

Tenth Anniversary Issue



Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY, INC.

VOLUME X, NUMBER 3
SPRING, 1973

PERCUSSIVE ARTS SOCIETY, INC.
(PAS)

PURPOSE--To elevate the level of music 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.

Percussionist

VOLUME X, NUMBER 3
SPRING, 1973

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"EVOLUTION OF MALLET TECHNIQUES 1973"

by Gary Burton

Until recently, percussion instruments were among those instruments which had not changed much, either in their construction or uses. Also, until recently, the demands made upon the percussionist had not been great compared to most other instruments, and playing techniques had changed only slightly during the past century, I would imagine. I was not around then, of course, nor have I researched this claim directly. Rather, it is based on the assumption that since musical uses for percussion instruments remained unchanging, then the techniques surely did not change much either. All of which leads me to the basis for my thinking about the evolution of technique: the techniques of playing an instrument are improved upon and enlarged at the instigation of new musical demands placed upon the musician.

The best example of this in recent times is the advent of the drum-set. Jazz music required the kind of complete percussion section concept for the individual player, so techniques have developed to the point of making the drummer by far the most capable and flexible single percussionist available. The degree of independence, coordination, range of melodic capabilities, and all the rest possible with a drum-set, would surely appear miraculous if viewed today by a nineteenth century percussionist.

Everyone with their eyes open must be aware of the rapid changes taking place for the percussionist. It is as if the instruments are finally being discovered for what they can do. Certainly there has been a full-scale revolution in our field for the past few decades, as playing techniques, styles and kinds of music keep changing drastically. And, although it has been most obvious with, say, drum-set, this tendency for rapid change has also been happening to mallet instruments. Just as with drumming, these rapid developments have left both the teacher and student in some confusion. There are almost as many teaching and playing concepts around as there are individual players.

In fact, with mallet players especially, I would guess that most teachers follow their own experience as a teaching guide more than any "traditional" background, simply because there never has been a clear tradition to follow. Even if there were, it could not begin to keep pace with the changes which come so rapidly. The conventions that have developed for the instrument are among my pet complaints about the way things are taught, because the needs of the player change before such procedures get established. I do feel that not all individual teaching and playing methods are equally successful for everyone, and there is an increasing need for standards for the mallet instruments.

In a brief look at the musical history of mallet instruments, we can find some idea of the directions that are being taken. The legit mallet history is primarily orchestral uses of marimba and xylophone, which as we all know, do not make particularly extensive use of the instrumental possibilities. Use of mallets in solo settings is relatively recent, and seems to fall into two categories: the traditionally-based solos using conventional techniques and usually transcribed from music originally written for other instruments, or new music written especially to exploit the possibilities of the mallet instrument (there is a shortage of this so far).

The vibraphone (or vibraharp) has had a different and more interesting history than the wooden instruments, I think. The most important fact is that its development has been almost entirely within the realm of jazz music, and it has developed right along with jazz. I believe this has been a healthy thing for the instrument, if only because jazz music places a great deal of emphasis on the maximum capabilities of the individual player in technique and expression. I also feel that I have learned some basic facts about playing mallet-keyboard instruments from the experiences that jazz music offers which would have remained a mystery in other types of music.

Of course, the vibraphone is not limited to jazz music, as we all know. And, it is just because of the variety of uses now available for mallet instruments, and of technical and stylistic concepts at large, that we must immediately reconsider such things as teaching approaches, practice procedures, and goals of achievement in general. We have to face the fact that traditional techniques for playing the instruments are based on the less demanding music of past eras.

A real example of this is that of a "two-mallet" player in the conventional style having to compete with the rapidly growing number of four-mallet players offering more versatility. I remember that when I first started using four mallets extensively, most people used to say I was a special case, and that I must practice eight hours a day to be able to do it, etc. Now, ten years later, I see almost every young player using four mallets, and I also see that this is being expected of players these days. We have to start teaching it as an everyday reality, not as a specialized technique. But, I'm getting ahead of myself. First, let's take a look at the instrument.

* * * * *

(For the purposes of my discussion, my explanations will center around the applications on vibes, since this is the instrument I use most. But, I do feel that all the basic concepts apply equally to marimba/xylophone.)

I often say that the mallet instrument is the easiest instrument to learn to play. Think about it. No embouchure to worry about, no fingering techniques to develop, no tone quality to be concerned about, in short, none of the major challenges of other instruments.

And, look at its physical advantages. The keyboard is laid out in front of you, so it is an ideal instrument visually; it is capable of great flexibility in orchestration, and you can play chords and counterpoint. Of course, there are some disadvantages compared to other instruments besides the fact that you cannot take the instrument to the gig in a suitcase. For one thing, the range is more limited than its counterparts in ensembles, the piano and guitar. Also, the instrument tends to be rigid in pitch and mechanical by nature (as is piano), lacking the variety of tone color and pitch variation available in horns and strings.

From the above information, I draw the conclusion that the best teaching approach would be one which keeps the same simplicity as the nature of the instrument itself. A great many teaching methods make technique more complicated than logic suggests. I also have another conclusion: there is a greater range for player individuality in mallets than with most instruments. You see, most instruments have traditional, mechanical methods required for developing intonation and tone quality, which also by their nature create a certain amount of regimentation in the player's technique. Mallet instruments have no such need for a complicated system, which allows the player greater freedom of choice to develop the technical facilities best suited to the music he is going to perform (this approach is common with drumset, with methods representing virtually every style and type of music). Probably, there is less need for regimentation in mallet techniques than with any other instrument.

Another basic advantage of the mallet instrument which I will discuss in a minute, is that it is an ideal instrument for visual-aural processes to function within the player.

It seems obvious that there are two great musical advantages for mallet instruments over others. The first is that you can play more than one note at a time, adding the possibilities for creating texture, multi-line music, and that whole expanded area of uses. The second is that dexterity around the instrument, as in unusual interval leaps and intricate streams of notes, are much easier to execute on a mallet instrument than on horns, strings, etc. Consequently, I feel that considerable emphasis should be put on exploiting these capabilities the instruments offer.

The demands of modern music on the mallet player in the areas of dexterity and independence are fairly clear. The ultimate goal for dexterity is obviously to be able to play any note or group of notes, at any time, anywhere on the instrument, and with the desired type of execution. That would be complete freedom of the instrument, *and it is entirely feasible to attain this kind of complete technical ability on mallets*, since no embouchure or fingering techniques are involved. One must only be free of regimentation in sticking procedures. There is no limit to the possibilities for independence, of course, but suffice it to say that the same independence attained by the set drummer, or

the pianist is not too much to expect of the mallet player. That is, a considerable degree of independence between the two hands is quite realistic, and a certain amount of independence in each individual mallet is also practical. Obviously, the real challenge of independence is not physical ability, but rather the mental coordination of the various functions.

And, how about four-mallet playing? It has arrived, at least as far as the professional is concerned, and especially the college student studying percussion. So, the question is, what is the best way to do it, and teach it? I am certain that I know the best way to teach it and that is from the beginning. We don't teach pianists to play with two fingers first, and then have them add the rest after two years. Mallet players should not be subjected to this either. I encourage students to hold four mallets most of the time, even if they are not being used all the time, and I also expose them to some four-mallet music from the beginning. The results are that the students learn four-mallet playing as easily as they learn two-mallet, and they don't have to face starting all over again at some future time, with the disadvantages inherent in such a procedure.

Now, as to what is the best way to do it I think I have that figured out, too, but I would hesitate to declare it flatly. I do know that my methods have met with much approval from many players who now use them, but that does not necessarily mean they are for everyone. However, as the years pass, I have come to feel more and more that the approach I suggest is the most workable, at least in today's music. Whether this narrowing of attitude is from seeing it work with an increasing number of players, or just because I am getting older, I couldn't say.

To these areas of growing sophistication, I would add one personal awareness on the part of the player. The mallet instrument lends itself most aptly to visual shapes and patterns as related to harmonies and pitches the visual-aural aspect I mentioned earlier. What it means is that as one becomes more and more familiar with the keyboard, the processes of playing become increasingly automatic in response, since functioning in this "visual-aural" way, our brain can perform much more efficiently than on an ordinary conscious level. For instance, if I see a chord symbol or group of notes written on the page, before I can even think about it sufficiently to give things names and decipher the information, my brain has already flashed a dual image to me I see the shape and pattern of the notes on the instrument and hear the sound they will make in my imagination. This reaction is virtually instantaneous, and remarkably free of error. I have spoken to many players about this, and they all attest to the fact that this takes place as technique develops. The technical aspects of the instrument eventually become automatic and seemingly instinctive abilities, while the performer's main attention is turned to the musical considerations of the moment.

Every student should be aware that he is eventually headed toward this type of performance, and studies and practicing should be toward that end. I seriously question the advisability of developing a technique in the style of an athlete in training, going over and over specific maneuvers until they become habitual and regimented. Instead, I believe that the mental faculties are what really determine the scope of technique, and that practice should be toward a better understanding of the instrument characteristics, and a technique based on freedom of the keyboard, with the mind in charge.

* * * * *

There are a number of areas relating to mallet technique which are undergoing radical change right at the moment, and are worth consideration. One of these is sticking procedures.

Sticking Procedures

When I was learning to play, the standard theory was to use alternating sticking whenever possible, and to only double-stick, or something similar, when absolutely necessary. Today, not many teachers would state the concept as rigidly as this. But, the fact remains that the majority of the typical materials assigned to the beginning student are designed to foster alternating sticking. There are two factors which throw serious doubt on the validity of alternating sticking. The most obvious is that the sticking should be determined from the musical phrasing of the given line, and what is most natural, not what is mechanically habitual. The second is that independence and dexterity are severely limited with a regimented sticking concept, and it is one of the most difficult restrictions to overcome in later years.

So, I seriously question a lot of the materials now being used. Not only is it based on the idea of developing a two-mallet technique prior to embarking on four-mallets, but most of it is based on predictable sticking patterns which develop a restricted technique.

Voicing Techniques

An area of personal interest to me is the voicing of chords, since I have always done a lot of this in my own music. The conventional concept of voicings on mallet instruments brings to mind rapid series of closed-inversion, block chords, a la Vaudeville xylophone. There was virtually no independent use of the individual mallets, and the most obvious characteristic was that the voicings were almost never spread larger than an octave.

Obviously, a chord with only four notes in it can easily sound small or limited. We are more used to hearing large chords as played on the piano or guitar. We are also used to hearing voicings which cover a larger range than is common with mallet instruments.

However, there are ways to help a voicing sound less limited, even though restricted to four notes. The use of less conventional intervals within the voicing (such as sevenths, half-steps, etc., instead of the usual thirds, fourths, and triads), and spacing the chord over a larger area than an octave can create the impression of a fuller, more interesting voicing. The idea is to choose a voicing that is not instantly recognizable and familiar, but instead offers some degree of mystery and hints of possible harmonic relationships. Choice of notes can make quite a difference, too. Certain chord functions can be omitted without changing the strength of the voicing, and many harmonic implications are possible with the careful choosing of voicing colors.

The real possibilities appear when you consider the extra advantage of multi-line playing. Moving lines in counterpoint can fill in harmonic content and motion, and sound as full as you want, and never give the impression that the instrument is limited in range or function. In the development of my own playing through the years, I have progressed from a beginning approach of alternating between four-mallet block chords and single-line runs, to using a constant variety of chords of all sizes and combinations, and single lines, and broken chords, etc. Now, the possible limitations of the instrument are not apparent to me in a way that could affect my sense of musical freedom.

Another area of voicing that bears mentioning is "voice-leading". Traditionally, the mallet player has not been overly concerned with smooth and effective voice-leading from one chord to another. Any pianist will tell you that it is of vital importance, and this is especially so on the mallet instruments where the resources must be utilized to the fullest. The challenge is to ascertain the essence of the harmonic motion from one chord to the next, and make sure that the motion is represented in some way in your choice of voicings. Smooth line motion from one chord to the next is also a goal. Writers study the techniques of voice-leading quite extensively, and the mallet player must have an equivalent knowledge, as should any pianist. Consequently, I feel that chordal studies should be directed toward a greater variety of types and shapes of voicings, with attention given to logical harmonic and linear motion.

Phrasing and Expression

Jazz, of course, is well known for the emphasis it places on strong expressive qualities. Most phrasing devices of horns and other instruments are noticeably exaggerated in jazz staccato-to-legato, slurring, accenting, bending of pitch, vibrato, etc. And, although not all music requires such a degree of phrasing flexibility, familiarity with the principles involved would prepare the player for almost anything in this area.

On vibes, the pedal is the chief phrasing device. Most players do not use it often enough or effectively enough. The pedal can be used at the right moments to create most of the range of jazz phrasing from staccato to legato, and clarity can be noticeably increased.

No doubt the most useful phrasing and expression technique I have ever encountered is that of dampening. This is the practice of dampening certain bars with the mallet heads instead of lifting the pedal and stopping all the bars at once. Besides allowing more freedom in phrasing, creating slurred effects, grace notes, and slides, it allows the player to have the same keyboard facility available to pianists: the ability to alter notes in a voicing without re-striking the entire chord, and the ability to play a moving line against a held note or chord, all of which offers greatly increased fluency and variety.

The student should start experimenting with dampening as early as possible so that it is as natural as the other playing functions. I discovered it late in my playing career, and it took me some time to get used to dampening the bars with the mallet heads instead of just striking, which was all I had been doing previously. I also feel that this technique can no longer be considered a special skill, since its uses are so many, its effectiveness so obvious to anyone who tries it, and it requires no prodigious skills whatsoever.

I also have a personal opinion in this area which I would like to share. It appears to me that the evolution of the tonal characteristics of the vibraharp in jazz is ahead of the corresponding development in other fields of music. The early style of jazz vibes was the conventional, clanky, mechanical style. However, things changed a lot when Milt Jackson came along, and the melodic fluency of the instrument became known. Every player, including Milt Jackson's predecessors, was affected by the new development. The less mechanical, more expressive way of playing the instrument, in whatever type of music, would seem to be the more natural musical use of the instrument, and it certainly has done a lot to extend the role of the vibes in jazz music.

It still amazes me to see that most strictly legit uses of the vibraphone in ensembles, orchestras, etc., calls for the instrument to be played with hard, clanky mallets, and fast vibrato, and a most mechanical style of execution. This may be preferred in this field at the moment, but I cannot see it lasting. Logic would dictate that the fuller range of expression now available on the instrument will be utilized as the composers and players become more familiar with them (and as prejudices about "other" musics come and go).

Independence

It must be obvious by now that I am an enthusiast of multi-line playing. I have already described how it expands the player's possibilities and effectiveness, and how it compensates for the limited range of the instrument. There is another advantage, too, as a learning aid. The player gets to work firsthand with such musical functions as

harmonic resolution, line relationships, counterpoint, etc., literally invaluable experiences for the creative player.

My own concept of independence is based on what I have assumed from observing piano keyboard. That is, it seems quite easy to sustain considerable independence between the two hands, as every piano player must. Therefore, I think primarily of a division into two parts. Then, as with the pianist, each hand assists the other hand from time to time as need requires for instance, the left hand can help the right hand to execute a fast, intricate running line, or the right hand can help the left to make a fuller voicing in the lower range of the instrument. Independence of each individual mallet is possible, too, particularly with a liberated four-mallet grip*, which allows three and four parts, with about the same degree of independence that a pianist has.

New Uses for the Instruments

New playing situations are constantly coming into existence, of course, and the player should try to keep aware of them.

Accompanying, or "comping", is a relatively new field, and it is proving quite practical in a number of group situations from folk music to rock and jazz (not to exclude legit possibilities). Just like the guitar, the mallet instruments lend themselves well to an accompanying role, with sustaining quality being one of the major advantages.

Unaccompanied solos are starting to provide more variety and interest. Newer techniques, and independence combined with more creative voicing techniques have brought about many changes. The ability to play alone and be a complete musical experience is a great asset.

*An article on the "four-mallet grip" will be appearing soon in a P.A.S. publication.

Orchestration techniques for mallet instruments within various types of ensembles has come a long way, too. The mallet instruments have proven to be ideal for blending with other instruments and sections for color variety. Again, it is the expanded flexibility of the player and the instrument's uses that have made these new applications possible.

One more area of experimentation is electronics. Although still in the beginning stages, the possibilities of amplification and electronic variety of tone opens up many more ideas. The challenge to the player experimenting with electronics, of course, is to be able to use the sounds with complete flexibility, how and when the player wishes. Not an easy feat. It is not difficult to notice that few guitarists really manage to control their electronic paraphernalia.

People often ask me what I will be doing in the future. It is a question I have never been able to answer even for myself, having never had any plans that extended much past six months time. It is equally difficult to determine the future of mallet percussion. However, some assumptions are possible.

Certainly individuality will continue to play a more important role in a player's abilities. And, it seems that as the possibilities for the instrument expand, then the range of personal expression is also increased, providing more latitude for the players.

Now that the instruments are reaching a more sophisticated level, new technical abilities will come as a result of the evolution of the music. Meaning that, hopefully, the best mallet players of the future will be those who are the best equipped musicians. There is some justice in that, I feel.

There are some other characteristics about the instruments which will probably become more recognized in the future. One of these is the obvious visual contact the player has with the audience.

There is no other instrument where the audience can so readily see the music being played you can see the spacing of the notes from one another as related to pitch, and the rhythmic attacks of the mallets, and the graceful flowing of the player as he follows the mallets through the music. The combination of visual communication and the percussive energy of a mallet-struck instrument and the physical involvement of the player separates the mallet player from the other keyboard instruments with some tremendous advantages for heightened communication.

When I first realized some years ago that the mallet instruments were undergoing some radical changes, I decided that the challenge was to keep abreast of the developments and to be involved in as much of it as possible, since it was going to happen whether I took part in it or not.

I feel that my own development as a player was based on an absence of regimentation, and an emphasis on direct, logical applications. Most ideas for new techniques came out of my own developing musical style. No instrument is better suited to this natural approach to music than mallet instruments.

There are similar challenges facing teacher, student and player. The principal challenge to teachers is to re-orient themselves to new developments even though they would probably feel more secure with the traditional concepts they first learned. For students, the challenge is to demand an awareness of the constantly improving standards, from their teachers and themselves. Organizations like PAS are trying to help by providing an exchange of information and through example. It is my plan to explore many of the areas I mentioned in further detail, in future PAS publications and books I hope to write. I invite everyone else to explore them as well.

President's Corner

December 12, 1972

Mr. Neal Fluegel
Exec. Sec. PAS
130 Carol Drive
Terre Haute, Indiana

Dear Neal:

It is with a strong feeling for past accomplishments and the knowledge that dynamic leadership will be necessary for future ones, that I ask the Board of Directors of the Percussive Arts Society to accept this letter of resignation.

In the past few years my personal and business life has increasingly consumed more and more time, to the point that I do not feel able to devote the time necessary to function properly as President of the Percussive Arts Society. It is difficult to step down at such an exciting point in our development, but I feel it is essential for the society to grow as quickly as I know it can.

I thank the executive committee and the Board for their constant support and for making my five years in office, ones that I will always remember as exciting, challenging and rewarding.

Sincerely,

Sandy Feldstein

I would like to devote my first President's corner to a "thank you" on behalf of all the members of PAS, to our outgoing President, Sandy Feldstein, for all his years of service and dedication to the Society. It is with regret that we accept his resignation. During Sandy's term of office, the Society has grown considerably in stature, in membership, and in service to the percussion world. Sandy has overseen a change in the color of the ink on the PAS ledger from red to black. There are many things the Society is now ready to do because of its solid financial footing.

Again, on behalf of the Society, I would like to thank Sandy for his very significant contribution to the goals, ideals, and progress of PAS. I look forward with a great deal of anticipation to my work as President of the Percussive Arts Society, and hope we may continue to grow and expand in the coming years.

Gary Olmstead

The Challenge

The following letter was sent to Mr. Sandy Feldstein in response to his letter found on page 83 of this issue of Percussionist:

Dear Sandy,

It is with much regret that we accept your resignation as president of PAS. Much of the tremendous growth and financial stability of PAS within the past five years can be attributed to your fine leadership. We are certain the Board of Directors and total membership wish to join in thanking you for your tireless efforts and foresight which have contributed so much to past accomplishments and future activities of the organization.

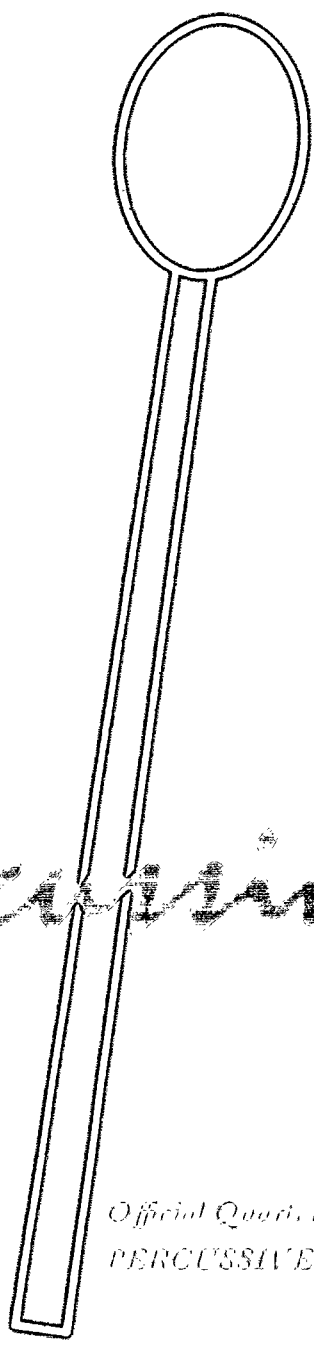
We know you will maintain an active interest in the work of the Society and we are pleased that you will continue a direct involvement, for the remainder of the year, by serving as an appointed First Vice President and elected Board member. We look forward to your suggestions and council as you join with two other gentlemen who have given of much time and council in the past ten years, Mr. Donald Canedy and Mr. Gordon Peters, in the capacity as Ex-officio member of the Executive Committee.

Sincerely,

Neal Fluegel
Executive Secretary

We are very pleased to announce the election of Mr. Gary Olmstead as our new President. In his past position as First Vice President, he has demonstrated a keen interest in the objectives of the Society and has been most successful in reorganizing existing committees and establishing additional committees. He has already given extensively of his time and energies and we look forward with enthusiasm to his capable leadership during the next five years.

This is our tenth anniversary publication and in recognition of this, we have reproduced in the middle of this issue, the first PERCUSSIONIST as it appeared in May, 1963.



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Rudiments--The Means, Not the End

by

Thomas L. Davis
State University of Iowa

Each spring at contest time we find our snare drummers working very hard at the job of whipping up those first 13 rudiments to a tempo of 120 beats per minute, and usually they're in the process of struggling with a rudimental solo. At first glance this appears to be a very healthy situation. Let's face it, where else can one find a set of rhythmic exercises that will so efficiently aid in the development of a clean technique, particularly if the rudiments are practiced in the proper open and closed manner? A little closer look, however, will probably reveal that these drummers have probably been practicing those *same* 13 rudiments and that *same* rudimental solo since Christmastime or maybe even before that! To the writer there seems to be a bit of a paradox here. Why in the world do we spend all of that time working toward a performance that will last at the most six minutes? Why do we devote hours and hours to the practice of a few specific rhythmic figures and stickings that we will use only at contest and perhaps only once in a great while in the marching band?

Let's examine this rudimental business for a moment. First of all, their brief but extremely illustrious history tells us that the rudiments were designed for use at 120 beats per minute, and were to be played while marching. Their "hand-to-hand" nature makes this obvious, as "hand-to-hand" playing maintains the natural body equilibrium just as swinging the arms does when one walks or marches. To the best of our knowledge, the only musical organizations in America today that maintain a constant tempo of 120 beats per minute are drum and bugle Corps and military bands. How terribly boring and mechanical music would be if it were all played at that same tempo! Most of our modern football bands march much faster than that, and they sometimes come close to doubling it. The writer challenges even Joe Morello to cleanly execute flam paradiddles at 240 beats per minute.

How often, outside of the drum corps, a few marching bands and, of course, at contest, do we actually use the rudiments in performance? Just for fun, take a look through the snare drum parts to the compositions you currently have in your concert band folios. Make a careful

tabulation of the number of times any of the rudiments are used. You will more likely than not be amazed to discover that except for a few flams, ruffs and what could be loosely classified as 5- or 7-stroke rolls, the rudiments are practically non-existent in the concert band repertoire. They are used even less frequently in orchestral literature.

At the time the National Association of Rudimental Drummers (NARD) was formed, there was a definite need for that type of organization in this country. The purpose of this group was to foster and standardize the playing of the 26 rudiments in America, and this goal was accomplished rather quickly and successfully. By 1940, almost all of the states which use the contest system had adopted the rudiments and set up as requirements for snare drummers the playing of at least some of the first 13 rudiments and a rudimental solo. So far, this is fine. But what about phrasing, sight reading, the ability to play at various tempi, etc.? What about the ability to execute "ties" and syncopations properly? In general, the playing of the rudiments and most rudimental solos gives no indication of the performer's abilities in these other *most important* areas of music and musicianship.

A good many of the fundamentals of music, and a variety of the most commonly used techniques of snare drumming cannot be found in the rudiments or in most rudimental literature. The buzz or press roll for instance, is not found in the 26 rudiments listed on the NARD chart, yet this is the roll used 99% of the time in concert band and orchestra. How many of your snare drummers practice as many hours on the buzz roll as they do on the long roll? The single stroke roll, which from the standpoint of the development of technique is probably the most important rudiment of all, is not listed among the first 13 rudiments and is rarely used in rudimental solos. Many of the rudiments listed in the second 13 should actually be considered as pre-requisites to some which are listed in the first 13. The *flam paradiddle*, for instance, comes much easier to the student if he has first learned to execute the *single paradiddle* properly. Yet many of the so-called rudimental beginning methods teach the rudiments in the order in which they are listed on the NARD chart!

From a strictly musical standpoint the business of playing "hand-to-hand" causes many problems as far as precision and consistency of sound are concerned. The right stick never sounds *exactly* like the left, and when any rhythmic figure is repeated consecutively "hand-to-hand," the one begun with the right never sounds exactly like the one begun with the left because the sticking is reversed. Playing in a "hand-to-hand" rudimental manner may be just fine for use while marching, but for concert playing it simply cannot fill the bill. Instead, the writer proposes the use of the old "subtraction" method of sticking for concert playing. This is the system of sticking used by Edward B. Straight in his "Straight System—The Natural Way to Play the Drum."

Briefly, the "subtraction" method or straight system is a system of sticking where the right hand falls on the strong beat or the strong subdivision of the beat in each measure, regardless of time signature or tempo. This applies not only to rhythmic figures but to rolls as well. The result of this application of sticking completely eliminates any "hand-to-hand" procedure and produces a much more consistent sound wherever consecutive rhythmic repetition or consecutive repetition of rolls occur.

For example, if we were required to play an 8th note flam and two sixteenths in repetition, the rudimental drummer would probably play:



etc., while with the subtraction method,



we would play: R R L R R L etc. Try playing this figure

both ways and see if you don't agree that the second example produces a much more consistent sound! Also, try playing consecutive 5-stroke rolls beginning each time with the right hand, then compare the sound with that produced by playing the rolls "hand-to-hand." Again, you'll find that the "hand-to-hand" sound is less consistent. The whole point is this: for purposes of refinement in concert playing it becomes necessary to stick a given rhythmic figure *exactly* the same way each time it occurs.

Earlier, reference was made to the fact that rudimental literature does little to acquaint the student with the problems of ties and of syncopation. In addition, it also does relatively little if anything in the less-common time signatures such as $\frac{3}{2}$, $\frac{3}{8}$, $\frac{5}{4}$, $\frac{5}{8}$, etc. If the snare drummer is to do even an adequate job of playing in concert band or orchestra, his study of the rudiments must be supplemented with study of the subtraction method of sticking and with a great deal of work on sight reading and technical exercise in non-rudimental literature and in some of those less-common time signatures previously mentioned.

Webster defines the word rudiment as, "the first principle of any art or science; a first step." Most beginners are taught the rudiments of snare drumming during their first series of lessons and we find them in their senior year of high school spending most of their practice time between December and the middle of April *still* practicing the rudiments and their rudimental solos. In other words, they are *still* working on that first step!

The writer does not wish to be misunderstood. The rudiments play an enormously important part in the total art of drumming. There probably is no other set of 26 exercises in existence that contributes as much to the development of early technique as do the 26 rudiments, but let us keep them in their proper perspective. The rudiments are excellent technique builders—an important *means* to a musical end, but *not* the end itself.

Keyboard Mallet Instruments—*Vida Chenoweth*

This title would include xylophones, marimbas, and metallophones of all cultures, including the electric metallophone known as Vibraphone or vibraharp.

Defining the Marimba and the Xylophone Inter-culturally

On my first visit to Guatemala in 1957 I talked with many marimba-makers and marimba players. Surprised that a North American should be familiar with the marimba, they asked about my own instrument. Did it have wood or metal keys? I knew from the question that they must have heard of our vibraphone, and I assured them that my marimba had wooden keys just like theirs. The next question was, "And do you have gourds below the keys or wooden-boxes (for resonators)?" I answered that they were neither, because in the United States the marimbas have tubular resonators, and as I was describing them further and mentioned that they were of metal, they began to protest, "Then it is not a marimba, because a marimba has no metal parts." And it is true that in Guatemala, marimbas do not have any metal on them. Theirs was a definition peculiar to their own culture. I tried to explain that it didn't matter what the material of the resonators was since they provided only amplification and not the timbre, the timbre (or characteristic tone color) being produced by the wooden keys. I even pointed out that they had two types of resonators—those made of gourds and those consisting of wooden boxes arranged in columns below the keys—but it was difficult to convince anyone that a marimba might have metal resonators. Their resonators did contribute to the instruments timbre because they not only act as an amplifying device, but each resonator is provided with a small opening at the base of the gourd or wooden box and the hole is then sealed with a vibrating material taken from the intestines of a pig; this causes a sympathetic vibration remindful of the buzzing sound of a kazoo. This vibration sound is essential to marimba construction not only in Guatemala and Mexico but in parts of Africa, and that is why metal tubes could not possibly qualify as resonators to them. Completely foreign to their traditional marimba, the North American marimba was termed by them a "xylophone."

We in the United States must also admit to a cultural definition of "marimba" and "xylophone." For years these two terms have been interchanged and confused in their usage. Some U.S. manufacturers produce an instrument they name "marimba" and also another they name "xylo-

phone," and they differentiate between them in the following way: the "xylophone" is tuned in fifths and has a higher range than the instrument they call "marimba." The latter is tuned more consonantly, in octaves, hence its mellower sound.

Actually, the above is a cultural definition, for as we have seen, it would never suffice to define "marimba" and "xylophone" in this manner except within the boundaries of the United States.

What does the word "marimba" really mean? It is a word of African (Bantu) origin which refers to an instrument composed of wooden bars, graduating in size from bass to treble, and underneath each bar there is a gourd resonator. The instrument's height from the ground is typically about one foot. It is doubtful that an American marimbist would on first sight recognize it as a marimba, so different in appearance is it from our large instruments which stand at nearly three feet above the ground. In addition, the African variety is tuned to a scale quite unlike our chromatic scale,* and a definition of this instrument would not likely agree with that of any marimba on our hemisphere except that of the Maya-quiche Indians of Guatemala who also play a gourd marimba.

It is by now apparent to the reader that there is a need for a more conclusive and accurate definition of "xylophone" and "marimba" if we are to communicate between cultures. Before we attempt to establish the definition of "marimba" let us also look at the word "xylophone." This term came to us through European usage, and it referred to the type of xylophones played in Europe, none of which were known to have had resonators. From the Greek language, "xylos" means "wood"; "phono" means "sound." The definition is quite simply, "woodsound." Is a marimba then a xylophone by the fact that it has a wooden keyboard that produces its sound? The answer is, "Yes, the marimba is a type of xylophone." To find how a marimba and a xylophone differ historically we look again at the African origin of the word "marimba" and at the instrument to which the Africans assigned this name. Then it is noted that, in order to meet the requirements for a "marimba," something more was needed than just the wooden keyboard, and that something was individual resonators below the keys.

The marimba may, in a broader, more practical manner, be defined as a type of xylophone which has resonators. If we attempt to create a definition for either the xylophone or the marimba according to the range, scale, method of tuning or type of resonators, we cannot speak inter-culturally, and to ignore the varieties of xylophones existing in other cultures is not advisable, particularly when our own North American marimba is the culmination of an idea which had its origin in another culture.

* The Indians of Guatemala also do not have the chromatic scale.

The vibraphone, on the other hand, is of North American invention, and it is presumed that its name will remain the same even when the instrument becomes part of the cultural life of other countries. Technically, the vibraphone is under the heading of metallophone, because of its metal keys, just as the marimba is a xylophone, because of its wooden keys. If the vibraphone were to be manufactured in another country but with a range of only one octave, it would not alter the fact that the instrument was a vibraphone. If it were to be manufactured by a culture which had an exotic eleven-note scale instead of the twelve-note chromatic scale which we use, the instrument produced would still be a vibraphone, all other conditions met.

It is hoped that the percussion player will adopt the musicologists' terminology and definitions rather than to confine himself to the colloquial. The classification of keyboard idiophones is summarized in the chart below:

CLASSIFICATION

| "struck idiophones" | with keyboards |
|---|---|
| Instruments made of sonorous material which is made to vibrate by an action of the player.* | having a tuned scale, the keys of which are suspended horizontally. |
| Types: | Examples: |
| Xylo-phone (wood-sound) | xylophones, marimbas |
| Metallo-phone (metal-sound) | vibraphones, other metallophones |
| Litho-phone (stone-sound) | lithophones |

* Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton & Co., Inc., 1940.

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Indianapolis Percussion Ensemble consisting of Jim Moore, Erwin Miller and Richard Paul which tours the Indianapolis area giving concerts and clinics is now publishing a mimeographed sheet entitled "Percussive Notes." For more information or perhaps a copy, write Jim Moore, Indianapolis Percussion Ensemble, c/o 16 Digby St., Indianapolis, Indiana.

Cleveland Institute of Music and the Rogers Drum Co. are co-sponsoring a percussion ensemble contest. The composition should be 4 to 10 minutes in length. Percussion must be the major feature with other instruments held to a minimum. The winning composition will be awarded \$200 and will be published by Music for Percussion. For more details write—Robert Pangborn, the Cleveland Institute of Music, 11021 East Blvd., Cleveland 6, Ohio.

The Challenge

In trying to get this bulletin off to a fine start it seemed appropriate to "challenge" our readers with a rather large collection of projects suggested to us by members of PAS as a result of our original request for ideas and concepts. The list is large because of the tremendous response from the members. It is not the list that is the challenge but the problems involved in implementing any one of the proposed projects, establishing a priority list, and carrying them out collectively.

Future discussions of new and old concepts appearing in "the Challenge" can and will be those things which seem to be top on the priority list. This issue, however, is designed to stimulate your thinking on a wide variety of concepts which encompass both the new and the old, heretofore intermingled and unsorted. Included are projects which our society may feel like tackling. We could decide collectively that none of these is really important and select others instead. In any case, let us define our concepts clearly and accept the "challenge" to make them real in the life of every percussionist.

Won't you please write down your thoughts on these projects and others as they come to you and send them to our Executive Secretary so that together we can meet the CHALLENGE?

SUGGESTED LISTS THAT WOULD BE VALUABLE TO TEACHERS, PERFORMERS, AND ADMINISTRATORS.

1. Recommended list of qualified judges for festivals and contests.
(Set down criteria of qualification)
2. Recommended clinicians for percussion clinics.
(Set down criteria of qualification)
3. List of prospective graduate assistants for colleges unable to have full time percussion instructors.
(Set down criteria of qualification)
4. List of books and periodicals about percussion and percussionists.
(Include doctorate or masters theses and essays available at all university music libraries)
5. List of all percussion material published.
6. List of all percussion materials unpublished.
7. Breakdown of above lists into classifications for specific instruments or groups of instruments. (Also with band or orchestra, etc.)

8. Lists of recommended accessories, traps, and special equipment. (Priority list of order of purchase for high school band directors)
9. Sources of supply for items not readily available.
10. List of items for loan or rent which can not be purchased.
11. List of recordings, film-strips, and motion pictures for teaching and performance aids. (Tapes)

AREAS OF RESEARCH AND PROJECTS SUGGESTED BY MEMBERS AND OTHERS TO IMPROVE.

1. Study the ramification of required traditional rudiments at school contests in order to determine the desirability of revamping the requirements to more logically enhance the objectives of music education by:
 - a. Adjusting the requirements to include those things which correspond to musical requirements rather than just technical requirements.
 - b. Encouraging multi-instrument playing which more truly represents the "percussionist" concept. (As opposed to just drummer.)
 - c. Making available more realistic "classifications" in terms of events in which the percussionist may participate.
2. Through adequate research, general agreement, unified action, and intelligence and logic, make recommendations to manufacturers concerning **QUALITY** instruments, accessories, and educational materials designed to "meet the requirements of percussionists."
3. Encourage secondary and college level administrators to give more careful consideration to a well balanced percussion education program at all levels. Bring to the fore the inadequacies of a music program, teacher training and conservatory, which gives only lip service or solemn mockery to this essential element.
4. "Suggested Further Studies in Percussion" as outlined in "Treatise on Percussion" by Gordon Peters, beginning on page 377. Additional study of ideas suggested in other appendices in this unpublished work.

SPECIFIC RESPONSIBILITIES OF THE PERCUSSIVE ARTS SOCIETY AND SERVICES WHICH CAN AND SHOULD BE THE WORK OF THIS ORGANIZATION.

1. Progress as a clearing house for information about and for percussion and percussionists.
2. Receive and disseminate information, materials, published and unpublished works, lists, specific questions about percussion from members and non-members, and generally, through active participation of members, advance the musical concepts where per-

cussion is concerned by all means educationally, economically, and physically possible.

3. Advance concepts which seem most valuable in all areas of percussion—scholarly but practical approaches.
4. Review new material both foreign and domestic. (Music and texts in English)
5. Make recommendations of the best of study material as a result of adequate research in terms of general usage by membership and others.
6. Begin a file on programs to be made available as reference for members and others. (Recitals, Ensembles, etc.)
7. Make recommendations to state contest committees concerning more-standard criteria for adjudication of percussion solos and ensembles. (See Ludwig Drummer, Spring, 1963—G. Peters article)
8. Make available those requirements most commonly accepted by colleges and universities in terms of entrance and general placement. (Pre-req.)
9. Through collective need, encourage composers to write for percussion in the area between elementary rudimental solos to advanced grade experimental ensembles.

CONSIDERATIONS OF ORGANIZATION AND FINANCE OF SUGGESTED AND PROPOSED PROJECTS.

1. Time and expense are always involved when educational projects are successful. The extent to which PAS goals are reached depends largely on aggressive action on the part of the members, and the variety of sources for, as well as, the amount of financial support. Consideration might well be given to the following:
 - a. Are dues commensurate with the goals and objectives of PAS?
 - b. What should be included in the payment of dues besides the Official Bulletin?
 - c. Who should bear the expense of special mimeographed or printed materials, compiled, edited, and printed by members of the PAS?
 - d. Should PAS make educational material available for non-members? Should these items have a small charge for mailing only or should they be a source of income for the organization's further development and growth in terms of additional projects?
 - e. In the original objective of the society it was stated that the bulletin should carry no advertising in order to be a free agent in advancing percussion education. Should this be an

ever present factor or is it possible to follow the example of other educational and scholarly journals and use commercial advertising as a source of income without losing any editorial freedom?

- f. If the bulletin takes on the aspects of a scholarly journal and is accepted, purchased, and made available in college libraries across the country, are there colleges or university administrations who, because one of their faculty is editor, would under-write a large portion of the expense of preparation for printing, or even absorb the entire expense as a service to education?

THE BULLETIN.

1. If percussion is to raise its level of acceptance, and if one of the goals of PAS is to rise above the toy-instrument stage, and, if in spite of their past reputation percussionists wish to be considered musicians, and, if we want to show our colleagues that not only are our intentions good but our actions speak louder than words, then it seems there is little choice but that the PAS Bulletin must be oriented in style as a scholarly journal, but never at any time deceive its inadequacies through wordy goble-de-gook or meaningless beating-around-the-bush. It must make clear the challenges, air the conflicts in thought and action, keep abreast of progress throughout the world of percussion, give honor to those who are able to push us all that extra step forward as well as, to those who make firm and secure the beach-head of ideals already won, and above all it must be the vehicle through which new ideas can be made known.

Communication has never ceased to be the fiery-mouthed monster, never completely conquered, in the battle for educational advances. It is not likely that this bulletin proposed by PAS will accomplish the heretofore impossible, but it will place another sword on the line.



Larry McCormick has a drum music service called "Percussion Enterprises" in which he writes special drum parts, drum books, collections of solos and street beats, etc. For more information write—Percussion Enterprises, 866 Elma, Elgin, Illinois.

Paula Culp has given us the information that the late Mr. Firestone's manuscripts are in the process of being published and his book of complete works will be available to the public about two weeks after the printing of this bulletin. It will be available through the Trafford Drum Studio, South Main, Elkhart, Indiana.

Dance Drumming—*Henry Adler*

It never ceases to amaze me how far sighted some of the early authors of percussion methods and ideas really were. They had no way of knowing for sure the direction which this field would take. Yet some of the basic ideas which they seemed to stress need emphasis more today than ever before. In a telephone conversation with Henry Adler in New York, he was quick to reiterate one of the axioms long in existence but never widely accepted. "Don't put down any form of dance drumming."

The greatest talents have always been and will always be those men who can successfully play every style of drumming. As a matter of fact the idea of the specialist today is even more impractical than in the past despite the fact that it may seem contrary to our specialist oriented society.

We often hear, "he is a great big-band drummer," or, "he is a fine small jazz group drummer," but what constitutes the ultimate in dance drumming today is the element of FLEXIBILITY . . . percussionists, if you will, well trained in the practical application of every phase of percussion playing. The bailiwick of men like Dave Tuff or Don Lamond was, and is, not limited to just Big Band Swing, or Small Group Jazz, or Big Band Commercial playing, they are examples of percussionists, able to perform successfully every phase of dance drumming as well as studio work which is even more demanding.

Future articles for this section of the PERCUSSIONIST will be under the supervision of our friend and colleague Henry Adler. The articles will be designed to define the problems of the modern dance band drummer. The plan is to delve into these problems in detail and make concrete suggestions as to possible answers. Each problem will be dealt with in a usable and practical manner and will be based on years of experience with literally hundreds of actual situations.

From time to time, as space allows, we hope to include a good portion of news geared primarily for the danceband drummer. Although our main interest at this stage is to enlighten our readers as much as possible in terms of performance, we feel that just knowing where drummers are, who is doing what, and through what media it is being done will give added incentive for us to sit at a drum set and try what is suggested in these pages.

Please direct all questions, suggestions, and disparagements to Percussive Arts Society, Music Department, Southern Illinois University, Carbondale, Illinois.

Percussion Education—*James D. Salmon*

Since this is the first column for the new bulletin of The Percussive Arts Society, it would seem that it might be helpful to our membership if some few words of explanation were given at this time as to the proposed make up of this column.

First of all, we would like to have a very broad use of this column so that the ideas and feelings of every member might be presented to the readers and members as a whole.

Secondly, we feel that there are problems that are found in marching band, concert band, concert or symphony orchestra, combos, dance band or stage band, in one part of the country that are also found to be the same, or a similar problem in another section of our country. By writing in to us, we can project the possible solution (or solutions) from many angles and people, thereby broadening understanding of drums and of drumming.

Thirdly, this column will be available to our readers for all phases of percussion performance and instruction practices as the serious drummer understands them. This is to give due notice that we will welcome all contributions of material that will include a serious search for answers to the performing drummers and percussion instructors as regards 1) drums and accessories, 2) all keyboard percussions (bells, xylophone, marimba, chimes, and vibraharp, or vibraphone), and 3) timpani.

This column will only be as successful and active as the membership wishes to make it. Therefore, start collecting some questions that you might have about the playing, or the teaching of some phase of the percussion field. Send your problems, questions, or ideas to me, in care of this column of your PAS Bulletin. If I cannot get a satisfactory answer from one of the Percussion Experts in the field of performance, or in music education, we can go directly to the membership and no doubt we will have many possibilities of solution that could not be obtained otherwise.

So long for now! Get those *Q's* and I'll try to give you the *A's* in future issues of your *Percussive Arts Society Bulletin*.



Musser, Inc. is awarding two scholarships of \$300 each to outstanding keyboard mallet instrument students. These will be awarded through the American Conservatory of Music, Chicago, Illinois. For more information write—James Dutton, American Conservatory of Music, 410 South Michigan Ave., Chicago 5, Illinois.

Questions & Answers

Q. Who can participate in this Q & A section? Just members, or, can anyone interested in finding out about a specific area of percussion send in their questions?

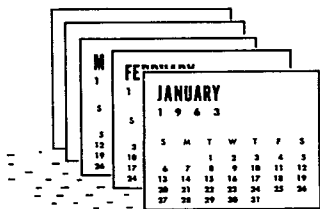
A. Anyone who has a legitimate question that can be answered directly in a few words or by a yes or no, or, by a simple reference can expect to receive an answer; either in this bulletin or by direct correspondence where answers must be lengthy.

Q. Where should questions be sent?

A. Write to PAS, Department of Music, SIU, Carbondale, Ill., or directly to James Salmon, Department of Music, U. of Mich., Ann Arbor, Michigan

Q. Will Answers be representative of PAS membership as a whole or will they be opinions of only a few members.

A. In cases where controversial issues are involved, PAS members as a group will be consulted. For the most part, however, questions will be answered on the basis of knowledge at hand and an accumulation of experiences of experts who would know most about a particular situation.



Time and Place

This section of the bulletin is devoted to lists of times and places of clinics, recitals, and lectures given by members and other percussionists. We hope readers will continue to supply us with dates and places of these events.

March 25, 1963. Minneapolis, Minnesota, North Central Division MENC Convention. Clinic sponsored by NACWPI. Clinicians Jim Salmon, Minneapolis Symphony Percussion Section (Marvin Dolgren) and Edward Gangware, Bemidji State College.

April, 1963. Bakersfield, California. South Western Division MENC Convention. Arizona State University Percussion Ensemble, directed by Mervin Britton. Performance included "Suite for Weatherkings" by W. Kraft and "Percussion Music" by Michael Colgrass.

- April 28, 1963. Purdue University, Lafayette, Indiana. Purdue Percussion Ensemble Concert, directed by Maxine Lefever. Performance included "Prelude for Percussion" by Mallory Miller and "Compelling Percussion" by Charles Shively.
- May 9, 1963. Southern Illinois University, Carbondale, Illinois. Solo recital—Neal Fluegel—program will include "Toccatà for Marimba" by Emma Lou Diemer and "Rhythmic" by Bozza.
- May 27, 1963. Southern Illinois University, Carbondale, Illinois. Southern Illinois University Percussion Ensemble Concert, directed by Neal Fluegel. Program to include "October Mountain" by Alan Hovhanes and "Prelude and Fugue" by Charles Wuorinen.
- May, 1963. University of Michigan, Ann Arbor, Michigan. University of Michigan Band Percussion Section, directed by Jim Salmon—28 minute segment education television program as part of a "History of Music" series.
- July 15–19, 1963. University of Michigan, Ann Arbor, Michigan. Michigan National Band Conductors Conference. Sam Denov guest clinician.

New Materials—*Mervin Britton*

- Concert Snare Drum*, bk. 1, by Jack McKenzie, pub. by Charles Colin. \$3.00.
- Elementary Drum Method*, by Roy Burnes, pub. by Henry Adler Inc. \$1.50.
- Percussion Keyboard Technique*, by Thomas McMillan, pub. by Pro-Art Inc. \$1.00. (beginning method)
- Mental and Manual Calisthenics for the Modern Mallet Player*, by Elden Baily, pub. by Henry Adler Inc. \$5.00. (advanced method)
- Percussion Studies—14 Percussion Quartets*, pub. by Kendor Music Inc. Score and four part books \$7.00. (ideal for elementary and secondary or university classes)
- Three Dances for Solo Snare Drum*, by Warren Benson, pub. by Chappell and Co. Inc. \$1.00.
- Contrasts for Percussion*, by Jerry Bilik, pub. by Samuel French Inc. (part of a set of three settings with woodwinds and brass)
- The Art of Cymbal Playing*, by Sam Denov, pub. by Henry Adler Inc. (to be released soon)
- Odd-Metered Etudes for All Instruments*, by Everett Gates, pub. by David Gornstein. \$1.25. (intermediate level)
- New Variations and Drum Solos Vol. I, II, III, IV*, by Ralph Pace, pub. by Drum Book Music, Vols. I–III \$1.75. Vol. IV \$2.00.
- Treatise on Percussion*, by Gordon Peters, (manuscript form available from author) \$20.44.
- Concerto for Timpani and Orchestra*, by Harold Farberman, pub. by Franco Colombo, Inc. \$2.50. (very difficult)
- Three Poems for Percussion*, by I. D. Jacobson, pub. by Mills Music \$2.50. (high school ensemble)
- Techniques of Cymbal Performance*, by Mervin Britton. (film strip and tape available from author at Arizona State University)
- Practical Percussion Studies*, by Bob Tilles, pub. by Henry Adler, Inc. \$4.00. (snare and dance drum method, intermediate-advanced)

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- Erwin J. Honsa
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- G. C. Jenkins
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- Jake Jerger
Teacher and Professional Percussionist
New Trier High School
Winnetka, Illinois
- Jerry Kent
Percussion Teacher
7912 North Zuni St.
Denver 21, Colorado
- Eddie Knight
Percussion Teacher and Band Leader
744 Donmoyer Ave.
South Bend, Indiana
- Maxine Lefever
Percussion Instructor
Band Department, Purdue University
Lafayette, Indiana
- Gerald E. Lefler
Percussion Teacher and Student
909 E. Broadway
Three Rivers, Michigan
- Maurie Lishon
Franks Drum Shop and Professional Percussionist
226 South Wabash Ave.
Chicago 4, Illinois
- Rey M. Longyear
Associate Professor of Percussion and Musicology
University of Southern Mississippi
Southern Station, Box 272
Hattiesburg, Mississippi
- William F. Ludwig, Jr.
Ludwig Drum Co.
1728 N. Damen Ave.
Chicago, Illinois
- Betty Masoner
Percussionist and Band Director
911 Dewey Ave.
Bemidji, Minnesota
- Larry McCormick
Instructor of "Chicago Cavaliers" and Band Director
866 Elma Street
Elgin, Illinois
- Stan Melmer
Professional Percussionist
923 7th St.
Port Huron, Michigan
- James L. Moore
Indianapolis Symphony
16 Higby Court
Indianapolis, Indiana
- Russell J. Moore
Percussionist, Teacher
Drumland, 1405 W. Lake
Minneapolis, Minn.
- John Noonan
Percussion Teacher and Music Dealer
27 University Court
Normal, Illinois

W. D. Olive
Teacher and Sales
1740 MacLean
Glenview, Illinois

Ralph Pace
Publisher and Percussion Teacher
975 North Broadway
White Plains, New York

Robert Pangborn
Cleveland Institute of Music
11021 East Blvd.
Cleveland, Ohio

Theodore W. Paschedag
Music Teacher and Music Store Owner
1100 E. Main St.
West Frankfort, Illinois

Al Payson
Chicago Symphony
6146 North Ozark Ave.
Chicago 31, Illinois

Gordon Peters
Chicago Symphony
705 Oak St.
Winnetka, Illinois

David Playter
Percussion Student
Southern Illinois University
Carbondale, Illinois

Dick Richardson
President, Musser Inc.
8947 Fairview Ave.
Brookfield, Illinois

James Jerome Ross
Chicago Symphony
5511 Bohlander Ave.
Berkely, Illinois

Gordin Rowand
Percussionist and Materials Handler
2806 Dorothy Layne Ave.
Springfield, Ohio

James D. Salmon
Associate Professor of Percussion
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Ann Arbor, Michigan

Larry Scroggins
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Teacher
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Detroit 27, Michigan

Jack R. Snider
Music Teacher
University of Nebraska
Lincoln, Nebraska

Hugh W. Soebbing
Percussion Instructor
Quincy College
Quincy, Illinois

Jo Stalcup
Percussionist
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Torrance, California

Howard C. Stein
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North Miami Beach 62, Florida

Bob Tilles
*Music School Instructor and
Professional Percussionist*
DePaul University
Chicago, Illinois

Larry Vanlandingham
Instructor of Percussion and Theory
Baylor University
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Charles L. White
Timpanist and Author
922 South Kingsley Drive
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Louis Robert Wildman
Timpanist Portland Symphony
6335 North Delaware Ave.
Portland 17, Oregon

Alan Wyand
Band Director
West York Area High School
York, Pennsylvania

Robert Zildjian
Avedis Zildjian Company
39 Fayette Street
North Quincy 71, Massachusetts



LETTER TO THE EDITOR

Dear Don:

It is axiomatic that it is very difficult for an individual to influence a large mass of people. One voice is lost in the multitude. That is why individuals with a common purpose group together and shout in unison: they are bound to be heard, and will probably have some influence on those who hear them.

I would hope that the Percussive Arts Society is such a group. It has very lofty aims, and people who subscribe to these aims and who want to implement them presumably join P.A.S. to work with the other members in this direction. An organization can exist and be healthy only if all the members actively participate in a common purpose.

A large problem is, how can the members collectively implement the aims of P.A.S.? What direction shall they take? The aims, as I said before, are very worthwhile, but they are very general and abstract. They do not indicate any *specific* action in any certain direction, and therein lies the crux of the problem. I think it would be well for the members to decide on definite projects (perhaps two or three a year) to *implement* the aims of the organization.

But this presents another problem. Since the members of P.A.S. are scattered all over the country, it is impossible to get together to discuss the implementation of the aims of the Society. Probably the only solution to this problem is for the members to correspond frequently with the Secretary. For instance, members might list three things that they consider to require top priority for group action, and send the list to the Secretary. The Secretary could then compile the lists and in turn notify the members of the two or three that were mentioned the most. The entire membership could then direct its energies toward specific goals, and things would really begin to happen!

It is my feeling that effecting a re-evaluation of percussion in public school music contests would be a major step in realizing the aims of P.A.S. These contests were set up to be helpful to a student's musical training, and were at first. But since contest rules have not been kept up with the times, contests have actually become restrictive. I say this because:

- 1) there is too much emphasis on the military concept of snare drum playing. The great majority of solo and ensemble entries play pieces of a military nature, and as a result, most students have a very limited concept of musical styles. This means that a student's contest experience is not really functional, since present-day professional organizations seldom perform in that idiom.

- 2) most states lack events for one player on multiple percussion instruments. This is also not functional, since professional playing demands this type of technique.

3) this is sort of a hot potato, but it is time someone took a stand on it. There is no protection on the contest judging sheets from uninformed judges (primarily judges who are not percussionists) or judges who are too strictly traditional. For example, some judges mark down for a contestant using the matched grip on the snare drum, even though this method has been proven to be more functional, and is being encouraged by leading professionals and educators all over the country. Also, some judges even mark down for the contestant's feet not being in a certain military-type position, even if the solo being performed is not in a military style. I have even heard of a judge marking down a contestant whose marimba was not in tune with the piano.

I would respectfully submit that P.A.S. might send letters to state contest administrators, and:

- 1) strongly urge them to re-evaluate percussion in contest in order to make contests as much benefit to the student as possible.
- 2) urge them to get recommendations from leading working *professionals*, as well as college-level *educators*, before making changes.
- 3) offer the services of P.A.S. members to help do this, and give them names and addresses of members in the area.

Another subject that surely deserves attention is the lack of versatility of the average student percussionist, particularly in the area of keyboard percussion instruments. There are many facets to the problem: lack of teachers, lack of school-owned instruments, lack of keyboard parts in school band arrangements, etc. But perhaps if all the P.A.S. members worked together much could be accomplished in this area.

Best wishes to you as the new Secretary of the Society.

Sincerely,
Al Payson

Our Opinion

Since this is our VOL. I, No. 1 issue in our new format, much of what you have just read deals with intentions, plans, and desires. The multitude of decisions which are represented in this, our first, "PERCUSSIONIST" were made only after consulting with many of the outstanding percussionists, teachers, designers, printers, manufacturers, editors of various other publications, and experts of all kinds. After compiling all of their ideas and suggestions and making a preliminary (dummy) copy of the format of the bulletin, we presented them to as many non-experts as were immediately available . . . assuming that the experts were not always the best counsel. The reaction of the over-whelming majority of both the experts and the non-experts was enthusiastic acceptance.

The problems of design, layout, and printing of the bulletin were tremendous, especially for two editorial novices. The greatest concerns, how-

ever, came when decisions had to be made about the general style and attitude of the content. We arrived at a basic philosophy which became our guide for editorial decision making and which seemed most congruous with the goals and objectives of PAS.

The reason for the existence of PAS is easily understood. Its broadest objectives are those agreed upon by everyone in the field of percussion with whom we talked and corresponded. (We use the word percussion advisedly in order to distinguish our concept from the more limited term drumming.)

Our philosophy is based on one primary objective, that is: To raise the level of musical percussion performance through broader musical knowledge, better teaching, and greater understanding of the present day demands, needs, and responsibilities of the percussion student, teacher, and performer.

This is not a new philosophy. It has been the objective of every serious percussion teacher, performer, and, I might add, manufacturer, for years. It does, however, take on new and greater significance today because of the changing percussion scene. If this is, in fact, as one PAS member puts it, the "golden age of percussion," then we must step up our exchange of ideas, review our approaches, and more accurately and intelligently place emphasis on the real needs of the percussionist.

It must be clearly understood that it is not our wish to throw out the great heritage handed down to us by the outstanding men of the past who brought the field of percussion to its present prominence. Nor do we desire to create change just for the sake of change. Our intention is to broaden this great heritage to meet ever-growing demands: to standardize the attitude of the "musical percussionist"; to emphasize the importance of developing skills as varied and complete as time, talent, and resources allow.

What steps is PAS taking toward accomplishing our goals? First it is hoped that this bulletin will be the vehicle through which ideas may be exchanged and efficiently and quickly disseminated. To our knowledge there does not exist a publication entirely devoted to percussion with this primary goal and format. Although there have been, and are today, many fine articles about percussion playing and related problems, we feel that the potential for a magazine of the percussionist, by the percussionist, and for the percussionist is unlimited in terms of effectively reaching our goals.

Second, we sincerely hope that you have found in the various sections of this journal many challenging and stimulating ideas which will encourage you to more actively participate in raising the level of percussion. There is little doubt in our minds that there is more fraternal spirit among percussionists than in any other single facet of the music world. No one has all the answers, but *collectively* we can "move ahead," if you will, with a great deal more vigor than each of us can working individually. Through aggressive action on the part of every percussionist and teacher, using the bulletin as a clearing house for ideas—all of us can gain confidence, prestige, and a more than casual acceptance by our colleagues in the music world, while,

at the same time, placing percussion in a more meaningful place musically.

As to further steps in this direction, let us make our position clear. There are an infinite number of ways which one might select to implement the details of such a goal or goals as we have outlined at this time. Whether or not our goals remain constant, and, with the constantly changing scene, this seems unlikely, the degree of success of any of our projects is in direct proportion to our financial security.

You will notice an absence of advertising in our bulletin. You should look carefully, however, for the list of Associate Members to be printed in future issues. You will find that the men and women of the percussion industry have elected to support the PAS without the benefit of advertising space. This is because they, perhaps more than anyone, realize the need for idea exchange. Many of them are active members as well, and we hope that they will share their valuable knowledge and experience with us on a personal basis without the fear of being accused of commercialism. Without this kind of support from industry, there would be little hope for reaching any goals at all. To these people we owe a great deal of gratitude, not only for this one particular act, but for all the fine things they have done in the past which have given us the opportunity to even consider the idea of having a Percussive Arts Society.

Continued financial security will come only as the membership and general interest increases to large proportions. From the enthusiasm that we have seen to date, this seems inevitable.

A closer look at the break-down of the bulletin in terms of organization will show that a gallant attempt has been made to include every important field of percussion study and performance. Three feature articles on any and all phases of percussion allow for a great deal of flexibility. The "Challenge" is the place for self examination and exploration and experimentation. "Time and Place" has the potential to keep us all abreast of what is going on across the country . . . past, present, and future. "Questions and Answers" and "Percussion Education" are specifically for the teacher and student. Few people I know are more qualified to coordinate this section than James Salmon. "What is Dance Band Drumming" is going to be one of the most enlightening sections of the bulletin for all of us under the guidance of Henry Adler. Miss Vida Chenoweth, outstanding authority on marimba, is our contributing editor for the "Keyboard Mallet Instrument Section." "New Products" will help us all to more adequately understand the tools with which we work every day as well as to give us the opportunity to see how others solve their equipment problems. "Percussion Personalities" will deal with the membership and its outstanding people. To know our colleagues better will certainly make idea exchange easier.

It is impossible to estimate the number of hours we have spent in making this bulletin what it is. It is our sincere hope that it, in itself, is a step toward raising the level of percussion and the *PERCUSSIONIST*.

PERCUSSIVE ARTS SOCIETY

You are invited to join the "Percussive Arts Society." If you are interested in improving the Percussive Arts, in performance and instruction, this is the organization that will contribute most toward that goal. Read our statement of purposes. Please feel free to contact the Society if you have any questions.

Sincerely,
Donald G. Canedy
Executive Secretary
Percussive Arts Society

I. GENERAL PURPOSES

To promote better teaching of percussion instruments on all levels.
To stimulate a greater interest in percussion performance and teaching.
To establish standard criteria of adjudication for percussion performance contests in light of today's demands on the percussion player.
To foster the composition and publication of solo and ensemble music and teaching methods for the percussion instruments.
To coordinate the activities of the membership with groups having similar objectives.

II. MEMBERSHIP

Open to anyone interested in the stated purposes.

III. PUBLICATIONS

A quarterly journal, lists of material and publications of special interest available upon written request.

IV. DUES

\$2.50 annually which includes a subscription to the Bulletin. Mail remittance to Percussive Arts Society, Music Department, Southern Illinois University, Carbondale, Illinois.

Name _____ Home Address _____

City _____ State _____

Business Address _____ Occupation _____

Remittance Enclosed _____

THE PERCUSSION ENSEMBLE 1930-1945 by Larry Vanlandingham

Con't. from page 62, Volume X, Number 2 of PERCUSSIONIST.

RETURN TO CONVENTIONALISM

Carlos Chávez may be said to be the elder statesman of the percussion composers. He is the only composer who actively participated in the "machine music" era of the 1920's. His ballet symphony *H.P.* (Horsepower) (1927) was recognized for its free use of percussion, as was the later *Sinfonia India* (1935). Though completed in 1942, the percussion *Toccatà* remained unpublished and unperformed until August, 1948, yet the work has become probably the most-often performed percussion composition in the repertoire.

Chávez's *Toccatà* requires six performers.

(1) Indian Drum -- small cylindrical drum with skin heads

Glockenspiel - pitched metal bars mounted on a frame; 2 1/2 chromatic octaves from g to c³; played with hard mallets.

Small Indian drum

(2) Side Drum (Snare Drum)

Xylophone - pitched wooden bars mounted on a frame; 3 chromatic octaves from c¹ to c⁴; played with hard mallets

Indian Drum - may be the same instrument used by player 1

Tenor Drum

(3) Side Drum

Suspended Cymbal

(4) Tenor Drum

Chimes

One Maraca

Suspended Cymbal

(5) Timpani

Small Gong

(6) Bass Drum

Large Gong

In instrumentation Chávez returns to the use of standard percussion exclusively, combining orchestral instruments with those indigenous to Latin America.

The performance instructions in *Toccata* are quite long but repetitive.¹ Chávez addresses his remarks to each part in turn. His concern with the pitch of the drums is evidenced throughout; he eventually dictates the tuning of each drum in relation to the one pitched next lower. The composer defines terms used often in the score: *Coperto*, cover the skin with a suede; *Scoperto*, uncover it; *L.V.*, let vibrate; *S. on*, snares on; *S. off*, snares off. Items regarding the choice of sticks and positioning of the drums also appear.

In *Toccata* timbre is different in each of the three uninterrupted movements. In the first movement, Chávez's attention to tuning the non-pitched instruments has insured that all ranges of membraned sounds are represented by at least one instrument. All of the drums produce timbres ranging from the longest sostenuto effect to the most secco staccato. Two types of sound are apparent throughout much of the movement: crisp short sounds produced by the two drums with snares, and hollow ringing sounds produced by all of the drums without snares. In the following Example 31, alternating sostenuto effects of quarter-note duration are produced on the non-pitched side drum (snares on) and the pitched timpani. When combined they produce an illusion of sostenuto of considerable duration having two alternating qualities of timbre, high crisp and low mellow. Combined with these are the shorter hollow sounds produced in the middle range by the set of non-pitched drums (snares off).

Example 31. *Toccata*, p. 9, meas. 8-11.

Indian Dr.

Snare Dr. (S. off)

Tenor Dr.

Snare Dr. (S. on)

Timpani

mp sempre

pp

p sempre

p sempre

In the final passage of the first movement, a third type of sound is produced; the *coperto* of the drums produces a decidedly different timbre. The following Example 32 shows all of the drums muffled by a piece of suede producing a *sostenuto* effect and the subsequent combining of muffled and conventional sounds.

The second movement employs only metallic and wooden sounds. The pitched glockenspiel and chimes generally produce ringing sounds, though not invariably. The xylophone produces short sounds. The non-pitched cymbal and two gongs produce *sostenuto* or its illusion. With the exception of four sixteenth notes marked *secco*, all of the instruments are allowed to ring their full durations. The following Example 33 shows a passage in which all of the instruments are ringing except the xylophone. The glissando on the glockenspiel insures that all of the diatonic pitches are sounding throughout the second and third measures. The effect of those two measures is a diminishing of ringing sound from quite loud to very soft.

Example 32. *Toccata*, p. 13, meas. 4-8.

The musical score for Example 32, measures 4-8, consists of six staves for different drum parts. The Indian Drum part starts with a *p senza dim.* dynamic, followed by *pp* in measure 5, and *mf* in measure 6. The Snare Drum (S. off) and Snare Drum (S.) parts both start with *p senza dim.* and *pp sempre* dynamics. The Tenor Drum part starts with *p senza dim.* and *pp sempre* dynamics. The Timpani part starts with *p senza dim.* and *pp* dynamics, and has a *mf* dynamic in measure 6. The Bass Drum part starts with *p senza dim.* and *pp sempre* dynamics. The score includes performance instructions such as *scoperto* and *sostenuto*.

In the final movement, the predominant sounds of membraned instruments are occasionally combined with short wooden sounds produced by the maracas and claves and metallic sounds produced by the cymbal and glockenspiel.

In summary, Chávez appears to be quite concerned about the sound obtained from the conventional instruments required in his *Toccata*.

Example 33. *Toccata*, p. 15, meas. 2-5.

The musical score for Example 33, measures 2-5 of the *Toccata*, is presented in a grand staff format. It consists of six systems, each representing a different instrument. The instruments are: Glockenspiel, Xylophone, Sus. Cymbal, Chimes, Small Gong, and Large Gong. The Glockenspiel part begins with a tempo marking of quarter note = 58. The dynamics for the Glockenspiel range from *ff* (fortissimo) to *mp* (mezzo-piano). The Xylophone part features a melodic line with *mf* (mezzo-forte) dynamics. The Sus. Cymbal part has a rhythmic pattern with *mf* dynamics. The Chimes part has a melodic line with *mf* dynamics. The Small Gong part has a rhythmic pattern with *mp* dynamics. The Large Gong part has a rhythmic pattern with *mp* dynamics. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The work employs membraned and pitched instruments in all ranges of high and low. All of these ranges are generally represented by single timbres. Metallic timbres are used not at all in the first movement, almost exclusively in the second, and only sparingly in the last. Only two non-pitched wooden timbres are employed; the claves and maracas are used on a limited basis to produce short sounds in the last movement. Generally, though not invariably, the staccatos are produced on membraned and wooden instruments, the ringing sounds on metallic ones. Chávez seems concerned with the homogeneous mixtures of membraned sounds. Contrast in timbre exists between movements, rarely within them. No electronic resources are employed.

The first movement of *Toccata*, notated in 3/4 throughout, consists of several rhythms which are used separately and in combination. The introduction consists of alternations of solo and concertino, often combining a sostenuto-effect on the side drum with short, apparently

random beats. Example 34 shows Chávez's notation of a portion of the introduction (a) and a condensation illustrating that the random beats might actually fall in a regular meter of 2/4 (b). The overall nature of the introductory section, extending through twenty-four measures, is non-metric; it provides, as did the introductory passage in Varese's *Ionisation*, a moment of suspense prior to the decidedly metrical passage following.

The introduction also contains two thematic rhythms basic to the movement (marked r^{a} and r^{b}) (Example 35). Each of these rhythms is distributed among the instruments and used sporadically throughout the movement. Each is fragmented but is almost invariably recognizable in the same form (see Example 35, bass drum and timpani, Example 36, timpani, tenor drum, bass drum).

Example 34. *Toccata*, p. 3, meas. 1-7.

(a) Chávez's notation

(b) Condensation showing actual rhythm.

Example 35. *Toccata*, p. 4, meas. 1-2.

The introductory passage is followed by a passage in which material is presented in the form of a succession of uninterrupted eighth notes. This material, though notated in regular measures of 3/4, is irregular in meter. The following Example 36 illustrates the passage showing Chávez's notation (a) and its condensation and conversion into durations showing the irregular meter based on the plain and dotted half note.

Example 36. *Toccata*, p. 5, meas. 15-19.

(a) Chávez's notation

Musical score for Example 36(a) showing Chávez's notation for five drums: Indian Drum, Snare Drum (S. off), Tenor Drum, Timpani, and Bass Drum. The score consists of five staves with rhythmic notation and dynamic markings (mf, mp) across four measures.

(b) Condensation showing actual rhythm.

Condensed musical notation for Example 36(b) showing a single staff with a sequence of eighth notes representing the actual rhythm.

Elsewhere in the movement, passages involving the suspension of meter are employed; a sustained *sostenuto*, or free-tempo effect, is obtained by the use of tremolo on all of the drums (see Example 32).

The second movement contains twenty-eight measures and is marked $\text{♩} = 58$. The basic rhythm is the eighth note; the movement consists of various contrasts of solo, concertino, and tutti featuring quarter-note movement with prolations of twos, threes, and fours (Example 37).

(Example 37. *Toccata*, p. 16, meas. 1-3).

sempre in tempo ♩ = 58

Glockenspiel

Xylophone

Sus. Cymbal

Chimes

Small Gong

Large Gong

The final movement opens and closes with a rhythm in regular meter. Fragments of this rhythm (marked by brackets in the following Example 38) appear elsewhere in the movement.

Example 38. Toccata, p. 17, meas. 1-17.

The greater part of the final movement consists of a succession of sections featuring the treatment of several ostinato rhythms. The following Example 39a illustrates a tutti passage which apparently contains six ostinato rhythms notated in 2/2. Example 39b shows the conversion of the rhythms into five actual ostinatos (numbered in the example) based on quarter and half-note movement in triple meter. The rhythms are so spaced as to assure that the beginnings of like

rhythms do not metrically coincide (cf. parts 3 and 5, 2 and 4). Once the rhythms are established, the several meters remain quite regular.

The various sections which constitute the final movement are marked by a change in tempo (dictated by metronome markings), contrasts involving solo, concertino, and tutti, or the addition of obviously different ostinato rhythms.

The passages described above show certain features basic to the style of the work. The three sectionalized movements, played without interruption, contain alternations of metric and non-metric movement, combinations of regular, irregular, and mixed meters, and numerous contrasts of solo, concertino, and tutti style. *Toccatà* displays the use of thematic materials, ostinato rhythms, and bits of rhythm, all of which may sporadically reappear or be used only once.

Example 39. *Toccatà*, p. 18, meas. 8-11.

(a) Chávez's notation

Small Indian Drum

Indian Drum

Snare Drum (S. off)

Tenor Drum (S. off)

Snare Drum (S. on)

Claves

Timpani

Bass Drum

(b) Actual notation

(1)

(2)

(3)

(4)

(5)

¹Carlos Chávez, *Toccata Para Instrumentos de Percusion* (New York: Mills Music, Inc., 1954), pp. 2, 27.

All examples in the preceding article are: Copyright 1954 by Belwin/Mills Publishing Corporation.

(To Be Continued)

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PERCUSSION RESEARCH AND STUDIES

By Sherman Hong

University of Southern Mississippi

The following is a synopsis of a study done by Ismael Tercero, the **Development of a Four-Year Curriculum in Percussion Pedagogy**, unpublished research study, University of Texas at El Paso, 1968.

Purpose of the study was four-fold:

1. Analyze the course of study for private students
2. Consider the practices and scheduling of performance opportunities for percussion ensembles
3. Consider existing policies in regards to percussion classes (credit, meetings, etc.)
4. Survey the requirements for percussion majors.

RESULTS OF THE STUDY

1. In regards to the first purpose of the study, Tercero found that private study was dependent on the student's background and proficiency on the various instruments. However, with the exception of the dance drum set, teachers stressed all instruments equally. There was a variety of seventy-eight books used in different institutions.
2. Nearly 50% of the schools who answered the questionnaire had regularly scheduled ensembles.
3. Eighty-three per cent of the replying schools offered class percussion. The classes were basically pedagogical and emphasized the techniques of snare drum performance.
4. Of the replying institutions, 59% required four years of private study, 38% required proficiency examinations before graduation and 50% required secondary instruments.
5. Texts most used:
 - A. Snare drum: Gardner, Goldenberg, Harr, Podemski, Stone and Wilcoxon methods.
 - B. Timpani: Britton, Firth, Friese-Lepak and Goodman books.
 - C. Mallet keyboard: Goldenberg, Kraus, and miscellaneous violin studies.
6. National section chart:
 - A. Eastern Division: Delaware, District of Columbia, Maryland, Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire, Vermont, New Jersey, New York, and Pennsylvania.
 - B. Northcentral Division: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.
 - C. Northwestern Division: Alaska, Idaho, Montana, Oregon, Washington and Wyoming.
 - D. Western Division: Arizona, California, Hawaii, Nevada, Utah.
 - E. Southern Division: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Tennessee, Virginia, West Virginia.
 - F. Southwestern Division: Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, and Texas.

| NUMBER OF REPLIES | NUMBER OFFERING CURRICULUM | PERCENTAGE | |
|-------------------|----------------------------|------------|-----|
| A | 29 | 16 | 61% |
| B | 58 | 51 | 87% |
| C | 9 | 6 | 66% |
| D | 19 | 10 | 52% |
| E | 43 | 32 | 74% |
| F | 32 | 28 | 87% |

Tercero includes complete breakdowns of national divisions and the statistics concerned with the four problems of the study, including the methods used by percussion teachers.

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PAS, INC.
Board of Directors Meeting
Sherman House
December 15, 1972

Present: Mervin Britton, Roy Burns, Gary Burton, Jim Coffin, Mike Combs, Lenny DiMuzio, Sandy Feldstein, Ron Fink, Neal Fluegel, Ron Keezer, David Levine (guest), Martin Mailman (guest), Lloyd McCausland, Larry McCormick, Jackie Meyer, Jim Moore, Gary Olmstead, and Dick Richardson.

Minutes of the last meeting were approved as printed in PERCUSSIONIST. Neal Fluegel presented the Executive Secretary's report. Ron Fink moved and Ron Keezer seconded to accept the Minutes. Passed unanimously.

A raise of dues was discussed and the following motion was made by J. Meyer and seconded by Richardson. To raise the dues for student, individual, and percussionist members of PAS by \$2.00 each. To raise the dues of Publishers by \$10.00, Dealers \$25.00, Distributor/Wholesaler \$25.00, and manufacturers \$150.00. The new dues structure would be:

| | |
|------------------------|--------------------|
| Student | \$7.00 |
| Individual | \$7.00 |
| Percussionist | \$10.00 |
| Library | \$5.00 (no change) |
| Publisher | \$35.00 |
| Dealer | \$50.00 |
| Distributor/Wholesaler | \$175.00 |
| Manufacturer | \$400.00 |

After unanimous approval of the above motion, the following motions pertaining to the raise in dues, were presented, seconded and passed unanimously.

Motion: Percussive Arts Society, Inc. make a yearly budget available for each state chapter. This budget shall be determined by the number of members residing in that state. PAS will allot \$2.00 for each state budget for each PAS student, individual, and professional member residing in that state.

Motion: Percussive Arts Society establish a state chapter fund. PAS will deposit \$2.00 for each member residing in a state that does not have a state chapter. PAS will also deposit \$10.00 for each publisher member, \$25.00 for each dealer member, \$25.00 for each distributor/wholesaler member, and \$150.00 for each manufacturer member. Monies from this fund will be used at the discretion of the Executive Committee to help improve existing and/or establish new state chapters.

Motion: All administrative and/or other operating costs related to state chapters shall come from the state chapter fund.

Motion: All state chapters receiving monies from the PAS national, must submit an acceptable yearly budget report to the Executive Secretary on or before May 15. This report must be approved by the Executive Secretary before funds are sent to the state for the following year beginning September.

Motion: The Executive Committee be empowered to implement any necessary steps to enact the state chapter fund (i.e. dissemination of the new procedure to the total membership and the state chapters, adjustment of dues schedule on application forms, etc.).

A motion was made by Gary Burton and seconded by Dick Richardson and passed unanimously to sell PAS mailing labels. Labels for advertising are to be sold at the following prices:

Initial "flyer" - \$150.00 plus postage

One insertion - \$200.00 plus postage

Two insertions - \$250.00 plus postage

Materials to be mailed should be sent to PAS office and all mailing will be done from there.

Labels for Research Projects are to be sold at \$15.00 plus handling and postage. This fee was stated in a motion by Mike Combs, seconded by Larry McCormick and passed unanimously.

A motion by Ron Fink and seconded by Lenny DiMuzio was passed to allow purchase of labels by state. The cost for this list will be \$25.00 plus handling and postage per state, with a maximum of \$100.00 for four states.

Jim Coffin is to investigate and report in June on binders for PERCUSSIONIST and PN.

The Wisconsin state chapter requested \$50.00 for a PAS approved clinic at the regional MENC in 1973. Permission was granted by a

unanimous vote. Motion made by Gary Olmstead and seconded by Merv Britton.

Jim Moore circulated questionnaires relating to a PAS composition contest. Each Board member was to return the questionnaire by December 31, 1972.

The California state chapter requested \$500.00 for a Tanglewood Scholarship. Permission was granted by a unanimous vote. Motion by Neal Fluegel and seconded by Merv Britton. California also requested a set of labels for the western states to send a mailing and include those states in their contest. Permission was granted by a unanimous vote on a motion by Gary Burton and seconded by Jim Moore.

New Board members, are as follows: Norman Goldberg, Martin Mailman, Phil Stanger, Larry Vanlandingham, Peggy White, and Martin Zyskowski. Those Board members up for reelection and retained are: Mike Combs and Lloyd McCausland. The present Board is: Roy Burns, Gary Burton, Jim Coffin, Mike Combs, Ziggy Coyle, Lenny DiMuzio, Saul Feldstein, Ron Fink, Neal Fluegel, Norman Goldberg, Ron Keezer, Martin Mailman, Lloyd McCausland, Larry McCormick, Jacqueline Meyer, James Moore, Gary Olmstead, Dick Richardson, Phil Stanger, Micky Toperzer, Larry Vanlandingham, Peggy White, and Martin Zyskowski.

A policy was established by the Board of Directors: The Past President of PAS, Inc. becomes an ex-officio member of the Executive Committee and remains on the Board of Directors for the term of office of the new President.

A policy was established by the Board of Directors: All projects pertaining to the exchange of monies is to be handled thru the Executive Secretary's office.

The Board received with regrets a letter submitted by Sandy Feldstein and read by Neal Fluegel stating Sandy's wish to step down as President of PAS, Inc. Gary Olmstead is the new President of Percussive Arts Society, Inc.

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ANNUAL PAS COMMITTEE REPORT

The PAS Committees which are currently active are listed below with the name and address of the committee chairman and whatever additional committee members as are available at this time. Anyone interested or knowing of someone suited to a certain committee should send the information to the committee chairman.

Your comments, suggestions, and questions about a particular committee are most welcome and should be sent directly to the committee Chairman.

ACOUSTICS COMMITTEE: Chairman-Danlee Mitchell, Mus. Dept., San Diego Univ., San Diego CA 92115; bill marimba.

CONTEST COMMITTEE: Chairman-Ronald Keezer, Mus. Dept., Univ. of Wisconsin/Eau Claire, Eau Claire WI 54701; Peter Tanner, John Baldwin, Harold Jones.

COMPOSITION CONTEST COMMITTEE: Chairman-James Moore, 5085 Henderson Hgts., Columbus OH 43220.

ETHNOMUSICOLOGY COMMITTEE: Chairman-Phil Fiani, Creative Arts Center, Division of Music, West Virginia Univ., Morgantown WV 26506.

PERCUSSION RESEARCH COMMITTEE: Chairman-Sherman Hong, Univ. of Southern Mississippi, South Station, Box 463, Hattiesburg, MS. 39401; Stan Finck, Tom Siwe.

AVANT-GARDE PERCUSSION MUSIC AND PERFORMANCE COMMITTEE: Chairman-Dennis Kahle, Center of the Creative and Performing Arts, S.U.N.Y. at Buffalo, Baird Hall, Buffalo, N Y 14214.

This committee is currently gathering information about unconventional performance techniques required in avant-garde music. This information will then be passed along through a series of articles in the PAS publications. Each contributor will be fully credited for their contributions. This information should be sent directly to Dennis Kahle.

New Committees to be assigned in the near future:

HALL OF FAME

NOTATION AND TERMINOLOGY

COLLEGE CURRICULUM

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**AN INDEX OF PERCUSSION ARTICLES - INSTRUMENTALIST (1960-1972)
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by Robert Nelson

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(NACWPI)

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Letters to The Editor

Dear Mr. Fluegel:

I would like to reply to Chet Kurowski's letter, contained in your Fall, 1972 issue of the *PERCUSSIONIST*, in which he tells of back problems encountered due to, (what he feels is), inadequate support from his drum stool.

I sympathize with his problems and agree that, in terms of design and construction, some of today's drum thrones are not all they could be. However, before totally accepting complaints about one, I must be sure proper consideration has been given to the old, but very important, question of balance and/or positioning of the player behind the standard drum set.

Players will undoubtedly have muscle strain and fatigue if they are not properly positioned or balanced behind the set, (or any instrument for that matter), in accord with what they are trying to do. Many bodily areas can be affected. For set players they might be the back, neck, arms, legs, etc., or even combinations of these and possibly, other, areas.

In being proper, a drum set playing position must enable the player (1); to be completely relaxed and (2); to sound all the areas of drums, cymbals, traps, etc., with a minimum amount of effort. A player, with these two points in mind, must experiment. Thorough consideration should be given to how high, low or far away the various sized player sits from different set-ups.

These following factors too, are important:

A) whether the player leans while playing; either forward, back or to the side?

B) does the player "rock" or "sway" while playing?

C) is a slouched or straight-up position assumed with the previous two points?

D) the position of the player's feet on the pedals; are one or both heels "up", "down" or (in some cases), heels to the side of and possibly off the pedals slightly or entirely? Are the player's toes up high on the pedals or down towards the middle?

Outside of learning the basic way to sit right or left handed, behind the set, there is no definite "one position" to follow. A position that looks awkward to some may be right for a particular player.

It may take some time before a comfortable position is reached. Also, a playing position may change now and then due to crowded bandstands, theater pits, etc., or just by the player acquiring a better or worse technique.

The thoughts here are certainly not new nor mine alone. They have been gone over many times before and a good teacher will surely pass along these and other related ideas.

With all due respect to players having reoccurring problems with strain and fatigue, I urge them to be sure of a proper playing position before unnecessarily, perhaps, blaming certain playing problems on their equipment.

Sincerely,

Reid Jorgensen, Jr.

Dear Mr. Fluegel:

I was very interested in the letter by Chet Kurowski in the Fall, 1972 issue of the Percussionist. Since most of us who do a lot of playing suffer from some sort of back and/or leg pains I decided to do something about it. After about three years of trial and error I finally came up with a drum seat that alleviates most of our problems. On May 25, 1971 I was issued Patent number 3,580,634. I contacted just about all the drum companies, but unfortunately, they all had some reason for not wanting to manufacture this seat.

It's called a Tilttable Drum Seat and it's advantages are that the rear of it can be tilted upward or, the left or right side can be tilted separately. By sitting on a slant it changes the angle of the spine and relieves pressure on the feet. I don't know *why* it works, but it does. Incidentally, it does no good unless the feet are on the pedals.

If Chet Kurowski (or any other drummer) is interested, he can contact me at the above address and I'll be happy to make one up for him.

Keep up the good work!

Sincerely yours,

John T. Bock

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

BOARD OF DIRECTORS REPRESENTATION CATEGORIES — Professional, College, Public School, Student, 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). 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 \$10.00 (Percussionist)
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Note: The above dues rate includes membership in both the National and State Organizations. 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.

PAS COMMITTEES — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Ethnomusicology as Relates to Percussion; Standardization of Terminology and Notation of Percussion Instruments, Composition Contest, and Hall of Fame.

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

detach and mail

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CITY _____ STATE _____ ZIP _____
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CITY _____ STATE _____ ZIP _____
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Send application form and remittance to:

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