Percussionist

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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

NATURALNESS IN HAND POSITION

by Sherman Hong
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Much has been said about the "proper" grip of sticks for the snare drum, for timpani, and for mallet keyboard instruments; but regardless of which grip the teacher believes to be best or was taught to use, it is imperative to consider "naturalness." Since the majority of students will not become professionals, is it necessary to teach a snare drum grip, another grip for the timpani mallets, and yet another for the mallet keyboard instruments? No, if natural hand position is used! Natural hand position can be defined as the position of the hand in a non-tension, **natural** fashion.

The "natural" grip should not merely be a technique, it should be a **concept.** If the concept of naturalness is understood, then students would usually learn to control sticks or mallets more rapidly and to play more musically from the onset. Naturalness connotes absence of tension; most beginning students progress slowly and sound unmusical because they use grips which promote too much tension.

This writer feels that the teaching philosophy which advocates loud playing in the primary stages is not in the best interest of students. If the student is asked to play loudly, then his first reaction would be to play harshly and with too much arm motion. If the arms are used extensively, the large arm muscles are conditioned for use in playing--excessive use of these muscles will hinder a student's control in faster playing and in the performance of parts calling for finesse. The natural hand position, which utilizes mostly wrist and finger control, will lead to faster playing and more refined playing. The initial volume level of the "natural" grip will be approximately moderately loud-soft (mf-mp). After control of the base grip and movement of the sticks are good, then an increase in volume is easily accomplished **without** using much arm motion. By increasing the velocity (speed and downward force) of the sticks, the resulting sound will be as loud as desired.

Left Hand Traditional Snare Drum Grip

There are various snare drum grips being taught; basically, they are the traditional grip and its variations, and the like or matched grip. As regards the traditional left hand grip, this writer believes the most glaring error is in that variation which advocates that the palm either angles up toward or almost directly faces the ceiling. Another variation advocates the last two fingers be sharply turned toward or even touch the palm. One other popular grip recommends two pivot points--the crotch of the thumb and first fing-

er and the first finger itself. All of the mentioned variations violate the principles of naturalness.

The first variation turns the hand upwards at the wrist and thus produces tension in the wrist. The second variation pulls the last two fingers in opposition to the first two fingers (notice that if the bottom two fingers are curled toward the palm, tension will be felt at the base of the fingers and the back of the hand). Besides producing two pivot points, the third variation causes the first finger to exert direct pressure on the stick; hence, tension in the finger will result after a short period of playing time.

This writer finds that the concept of left hand naturalness can be illustrated in these steps.

1. Place both hands in a natural, relaxed position by the sides of the body.
2. Moving the forearm from the elbow to the tips of the fingers, slowly lift the left forearm until it is parallel to the floor.
3. Carefully note the position of the hand. It should look like illustration No. 1.

Illustration No. 1 (top view of left hand)

4. Notice that the palm is **not** angled or turned upwards, and that the last two fingers are **not** curled toward the palm.

For balance and for better stick control, there is necessarily a minimum of tension used to hold the stick firmly, but not tightly, in the crotch of the thumb and first finger. This firmness can be accomplished by allowing the pad of the thumb to touch the first finger at a spot most comfortable to the individual (this spot is usually at or between the joint nearest the knuckles and the next joint). (Illustration No. 2)

Illustration No. 2 Left hand grip (top view)

The stick will fit between the 2nd and 3rd fingers. Check that the first two fingers are curved naturally over the stick and the last two fingers are curled naturally under the stick.

Right Hand Grip

The right hand grip appears different from the left hand traditional one, but it also depends on a position of least tension. This position can be found in much the same manner as previously mentioned, but with one small change. Instead of moving the forearm from the elbow to the fingers in one piece, relax the hand and move from the elbow to the **wrist.** The relaxed hand will trail after the wrist and will "naturally" turn the palm toward the floor. When the forearm is parallel to the floor, bring the hand into the same plane as the forearm. Notice that the palm is **not** exactly parallel to the floor; there is a slight angle between the palm and floor--this is the "natural" position. The fingers are in a natural position, but must be curved to grip the stick.

If the matched grip is used, the left hand grip should duplicate the procedure used for the right hand grip.

Stick Angle

While holding both sticks with the natural grip, notice the angle the sticks make with each other. (Illustration No. 3)

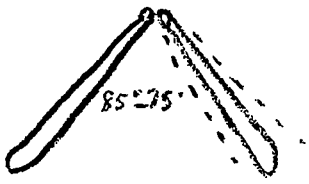

Illustration No. 3 Top view of sticks

Depending on the individual, the natural angle made is approximately 85 to 95 degrees. This is one quick way to check for proper hand position.

Timpani Grip

Since educational philosophy demands that a percussionist play **all** percussion instruments, is it necessary to teach a special timpani grip? Both the French and German grips call for holding sticks in a somewhat less natural way; hence, a person learning either or both of these grips must train a slightly different set of muscles in the arms, wrists, and/or fingers. It is true that many student percussionists can switch grips without adverse effects, but these people are usually above average students. This writer feels that if the average or below average student can perform adequately with the natural grip, as discussed with the matched grip, then the French and/or German grip should not necessarily be taught.

What has been said about the timpani grip is applicable to the mallet keyboard instruments. In essence, the recommended grip is the matched grip used on both snare drum and timpani.

Summary

Rather than inability to read or lack of coordination, too many percussion difficulties are rooted in inadequate stick control. An emphasis on the "natural" grip should facilitate learning at a faster clip and should also improve the musical performance of students.

———————O———————

MILITARY DRUMMING IN THE BRITISH ISLES

1450 - 1900

by Donald K. Gilbert

ABOUT THE AUTHOR—

Mr. Gilbert received his B.M. degree from the Eastman School of Music, and the M.M. from the University of Michigan.

He has teaching experience at both the high school and college level. The past three years he has been a teaching fellow at the University of Michigan while doing graduate work beyond the M.M.

He is a composer and author and has performed as Principal percussionist under outstanding conductors such as Dr. Howard Hanson and Dr. Frederick Fennell.

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war![1]

The drum has played an important part in the history of military music in the British Isles. Along with the fife, the drum has held such a prominent place in England's military music that the great bard himself, William Shakespeare in one of his classics mentions their use. However, the history of the military drum and its use in England can be traced to a date preceding the time of Shakespeare. This date properly belongs in the fifteenth century.

The credit for bringing the drum and fife from the European continent to England is given to Henry VII (1457-1509).[2] Very little is known about the use of the military drum in England in the fifteenth and sixteenth centuries. The earliest extant notice of the military drum in England is found in the **Privy Purse Expenses of Henry VII,** who in 1492 gave to "two Sweches grete taborers" the sum of two pounds.[3]

An old sketch in the British Museum showing the English Army

taking the field is dated at about 1540. Each squadron is headed by a "Drome and a Phiphe."[4]

Perhaps because of their novelty, drummers and fifers must have enjoyed a rather high social position in the sixteenth century, for Henry Farmer states that in England, "droumers and ffyfers" displayed themselves in the muster of the London-Train Bands which in 1539, swaggered from Mile End to Westminster in all their glory.[5] Further evidence of this social position is found in Luis Gutserres de la Vega's **Compendious Treatise entituled De re militari** dated 1582:

> The best Inne or lodging is to be provided for the Captain and the second is likewise to be given to the Auncient bearer and the Sergeant of the bande, next unto them must be lodged the Drummeplaiers and Fluite.[6]

In 1542, Henry VIII (1491-1547) sent to Vienna for some fifers and drummers. By 1557, drums were used not only as a separate unit, but were also incorporated into the regimental band itself to emphasize the mensural regulation of beats in order to facilitate marching.[7]

The sound of the drum was something more than a mere noise. The progress of the British Army often depended upon its various cadences. When fifes accompanied the drum, the drummer's beat became irregular and unsteady. The fundamental drumbeats became so disorganized, that in 1610, a royal warrant was issued for the regulation of the old English march.[8] It was probably this same neglect and carelessness of the drummers that forced the authorities to establish the office of Drum Major, which first appeared in the late sixteenth century.

Drums and fifes continued to be an important feature in English military music until the last quarter of the seventeenth century. An entry from the Lord Chamberlain's Accounts dated August 7, 1689, orders the drummers and fifers to take their places in the First Regiment of Foot Guards as they had done before.[9]

Fifes fell into disuse for approximately fifty years beginning at the turn of the eighteenth century. They were re-introduced into the British Army at about 1745. Oboe bands had been adopted by the French Army in 1665.[10] Possibly, oboes were later introduced in England and superceded the use of the fifes for a short time. Since the peace of Aix la Chapelle in 1748, the drums and fifes have played an important part in the history of the British Army, both in peace and in war.[11]

One of the most musical groups in England during the eighteenth century was the Corps of Drummers and Fifers of the Royal Artillery. The Royal Regiment of Artillery had been established under a warrant from King George I dated May 26, 1716. Two companies were formed at Woolrich, headquarters of the Regiment. Under

a warrant of June 11, 1720, two drummers were provided for each company. By 1744, the Regiment consisted of ten companies, which meant twenty drummers. In 1748, fifers were introduced. When the Royal Artillery was reviewed in 1753, the musicians consisted of the Drum Major, Fife Major, ten drummers and five fifers. This event marked the formal beginning of the Corps of Drummers and Fifers of the Royal Artillery. The organization lasted until 1856, when it was replaced by a bugle band.[12]

The first written percussion parts did not appear until the sixteenth century, and even then only in instruction books. Prior to the middle of the seventeenth century, the composer apparently did not feel it necessary to notate any percussion parts, knowing that the player's training would have made him thoroughly conversant with what was then a traditional technique.[13]

Francis Galpin illustrates the famous English Voluntary and March in his book **Old English Instruments of Music.** The tempo of the English March was slow and dignified. When a certain French general remarked to Sir Roger Williams, a Welsh soldier of Queen Elizabeth's time, that the English March was slow, heavy, and sluggish, he was met with the crushing retort:

> It may be true, but slow as it is, it has traversed your master's country from one end to the other.[14]

Galpin's illustration is dated from the seventeenth century. The drum part contains nonsense syllables which are used for instructional purposes. However, there are no explanations as to the meanings or the specific use of these nonsense syllables.[15]

Bradley Spinney in his **Encyclopaedia of Percussion Instruments and Drumming** cites two examples of drum signals from early nineteenth century English instruction books. The first is taken from Samuel Potter's **The Art of Playing the Fife, and the Art of Beating the Drum** dated 1815.[16]

The second example contains two versions of the signal **Assembly.** Both versions are from the **French Duty** and were found in an old English drum book written by a V.A. Chaine. Spinney notes that the exact date of the Chaine book does not appear within its pages but contents of the book prove that it could not have been published earlier than 1817. The two-four **L'Assemblee** was used for marching (en marchant), while the three-four version was used when standing still (en place).[17]

The three-four version of **L'Assemblee** was used in the United States during the colonial period, and was often referred to as **Old Assembly.** In addition to its regular use, it also served as a fire alarm for the Continental Army, in which case it was repeated several times.[18]

Due to its many campaigns on the continent and to the use of foreign troops in its ranks, the British Army by the end of the

eighteenth century acquired a musical heritage which contained elements of foreign origin. Perhaps the greatest influence came from neighboring Scotland.

In the seventeenth century, if not earlier, Scottish regiments had their own particular martial music, including calls, which were different from those used by English and Irish troops. In the eighteenth century, this music was known as **Scots Duty** in contrast to **English Duty.** The actual notation of both of these duties, dating from the year 1750-1760, has been preserved. The earlier history of this particular music cannot be traced with any degree of certainty, but since the army was rather conservative in most matters of military routine in those days, it is likely that both **Scots Duty** and **English Duty** contain elements of what was practiced in the seventeenth century.[19]

In Scotland in the early seventeenth century, there seems to have been some type of martial music approximating the **Scots Duty,** since in 1637 or 1638, on the authority of Gordon of Rothiemay, Scottish drummers were beating taptoos, reveilles and marches. Furthermore, they were teaching the troops to distinguish between the marches of the Scottish, Irish and English military.[20]

The Scots Brigade in the Swedish service in this same century had its own particular martial music, and in the Thirty Years War, even the Germans borrowed the **Scots March** when it suited their tactics to deceive the enemy.[21]

Due to the fact that many regiments of the Scottish Army were absorbed into the British Army, the **English Duty** eventually contained elements which were of English and Scottish origin. Several collections of Scottish fife calls from the latter half of the eighteenth century are preserved in various European libraries. These calls may be survivors of what was played in the sixteenth and seventeenth centuries. These collections contain the fife calls only. The drum beats which accompany four of these calls are found in a manuscript entitled **Scots Duty** in the Farmer Collection at the Glasgow University Library. The manuscripts originally belonged to Robert Collins, Fife Major of the Royal Artillery, 1806-1834.[22] The four items found in **Scots Duty:** the **Reveilly,** the **General,** the **Retreat** and the **Taptoo,** which are in the Glasgow manuscript contain both the fife and drum parts. Copies of these calls with both the fife and drum parts are found in George Henry Farmer's book **Handel's Kettledrums and Other Papers on Military Music.** Farmer does not say whether he reprinted the four calls exactly as they appear in the Glasgow manuscript. If they are exact copies, the notation of the drum part is very similar to that used in this country today. The use of various drum rudiments is quite apparent. The rolls are notated with a trill sign instead of being written out. The two other predominant rudiments in the four examples are the flam and ruff.

Scots Duty continued as a hard and fast practice among Scottish regiments at home and abroad until well into the nineteenth century. The **Scots Duty** was abolished in 1816, when a **System of Instruction for the Drum and Fife** by Samuel Potter, Drum Major of the Coldstream Guards, was officially adopted by the British Army. Traces of the **Scots Duty** remained as late as the 1870's when the **Scotch Reveille,** which had been adopted in **English Duty,** was found as the third section of the universal reveille, following **The Mother (English Reveilly)** and the **Three Camps.** Today, **Scotch Reveille** is practically non-existent except in the United States, where fragments are still occasionally found, relics from the time when **Scots Duty** was heard in the New England States from the several Scottish regiments stationed there.[23]

The tradition of military drum music in the British Isles is a long one and has been influenced by the military music of many of the armies on the European continent. British and Scotch drum music in turn has greatly influenced the music of the Continental Army of the United States. Indeed, the tradition of military music in this country finds its source in part to military music from the British Isles.

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"DOUBLE-STROKING" ON KEYBOARD PERCUSSION

by Wayne Kemmerle

ABOUT THE AUTHOR—

Mr. Kemmerle studied marimba with Celso Hurtado and performed as a soloist in high school, college, and private concerts.

He is currently employed in private industry, but has done extensive teaching of advanced students and professional drummers wishing to learn more about mallet percussion.

In the past, much emphasis has been placed on alternating right and left hand mallets in playing two-mallet work on keyboard percussion; however in recent years, more and more keyboard percussionists have discovered the use of the drummer's "bounce" stroking, or "double-stroking" to be more effective, i.e., striking two or more keys in succession with the same mallet. Cross-over of mallets can thus be minimized. Guatemalan marimbists have used this method for years and their playing of the marimba (Jose Betthancourt, and Celso and J.B. Hurtado) has been without equal.

Double-stroking creates the following opportunities for improved execution:

(1) Increases accuracy by reducing distance between mallet movement.

(2) Improves touch and dynamic control on the individual keys, because of shorter and slower movement due to shorter distance traveled.

(3) Avoids the possible "hooking" of one mallet with another and the possibility of pulling it out of the hand entirely.

(4) Smoother appearance from the audience viewpoint, although the old "left-right-left-right" method certainly makes a novice player look like he is doing something spectacular.

(5) Eliminates clicking shafts due to crossing-over.

Greater demands on mental and physical coordination, independence of hand action, and muscular control are basic in learning double-stroking. All are attainable only after considerable practice and specific exercises to acquire the necessary basic mental and muscular "grooves". Once learned, this method is easier in execution.

It is important, however, not to over-emphasize the value of double-stroking to the exclusion of alternate sticking; both are important and should be used in conjunction for best execution. Alternate sticking is particularly valuable in sight reading unfamiliar materials as in studio work where all concentration must be on music content.

Separate exercises for left and right hand muscle development, enabling the performer to hit two, three, four or more notes in succession with one mallet with evenness, proper touch, volume, and accuracy are mandatory. Exercises on scales incorporating the interdependence of the two hands and acquiring independence are necessary. It takes little mental or muscular control to play an A major scale going "left-right-left-right," etc., up and down two octaves, although the maximum speed will certainly be limited by a great deal of awkward hand movement from the naturals to the sharps or flats and back again.

To assist in incorporating new fingering figures, or positions, into compositions one should think of the keyboard in terms of being divided laterally instead of longitudinally; that is, when fingering rapid passages think in terms of playing the naturals with one mallet and the sharps or flats with the other, rather than moving up and down the keyboard alternating mallets. For instance, the A Major Scale would be positioned as follows:

A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A
R	R	L	L	R	L	L	R	R	L	L	R	L	L	R

or with the hands reversed if the context of the passage leading into or out of such a section would be more convenient. Observe how little the hands and arms are required to move, how much greater the accuracy potential, how more sure the touch and dynamic control, what greater speed can be attained; the difficult training comes in the muscular and mental control to make the adjustment not only from simple "L-R-L-R" patterns and from "L-L-R-R-L-L-R-R", but then to a mixed pattern of "L-L-R-R-L-R-L-L". Only practicing of exercises can accomplish this, so one should not easily be discouraged. In working coordinated mental/muscular exercises, the learning process is empirical; that is, each day's knowledge must be based on absorption of preceding materials. It is better to work five minutes daily for seven days on a mental/muscular exercise than work one hour for one or two days.

In scales, or patterns with three or more notes in the naturals or accidentals in succession, can one double-stroke the three or more notes? The answer is yes, however, it is very difficult to double-stroke more than two notes and retain evenness in tempo and consistent dynamic level. There are occasions when this may be advisable, but generally a mallet is "borrowed" from the sharps or flats to strike one of the naturals or vice versa.

For initial exercises, practice the Eb, E, Ab, and A Scales in two octaves as suggested, beginning first with the left hand and then with the right.

A STUDY OF SELECTED PERCUSSION ENSEMBLE MUSIC OF THE 20TH CENTURY

by
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The 20th Century world of serious western music has finally accepted the percussion family. This acceptance of man's earliest musical instruments into the mainstream of serious music was guided by a number of composers including such men as Stravinsky, Milhaud, Bartok, Varese, Cowell, Berg, Schoenberg, Bloch, Honegger and a number of others. These men, through their compositions for orchestra and percussion, for the percussion ensemble, etc., nurtured the development and lent aesthetic credence through their talent of composition and the quality of their art.

The purpose of this article is to briefly outline the lives of composers important to the percussion ensemble, (i.e. Varese, Cowell, Cage, Harrison, Hohvannes, Russell and Childs) and to analyze one of their most important compositions for the medium.

A great number of footnotes have resulted due to the author's attempts to finalize or at least clearly substantiate the available information on these composers and their works.

HENRY COWELL

and

"OSTINATO PIANISSIMO"

Henry Cowell (1897-1965) was one of the most prolific composers to have lived and worked in the United States. For a number of formative years Cowell remained relatively unaffected by the standards of European music and formal schooling. He was raised in an area of San Francisco where oriental music was as common as the Irish and English folk tunes of his parents.[1] Many of his basic concepts of sound organization and utilization were formed during these years. He quickly developed an open mind insofar as what should or could be considered as music.

Cowell's creative sense led him in 1912, to the innovative use of the tone cluster.[2] The tone cluster and other distinctly different methods that he employed in composing and performing his music (i.e., the use of string pianos, the use of the forearm in playing the piano, etc.) led to immediate attention and some degree of approval. This attention in turn led to financial help that enabled Cow-

ell to study on a special basis with Charles Seeger at the University of California and, after World War I, to tours of the United States and Europe.[3]

Cowell became very active in the promotion of new composers and their music and in 1927, founded the periodical **New Music** which has evolved into the **Musical Quarterly.**[4] He wrote and edited a great wealth of articles and, as a teacher-lecturer, influenced a large number of prominent composers. From his studies with Charles Seeger and Huntington Woodman, Cowell learned to codify and systematize his feelings and techniques.[5] The end result of this self-organization was evident in both his book **New Musical Resources** which appeared in 1919 (revised in 1930) and in his compositions after 1930 which displayed a high degree of sophistication and maturity.[6]

The music of Henry Cowell reflects the wide variety of experiences and influences that he accumulated. He nurtured a curiosity of youth in his study of the music of India, Africa, the Middle East and the Orient and, he employed these hetero-national elements liberally throughout his compositions.[7]

Henry Cowell, like Edgar Varese, wrote music that was forward-looking in concept. Both men came to regard the percussion instruments with special care. Each man, in his own way, utilized percussion to make or break the "rules", to realize their ideas in sound, and to transmit their concepts of internationalism and/or pure sound to the listener.

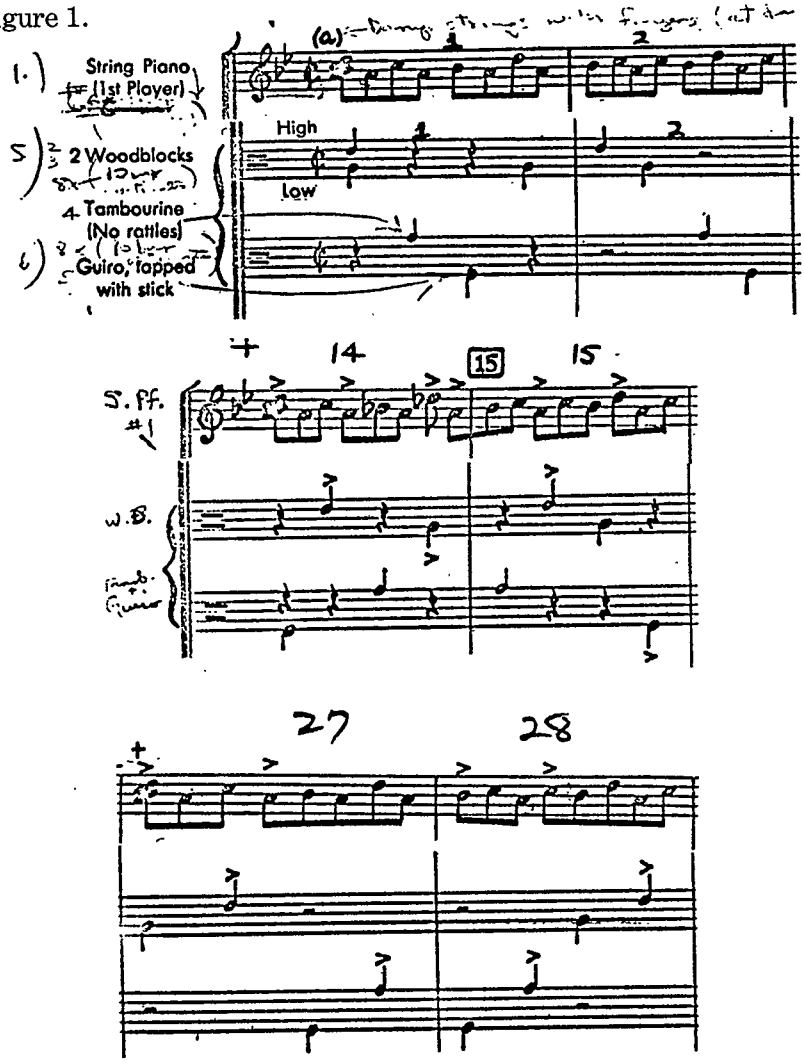
AN ANALYSIS OF "OSTINATO PIANISSIMO"

"Ostinato Pianissimo" was written for nine players; however, it may be performed by eight players with part #5 (Two wood blocks) and part #6 (Tambourine with no jingles and a guiro) being performed by one player. There are three definite (i.e., two pianos and a xylophone) and thirteen indefinite pitch instruments called for in the score. The definite pitch instruments are manipulated by Cowell, however, so that no large tonal centers are stressed.

Henry Cowell, in the directions that are included with the score, states that "the form of the work is an ostinato which varies in length for each performer, and in accent for the repeats."[8] The traditional oriental nature of the piece is obvious from the first hearing and the ostinato form contributes greatly to this flowing effect. The composition successfully captures the "endlessness" of most oriental music, but upon a close examination of the score definite sections can be ascertained.

The first thirty-nine measures seem to hold together as a section. In these bars the individual ostinati are added in a pyramid-type style and only the accents on the parts of players #1, #5, and #6 are changed.

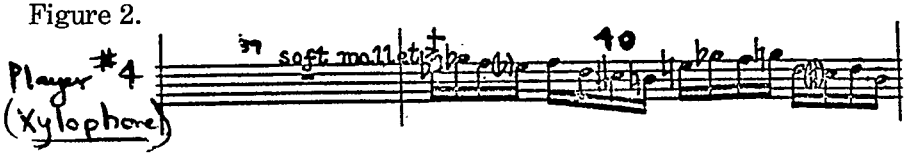
Figure 1.



Players #1, #2, #3, and #4 seem to play the major roles in this section and in the composition as a whole. Players #5, #6, #7, #8, and #9 serve as drones throughout the composition. These players (#5, #6, #7, #8, & #9) begin immediately and only #5 and #6 vary their patterns, as previously mentioned, by changing accent patterns.

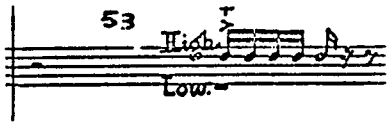
The entrance of the xylophone in bar 40 seems to denote a new section of the composition. (See Figure 2. below)

Figure 2.



The very different timbre produced at this point (bar 40) by the xylophone plus the fact that five of the other parts "restart" their ostinatos either in bar 40 or 41 strengthens the aural perception of a new section. The entrance of the bongos in bar 53 tends to create a sub-section within this large 2nd section. (See Figure 3. below)

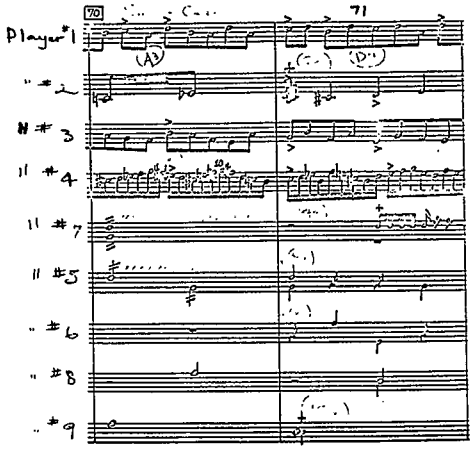
Figure 3.



A note on the difficulty in reading the score is necessary at this point. The New Music edition, without any indication, shuffles the order of the players and changes the number of instruments per score. As an example, in Figure 3. the bongoes (player #7) are printed above the parts of players #5 and #6.

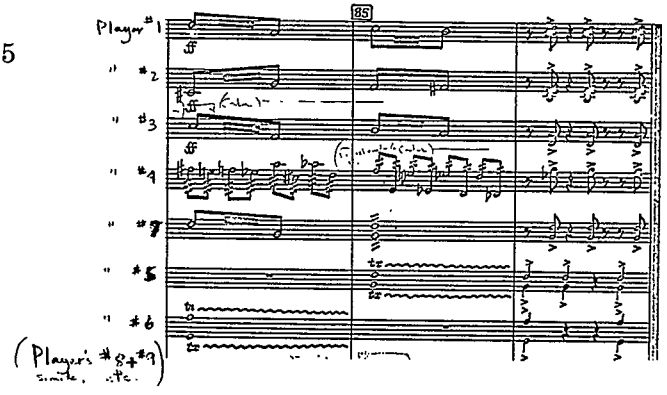
A third and final section seems to begin in bars 70-71. Again five ostinatos are "restarted" in bar 71 and this cadential feeling is made stronger by the muted string piano's (player #1) repeated reference to the "pitch" A in bar 70 and D in bar 71. (See Figure 4. next page)

Figure 4.



The composition is concluded by a short three bar codetta of trills and concerted rhythms. (See Figure 5. below)

Figure 5



Cowell, in the directions included with the score to "Ostinato Pianissimo", gave very definite instructions as to performing on the string pianos. The New Music edition failed to print the necessary letters (i.e., b and c) that Cowell referred to in his instructions. The best reference, then, to the complete work lies in the Time recording (#58000) by Paul Price and the Manhattan Percussion Ensemble. Mr. Cowell was present during that recording session.

The dynamics in this work are limited to very soft or very loud. Then, too, there are no crescendos or decrescendos written.

The harmonic aspect of this work is, as previously mentioned, practically nil. The rice bowls of player #3 are to be arranged in a relative low to high pitch order. No actual pitch intervals are prescribed. This pitch ordering is carried out wherever two or more like instruments are called for. Cowell's reasoning behind the harmonic "boycott" is fairly obvious when the oriental flow and flavor of the composition is considered.

Possibly the most remarkable feature of "Ostinato Pianissimo" is that Henry Cowell created "a rhythmic structure and a rhythmic texture of extreme complexity with very simple elements."[9]

JOHN CAGE/LOU HARRISON

and

"DOUBLE MUSIC"

These two men have written a great deal of music for the percussion ensemble and for percussion instruments in general. Most of their percussion music is in the realm of relatively unpitched sounds. In this respect John Cage and Lou Harrison have built on the pure sound or "noise" concepts of Edgar Varese.

John Cage was born on September 5, 1912 in Los Angeles, the only child of John Milton Cage, a well-known inventor and electrical engineer.[2] As is the case with many personalities in the arts, Cage's initial interest and enthusiasm for music was discouraged by his family. However, talent and persistence on his part led to studies in Paris with Lavare Levy, at that time (1930) the leading piano teacher at the Paris Conservatory.[3] After 1931 he continued his studies in the U.S. with Richard Buhlig, Adolph Weiss, and Henry Cowell. In 1934 he finished his formal schooling under Arnold Schoenberg in Southern California.[4] His studies with Schoenberg seemed to solidify his concepts of musical organization, in that harmony and/or melody was not necessarily needed to write music.

During his stay (1937-39) at the Cornish School in Seattle, Washington, Cage organized a student percussion ensemble and gave concerts throughout the Northwest.[5] This was, no doubt, one of the first instances wherein serious music for the percussion ensemble was

"aired" with any degree of consistency and continuity in the United States. The music of John Cage was probably the complete library and repertoire of the group and, it should be noted here that it (the music) was written primarily for use with the dance group at the Cornish School.

It was through this medium that John Cage made the acquaintance of Lou Harrison. Harrison's "interest in percussion began while he was working with the Mills College dance group in California where he eventually collaborated with John Cage in the composition of "Double Music" (1941)".[6]

Lou Harrison was born in Portland, Oregon on May 14, 1917.[7] Harrison, unlike Cage, has been both a conservative and an avant garde composer. His "style" has run the gamut of music. His music, in a sense, reflects the varied pattern of his life. He has, at one time or another, worked as a caretaker for animals, a critic, a dancer, a playwright, a florist, a musical instrument maker and a firefighter. His career as a composer/teacher has been the most stable however. Harrison's teachers included Henry Cowell, Arnold Schoenberg and Howard Cooper.[8]

Lou Harrison has been a champion of American music in both his literary and musical endeavors. His interest in almost every facet of music has led him to compose in "systems" rather than styles.[9] Harrison's compositions for percussion exhibit his experimental and yet thorough methods. However, "It should be noted that, unlike the similarly experimental music of many of his colleagues, Harrison's rarely sounds freakish or silly."[10]

Both Cage and Harrison went on, after "Double Music" to compose a great variety of works for the percussion ensemble. Lou Harrison has remained relatively more conservative in his music and his theories about music. His "style" or mode of operation has been one of experimentation and then assimilation. His efforts have been more along the lines of utilizing his musical ideas. Cage's efforts, however, were concentrated in the formulation and utilization of electronic instruments, tapes, prepared pianos and most importantly, with aleatoric or chance music. Cage's innovative ideas have struck at the core of western music. His influence among young composers has been wide and his reputation, if not as a composer, as a truly inventive genius is more or less accepted by the world of music.

AN ANALYSIS OF "DOUBLE MUSIC"

"Double Music" was written for four players. There are thirteen types of indefinite pitch instruments called for in the score. The parts for player 1 and 3 were composed by John Cage. The parts for player 2 and 4 were composed by Lou Harrison.

It is extremely difficult to discern any standard formal or structural elements in "Double Music." This apparent lack of form is

one of the unique aspects of the composition. John Cage describes his manner of composition, at this period of his life, as "composition within rhythmic structures (the whole having as many parts as each unit has small parts, and these, large and small, in the same proportion)."[11] Articles in both the **New Republic**[12] and **Etude**[13] seem to strengthen this mathematical composition scheme idea in regard to other compositions.

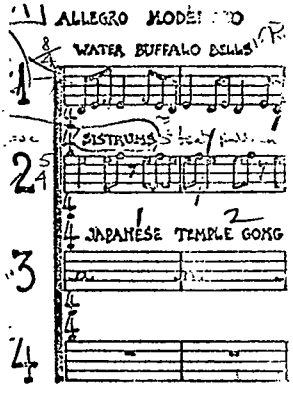
Using this "square root" derivation technique a certain degree of organization is apparent, but only for the first thirty measures. After that point the number 14.15 (i.e., roughly the square root of the number of measures in the composition) bears little or no significance.

The formal elements that are effected upon hearing "Double Music" are in reality more important than the procedural or compositional devices. The basic mood of the composition is oriental. The changing accents, the wide variety of rhythmic patterns, and the resultant polythematic and polymetric effects tend to discourage any rhythmic analysis. A feeling of a constantly moving eighth-note pattern, however, ties the work together. These elements plus the use of new types of instruments, which, incidentally, are all made from metal, combine to present a foreign sound to the "western" ear.

Seven distinct sections or parts are apparent upon listening for "color" changes. These changes in timbre are caused by the addition of either a new instrument or an instrument of strikingly different timbre. Dynamics are not necessarily an indication of a change. Cage and Harrison consciously eliminated most dynamic markings so that the changes in the amount and the nature of activity would bring about the desired changes in amplitude.

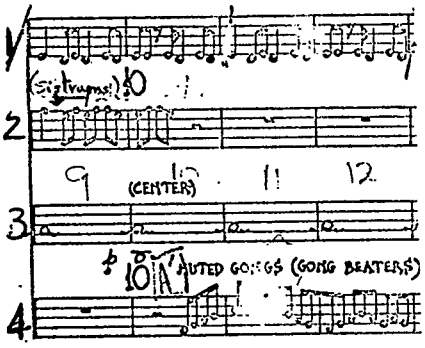
The composition begins after a tone has been produced from the Japanese Temple Gong of player 3. The first section (bars 1-28) can be subdivided into three smaller sections by an audio and/or visual analyzation. The first small section (bar 1-10) begins with Water Buffalo Bells, Sistra and the Japanese Temple Gong. (See Figure 1. below)

Figure 1.



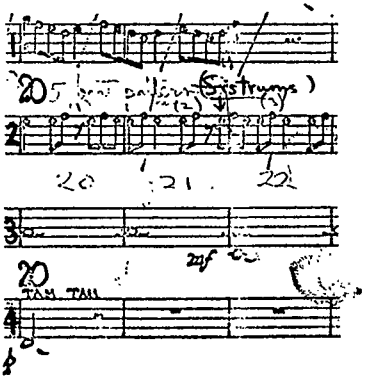
The second sub-section (bar 10-20) begins with the addition of player 4's muted gongs and the finish of the sistrum timbre. (See Figure 2, below)

Figure 2.



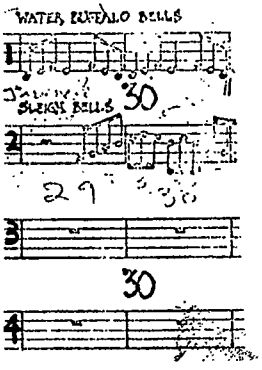
The third sub-section (bars 20-28) reiterates the sistrum timbre of the first subsection. (See Figure 3. below)

Figure 3.



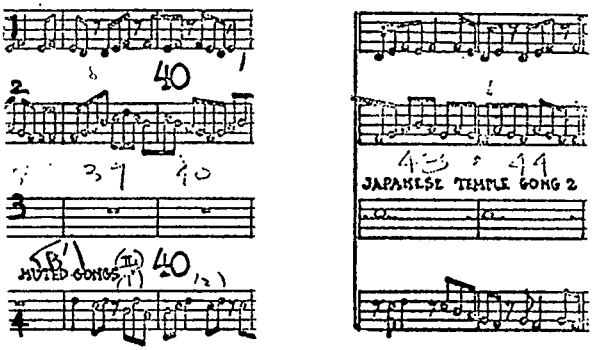
The second major section (bars 29-57) can be subdivided into three sub-sections as well. The distinctive tone quality of the sistrum is absent during this large second section. The first subsection (bars 29-38) introduces the sleigh bells. (See Figure 4. below)

Figure 4.



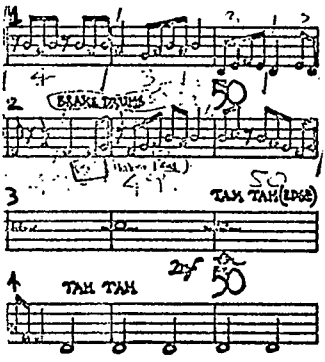
The second sub-section (bars 39-48) is characterized by the addition of muted gongs and the Japanese Temple Gong (bar 43). (See Figure 5. below)

Figure 5.



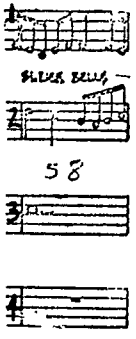
The third sub-section (bars 49-57) is apparent due to the deletion of the sleigh bells and the muted gongs. Brake drums and a tam-tam are added here. (See Figure 6. below)

Figure 6.



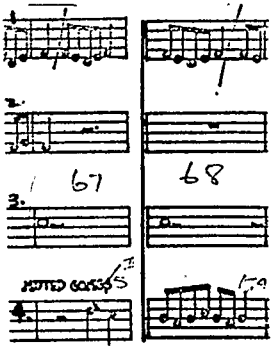
The third major section (bars 53-98) carries the three subsection idea with it as well. Up to this section the gongs have not protruded through the texture or flowing lines of the work. During this section they are heard and felt quite distinctly as they raise and then lower the dynamic level. The first sub-section (bars 58-66) reintroduces the sleigh bells, but in a different manner than that at the beginning of the second major section. (See Figure 7. below)

Figure 7.



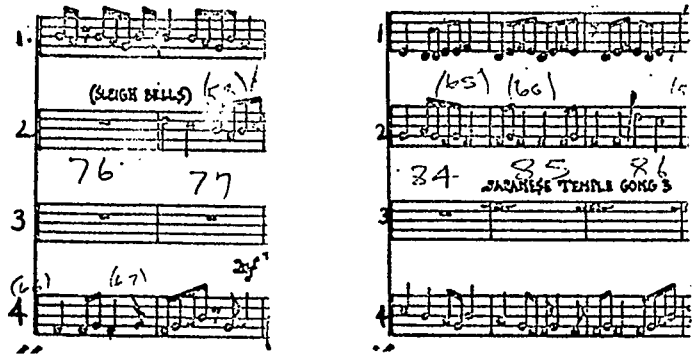
In the second sub-section (bars 67-76) the muted gongs of player 4 replace the sleigh bells. (See figure 8. below)

Figure 8.



The third sub-section (bars 77-98) elides the sleigh bells over the existing parts and later adds the Japanese Temple Gongs. (See Figure 9. below)

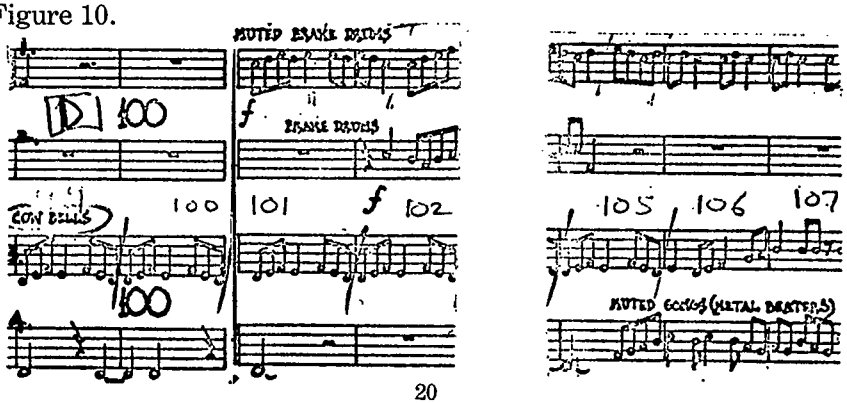
Figure 9.



The Water Buffalo Bells which are played almost continuously from the beginning of the work are finally replaced by muted brake drums at bar 101. This change in timbre plus the addition of cow bells seem to lead into the fourth major section of "Double Music" (bars 99-142). The fourth major section can be subdivided into the standard three subdivisions.

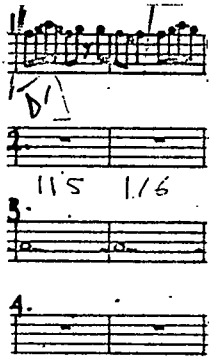
The first sub-section (bars 99-114) is centered around the repeated figure of the cowbells and the muted sounds of the gongs and brake drums. (See Figure 10. below)

Figure 10.



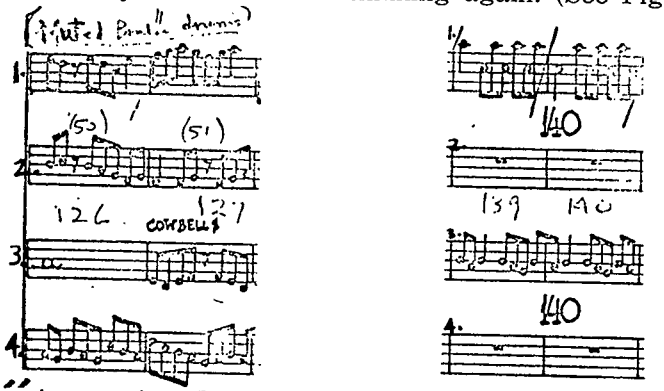
Player 1 remains on the muted brake drums from 101 to the end of the composition. The second subsection (bars 115-124) is characterized by the dramatic thinning of texture. Only players 1 and 3 play during this sub-section. (See Figure 11. below)

Figure 11.



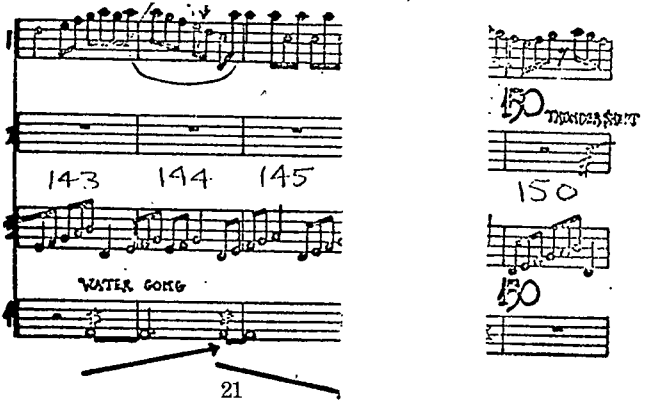
The third sub-section (bars 124-142) begins with a loud dynamic level and all four players performing. The last few measures lead into a new section by the device of thinning again. (See Figure 12. below)

Figure 12.



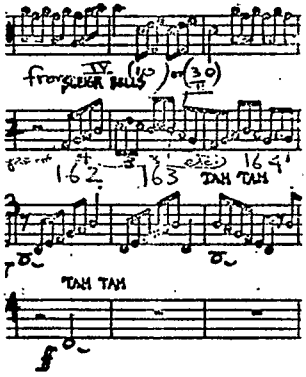
The fifth major section (bars 143-162) is short, but very different from any of the other sections of the work. The difference is due to the use of a water gong and a thundersheet. The sounds produced by these two instruments are so different from any of the other timbres that this section serves as a type of interlude or dividing device. (See Figure 13. below)

Figure 13.



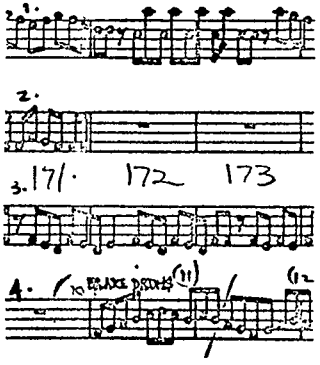
The sixth major section seems to be composed of two sub-sections. The first sub-section (bars 162-171) features the sleigh bell figures of bar 30-38 and the combination of tam-tam and cowbells on the part of player 3. (See Figure 14. below)

Figure 14.



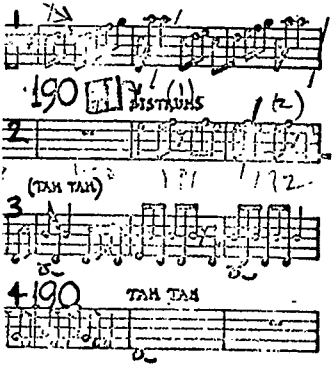
The second sub-section (bars 172-190) replaces the sleigh bells with the brake drums and utilizes player 3 on the cowbells alone. The brake drums repeat measures 10-17 which was previously played on muted gongs. This repetition only holds true until bar 179. (See Figure 15. below)

Figure 15.



The re-entry of the sistrums and the use of two tam-tams in bar 190-191 seem to signify the last major section of the composition. (See Figure 16. below)

Figure 16.



The influence of Lou Harrison and, especially, John Cage has yet to be fully felt. Both men have contributed immeasurably to the field of the percussion ensemble as well as to music in general. The controversial nature of Cage has led to a marked delineation insofar as proponents and opponents of him and his music. No matter what opinion is current, Cage is awarded the standing of an original and creative artist and, in his percussion music, a truly innovative composer.

Footnotes for "Ostinato Pianissimo"

1. Thomas Scherman, "Henry Cowell", **International Cyclopedia of Music and Musicians,** 1964, p. 457.
2. Hugo Weisgall, "The Music of Henry Cowell", **Musical Quarterly,** Vol. 45 (Oct. 1959) p. 484.
3. Henry Brant, "Henry Cowell-Musician and Citizen", **Etude,** Feb., 1957, p. 15.
4. David Ewen, **American Composers Today,** New York, 1949, p. 71-73.
5. Charles Seeger, "Henry Cowell", **Magazine of Art,** Vol. 33 (May, 1940), p. 332
6. John T. Howard, **Our American Music,** New York, 1965, p. 449.
7. Everett Helm, "Henry Cowell--American Pioneer", **Musical America,** Vol. 82 (April, 1962), p. 32.
8. Henry Cowell, "Ostinato Pianissimo" New Music Edition, 1933.
9. Alfred Frankenstein, record liner notes inside Time record #58000; **Concert Percussion for Orchestra.**

Footnotes for "Double Music"

1. John T. Howard, **Our American Music,** New York, 1965, p. 571
2. Calvin Tomkins, "Profiles. . .figure in an Imaginary Landscape," **New Yorker,** Vol. 40, November 28, 1964. pp. 64-66+.
3. **Ibid,** p. 68
4. **Ibid,** p. 72
5. **Ibid,** p. 74
6. Rosen, **Loc. Cit.**
7. **International Cyclopedia of Music and Musicians,** 1964, p. 899.
8. **Groves Dictionary of Music and Musicians,** Vol. 4, p. 116.
9. **Ibid.**
10. Howard, **Op. Cit.** p. 577
11. John Cage, **John Cage,** C.F. Peters, N.Y., 1962, p. 5 (Foreword).
12. Kurt List, "Rhythm, Sound and Sane," **The New Republic,** Vol. 113, December 24, 1945, p. 870-1.
13. Virgil Thompson, "Atonality Today," **Etude,** Vol. 69, November, 1951, p. 19.

Article to be continued

PAS, Inc.
Board of Directors
June 8, 1970
NAMM Convention
Miami, Florida

Present:

Mervin Britton
Mike Combs
Sandy Feldstein
George Frock
Phil Grant
Bill Ludwig, Jr. (Guest)
Gary Olmstead
Dick Schory (Proxy voter)
Don Canedy
Lenny DiMuzzio
Neal Fluegel
Roger Garvin (Proxy voter)
Fred Hoey
Jacqueline Meyer
Dick Richardson (Proxy voter)
Frank Toperzer

The meeting was called to order by president Sandy Feldstein. First topic of discussion was the meaning of "pre-payment" of ads. Fred Hoey made a motion, seconded by Don Canedy, that discount for "pre-payment" of ads be discontinued. The motion was passed.

Regarding clinics, Dick Richardson made a motion that PAS be "involved in" educational workshops, not "in conjunction with" X company. Phil Grant seconded the motion and it was passed.

The subject of a raise in dues was discussed. A suggestion was made by Dick Richardson to raise all dues. Bill Ludwig suggested manufacturer's dues be based on annual sales--processed through an accounting agency. He is to investigate all aspects (pro and con) of this possibility and report the results at the annual meeting (December).

Future meeting times were discussed. The meetings at the Mid-West Band and Orchestra Clinic will remain constant. There will be an executive committee meeting during the spring/summer with manufacturers, publishers, distributors, etc. who wish to attend. A motion was made by Mervin Britton and seconded by George Frock to accept these meeting times. The motion was passed.

It was decided by the Board that manufacturers may list, in the "Contributors" section of the publications, divisions of their company at $250 for each division.

The regular membership meeting following the Board meeting at the Mid-West Clinic, 1970, will consist of a panel discussion by outstanding experts in various aspects of percussion. Motion to have such a program was made by Frank Toperzer and seconded by George Frock. Motion was passed unanimously.

Mervin Britton stated that the International Percussion Reference Library catalogue will be published before the Mid-West Clinic. The Board of Directors recommended unanimously that this catalo-

gue should include texts. A letter will be sent to all publishers asking for their percussion texts which will be included as a part of the Library.

A motion was made by Fred Hoey and seconded by Lenny DiMuzzio to make the Executive Committee the nominating committee. The Executive Committee's slate will be sent by letter to the Board members so they may make further suggestions before the December meeting. The motion was carried.

Mike Combs announced that the Percussion Listing Committee will hopefully have completed their project by the end of September. The approximate cost of making this available to members will be $1.00.

George Frock, chairman of the Logo Committee, has postponed the deadline for submitting entries until December. He will re-contact the manufacturers to obtain their entries.

Dick Richardson made a motion and Fred Hoey seconded the motion to publish three (3) issues of PERCUSSIONIST and three (3) issues of PERCUSSIVE NOTES during the 1970-71 academic year. The motion was passed.

Neal Fluegel reported the membership and financial report from December 1, 1969 to June 1, 1970.

Meeting adjourned.

Respectfully submitted,

Jacqueline Meyer

—o—

President's Corner

It is with great anticipation that your president looks toward our annual December meeting. As in the past, it will be held during the Mid-West Band & Orchestra Clinic in Chicago, on Friday, December 18th. The schedule for our meetings includes a Board of Directors meeting at 5:00, followed by the Annual Meeting at 6:45.

The business section of our annual meeting will be as brief as possible, followed by a panel discussion by outstanding percussionists, representing all fields of the percussive arts. The concept of this panel discussion, however, will be somewhat different than most. Rather than discussing a pre-planned topic, it will gear its discussion to the needs and desires of those in attendance. All members and guests at our meeting will be given cards on which they can write questions directed to the panel. These cards will be quickly collated and all discussion will be geared to the areas or specific questions asked.

We are sure that this will prove to be a very exciting and worthwhile endeavor. Your President hopes that you will attend and urges you to bring as many guests as you feel would profit from such a discussion. Members of the panel are listed in this issue of PERCUSSIONIST on page 31.

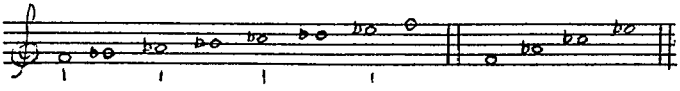
Practical Mallet Studies

BY BOB TILLES
Professor of Percussion
DePaul University

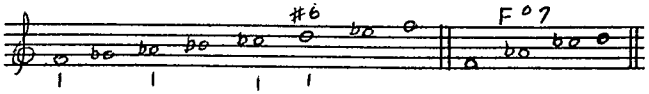
In the past issue of The Percussionist, (Volume **VII** No. 4) the major scale and its derivative major chords were analyzed along with the harmonic minor scale, the dorian and locrian modal scales and their minor chords.

Major chords, including major 6th, major 7th, major 9th, and major 6th9th were constructed from the major scale. Minor chords, including minor 6th, minor 7th, and minor 9th were built from the dorian minor mode. The harmonic minor scale produced a minor 7th (maj. 7) chord and the locrian minor scale formed a minor 7th(b5) chord (also called a half diminished 7th).

EXAMPLE--F Locrian Minor (Fm7(b5) or F ∅7

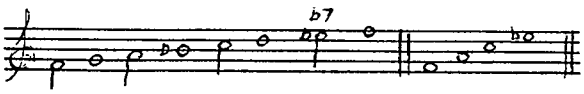


When the locrian minor mode is altered by sharping the 6th, a diminished 7th chord is derived.



When a major scale is altered by flatting the 7th, an improvising scale called a 7th scale is formed for dominant 7th harmony.

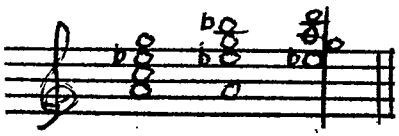
EXAMPLE--F major scale with (b7) F7 Chord



This 7th scale is also called a mixolydian modal scale consisting of two whole steps, ½ step, two whole steps, ½ step, and one whole step.

The 7th scale also forms 9th, 11th, and 13th chords.

F9 F11 F13



Additional chords and scales will be studied in the next issue of PERCUSSIONIST.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

Editors note:

The following paragraph should have preceded the first twelve compositions listed in the Percussion Material Review section of the past issue of Percussionist—Vol. VII No. 4.

A new source of percussion chamber music with other instruments is the Seesaw Music Corporation-Okra Music Corporation; 177 East 87th Street, New York, N.Y. 10028. The compositions range from up-to-date contemporary idiom to avant-garde graphic. They are of a nature and difficulty to place them in the general college and professional level of performance. While the reproductions are hand manuscript, most items are extremely clean, clear, and easy to read. Scores are available for purchase while parts are on rental. However, word from the publisher indicates that while rental will vary with length, number of players, and type of performance, the rates seem to be quite reasonable for this type of music.

— — — —

20th CENTURY ORCHESTRA STUDIES FOR TIMPANI, Alan Abel, 69p $4; G. Schirmer, Inc.

From the foreword: "This volume contains not only important excerpts from the timpani repertoire of the twentieth century, but also those which represent a variety of composers with contrasting styles. . . . Much of the material is from the standard symphonic repertoire with a sampling of small orchestra pieces and unusual works. Many of the excerpts have printed tuning plans. . . . Cues have been printed to help locate passages on recordings, ...

PAUKENSCHULE, Henrich Knauer, 40p $3.25; (Hofmeister) Associated Music Pub.

This edition contains the predominate timpani measures to a variety of standard classic and romantic orchestra literature. There are also some exercises for three and four kettles.

STANDARD CONCERTOS FOR TIMPANI, Morris Goldenberg, 23 concertos $3.50; Chappeil & Co.

In the format of Mr. Goldenberg's other timpani excerpt books, this one includes the timpani parts from 23 violin and piano concerto repertory.

LETS MARCH ON THE FIELD, Fred Hoey, 22p plus parts, $3; Southern Music Co.

Arranged in three sections, this manual for the beginning section shows basic grips and performance executions for the marching drum section, cadences and suggested eight bar phrases than can be applied to standard marches. Emphasis is placed on performance without a roll, but explanation is given on how to develop a good multiple bounce roll.

STUDIES FOR SNARE DRUM (Vol. 1 Elementary Exercises), Siegfried Fink, 30p $3.50; (Simrock) Associated Music Publishers

The rhythms are simple, but there is a good variety of meters used for a supplementary book at the elementary level.

STUDIES FOR SNARE DRUM (Vol. 2 Shifts of Accent), Siegfried Fink, 30p $3.50; (Simrock) Associated Music Publishers

This book featuring accetions may be used with snare drum or adapted to the drum set. The exercises are primarily in 2/2 and 4/4.

STUDIES FOR SNARE DRUM (Vol. 3 Progressive Studies), Siegfried Fink, 23p $3.50; (Simrock) Associated Music Publishers

The term progressive exercises means different things to different teachers. This text primarily uses binary grouping rhythms in a few basic meters. No embellishments or rolls are included.

STUDIES FOR SNARE DRUM (Vol. 4 The Flams), Siegfried Fink, 29p $3.50; (Simrock) Associated Music Publishers

While some drag and ruff type embellishments are also included, the title indicates more usage of flams than appear in the exercises.

CONTEMPORARY PERCUSSIONIST, Charles Memphis, 63 p $6; CM Publications 4224 Frederick Ave., Baltimore, Md.

The hand manuscript in this book is large, bold and generally clear. It is an advanced reading book which mixes exercises for snare drum with those using bass and occasionally cymbals of a set. A great variety of meters are used, often within an exercise.

DRUM SET READING, Ron Fink, 59p $2; Ron Fink, North Texas State University

An explanation of the tonal possibilities of the snare, toms and cymbals includes types of sticks, methods of striking and position on the instrument. A second section covers how to read and interpret set parts. 32 parts of two and four bar exercises and a three page glossary of show style terms comprise the remainder of the book. Reproduction of the hand manuscript is at times not clear.

JAZZ PHRASING AND INTERPRETATION, Jimmy Giuffre, 57p $1.50; Associated Music Publishers

The material is primarily prose explanation of jazz rhythmic style, phrasing and techniques of interpretation with examples notated for the basic drum set. Such examples include standard notation and a suggested interpretation of that phrase. The book is designed for use by other instrumentalists as well as percussionists.

4-WAY DRUM SET METHOD, Buddy McCarthy, 48p $1.50; Sam Fox Publishing Co.

The format of this book is designed for those who wish to start total beginners immediately on the complete set and move them rapidly into playing dance type exercises. Many explanations are open to a variety of interpretations.

ADVANCED ROCK AND ROLL DRUMMING, Roy Burns, 72p $3; Belwin, Inc.

This book is primarily practical exercises for the variations of rhythms and styles of rock drumming. Prose explanations are clear and concise.

RUDIMENTAL PATTERNS FOR THE MODERN DRUMMER, Joe Cusatis, 71p $3; Belwin, Inc.

The title is self explanatory. A variety of study patterns on the set are given for ruffs, rolls, flams and paradiddles.

SNARE DRUM METHOD BOOK II, VicFirth, 32p $1.50; Carl Fischer

From the Foreword: ". . .This book continues with 6/8, 2/4, 4/4 and 3/4 meter as well as introducing C, 2/2, 3/8, 9/8, 12/8 and 3/2 meter. It deals extensively with grace notes,. . .flams, drags, and ruffs. . . .develops the open roll, triplets, and syncopation." Also included are the 26 Rudiments of Drumming plus a section on bass drum and cymbal playing.

The Challenge

PAS is pleased to announce the employment of a secretary for the Executive Secretary's office. This staff position has been a much needed addition due to the expansion of organizational activities and membership growth.

This position is vital for efficiency of central office activities and will aid in improving services for PAS members. With expansion however, comes an additional challenge and responsibility for the entire membership--prompt response and payment of membership dues--so that all financial obligations can be met on time.

The membership must keep in mind the fact that the organization operates on a limited budget and is legally incorporated as a not-for-profit organization. Any profits are used to expand growth, to support national projects, and hopefully, in the future, to aid state organizations with local projects.

Due to improved efficiency in the central office, all members have already been invoiced for the year 1970-71 and in some cases for the past years dues. We hope all members who have not as yet responded to this invoice for the ensuing years dues will do so immediately. This will save considerable time for the central office and much unnecessary expense for future reminders.

If all members will accept the challenge of this responsibility, it will enable the society to continue to provide everyone with uninterrupted service and regular receipt of publications.

———————o———————

Now available—"Solo and Ensemble Literature for Percussion"—a 56 page listing of percussion literature compiled under the sponsorship of PAS. Available from: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tn. 37916
Price - $1.00

Time and Place

The annual 1970 meeting of the Percussive Arts Society will be held during the Mid-west Band Clinic at the Sherman House in Chicago, Illinois.

The Board of Directors meeting will begin at 5:00 p.m. on Friday, Dec. 18 and the regular meeting immediately following, will begin at 6:45 p.m. Specific rooms will be announced in a later publication and will be posted at the PAS exhibit booth.

We wish to encourage all members to attend the annual membership meeting. An excellent program is planned consisting of a panel discussion based on the interest and needs of those in attendance. The panel members will be:.

Frank Arsanault--Ludwig clinician and rudimental expert

Mervin Britton--International Percussion Reference Library, Arizona State University

Vic Firth--Timpanist with the Boston Symphony

Al Payson--Percussionist with the Chicago Symphony

Ed Shaughnessey--Drummer on the Tonight show

Two additional members will be confirmed at a later date.

Neal Fluegel--PAS Executive secretary will serve as moderator.

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

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JOIN
the
Percussive Arts Society, Inc.

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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Student $5.00 (Any full-time student at any educational level)
Library $5.00
Instrument Dealer and Publisher $25.00
Distributor/Wholesaler $150.00
Manufacturer $250.00

Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

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

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

Resolved: That a copy of each issue of "Percussionist" shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees of $5.00 or $8.00, $2.00 shall be paid for a year's subscription to the publication.

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Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY, INC.
130 Carol Drive
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