Percussionist

An Official Publication of

PERCUSSIVE ARTS SOCIETY, INC.

VOLUME VII, NUMBER 1
OCTOBER, 1969

PERCUSSIVE ARTS SOCIETY, INC.
(PAS)

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

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In this issue

PERCUSSION IN BREITKOPF'S THEMATIC CATALOGUE, 1762-1878

by R. M. Longyear
University of Kentucky

In 1762 Johann Gottlob Immanuel Breitkopf (1719-1794) began the publication of a thematic catalogue of music in stock at his publishing firm in Leipzig. The original catalogue was in six parts and was not completely published until 1765. Sixteen supplements were later added, the first in 1766 and the last covering the years 1785 through 1787. Though instrumental music was mainly listed, vocal music was not neglected, and Breitkopf was careful to differentiate between copies of music available only in manuscript (most of the entries) and published parts (intagliate a stampate). As is well known, full scores were seldom published of orchestral music during the eighteenth century; only the parts were copied or printed. Complete copies of this catalogue and its supplements were most rare and found only in a few large research libraries, but Professor Barry S. Brook recently edited and provided an introduction and index for the republication of this valuable bibliographical tool by Dover Publications in 1966.

An examination of this catalogue and its supplements discloses many items of information important to the student of the history of percussion in the art music of the Classic period. Since the instrumentation of virtually every symphony, concerto, opera aria, overture, and other work involving the orchestra is given, it is possible to ascertain how extensively percussion instruments were used and in which contexts during this period. Breitkopf's catalogue is focused primarily on music written within the Austro-German musical orbit, although he includes publications from Paris, Lyon, Amsterdam, London, Liege, and other cities. French, Italian, Bohemian, Spanish, English, and Irish surnames appear with Germanic ones, and composers from such cities as Riga, Warsaw, Copenhagen, Naples, and London appear. Though this collection is not encyclopaedic, it does provide a quite representative sampling of orchestral music and its instrumentation from which it is possible to learn how extensively the percussion instruments were employed for 25 years of the eighteenth century.

The following table shows how extensively the timpani were employed in the symphony; no symphonies listed call for the "Turkish music" of triangle, cymbals, bass drum, and miscellaneous percussion instruments.

Year	Number Of Symphonies Specifying Timpani	Total Number Of Symphonies
1762	2	390
1766	13	373
1767	6	145
1768	3	65
1769	3	92
1770	2	62
1771	3	42
1772	4	112
1773	5	93
1774	4	77
1775	7	83
1776-77	9	104
1778	9	47
1779-80	6	61
1781	6	85
1782-84	12	76
1785-87	9	45

During the period from 1762 to 1787, only nine concertos listed in Breitkopf's catalogue specify timpani in the accompanying orchestra. The operas, whether serious or light, contain an equally restricted use of percussion; timpani generally appear either in choruses, especially final ones, or in occasional arias. It is not unusual to find the timpani specified for only one set-number in a given opera.

It is interesting to note the composers who preferred and who generally eschewed the timpani. Among the orchestral works utilizing timpani Haydn has thirteen entries, even though the catalogue does not list the "Paris" symphonies (Nos. 82-87); next comes the underestimated Johann Baptist Vanhall (or Wanhal, 1739-1813) with twelve. Farther behind are the leading French symphonist, Francois-Joseph Gossec (1734-1829) with six entries and the once-popular Karl Ditters von Dittersdorf (1739-1799) with five. Mozart, interestingly enough, has only one entry, the "Haffner" symphony.

On the other hand, the composers of the Mannheim school had a limited interest in the timpani, although until 1778 Mannheim's orchestra was the leading one in Germanic lands if not in all Europe. Among the Mannheim symphonists, Anton Filtz (1730-1760) called for timpani three times; Jan (1717-1757) and his son Karl (1745-1801) Stamitz (or Stamic) and Carlo Toeschi (1722-1788) once each. The names of such major Mannheim composers as Franz Xaver Richter, Christian Cannabich, and Franz Beck occur fre-

quently in the Breitkopf catalogue, but they did not specify timpani in the instrumentation of their symphonies listed therein.

There are only two published symphonies before 1778 which stipulate timpani in their instrumentation. Music publishers were reluctant to print music which would have a restricted sale, and this is further evidence that the timpani were of rather infrequent occurrence in the orchestra until the dawn of the High Classic period around 1780, after which date about half the symphonies which specify timpani were in printed orchestral parts.

The choice of keys for orchestral works incorporating the timpani is very restricted. The key of D was used for 56 entries, the key of C for 40, whereas only three entries are in E-flat and one in B-flat. Only one of the orchestral works using the timpani is in minor; the "Sturm und Drang" symphonists achieved their turbulent effects without timpani, and it seems to be in operatic storm scenes (Gluck's **Iphigenie en Tauride**, 1779; Mozart's **Idomeneo**, 1781) that the timpani were more extensively employed.

If the timpani appear rather infrequently in Breitkopf's catalogue, the other percussion instruments are even more rarely specified. A military snare drum (eine Trommel) occurs in the finale of **Die Verwechselung** by the long-forgotten Franz Andreas Holly (1747-1783). Once only, too, is the "Turkish music" listed: the Hannover Redouten-Angloisen for 1780, scored for first and second violins, bass, two "Terzfloten" (flutes in E-flat, preferred for outdoor music), two "military flutes" (fifes or piccolos), two horns, two trumpets, timpani, triangle, Turkish drum, jingles (Schellen) in C, G, and F, and cymbals (Becken) in C(!). The overture to Mozart's **Die Entfuhrung aus dem Serail**, the most familiar composition of the period under discussion which utilizes "Turkish music," is advertised only in a piano transcription.

Quite interesting novelties including percussion appear in the 1782-84 supplement: a solo by G. W. Pfingsten for snare drum of which the two bars cited are specifically notated as a "mammy-daddy" roll; a duet for piccolo and "drum in D"; two trios for two piccolos and "Drum in G", and a quartet for two piccolos and "two drums in D," all by I.M.F. Pfingsten. Only the melodic incipits are cited. In explanation of the pitch of the cymbals in the Redouten-Angloisen and of the drums in Pfingsten's ensembles, it is most probable that Breitkopf assumed the percussion instruments to have definite pitches according to the line or space on the staff on which the parts were written.

One can cross-check the frequency with which timpani were employed in the Classic orchestra with the tables of organization of orchestras cited in Adam Carse's **The Orchestra in the XVIIIth Century** (Cambridge, 1940), pp. 18-27. Carse derived his information mainly from primary source documents such as Dr. Charles Bur-

ney's musical travels and musical almanacs as well as comments by such on-the-spot musicians as Mozart and Dittersdorf, and was careful to differentiate between statements that a timpanist was formally a member of the orchestra and implications that a timpanist may have been a member because music requiring timpani was written for this particular orchestra, such as Haydn's Eszterhaz or the Prague opera orchestra which performed Mozart's **Don Giovanni.**

Of the 45 orchestras for which Carse cites lists of personnel between 1762 and 1787, ten orchestras had a timpanist whereas thirteen did not; eighteen orchestras may have had a timpanist, and such information is unascertainable from four orchestras since in the source documents only the number of musicians was cited. Of the ten orchestras definitely including a timpanist, five were court orchestras, three opera orchestras, and two (Leipzig, Gewandhaus, and Paris, Concert Spirituel) were organized for the purpose of giving concerts; of the orchestras which may have had a timpanist, fourteen were court, three were operatic, one was a concert orchestra. A similar proportion exists for those orchestras without a timpanist.

What implications can be drawn from the statistics in Breitkopf's catalogue?

(1) The timpani took a while to become established in the Classic orchestra and were not really important components thereof until after about 1778. At this time there were new concert halls, a desire for increased sonorities on the part of composers and audiences, and the growth of public concerts. This argues for a change in the locale of symphonic performances from the music rooms of the princely palaces, in which the paneled walls, uncarpeted floors, mirrors, and resultant live acoustics would have made the timpani sound overpowering, to public concert halls, like those in which Mozart's "Academies" were held during the 1780s in Vienna.

(2) The hypothesis that trumpets and timpani could be inserted at will into the Classic symphony can be shelved. There are a large number of symphonies and overtures whose instrumentation specifies trumpets (clarini in many sources) but not timpani, and there is a special kind of orchestral sonority which results which would be spoiled by the gratuitous addition of the timpani.

(3) From the works of Haydn and Mozart we can ascertain that most of their works specifying timpani were written for large orchestras which gave public concerts or for operatic orchestras in large musical centres such as Munich, Prague, or Vienna. One can think of the Concerts spirituels in Paris for Mozart's "Paris" symphony and the Concerts de la Loge Olympique for Haydn's "Paris" symphonies (Nos. 82-87) or much of Mozart's operatic orchestration -- for Munich **(Idomemeo)**, Vienna **(The Marriage of Figaro, The Magic Flute)**, or Prague **(Don Giovanni)**, in contrast to the generally intimate orchestration of the operas Haydn wrote for Eszter-

haz. We can also infer the necessity for trumpet and timpani parts in works for public concerts from those parts in Haydn's "Oxford" symphony (No. 92) which seem to have been added after the work's completion, and in a rather slapdash way. Mozart's piano concertos accompanied by an orchestra including the timpani (D minor, two in C major, C minor, and D major) were written either for his "Academies" in Vienna or for Prague.

(4) Mozart and Haydn must be granted even more credit for their original and interesting orchestral innovations. One need but think that only two piano concertos listed in the Breitkopf catalogue include timpani among the orchestral accompaniment to realize Mozart's pioneering role in establishing one of his most interesting orchestral sonorities and that Haydn was a friend of the timpanist since the 1760s. Of their contemporaries, only Gluck and Vanhal seem to have had an equal appreciation for the timpani. Even such "pre-Romantic" composers as Kozeluch and Dussek relied on the conventional instrumentation of Pleyel or Dittersdorf during the 1780s, and the conclusion must be drawn that in the fields of orchestration and instrumentation Haydn and Mozart are superior to their contemporaries.

(5) By implication and inference, it seems that the social status of the timpanist was undergoing considerable change. The last gasp of the "heroische Trompeter - und Pauker-Kunst" was the Seven Years' War which ended in 1763, and it is most probable that when the timpanist became a quite regular member of the orchestra in the early 1780s that his main responsibilities were musical rather than military. This may have been most true of the timpanists in cities where we know orchestras existed and for which symphonies with timpani parts were specifically written -- London, Paris, Prague (Mozart's Symphony No. 38, **Don Giovanni**), Linz (Mozart's Symphony No. 36), and Leipzig, among others. One can also think of Eylenstein, timpanist at the Weimar Court Theatre during Goethe's direction from 1791 to 1798, and whose responsibilities were not military but included copying music and coaching singers. As the percussion instruments were being "domesticated" into art music, so were its performers leaving the military establishment and becoming civilians, and the democratization of concert life was leading to the social independence of percussionist performers.

THE SYMPOSIUM: A POSSIBLE SOURCE FOR NEW PERCUSSION MUSIC

by Jon J. Polifrone
Associate Professor of Music
Indiana State University

It is evident to even the casual observer of the percussion scene that there still remains a shortage of good contemporary percussion music. In my limited experience, I have found the majority of music available in this field falls into three categories: 1) fairly decent pedagogical material which is generally absent of any aesthetic or musical excitement, 2) arrangements, about which could be written a rather uncomplimentary book, and 3) experimental and avant garde works of extreme difficulty and usually of seriously questionable musical value. The small core of pieces which does not fall into the above categories is played, and played, and played again.

The composer of percussion music today has real problems. He has no traditional body of great literature to study; nothing of time-proven value to imitate. Writing for the percussion family of instruments soloistically or in ensemble is a relatively new concept. What we need as composers, if we are to ever produce a significant body of meaningful percussion literature, is a symposium situation where we can write, experiment, orchestrate, rehearse, and hear our attempts while learning from one another.

The symposium is not a great deal to ask, as the benefits from the resulting new music can readily be seen. The publisher well knows the profit he can liberally assume from percussion compositions that "sound" and "work". The player of percussion instruments (amateur, student, and professional) is, almost without a dissenter, vitally interested in new music. The Percussive Arts Society and its members must surely feel that the creation of new percussion music is one of the essential matters of the Society and of contemporary music development. The manufacturers of the instruments must be aware that their very existence is directly related to the constant flow of what musicians hope will be quality composition. Last but not least, the university houses the vast majority of performers, teachers, and students of percussion; it must have new materials on which to maintain, if not build, its curriculum.

It seems to me that these groups might well benefit from a mutually supported series of symposiums for the composer interested in percussion music. The composer could write works or partial works and bring them to a previously designated university center. The university could donate its facilities for such a conclave and the performers could congregate to read and possibly perform these works. The publishers could attend to find new materials for publication, the Percussive Arts Society could give its blessing to the whole affair, and the instrument manufacturers could chip in along with the publishers and other active parties to financially support such a venture.

The best procedure might be to plan one such symposium as a sort of test project, and if it works out well, then plan them in several areas of the country, possibly through chapters of the P.A.S. With success, other sources of financial and professional support will not be hard to find. Some states or groups of states have composer league organizations (in some cases these groups are subsidiary to larger musical organizations). The Contemporary Music Project of the Music Educator's National Conference financially supports well organized and soundly structured programs along these lines. The national music honoraries, sororities, fraternities, and even certain foundations interested in the creative arts, might also be sources of assistance.

Given the current state of percussion music, and the potential market for and interest in good materials for this relatively new and widening field, it seems to me that with the right leadership, good percussion composition could be the rule instead of the exception.

THE AVANT GARDE SCENE

"JOHN CAGE'S 27' 10.554" FOR A PERCUSSIONIST

An analysis of 2 possible realizations

by Michael W. Ranta

ABOUT THE AUTHOR:

Michael Ranta is a percussionist-soloist specializing in the performance of contemporary solo literature for percussion.

A graduate of the University of Illinois, Mr. Ranta was also the recipient of a creative and performance arts fellowship from that institution.

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

He has been a member of the percussion sections of the New Orleans Symphony, the North Carolina Symphony, the San Diego Symphony and has toured Europe with the University of Illinois Contemporary Chamber Players, and as a percussionist-soloist.

n.b. This article was orignially written for a Polish Art Journal. It was written in response to a request from Marius Tchorek, director of the Galeria Foksal in Warsaw, following a performance of 27' 10.554" in Sept. 1967.

The title of John Cage's "27' 10.554" For A Percussionist" is derived from the duration of the piece. The score consists of 27 pages, each representing one minute, and a final page which is filled only partially, representing the last 10.554 seconds. The notes themselves consist of a random scattering of dots and lines. There is no intended organization or pattern to these dots and lines. As well as intended disorganization in the total number of dots and lines, the movements from an intense (many dots or sounds per second) to a sparse (few dots per second) texture is also at random. Thus one sees that the macro as well as the micro structure are both as randomized as possible. One might speculate that the distribution of the dots was derived from a star chart, one of Cage's interests at the time the piece was written.

Now that the distribution of the sounds throughout the piece has been accounted for, let us discuss the properties of each individual sound according to the traditional 4-part analysis: 1) pitch 2) duration 3) timbre 4) loudness.

The pitches of the notes (=dots=sounds) are not determined in any way except by the possible choices of the percussionist. Since the instruments are all percussion, they are thus unique in their pitch spectra and this factor will require some further qualifications. In percussion there are three divisions with regard to pitch. First, the fixed pitch instruments are those with a keyboard similar to the piano. Examples are marimba, vibraphone, and glockenspiel. Second, the pitched instruments have a definite pitch but do not in-

tentionally correspond to any pitches on the piano keyboard. Examples are woodblocks, Indian Sarna bells, and Thailanese gongs. Third, the non-pitched instruments produce so many pitches and/or partials, that one distinct pitch cannot be heard. Examples are cymbals, tam tams, and triangles. In summary one can say that in the first category one can sing the pitch after hearing it and can find it on the piano keyboard. In the second category the pitch can be sung after hearing it but cannot be found, except by coincidence, on the piano keyboard. In the third category the pitch(es) can neither be sung nor found on the piano keyboard. In Cage's composition itself, instruments from any of these categories may be used, and later, I will discuss which instruments I chose, and the reasons for choosing them.

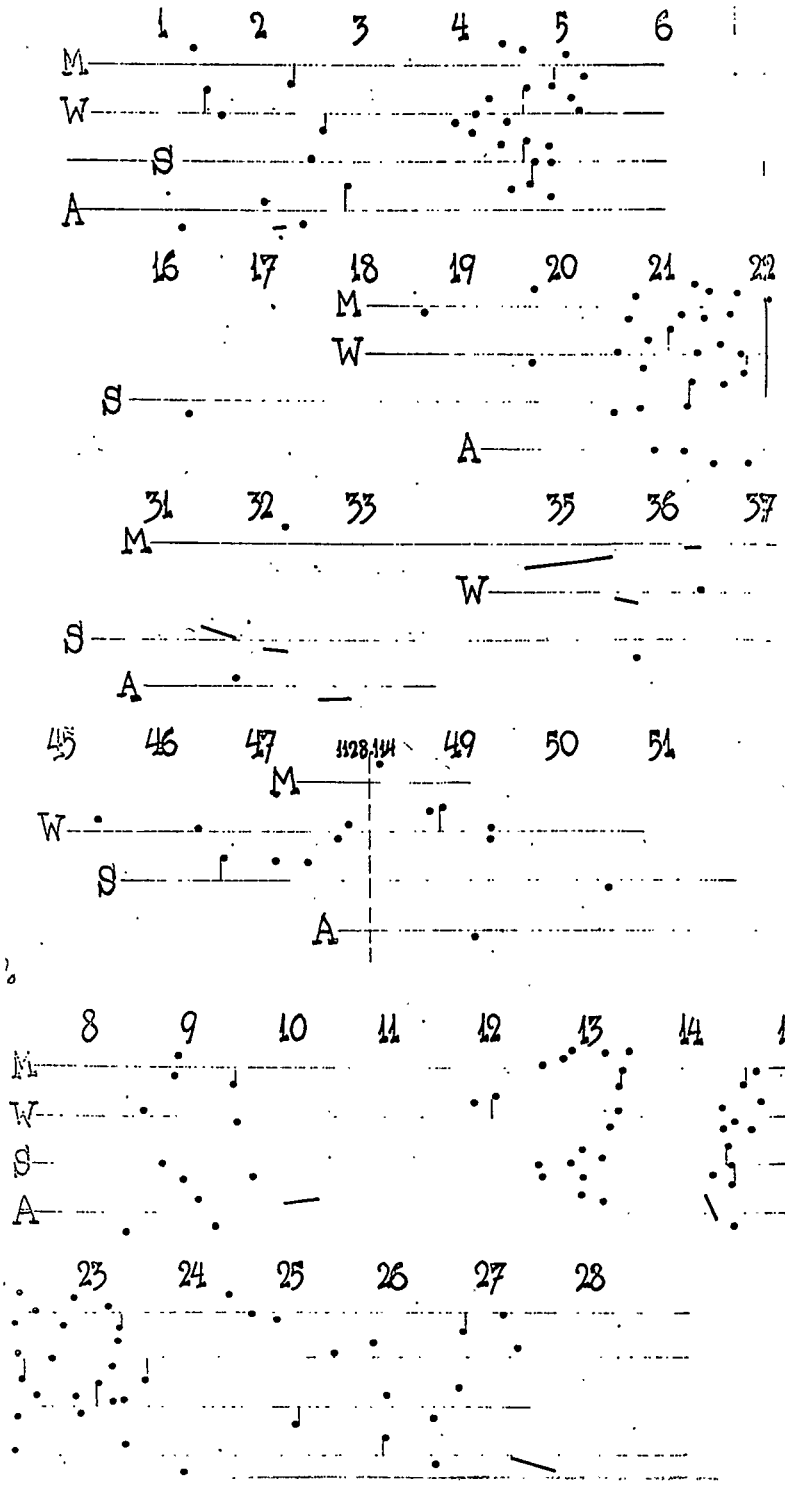
In a similar way, the duration of a sound is largely free. Whether there will be many sounds of long duration or few sounds of long duration, is largely determined by the percussionist's choice of instruments. Only in two instances does the composer specify durations: 1) when a horizontal line indicates a sustained sound through the use of tremolo, and 2) when a comma is attached to the dots for metallic instruments, meaning "let ring." In all other cases, the percussionist has the choice of many ringing sounds, or few, or any variation in between.

The third sound property, timbre, is divided by the composer into four general categories: 1) skin instruments, or membranes, 2) metallic instruments, 3) wood instruments, and 4) all other sound sources, which can include radios, phonographs, tape recorders, whistles, sirens, or anything else which makes a sound and does not fit into the first three categories. The dots for each of these four categories are kept separate and are placed on a vertical axis.

The final property the loudness of a sound is determined by a line which runs horizontally through the goups of dots in each of the above-mentioned categories. Notes falling on or very near the line are taken as "mf." Notes above and below are louder and softer according to their corresponding distances away from the line.

These last two categories then have been slightly controlled by the composer, since in this way he is able to avoid the possible monotony of a steady dynamic level or too many instruments used from one of the given categories. Putting timbre on such a controlled vertical axis insures both a mixture of instruments and a mixture of dynamic levels throughout the possible spectrum of each. And it provides for relatively easy reading by the performer. The horizontal axis is used to measure time, and since we have already discussed the random placement of the dots in time, this ends our analysis from an objective point of view.

We now have the available sound sources and parameters set by the composer. From the subjective point of view it is now the task of the percussionist to realize a performance and/or perfor-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mances. In the final instructions in the score, the composer states that "this piece may be done as a recording or with the aid of a recording." I then took as my first premise the idea of two versions which contrast in as many ways as possible, the first point of contrast of course being a live vs. a tape version. These two versions can be done separately, thus amounting to 54-plus minutes, or condensed into one, for instance changing at the halfway point. An alternating scheme can be worked out, or one may superimpose one version on another.

The tape version was done in the following manner. Listening to a "click-track," a tape consisting of one second clicks played back through earphones, I recorded the first three lines i.e. woods, metals, and skins. This recording was made in stero with as much channel separation as possible. In performance this tape is followed with the aid of a stopwatch.

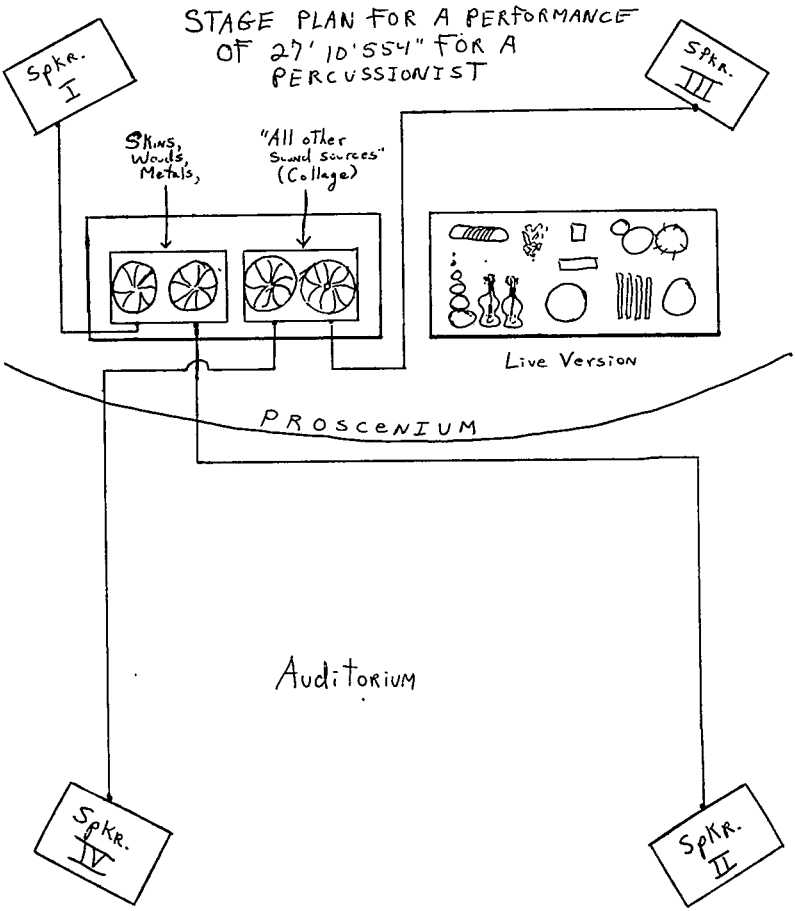
For the fourth line, "all other sound sources," four channels of tape collage (later reduced to two channels) were made in the electronic music studio of the University of Illinois. These sounds are of many varieties and are mostly derived from records and tapes. The records and tapes include, for example, my previous recitals (with tape speed alterations), dubs of symphonic music, jazz, and rock and roll, sound effects such as applause, sirens, and sporting events, radio broadcasts from different bands, and dozens of others. The tape runs continuously throughout the performance and when I open the channels, I can in no way predict which sounds will come forth. The tape recorder is simply used as another instrument. For example, if a crescendo is indicated in the score, the volume is accordingly turned up, or vice versa for decrescendo. If a single very loud note is indicated, the volume is turned up and the channels quickly opened and closed with a switch on the amplifier. If a large cluster of notes is indicated over four seconds, the volume is turned up to a moderate level, and the channels are opened for the appropriate amount of time, coordinated with the aid of a stopwatch. Since in many cases there are more notes than can be played in the given amount of time e.g. in one instance 45 notes in a second, only an approximation is hoped for with the tape collage. The same problem of course occurs in the woods-metals-skins part. Here also only an approximation is hoped for through very fast movement over the instruments, and through the use of sound clusters.

In the live version, a setup of percussion instruments is made which is intended to contrast as much as possible with the tape version. The percussion instruments prerecorded on the tape version consist of snare drums, tom-toms, cymbals, triangles, tam tams, and other instruments commonly found in the percussion section of the symphony orchestra. For the live version, only instruments of an ethnic or Oriental nature are selected. These include Thailanese gongs, Chinese cymbals and tom-toms, Indian Sarna bells, a Latin

American conga drum, a small Hindu tom-tom, plus many instruments designed by myself. In neither version however are any instruments used from the fixed pitch category. For the "all other sound sources" part in the live version, I contrast the hundreds of different sounds on the tape collage with only guitars and glass bowls.

More subjectively speaking, I tried for a complete contrast in mood between the two versions. The first version I meant to be relatively loud, to be insistently repetitive and frantic, to be humorous to some, annoying to others - all this combined with the visual image of myself sitting still, or moving only enough to operate the tape recorders. The second version I meant to be relatively soft, repetitive but not insistent, and tending toward the poetic - all this combining with the visual image of my movement such that each sound is "seen" as well as heard.

Both versions are from John Cage. Both versions are from myself.



START MALLETS FROM THE BEGINNING

by Roger Faulman

ABOUT THE AUTHOR:

Mr. Roger Faulman holds a B.M.E. degree from Baldwin-Wallace College, Berea, Ohio; M. Mus. degree from the University of Michigan; and is now doing doctoral work at the University of Illinois.

He is presently instructor of percussion instruments and assistant director of bands at Illinois State University at Normal.

Prior to accepting the position at Illinois State University, he taught and received numerous performing opportunities primarily in the state of Michigan and throughout the Midwest.

Of particular interest to me was the article which appeared in the December, 1968, edition of the **Percussionist** entitled "Experiments in Elementary Percussion Education." The article dealt primarily with the instruction of mallet instruments to fifth and sixth grade beginners. Congratulations to the author and may his article be read by everyone involved with teaching elementary instrumental music.

I am afraid, however, that if the past is indicative of the future we shall continue to find a very small percentage of our public schools offering only half a percussion education to percussionists. If the truth were known, I am sure it would be discovered that in most high school bands and orchestras the person selected to play the mallet parts (if played at all) is anyone in the organization with keyboard experience. This is not only unfair, but to a great number of conscientious students a strong feeling of inferiority is initiated.

Mallet instruments can be taught and, I might add, can be enjoyable to the student if the following suggestions are employed by the teacher from the beginning.

In most school situations the parent is expected to rent, through a three-month period, an instrument of the student's choice. In the case of the potential percussionist, I suggest his parents rent a kit consisting of a pair of snare drum sticks, a practice pad, and a small set of orchestra bells. There are presently several such kits on the market and the quality, for the money, is quite good. At the conclusion of the three month trial period if the student has made the necessary progress, encourage the parent to buy the kit, as it will become even more useful as the student progresses.

In teaching this approach to percussion I have found that in classes of heterogeneous instruments, the most effective method is the Harris-Wiest **Basic Method for Band** (E.M.S. Pub.), although there are a number of other method books which can be used. The **Basic Method** includes snare drum, bass drum, and bells and is best used by having the student switch back and forth on the different parts.

At the intermediate stages (second year) I recommend having in your percussion section one set of orchestra bells and at least a piccolo xylophone. It is at the intermediate and junior high levels that we find a large void in material for mallets, and it is then that the student probably has his first introduction to boredom. For this reason, I strongly recommend that either a flute or oboe part be included in the percussion folders. Better yet, write a simple part. It is the first three years of a percussionist's training which are the most crucial concerning mallet training.

If sincere attention is given to the problem and the student is taught the importance of mallet parts, you will find that not only will the student enjoy playing keyboard mallet instruments, but your high school band and orchestra mallet parts will be sought after by the entire percussion section. I might add that you should represent the mallet instruments in your organizations with at least a marimba, xylophone, and a set of vibes. I realize that to some this sounds highly idealistic, but remember your argument for having these instruments is based on your desire to give your percussionists a **complete** education.

Summary Of PAS Board Meeting
June 1969

The meeting was called to order by President Saul (Sandy) Feldstein. In attendance were Carroll Bratman, Donald Canedy, Tom Davis, Saul Feldstein, Ron Fink, Neal Fluegel, John Galm, Maurie Lishon, Jacqueline Meyer, James Moore, Gary Olmstead, Gordon Peters, James Salmon, and William Schinstine. Visitors to the meeting were Tom Akins, Ivor Arbiter, Jack Lishon, and Frank Toperzer.

The minutes of the December meetings were accepted as printed in Volume VI, Number 3 of PERCUSSIONIST.

A brief discussion of the membership and the treasurer's report was presented by Neal Fluegel.

Percussive Arts Society is now incorporated under the Indiana General Not For Profit Corporation Act and shall be called Percussive Arts Society, Inc. The new constitution with a few changes of PAS, Inc. was passed and motion was made and carried that the Executive Committee be enpowered to pass those resolutions necessary to make the new by-laws with the accompanying resolutions commensurate with the provisions of the present constitution.

The advertising procedures for the next fiscal year were altered to increase ads. The following was adopted:

THREE ISSUES PER YEAR
(FALL, WINTER, SPRING)

RATES	PER INSERTION
Full page	$100.00
½ page	60.00
¼ page	40.00
1/8 page	25.00
Per inch for less than 1/8 page	10.00

DISCOUNTS: 10% for three insertion orders
5% for two insertion orders
2% additional for prepayment of two or three insertion orders

INSERTS
Advertisers may provide inserts. Same rates as above, except four page center spread for price of three pages. Please send sample copy of insert material.

Project Reports

1. State Chapters - Ron Fink

Mr. Fink reported that some new organizers of state chapters have been appointed and guidelines have been sent to these newly appointed people. Discussion of reimbursing the state chapters was tabled until a future date.

2. Notation Committee - Sandy Feldstein

This proposal was a conglamerate report drawn from those of the two percussion notation committees of PAS; one chaired by Gordon Peters and one by Wally Barnett. It has been brought up-to-

date and refocused by Saul Feldstein. Copies of the report were given to Board members who are supposed to make suggestions and corrections and return it to Mr. Feldstein. It will then be re-written and presented at the Ludwig Symposium for additional comments and discussion by the staff and students. At that time it will be re-written again and will be presented to the Music Publisher's Association for final consideration by its editors. It will then be adopted by both Percussive Arts Society and the Music Publisher's Association as a standard form of notation.

3. Elementary Curriculum Report

This report will appear condensed in a fall issue of PERCUSSIONIST.

Miscellaneous Business

The idea of having pesonel interviews with percussion personalities was presented and accepted.

A committee (George Frock, chairman; Don Canedy, James Moore, and Dick Schory) was appointed to arrange a new logo contest. The prize for the contest was suggested as a two year membership in Percussive Arts Society, Inc.

A listing committee was formed. Its members are Mike Combs, chairman; James Dutton, Mervin Britton, Geary Learick, Charles Buechman, Jan Lishon, Wally Barnett, Betty Masoner, and Tom Davis. This committee is to keep an up-to-date list of all percussion materials.

British Drummer's Association has requested affiliation with PAS. It is the feeling of Percussive Arts Society that it would like to encourage foreign membership. In line with this philosophy, PAS would like to establish chapters in foreign countries similar to the state chapters. PAS will therefore, encourage a British chapter, and has suggested to them that it will accept members at a fee of five (5) dollars. This five dollar membership would be for anyone in the British Drummer's Association and it would entitle them to only receive the four copies of PERCUSSIONIST. This would be mailed in bulk to the British Drummer's Association and they would be in charge of both financially and physically diseminating these magazines to their members. If at a later date they would like to raise their dues and be on an equal basis with PAS state chapters, they will then receive the PERCUSSIVE NOTES publication three times a year. And at that time, a dues structure similar to our own would be organized, but would consider the bulk mailing factor, thus possibly reducing the cost of their membership. This, however, would have to be re-discussed at that time.

A committee for nomination of the new Board of Directors is John Galm, chairman; Lloyd McCausland, Gordon Peters, Gary Olmstead, and Raymond Meyer.

It was decided that the December meeting at the Mid-West will be held, as in the past, with a Friday morning breakfast with manufacturers, and a Friday afternoon Board meeting, and a Friday evening regular open meeting. It was decided that a performance or a program of that nature would be held during the regular open meeting. A program committee was appointed with Bob Tilles, chairman; Terry Applebaum and Alan O'Connor.

Respectfully submitted,

Jacqueline Meyer

Percussion Music - A Musical Experience
National MENC Panel Discussion

(Continued from page 135 in May, 1969 issue)

Mr. Galm: John Beck, whom you probably know, is the regular author of the Membranophones column in the NACWPI Journal, is also percussion instructor at the Eastman School of Music. He will talk about the performance problem of becoming aware of sound and timbre possibilities.

Mr. Beck: The first thought that comes to mind when the phrase "The awareness of the sound possibilities" is used is the proper tuning of the percussion instruments. This would refer to the membranaphones, or instruments which get their sound from the result of a skin being struck. The idiophones, or self-vibrating instruments, are all pre-tuned (Xylophone, Cymbal, Wood Block, etc.) and would not require that the performer tune them; however, the manufacturer has that responsibility.

Another thought that comes to mind is the sound possibilities in relation to staccato and legato playing. Most percussion instruments produce a staccato sound upon being struck. This is the characteristic sound of the snare drum. On the other hand, the bass drum, which produces a sound which has length, is more legato in nature.

Another sound possibility is the many sounds produced from one percussion instrument. By striking the various percussion instruments at different places, different sounds can be produced. An example of this would be the suspended cymbal. Three distinct sounds are produced by striking the cymbal (1) on the bell, (2) in the center, e.g. midway from the edge to the bell and, (3) on the edge.

Still another sound possibility would be the substituting of one instrument for another because the sound is closely related.

An example of this would be substituting the wood block for the temple blocks.

Finally, another sound possibility would be in the choosing of the many types of sticks and mallets available to the percussionist.

I think that you can readily see that the phrase "sound possibilities" is an all-encompassing one.

At this time I would like to refer back to my opening remarks and be more specific concerning each of the "sound possibilities." Time will not permit me to go into detail about each of the instrument categories; therefore, I shall only mention one or two.

Sound Possibilities In Relation To Proper Tuning

Snare Drum - "That drum which gets its sound from the vibration of snares stretched across one of its heads. The identifying sound of a properly tuned snare drum is crisp, full and alive. To achieve this sound the batter head must be tighter than the snare head. The batter head gives support to the drum sticks and the snare head causes the snares to rattle. Each head has a function and when not properly tensioned will cause the drum to sound poorly.

The identifying sound of a **Bass Drum** has impact and tone. To achieve this sound the beating head is looser than the resonating head. The beating head gives the impact and the resonating head gives the ring or tone.

Sound Possibilities In Relation To Staccato And Legato Playing

Certain percussion instruments are characteristically staccato-producing.

Snare Drum And Xylophone - To play legato on these instruments requires that the player play with a light touch or, in the case of the xylophone, a softer mallet and a light touch.

Percussion instruments that produce some ring or length to the sound are conducive to legato playing.

Timpani And Bass Drum - To play staccato on the timpani requires the player to play with a great deal of lift and firmness in the hand while using a hard mallet. By the same token, to play staccato on the bass drum requires lift, firmness, a hard beater and a playing area near the center of the drum. The mental thought process of thinking staccato or legato is also a prerequisite to playing either sound on any of the percussion instruments.

Sound Possibilities In Relation To Multi-Sounds From One Instrument

Any percussion instrument is capable of producing sounds other than its characteristic sound. Generally there are three areas in

which sounds can be produced. In the case of the membranaphones it is the 1) center (usually a dead sound with little ring) 2) midway between center and edge (less dead and more ring) 3) edge (alive and much ring).

In the case of the idiophones there are also various areas of striking; however, a generalization cannot be made as in the membranophones. Each instrument is self-sounding; therefore, each one would have to be considered individually. Examples would be:

1. Xylophone -- Edge or center (a full sound)
   Node-Rope area (little sound)
2. Wood Block -- Open End (full sound)
   Closed End (little sound)

Changes in sound upon the idiophones are best attended by changing mallets or sticks.

Sound Possibilities In Relation To Substituting

Many times parts are not played in the percussion section because the instrument is missing. With a little imagination and initiative a substitute instrument could be used which would produce a sound similar to the one needed. Some examples of this are:

1. Castanet parts can be played on the rim of the snare drum or rim of the bass drum.
2. Tambourine parts can be played on the snare drum.
3. Triangle parts can be played on the bell of the cymbal.
4. Marimba parts can be played on the xylophone by playing an octave lower and using soft mallets.

Sound Possibilities Utilizing Different Sticks And Mallets

There are accepted sticks and mallets that are used on specific percussion instruments. However, subtle changes in sound can be achieved by using a different stick or mallet than the accepted one. An example would be using a triangle beater on the glockenspiel or a wooden snare drum stick on the triangle. Xylophone mallets produce a sharp sound when used on tom-toms. Brushes on timpani also produce an interesting sound. With imagination much can be done to heighten the sound possibilities on percussion instruments by utilizing different sticks or mallets.

Making a student aware of the sound possibilities of the percussion instruments is the responsibility of the percussion teacher. How he does this is left to his teaching methods; however, it must be done. It is a weak student who does not know the full potential of his instrument.

(To Be Continued)

The Challenge

At the June Board Meeting in Chicago a motion was passed to change the name Instrument Specialist category to Instrument Dealer category. The listing of various membership categories was decided during the formative years of our organization by both need and practicality. At our founding and through our growing years PAS was strongly supported by a few instrument dealers who were specialists in the area of percussion both as fine players and as owners of drum shops where students and professionals could go for advice and valuable information. These individuals and their stores contained a very large variety of percussion instruments that could be both bought and rented and also contained a wide variety of music for percussionists. Their invaluable service to our organization from the professional aspect as well as inspirational and financial will never be forgotten.

As we have grown, many dealers who sell percussion instruments and music and make both available for our membership have requested membership in our organization. It is the feeling of the Board of Directors and the Executive Council that these people are valuable as members in our organization and they should be allowed membership. It is also understood by the Board that these people are not specialists in the way the term was originally conceived and therefore the category's title has been changed.

The Board of Directors and the Executive Council of the Percusive Art Society wish to sincerely thank those Instrument Specialist's for whom this title was originally conceived. Their undying efforts to percussion and to this society have made it possible for us to grow to our present stature and we are sure that even though the title is changed, these people will continue to support us as they have in the past. It is with sincerest appreciation that we thank Mr. **Carrol Bratman**, New York City, Mr. **Maurie Lishon**, Chicago, and Mr. **Bob Yaeger**, Hollywood.

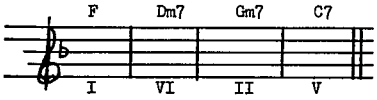
Practical Mallet Studies

by Bob Tilles
Professor of Percussion
De Paul University

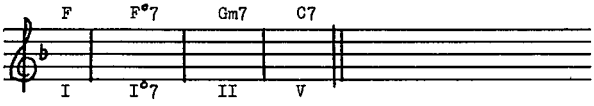
In the last issue of PERCUSSIONIST we had exercises to practice the II to V progression. This becomes a valuable aid for playing the typical progressions that comprise most tunes.

Using F major as the key, observe the constant use of the II to V sequence.

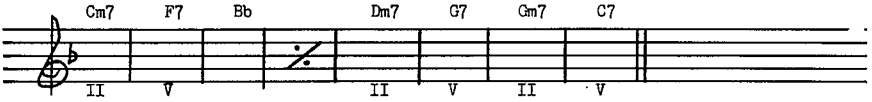
I **Cantor Progression**



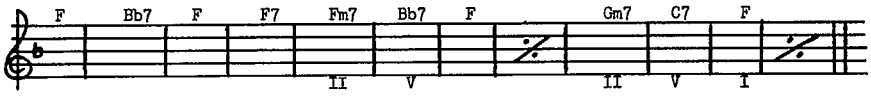
II Common Progression



III Eight Bar Bridge of A B A Tune

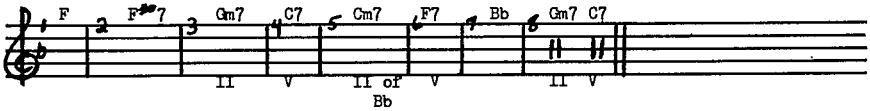


NOTE: Every dominant 7th is considered a V chord and every minor 7th is a II chord. As in previous exercises in PERCUSSIONIST, the II chord is a preparatory chord to the V chord.



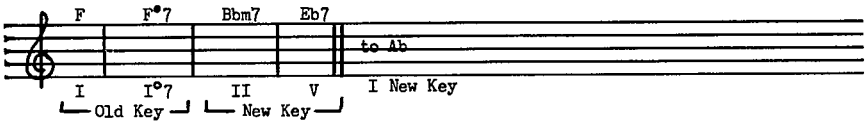
Another function of the II to V progression, is its use in modulations and temporary changes of key within a tune.

In the next progression, measures 1, 2, 3, & 4, are in F, measures 5, 6, & 7, are in Bb (up a 4th) and measure 8 returns to the key of F.



In the next example, the II to V is used in a 4 bar modulation. After the diminished 7th chord, the II and V of the new key is played to establish the key of Ab.

Example - Modulation from F to Ab (up a minor third)



As the player becomes adept in the playing of II to V in every key, he can add alterations of minor 7th and D°m7 chords.

Example

In the next issue of PERCUSSIONIST, there will be additional exercises for chordal alterations.

A SELECTIVE BIBLIOGRAPHY OF MATERIAL PERTAINING TO THE ACOUSTICS OF PERCUSSION INSTRUMENTS

Compiled by the Acoustics of Percussion Instruments Committee of the Percussive Arts Society, James L. Moore - Chairman.

This bibliography represents an attempt to compile a broad based list of references on the acoustics of percussion instruments. Supplements to this listing will be issued as additional material is compiled. The work of this committee can be aided greatly if all readers who have references or papers could send a complete entry and an annotation to this committee.

It is hoped that the brief annotations included in this bibliography will be of value in identifying the content of each entry. However since interests and backgrounds of readers vary considerably it is recommended that one try to locate items directly for examination.

"AMRAWCO Turns to Science in Testing Calfskin and All-Plastic Drum Heads," **Piano Trade Magazine (PTM)**, Feb., 1958.

Baldwin, John. A Bibliographic Summary of Materials Relating to the Acoustics of Percussion Instruments. Unpublished paper, available author, Wisconsin State University, Oshkosh, Wisc.

Bartholomew, Wilmer T. **Acoustics of Music.** New York: 1942.

Brailsford, H. "Some Experiments on an Elephant Bell," Journal of the Acoustical Society of America (JASA), Vol. XV, P. 180.

Analyzes partial structures of small elephant bells.

Briggs, G. S. **Musical Instruments and Audio.** Yorkshire, England: Wharfedale Wireless Works, 1965.

Gives oscillogram and frequency ranges of triangles and cymbals. Set ups for experiments given.

Chenoweth, Vida. **Marimbas of Guatemala.** Lexington: University of Kentucky Press, 1964.

Gives cultural and constructional information on the Guatemalan marimbas.

Coleman, Satis N. **The Marimba Book.** New York: John Day Co., 1926.

Information for young student on primitive instruments and directions on how to build a marimba, including how to find nodal points.

Colwell, R. "Transverse Vibrations of Membranes and Plates," Abstract in **JASA**, Vol. VI, p. 194. Nodal figures of membranes and Chladni plates are given.

Culver, Charles A. **Musical Acoustics**. New York: 1956. Chapter 14 deals with percussion instruments.

Encyclopaedia Britannica - 1968 edition, Vol. 20, pp. 938-945, "Sound: III Acoustic Sources" Deals with vibration of membranes, rods, and plates.

Grutzhacher, M. and Wesselhoff, E. "Uber den Klang eines Chinesischen Gonges," **Acustica**, Vol. IX, p. 221. Tonal analysis of a Chinese gong (bell).

Hardy, Howard C. and Ancell, James E. "Comparison of the Acoustical Performance of Calfskin and Plastic Drumheads," **JASA**, Vol. XXXIII, p. 1391. Characteristics of plastic and calfskin heads are documented

Hearne, Herb. "Electronic Production of Percussive Sounds," **Journal of the Audio Engineering Society**, Vol. IX, p. 270. Characteristics of some real percussion instruments and their electronic synthesis are discussed.

Helmholtz, Hermann. **On the Sensation of Tone.** 2nd Eng. edition, trans. A. Ellis, New York: Dover Publications, 1954. This classic 19th century work contains numerous references to acoustical characteristics of percussions.

Henzie, Charles A. "Amplitude and Duration Characteristics of Snare Drum Tones," Indiana University Ed. D. dissertation, 1960. Available University Microfilms, MIC 60-3001, Ann Arbor, Mich.

Here, L. "The Marimba: A Problem in Science and Industrial Arts," **Industrial Arts**, XL, #1 (Jan., 1922) Documents project of making a marimba in a school woodshop class.

Hickman, C. "Spark Chronograph Developed for Measuring Intensity of Percussion Instrument Tones," **JASA**, Vol. II, p. 138.

Jackson, Burton L. "History of the Marimba: With an Emphasis on Structural Differences and Tuning Accuracy," University of Michigan MM thesis, Mus. Ed., 1952.

Jones, A. T., "The Strike Note of Bells," **JASA**, Vol. VIII, p. 199. Discusses the strike tone problem and the difficulty of ascertaining the octave in which certain tones sound.

Josephs, Jess J. **The Physics of Musical Sounds.** Princeton, New Jersey: 1967. Percussion Instruments Chap. 8. Summarizes well, present information. Generally idealized cases, nonuniformities not discussed.

Kirby, Percival. **The Kettledrums.** London: 1930. Although concerned mainly with historical and performance data, Chap. VI on Tuning contains some acoustical information.

Leitner, Alfred. "Vibrations of a Circular Membrane," **American Journal of Physics,** Vol. 35, p. 1029. Description of apparatus used to demonstrate resonant responses of circular membranes.

MacCallum, Frank. "The Marimba's Bass Notes," **Percussionist,** Vol. V, p. 266. Gives history of bass marimba construction in U.S. and describes Guatemalan instrument.

Moore, James L. The Construction and Acoustical Characteristics of Mallet Percussion Instruments. Unpublished paper, Available author, Ohio State University. A 59 entry bibliography of general source material.

_____. Inharmonic Partial Tones and the Work of Ernst Florens Friedrich Chladni. Unpublished paper, Available author, Ohio State University.

_____. "The Mysticism of the Marimba: A Detailed Acoustical and Cultural Study," **Percussive Notes,** Vol. IV, #3, p. 1. Reprints available from Musser-Kitching Division of Ludwig Industries.

_____. "Percussion Acoustics: An Introductory Evaluation," **Percussionist,** Vol. V, p. 218.

Morse, Philip. **Vibration and Sound.** New York: McGraw-Hill Book Div., 1948. Mathematical formulae given for normal modes of vibration of bars, plates, and membranes.

Musik in Geschichte und Gegenwart (MGG) Article - "Schlaginstrumente Akustik" Vol. XI, p. 1745. Tonal spectrum data given on numerous percussion instruments.

Obata, Juichi, and Tesima, Takehiko. "Experimental Studies on the Sound and Vibration of Drum," **JASA,** Vol. VI, p. 267. Shows modes of vibrations of two types of Japanese drums. Discusses coupled resonances of heads and air column.

Olson, Harry F. **Music, Physics, and Engineering.** New York: Dover Pub., 1967. Percussion Instruments - Chap. 5, Sec. 5.

Peters, Gordon. Treatise on Percussion. MM thesis, Eastman School of Music, 1962.

Ramakrishni, B. and Sondhi, M. "Vibrations of Indian Musical Drums Regarded as Composite Membranes," **JASA,** Vol. XXVI, p. 523. Modes of vibration of Indian drums with symmetrically loaded heads.

Ramakrishni, B. "Modes of Vibration of the Indian Drum Dugga or Left-handed Thabala, **JASA**, Vol. XXIX, p. 234. — Modes of vibration of Indian drums with eccentrically loaded heads.

Ramen, C. V. and Kumia, S. "Musical Drums with Harmonic Overtones," **Nature**, Vol. 104, p. 500. — Describes Indian drum producing harmonic partials due to superimposing secondary membrane on main head.

Richardson, E. G. **The Acoustics of Orchestral Instruments and of the Organ**. New York: 1929. — Chap. 5 Percussion Instruments.

Sarajini, T. and Rahman, A. "Variational Method for the Vibrations of the Indian Drums," **JASA**, Vol. XXX, p. 191. — Presents a method for computing the frequencies of the low modes of vibrations of certain Indian drums.

Siwe, Tom. "Percussion Growth, Research, and the Future," **Percussionist**, Vol. II. p. 6.

Stauffer, Donald W. "A Motion and Muscle Study of Percussion Technique," **Percussionist**, Vol. V, p. 290. — Physiological principles and their acoustical implications are discussed.

Stewart J. and Colwell, R. "Calculation of Chladni Patterns," **JASA**, Vol. XI, p. 147. — Provides mathematical basis for sand patterns in square and circular Chladni plates.

Stoddard, Hope. "Xylophone, Marimba, Glockenspiel, Vibe," **International Musician**, LI (Oct., 1962), pp. 24-27.

Stone, George L. "Xylophone Versus Marimba," **International Musician**, XLVIII (Sept., 1949), p. 14.

Taylor, C. H. **The Physics of Musical Sounds**. New York: American Elsevier Pub. Co., 1965. — While containing no section on percussion instruments as such, numerous references to percussion acoustics are found throughout the text.

Taylor, Henry W. **The Art and Science of the Timpani**. London: 1964. — Description of experiments with vibrating form of timpani heads and bowls.

Young, Robert. "Modes, Nodes, and Anti-Nodes," American Journal of Physics, Vol. 20, #3 (March, 1952), pp. 177-183. — Clarifies basic terminology well.

Zeitschrift fur Mathematischen und Naturwissenshaft. Unterricht 50, 1919. — Article on pp. 271-273-Eng. translation - "The Xylophone and the Physical Laws of Transversely Vibrating Wooden Bars".

PERCUSSIVE ARTS SOCIETY
COLLEGE CURRICULUM PROJECT (CONTINUED)

Compiled by Ron Fink

PERCUSSION DUTIES

An Evaluation of the Statistics of Percussion Duties:

From the number of replies recieved, an average is derived which illustrates the duties of:

The Percussion Instructor

I Private Lessons:

An average of 9.6 clock hours per week which includes an average of 9.7 undergraduates and 1.8 to 3.1 graduate students

II Percussion Methods Class

Meets an average of 2.5 clock hours per week for 1.3 hours of credit; the average class contains 14 undergraduates and 1.3 graduates.

III Percussion Ensemble

The majority receive 1 credit hour per week and meet an average 2.5 clock hours per week; the ensemble contains an average of 9.4 undergraduates and 1.5 graduates

IV Mallet Ensemble

Very few responses. When offered, it was alternately a part of the percussion ensemble, in schedule and performance (PAS recommends use of existing marimba arrangements plus the wealth of string chamber music. This is very important for musicanship development)

The Percussion Assistant

Generally, assistants relieved the private teaching load of the instructor, but method classes or percussion ensemble were taught by very few.

Percussion duties for the percussion instructor includes teaching private lessons, percussion/mallet ensemble, and percussion methods class or any other percussion courses offered.

The N.A.S.M.* guidelines for applied loads for the various ranks are:

*National Association of Schools of Music.

instructor:
assistant prof.: } Maximum = 25 clock hours of applied music

associate prof.:
full prof.: } Maximum = 18 clock hours of applied music

The Percussion assistant mainly relieves the teaching load of the full time percussion instructor.

The most frequent duties of the percussion assistant was in teaching private lessons, fewer taught the methods class or the percussion/mallet ensembles.

Although many schools had percussion ensembles, not many had a mallet ensemble. When offered, it was alternately a part of the percussion ensemble, in schedule and performance.

PAS strongly recommends a mallet ensemble in a percussion curriculum. The development of musicianship and teaching of the keyboard instruments is essential to the training and preparation of good college percussionists. An ever increasing number of mallet publications and trancriptions of chamber ensembles is enhancing the literature for the mallet ensemble.

Other percussion-related courses mentioned in the survey were taught by the percussion instructor. In some cases the percussion instructor also taught "non-related" courses i.e. theory composition, and music literature. The feelings of those surveyed were that this is fine, if it doesn't make the instructor's load too heavy to allow him to devote adequate time and energy to his major commitment!

Course Offerings

Many percussion-related courses were mentioned which should be offered even though they were not presently included in their current respective cataloge.

"Do you feel there are percussion-related courses which should be offered which are not in your present catalog?"

Percussion Courses which Should Be Offered. Most Frequently Mentioned:

Percussion Literature
Percussion Pedagogy
Percussion Ensemble

Scoring for Percussion
Mallet Ensemble
Percussion Research
Building Percussion Instruments

Graduate Methods
Advance Percussion Methods

Also mentioned:

Advance Course for non-majors (methods class private or both)

Percussion Seminar (graduate level course dealing with pedagogy, instrument making, and master class)

Seminar in Performance Practices

Percussion History

Percussion Chamber Ensembles
Ensemble for non-Percussion majors
Advanced Percussion Teaching Techniques
Percussion Methods (undergraduate)
Workshop in Percussion
Percussion Repair
Ethnological Courses
Applied Percussion (graduate level)

Latin American Instruments
Stage Band Drumming
Mallet Class

Preparatory Or Pre-College Programs

About half of the schools replying offered a preparatory or pre-college program for gifted young musicians and a majority of these schools offered percussion taught by the regular instructor or his assistant.

The percussion class or lessons usually consumed ½ an hour in addition to other classes, such as percussion ensemble and theory for credit.

Ideally, these students should be a part of the instructor's time load providing he has first fulfilled his commitment to his own music students enrolled for credit. If this arrangement is impractical or against school policy, the students can be taught independently from the school on a private lesson basis with the instructor.

Extra Curricular Private Lessons

More than half of the persons replying were teaching extra curricular private students (students who were not enrolled for credit). This seems to be a satisfactory arrangement providing that the students who are enrolled for credit are not neglected or that it is not violating school policy.

It would seem unethical to have a maximum load (restriction on the number of clock hours you are required to teach) set by a school and then teach private lessons "outside" of school time.

Summer Sessions

More than half of the persons replying were involved with teaching a summer session. Most often the percussion instructor was

hired full time for one session (usually 6 week sessions). A smaller number of percussion teachers were employed part time while only a few teaching assistants were employed.

Primary responsibilities included lessons, method class and percussion ensembles. In addition to other percussion duties, there were a number of non-percussion duties and a good number of workshop participation.

Classifications

Observations: There are various categories of degree plans - credit hours and clock hours which identify a student's classification. Although individual schools have their own requirements for the above-mentioned (degree plans & credit hours), it would be helpful to both faculties and students to have some standardization in titles of classification. For example, a glance at the information compiled on p. 16 of the PAS Curriculum Project Report shows the many variations of titles applied to the Music Education degree percussionist, although they mean basically the same thing. It is also noted that the number and type of credit hours and clock hours vary widely from one degree to another. There is a further disparity between semester systems (2 semesters, quarter system, tri-semesters). The format used by most schools for these classifications is as follows:

Undergraduate Curriculum

		credit hrs.	Pr. Lesson clock hrs.
A. Applied Music Degrees:	Percussion Major	4	1
B. Music Education Degree:	Percussion Concentration	2	1
C. Bachelor of Arts Degree:	Percussion Concentration	2	1
D. Non-Percussionist (music major or elective from other field toward the pursuit of any degree)	Percussion Secondary	1 or 2	½ or 1

Master's Degree Curriculum

A. Applied Music Degree:	Percussion major	3-4	1
B. Music Education Degree (M Ed) or (MS) in M. Ed.	Percussion Concentration	2	1
C. Master of Arts Degree: (MA)	Percussion Concentration	2	1
D. Non-Percussionist:	Percussion Secondary	1 or 2	½ or 1

Doctoral Degree Curriculum

Doctor of Musical Arts Degree (DMA)

A. Applied Music Degree: (DMA)	Percussion Major	4	1

Doctor of Education (Music Emphasis) (Ed. D.)

A. Music Education Degree: (Ed. D.)	Percussion Concentration	3	1

Summary Of Total Hours
(All approximate, but based on above table ratios)

Bachelor's Degree		Total Percussion Credit Hours Req.	Total Credit Hrs. for Degree
Bachelor of Music	Percussion Major	32	131
Bachelor of Mus. Ed.	Percussion Concentration	12*	131
Bachelor of Arts	Percussion Concentration	12*	131
Master's Degree			
Master of Music	Percussion Major	9-12	32**
Master of M. Ed.	Percussion Concentration	0-8	32***
Master of Arts	Percussion Concentration	2	32***
Doctor of Musical Arts	Percussion Major	16	60****
Educational Doctorate	Percussion Concentration	optional	60*****

* when the student has met the minimum requirements of 12 semester hours' credit in the applied concentration, the Applied Music Examing Committee will determine if any additional hours will be required in the concentration.

** includes a thesis and a required recital.

*** may or may not include a thesis

**** a minimum of four recitals in addition to dissertation.

***** most candidates are acceptable in performance standards, but may be directed toward more lesson hours of study, based on proficiency.

Schedules & Enrollments Of Schools Surveyed

The majority of schools are on two semester schedules, with much fewer on the quarter system, while only one school reported a tri-semester system.

The average number of undergraduate music majors in the various schools numbered 231.94.

The average number of undergraduate regular percussion students numbered: 10.11

The average number of graduate music majors in the various schools numbered 64.10.

The average number of graduate regular percussion students numbered: 1.38

Undergraduate Instrument Study

Some general observations from the survey include:

1) Most instructors emphasize snare drum and keyboard percussion instruments in the first year (semesters I & II).

2) Timpani instruction is begun more often in the second year and is continued throughout the undergraduate study. (editor's note: theory and aural training to be used in timpani

instruction, should be started in the first year).

3) Keyboard percussion instruction is begun the first year and seems to be the most emphasized instrument in the percussion undergraduate study. This is no doubt due to deficiencies in the student because of a lack of preparation in his beginning instruction on the elementary and secondary level. Apparent weaknesses in theory, music literature and history are also notable in many college freshmen (not only percussionists) due to lack of these courses in earlier schooling. (editor's note: piano instruction is extremely important to the development of good musicianship and should be recommended prior to and during instrumental study. Far too often, college freshmen are ill-equipped to the point of not being able to read pitches or clef signs, have little or no knowledge of key signatures, scales, and the like.

4) Drum set and Latin American instruments are the most deemphasized areas of percussion instruction, which may be due to the instructor's unfamiliarity or a lack of materials,

5) Bass drum and cymbals and traps are also neglected.

6) Multiple percussion instruction makes an increase from the second year throughout undergraduate study, which is a normal progression after having studied **all** the percussion instruments and applying these techniques.

Number of Teachers Indicating Instruments Taught Per Semester

	Fr.		Soph.		Jr.		Sr.	
SEMESTER	I	II	III	IV	V	VI	VII	VIII
S. D.	42	39	30	26	26	19	23	17
K. P. I.	34	35	33	35	36	33	34	24
TIMP	14	24	32	34	36	35	33	23
DR. SET	3	10	9	11	12	8	10	9
B.D./CYM	18	15	11	12	10	7	7	7
TRAPS	16	19	17	14	12	7	7	7
L.A. INSTR.	6	8	13	13	11	8	7	4
MULTIPLE PERC.	3	6	14	20	26	21	24	23

Additional Comments on Undergraduate Study: The following pages are evaluations of a list of items asked of the instructors concerning curriculum differences between percussion majors and percussion music education majors in their instrument study, length of lessons, number of lessons, depth in literature, etc.

Degree Emphasis

The listing is under two categories: Percussion Major (applied) & Percussion Concentration (Music education), and although they appear in order of most responses, each individual teacher must draw his own conclusions as to what phase of instruction needs the most emphasis. Criteria for this decision would depend on needs of individual students as well as their personal goals and ambitions.

Percussion Major (Applied)	Percussion Concentration (Music Ed.)
More emphasis on:	More emphasis on:
professional performance technics	pedagogy
performing & recital/concert participation	fundamentals (stickings, counting, rudiments, etc.) and performance technics
amount of lesson and practice assigned	evaluating approaches
repertoire	care and repair
sightreading	evaluating books
solo literature	evaluating equipment
having well-prepared lessons	purchasing equipment & prices
owning sticks and equipment	military style drumming
foreign terms & translations	contest literature
pedagogy of percussion	having well prepared lessons
preparation for auditions	performing with organizations and ensembles in recitals and concerts.
history & research of percussion	

also mentioned:

ensemble
duets
keyboard theory
ear training
improvisation
how to conduct yourself in an orchestra
logistics in the section
care and repair
choice and care of instruments
balance between concept-research and playing
some composing
owning sticks and equipment
ensemble
theory
concepts in making percussion section function
concert band set-ups
assigning parts in perc. section
interpreting various notation
marching band technics

(To Be Continued)

President's Corner

The end of summer brings another acedemic year, the briskness of an autum breeze, and the thrill of another football season. To much of our membership the football season means a relaxed Sunday at home with the pro's, but to others, it means days and nights of rehearsals and each week another halftime show.

For our collegues in charge of the percussion section of a marching (show) band, this time of year is often dreaded. One constantly hears the crys of percussion section teachers and coaches belittling the military repetativeness of cadences and the complete undoing of their years work towards the complete percussion approach and the musical worth of the percussion ensemble.

Need this be the case? It is the belief of your president that this need not and should not be so. The marching section is a percussion ensemble including snare drums, tenor drums, bass drums, cymbals and in many cases timpani and various latin percussion instruments. Utalizing the colors available to develop a total musical approach to this section is vertually limitless. This fact has been proven by the many outstanding drum and bugle corps and many of the fine college and high school marching bands.

It is your president's hope, that each member of P.A.S. envolved with this aspect of percussion do all in his power to relate musical percussion playing to this often neglected area.

It certainly would make it a lot more interesting for we spectators.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

THE SOLO SNARE DRUMMER, Vic Firth; Carl Fischer, Inc.; 47 pages; $2.50.

The material in this book is for the advanced player. It includes regular, odd and changing meters. Twenty-four etudes are for snare drum alone. The remaining thirteen include mutiple drum duets for one player and duets for two players.

SNARE DRUM METHOD (BOOK II - INTERMEDIATE), Vic Firth; Carl Fischer, Inc.; 32 pages; $1.50.

"Book II is a continuation of the Elementary Snare Drum Method. . . ." Each page is marked as a lesson. Also included are the 26 Rudiments of Drumming plus a section on bass drum and cymbal playing.

ODD TIME READING TEXT, Louis Bellson and Gil Breines; Belwin; 130 pages; $5.00.

The book is designed to accomplish in odd time meters, such as 5/4 and 7/8, what an earlier book by the same authors did in 4/4. The material uses exercises in basic quarters, eighths and 16ths with many divisions of each count. It may be used for melody studies as well as straight rhythm.

RUDIMENTAL PATTERNS FOR THE MODERN DRUMMER, Joe Cusatis; Belwin; 71 pages; $3.00.

Two basic sections comprise the book. The first short section is designed for use of the left hand around a set. The remaining portion includes practice examples using open ruff, open roll combinations, flam and paradiddle combinations around the set.

TONE-ROW EXERCISES FOR MALLET PERCUSSION, Howard Zwickler; MFP; 16 pages; $2.00.

"This book is a collection of fourteen contemporary pieces, all of which were written specifically for mallet percussion instruments. The pieces were composed from various tone-rows, each using all twelve tones."

ELEMENTARY ROCK AND ROLL DRUMMING, Roy Burns and Howard Halpern; Belwin; 24 pages; $1.50.

This book may be used to study specific partterns and coordination problems for Rock and Roll style. It would be advisable to have studied basic snare drum techniques before using this book.

ADVANCED ROCK AND ROLL DRUMMING, Roy Burns; Belwin; 72 pages; $3.00.

The book includes "Dexterity studies to develop hand and foot independence for Rock & Roll drumming; standard Rock & Roll drumming; Latin-American Rock . . . ; West coast standard and advanced rhythms; and Chelsea Rhythms."

15 DIVERSIONS FOR THE SNARE DRUM, Les Parks; Sam Fox Pub. Co.; 32 pages; $2.00.

This is a collection of standard rudimental style drum solos.
SURE WAY TO FOOT CYMBAL AND BASS DRUM CONTROL, David Gornston; Sam Fox Pub. Co.; 32 pages; $1.50.

While the snare drum and other sets are incorporated, the exercises are geared to developing the use of both feet.

SOLOING CYMBALS, Iran Koster; Sam Ulano Pub.; 30 pages; $2.00.

"The purpose of Soloing Cymbals . . . is to bring to the student drummer, the teacher as well as the working professional a study that will deal with the practical application of using cymbals and rim shots in the solo effect of drumming."

DRUM READERS' HAND DEVELOPER, Sam Ulano; Sam Ulano Pub.; 48 pages; $2.00.

This is a supplementary reading book designed to give a student practice in reading repetitive patterns throughout full page exercises. The great majority of exercises are in basic four meters. Flams, drags and rolls are used in some of the exercises.

CREATIVE APPROACH TO THE SNARE DRUM, Mervin Britton; Byron-Douglas; 71 pages; $2.50.

"The purpose of this book is to give the beginning student a foundation in secure, relaxed technique with a high degree of reading skill and basic musicianship." Notation and rhythm are approached by addition of small basic units. Workbook exercises appear throughout the book. All progressive performance exercises are in duet form.

PRACTICAL ANALYSIS OF INDEPENDENCE, Thomas L. Davis; Creative Music; 32 pages; $2.50.

This book uses a solid logical approach to independence, that is, the limbs perform as one line instead of divergent unrelated parts. Exercises are written as they appear combined as well as how they are actually performed. The material is primarily arranged for the application of the left hand with the basic ride cymbal, bass drum and hi-hat partterns in 4/4 and 3/4.

STANDARD CONCERTOS FOR TIMPANI, Morris Goldenberg; Chappell & Co.; 70 pages; $3.50.

This edition is a collection of timpani parts to twenty three standard piano and violin concertos.

STUDIES IN SOLO PERFORMANCE, Morris Goldenberg; Chappell & Co.; 72 pages; $5.00.

"It is the specific goal of this volume to enlarge the scope of the solo percussion to a point where he can deal with currenct compositional trends and with those in the foreseeable future." "This volume is organized into three main categories: 1. Pedagogical materials to produce specific skills in combining groups of instruments cumulatively; 2. Performance pieces composed by Mr. Goldenberg to affirm these skills; 3. Multiple percussion solos by guest composers . . . ."

4 WAY DRUM SET METHOD, Buddy McCarthy; Sam Fox Pub. Co.; 48 pages; $1.50.

The pedagogical approach in this method assumes that the beginning student can start with both hands and both feet on a set. On page 17 is it explained that ". . . everything in this book can be applied to Rock 'N' Roll-Jazz-Swing-Big Band Styles. And by using different phrasing the riffs and beats can be used in Twists-Latin - Shuffles - Blues - Big Beat Swing - Progressive Jazz - Show Music . . . ."

CUT TIME PARTS, Joel Rothman; JR Publications; 14 pages; $2.00.

These pages deal with the problems of reading 2/2 rhythmic figures in show music.

SOCK IT TO ME, Joel Rothman; JR Publications; 27 pages; $2.00.

The exercises in this book are written to provide practice in freeing the hi-hat cymbal from the traditional two and four rhythm.

RUDIMENTS AROUND THE DRUMS, Joel Rothman; JR Publications; 46 pages; $2.00.

Basic rudimental patterns are written out along with five variations around a drum set.

THE END, Joel Rothman; JR Publications; 16 pages; $2.00.

The book is designed for variations of ending rhythmic figures in 4/4 time on a set. There are fourteen suggested patterns with five variation each around the set.

ROCK AROUND THE DRUMS, Joel Rothman; JR Publications; 27 pages; $2.00.

This book gives a series of drum breaks that can be used in actual performance. Each break is presented in five variations around the set.

SHOW PRIMER, Joel Rothman; JR Publications; 16 pages; $2.00.

The material in this book was designed to give an elementary drum set student an idea of what dance band music involves from a reading view.

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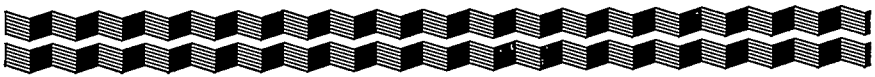
International Percussion Reference Library

The 3rd edition of the PERCUSSION REFERENCE LIBRARY has increased to over 1100 titles. Also included in this edition are special listings of music to be found in rental libraries.

Compositions in the LIBRARY are graded and listed according to number of players and families of instruments. The scores are available for a two week perusal period.

Address: International Percussion Reference Library
Music Department
Arizona State University
Tempe, Arizona 85281

Time and Place



The times and places for our annual meeting in Chicago are as follows:

Friday Dec. 19, 1969 8:00 A.M. - Executive Board and commercial members breakfast - Crystal Room.

Friday Dec. 19, 1969 5:00 P.M. - PAS Board Meeting - Polo Room

Friday Dec. 19, 1969 7:45 P.M. - PAS Annual Meeting - Louis XVI Room.

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

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

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

MEMBERSHIPS — Professional $8.00 (Percussionist)
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SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S., INC. 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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