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Percussionist

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Some Performance Problems of Contemporary Percussion Composition

by Jack McKenzie

METRICAL MODULATION

Metrical modulation, the process whereby subtle changes in rhythmic-tempi relationships may be brought about, is being used in contemporary percussion scores with increasing frequency.

The notation by which composers indicate the process of metrical modulation may vary with each composer and with the particular musical intent he is intending to convey. This notation can offer performance problems to the performer upon first encounter. These rhythmic problems should be welcomed by us, as performers and teachers, since many times they lead us into realms of rhythmic expression and subtlety which are unfamiliar or new.

The examples presented in this article are based on the approaches to the problem used by two composers, Benjamin Johnston and Michael Colgrass.

The first example is based on *Knocking Piece* by Ben Johnston. The complete work is a duet for 2 percussionists performed on the inside (strings, sound board, bracing, etc.,) of a grand piano.

EXAMPLE I

The musical notation for Example I consists of two staves, labeled 1 and 2. Above the staves, five metrical ratios are indicated: 3:2, 5:4, 4:7, 4:5, and 2:3. Staff 1 contains a series of rhythmic patterns corresponding to these ratios. Staff 2 contains a series of rhythmic patterns, with some notes marked with a downward-pointing arrow (↓) and others with an upward-pointing arrow (↑). Brackets below the staves indicate groupings of notes: a bracket under the first two bars of staff 2 is labeled '4'; a bracket under the first three bars of staff 2 is labeled '9'; and a bracket under the last two bars of staff 2 is labeled '7'. Additionally, a bracket above staff 1 spans the first three bars and is labeled '7', and another bracket above staff 1 spans the last two bars and is labeled '12'.

Player 2 begins—plays four equal notes (two in the first bar, two in the second). In the second bar player 1 enters and plays three notes against player's last two notes. Player one continues into the third bar maintaining a constant pulse and plays four more notes to make a group of seven equal notes. This is indicated by the equal sign (=) on the bar line and by 7. In the third bar player 2 plays five notes against the last four notes of player 1's grouping of seven and continues into bar 4 by playing four more notes to make an equal grouping of nine equal notes. The piece continues in this manner with a rapid shifting of cross rhythms and tempi but always maintaining a relationship to what has been played immediately before.

As is evident, a work such as this makes considerable demands on the performers ability to play odd rhythmic groupings in cross relationship to each other and to be able to adjust to a constantly changing beat.

It was found that it was difficult, if not impossible to rehearse one part by itself. Each part is dependent on the other. However, it did help for each player to practice the various cross rhythms separately (eg. 3:2, 4:7, 5:4, 8:5, etc.) until he became familiar with the sound of each combination used in the piece. The addition of small arrows pointing to the part having the basic beat in that bar was of considerable aid in working out the piece.

In the early stages of learning the work it was helpful for the relative speed of each bar to be determined by finding the relationships with a tempo chart.

Rhythmic Grouping Relationships	10	20	30	40	50	60	70	80	90	100	1,000
	9	18	27	36	45	54	63	72	81	90	900
	8	16	24	32	40	48	56	64	72	80	800
	7	14	21	28	35	42	49	56	63	70	700
	6	12	18	24	30	36	42	48	54	60	Etc. 600
	5	10	15	20	25	30	35	40	45	50	500
	4	8	12	16	20	24	28	32	36	40	400
	3	6	9	12	15	18	21	24	27	30	300
	2	4	6	8	10	12	14	16	18	20	200
	1	2	3	4	5	6	7	8	9	10	100

SPEED (TEMPO)

TEMPO CHART

MICRO-RHYTHMIC NOTATION

The image shows two systems of musical notation. The top system consists of two staves. The first staff has a treble clef and a 4/4 time signature, followed by a 2/4 time signature, and then a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The bottom system also consists of two staves. The first staff has a treble clef and a 3/4 time signature, followed by a 5/4 time signature, and then a 3/8 time signature. The second staff has a bass clef and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with small arrows.

EXAMPLE II

Example II is based on some of the works of Michael Colgrass. In these compositions the composer has used a micro-rhythmic notation to achieve the desired effects of metric modulation freed of the tension normally associated with the use of odd rhythmic groupings. Working with the ideas of tension and release, Colgrass believes that odd groupings which normally produce musical tension can be made to "float out, free of this tension feeling" when they become the new basic rhythm. He accomplished this by shaped notes in a micro rhythmic structure of 3rd, 5th, 7th, and 10th notes.

It should again be emphasized that none of the examples used in this article are direct quotations from particular pieces but are *simplified presentations* of the manner in which these composers have notated a particular rhythmic device. The Colgrass work *Fantasy for 8 drums and Percussion Quintet* on which Example II is based, is considerably more complex than the two rhythmic lines presented as an example.

In example II it is felt that by using a micro-rhythmic notation the metrical modulations occurring between bars 1-4 and between bars 5-8 can be accomplished without an undesired feeling of tension or an abrupt feeling of an altogether new tempo.

ODD RHYTHMIC GROUPINGS

Much of the difficulty that the student performer has with metrical modulation can be traced to incorrect playing of odd rhythmic groupings. These can pose performance problems for the student who encounters them for the first few times.

<p>Example III</p>	<p>Example IV</p>
<p>Example V</p>	<p>Example VI</p>

Since some students seem to balk at the idea of "lowest common denominator" or become confused with the relative note values of the various rhythmic groups, one method of learning these odd rhythmic groupings is a simple placement of numbers in a formula.

This formula is a way of "working out" the rhythms which are then practiced at various tempi until they are learned. It is not intended that the player can use the formula instantly while playing.

This particular teaching method has been used with students from junior high school through university age with considerable success.

The formula is as follows: $B \xrightarrow{\quad} D$
 $\quad \quad \quad \downarrow$
 $\quad \quad \quad B$

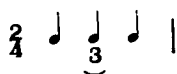
B = the basic rhythm (over which the odd group is played)

D = Desired odd grouping

$\xrightarrow{\quad}$ = Subdivide into groups of

$\xrightarrow{\quad}$ = Play on groups of

As an illustration of the use of the formula, consider first the following rhythm which most all student performers can play:

$\frac{2}{4}$  $B \xrightarrow{\quad} D$ \downarrow B $2 \xrightarrow{\quad} 3$ \downarrow 2

B = 2


D = 3

After substituting in the formula it should be interpreted as follows:

Step 1. Two beats in basic rhythm


1 2

Step 2. Subdivide into groups of three


1 2 3 2 2 3

Step 3. Play on groups of two



1 2 3 2 2 3
3

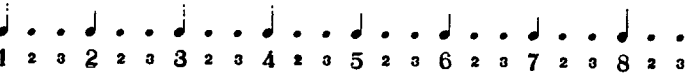
For the next illustration consider example III; Two bars of 4/4 time over which a whole note triplet is to be played.

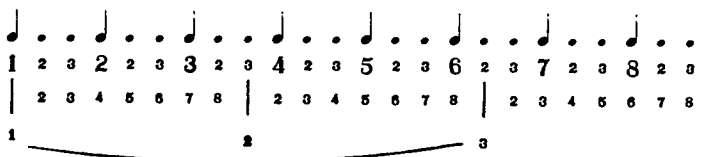
$\frac{4}{4}$ \circ \circ | \circ | $\text{B} \xrightarrow{\hspace{2cm}} \text{D}$
(3) ↓
B


B = 8
D = 3

$8 \xrightarrow{\hspace{2cm}} 3$
↓
8

Step 1. 8 beats in basic rhythm 

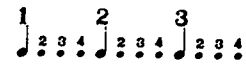
Step 2. Subdivide into groups of 3


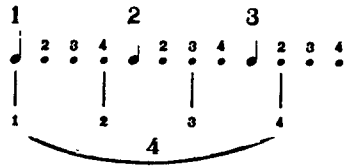
Step 3. Play on groups of 8


Example IV $\frac{3}{4}$  $\text{B} \xrightarrow{\hspace{2cm}} \text{D}$
(4) ↓
3

B = 3 $3 \xrightarrow{\hspace{2cm}} 4$
↓
3
 D = 4

Step 1. 3 Beats 

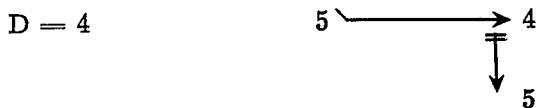
Step 2. Subdivide into groups of 4 

Step 3. Play on groups of 3 

Example V $\frac{5}{8}$ $\frac{7}{8}$



B = 5 (last 2 eighth notes in first bar plus first 3 eighth notes in second bar)



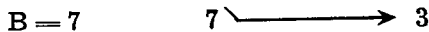
Step 1. 5 Beats

Step 2. Subdivide into groups of 4

Step 3. Play on groups of 5

Example VI

$\frac{7}{8}$



D = 3

Step 1. 7 Beats

Step 2. Subdivide into groups of 3

Step 3. Play on groups of 7

How Turkish Janizary Band Music Started

Our Modern Percussion Section

James L. Moore

JANIZARY BANDS

Prior to the influence of Turkish percussion instruments, only the kettledrums were used in the symphony orchestra. It is through the introduction of Turkish percussion instruments into Europe that the percussion section of the symphony orchestra first became established. Today it may be difficult for us, who are accustomed to the many percussion sounds in the orchestra, to understand the newness and startling quality of these sounds in the orchestra of the early Classic period.

The Janizary Bands were part of the regiments that served as bodyguards for the Turkish rulers (c. 1400-1826). Their percussion instruments consisted of crescents, kettledrums, snare drums, bass drums, cymbals, triangles, and tambourines. The craze for this exotic music finally developed to such an extent that even pianos and harpsichords were frequently provided with a Janizary stop which produced a rattling noise. Certainly a later day adaption of this would be the huge theatre organs equipped with "live" percussion stops.

At the beginning of the 18th century this music attracted the attention of European armies, and by the second decade of the century, Augustus II of Poland received a full Turkish military band as a gift from the Sultan. Jealous of this novelty, Empress Anne of Prussia sent to Constantinople in 1725 for a similar band. By 1741 Austria had its own Turkish instruments and marching unit. By the later part of the century England had joined the craze with bass drums, cymbals, and tambourine included in the Royal Artillery Band, and in 1805 it possessed a Turkish crescent.

Although it is somewhat difficult today to be certain of the instrumentation of these Turkish bands, Bessaraboff (page 20) lists the staff band of the Agha (commander-in-chief) of the janizaries as follows:

- 9 zurns (kind of oboe)
- 9 chagkana (crescent or jingling johnny)
- 9 Turkish bassdrum-like instruments
- 9 pair cymbals
- 9 naqqara (small kettledrums)
- 9 buru (Turkish trumpets)

54 players total

C. F. D. Schubert a composer and poet of the 18th century described the music of the Janizary bands thusly:

The character of this music is so warlike that even cowardly souls take courage. . . . The first beat of each bar is so strongly marked with a new and manly accent that it is virtually impossible to get out of step.

While the Janizary influence was first felt in the military band it soon found its way into orchestral scores. Berlioz later called these instruments and their music "colorisation of rhythm." Plates of 18th century art work show clearly the Turkish percussion instruments and the military use of kettledrums (Farmer MM, pp. 31, 36, & 41). By 1770 nearly all European armies had introduced the Turkish percussion instruments into their regimental bands.

These Turkish instruments attracted the attention of orchestral composers who at first used them only for local color effects. Gluck used bass drum and cymbals as early as 1764, also the snare drum and triangle appeared in his scores by 1779. Mozart used Turkish percussion in 1781, as did Haydn in 1794. Gluck's use of Turkish music was in the operas produced in Vienna. While Mozart, and later Beethoven, among many others wrote "Turkish" marches.

Turkish military music is said to have brought a robust, manly, emotional element into the stuffy and nervous atmosphere of Europe. By the end of the century these percussion instruments were on the way to becoming accepted tone colors for the composer.

In the narrowest sense the Europeans called Turkish music the combination of bass drum, cymbals, and triangle. This is the combination found in the significant early works listed below:

Gluck *Iphigénie en Tauride* (1779)

Mozart *Abduction from the Seraglio* (1782)

Haydn *Symphony No. 100* (Military Symphony) (1794)

Beethoven *Symphony No. 9* (Turkish variation of Finale) (1824)

The bass drum and cymbals are now indispensable members of the percussion section of symphony operatic orchestras. In the hands of skillful players, the percussion instruments create an appeal to our most elementary and deeply hidden subconscious forces and produce strong dramatic effects.

Kettledrums

J. B. Lully is usually credited with introducing the kettledrums into the orchestra in his opera *Thesee* (1675). There is considerable evidence, however, that they were used in the English masque orchestras as early as 1604 according to Kirby (p. 10). By the end of the 17th century the kettledrums were firmly established, but were rather

small in size, really being cavalry size drums transferred to the orchestra. The mallets used were more for noise than tone and were probably made of wood or ivory. In 1623 the Imperial Guild of Trumpeters and Kettledrummers was founded in Germany. These German drummers were renowned for their skillful and spectacular style of playing, its system holding a secret imparted only to initiates of the Guild. Plate 15 in Weigel shows the pomp and flourish of the German kettledrummer. Also to be noted are the wooden beaters and the relatively small size of the bowls and the kettledrums. Some authorities feel that, for an authentic performance of works of this period, drums of this size should be used. (These kettledrums appear to be about 21" and 23" in diameter.)

The size of kettledrums varied greatly in the 18th century and some scholars (i.e., Burney) feels that kettledrums tuned in different octaves existed. It is known that Handel on a number of occasions borrowed the large kettledrums from the Royal Train of Artillery Regiment, and that for the Handel Commemoration of 1784 a specially designed set of kettledrums measuring 35 and 39 inches in diameter were built. Even these were surpassed by a pair made later for the Sacred Harmonic Society that measured 43 and 47 inches in diameter. A discussion of the use of kettledrums in military music and reprints of documents concerning Handel's borrowing of the large kettledrums is covered in detail in Farmer HK (see pp. 87, 91, 92 in particular for plates).

While Handel seemed to prefer large kettledrums, some leading 18th century scholars disagree. Landon states that:

It has become the fashion to employ very large and highly resonant timpani in modern orchestras. For the execution of 18th century music this is a great mistake. Haydn's brass and drum parts should be played forte without drowning the other instruments, and as far as the latter are concerned this is only possible on the small kettledrums employed during the period, on which the drummer can play loudly without causing the unpleasant, deep reverberations caused by large timpani.

Crescent

Buchner (plate #262) shows the Chinese Pavilion or Turkish Crescent that the English have called the "Jingling Johnny." This is a fancy percussion instrument consisting of a long pole with transverse brass plates of crescent form topped often with a hat-like pavilion, all of which was strung with little bells. It was first used in Turkish military music, whence it found its way into military bands of many nations. The base of the instrument was fitted into a carrying strap similar to the modern bell lyre and the moveable sleeve struck down-

ward to beat the cadence. It is quite possible that the ornate drum major's baton of military bands today is a descendent of this instrument. The use of a stick-like instrument to beat the time on the floor is said to have been used in the early orchestral music as some sort of forerunner to the modern conductor.

Bass Drum

The bass drum of the Turkish bands was a long drum with a depth twice the diameter of the head. Today's bass drum has a diameter twice or more its depth. So this early drum was considerably different from our modern bass drum. In fact, this particular drum was called the Turkish drum until the beginning of the 19th century. The Turkish drum was gradually replaced by today's larger, shallower drum because of its superior tone quality by modern standards.

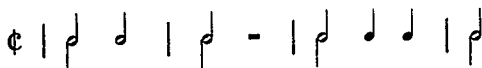
From available information and from examination of 18th century art it is evident that the Turkish drum was played with either a wood or possibly a soft *mallet* in one hand and a cane *switch* in the other hand. This style of playing is still found today in Turkish and Balkan folk music. We find a clear illustration of the two types of mallets in Harrison (plate 175b).

If this is the sound that early orchestral composers desired, then the fact that some stems of bass drum notes go up and some go down in current editions of these scores indicates that current performance practices are not in keeping with the intentions of 18th century composers.

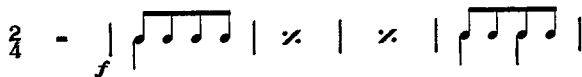
Notational Examples

Mozart—*The Abduction from the Seraglio*

Overture



tamburo grande
(bass drum)



Chor der Janitscharen

tamburo grande

In the above examples, and also in Haydn's Symphony #100, the direction and number of stems must have some significance in regard to sticking, and probably in regard to what was held in each hand. Since the cymbal part is written on a separate line, this seemingly rules out the possibility of cymbals for this notation.

Cymbals

Turkish cymbals were generally smaller in diameter and thicker than marching band cymbals used today. In the MGG (Vol. 6, col. 1707) a reprint of an English adaption of a Turkish-type ensemble shows clearly the small cymbals, plus other instruments such as the crescent, bass drum, tambourine, and triangle. Even scholars of note such as Curt Sachs agree that the best cymbals came from (and many still do come from) Turkey. Of interest are the amounts of various metals that he says are to be found in Turkish cymbals:

78.55% copper
20.28% tin
0.54% lead
0.18% iron

The earliest evidence of orchestral use of cymbals is in 1680 in the opera *Esther* by Nicolaus Strungk. In this work the cymbals are used, as in much early music, to give a specific timbre for an exotic subject.

Triangle

Most early pictures of the triangle show a number (usually three to five) of rings hanging on the lower bar of the instrument. This added to the Turkish noise effect and also may have been a later adaption of the ancient instrument called the sistrum. According to Sachs, the triangle was first used in the Hamburg opera orchestra in 1710. In 1717 two triangles were bought for the Dresden opera. Whether a triangle equipped with "jangling" rings would be well received by modern conductors is left to the best judgment of the reader.

Performance Practices

The orchestral works of the 18th century were available for purchase only in separate parts or by sets of "basic parts." For cheapness the number of parts was kept low and separate parts for woodwinds, horns, trumpets, and drums were seldom engraved, but rather were available in manuscript. Often the title page of a work would bear the notice that—double bass, trumpet, and drums parts will add greatly and these parts may be obtained by getting in touch with "such and such" a copiest at a certain opera house, etc.

Surviving sets of printed parts therefore seldom include these parts, and scores constructed from these parts give an incomplete impression of how the work sounded in performance by the larger orchestras of that time, although it may adequately represent a small

scale performance. Often the timpanist was expected to improvise a part if necessary from the 3rd trumpet part which contained little more than the tonic and dominant notes. The kettledrummer, with a flair for the military background of the instruments, probably indulged in considerable improvisation whenever he could get away with it! Accordingly, Dart feels that it would be quite in the character of the time to add timpani parts, doubling the 2nd or 3rd trumpet parts, on the earlier symphonies of Mozart or Haydn. Similarly he suggests that cymbals and snare drum should be added to marches and other military music.

Carse describes instances where manuscripts sets of parts have been found which include trumpet and drum parts, yet the printed versions of the same work do not include these parts. He mentions that the Kees Catalogue (1790-92) shows that at least four of Haydn's symphonies from #1-#49 listed trumpet and drum parts that do not appear today. The frontispiece to the Carse book contains an interesting reprint of the title page of a Stamitz symphony indicating that optional timbales (Fr. Timpani) parts are useable.

In discussing current performance practices of classical symphonies Lang mentions that the Germans have a saying, 'mit Trompeten und Pauken,' which they have taken from the classical symphony. For when these composers threw in the batteria they meant for the instruments to be heard boldly on top of everything. Most conductors according to Lang ignore the formal role of the two trumpets and timpani in the Classical period, they merely let them exist, keeping them subdued, except for the obvious cadential tuttis. Another important factor in the performance of this music is the placement of the trumpets and kettledrums. Nearly all charts of orchestral seating from this period show the trumpets and drums placed together, yet today in many orchestras the timpanist is placed in an isolated corner behind the strings and far from the brass.

Conclusion

The evidence points to the fact that trumpets and drums were used in more early Classic symphonies than shown by modern scores, also that, for at least large scale choral-orchestral performances, extremely large timpani were used, and that the bass drum may have been played with two kinds of mallets, and that rather heavy cymbals, and triangles adorned with jingling rings were used, all of which seems to indicate that things were not as quiet back then as we of the stereophonic age might think!

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The Challenge

PERCUSSIVE ARTS SOCIETY
PROJECT ON TERMINOLOGY AND
NOTATION OF PERCUSSION INSTRUMENTS

Committee Report
GORDON PETERS, chairman

This is a report of a meeting with:

James Kilcran

Al Payson

Maurice Lishon

Thomas Siwe

Max Neuhaus

I. GENERAL PROBLEMS AND OBSERVATIONS

- A. The intentions of composers and orchestrators are not always clearly stated.
- B. The interpretation by percussionists and conductors does not always parallel the intentions of the composers and orchestrators.
- C. Percussion chapters of orchestration and instrumentation texts are for the most part incomplete and many times contain erroneous information. This area is perhaps the greatest single source of misinformation about percussion.
- D. Composers and orchestrators are torn between the knowledge gained from percussionists, and contradictory counsel in general.
- E. Specific matters of notation, such as staff, cleff, note heads, duration, and ranges are inconsistent.
- F. The names and abbreviations of percussion instruments are often misunderstood.
- G. Inadequate instructions relative to the type of strikers used on the instruments exist.

- ## II. MOST IMPORTANT AND IMMEDIATE NEED: A GUIDE BOOK OF STANDARDIZATION OF TERMINOLOGY AND NOTATION FOR PERCUSSION INSTRUMENTS.
- Establish a panel of eminent percussion authorities to evolve such a composers' and arrangers' guide and up-date it periodically. An accompanying tape recording of the examples included is recommended for ultimate clarification.

A. Recommended Points of Departure:

1. Re-evaluate percussion notation and terminology from scores and percussion parts from Berlioz to the present time from its origination by composer-orchestrator to its interpretation by performer (percussionist-conductor). This study might be broken down into the following areas and styles: orchestra, band, chamber music, solo, "commercial-jazz-popular", military, and percussion ensemble. It should include not only the instruments, but the implements used to strike them. Also, the use of symbolism should be explored in this regard. Specific inconsistencies and inadequacies should be listed for each instrument.
2. Evaluate percussion chapters of orchestration, instrumentation, and like-texts to serve as an aid in determining the content of a Guide Book.
3. Survey existing manufacturers of percussion instruments to determine instrument ranges, sizes, terminology, etc.

B. General Suggestions (regarding content of Guide)

1. Clarify terminology as pertains to:
 - a. Percussion Instruments (and descriptions where necessary)
 1. names
 2. abbreviations
 3. symbols
 4. Latin-American instruments
 - b. Striking Devices (sticks, mallets, beaters, brushes, hands, etc.)
 1. description by number, letter, or both (without overfussiness)
 2. indication through use of symbols
 3. possible basis: membrane; wood; metal (type); synthetics; glass; other; combination;
2. Clarify notation for percussion instruments:
 - a. Investigate and describe the potential timbre variations for each instrument (perhaps through the evolution of a chart and/or tape recordings, pictures, etc.) with concise (but brief) instructions as to how to notate them.
 - b. Determine which note-hand types are best to use.
 - c. Include complete dynamic markings and other nuance (including phrasing).
 - d. Determine correct cleff usage.
 - e. Consider the use of a single-lined staff for non-pitched percussion instruments.
 - f. Clarify the articulation of roll (where to terminate, accented or not?).

- g. Durations of free vibrating instruments (such as triangles, cymbals, gongs, bass drums, etc.) must clearly be notated.
- h. The style, sticking, and accents of embellishments should be better stipulated.
- 3. Standardize the printing of percussion parts:
 - a. Cleff and staff
 - b. Standard placement and order of instruments in score (consistency)
 - 1. Orchestra
 - 2. Band
 - 3. Chamber Percussion Ensemble
 - c. Grouping percussion parts by players rather than by instruments
 - d. Cross-cuing of percussion instruments
 - e. Score versus individual part for players
 - f. Avoidance of "Tacet until #?" for parts(s) of movement(s)
- C. Other needs and ideas:
 - 1. Outline the structure of the proposed percussion Guide Book (Table of Contents)
 - 2. Evolve a practical classification of instruments
 - 3. In notating complex percussion parts and solos, *practical* considerations should be taken into account.
 - 4. The degree of detail in this study should be determined by considering: interpretative license of performer versus the composer's intentions.

III. POSSIBLE REFERENCES

- A. Anderson, Shirley. THE NOTATION OF PERCUSSION INSTRUMENTS (Unpubl.) (address: 3816 Locust Street, Philadelphia, Pa.)
- B. Bartlett, Harry. GUIDE TO TEACHING PERCUSSION
- C. Goldenberg, Morris. THE MODERN SNARE DRUMMER AND GUIDE FOR THE ARTIST PERCUSSIONIST
- D. Kennan, Kent. TECHNIQUE OF ORCHESTRATION
- E. Marcuse, Sybil. MUSICAL INSTRUMENTS: A COMPREHENSIVE HISTORY
- F. Peters, Gordon. TREATISE ON PERCUSSION
- G. Read, Gardner. THESARUS OF ORCHESTRAL DEVICES
- H. Spinney, Bradley. ENCYCLOPEDIA OF PERCUSSION INSTRUMENTS
- I. Possible unpublished graduate studies.

Practical Mallet Studies

by Bob Tilles

The turn around is an expression relating to the last one or two measures that repeat back to the start of a progression.

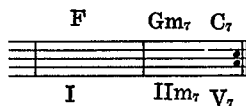
In its simplest form, only the dominant 7th (V of key) need be used.

Example A — Key of F major, last two measures of a phrase.



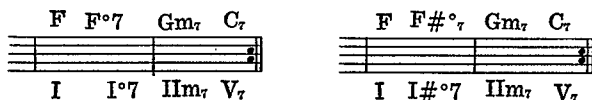
The dominant 7th can be prepared with the minor 7th chord based on the II of the scale forming a II to a V.

Example B — Turn around in F major.



The turn around can also use an intro vamp, changing chords every two beats.

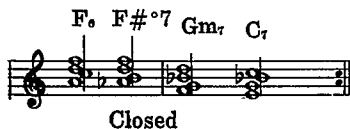
Example C — Turn around in F major.



There are numerous possibilities for voicing the four part harmony of the turn around.

As a general rule, the end of a phrase will involve the tonic (I) and the dominant (V).

Example (D) — Turn around F major using I[°]7.



Example E — Turn around in F major using I#°7.

Example E shows two musical staves. The first staff is labeled "Closed" and the second "Open". Both staves show a sequence of four chords: F°, F#°7, Gm7, and C7. The notes for each chord are: F° (F, C, G), F#°7 (F#, C, G), Gm7 (G, Bb, Db), and C7 (C, E, G).

Example F — Turn around in F major with the V in lead using I°7.

Example F shows a musical staff with four chords: F°, F°7, Gm11, and C7. The notes for each chord are: F° (F, C, G), F°7 (F, C, G), Gm11 (G, Bb, Db, F), and C7 (C, E, G).

Example — G Turn around in F major using I#°7 with V in lead.

Example shows a musical staff with four chords: F°, F#°7, Gm7, and C7. The notes for each chord are: F° (F, C, G), F#°7 (F#, C, G), Gm7 (G, Bb, Db), and C7 (C, E, G).

The turn around and intro progressions should be transposed to all keys.

It is most effective, to write them first and then play them on the instrument.

In future issues of PAS, additional progression vamps will be studied and analyzed.

The progressions used so far, are applicable to tune structures, intros, turn arounds, and modulations.

Timpani Repertoire

by Ron Fink

- ARENKY. "Silhouettes La Danseuse." S
AUBER. "O: Die Stumme Von Portici." S
———. "La Part Du Diablo." S
———. "O: Fra Diavolo." SS
BACH. "Suite." S
———. "Christmas Oratorio No. 1 Chorus." SS
———. "Fugue in e minor." G
———. "High Mass in b minor #4, 11, 17, 20, 21, 24." C
BARBER. "A Stopwatch and An Ordinance Map." G
———. "Essay for Orchestra." F
———. "Symphony in one Movement." F
BEETHOVEN. "Symphony No. 1." M S C T SS
2." M S C
3." M S C T SS
4." M S C
5." M S C T G SS
6." M S C T
7." M S C T G SS
8." M S C T SS
9." M S C T G F SS
———. "Piano Concerto No. 5." S
———. "Coriolan Overture." S M C
———. "Egmont Overture." S M C SS
———. "Leonore Overture No. 3." S M C
———. "Leonore Overture No. 2." S C SS
———. "Leonore Overture No. 1." S C
———. "Prometheus Overture." C M
———. "Overture to Fidelio." C S
———. "Missa Solemnis." G
———. "Mass in D." T
BERLIOZ. "Harold Symphony." S SS
———. "O: Roman Carnival S M SS
———. "O: Le Roi Lear." S SS
———. "Symphonie Fantastique." S G C
———. "O: Romeo & Juliet." S SS
———. "O: Benvenuto Cellini." S SS
BIZET. "Carmen." S SS
BLOCH. "Schelono G
BOIOLDIEVO. "O: La Dame Blanche." S
BORQUIN. "Polevestian Dances." C
BRAHMS. "Symphony No. 1." C F G S M
2." C M

3." C M
 4." C G S M SS
 _____ "Variations on a Theme of Haydn." C
 _____ "Academic Festival Overture." M
 _____ "Requiem." SS
 BRUCKNER. "Symphony No. 7." C
 CHABRIER. "Espana Rhapsody." C
 _____ "Dance Slave." S
 CHARPENTIER. "Louise." S
 CHOPIN. "Tarantella." S
 DEBUSSY. "La Mer." S
 _____ "Le Martyre de St. Sebastian T
 DELIBES. "Lakme." S T SS
 D'INDY. "Jour Dete ala Montaque." F
 DUKAS. "Sorcerer's Apprentice." C
 DVORAK. "Symphony from New World #5." C M
 _____ "Overture Carneval." C S M SS
 _____ "Aus Der Neuenwelt." S
 _____ "Symphony No. 2." M
 _____ "Symphony No. 4." S SS
 ELGAR. "Variations." S SS
 FLOTOW. "O: Martha." S
 _____ "O: Stradella." S
 FRANCHETTI. "The Princess." F
 _____ "The Game of Cards." F
 FRANCK. "Symphony in D minor." C
 GLUCK. "O: Iphigenia in Aulis." S
 GOLDMARK. "Rustic Wedding Symphony." C
 GOODMAN. "Theme and Variations." G
 _____ "Timpiana." G
 GOULD. "American Salute." G
 HANDEL. "Messiah." C
 HANSON. "Nordic Symphony." F
 _____ "Symphony No. 3." F
 HAYDN. "Symphony No. 7." C
 11." C
 92." C
 94." M
 100." M
 101." M C
 104." M
 HERBERT. "Natoma." S
 HEROLD. "O: Zampa." S SS
 HINDEMITH. "Concerto for Violin and Orchestra." G

- HUMPERDINCK. "Hansel & Gretel." S
 IBERT. "Les Escales." T
 INGHELBRECHT. "El Greco." T
 ———. "Pour le Jour de la etc." T
 IVANOV. "In the Village." SS
 KALINIKOW. "Symphony No. 1." C
 KORSAKOFF. "Antar Symphony No. 2." C
 ———. "Capriccio Espagnole." C
 ———. "Scheherazade." C
 ———. "Russian Easter." C
 ———. "Golden Cockerel." C
 LALO. "Rhapsodie Norvegienne." T
 LISZT... "Les Preludes." S T C SS
 ———. "Mazeppa." S
 ———. "Zweite Ungarische Rhapsodie." S SS
 ———. "Danse Macabre." T
 MAHLER. "Resurrection Symphony No. 2." C
 MASSENET. "Thais." S
 ———. "Scenes Alsaciennes." T
 MENDELSSOHN. "O: & X: Midsummer Nite Dream." S C M
 ———. "Symphony No. 3 (Scotch)." S. C
 ———. "Symphony No. 4 (Italian)." C G
 ———. "O: Zuden Hebriden (Fingals-Hohle)." S M
 ———. "O: Zu Ruy Blas." S M
 ———. "Symphony No. 5 (Reformation)." M
 METZDORF. "No. 3." S
 MEYERBEER. "X: from Robt. le Diable." S
 ———. "O: Le Pardon de Plovinel." S
 ———. "O: L' Etoile Du Nord." S SS
 ———. "Le Prophete." S SS
 ———. "Coronation March." S
 ———. "Les Huguenots." S
 ———. "X: from Struensee Polonaise." S
 ———. "L' Africaine." S
 MOUSSORGSKY. "A Night On Bare Mountain." C
 ———. "Polonaise from Boris Godunoff." C T
 MOZART. "Symphony No. 31." M
 34." M
 35." M C
 36." M C
 38." M C
 39." M C
 41." M C
 ———. "Cossi Fan Tutti Overture." M

- . "Don Giovanni Overture." M
 ———. "The Magic Flute Overture." M C S SS
 ———. "Le Nozze di Figaro." M
 ———. "The Abduction from Seraglio." M
 ———. "Don Juan Overture." S
 NOAK. "Rondo for Timpani and Piano." F
 NOUGUES. "Quo Vadis." S
 PIERNE'. "Cu Dalise." T
 ———. "Ramuntcho." T
 PROKOFIEFF. "Classical Symphony." C
 PUCCINI. "X: from Tosca." S
 ———. "Madame Butterfly." S
 ———. "Manon Lescaut." S
 RABAUD. "Marouf." T
 RACHMANINOFF. "Symphony No. 2." C
 ———. "Symphony is e minor." F
 ———. "Isle of the Dead." F
 ROSSINI. "William Tell Overture." M C S SS
 ———. "The Thieving Magpie Overture." M
 ———. "Barber of Seville Overture." M S
 SAINT-SAENS. "Phaeton." S SS
 ———. "Bachanale from Samson and Delilah." S C T SS
 ———. "Suite Algeriero." S T SS
 ———. "Danse Macabre." C
 ———. "Symphony No. 3." T
 SCHUBERT. "Overture au Rosamunde." S M
 ———. "Unfinished Symphony." S C M
 ———. "Symphony in C Major." C M
 ———. "Overture in Italienischen stile." S
 SCHMITT. "Disignsiaques." T
 ———. "Psalms XLXVII." T
 ———. "La Tragedie de Salome." T
 SCHUMANN, ROBT. "Symphony No. 1." C
 2." M
 3." M
 4." M
 SCHUMANN, WILLIAM. "Symphony No. 3." G
 ———. "William Billings Overture." G
 ———. "Undertow." F
 ———. "Circus Overture." F
 SHOSTAKOVITCH. "Symphony No. 1." C F
 5." C
 ———. "The Golden Age." C

SIBELIUS. "Finlandia." C G
———. "Leminkainen Journey Homeward." C
———. "Swan of Tuonela." C
———. "Pelleas & Melisande." C
SMETENA. "The Bartered Bride." C S
SPOHR. "Violin Concerto No. 7." S
STRAUSS. "Don Juan." C
———. "Death & Transfiguration." C F
———. "Til Eulenspiegels Merry Pranks." C G
———. "Burlesque in D moll (minor)." F
STRAVINSKY. "Petroushka." C T
———. "Le Sacre du Printemps." T
———. "Les Noces." T
———. "Oedipus Rex." T
———. "Firebird." G
THOMAS. O: to Mignon." S SS
THOMPSON. "Symphony No. 2." F
TOMASI. "Concerto Asiatique." T
TSCHAIKOWSKY. "Symphony No. 4." C G F M SS
 5." C G S M SS
 6." C S M SS
———. "1812 Overture." C S M SS
———. "Romeo & Juliet Overture." C M SS
———. "Suite from the Sleeping Beauty." C
———. "March Slav." C
VERDI. "Othello." S
———. "Aida." S
———. "Il Trovatore." S
WAGNER. "X: from Tannhauser." S
———. "Vorspiel zu Lohengria." S
———. "Die Meistersinger." S C M
———. "Tristan und Isolde." S
———. "O: Flying Dutchman." S
———. "Das Rheingold." S C M
———. "Die Walkure." S C T
———. "Siegfried." S C
———. "Die Gotterdammerung." S G F SS
———. "Kaiser Marsch." S
———. O: to Rienzi." S G
———. "Les Crepuscule des Dieux." T
WALTON. "Symphony No. 1." F
WEBER. "Euryanthe Overture." M SS
———. "Oberon, Overture." M C

The Percussive Arts Society Board of Directors Meeting

June 30, 1965, Conrad Hilton Hotel, Chicago, Ill.

The meeting was called to order by Chairman Peters at 3:00 P.M.

The following board members attended: Adams, Arsenault, Davis, Knapp, McCormick, Peters, Tilles, Yeager. Three guests attended: William Dorn, Al Payson, Thomas Siwe.

The Chairman submitted the proposed agenda for the meeting; it was approved.

The minutes of the previous Board of Directors meeting (Feb. 14, 1965) were read and approved.

The following treasurer's report was submitted and approved:

\$1,110.00 in the treasury as of July 1, 1965 (out of which must come the expenses of the forthcoming issue of the bulletin) It presently costs \$.69 per copy per issue of a single bulletin. Costs for moving PAS to Terre Haute come to around \$60.00. Institutional support for the PAS is being investigated by Don Canedy.

The Chairman reported on the following matters:

1. Changes of addresses of three board members:
Alan Adams, Music Publishers Holding Corporation,
488 Madison Ave., New York City, New York.
Donald Canedy, 251 S. 21st Street, Terre Haute, Indiana
(Lincoln 6324)
Al Payson, 2130 Glenview, Park Ridge, Ill. 60068 (825 0633)
Frederic Funnell, School of Music, University of Miami,
Coral Gables, Florida
2. Next bulletin (Vol. II, #3 & 4) is due from the printers in a short time. Don Canedy reports that materials were in their hands on June 1st.
3. Deadlines for materials for next bulletins are: August 1st, November 1st, and February 1st.
4. Membership at present is at 400. Revised application forms were passed out at the meeting (about 300). It was further recommended that the categories of dealer, publisher, and manufacturer be eliminated on the application form as most of our potential members are from the remaining categories.
5. The greatest difficulty experienced by Editor Canedy is in

obtaining materials for the bulletin. He urges that the board of directors assume greater responsibility in writing articles and in encouraging other qualified people to participate in authoring and serving on committees.

6. Don Canedy has suggested that some subsequent board meeting be held in Terre Haute so that the board members can familiarize themselves more easily with the physical problems involved in maintaining the PAS and the bulletin.
7. Project progress:
 - a. Contest Adjudication Procedures: reprints of this study are due to appear in the INSTRUMENTALIST in August, 1965 and in the LUDWIG DRUMMER in the FALL, 1965 issue.
 - b. The Survey of Percussion Instruments' Development and Improvement by Gordon Peters (among PAS members) was concluded, assimilated, and sent to manufacturer members of PAS. It will not appear in the bulletin because of its confidential nature.
 - c. The study of Notation and Terminology of Percussion Instruments has been undertaken by Gordon Peters and thus far has resulted in meetings with percussionists James Kilcran, Maurice Lishon, Max Neuhaus, Al Payson, and Thomas Siwe; and with composers and conductors: Anthony Donato, James Hopkins, John Paynter, and Alan Stout, all of the Northwestern University Faculty. This report will appear in VOL. III #1 of the PERCUSSIONIST, and will also be forwarded to Aaron Copland, who is espousing a forum on the subject at Tanglewood during the summer of 1965.
 - d. The project on Acoustics of Percussion Instruments has been started by Thomas Siwe.
 - e. Relative to a possible PAS percussion clinic at the Midwest Band and Orchestra Convention in December of 1965, no reply has been received from Lee Peterson, chairman of events for the convention.

Roy Knapp suggested that the name "dealer" for the retail percussion instrument man be changed because of its negative slang connotations. He also requested that his membership on the board be changed to another category. The suggestion was tabled until the December meeting.

Frank Arsenault and Larry McCormick reported that a national drum corps competition was scheduled to be held in Chicago from

August 16 through the 18th. It was suggested by the board that contacts be made among the ranks the participants as relative to membership, articles, and committee work.

A discussion then ensued as to the desirability of continuing mailing out annual membership cards. It was felt that they should be continued because of the appeal to students, but it was suggested that a sturdier and "fancier" card might be considered.

Al Adams recommended that the Publisher's membership fee be reduced to \$25.00 from the \$50.00 previously agreed upon on the basis that the percentage of the average publisher's income from percussion music is almost minute. The recommendation was accepted by the members present and action was deferred to the regular December meeting.

Gordon Peters brought up the matter of a paid professional editor eventually being considered inasmuch as so much time is necessary to prepare the bulletin. This fee and operational expenses in general were discussed.

Al Adams then proposed three recommendations:

1. Formation of a committee to study the structure of the bulletin format, with an investigation with our editors and those of PERCUSSIVE NOTES as to possible advantages of merging publications.
2. Re-examine costs of the PAS bulletin; physical production (printing, packaging, distributing). At membership rate now existing we are taking a loss: 4 issues times \$.69 per issue: (\$2.76).
3. Explore possibilities of selective advertising for bulletin.
Discussion of the last item ensued with most members reponding negatively.

A nominating committee for board members' election in December was called for by the Chairman and it was decided to ask the same members who served in that capacity a year ago to serve again: Donald Canedy, Al Payson, and Dick Richardson.

The meeting was adjourned at 4:15 P.M.

Our Contributors

JAMES L. MOORE is presently teaching percussion at Ohio State University School of Music, and is studying toward a Ph.D. degree at that institution. He is a former percussionist with the Indianapolis Symphony Orchestra, and has taught at Butler and DePauw Universities in Indiana and at the U.S. Navy School of Music in Washington, D.C. Several of his percussion articles have appeared in the *Instrumentalist* magazine, and he has a published percussion piece available through *Music for Percussion*, N. Y. He is founder and editor of the bulletin *Percussive Notes*, and for the International Music Camp at the International Peace Garden on the North Dakota-Canada border. Member of Percussive Arts Society, NACWPI, and Kappa Kappa Psi.

MR. JACK MCKENZIE . . . A long term and outstanding proponent of "New Music" for percussion, Jack McKenzie is well qualified for the article which appears in this issue. His association with the University of Illinois, and Interlocken Arts Academy, has been outstanding. PAS is indeed fortunate to have Jack McKenzie as Vice President, member of two committees, and chairman of one.

BOB TILLES . . . Many years as a radio and television staff percussionist in Chicago, Ill. and for the last several years Percussion Instructor at DePaul University in that city have given Bob Tilles the kind of professional background required for putting together a series of articles concerned with "Practical Mallet Studies". Beginning with Vol. II number 3, PAS members should follow each issue in order to make each article fit into the larger picture. Bob is also a member of the PAS Board of Directors.

JAMES SEWREY . . . It is certainly good to have Jim Sewrey as one of our contributors in this issue since it must be said that this is the man who actually named our organization at its birth . . . PERCUSSIVE ARTS SOCIETY. As percussion editor for the School Musician and Percussion Instructor at the recently re-named Wichita State University he has made many fine contributions to the percussive arts not the least of which was our name.

RONALD FINK . . . A graduate of the University of Illinois Ron Fink has taught at Northern Illinois University, Dekalb, Ill. and is now Assistant Professor of Percussion at North Texas State University, Denton, Texas. We will hear more from Mr. Fink in subsequent issues in the area of Research in Curriculum.

Percussive Arts Society

PURPOSE—To raise the level of musical percussion performance and teaching; to expand understanding of the demands, 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, Grammar School Educational; Drum Corps; Dealer; Publisher; Manufacturer; and Members at Large.

PUBLICATION—“THE PERCUSSIONIST”, a quarterly journal.

MEMBERSHIP—REGULAR: \$2.50 annually (to be raised to \$5.00, beginning April, 1966)

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

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

SPECIFIC PROJECTS UNDER CONSIDERATION

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

APPLICATION FOR MEMBERSHIP

Name Home Address

City State Zip

Business Address

City State Zip

Occupation Remittance Enclosed

Send application form and remittance to:

Mr. Donald Canedy
Percussive Arts Society
251 S. 21st Street
Terre Haute, Indiana