Percussionist

Official Publication of the
PERCUSSIVE ARTS SOCIETY

VOLUME 3, NUMBER 4

In this issue

PREVAILING TRENDS IN CONTEMPORARY PERCUSSION NOTATION

by George A. O'Connor

I have consulted many percussion performs, clinicians, and teachers as to exactly what an ideal system of percussion notation should consist of. The best textual summary of their opinions that I have found is taken from a lecture given by Mr. William Parsons at the University of Illinois on November 11, 1965. It states, in general, that the sound produced on percussion instruments is dependent on four factors: (a) what instrument is to be played, (b) what object the instrument is to be struck with, (c) what is the position and/or manner of the attack upon the instrument, (d) what type of preparation is required for the instrument, the object striking the instrument, and/or the attack on the instrument.

This listing of factors is quite general yet extremely comprehensive. Any notation system that could be developed which would encompass all four of these factors would be quite complete and exact. The main problem in developing such a system is that music notation must be oriented more toward its visual implications than toward the sounds it is meant to produce.

As the music being written today becomes more and more complex, the notation of it becomes more and more difficult. In contemporary percussion music, there are three main trends in the development of notation, and they run in three very different directions.

The first trend is the one followed by a majority of composers today. It is merely an expansion of our conventional system of notation to include the increased demands placed upon the performer by composers of new music. Although it is the most popular, it is probably also the weakest method of notating percussion music as it presently exists.

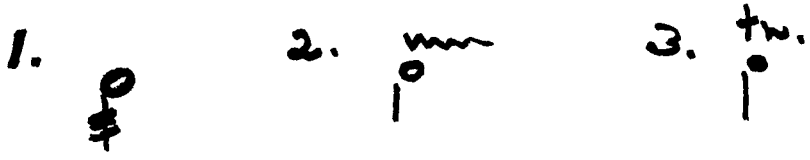
The main reason for this is because of its major weakness in notating rhythm.

"Most of today's rhythmic structures are far more complex—as well as rigid, or, conversely, free and flexible—than the pulse-generated and pulse-dominated rhythms of the past. Conventional notation always presupposes pulse; it knows only regularities and irregularities of metric pulse. It does not provide adequate means for the precise notation of pulseless, a-metrical rhythmic structures, or of controlled ritardandi and accelerandi.

Conventional notation is, in addition, severely limited by its bipartite system of note values, a system which operates with only one single geometric progression for all primary durations: 2, 4, 8, 16, etc. As soon as a rhythm deviates from these simple divisions and multiples, as soon as a division merely becomes tripartite, one must resort to makeshift devices such as prolongation dots and/or ties. Should the rhythm go but one step further from the norm, even in the simplest traditional music, then brackets with small numerals are needed to denote duplets in triple time, triplets in duple time, quadruples, quintuplets and so forth, and before long the modifying signs and symbols—dots, ties, brackets, and numerals, lengthened or shortened additionally by fermatas, tenuto lines, staccato dots, phrasing slurs, breath marks, etc.—far outnumber the actual notes."[1]

An additional weakness along the line of modifying our present notation system by means of signs and symbols is that very often the signs are extremely vague and vary greatly from composer to composer, even in some cases, from piece to piece by one composer.

To show how vague these signs may be, I have taken several illustrations from the book *Modern Music Notation* by Lasslo Boehm (New York, 1961). On page 16, Boehm lists three illustrations for producing sustained sounds on percussion instruments:



Another sign that is commonly used, although not listed is the following:

I have indicated four signs which are supposed to signify the same sound on any percussion instrument.

The third sign listed by Mr. Boehm can easily be mistaken for a trill between 2 notes rather than a sustained roll on one note. As far as the other three symbols are concerned, if they all mean the same thing why must they all be used? Not only does this add to the confusion, but none of these four symbols can indicate the speed of the roll, whether it is a single or double stroke roll, or how the roll should start or finish without the addition of modifying signs. In other words, points c and d listed at the beginning of the paper are totally ignored by this type of notation.

Our present system of conventional notation, which originated as we know it today in the 17th century, has been adequate enough to notate music up until the present time. As our musical horizons expand however, this notation system must start supplying additional symbols of modification to cope with the demands placed upon it; and these symbols make visual comprehension at a rapid rate almost impossible.

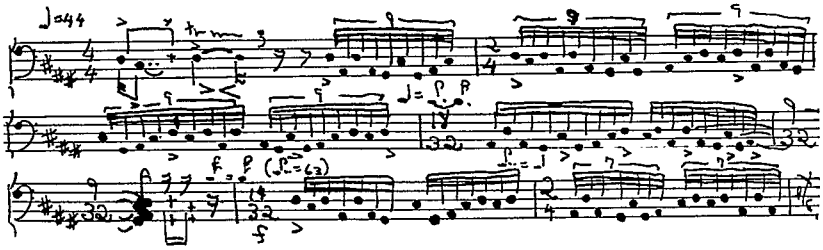
Another direction being followed today by composers of percussion music centers around a concept known as metrical modulation.

Its main purpose is to destroy the bipartite feeling of pulse in our present system through logical expansions of our present notational mechanics.

All aspects of this musical notation are meticulously calculated and must be presented to the performer with great regard for consistency and exactitude in notational procedures. This one standard alone places this trend on a higher plane than the preceding one.

Two main directions have been followed in pursuit of material modulation. One direction is to continue along the lines of conventional notation, adding enough modifying symbols so as to make the page appear playable only after it has been worked out with pencil and paper. Probably the biggest exponent of this style is Elliot Carter.

The following metrical modulation from his "Recitative" from *Six Pieces for Kettledrums* serves to illustrate this point rather well.



The other trend in metrical modulation is one which was originated by Henry Cowell in 1917 for his piano piece, *Fabric*. He used what he termed "an expanded system of note values," which succeeded in dividing the whole note into its bipartite divisions, but also into divisions of 3, 5, 7, 9, 11, and 13. He did this without drawing brackets around any of the notes, but by assigning different note head symbols to the unconventional divisions. For example:[2]

2/3rds note =

4/5ths note =

3rd note =

2/5ths note =

6th note =

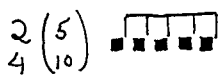
5th note =

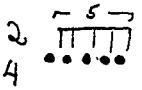
12th note =

10th note =

Thus instead of placing a bracket around 5 eighth notes in 3/4 time, he would merely write 5 tenth notes beamed together in a 2/4 bar.

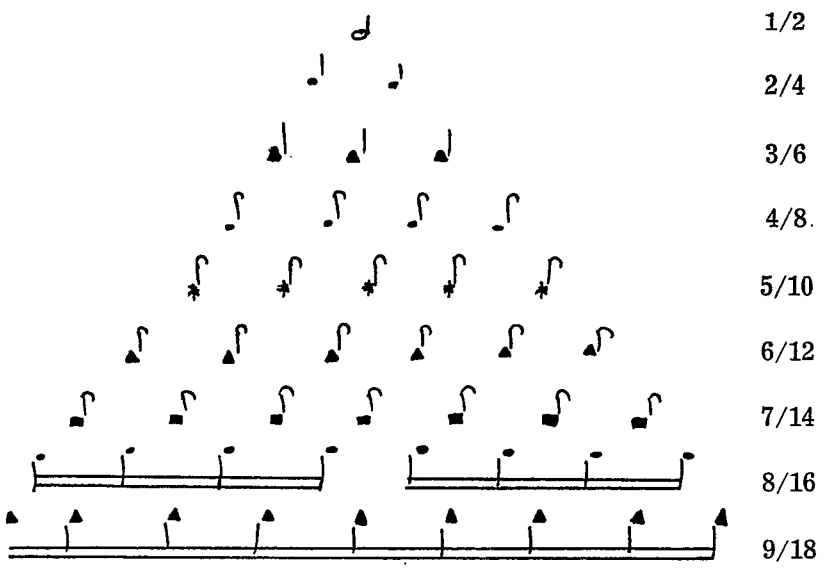
For example:



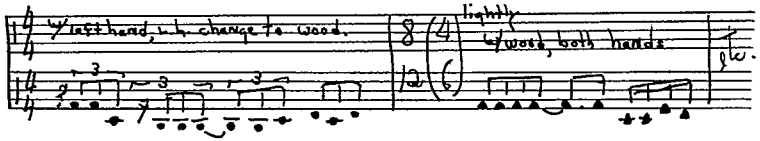
instead of: 

After Cowell, no one seemed to want to adapt this system and it disappeared from use until the early 1960's. It was coincidentally arrived at again by Michael Colgrass, one of the finest composers of Percussion music today. He devised a system, extremely similar to Henry Cowell's, which he termed "Microrhythmic" notation. His explanation of microrhythms appears on the opening page of his work, *Fantasy Variations for Eight Chromatic Drums and Percussion Ensemble.* The Notation for Rhythmic Modulations in this work (*Fantasy-Variations,* pages 9-12) is based on the assumption that all odd, or bracketed groupings (—3—, —4—, —5—, etc.) are tense by nature because they are against the basic metrical unit of a given bar. When this conducted unit is allowed to 'fall away' the odd group can 'float out' freely, that is, without tension and one or more of *these odd group units* can become the new basic metrical unit. To emphasize the difference between this rhythmic feeling and all other changes in time which are similar in feeling but not the same (i.e., accelerando, ritardando, meno and piu mosso, con moto, etc.), dotted bar lines, triangular and star-like note heads and 'Microrhythmic' meter signatures are employed."

MICRORHYTHMIC TABLE



Since the time that Colgrass instituted this table, this concept has gained widespread acceptance. I have chosen an excerpt from John Bergan's *Tanka for Solo Percussion* (unpublished, 1964) to illustrate how these devices can institute a metrical modulation in contest.



As is readily apparent from Mr. Bergano's composition, this notation system is far from perfected as to indicating positions and/or manners of attacking instruments. It has a great many advantages over the previous system discussed, however. It is by far the most successful manner of indicating more than bipartite divisions of the whole note, and in a way that can be rapidly grasped.

A third direction being taken today in notating percussion music is toward aleatoric occurrence. Composers have moved in this direction in order to allow performers more freedom in choosing not only the actual notes and rhythms to be used in performance but also to give them the final choice in placing all parameters on a chosen scale, and in relation to what they have played or will play.

This notation schema has no relationship to a pulse. Everything that occurs is based upon what has happened previously and what will happen. The system has been termed proportionate or analog notation. The structure of it is based on time relations. "In analog notation, the horizontal distance between the noteheads (or other event symbols) is strictly proportional to the intended time difference of attack (or other event) such as dynamic change, timbre change, or release). Hence the name 'proportionate notation' for these systems."[3]

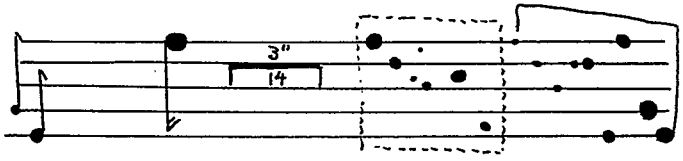
Because of recent developments in proportionate notation, this system has proven far superior in notating percussion music. In the area of dynamics for example, our conventional notation system and the metrical modulation system which was adapted from it are based on a series of levels, which originate from two letters—f and p. All dynamic levels present in our music today are derived from comparative and superlative degrees of these two letters.[4]

For example:

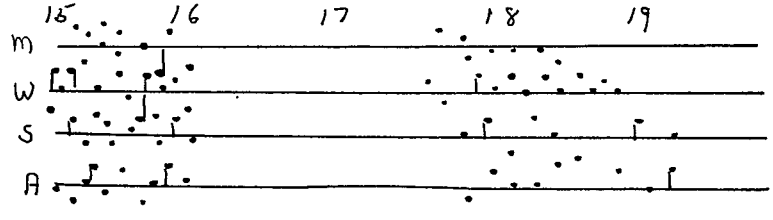
Pianississimo	(ppp)	as softly as possible
Pianissimo	(pp)	very softly
Piano	(p)	softly
Mezzo-Piano	(mp)	medium soft
Mezzo-Forte	(mf)	medium loud
Forte	(f)	loud
Fortissimo	(ff)	very loud
Fortissisimo	(fff)	as loud as possible

Because of the nature of proportionate notation, none of these pre-set levels need to be used. The dynamics of a note or passage are determined by how loud or soft the passage before it or the passage after it was or will be played.

Dynamics in this notation system are usually indicated on a density scale; the thickness of a dot or line determines how soft or loud a note is. Thus, about an inch of space would be played fortissimo or even louder while —— • would be pianissimo or even softer. Under this system not only are all 8 conventional dynamic levels possible, but levels which would come in between them can be very easily written. There are a great many more than 6 line densities possible between the two examples given above. Robert Moran, in his percussion work *Variations for Six* (unpublished, 1963) uses this density scale exclusively to indicate dynamic changes.

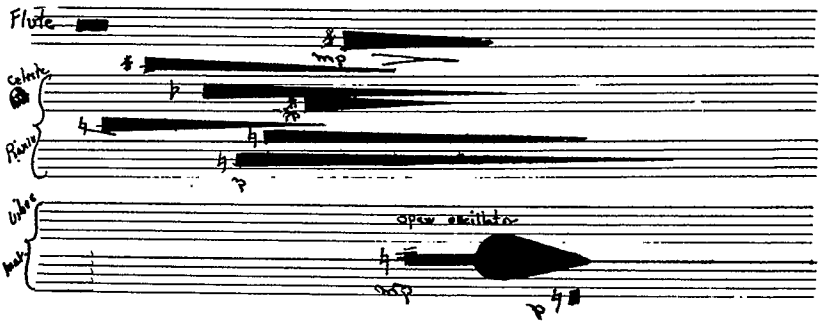


A slight variation on this density method is used by John Cage in *27'10.554" for a Percussionist* (New York, 1960). Mr. Cage uses a line to indicate the level which would correspond on the conventional scale to the exact distance between mezzo-forte and mezzo-piano. All deviations below the line are softer and all above it are louder.



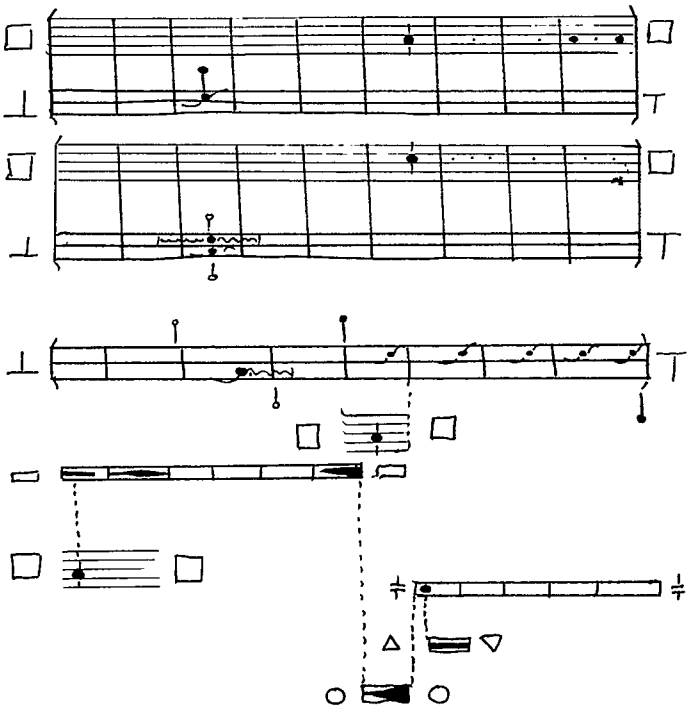
Because of the extremely wide range of dynamic levels possible on percussion instruments, these developments are extremely significant.

Another area which is notated in a superior manner by means of proportional notation is the area of time durations. Our conventional system is very inexplicit in conveying to the performer when to start and when to end a note. Earl Brown uses this system coupled with dynamic densities in his composition *Hodograph I* (New York, 1961).



"This method, as illustrated above, replaces the profusion of conventional note values with single 'notes' which, through their various lengths (from mere dots to long bars), constitute geometric rather than symbolic representations of durations. Apart from thus providing an unrestricted range of clearly visible durations, the system also has other advantages. For example, legato slurs, staccato dots, and many other related signs of articulation become superfluous because the length of the pitch indicators and their positions relative to each other (detached, overlapping, etc.) take their place."[5]

Because this notation system eliminates so many of the signs used in our conventional notation, a lot more is able to be placed on the page in reference to what instrument can be played, and what type of object can be used to strike the instrument. For example, Karlheinz Stockhausen in his composition *Zyklus,* (London, 1960) uses symbols in the shapes of the instruments he wants struck, and symbols in the shapes of the mallets he wants them struck with on the score immediately preceding the musical events.



This notation system shows a great deal of advancement over our conventional system. Compared with the developments that have taken place in metrical modulation, it shows an attempt to indicate directions in a more exact and precise manner by leaving the final choices and executions up to the performer. Those composers who chose to notate their music in a manner directed toward "uncompromising exactitude and predictability"[6] will find that their performers may wind up executing their music as mere "stabs in the direction of the composer's envisioned perfection of execution."[7] Carrying this thought one logical step further, this attempt on the performer's part could easily result in an indeterminate performance.

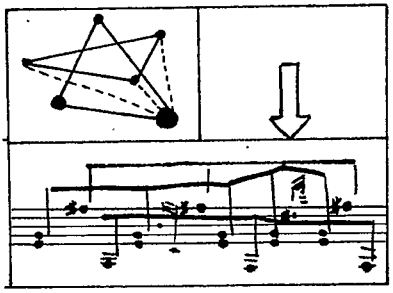
Just as the developments which have taken place in 20th century music did not suddenly come to be, the systems devised for notating them are not totally new either. As was previously mentioned, our expanded conventional system and the metrical modulation ideas are all based on a notation system that came into practical use around 1600.

Likewise, the analog system stems from a long musical tradition Ernst Krenek, in his article "Tradition in Perspective"[8] defines tradition in this manner: "Tradition, then, is the continuity of ideas expressed through repetition of procedures. If we apply the term to the creative aspect of music, it designates adherence to compositional procedures of the past, especially of the immediate past. It is the continuation of things created in the past, but still alive in the present. If stylistic elements are taken up, as for instance in some phases of neoclassicism, an antitraditional attitude is frequently the motivating factor, and a rupture of traditional continuity is usually the result."

The analog notation ideas are based to a great degree on the concepts which permutated the proportional notation of the 15th and 16th centuries.

The main idea of analog notation is to play varying degrees of musical parameters in relation to each other. Proportional notation was founded on this very same concept.

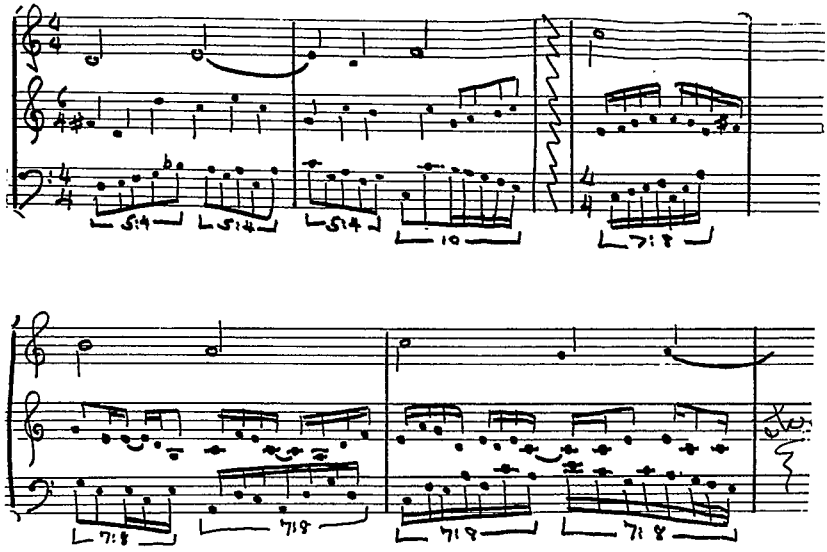
Roman Haubenstock-Ramati, in his Vibraphone-Marimba piece, *Liasons* (London, 1960) writes some proportional notation ideas into his music by indicating that all notes inside certain squares have to be played within 6 seconds.



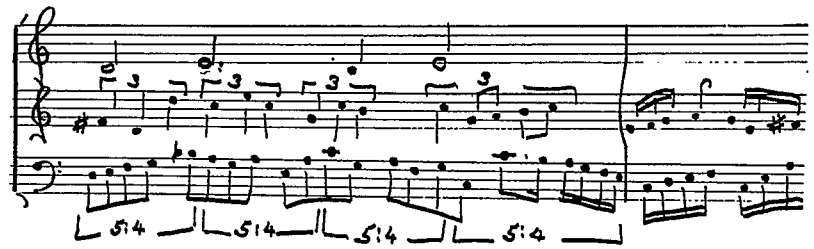
All notes in the squares are played in relationship to each other, but whatever the relationships are, they must take place within 6 seconds. Thus the notes and density dots correspond to the proportions and the steady 6 second unit corresponds to the Tactus.

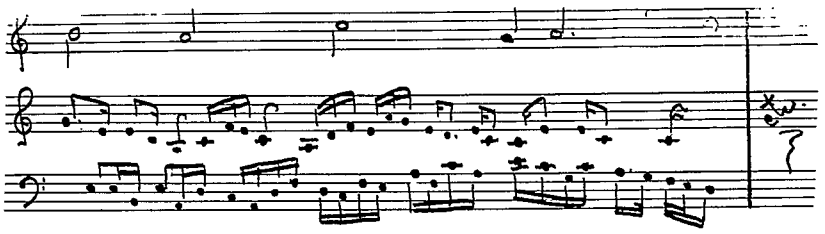
Morley: A Plaine and Easie Introduction to Practical Musicke (1597)

1) *In Modern Notation:*



2) *In a modern analog of old notation:*





Charles Wuorinen, "Notes on Performance of Contemporary Music," *Perspectives of New Music,* (Princeton, 19....), pp. 12, 13.

N.B. In the original form, this example did not exist in score. It has been arranged thus by Mr. Wuorinen as an added convenience.

As a visual sublight, it is interesting to note the relationships of the noteheads designed by Henry Cowell and Michael Colgrass in their microrhythmic innovations as compared to the shapes of the ligatures of Renaissance music, and the Prolation and Perfection signs of proportional notation.

MICRORHYTHMS LIGATURES PROLATION - PERFECTION

The three preceding trends and developments which were discussed are all attempts to improve the notational dilema we have arrived at due to the increased complexities of modern music.

Each system has its individual weaknesses and each has its individual strengths. Although the conventional system as it now exists is terribly confusing and grossly inaccurate, it is still the only method that will insure the composer that his performers will be able to reproduce exactly what they see.

The developments that have taken place in metrical modulation are quite successful in destroying the bipartite feeling of pulse. Both directions taken following this concept are still quite confusing, although Mr. Colgrass' efforts seem to represent the most accurate method of reproducing this intended sound with very few symbols cluttering up the musical page. The aleatoric efforts, while actually giving the performer the most freedom of choice are actually the most accurate, taking all factors into account, because they leave all the subtle points up to the discretion of the performer. It is mainly by the performer's efforts that the piece will be judged successful or unsuccessful; sort of a musical honors system. The main weakness in adopting this area is that not all persons who compose music consider aleatoric compositions as musical works. The solution to this notational dilemma seems to lie then in a unification of all these areas, and of any other methods that have explored this problem with success. Whatever is arrived at however, notation must still be directed "towards the people who read it, rather than towards the sounds they make."[9]

FOOTNOTES

[1]Kurt Stone, "Problems and Methods of Notation", *Perspectives of New Music,* (Princeton, 1963), pp. 16, 17.

[2]Stone, "Problems and Methods", p. 17.

[3]John MacIvor Perkins, "Note Values", Perspectives of New Music (Princeton, 1965), pp. 47, 48.

[4]Karl Wilson Gherkins,, *Music Notation and Terminology,* (New York, 1914), p. 56.

[5]Stone p. 21.

[6]Ibid., p. 9.

[7]Ibid., p. 30.

[8]*Perspectives of New Music* (Princeton, 1962), p. 27.

[9]Cornelius Cardew, "Notation-Interpretation . . . . . ," *Tempo* (Summer, 1961), p. 26.

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Stern, Robert. *Adventures for One.* New York, 1963.

Stockhausen, Karlheinz, *Zyklus.* London, 1960.

THE COLLEGE PERCUSSION PROGRAM

by Paula Culp

At the beginning of the 1965-66 school season, I sent questionnaires to college percussion instructors in thirty-five states. The response was extremely enthusiastic and I would like to express my appreciation to all those who participated.

Objective of Questionnaire:

1. To make available a directory of names of instructors and their location to interested students and colleagues. (This list is by no means complete. It represents only a small cross-section of the country. Additional addresses were unavailable at the time of the questionnaire.)
2. To advertise the Percussive Arts Society to non-members. (The questionnaire *was* successful in recruiting many new members.)
3. To locate new authors for percussion articles. (Most of the articles in our bulletins and magazines have been written by the same busy, over-worked people.)
4. To compile a list of new solo and ensemble material.
5. To compare teaching materials (especially in Percussion Techniques classes).
6. To discover general weak points in the percussion curriculum.

The following people participated:

Percussion Instructor	School	Size of Music Department	Number of Percussion Majors
1. Baldwin, John	Mich. State U. East Lansing, Mich.	200	8
2. Britton, Mervin (1 assistant)	Arizona State U. Tempe, Arizona	350	12
3. Buggert, Robert	Northern Ill. U. DeKalb, Illinois	150	3
4. Collins. Jay	Wisconsin State U. Whitewater, Wisconsin	130	4
5. Conner, Rey	U. of Kentucky Lexington, Ken.	190	2
6. Duff, Cloyd	Oberlin Conservatory Oberlin, Ohio	450	4
7. Dutton, James (4 assistants)	American Conservatory Chicago, Illinois	—	12
8. Feldstein, Sandy	State U. College Potsdam, N. Y.	350	9
9. Fink, Ronald (1 assistant)	North Texas State U. Denton, Texas	800	3

10. Frock, George	Memphis State U. Memphis, Tenn.	200	
11. Frazeur, Theodore	S.U.N.Y. College Fredonia, N. Y.	400	17
12. Firth, Vic	New England, Con. Boston, Mass.	—	15 students
13. Gaber, George Johnson, Richard (3 assistants)	Indiana University Bloomington, Ind.	1400	40
14. Godfrey, James	Western Ken. State Col. Bowling Green, Ken.	95	3
15. Goldenberg, Morris Goodman, Saul	Juilliard School of M. N. Y., N. Y.	—	35
16. Hinger, Fred	Curtis Institute of M. Philadelphia, Penn.	—	3
17. Kempter, Dale	U. of New Mexico Albuquerque, New Mex.	150	3
18. Lefever, Maxine	Purdue University Lafayette, Ind.	—	(band program 40 percus- sionists)
19. Leidig. Vernon Clark, Forrest	California State Col. Los Angeles, Cal.	300	10
20. Mays, Richard	Miss. Valley State Col. Itta Bena, Miss.	—	7
21. McClellen, Keith	U. of North Carolina	100	—
22. McKenzie, Jack (2 assistants)	U. of Illinois Urbana, Ill.	650	24
23. Meyer, Ramon	Florida State U. Tallahassee, Fla.	550	10
24. Moore, James Spohn, Charles	Ohio State U. Columbus, Ohio	500	18
25. Noak, Fred	U. of Cincinnati Cincinnati, Ohio	—	—
26. Peters, Gordon (1 assistant)	Northwestern U. Evanston, Ill.	450	10
27. Price, Paul (2 assistants)	Manhattan School of M. New York City, N. Y.	600	32
28. Rizzo, David	St. Louis Institute of M. St. Louis, Missouri	—	7
29. Salmon, James	U. of Michigan Ann Arbor, Mich.	850	18
30. Schneider, Dennis	U. of Nebraska Lincoln, Nebraska	300	4
31. Stover, Oscar	Northwestern State Col. Alva, Oklahoma	50	1
32. Street, William Beck, John	Eastman School of M. Rochester, N. Y.	600	15
33. Tilles, Bob (2 assistants)	DePaul University Chicago, Illinois	—	25
34. Wickstrom, Fred	University of Miami Coral Gables, Fla.	225	8

Results of Questionnaire:

The caliber of the participating instructors was high (full time and part time). These teachers had outstanding backgrounds and showed extreme capability. In several cases, however, the percussion program was placed in the hands of a brass, woodwind, or string man. This problem is shared by many of the smaller schools that do not have the funds to hire an additional faculty member. It is an unfortunate situation.

As you may have guessed, the greatest problem was inadequate practice facilities. They were poor on the average. Often, the band room or concert hall was the only available practice room and had to be shared by an overload of students. The space shortage seems to be the eternal problem. ANY SUGGESTIONS?

Most of the schools offered generous ensemble experience for the percussionist, including percussion ensemble, band and orchestra, brass and woodwind ensembles, and some jazz experience. Of course, many of these come under the heading of extra curricular activities and are not always offered for credit. Even when all of these organizations are included in the curriculum, the college student rarely has time to participate in more than two of them.

New Materials:

Due to the problem of copyrighting, many unpublished manuscripts cannot be circulated at the present time, although many of the composers expressed a willingness to lend out copies temporarily. I would suggest that these people write to me supplying more complete information about their works: i.e. solo or ensemble, number of players, instruments used, grade of difficulty, where obtained. I have run across many excellent student compositions which really deserve a wider circulation. I hope to make my list available as soon as it is complete. Meanwhile, I would suggest that members consult the International Percussion Reference Library compiled by Mervin Britton at Arizona State University, Tempe, Arizona, and follow the New Materials section in the PAS bulletin.

It may be of interest that a list of original manuscripts for wind and percussion instruments has been compiled by Richard Weerts, Associate Professor of Music at State Teachers College in Kirksville, Missouri. The list includes over 400 compositions by 150 contemporary American composers.

The Percussion Techniques Class:

All but two of the colleges represented offered a Percussion Techniques class. The following texts were used (these being supplemented with the instructor's own materials and ideas.)

1. PERCUSSION ENSEMBLE METHOD, Harry S. Bartlett
2. GUIDE TO TEACHING PERCUSSION, Harry S. Bartlett
3. PERCUSSION MANUAL FOR MUSIC EDUCATORS, Joel Leach
4. HASKELL HARR DRUM METHOD, Books I and II
5. CONTEMPORARY PERCUSSION TECHNIQUES AND METHODS, Vernon Leidig

6. THE LUDWIG INSTRUCTOR, Wm. F. Ludwig
7. RUBANK, Elementary and Intermediate Methods
8. CLASS DRUM METHOD, Alyn J. Heim
9. MANUAL OF SNARE DRUM TECHNIQUES, R. E. Meyer
10. PRACTICAL PERCUSSION STUDIES, Bob Tilles
11. MODERN METHOD FOR TYMPANI. Saul Goodman
12. TEACHING TECHNIQUES FOR THE PERCUSSIONS, Bob Buggert
13. BEGINNING SNARE DRUM METHOD, Jack McKenzie
14. BEGINNING SNARE DRUM METHOD, Paul Price
15. ELEMENTARY DRUM METHOD, Roy Burnes
16. MODERN SCHOOL FOR SNARE DRUM, Morris Goldenberg
17. MODERN SCHOOL FOR XYLOPHONE, MARIMBA and VIBRAPHONE, Morris Goldenberg

Those persons interested in additional material should consult "Reference Guide on Percussion Publications" compiled by Betty Masoner, Bemidji, Minnesota.

Since the Percussion Techniques student is expected to familiarize himself with more than one percussion instrument, he is often faced with the necessity of buying not only snare drum sticks, but timpani and marimba mallets as well, in addition to a text or method book. Needless to say, the expense is often too great. It is my opinion that every school should supply the student with all of the necessary extra materials on a rental basis. If damages or losses occur, the student is responsible for the full value of the rented material. Meanwhile the school makes a profit and the student saves.

In closing: *If the participants of this questionnaire represent the majority of colleges and universities in the country, I think we can safely say that our college percussion students are in good hands.*

The Challenge

Donald Canedy has resigned his position as Executive Secretary of the Percussive Arts Society and Editor of the PERCUSSIONIST to devote full time to his new duties as Educational Director of Rogers Drum Company.

We cannot begin to express our gratitude for the fine work Mr. Canedy has done on behalf of the Society and we are sure the members join us in wishing him well in his new capacity.

Neal Fluegel has accepted the responsibility of Executive Secretary and will serve in the interim as Mr. Canedy's replacement, while teaching Percussion and Theory as a faculty member at Indiana State University.

This change of personnel necessitates a change of address. We wish to draw all members attention to the new address for future correspondence.

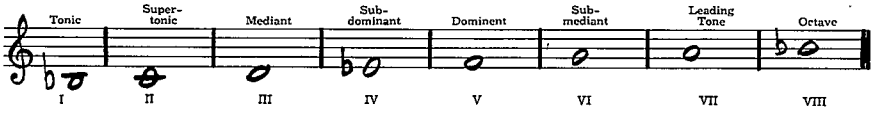
Percussive Arts Society
Neal Fluegel
Executive Secretary
1949 Dahlen Avenue
Terre Haute, Indiana 47805

PRACTICAL MALLET STUDIES

by Bob Tilles

In modern harmony, a very interesting and important study is the harmonization of scale tones.

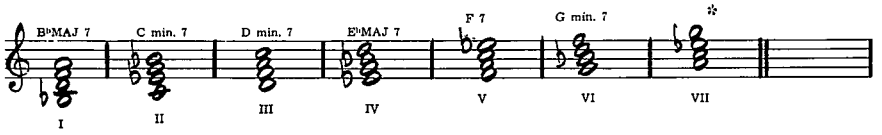
The following example uses the major (diatonic) scale of Bb major. The scale tones are identified in the followng manner.



When each scale tone becomes a root of a chord (built in 3rds), the following harmonies will be constant in every key.

I	II	III	IV	V	VI	VII*
Major	Minor	Minor	Major	Dominant 7th	Minor	Half Diminished 7th

Thus, Bb major has the following chord progression. Note-chords are built in 3rds and only scale tones are used.

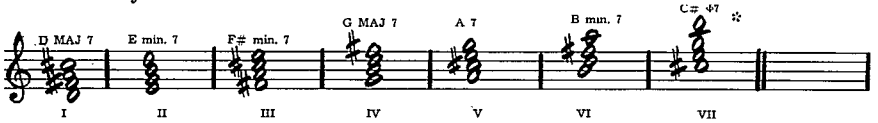


*The chord based on the VII (leading tone) can be called by a choice of chord symbols. I prefer naming the chord a half diminished 7th (ϕ) because the triad is diminished and the addition of the 4th voice (a minor 7th interval) serves as an interesting alteration or extension of the diminished sound.

The chord can also be called A m7 (b^5) or F^9.

When the scale is transposed to any other key, the same chordal progression is present.

Example
D Major



* C# half diminished 7th or C#m7 (b^5) or A^9

For practice purposes, the student is advised to transpose these exercises to *Every* key. First in written form, and then as applied to the mallet instrument with four mallets.

In future issues of the "Percussionist," additional exercices will be used to explain the chords based on the major (diatonic) scale and to show their application in modern harmony.

CONCERT BAND and ORCHESTRA: THE POSITION OF PRINCIPAL PERCUSSIONIST AND ITS RESPONSIBILITIES

by Gordon Peters

Chicago Symphony Orchestra

A. *MUSIC*

1. Obtain music from librarian in advance;
2. Evolve a chart of distribution of instruments among players;
3. Evolve instrument placement chart for each program and/or rehearsal for stage manager;
4. See to it that any extra percussionists when needed, are made available;

B. *INSTRUMENTS*

1. Storage, care, and repair;
2. Rental;
3. Purchase;
4. Tuning;
5. Inventory;
6. Packing for tours;

C. *FUNCTION IN ORCHESTRA*

1. Play a greater portion of the difficult parts than colleagues;
2. Play more than colleagues;
3. Adjust instruments on stage before rehearsals and concerts;
4. Coach of section (balance, timbres, etc.)
5. Liason with conductor for section;
6. Second timpanist (usually);

THE PERCUSSIVE ARTS SOCIETY

BOARD OF DIRECTORS MEETING

July 8, 1966

The meeting was called to order by Chairman Peters at 9:00 P.M.

The following board members attended:

Donald Canedy	Gordon Peters
Roy Knapp	Dick Richardson
Maurie Lishon	Bob Tilles

Also present:

Remo Belli	Al Payson
Carroll Bratman	Fred Wickstrom
Lloyd McCausland	

1. Chairman Peters discussed election of Board Members and officers in the Society. The following amendments were submitted and approved:

a. ARTICLE III—OFFICERS

Section 1. Titles.

Delete the word "equally" in sentence two:

These officers shall (equally) represent the following areas of the Percussion arts: .....

b. ARTICLE VI—ELECTION OF OFFICERS

Section 1. Time of Election

The election of the officers of the Society shall take place each year at the annual meeting of the Society. No more than half of the Directors shall be changed. At least one executive officer shall be maintained from year to year.

2. Executive Secretary Canedy reported that, due to his becoming affiliated with a manufacturer, he was resigning as of September 1, 1966. He recommended Neal Fluegel to take his place, and the Board concurred, pending approval of a majority of the Board members.

3. Dick Richardson suggested some sort of payment to the Executive Secretary, even a token amount. Maurie Lishon donated $50.00 for travel expenses. Canedy said that the Executive Secretary should be at the MENC and Midwest Band clinics each year. Chairman Peters suggested a committee be appointed to investigate payment possibilities. Donald Canedy, Dick Richardson, and Maurie Lishon were duly appointed.

4. A nominations committee was appointed, consisting of Al Payson (chairman), Remo Belli, Bob Tilles, Roy Knapp.

5. Chairman Peters reported that six manufacturers and three publishers are contributing to the Society, and there are plans to try to expand in both areas. Carroll Bratman pledged $25.00 as Instrument Specialist.

6. The Chairman was authorized to promote district satellites of PAS throughout the U.S.

7. Problems of getting materials for the bulletin were discussed. More effort is needed by Board members to promote: a. reports of activities; b. original articles; c. project committees.

8. New Committees formed:
   a. *Stage Band Drumming,* Bob Tilles, chairman. Prospective committee members: Roy Knapp, Ron Fink, Tommy Gwen, Bobby Christian, Lou Singer, Joel Rothman, Jake Jerger, Chuck Morey, Louis Bellson, Tommy Thomas, Dale Anderson, Hugh Anderson.
   b. *Contest Materials.* Prospective members (no chairman named): Joel Leach, William Schinsteine, James Dutton, Dave McCormick, Verne Reimer, Michael Dreves, Jay Collins.
   c. *Curriculum and Materials* — College Level (later other levels) Ron Fink, John Galm, co-chairmen. Prospective members: Fred Wickstrom, Mervin Britton, James Moore, Joel Leach, Gordon Peters.

9. Chairman Peters requested Dick Richardson to survey new instruments at the NAMM convention and report on same to Secretary for inclusion in Bulletin.

The meeting was adjourned at 11:00 P.M.

Respectfully submitted,
AL PAYSON
(appointed secretary)

LIST OF PERCUSSION WORKS

By Gen Parchman
23 Parchman Place
Cincinnati, Ohio

1. MARIMBA CONCERTO—Available with piano accompaniment from Mills Music; orchestra parts on rental.
2. TIMPANI CONCERTO—Available with piano accompaniment from Mills Music; orchestra parts on rental.
3. MUSIC FOR PERCUSSION—Four players; 3 minutes duration; manuscript.
4. DUET FOR VIOLA AND PERCUSSION—Manuscript.
5. PERCUSSION CONCERTO No. 1—Orchestra parts and piano reduction on rental from Elkan-Vogel; (for perc. section).
6. PERCUSSION CONCERTO No. 2—Manuscript; (for perc. section).
7. SYMPHONY FOR PERCUSSION ENSEMBLE—Published by Elkan-Vogel.

By Dr. Armand Russell
Chairman, Department of Music
University of Hawaii
Honolulu, Hawaii

1. SONATA FOR PERCUSSION AND PIANO—Published by Music for Percussion.
2. PERCUSSION SUITE—For three percussionists; published by Music For Percussion.
3. PAS DE DEUX, FOR CLARINET AND PERCUSSION—Published by Music for Percussion.
4. CONCERTO FOR PERCUSSION AND STRINGS—(in 5 movmts., 20 minutes) in manuscript.
5. ANTIPHONY I AND II FOR CHAMBER ORCHESTRA, SOLO OBOE, TRUMPET, AND VIBRAPHONE—(15 minutes), in manuscript.
6. CANTATA FOR SPEAKING CHOIR AND PERCUSSION—16 percussionists and speaking choir of 30 or more (30 minutes), in manuscript.

INDEX TO ARTICLES—VOLUME 2

INDEX TO ARTICLES—VOLUME 3

THE PERCUSSIVE ARTS SOCIETY

PURPOSE—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 Educational; Private Teacher; Composer; Drum Corps; Instrument Specialist; Publisher; Manufacturer; and Members at Large.

PUBLICATION—"THE PERCUSSIONIST", a quarterly journal.

MEMBERSHIP—REGULAR: $5.00 annually

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. Avant-garde percussion music.

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. Neal Fluegel
Percussive Arts Society
1949 Dahlen Avenue
Terre Haute, Indiana 47805