/5 -- P_4

The complements of these ratios of course are rests.

Two additional rules were set in the bass drum and hi-hat lines:

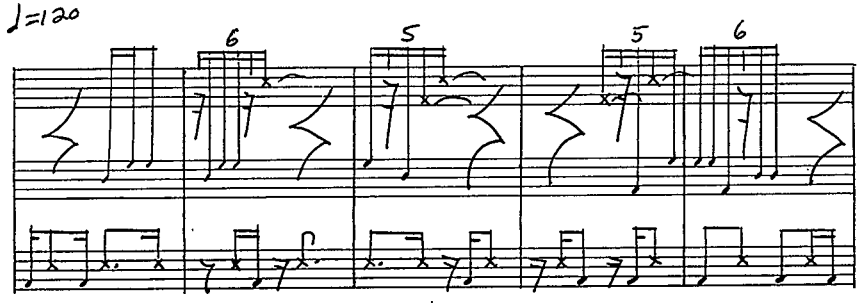
1) If a note is generated in the bass drum part, a rest must appear in the hi-hat part i.e. no double stops will occur between bass drum and hi-hat.

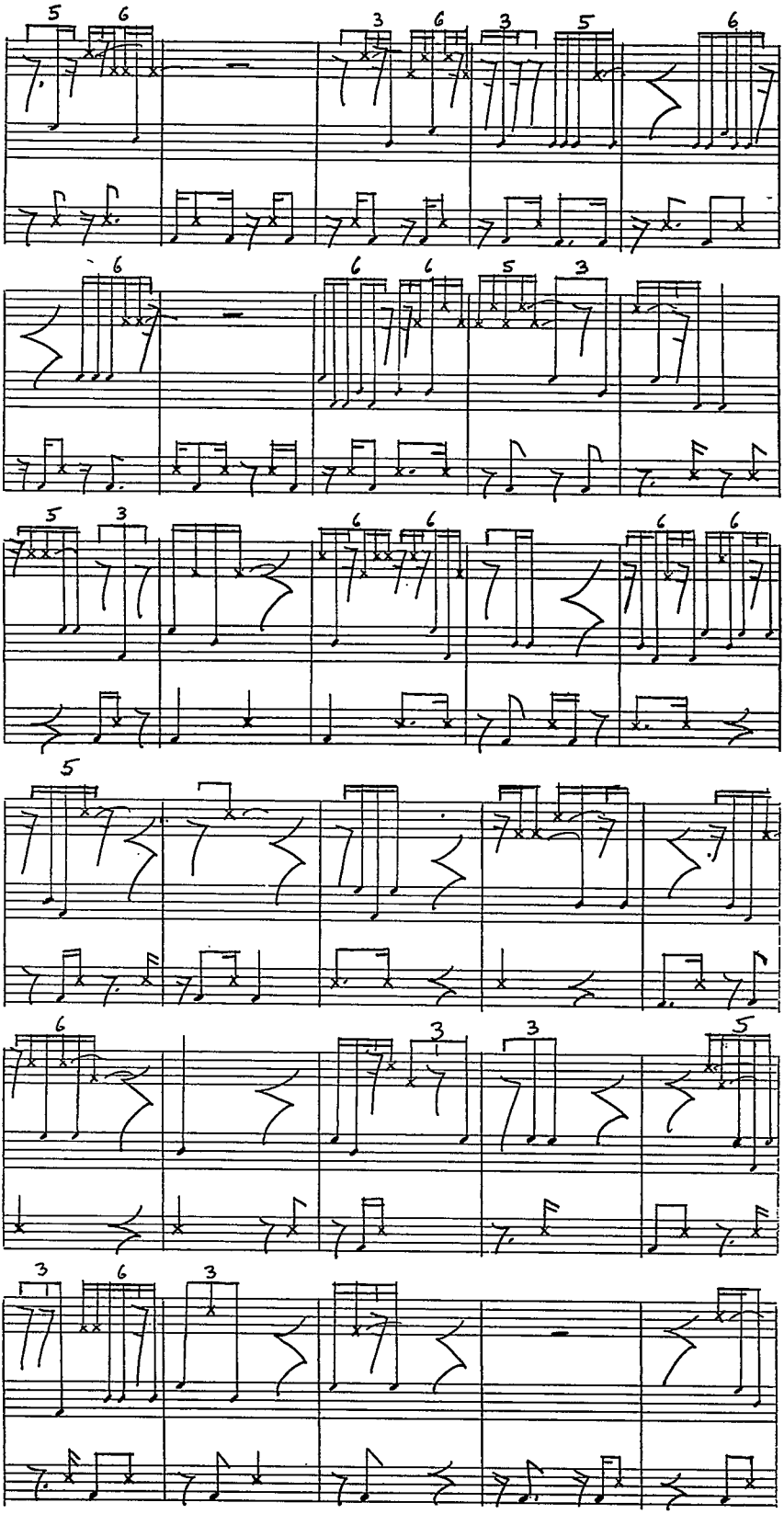
2) If a note is generated in either part, at least two 16th note rests must follow in that part, since ♬ at a fast tempo would be difficult on the bass drum or hi-hat. Also in any given jazz piece the feet are less active than the hands.

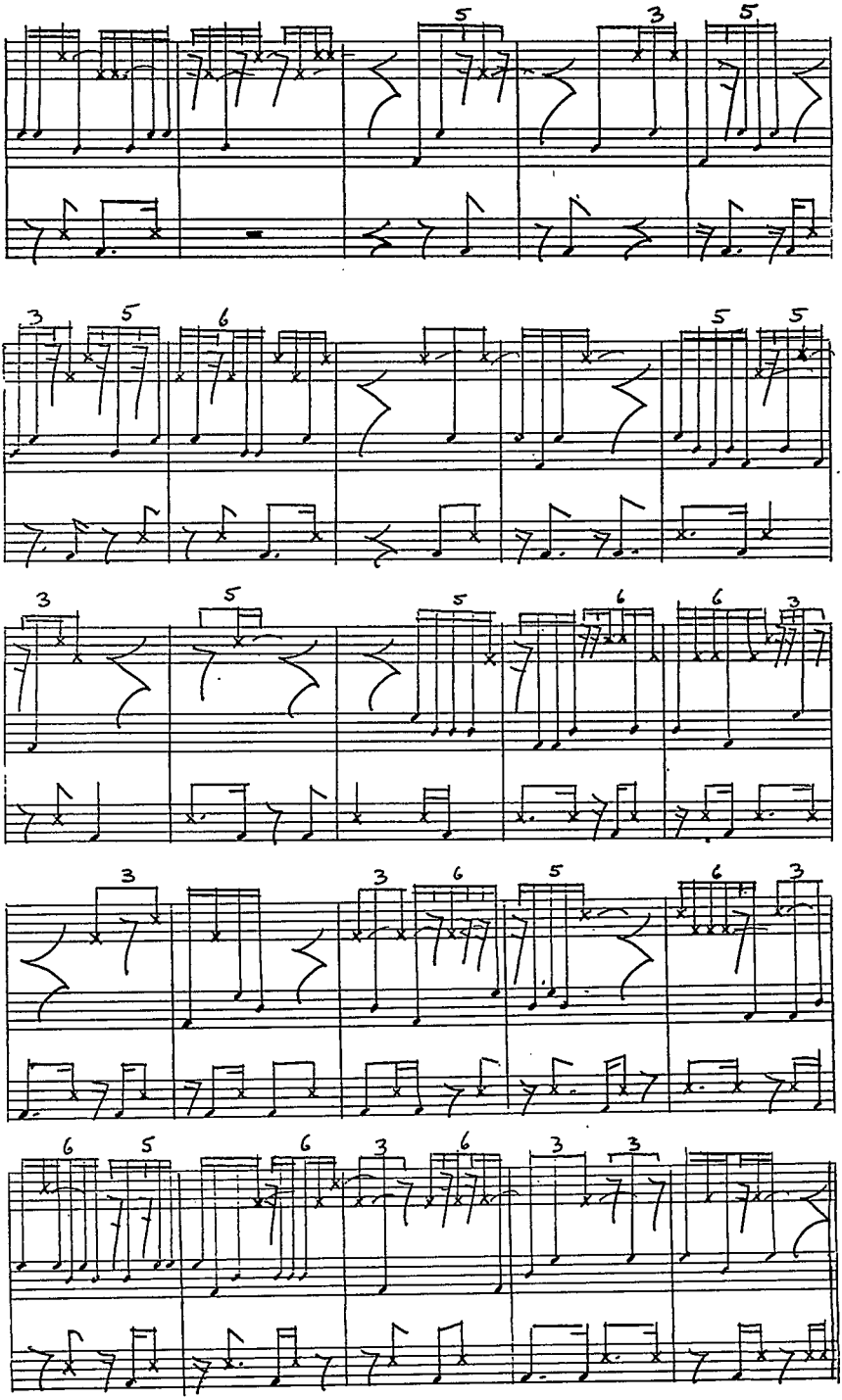
Miscellaneous Notes

This version of the program contains no specific interaction between the bass drum and hi-hat, and the five upper instruments. Future versions might generate bass drum and hi-hat parts according to rhythmic groups selected in the upper voices, or according to relative intensity of the upper voices; or this process might be reversed.

In print-out, all integers represent notes, or voices, and all zeros represent rests. For instance in a section of heavy probabilities for rests, if integers 3, 4, and 5 represent rests, these are put through a routine which changes them to zeros for ease of transcribing the print-out.







COMPOSER'S CORNER

by Rupert Kettle
Professional Percussionist
and Author

As its title suggests, this new "Percussionist" column will address itself primarily to composers and arrangers, and will deal with problems and performance practices in the notation of percussion parts, particularly those employing instruments of unspecified pitch. Since so many of us in the percussion field have become active as composers and/or arrangers, at least of music for our own instruments, it is hoped that this series will prove to be as helpful to percussionists as it may be to others.

In this introductory column, I should like to begin by protruding a neck that is all too used to it, and say flatly that never has any group of instrumentalists been subjected to the reading of parts that are as incorrectly, or as incoherently, or as inaccurately, or as illogically written, as have the percussionists. To further compound the fracture, many of our own people seem to refrain from a second thought when spelling even the simplest of phrases for the slightest number of instruments, the result being that the percussion-education field now contains far too many examples of pieces, arrangements, and even method/study books, the inconsistant notations of which range from the inane to the ridiculous.

These awkward to backward practices on the parts of composers, percussionists and others, are, it seems to me, a decided deterrent to the proper musical foundation of the student, and to the thorough understanding of a piece by the finished performer. Also, as the Shakespeare sonnet has it, "To hear with eyes belongs to love's fine wit," a concept which many writers of percussion music seem incapable of grasping. And, getting down to brass-tack practicalities, I don't much enjoy having to sit down and learn the rules of a whole new game each and every time I play a concert, or a show, or a dance band rehearsal, and I don't think anyone else does either.

So, these are some of the wrongs that this column will try to aright. Specific topics to be discussed in the next several issues are:

- Multi-percussion spellings.
- When is a rest not a rest?
- Drum-set notations.
- Sticking indications.
- Roll notation.
- Critiques of currently available material.

In closing, I should like to say that this column has been instituted at the behest of Prof. Saul Feldstein, president of the Percussive Arts Society, who seemed to feel that I was worthy of the task. My only hope is what I may prove him right.

(Questions and suggestions from readers will be most welcome and, indeed, are necessary for the success of this venture. Please address all correspondence to Rupert Kettle, %P.A.S., 130 Carol Drive, Terre Haute, Indiana, 47805.

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PRACTICAL MALLET STUDIES

by Bob Tilles
Professor of Percussion
DePauw University

Two Mallet Improvising

Improvising for mallets, or any other instrument, is a complicated and at the same time a simple matter.

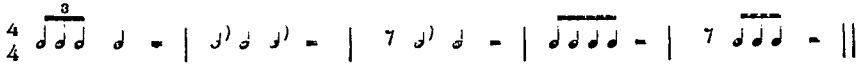
The sophisticated player goes through a complicated thought and aural process during the seemingly effortless improvised solo. He plays a combination scale, chord, and free form, that stays in the structure of the tune, and also combines with the other players and instruments in the group. Complicated rhythms, and alterations of chords and progressions, are employed by the soloist, along with accents, dynamics, grace notes, glissandos, etc.

A simpler thought process for the beginner, would be a simple chord or scale to improvise with an uncomplicated rhythm pattern.

An example of an elementary progression would be the basic blues in F.

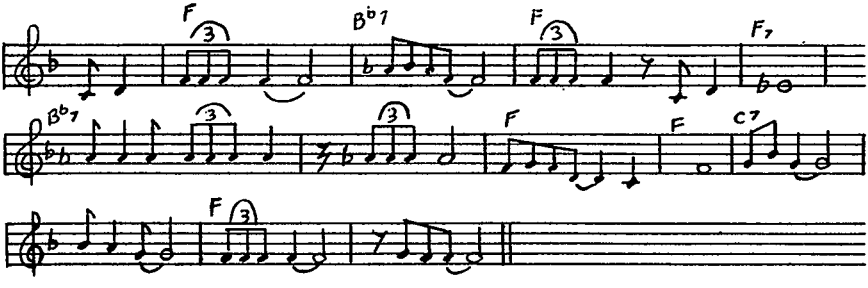
| F | Bb7 | F | F7 | Bb7 | 𝄎 | F | 𝄎 | C7 | 𝄎 | F | 𝄎 ||

Typical rhythm patterns that can be used in the improvisation of this progression are:



Combining the simple rhythms and elementary progression, results in the following solo.

Tyro's Blues



In "practical improvisations" by the author many, improvising suggestions plus progression and chordal alterations are studied and the student can progress step by step to advanced playing. A future issue of the "percussionist" will contain more harmonic studies.

A Comprehensive Outline for the Teaching of Rhythmic Reading

by Robert Hounchell
Assistant Professor of Music
Indiana State University

(continued from page 338 in May, 1968 issue)

USE OF THE LESSONS

I have stated earlier that, generally, the lessons are to be studied for five days, 8-15 minutes per day. This arrangement applies more to the first 17 lessons than to lessons XVIII through XIX. Most of the activities should take place as outlined below but, if necessary, there is no reason why the work cannot be condensed into four days. However, I believe that three sessions on the sounds of Part I is insufficient to condition the student who is weak in rhythm. Again, it is not so much a matter of the student understanding the material as it is him being able to do things with the material. Becoming familiar and at ease with rhythm is somewhat analogous to learning to swim. To learn, time must be spent in the element, whether the element is water or sound.

The recommended activities on each of the five days are as follows:

First Day (Approximately 8-12 minutes)

1. Introduction and teaching of a new sound, its syllabication, notation and terminology. (See notes below.)

2. Reading of the lesson, generally by tapping the beat with the foot, and clapping and counting the rhythms.

Second Day (Approximately 8 minutes)

1. Read the lesson two times:
   a. Counting, clapping and tapping the beat with the foot.
   b. Counting and tapping the beat on the thigh or desk.
2. Prepare the students for dictation. (See notes below.)

Third Day (Approximately 10 minutes)

1. Read the lesson two times:
   a. Counting, clapping and tapping.
   b. Using the conductor's pattern and the neutral syllable "dum."

Fourth Day (Approximately 12 minutes)

1. Read the lesson two times:
    a. Tapping and counting.
    b. Conductor's pattern and "dum."
2. Prepare for dictation.
3. Practice dictation examination. (See notes below.)

Fifth Day (Approximately 15 minutes)

1. Read the lesson by counting, clapping and tapping.
2. Prepare for dictation.
3. Give dictation examination. (See notes below.)

Notes on the activities.

1. Introduction and teaching of a new sound.

a. Establish a beat and clap two measures of the new sound -- **do not count.** (This is always the first exercise in each lesson.)

b. Do the sound again, giving the syllabication -- **do not clap.**

c. Write the sound on the board and, if necessary, inform the class of its terminology. For example: "two measures of two sixteenth notes and an eighth note."

d. Let the class count, tap and clap the two measures. (Caution: the class will usually continue to make the sound past the desired two measures. This, naturally, should be corrected.)

e. Repeat the same process for the second exercise of the lessons. (Steps a,b,c and d above.)

f. Write the remaining exercises of the lesson on the board; a dash (----) will suffice for the second measure.

2. Reading of the lesson.

See the notes on Lesson I and elsewhere for a more full explanation.

3. Preparing the students to take dictation. (This is not to be confused with the students actually writing.)

a. Establish a beat and clap an exercise.

b. Without dropping a beat, have the class syllabicate (do not let them clap) the sound.

c. Ask individual students to give the notation.

d. Repeat this process approximately two or three times.

4. Dictation, for practice and examination.

a. Inform the students that they are to notate what you clap.

b. Give the following instructions:

i. They are not to write until you finish clapping the exercise.

ii. They will do best if they first think of the syllabication and not the notation.

c. Establish a beat and clap an exercise. Wait a few seconds (10-20) and re-clap.

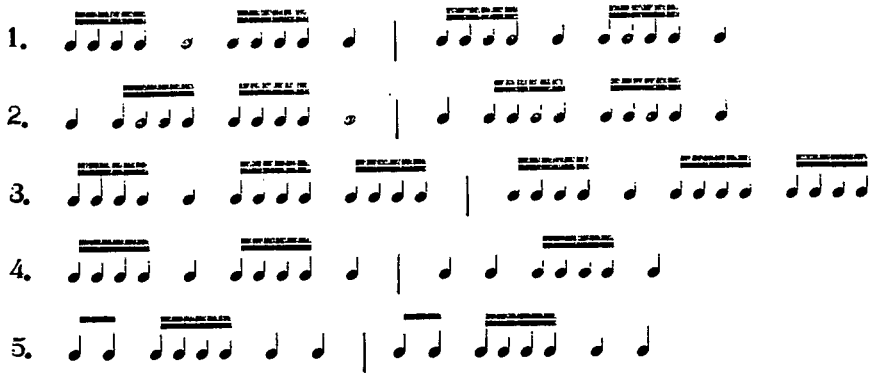
5. Suggestions for dictation.

For practice in dictation, three or four exercises is sufficient. For examination, five exercises are recommended.

Each exercise should be clapped twice and no more.

Every beat and bar line must be correct or the whole exercise is wrong.

Below is an example of an examination recommended for a class of average students:



The reader will note that in the first three exercises only the new sound (four sixteenth notes) and quarter notes are used, and that the second measure is the same as the first.

In exercise 4, the second measure differs from the first, but not radically so.

In exercise 5, you will note that the second measure is the same as the first, but a beat of eighth notes have been added.

SUMMARY COMMENTS ON PART I

A problem that an instructor is likely to have when using this outline is that the work will not seem particularly challenging to many students, and this will be especially true for those who have had previous rhythmic training. But simplicity of task is a necessary feature of any system of conditioning. Very little conditioning can take place if the students are so occupied that they cannot direct attention to how well, or poorly, they are doing the work. Of course, the work will have to be sufficiently difficult to interest the class as a group, and I have suggested in the notes of Lesson III how the lessons, both reading and dictation, can be made more challenging. These suggestions can be extended to make the work as difficult as necessary, however, to make the lessons more difficult at the expense of proper conditioning defeats the catholic purpose of this outline. Therefore, I suggest that at least half of the reading and dictation exercises in each lesson be kept simple. The other half should only progressively become more difficult.

In addition to the above, I further suggest that instructors frequently emphasize, for the benefit of the better students, that everyone is expected to be able to do the work; but simply to do the work, while important and necessary, is not of particular interest. What is of interest is how the work is done. If I may be permitted an illustration, I have observed a class of first year theory students, especially grouped because of their superior ability or previous training, unsuccessfully attempt for three days to perform a simple rhythmic reading without rushing the tempo. When the class attempted more challenging material, the results could only be termed "approximate," and the sounds of certain difficult passages were not recognizable. From this observation and others similar to it, I have concluded, perhaps erroneously, that although students vary in their rhythmic ability and background, they nearly all possess the same set of bad habits. These habits sooner or later limit the further development of their rhythmic ability.

Concerning the development of habits and this outline, as I have stated before, the readings should be articulate, have a steady tempo and good ensemble. To me, this seems a necessary pre-requisite to reading difficult rhythms. If a class of students do not have the ability to read relatively simple material properly, I do not see how they can manage more complicated material. Therefore, I would like to suggest to the instructor the following concerning reading habits:

1. The habit of permitting the mind and attendant responses to become inarticulate and hurried when confronted with difficult passages should be replaced with the habit of being more articulate and, if necessary, more deliberate.

2. The habit of rushing the beat at moderato and allegro tempos should be corrected by firm leadership by the instructor.

3. The habit of dragging the beat at largo and lento tempos should likewise be corrected.

4. The habit of attempting to read unfamiliar material without first establishing a beat should be replaced with at least a measure of preparation beats, or as many needed to establish a firm feeling of pulsation.

In regard to taking dictation, in the early part of this paper I suggested that there was a difference between learning to read rhythmic notation and reading rhythmic notation. I also feel that there is a difference between learning to take rhythmic dictation and taking rhythmic dictation. It seems to me that some instructors expect all students to be able to take dictation without having been trained to do so when, in reality, very few have this ability. In my opinion this causes the students to habitually attempt to write notes without a clear perception of the sound. In this effort to get something down on paper -- since their power of retention is so limited, due in part, I believe, to not being conditioned in a system of syllabication -- they never listen to the sounds they are attempting to notate. The result is a frustrated attempt to do three things at one time: perceive the sound, retain it, and transcribe what is retained into notation.

The problem of training the student to take dictation seems to center around sharpening his ability to perceive and retain rhythmic sounds. Therefore, under the section **Notes on the Activities** of this paper, I have suggested that the students be instructed to listen to the entire exercise before writing and to first think of the syllabication and not notation. They are then to translate the syllabication into notation, much the same way they would listen to a sentence and then translate the words into written notation. For the student to be able to first think of syllabication and not notation, he must be conditioned so that the syllabication of the sound he is hearing is triggered, or imaged, immediately in his mind. Then, just as a person takes the sounds "the cat is black" and transcribes it into notation, the student takes the sounds of the syllabication and transcribes it into rhythmic notation.

For many students, trying to immediately image a picture of notation is clearly wrong because the sounds the pictures represent are vague and equivocal. Rather than think notation, the student would do better if he attempted to remember the sound by a series of neutral syllables. But a series of "dums" lacks the conciseness of identity the same way that a general word "thing" lacks the definition of the specific word "chair." This process of intense attention to the sound, retention of the sound by its syllabication, and realizing the notation from syllabication clearly isolates each of the functions of taking dictation. And it is the "getting good" at these functions that consists of learning to take rhythmic dictation.

The actual taking of dictation is a coalescence of these activities. The student hears a sound, processes the information, and then as he notates the sound, he listens to a new sound. His notation is usually one to three beats behind the sound he is hearing. However, the imaging of the syllabication and notation is immediate upon hearing the sound. Of course the mind will frequently race back to the act of notating in an operation that will require concentration. This back and fourth activity must be done with ease and a fluidity of thought that can only be achieved by systematic and thorough training. The instructor cannot expect students to gain this skill by giving them explanations of the process in lieu of drill. The process will also require a short-hand type of notation, usually consisting of beaming, stems and dots, rather than note-heads.

To conclude these comments on Part I, I would like to explain further the function of dictation in this outline. I have stated earlier that, although dictation work is vital in the use of the outline, developing the ability to take dictation is ancillary to developing the ability to read rhythmically. To be more specific, reading rhythmically is the imaging of sounds by looking at symbols; and the dictation work, as used in this outline, is the principle means by which these sounds are taught to the students.

A CONTINUING INDEX OF PERCUSSION ARTICLES IN OTHER PERIODICALS

by Betty Masoner
Director, Paul Bunyan Percussionists
Bemidgi, Minnesota

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Minutes of June, 1968, PAS Board of Directors Meeting

The meeting was called to order by President Sandy Feldstein. The following items were proposed and passed by the Board:

1. Two new membership categories will be added and dues are raised as of September 1, 1968.
   Distributor/wholesaler Membership $150
   Professional Membership $8.00-Percussionist
   Regular Membership $5.00 - Music Educator, Non Percussionist
   Student Membership $5.00
   Library Subscription $5.00
2. PAS will now operate on a fiscal year from September 1 to August 31.
3. Advertising will appear in PERCUSSIVE NOTES starting with the October/November issue. There will, at present, be no limit on space. Costs for advertising will be:

   1 Full Page - $100.00
   1/2 Page - $ 60.00
   1/4 Page - $ 40.00
   1/8 Page - $ 25.00

   A limit of four pages has been set on inserts and no flyers will be used.
4. Each manufacturer member will receive two copies of each publication, but may request up to four additional copies without charge. All other commercial members will receive two copies of each publication.
5. A new position was available on the Board, selected from the additional Distributor/Wholesaler category, and Fred Hoey was elected to fill that position.
6. Rupert Kettle's Drum Set Sheet for adjudication was accepted.
7. There will be no tests, etc. required for membership in PAS.
8. Names and addresses of manufacturers, publishers, dealers, and distributor/wholesalers will appear once a year in each publication with names only appearing in each publication.
9. Names of officers and board members will appear in each publication.
10. All music will appear only in review from and not as part of a list.
11. Tenative annual meeting dates for Mid-West were set as follows:

    Manufacturer's breakfast - Friday morning - December 20
    Board Meeting - Friday afternoon - December 20
    Membership Meeting - Friday afternoon - December 20
    Informal Breakfast - Saturday morning - December 21

    More detail will appear in next issue.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

The following is a review of texts released during the past year:

A PRACTICAL APPROACH TO THE DRUM SET, John Beck; MCA Music; 43 pages. This text assumes that the student can read music. It includes five pages of pictures covering the individual instruments with explanation for tuning, adjustment and sizes. The book begins with four pages of drum exercises, moving on to three pages of horizontal hi-hat and bass drum, three pages of basic quarter and eighth note ride cymbal over the basic foot rhythms, three pages of left hand exercise, and ten pages of progressive coordination exercises between the feet and hands. The last eight pages are devoted to specific playing examples for ballad, jazz, rock and Latin beats.

THE ROCK AND ROLL BIBLE OF CO-ORDINATION, Joel Rothman; JR. Publications; 80 pages; $2.00 Twenty-seven pages are devoted to straight, duplet eighth and sixteenth note coordination between the ride cymbal and snare drum. Five pages of exercises between the ride cymbal and bass drum are followed by ten pages with added snare drum coordination. The second half of the book uses the same format as the first, but uses triplet eighth note patterns.

PURE CO-ORDINATION FOR ALL MUSICIANS, Joel Rothman; JR. Publications; 45 pages; $2.00 This book is a collection of steady strokes from two to ten maintained by one appendage while another plays lesser strokes. However, the term pure coordination does not mean the same to all musicians. In this book, the second part usually merely doubles some of the notes of the first. Except in a few examples, the second part does not play a steady, even, contrasting rhythm against the first part.

SHOW DRUMMING, Irv Greene; JR. Publications, 48 pages $2.00 This book was written to give the intermediate student both a knowledge of regular music notation and practice material within the style of show drumming.

FUNDAMENTAL APPROACH TO THE SNARE DRUM; Les Parks; Sam Fox Publishing Co. 72 pages $2.50 Extensive prose explanation along with numerous photos comprise the first 17 pages. The pictures are general instead of detailed. The traditional grip only is explained. First exercises can be performed without knowledge of music notation. Meter signatures are introduced in a clear and accurate manner. The following pages of exercises up through sixteenth notes uses a one line staff with as many as twenty-one lines per page. Rudiments are not introduced until page 35, which gives the student time to develop muscle coordination and reading skill in simple meter before attempting rudiments. While 6/8 meter is explained before the use of triplets, no triplet explanation is given.

PORTRAITS IN RHYTHM; Anthony J. Cirone; Belwin, 54 pages $3.00 These 50 studies present intelligent, musical reading experience for the intermediate and advanced snare drummer. Each study is prefaced with an explanation of the style, form and phrasing to be practiced and comprehended. It is unfortunate that there are some major printing errors such as study 42, appearing between the two pages of study 43.

THE BIG 230 FOR SNARE DRUM, Emil Sholle; Brook Publishing Co. 40 pages $1.50 For beginning students using the traditional rudimental approach, this book could be used as regular supplementary reading material to the regular text.

FUN WITH TRIPLET, Joel Rothman; JR. Publications, 44 pages $2.00 Triplets and their subdivision combinations make up this entire supplementary reading book for intermediate or advanced students.

READING AND ROLLING IN 6/8 TIME, Joel Rothman; Alfred Music Co., Inc. 47 pages $2.00 The title is self explanatory. The book can be used with beginning students who have little knowledge of 6/8 meter. Thirty pages include various combinations of rhythm with some practice in duple groupings. The rest of the book contains roll exercises using mostly 16th note binary pulsations.

READING, RUDIMENTS AND ROLLS, Joel Rothman; Alfred Music Co., Inc. 89 pages $2.95 On the cover appears the statement "A beginner's basic book. Also included is a section on Basic Beats for playing with a dance band, a special accent study and extra manuscript paper." Each page of from four to seven staves is marked as a separate lesson. The long roll is introduced in the 2nd lesson. Lesson 21 introduces the triple flam paradiddle. Lesson 31 includes quarter note triplets in 2/4 meter.

DIRECT APPROACH TO SIGHT READING FOR THE ELEMENTARY DRUM STUDENT, Fren Aman; Ambassador Publications 56 pages $3.50. Included in this book are fourteen pages of quarter note and rest exercises, four pages of quarter and half notes, with the remaining pages given to eighth and quarter notes, their rests and ties. While it is basic snare drum reading book, the exercises could also be used for left and or right foot against the ride cymbal rhythm.

FOUR MALLET STUDIES, Gary Burton; Creative Music, 40 pages $3.00 These studies are recommended for a solid intermediate or advanced four mallet performer. Pictures of the suggested grip are quite detailed. The exercises with jazz style chords are designed to give practice with both expanded and contracted voicing. Exercises are included for broken chords using all four mallets.

20TH CENTURY ORCHESTRAL SNARE DRUM STUDIES, Thomas McMillan; Creative Music, 30 pages $3.00 Because of the length of exercises and the actual rhythms incorporated, this book may be considered as intermediate reading material for changing meter and abnomal groupings. There is some question as to considering each exercise as stylistic of specific composers, but at least the student becomes aware of these composers and what can be expected when performing their music.

ROLLS, ROLLS, ROLLS, Joel Rothman; JR. Publications, 36 pages $2.00 All exercises are in 4/4 meter. Combinations of the normal binary and ternary skeleton are used to practice and develop roll technique.

DRUM SET READING METHOD, Rupert Kettle; Belwin Inc., 42 pages $2.50 This book presents the horizontal aspect of drum set performance as opposed to the usual vertical method. While it is not written as a basic drum set method, it may be used for many students before they are ready for the vertical approach. The exercises progress at a moderate rate from easy one line motion around the set to triple stop performance. Short solos appear throughout the book. The student learns not only to read the five line staff with the set, but also learns sticking and sound variations along with easy coordination.

Letters to the Editor

Dear Neal:

I am doing research on the subject of the history of rudimental drumming both in the United States and abroad. If enough information turns up, the fruit of my research will be a Ph. D. dissertation on that subject. I would like to hear from anyone who has any sources of information or suggestions for my work. Please direct anyone who is interested to the following address which incidentally is a change of address for me:

Donald K. Gilbert
3300 La Salle St.
Ann Arbor
Michigan 48104

Dear Mr. Fluegel:

The traditional sticking of the flam paradiddle diddle has always been an anomaly. Why does the rudiment alternate? What was the argument used when the rudiments were standardized? What advice can performers offer for developing speed in its execution? The rhythm of the rudiment itself has been the subject of debate. (See Whistler, Harvey S., **Reviewing The Rudiments.** Chicago: Rubank, Inc., 1940)

I would like to see the "Percussionist" ask a number of percussionists who are particularly qualified to discuss these questions to each contribute a short article to a definitive series devoted to the subject. I would be glad to contribute such an article approaching the subject from a theoretical (combinatorial) viewpoint in development of material I have presented in my book **Practical Understanding of the Percussion Section** (50 Melrose St., Boston: Bruce Humphries Publishers, 1966) and more specifically in an article I wrote for the "National Association of College Wind and Percussion Instructors Bulletin," the summer, 1965 issue (p. 15, 17-18, 28).

Yours Truly,

Louis Wildman
6325 N. Delaware Ave.
Portland, Oregon 97217

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

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

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

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