Percussionist

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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.

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In this issue

AN ELECTRONIC MUSIC SYSTEM FOR THE MODERN DRUM TEACHER

By Andrew L. Kenen

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He studied Percussion with William Curtin, Robert Pangborn, Frank Miller, William Sindelar and Lenny Cowels.

Mr. Kenen is the author of a textbook entitled, DRUM DIRECTIONS and is editor of another entitled DRUM DARES.

With more and more professional educators becoming aware of the importance of audio-visual aids as a complement to their lessons it's time to extend some of these ideas to our own pedagogy. Media devices are motivators which help to stimulate students, and in our own area media can also be used to stimulate actual performances. The purpose of this article is not to expound on the number of ways a record player or tape recorder can be used during drum lessons; enough has been written about that. My purpose is to explain an electronic music system that can be built and used by percussion teachers to enhance their teaching styles. This article will 1) Describe the uses I have found for this music system. 2) Introduce the components of this music system. 3) Diagram a hook-up of the components.

At this point a brief description of my music system is necessary. We begin with pre-recorded music on tapes or records. This is combined with the sound of the student's drumming. Both the teacher and the student can hear the music and the drumming through their headphones. The combined sound is then recorded on a second tape recorder.

I can hear skeptics muttering "It's a nice gadget, but what good is it?" Besides its motivational value because it is a gadget, which shouldn't be underestimated, I have found at least three important uses for this music system.

First, the music system simulates, within limitations of course, a performance. Several times during my seven years of teaching I have encountered students who are fine drummers but lack experience. They become totally confused when I explain the ideas behind fill-ins and improvisation. With this system they begin playing with other musicians at an early stage of their studies and are more comfortable when confronted with the "real thing". I have used tapes of music with drummers and without. Some great music for this system is found

on typing records. They offer selections of various regulated speeds and usually have metronomes keeping the beat. Keeping records around, which are on the local radio station's top ten list, satisfies students who want to learn rock drumming. They add a contemporary air to the lessons. I have written out basic beats to many of the songs we play, but my more advanced students are responsible for writing out their own charts to the music.

Having the students play along with music regularly is also a great public relations tactic. Many of my students bring blank cassettes to their lessons so I can record them. The parents love to hear their children playing music instead of only exercises. Please don't misunderstand my curriculum, this only represents seven to ten minutes of the student's lesson.

A second use I have found for my system is to allow the student to play drum duets with himself. First one part of the duet is recorded, then as the student listens to the first part he adds the second part. Both parts are then recorded together. By playing both parts of the duet the student gets a better idea of how the parts fit together. The final tape can be kept as a record of the student's progress.

A common problem of anyone trying to use a metronome in his practicing is that it cannot be heard over a snare drum. By putting a live microphone in front of the metronome the sound can be fed directly into the student's ear via the headphones. This is the third use for my music system. When the metronome and solo are recorded together, any deviations from the beat become quite obvious. I have found that this is much more effective than having a student watch a flash-beat metronome or play quietly in order to hear the metronome. A flash-beat distracts the student from the written music and lowering his volume could change the student's whole playing technique.

This music system in its most basic form has five components. They are: 1) A Music Source, 2) Microphones(s), 3) A Microphone Mixer, 4) A Tape Recorder/Monitor, 5) Headphones. The source for our music system can be any type of recording device, a phonograph or turntable, or even a radio. My present system uses a car cassette deck and a turntable with a pre-amplifier. Tapes are the best source because they don't wear out and they can be recorded by the teacher. Cassettes offer the advantages of reel-to-reel tape recorders such as rewind and fast forward yet are not as bulky as reel-to-reel tape recorders. In many drum studios space is a problem. The inclusion of a turntable is good when possible because it invites students to bring their own records to lessons. Microphones for this music system should not be of the expensive types. I have found that two dynamic microphones under $20.00 will adequately pick-up the sound of the drummer. Instead of investing in microphone stands I use plastic snap-on stand adapters. These allow me to attach the microphones to music stands or floor cymbal stands.

In selecting a mircrophone mixer for this system keep in mind your number of inputs. Each source, if stereo, is two inputs. Each microphone is one input. Mixers can be purchased for under $10.00. Most electronics sto-es carry a four input battery-powered mixer which will work well in this system. In my present system I use two of these because I have three microphones and two sources. The mixers are connected so that the output of the first mixer feeds into the input of the second mixer. Most likely your system will only need one mixer.

The heart of this music system is the tape recorder/monitor. Any tape recorder will do if it has monitoring facilities. Once again, I prefer to use a cassette recorder for this purpose too. Usually the monitor consists of an earphone jack or an external speaker jack on the recorder which is "live" during recording and playback. This is not a true monitor as this can only be done on a machine with three tape heads but it will serve our purpose. In order to find the right tape recorder test them at the store. Try recording while you have the earphone plugged in. If you can hear yourself through the earphone while you are recording it will work for our system.

The final components in the music system are two pairs of headphones; one pair for the student and one pair for the teacher. These should cost under $25.00 each and should be equipped with individual volume controls. An adapter will have to be purchased or made by a friendly electronics hobbyist to connect the headphones to the recorder/monitor.

Diagram A. is a simplified block diagram for connecting the music system components. Several considerations must be noted before the connections are made. Be sure to purchase the proper plugs or adapters to connect the source to the microphone mixer. Most turntables use R.C.A. type plugs which must be adapted to 1/4" phone plugs for the microphone mixer. Electronics store employees are very helpful with problems like this and will be glad to assist you in assembling the music system. You will also need a patchcord to go from the mixer to the recorder/monitor. In order to divide the signal from the recorder/monitor so that two sets of headphones may be used, a headphone junction box is necessary. If only one set of headphones is being used the jnction box is not needed.

To make the connections for the music system follow these steps:

1. Position microphones on the drumset.
2. Plug the microphones into the microphone mixer.
3. Connect a patchcord from the music source outputs into the microphone mixer.
4. Connect a patchcord from the microphone mixer output to the recorder/monitor auxiliary or microphone input.
5. Connect a patchcord from the recorder/monitor earphone or external speaker jack to the headphone junction box.
6. Connect the headphones to the headphone junction box.

The music system I am presently using in my drum studio is a bit more elaborate than that described above. (See diagram B.) I am using three microphones; two on the drumset and one to give instructions through. I also use two sources, a cassette deck and a turntable. Since the turntable has a magnetic cartridge I also must use a pre-amplifier before going into the mixer. These added inputs have caused me to need two mixers. In addition I've added an amplifier and speakers so that the final tape may be heard without having to wear headphones. This makes it easier for us to discuss the tape recording while listening to it.

Many uses remain to be found for this music system. In my four years of testing it I have only begun to explore its potential areas of use. It can certainly be applied to the study of timpani and mallet percussion. I've found this music system to be a very popular addition to my lessons; popular with the parents, the students, and with me.

DIAGRAM A.

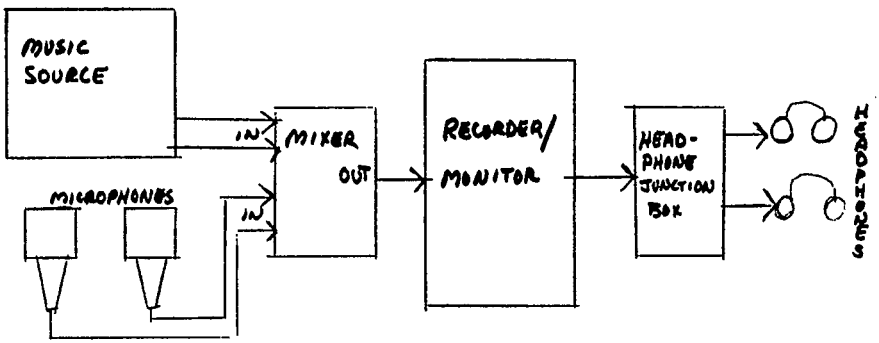
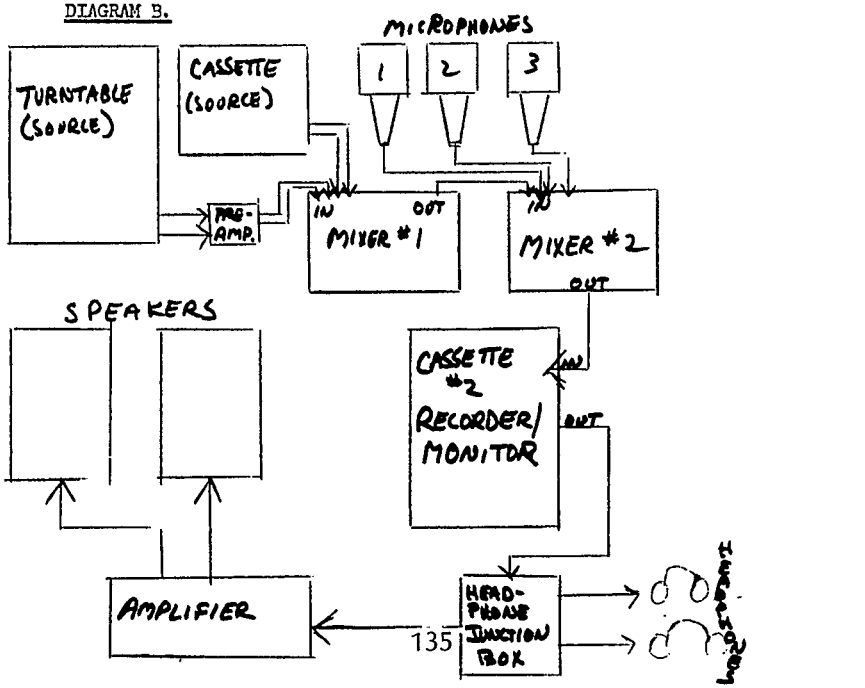


DIAGRAM B.



NO. 9 ZYKLUS: HOW AND WHY?

By Niel DePonte

About the Author:

Mr. DePonte is a graduate assistant in percussion at Eastman and also functions as the assistant conductor of the percussion ensemble under John Beck. He has works published by Music for Percussion including the most recent ensemble entitled Forest Rain.

The work *Zyklus* for solo percussionist occupies an important place in percussion literature and marks an important point in the development of its composer, Karlheinz Stockhausen. *Zyklus,* (which means "cycle" in English) was composed as a test piece for the Kranichstein Music Prize for percussion players in 1959. The premiere performance occurred in Darmstadt, Germany on August 25th of that year. The soloist was Christoph Caskel.[1]

The piece is a direct outgrowth from the serial works of Webern which greatly influenced Stockhausen's career. In 1951 Karl Goeyvaerts, a pupil of Messaien, introduced Stockhausen to Webern's *Five Movements* for String Quartet (1909). The piece had an enormous impact on the then 23 year old Stockhausen. Stockhausen has pointed out that Messaien himself must have known Webern's works in great detail for "on the basis of a few analyses Messaien demonstrated as early as 1952 that Webern was seeking not only a greater complexity of the serial principle as applied to melody and harmony, but also an actual unification of the sort he had found in his (Webern's) studies in music history," (which involved the Ars Nova period and the principle of talea and color).[2] This was important to Messaien's (and consequently Stockhausen's) development as Messaien became the first to relate pitch serialization with organized rhythm.

> "Stockhausen's initial concerns were the complete isolation and definition of every aspect of musical sound and the extension of serial control to every domain. The latter point is important: Stockhausen envisaged the possibility of serializing and thus pre-controlling even such matters as the density of harmonic, vertical masses; the number of musical events occurring in given time segments; the size of intervals and the choice of register; the types of attacks and articulations employed; the rate of change of texture and tone color."[3]

The need of ultimate control to develop these early theories eventually led Stockhausen to electronic music in the early 50's. There he could destroy the conventional distinctions between "noise and pitch, between clarity and complexity between simple statement and transformed event, . . . between sound and silence."[4] Later on Stockhausen was to discover a way of using these principles in terms of performed music.

The concept of serially mediating between the extremes of any musical parameter is a principle of organization:."to establish a scale between extremes and then to construct a series having determinate proportions. These proportions are to be observed throughout a work's entirety, and give the work its character and structure."[5]

> Universal mediation constitutes the first basic idea of serialism, but there is also a further idea: everything connected with a structure and requiring formulation should be included in the form on a basis of equal participation. This principle too is related to a general principle in modern thinking (Webern: 'Everything is a principle idea!). But equality in this sense does not mean levelling-out; on the contrary, it is necessary to give every single structure its due wherever it appears.
>
> These two principal ideas, universal mediation and equal participation, have their technical correlatives in processes which one can invent in order to build musical forms. The question arises of how, in any composition, the organization of time can be brought into a lasting balance with the organization of pitches -- in other words rhythm and meter on the one hand with melody and harmony on the other-- in such a way that each aspect can be deployed effectively yet without either one coming to predominate at the expense of the other. This can only be achieved by means of different shifts of emphasis within the forces in operation, so that they will reach only a perfect equilibrium once the whole series of formal discoveries and to new combinatorial forms which mediate between, for instance, extremes of the static and the dynamic, or of open and closed composition, in works such as *Zyklus*, *Gruppen* and *Klavierstuck X*.[6]

The new constructive principle that is fully developed in *Zyklus* and is also important to that work's immediate predecessor *Klavierstucke XI* is that of relative variability. For example, in the matter of dynamics the performer has a certain amount of scope in which to operate. This variability of precise specification has until this time been the servant of so-called interpretation. Now, the former scope of the interpreter is "composed out" of pieces as the composer notates what he considers to be important.

> The composer may for example, stipulate that in a larger or smaller space of time a given note or group of notes should be played. In this way an increased and varied scope is produced as opposed to what has hitherto been understood as interpretation; and it is the composer who defines the scope of this variability. This idea can be fully exploited in the course of a composition. The same principle, if transferred to pitches, would mean that within a stipulated interval the performer is to play a note or group of notes, to be chosen at will. The greater the space of time (or space of pitch, or space of intensity, or space of timbre) made available by the composer for variability, the less determinate will be the musical text. A composition may be constructed on

the principle whereby a more or less unequivocally established scheme is used in order to create relationships between completely outlined and unambiguously specified events and those whose degree of variability makes them indeterminate.[7]

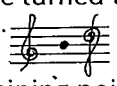
This concept of variable formation can be applied to large scale forms. In *Klavierstuck XI,* the overall form is split up into 19 groups which are spread out irregularly on a large page. The directions for playing instruct the pianist to begin with any group and link it up to any other group that happens to catch his eye. The overall form that emerges in an interpretation is genuinely the result of momentary decisions. This is a type of "open" form. In *Zyklus,* however, Stockhausen strives for a connection between the open form obtained in *Klavierstuck XI* and the idea of a dynamic closed form. Here, all the aspects of variability are united for the first time. The element of choice is incorporated into the piece in such a way that the number of choices increases as the periods progress from 1-17. *Zyklus* is the first example of "polyvalent" form.[8]

What this means is that for all the moments occurring in the course of a musical context he fixes not only a single possible solution . . . but different numbers of solutions which are of equal validity. The performer's decision which "version" to choose for a performance is taken into consideration as part of the composition itself.

[The concepts of serial mediation between extremes and indeterminate (or polyvalent) formation come together in *Zyklus* as Stockhausen creates 9 different degrees of polyvalence.] Hence whatever is unequivocally fixed is structured with corresponding regularity while at the same time whatever becomes increasingly polyvalent gives the aural impression of increasing indeterminacy and irregularity, and, seen as a whole, increasing interchangeability and lack of direction.[9]

Stockhausen explains the piece this way:

The piece is written on 16 spiral-bound sheets of paper; there is no beginning and no end; the performer may begin with any page, but must then play a cycle in the stipulated page-sequence; he stands within a ring of percussion instruments and during the performance turns either clockwise or anticlockwise, according to the direction in which he is reading the score. [The score can be turned upside down for this as all figures are written both ways].



Fields containing points and groups are distinguished by differing degrees of combinatorial potential; in the sequence as it was composed they mediate continuously between the wholly determinate and the extremely free; the structure having the great-est degree of freedom--the extreme point of 'instantaneity'-- is formed in such a way that it might well be taken for the extremely determinate structure that immediately follows it. Thus a tem-

poral circle is experienced in which one does in fact have the constant impression of moving towards greater freedom (clockwise) or greater determinacy (anticolockwise), whereas at the critical point of contact between the extremes the one breaks into the other unnoticed. Closing an open form in a circle, embodying the static in the dynamic, the purposeless in the purpositive; wanting neither to exclude or diminish either the one or the other, nor to change them by synthesis into a third: it is a further attempt to remove the dualism and to reconcile factors apparently so different and incompatible.[10]

While Stockhausen instructs the performer to play *Zyklus* starting on any page, it is apparent that he conceived of the piece starting on page 1 with the first "period" or section (the bottom half of page 1). Each page of the piece is considered a period with page one (in the bound version of the piece) containing two periods; number 17 on top and number 1 on the bottom. As previously noted, in *Zyklus*, Stockhausen has serially mediated all the parameters of the piece. These include entrance intervals between instruments, the duration of tones on each instrument, the intensity of the tones on each instrument, the range of indeterminacy vs. determinacy through the use of certain types of structure groups, the choice of pitches, and the entrance intervals between each of the structure group types. I will limit the analytical discussion here to an explanation of the structure types and their relationship within the piece to the concept of mediation between determinacy and indeterminacy.

In discussing the structure types in the piece it is important to know that Stockhausen considers individual attacks (or points) as being more "random" sounding than glisses or tremolos. Stockhausen calls these groups of individual points or attacks structures and refers to sections of glisses and tremolos as shapes. During the course of the piece there is a constant serial mediation between these two extremes.

> Higher degrees of organization are identifiable by their greater unequivocacy-- in fact, their absence of chance-- whilst lesser degrees of organization can be identified through their higher probability factor and their greater levelling-out of differences, constituting a tendency towards entropy. Our present-day thinking is somewhat inclined to accept the opposite view and seek order only where things are brought into the 'rank and file': where everything is treated alike instead of being distinguished and grouped according to special qualities. In fact, the highest degree of organization entails the maximum of differentiation. Greater organization is associated with a lower density and a stronger isolation of individual events. In the course of this piece extremes are reached; structures may be crystallized into unique, individual shapes corresponding to the highest level of organization, or else they may be levelled out into vast complexes.
>
> Let us take an example that is pertinent to the appraisal of

> organization. If we see a tree, its shape will appear to us as a unitary arrangement of trunk, branches, and corona. The nearer we approach the tree, the more will that which had at first appeared as a shape break up into countless structual particulars, with branches and leaves appearing as at a lower degree of organization. When finally we are confronted only by a single leaf, we shall again see a simple organization of stems and panicles; and the deeper we penetrate into the structure of the leaf, right down to the multitude of cells and molecules, the more will the degree of organization appear to diminish once again. If we go still further and observe the individual molecules, we will discover a higher organization . . . etc. It is thus by observation that we distinguish the degrees of organization. The next step is to put the perspectives of organization into musical forms in such a way that-- for instance-- one will no longer be able to 'hear through' the individual notes once they crystallize into an overall [shape].[11]

The structure group types are the key to the form of *Zyklus*. To understand the work's construction we must begin by knowing that each period in *Zyklus* contains a grid (or screen) of 30 time units. Structure number one is the time grid itself and all attacks must be played with reference to it. (see example 1) This includes non-staved grids above and below it which are used to indicate the use of different instruments. These should not be confused with other structures. They must be played in time. This is the most "fixed" structure. Structure number two consists of bracketed staves (not bracketed rectangles; see structure type No. 8) drawn above or below the time grid and corresponding with it in terms of elapsed time. Here the performer must choose one bracket for performance and adhere to entrances within the brackets according to the time grid and dotted lines drawn from the primary grid to the bracketed grid. (see example No. 2) This introduces the element of choice into the work.

Structure number three is triangles. They are connected to the time grid by lines running from various points on the grid to the tip of the triangle and corresponding in number to the number of groups or points within the triangle itself. The groups. within the triangle can be played in any sequence but each can only be played at the point on the grid where a connecting line from the triangle touches it. (see example 3).

Structure number four consists of rectangles drawn above the time grid and connected to the grid at both ends. Within these rectangles are notes that should be played as fast as possible on each of the notated instruments. They should be regarded as shapes (shapes being more "organized" than single notes or unconnected points) and should be folded in to the time grid in any order or even simultaneously throughout the length of the rectangle in such a manner as to show more randomness in the time between entrances than

was apparent in structure number three (the triangles) (see example No. 4).

Structure number five is the same kind of rectangle as structure number four and should be played in the same manner. The difference here is in the material to be found within the rectangle. In structure five the material consists of single points for each instrument. As discussed previously these structures or points give the impression of greater randomness especially when they are either accelerated ↗ or decelerated ↘ during their performance. (see example No. 5).

Structure number six consists of groups or dots (shapes or structures) within two rectangles drawn one above the other connected by a double headed arrow. These should be performed as the other rectangular structures with the exception that a group or a dot from one rectangle should be followed by a group or dot of the other. In some single rectangles (types No. 4 and No. 5) and in certain pairs of rectangles (type No. 6) only connections and changes indicated by arrows may be played. (see example No. 6).

Structure number seven consists of widened rectangles  containing groups and dots. The procedure is the same as for normal rectangles (types 4-6) with the exception that the "reservoir" of available instruments increases during the period of time that the shape of rectangle increases, and only during that period of time, as indicated by dotted lines from the expanded rectangle to the time grid. (see example No. 7).

Structure number eight consists of bracketed rectangles drawn above and below the time grid. The procedure is the same as for single rectangles but the performer has to choose only one of the rectangles in any given performance. (see example No. 8).

Structure nine, the most random structure, are the dots without stave lines for the four tom toms. The distribution of the points is determined statistically (or is structured) by their density (speed) and thickness (intensity). The pitches are free and the intervals of entry, taking into account density are relatively free (see example No. 9).

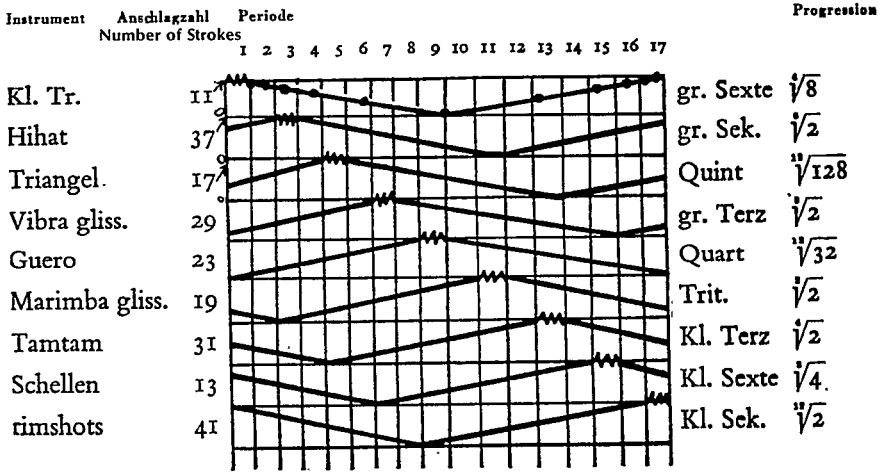
The first half of the cycle (periods 1-9) is the more "fixed" part of the cycle as it involves the more fixed structure types 1-5. The second half of the cycle reflects the freer aspects of the piece as it involves the "freer" structure types nos. 5-9. With 30 time grid units equalling one period, the chart shows how Stockhausen moved from unequivocacy, in period 1, through all the relatively "fixed" groups pivoting on structure group number five (in period nine) and then traveling through the freer half of the cycle toward randomness and reaching it in period 17 (with structure group number nine).

As you can see Stockhausen has serially mediated between all degrees of fixed structures and open structures. The chart below

shows how *Zyklus* is divided into two half cycles of nine periods each.

Periode Period	Strukturtypen Structure-Type	Dauern der Strukturtypen (30 Meßeinheiten = 1 Periode) Duration of each Structure-Type 30 Time Units - 1 Period.	
1	1	30	
2	2 1	10 + 20	(1 : 2)
3	3 2 1	5 + 15 + 10	(1 : 3 : 2)
4	4 2 3 1	6 + 12 + 9 + 3	(2 : 4 : 3 : 1)
5	5 3 1 4 2	8 + 6 + 2 + 10 + 4	(4 : 3 : 1 : 5 : 2)
6	3 4 2 5	12 + 9 + 3 + 6	(4 : 3 : 1 : 2)
7	4 5 3	15 + 5 + 10	(3 : 1 : 2)
8	5 4	10 + 20	(1 : 2)
9	5	30	
10	6 5	18 + 12	(3 : 2)
11	7 6 5	10 + 5 + 15	(2 : 1 : 3)
12	8 6 5 7	9 + 3 + 6 + 12	(3 : 1 : 2 : 4)
13	9 5 8 6 7	6 + 2 + 10 + 4 + 8	(3 : 1 : 5 : 2 : 4)
14	9 7 8 6	3 + 6 + 12 + 9	(1 : 2 : 4 : 3)
15	8 9 7	5 + 10 + 15	(1 : 2 : 3)
16	9 8	12 + 18	(2 : 3)
17	9	30	

Within the structure shapes there occur nine "action cycles" (Anschlagzyklen) which begin from a low point of activity, "accelerate" to a high point of activity then "decelerate" again. The time when each cycle begins is determined by the mathematically deduced "entrance interval". The beginning of each action cycle is marked by the entrance of a new timbral color. The following table makes the overlapping of the 17 periods clear.



The ᴍᴍ indicates the peak activity in the 17 periods while the highest point in the line represents the highest number of countable strokes (for Kl. Tr. 11 in period 17). These peak numbers are based on

the series of prime numbers. The chart also shows why *Zyklus* can be played starting on any page since the performer would be at the beginning of an action cycle no matter where he started and always in the middle of several others.

As you can see, the number nine plays an important part in the two major concerns of this piece: polyvalency (indeterminacy) and the entrance intervals of the varying timbres and structure types. Coincidentally *Zyklus* is Stockhausen's Opus number nine.

The entrance intervals of the structure types and of the action cycles are two more examples of the use of complete serial mediation in this piece. Yet even though the individual parameters in the construction of this piece were all carefully controlled, the total duration of any performance and how it sounds is indeterminate depending on the performer's choices. While the polyvalency itself is serially mediated, and the interpretation aspects do have boundaries, the performer assists in the actual composition of the piece which makes the piece all the more interesting to the performer.

Stockhausen recommends that the piece be played more than once at any given concert. I feel that this would be a good idea from the listener's standpoint. Perhaps then he could hear the "direction" of the piece (moving toward determinacy or indeterminacy) more clearly. The following reviews indicate how the critics felt about *Zyklus* at two of the piece's initial public performances.

Karlheinz Stockhausen: Nr. 9, Zyklus. For 1 percussionist. (U. E., 13186LW.) Wien: Universal; U.S.A.: Associated Music Pub., 1960. [large folder with 7 spiral-bound boards, $7.50].

Karlheinz Stockhausen: Nr. 11, Refrain. Fur drei Spieler. (U. E. 13187.) Wien: Universal; U.S.A.: Associated Music Pub., 1961. [1 heavy board leaf (2-fold) with transparent strip, $7.50].

Perhaps I should begin this review by explaining some past reactions to recordings and performances of these and other *avant-garde* compositions, if only to lay bare my own prejudices. On the whole, I have been perplexed and sometimes even irritated by works in which the composer has abdicated his responsibilities to performers, or even to the audience. Works which depend upon chance selection for their "form and order" it seems to me are merely puzzles, which are not much fun to work out.

On the other hand, certain compositions by composers such as Luciano Berio and Pierre Boulez have seemed to me the product of plenary inspiration, leaving me, as well as other members of the audience, with a desire to hear these works again and again. The fascination with which Messers Berio's and Boulez's works have been received may have derived in part from the vital presence of the composers in the performing group, or, in the case of Berio's *Circles*, from Katherine Berberian's brilliant assumption of a dual role as supremely talented musical interpreter and rhapsode.

This much I offer by way of evidence that I do not feel myself to be prejudicially disposed against aleatoric music *per se*, even though Mr. Stockhausen's two works named above so far have left me more puzzled than entertained or edified.

Of these two, *Zyklus* for solo percussionist seems easier to comprehend, than *Refrain*, although the composer's intentions are not easily grasped in either work. Having listened with score six times to *Zyklus* in a recorded performance, I will in this review still be attempting to discuss the relative success or failure of the composer's efforts to express that which I am not sure I have yet managed to fathom.

For the listener with score in hand, the main difficulty lies in keeping track of the player's choice of next cyclical elements to perform from the selective variety provided by the "composer" even in a recorded performance, which can be heard repeatedly *ad infinitum*. The listener's game is to hop from guess to guess as to where the player may be at any one moment, hoping meanwhile that he will not still be examining an inner "structure" when the end arrives. The art of score-reading here gains a new dimension which will ensure that it will never grow dull or be easily mastered.

For the listener who attends a live performance following the score is even more difficult. In *Zyklus*, for instance, it is perhaps best, so far as the sense of the work is concerned, to accept the composer's assurance that in this piece, as the player "turns . . . once around his own axis, clockwise or anti-clockwise" . . . he [the listener] will experience a temporal cycle . . . moving constantly . . . toward ever-increasing ambiguity clockwise) or certainty (anti-clockwise)." The chance of experiencing a temporal cycle moving *constantly* towards anything in these uncertain times is worth looking into, or, in this case "listening in" for, however baffling the context. As for the actual sounds of the recorded performance, I could not make out in which direction the performer might have been revolving, and so, was unsure whether the motion was toward ambiguity or certainty. However, in a live performance, such a conundrum will not exist, since the performer can be observed in action.

Whereas in *Zyklus* Herr Stockhausen leads his performer into the profoundest of philosophical perplexities, (*cf.* Kierkegaard, especially) in *Nr. 11 Refrain* (for piano, celesta, and vibraphone, with three glockenspiel plates) all is eminently practical. The vocal embellishments of the otherwise abstractly percussive texture add a note of human interest, even though the stipulated "velar clicks" and vowel shapes relate somehow rather to the world of ethnomusicological than to that of ordinary concert life. Herr Stockhausen's terse commentary from the record jacket makes all clear:

> Those who wish to understand what I have written for the three players to *Refrain* must read the score. Those who wish to un-

derstand how the players interpret my score must know the score and compare performances. Those who *simply* wish to hear (not understand) a piece of music need only listen. What is left —to be explained?

All is clear, that is, except for the fundamental premises upon which these directions are based. These are: (1) that ordinary score reading experience will enable any listener who so desires to "read the score"; (2) that knowing the "score" will help the listener to understand how the players interpret it; (3) that there is a fundamental difference between "hearing" and "understanding" music.

As for the first premise, my own opinion is that no amount of score-reading skill is any help at all in listening to and understanding the assortment of sounds provided by the players, however inspired their performance. Consequently the second premise asks the impossible, even were a great many varieties of performance available; and the third leads off into an area into which only experienced semanticists, philosophers, and psychologists ought to venture. To provide at least one answer to the composer's rhetorical question, I believe that there is yet vast room for explanation. For a start, most listeners, I know, would be grateful for a few simple explanations relating this kind of experience to the old-fashioned kind of musical experience—say up to and including Webern's compositions — for which there is already a kind of established *rationale*.

Having heard both these works performed "live" (by Karlheinz Stockhausen, David Tudor, Christoph Caskel, and Max Neuhaus) at U.C.L.A. on January 15th just past, I am moved to add that some of the perplexities mentioned above now seem less puzzling. In fact *Refrain* seemed a fascinating and lively performance on stage. Although upon rehearing the recording, I still find the vital element somehow missing, I was most pleased to discover that the composition "projected" most successfully in the U.C.L.A. concert. Referring back to the last paragraph of the above review, I wonder if a new, less specialized definition of the term "music" might not cut the Gordian Knot for both performer and listener. Ridding the matter of conventional, traditional musical associations might alleviate a good many perplexities now generally felt. At any rate, the live performance was brilliant, convincing, stimulating, perhaps even fathomable.

FRANKLIN B. ZIMMERMAN[14]

One or two of the items on these Domaine Musical programs were outstanding for more artificial reasons. For instance: Karlheinz Stockhausen's *Zyklus*, a dreary piece of stuff for solo percussion. Its point of interest (and Mr. Stockhausen's trademark) is the element of spontaneous choice by the performer. The music is laid out on several sheets which are mounted around and above the circle of percussion instruments. The player begins at any one of the sheets, then moves

on about the circle either to the right or to the left. Thus he has two choices: the starting spot, and the direction in which he and the music will move. Christoph Caskel, brilliant young percussionist who performed *Zyklus* upset the composer somewhat at a preconcert enthusiasts' rally by saying he had found the work quite a chore and had simplified his task by always playing the bits in the same order; which, apparently, wasn't quite the intended idea.

Audience reaction to this one was interesting, particularly if one bears in mind that this was no ordinary audience. After the performance a noticeable few continued to clap until the player indicated he would repeat the piece. The bulk of the audience, which had been patient if a little bored through the first hearing decided it was being imposed upon, lost its equanimity and began making rude and discouraging noises, not because of any very strong feelings about the work but because midnight was approaching and a healthy portion of the program was yet to come. The argument, once started, gained momentum and high spirits, and for a while it seemed that people were prepared to spend the rest of the evening in lively and outlandish contention. At last Pierre Boulez (who is official director of these concerts) burst onto the platform and issued a terse reproof. The squabblers settled back, a little regretfully, and the piece was repeated.

This was the closest thing to a demonstration I have seen in this famously demonstrative city. It was not too pretty. It seemed not so much a fight between enthusiasts and reactionaries, as one between the indoctrinated and the bored. I was as sorry to be among the bored as I should have been to be among the indoctrinated, but I could see no other choice.[15]

As a percussionist and a composer, *Zyklus* interests me enormously from a technical and structural standpoint. However, as a listener it leaves me wondering if the philosophies behind current compositional practices are transferable to an audience through the performance medium. Stockhausen believes that the listener can experience a "temporal circle" through a hearing of the piece. While a circle is realized visually it is a debatable point whether or not it is perceived aurally. I believe that only the listener who has a total understanding of the piece's construction and who uses the score as a visual aid will be able to realize, aurally, the intent of *Zyklus*.

Many contemporary composers have become so philosophical about what their pieces "mean" and about how they are to be constructed that it is inconceivable to them that anyone could not hear in the piece what they themselves know to be there because they put it there. To these composers "understanding" their music is the logical result of hearing their logical thought processes realized as sound through a logically "constructed" form. As the small audiences at concerts of new music continue to prove, the majority of the listening

public is not yet ready to participate in the act of faith necessary to believe this.

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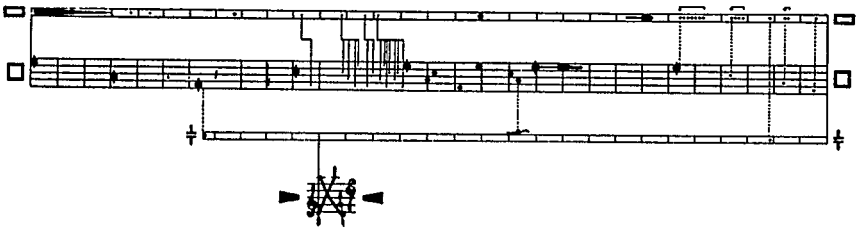

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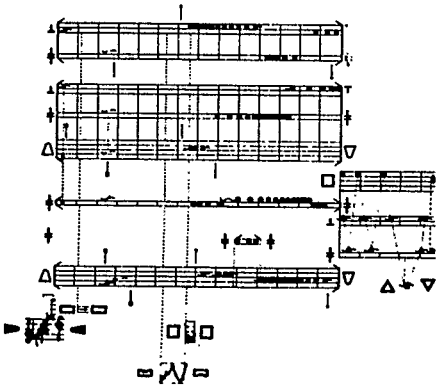

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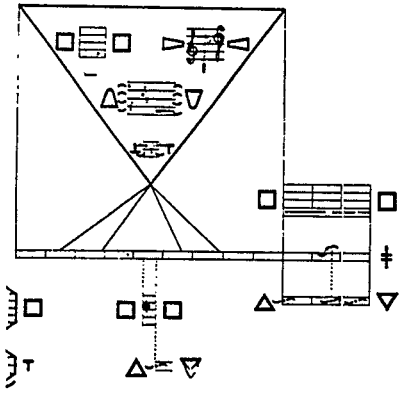

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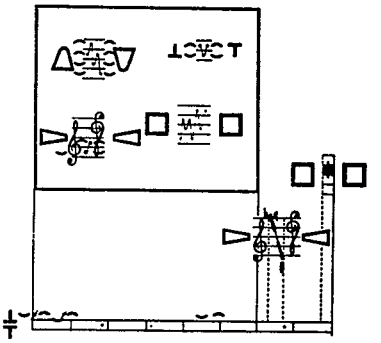

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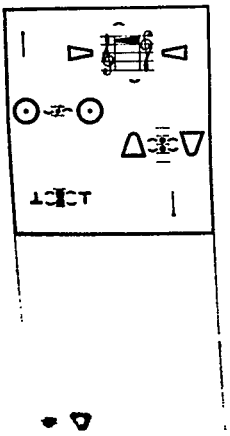

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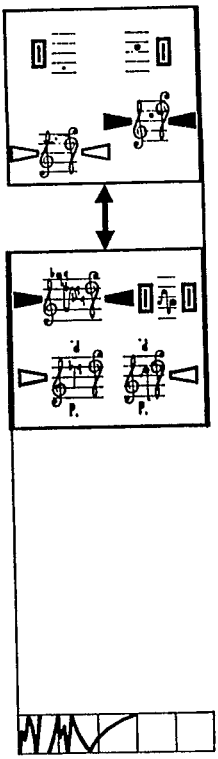

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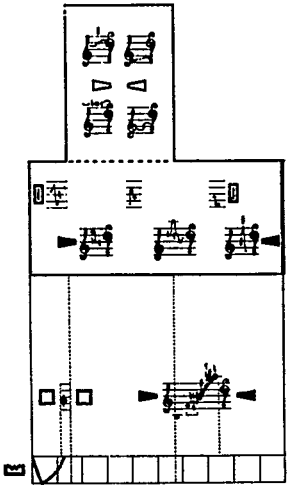

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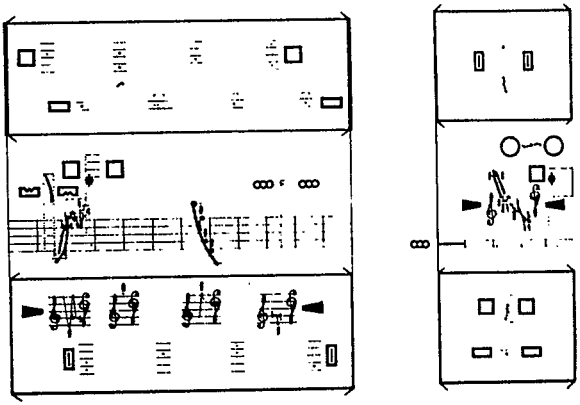

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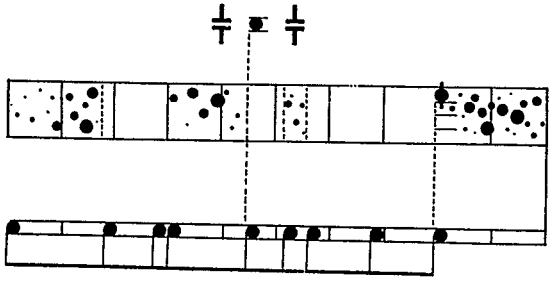

Beispiel 16 (15. Periode, 2. Struktur)

Example No. 9

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FOOTNOTES

[1]Karl H. Woerner, *Stockhausen: Life and Work* (London: Faber and Faber, 1973), p. 23.

[2]*Ibid.*, p. 78.

[3]Eric Salzman, *Twentieth Century Music: an Introduction* (Englewood Cliffs: Prentice-Hall Inc., 1974), p. 149.

[4]*Ibid.*, p. 150.

[5]Woerner, *Stockhausen,* p. 83.

[6]*Ibid,* p. 84.

[7]*Ibid.*, p. 102.

[8]*Ibid.*, p. 105.

[9]*Ibid.*, p. 106.

[10]*Ibid.*, p. 42.

[11]*Ibid.*, pp. 94-5.

[12]Karlheinz Stockhausen, "Zyklus," liner notes from the album *Zyklus* (Studio Reihe Neuer Musik, W.E.R. 60010), p. 15.

[13]Stockhausen, "Zyklus," p. 4.

[14]Franklin B. Zimmerman, "Music Reviews: Karlheinz Stockhausen," *M.L.A. Notes,* XXI, nos. 1-2 (1963-64), pp. 241-43.

[15]Ken Winters, "Perspectives: The Paris Music Season 1959-60," *Canadian Music Journal,* IV, no. 4 (1960), pp. 43-44.

PLAYING THE SNARE DRUM --- MUSICALLY
By Gary M. Bolinger

About the Author:

Mr. Bolinger received a bachelors degree from Indiana State University having studied applied percussion with Neal Fluegel and Jackie Meyer.

This past year he was divisional winner for the national MTNA composition contest with a percussion work entitled CADE. This and two other publications will soon be published by Kendor. Currently, Mr. Bolinger is a graduate student at the University of Mass. and teaches part-time at Keene College in Mass.

This article may cause some mild debate in a seldom seriously considered area of percussion study and performance -- the snare drum. Granted, the snare drum is a very basic percussion instrument and most students learn to play the snare drum first in the course of their study. Usually students are shuffled through endless exercises of coordination and speed, but quite often the musicality of this basic instrument is neglected. It is sincerely hoped that this discussion of musical snare drumming will be of some benefit to students, teachers, performers and composers.

To my dismay, I quite often see a performer (whether in a high school band or a college orchestra, etc. . .) playing fortissimo passages in the center of the drum and piano passages at the edge of the drum head. If asked why the performer does this, the usual answer is, "It's easier to play soft at the edge" or "My teacher said I should always play loud at the center and soft at the edge."

Before proceeding, it would be helpful to make what is perhaps a facetious comparison. Would one play in the center of the timpani if the passage were marked "ff"? Or even more ridiculous, would a performer play on the node of a mallet instrument if the passage were marked "pp"? (if you would, try removing the resonators, then you can play *really* soft!) It is difficult to believe a serious percussionist would do either, because of the obvious differences in tonal quality. Why, then, does someone playing snare drum insist on playing in different areas of the snare drum? Obviously, not for musical reasons, but, usually, because it *is* easier. One should not neglect the tonal qualities of the snare drum. It *does* make a difference where you strike the drum.

All of the blame can not be placed on the performer. It is the responsibility of teachers to make students musically aware from the very beginning of his study. Students should play all dynamic levels in all areas of the drum. A student should not be given a blanket rule "to play soft at the edge and loud in the center," students should be made aware of all the tonal possiblities of the snare drum.

I have found in my teaching that it is very beneficial to have young students play all excercises soft, medium and loud. (I use these terms in place of p, mf, and f, because it creates less confusion for

young students). I strongly suggest this approach from the very first lesson. The students should be told that it is just as important to play as soft as possible as it is to play loudly. In the end, it seems that these students have more control and play amazingly well in the center of the head, even if it is a soft, fast passage, since the student has been practicing three basic dynamic levels, including "pp," in the center of the head. In addition to the control gained, the student is taught, and practices, musically from the very beginning and chances are that he will be a better student, more conscientious, and usually is more easily introduced to mallets, timpani or drum set.

One other person who has an effect on how a snare drum is played is the composer. Most composers put no specification on the snare drum part other than rhythm and dynamics. They seldom consider the tonal qualities available on the snare drum. In my playing, I always play in the center of the head unless otherwise marked, because I assume it is what the composer wants. Also, I feel it is where the "pure" snare drum sound is located. Composers should consider all of the many tonal possibilities and various selection of sticks available for snare drum playing. By being more specific, they will achieve the desired effect and possibly discover new sounds available to them.

I would now like to present some personal concepts in concert snare drumming. There are three general playing areas on the drum head.

I. Center - approximately 4-1/2" diamater in center of head
   a. not only for loud passages
   b. very crisp
   c. very dry (not resonant)
II. Middle - approximately 2-1/2" wide outside of center
   a. moderately resonant
   b. general playing area should be in center very near the "middle"
III. Edge - approximately 2" wide from edge of drum
   a. not only for soft passages
   b. most resonant area of drum

In addition, the center provides a rather dark, heavy sound as opposed to the light, bright sound achieved at the edge of the drum. When playing on the head, you should generally try to play directly over the 'snares.' Additional tonal qualities can be achieved by muting. This can be done by placing a cloth of the desired thickness over the entire head or a cloth placed in one small area of the drum. I would recommend that you avoid excessive muffling with the internal muffler or any other method which is relatively permanent.

There are two more playing areas which should be mentioned. The first is the rim or hoop of the drum. Playing on the rim will

produce some interesting effects, but the sound is influenced strongly by the size of the drum and tension of the head. Generally, the rim can be struck or "rubbed" with a stick of some sort for the two basic sounds available here. Also, the shell is available for a more resonant sound than the rim, but otherwise is relatively similar. Of course, the size of the drum has much to do with the sound produced, but whether the shell is wood or metal has even more to do with sound production. Further attempts at verbally trying to describe these sounds would be rather fruitless. Instead, I suggest that you try these possibilities and experiment with others.

In the area of objects with which to strike a snare drum, the most common choices are snare drum sticks and brushes (wire or plastic). In choosing a stick, there are the various choices of wood tips or nylon tips. When playing on the head, I find very little difference in sound. But, when playing on the shell or rim, the difference *is* obvious (providing one uses the tip when playing on the rim). Usually, a nylon tip provides a brighter sound than the darker, more mellow sound of a wood tip. A stick produces basically different sounds on the head and on the rim. On the head, the performer can allow the stick to rebound immediately off the head (for the most common snare drum sound) or he can "press" the stick into the head for a dead or staccato sound. (I prefer to notate it in this manner ). When playing on the rim, the player can choose to play with the tip of the stick or the "shoulder". The tip generally provides a much lighter sound than the shoulder and the performer should take this into consideration when playing on the rim with sticks.

In using brushes, a performer can alter the sound most easily by changing the width of spread of the brush. Generally it seems a narrower brush produces a more staccato effect. Once again, with brushes the player can rebound the brush immediately or push the brush into the head for a dry sound. One technique which is especially nice is to simply slide the brush across the head for a very light, special effect.

In addition to sticks or brushes you might like to try experimenting with marimba, xylophone, or timpani mallets; the rattan handles of mallets; or your fingers. Trying to explain each of these sounds verbally would be rather pointless. Rather, it is suggested one get out the trusty snare drum and try each of them. The best method would be to find or write a passage of four or eight bars and explore all stick possibilities, playing areas, and dynamic levels. Mix them up and discover the almost limitless possibilities of the snare drum as a very musical instrument---you will no doubt be amazed (especially young students and non-percussionists). But remember, *don't* play all of the soft passages at the edge. It takes a lot of control to play softly in the center of the drum and still get a good sound.

In conclusion I would like to suggest some musical snare drum books and etudes (listed in approximate difficulty):

"Creative Approach to the Snare Drum" - M. Britton (Award Mucic) (distributed by H. Adler).

"Snare Drum Music" - R. Burns & S. Feldstein (Alfred).

"Musical Studies for the Intermediate Snare Drummer" - G. Whaley (JR Publications).

"Intermediate Duets for Snare Drum" - G. Whaley (JR Publications).

"Metal 'n Wood", "Introduction and Rondo" from --- *Solos for the Percussion Player* - J. O'Reilly (Schirmer).

"Six Unaccompanied Solos for Snare Drum" - M. Colgrass (Lawson-Gould) (distributed by Schirmer).

"Three Dances for Solo Snare Drum" - W. Benson (Chappell).

TECHNIQUES OF ORCHESTRAL CYMBAL PLAYING

by Warren Johnson
San Antonio Symphony Orchestra

Ever since the establishment of the symphony orchestra, the percussion section has become increasingly important as a musical contributor. This development is evident in the music of Aram Khachaturian, Aaron Copland, and Carl Orff, among others. Composers such as Darius Milhaud and Edgard Varese have further expanded the use of the percussion section by featuring its various instruments in concerti and ensemble works. Serious contemporary composers of today have been exploring the infinite sound possibilities found within the percussion section in the various new forms of musical composition and expression.

Because of this growing use of the over one hundred percussion instruments, players have found it necessary to develop superior playing techniques. One of the instruments that is often neglected is the cymbal. The various kinds of cymbals used in orchestral playing, each involving its own techniques, include suspended cymbals, double cymbals, and gongs and tamtams.

Suspended, or Hanging, Cymbals. Selecting cymbals for suspended cymbal playing is often difficult because of the wide variety in size, thickness, and tone quality. Cymbals for suspension range in diameters from eight inches (20 centimeters) to 26 inches (65 centimeters) and in thicknesses from paper thin, thin, and medium thin, to medium, medium heavy, heavy, and extra heavy. If one is purchasing one's first suspended cymbal, or one's budget restricts pur-

chase to only one cymbal, a medium thin cymbal with a moderately shallow bell, the innermost part of the cymbal, and measuring 16 to 18 inches, is suggested. This is a good general purpose cymbal because: 1. medium thin cymbals "speak" or respond quickly, 2. they usually have a bright sound, and, 3. they are capable of forte playing without choking or unintentional damping, a frequent occurrence with cymbals that are too thin. One can observe the response and duration of tone by hitting the cymbal with a yarn mallet. Also, when looking for a bright sound in an instrument, one can listen for the overtones. The overtones can be heard by suspending the cymbal and blowing across the edge toward the bell. The light sounds that are heard are the overtones. The higher the overtones, the brighter the sound.

Specialty cymbals, such as a 10-inch paper-thin instrument for compositions such as *La Mer* by Ravel, or a 20-inch heavy cymbal for "The Pines of the Appian Way" from Respighi's *The Pines of Rome*, are certainly luxury items and are usually found only in well-equipped musical organizations.

Occasionally, there are special names given to certain types of suspended cymbals. For instance, the "ride" cymbal is another name for an 18 to 22-inch, usually medium cymbal with a shallow bell. It is used in jazz drumset playing and has a very staccato and bright sound. The "splash," or "sting," cymbal is a 10 to 15-inch paper thin cymbal used for soft, ringing sounds in orchestral repertoire. However, in jazz playing, the splash cymbal is often intentionally "overplayed," or played aggressively, to produce rapidly decaying forte sounds. "Sizzle," or "swish," cymbals are ride cymbals that have been drilled two to eight times to provide for the insertion of stainless steel rivets. When struck, the rivets begin vibrating, thus producing a hissing or sizzling sound. This instrument also made its debut in jazz music. Soft tremolos on the sizzle cymbal create an interesting variation. Probably the worst aspect of the sizzle cymbal is that it must be drilled. There are several sizzle devices that can be placed over a standard cymbal to produce a sizzle effect, but for the most part, these gadgets are unsatisfactory. They are usually either too heavy and get in the way of the cymbal's natural decay of sound, or they do not have enough rivets in them to produce a good sizzle effect. Therefore, those desiring a true sizzle cymbal will have to either purchase one or make one. Making a sizzle cymbal is not difficult. However, it is dangerous. Drilling too quickly, allowing the drill bit to overheat, or not supporting the underside of the cymbal could result in a cracked cymbal.

The mallet collection needed for suspended cymbal playing is as extensive as for any other percussion instrument. The most basic equipment should include: one pair of wooden snare drum sticks, most widely used of the collection, one pair each of soft, medium, and hard yarn mallets, one pair of matched triangle beaters, used for scraping the bow of the instrument for glissandi, and one pair of firm

brushes. Additional equipment might include: rattan sticks, nylon-tipped snare drum sticks, various sponge and yarn mallets, and a heavy gauge wire device known as a "rake." Because of their specialization, timpani sticks are never used.

The suspended cymbal can be placed either on the conventional floor cymbal stand, or the "goose-neck" stand. Even though the sound of the cymbal hanging from the goose-neck stand is superior to one which is set on a floor stand, the latter takes up much less room and is therefore more convenient when playing in a cramped area. When a floor stand must be used, it is important to set the cymbal in a manner most conducive to producing the best possible sound. First of all, the top wing nut should not be tightened. Tightening it will interfere with the ringing of the cymbal and could crack the bell, thus destroying the instrument. Secondly, the cymbal will ring freely only if kept in a flat position with the cymbal tilter, the top section of the stand. Positioning the cymbal in a tilted fashion causes an uneven gravitational pull on the cymbal, bringing the stem of the tilter into contact with the bell, which will hinder the sound. Thirdly, the stem of the cymbal tilter should be covered with a soft rubber covering in order to protect the inside of the cymbal hole from spreading or cracking. It will also eliminate a most undesirable metal against metal rattle.

Once the proper equipment has been selected and assembled correctly, the player can begin to play with taste, sensitivity, and musical accuracy. The cymbal can be played on three distinct areas: the bell, used primarily in special cowbell-type effects; the bow, where most general playing takes place, approximately 1/3 the cymbal radius from the edge; and into the edge, creating loud crashes. The nearer to the edge one plays, the deeper the pitch, and the nearer to the bell, the higher the pitch. A relaxed grip is important for both one- and two-mallet playing. The player, holding the stick or mallet near the non-playing end, uses the thumb and forefinger to "steady" the stick, while using the wrist and ring finger to control the attacks and releases. A matched grip is applied when two-mallet playing is required. The suspended cymbal can be struck using either of two techniques. A player may use a naturally rebounding stroke, or a stroke which is followed by a quick pulling away of the mallet or stick. Both methods will enhance the ringing capabilities of the instrument. For rolls and two-mallet playing, each mallet is placed on opposite sides of the cymbal (Fig. 1) rather than at the same point (Fig. 2). The cymbal will give an even response and the player will have more control over the instrument.

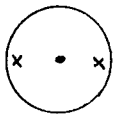


Fig. 1

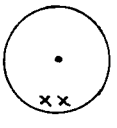
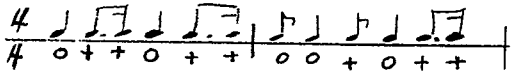


Fig. 2

One frequently used technique employed by composers is that of "damping" the sound. This is done by choking off the vibrations of the cymbal with one hand while playing the figure with the opposite hand. An open note is marked with a "O," while the dampened note is marked a "+." (Ex. 1).



Although the use of wire brushes on cymbals is infrequent in the orchestral repertoire, their proper use is important when needed. A firm wire brush is by far more desirable than an unfirm brush. The firmer the wires, the cleaner and sharper the response. Individual notes should be played in the same manner as if sticks were being employed. The brush should not rest on the cymbal, unless, of course, that particular effect is desired. Rolls with brushes may be accomplished either by using two brushes and playing a single stroke roll or by using one brush and moving the brush up and down rapidly while the cymbal edge rests within the middle of the brush.

Double, or Crash Cymbals. Double cymbals, ranging in sizes from 15-inch medium to 22-inch heavy, can be divided into three general categories. The Germanic types are usually 18 inches or larger, and are heavy. The sound is of a dark, crashing or clanging nature. The Viennese cymbals are medium in size and weight and are used in general playing. These instruments produce a bright, sparkling sound. The thinnest of the double cymbals, though moderate in size, are the French cymbals. When struck together, these cymbals make less of a contact noise than the other types, and produce a swishing sound.

Like the suspended cymbal, a good pair of double cymbals should have certain characteristics. The pair should respond quickly, preferably brilliantly, at all dynamic ranges, yet decay slowly. When paired, one cymbal should be slightly higher in pitch, since perfectly matched cymbal tones will prevent the sound of the stroke from ringing well. Also, the pair should match edge to edge, with the playing sides together, and not be warped.

An adequate collection of double cymbals includes: 1. An 18-inch medium for general playing, 2. a 20 to 22-inch medium heavy to heavy for forte crashes, and 3. a 15 to 16-inch medium pair for soft effects. If only one pair can be purchased, the pair should serve all musical needs. An 18-inch medium pair would be the most versatile. Anything larger would be too cumbersome for piano and pianissimo passages, and a smaller pair could not render an impressive fortissimo.

The various holders that are available to the cymbal player include wooden handles, rigid cymbal twirling devices, and leather straps with large lambswool pads. None of these, however, are truly satisfactory, but are, unfortunately, used by many players. The wooden handle, for instance, is bolted through the cymbal bell, making it ex-

tremely inflexible and uncomfortable to hold. It prevents proper reverberation of the cymbals, and could easily crack the cymbal bell. These same problems can also be applied to the cymbal twirlers. The leather strap is probably the best of these holders. However, the lambswool pads often supplied with the straps only tend to deaden the cymbals' sound, and are therefore not recommended for use. Instead, plastic pads of about three inches in diameter, placed on the bell of the cymbal, combined with the leather strap, will still adequately protect the players' fingers, yet will not interfere as much with the vibrations of the instrument.

The proper and often subtle technique of double cymbal playing takes a lot of time, practice, and patience to acquire. First of all, a good firm grip is employed. The straps of the cymbals are held between the thumb and forefinger as close to the bell as possible, while the remaining part of the strap falls freely into the rest of the hand. Placement of the hand through the strap is not a recommended grip. A busy percussionist doesn't have time to get "tied up" in the cymbals. Secondly, the cymbals, with the lighter one on top for better control and sound production, form a 45^0 angle with the floor. When struck together, the cymbal blades are at a slight angle to each other, thus preventing a popping or suction-type sound. Lastly, the "follow-through" is very important. After the cymbal stroke is made, the cymbals are brought up and held in front of the player. The stroke and the follow-through are completed in one continuous movement in order to get the sound off of the floor, allowing it to project out over the orchestra to the audience.

Cymbal strokes or crashes are allowed to ring the full value of a note, after which the cymbals are dampened against the chest. The words, "Lasciar Vibrare," (L.V.), or "let ring" will indicate that a stroke will be allowed to ring and decay naturally without damping. Sforzando (sfz) cymbal strokes are played by striking the cymbals together, then quickly dampening one of them against the chest. On the other hand, secco, or short notes require quick damping of both cymbals against the chest. Damping by holding the cymbals together following the stroke is definitely improper technique.

For soft cymbal strokes, the entire cymbal plate of both cymbals, not simply the two edges, are gingerly touched. This is a difficult technique and requires concentration and practice. The edge of a double cymbal is used, however, in a type of stroke known as the glissando, strisciato, or the "zwischen" technique. This is performed by gliding the edge of one cymbal across the underside bow of the opposite cymbal at approximately a 45^0 angle. This will produce a hissing sound, the dynamic range of which will be controlled by the speed of the gliding movement. The faster the movement the louder the effect, and the slower the movement, the softer the effect.

Occasionally, the double cymbal player will have to play a double

cymbal roll. This is an effect frequently found in Wagner, Bartok, and Rimsky-Korsakov. The cymbals are held loosely, almost parallel to the floor, and rotated against each other. The bottom cymbal can also be held stationary, while the top cymbal is rotated against it. If this effect is desired, it is notated with either the conventional roll notation () preceded by an "a2" or it is written out in long-hand. If there is no indication as to how the roll should be played, a suspended cymbal is used.

Occasionally, one player will have to play double cymblas and bass drum simultaneously. When this occurs, a piece of equipment called the bass drum cymbal mount is clamped onto the rim of the bass drum so that it extends over the shell of the drum. When this is firmly attached so that it will not rattle, the cymbal is placed, playing side up, on the mount, and screwed, though not tightly, into place. Because this arrangement is awkward, it is seldom used. However, when it is necessary, a few points should be considered. The dynamic level of each of these instruments when played simultaneously is understood to equal each other. Since the sound of the double cymbals is more easily heard than that of the bass drum, and since the tendency is to play the bass drum too quietly, the player must develop skill in playing at the proper dynamic level. The player must also compensate for the fact that in one hand is held a cymbal on a flexible strap, moving a short distance into an impact-resistant second cymbal, while the other hand controls a rigid beater with a different weight than the cymbal, traveling a greater distance into a naturally rebounding drum head. Consequently, a truly simultaneous stroke is difficult to master. Unintentional flams are often heard between the cymbals and the bass drum.

The general care, treatment, and repair of both the suspended cymbal as well as double cymbals is important for the safety of the instrument. Cymbals are composed of various highly tempered alloys, making them brittle and susceptible to cracking, splitting, and warping. Of course, this is especially true if they are mistreated or exposed to radical temperature changes. One means of hindering this problem is by proper storage and packing. Both suspended and double cymbals, when not in use, should be stored horizontally to prevent warping, and should be securely packed and put in a warm place. Proper care in handling is also necessary for the preservation of the cymbal's intended sound. For instance, mere unnecessary touching can dampen the cymbal's overtones. This is caused by the oils of the hand working into the "pores" or lathe cuts of the cymbal. A further deadening of sound is caused by the use of metal polishes or cymbal rouges. Not only do polishes get into the lathe cuts, but they are too abrasive for the instrument. Polishes should not be used to clean cymbals. Nor should an electric buffer be used. This tool creates an enor-

mous amount of heat from friction and will almost certainly damage the cymbal.

A cracked cymbal is not necessarily a destroyed instrument. Depending on how large the crack is and where it is located, it can be stopped from spreading. If the crack runs from the edge inward to the bow, the cymbal may be salvaged by cutting it down to a size which eliminates the crack. A smaller concentric circle, one which avoids the crack, is first of all drawn on the cracked cymbal. Another cymbal makes a good guide for tracing this circle. The damaged cymbal is then cut on a grinding wheel to the size of the drawn circle. This cutting process must be done slowly and carefully. Friction could easily create too much heat, causing another crack. The cymbal should be kept perpendicular to the grinding wheel while being cut. Occasionally, a cymbal will crack along a lathe cut. This splitting can often be retarded by drilling a small hole at each end of the split. This technique is called "stop drilling" and it is effective only if the crack is not too long. The worst problem that can beset a cymbal is a bell crack or split. There is no effective repair for this kind of crack.

Gongs and Tamtams A great deal of confusion exists as to the difference between the gong and tamtam. Part of this problem is caused by the fact that the category "gong" also includes tamtams, large cymbals, chimes, tuned gongs, and non-tuned gongs. This confusion is augmented by composers who will write for gong while intending to write for the tamtam, and by percussionists who will play the tamtam when the score asks for gong.

The gong, much smaller than the tamtam, usually has a raised bell or protuberance in the center, and is of a definite pitch. Puccini wrote for tuned gongs in *Madama Butterfly* and *Turandot,* as did Vaughan Williams in his *Symphony No. 8 in D Minor.* These instruments are very rare, extremely expensive, and are available only in the finest symphony orchestras and opera houses. The gong is struck on the bell with a heavily weighted, large-headed mallet, which brings out the lovely, low tones of the instrument.

The tamtam, on the other hand, is much larger, sometimes as large as 72 inches in diameter, is much thinner, and has no raised bell. The tamtam is usually struck slightly off-center. Striking the tamtam in the center will produce a lower "bell" sound, while playing nearer the edge will give a higher, thinner sound. The tamtam beater is the same as for the gong.

The best means of suspending either the gong or tamtam includes the use of large pipe from which the instrument is hung, and gut cord strung through the two holes in the lip or edge of the instrument, all of which is supported by a heavy base, necessary to compensate for the size and weight of the instrument. There are commercial stands available. However, the bases of these stands do not support the instrument and tip over easily.

It is very important to start the gong or tamtam vibrating, very quietly, before it is struck. This will give the metal alloy a chance to "warm up" in order to produce a nice, warm sound, and will help prevent cracking.

The cymbal player is a musician, as important a member of the percussion section and orchestra as any other instrumentalist. Therefore, his technique can be a valuable asset. Not only does this technique indicate the skills of expert cymbal playing, but also includes the proper choice of instruments and equipment, and the careful treatment they deserve. His instruments not only add contrasting color to the orchestral score, but are also capable of producing great dynamic effects and tremendous musical sounds.

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Smith Brindle, Reginald, *Contemporary Percussion*, London: Oxford University Press, 1970, pp. 66-71, 80-88.

FURTHER SUGGESTED READING

Denov, Sam, *The Art of Playing the Cymbals*, New York: Henry Adler.

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DRUM TALK FROM VIENNA EMBELLISHMENTS
by Richard Hochrainer

The following article appeared originally in *Das Orchester* (Schott, Mainz). Mr. Hochrainer asked me to "better my bad English" and submit it for publication in the *Percussionist*. It is a rare insight into a style of snare drumming that shows signs of disappearing and is virtually unknown in this country from a man who knows it first hand. I have tried to adapt the article to American English while keeping the delightful flavor of the author's style. My thanks to Mr. Hochrainer for the opportunity to be of help.

Michael Rosen
Oberlin, Ohio

The following are the embellishments used in Classic Austrian Military drumming:

 - Sounds "tam"; single stroke (der einfache Schlag)

 - sounds "tjam"; the flam (der Schleppschlag)

 -sounds "tram" or "drum" (roll the r slightly); the drag (der Rucker). Rucker).

 - sounds "trrrrrrram"; the five stroke roll (der Wirbelrucker) or the dragroll.

 -sounds "rrrrrrrrrrrr"; the roll (der Wirbel).

These embellishments are quite different than those used in the amazing Basle style of drumming, or the exciting Rudimental drumming in the United States and military drumming in Germany. It is particularly different than the marvelous use of the snare drum in jazz, where the imagination of the performer knows no limits.

The Austrian classic single beat, the tam, is executed with the sticks at a 90^0 angle to the drum head and is like all drumming in that it is at first a play of the fingers first, then the wrist and forearm. Pay careful attention that the vibration of the head or the rebound is not hindered. The numbers of rhythms playable with single beats are endless, which seem to have dramatic to them, a call, an invitation to motion, a tension.

The hard stiff character of rhythms executed in this manner will be softened and become more lyric when we play a flam. What does this word mean? The sound Tjam correctly describes this embellishment. Both sticks move at the same time, but don't hit the head simultaneously. The right stick is held at approximately at 15° angle to the head so the sound will be weak. Meanwhile the left stick is held at a 90^0 angle to the head (as above) and since it is farther away from the head strikes slightly later than the right. The flam should be practiced slowly and very carefully, being careful to observe the angles of both sticks, which will not strike the head at the same time, but very close..

My famous teacher Prof. Hans Schneller (1864-1945), used to illustrate the difference between the volumes (strength) of the strokes with a comparison to the power of the sun: High in the north, the sunshine in the early morning, deep at the horizon has little strength. However, at noon, 90^0 above us, the sun burns most powerfully. In addition, the notation aids in our interpretation of this embellishment. The grace note is written much smaller than the main note.

When we have two grace notes we call it a drag. Why? The word drag tells us that the grace notes have the function of retarding the entrance of the main note and must be played as such. The right stick is held at a 15^0 angle to the head and strikes with a buzzing sound while the left is slightly higher. The drag is a unit and sounds as such: drumm. Seperatly they sound like this: dru--dumm.

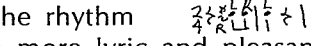
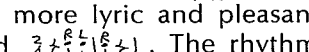
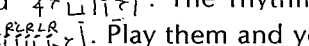
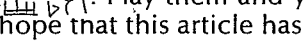
The important question about grace notes is whether they should be played on the downbeat or before. When one knows the percussionists expression "drag," this question is answered. Every grace note has the function of retarding the entrance of the main note.

Germans call the flam a Schleppstreich or Schleifschlag while the Austrians call it a Schleppschlag. Schleppen is the Austrian word for a drag.

Anyone who wishes to get a feeling for the correct sound of the Austrian flam should listen to the melody of the Blue Danube Waltz by Johann Strauss: "Danube so blue---flam-flam, flam-flam. Not "ta-tam, ta-tam." The two strokes should be very close. If the snare drummer plays sixteenth or thirty-second notes instead of grace notes, the curious retarding effect is lost. Another way to tell if one is playing the flam (Schleppschlag) correctly is to listen to any single Viennese waltz (ie. Gold and Silver by Franz Lehar). If the "two-three" is played with single beats, the waltz will be stiff and stilted, but it wiill be very different if played with real Viennese flams. Immediately we can imagine the sound of the dancers shoes sliding over a parquet floor! And if you want to make the waltz even more Viennese, alternate the flams.

Many percussionists believe that since the main note is louder than the grace note it must be played with the right hand which is stronger. Our tradition say this is incorrect! The slanted angle of the drum makes the Right/Left flam more musical because if the right is played on the main note the sound will be less pleasant because the vibrations are driven directly to the floor. It must be remembered that the Schleppschlag is lyric and soft and must be played artistically. Therefore the main note should always be played with the weaker left hand. For lefthanded percussionists there is no exception. If they play the strong beats of the measure with the left hand it will sound softer, less stiff the same as with right handed players. If we play the flams and drags like this:  or  all the style that our masters have given to the art of Austrian snare drumming is lost. It is a pity that many snare drummers today are playing bad sounding embellishments.

Germans call the drag a Ruf which means a shout in English while we Austrians call it a Rucker which means to pull. It must have a slight crescendo, but how closed or open it will be will depend on the tempo, style and melody of the music.

The rhythm  from the Radetzky March sounds much more lyric and pleasant with a flam than it does if it were played  . The rhythm  also sounds more gentle than  . Play them and you will see!

I hope that this article has won new friends to the art of the flam--der Schleppschlag--as played in the Classic Austrian Style.

PERCUSSION RESEARCH

by Dr. Sherman Hong
Professor of Percussion
University of Southern Miss.

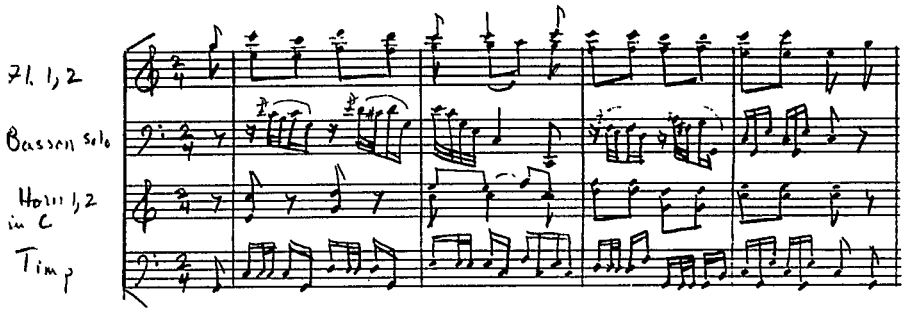
The following article is a review of "Ferdinand Kauer's Percussion Enterprises" by Dr. Rey M. Longyear for The Galpin Society. The entire article is contained in *The Galpin Society Journal*, Volume XXVII.

Soloistic use of percussion instruments in the orchestra is generally considered a twentieth century advance. Yet Ferdinand Kauer (1751-1831) must be considered a pioneer in percussion writing through his use of new timbres and effects in orchestrations.

Kauer's works through 1826 are preserved in the Gesellschaft der Musikfreunde, Vienna. He wrote virtually for all media-theatrical pieces, symphonies, concerts, descriptive orchestral or piano works (*i.e.*, "Tone-Painting of the Destruction of the Bandit City of Algiers and the Burning of its Fleet"), chamber, dance, and church music, cantatas, oratorios, and singing, instrumental, and composition methods. Despite the variety of compositions, his reputation rests mainly on the influence of his theatrical works; however, it is in his non-theatrical pieces in which his highly original writing for percussion occurs.

Kauer's theme and variations contain the most novel of his percussion writing. One set of theme and variations utilized the following unusual quartet: violino piccolo, zither, xylophone, and bassoon. The xylophone plays a florid second variation and doubles the bassoon three octaves apart in the third variation.

A different set of variations utilizes a full orchestra and the following group of concertizing instruments: piano, xylophone, harp, six timpani, oboe, flute, and cello. The xylophone is accompanied by the string section in the second variation, and the fourth variation features not only solo bassoon but also "Six timpani with the notes G B C D E F" and two flutes and two horns. This variation is apparently the first orchestral work containing specification for six timpani, which were treated tunefully, solistically, and performed by one player. The following example is an excerpt from Kauer's work.



Ex. 1, Kauer, *Sei Variazioni*, Variation 4 used by permission of Anthony Baines of the Galpin Society.

During the 19th and early 20th centuries, composers were often criticized for using "non-musical" percussion instruments: Verdi *(Il Trovatore)* and Wagner *(Das Rheingold)* for the anvil, Richard Strauss *(Don Quixote)* for the Wind machine, and Mahler (sixth symphony) for cowbells and a sledgehammer. Kauer anticipated those composers with his oratorio, *Die Sundfluth, oder Noahs Versohnungsopfer*, first performed in 1807. Realism, spectacle and effect were in vogue with the theatre-going public of Kauer's time; hence, Kauer was able to produce a series of effects in his oratorio. The first part of the oratorio culminates in a chorus depicting the Deluge. In this climactic section, Kauer utilized the chorus, orchestra and a full complement of sound effects: ratchet, wind machine, two different rain machines, thunder machine, and thunderclaps.

Kauer's influence was limited. After 1815 he and his music were almost forgotten and the occasional performances of his works were not met with success. Kauer's influence survived in the music of such disparate operatic composers as Weber, Lortzing, Verstovsky, and Glinka; however, his most innovative instrumental ideas, *i.e.*, his percussion writing, was forgotten and had to be "discovered" over a century later by composers like Percy Grainger, Darius Milhaud, and Edgard Varese.

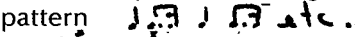
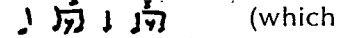
PERCUSSION RESEARCH
by Dr. Sherman Hong

The following is a review of Franz, Carl, *The Development of the Drum Set:* From its Beginning to 1974, unpublished masters paper, Roosevelt University (Chicago), 1974.

The writer's purpose for the study was to compile, organize, and present information on the origins and the development of the drum set and the styles that influenced its evolving techniques. Within the discourse, Franz mentioned the most prominent styles and drummers during the interim to 1974.

Franz's study was divided into discussions on the origins and evolution of the drum set, history of drumming styles and techniques, basic techniques used on the drum set, and drum set notations.

This reviewer found most interest in the discussion of the origins of the drum set. Franz included illustrations of the early foot pedals and had an enlightening discussion of the true "trap" drummer. Basic stylistic differences in drumming from Dixieland to Jazz-rock were succinctly discussed. For example, he illustrated the change from the two-beat feel of dixieland and ragtime to the four-beat feel of swing; moreover, he illustrated the subtle differences between the "relaxed"

feel of swing and the more intense feel of "Be-bop". Both swing and be-bop will have this written cymbal pattern  ; the swing drummer interprets it as  (which is more flowing) and the be-bop drummer interpreted it as written (which is more intense and driving).

Appendix A contains a brief, but valuable discography of recordings which illustrate evolving drum styles from the swing era to the jazz-rock of 1974. A few recordings of dixieland and ragtime music would have made this listing more complete.

The entire study is contained in the *Percussion Research Collection* housed at the University of Southern Mississippi. Inquiries about this study can be sent to:

Mr. Henry Simmons
USM Library
Southern Station, Box 53
Hattiesburg, Mississippi 39401

P A S and the *Percussion Research Collection* invite your active participation in the use of materials and your sending materials for the collection.

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Time and Place

PERCUSSIVE ARTS SOCIETY ANNUAL MEETINGS

7:30 - 9:00 a.m. Thursday, Dec. 18, Manufacturers Breakfast -- Conrad Hilton Hotel.

3:15 - 4:30 p.m. Friday, Dec. 19, Board of Directors Meeting -- Conrad Hilton Hotel.

8:00 a.m. - 5:00 p.m. Saturday, Dec. 20, Annual PASNC Roosevelt University.

Percussive Arts Society National Conference 1975

This years PAS National Conference will be an extraordinary day of clinics, films, concerts, contests, and exhibits featuring talented percussion students and professionals. The exciting day long event is cosponsored by the Chicago Musical College of Roosevelt University and will be held on Saturday, December 20, 1975 (8:00 A.,.M. to 5:00 P.M.) at Roosevelt University, 430 South Michigan Avenue, Chicago.

Here are just a few of the people and events that are planned:

Concerts

Concert: "York Township High School Percussion Ensemble"
Howard Evans, conductor.

Concert/ Clinic: "Percussion/Improvisation"
David Friedman and David Samuels, artists.

Concert: 'Goodrich Jazz Band"
Fond du lac, Wisconsin Band
featuring percussion, directed by Cal Moelv.

Concert/ Clinic: "Karen Ervin - The Solo Percussionist"
Music from the International Percussion Competition and a new work by William Kraft.

Clinics

Corps Style Percussion for Band"
Mark Petty, clinician.

"Training the High School Percussionist"
Panel discussion moderated by H. Evans.

"Carl Orff"
Percussion in elementary education
Mary O'Neill, clinician

"Wrap-in"
How to rewrap mallets and recover timpani sticks. Free material. Bring your old timpani sticks.
Kevin Harlan, clinician.

Exhibits

New, original percussion instruments designed by artist-percussionists Donald Knaack, Rich O'Donnell, and Michael Udow.

——The Bride Stripped Bare by Her Bachelors Even"
Over thirty new glass instruments designed by Donald Knaack of Buffalo N.Y. for the Marcel Duchamp work of 1913.

"Stalks and Trees and Drops and Clouds"
Built for the three solo works of Herbert Brun, Michael Udow will display his original creations.

"Sprahng - Koto-veen - Aqua-lips"
Sound sculptures by Rich O'Donnell of the St. Louis Symphony.

Films

Continuously throughout the day films about percussion will be shown including "The Dreamer that Remains" and "U. S. Highball" by Harry Partch, plus, films on African and Asian percussion and more.

Contest

A $200. prize will be awarded the winner of a "mock" Symphony Audition.

A panel of judges will determine the best percussion audition (no timpani) given during the day. Register early in the day for this popular event. The contest is open to all students and members presently not full-time symphonic percussionists.

Registration

Registration opens 8:00 A.M. on the 7th floor of Roosevelt University, 430 South Michigan Avenue, Chicago. Pay $1.00 entrance fee and pick-up your name tag. The PAS national meeting will be held at 9:00 A.M. with guest speaker, Donald Canedy followed by a coffee hour, hosted by the Illinois Chapter at 10:00 A.M.

For further information write the PASNC chairman Tom Siwe c/o School of music, University of Illinois, Urbana, Ill 61801

Percussive Arts Society National Conference 1975

"Mock" Symphony Auditions
$200 Award

Audition Repertoire

XYLOPHONE:
Shostakovitch - Polka from the Golden Age Ballet
Stravinski - Les Noces
Kodaly - Hary Janos
Copland - Appalachian Spring
Gershwin - Porgy and Bess, original version
Stravinski - Petrouska
Gershwin-American in Paris
Barber - Medea's Dance of Vengence

ORCHESTRA BELLS:
Dukas - Sorcerer's Apprentice
Mozart - Magic Flute
Kodaly - Hary Janos
Stravinski - Petrouska
Respighi - Pines of Rome
Debussy - La Mer
Strauss - Don Juan

TRIANGLE:
Brahms - 4th Symphony
Liszt - 1st piano concerto
Rimsky-Korsakov - Scheherezade
Various techniques, rolls, etc.

TAMBOURINE:
Tchaikovsky - Nutcracker Suite
Rimsky-Korsakov - Scheherezade
Dvorak - Carnival Overture
Bizet - Carmen Overture
Berlioz - Roman Carnival
Various techniques: rolls at various dynamics, etc.

CYMBALS:
Rachmaninoff - 2nd piano concerto
Moussorgsky - Night on Bald Mountain
Tchaikovsky - 4th Symphony
Tchaikovsky - Romeo and Juliet
Loud & soft crashes on cue

SNARE DRUM:
Rimsky-Korsakov - Capriccio Espagnol
Prokoviev - Lt Kije
Rimsky-Korsakov - Scheherezade
Rossini - La Gazza Ladra
Bartok - Concerto for Orchestra
Ravel - Bolero
Long roll on cue, various dynamics

BASS DRUM:
Stravinski - Rite of Spring
Stravinski - Petrouska (with cymbal attached)
Roll at various dynamics

CASTAGNETS:
Debussy - Iberia
Wagner - Baccanale from Tannhauser

Eligibility

The auditions are open to all students and PAS members presently not fulltime symphonic percussionists.

Judges

A panel of judges will determine the best audition given during the day. The judges are Paul Berns (Indianapolis Symphony), Robert Mat-

son (Cleveland Symphony), Charles Owen (University of Michigan, formerly Philadelphia Symphony) and Michael Rosen (Oberlin Conservatory, formerly Milwaukee Symphony). The winner will be announced during the final concert at 4:00 p.m.

Music and Instruments

Bring your own mallets and sticks.
Instruments and music will be provided.

Warm-up rooms will be made avilable preceding each audition. The repertoire list was compiled by Professor Michael Rosen from past symphony auditions (since 1968).

Participation will be limited to the amount of audition time available and will be on a first come basis.

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Percussion Material Review

TIMPANI

TWENTY STUDIES FOR TIMPANI, Jacques Delecluse; Alphonse Leduc

These fine studies use from two to five kettles. The rhythms and pitch changes place the material in the advance range of performance.

METHODS

RUDIMENTS REVISITED, Joel Rothman, 29 pages $3.00; JR Publications, 3 Sheridan Square, New York, N.Y. 10014.

This book consisting of sticking exercises combined with rudiments is designed to strengthen rudimental technique.

PERCUSSION FUN, Ronald T. Hakala, 47 pages $2.50; Pro Art Publications, Inc., Westbury, L.I., New York.

This book is designed to be used as a method book for young beginners or as supplementary material for other methods. All of the exercises have parts for two, three, or four players. While many of the etudes have parts indicated for a variety of percussion instruments such as wood block, cow bell and bass drum, others are left to the discretion of the teacher. The method progresses slowly with a great amount of playing material for each new item.

PERCUSSION EDUCATION CLASS METHOD, F. Michael Combs, $3; Advance Music, 501 Kendall Road, Knoxville, Tenn. 37919

As suggested by the title, this material is primarily lecture style presentation of information for the general public school teacher. Although it is a recent release, some rather important PAS reference material is omitted as in material on drum set, some common Latin American instruments and tam tams. A public school teacher might find the most useful area of this book to be the collection of lists covering percussion dealers, methods, performance literature, recordings and foreign terms.

Letters to the Editor

Dear Editor:

I have a student who is interested in getting more information on Indian drums (Tabla) including, if possible, how to make a set.

Knowing practically nothing on this subject, I wondered if you, or some of your other members might be able to refer me to a person or place where I might get my student some additional information on these drums.

Sincerely;
Ted Biderman
Percussion

Mr. Ted Biderman
University of Montana
Missoula, Montana 59801

Dear Mr. Biderman:

Regarding your inquiry into Tabla drumming, the latest publication on this is "The Major Traditions of North Indian Tabla Drumming", by Robert S. Gottlieb, which includes two texts and two cassette tapes. This was listed in the recent issue of PERCUSSIVE NOTES, Vol 13, Number 2, Winter 1975, and may be purchased from Mr. Ġottlieb, c/o Evergreen State College, Olympia, Washington 98505.

I would also recommend the following texts:

Fox-Strangways, A. H. The Music of Hindostan, Clarendon Press, Oxford, 1914.

Bandoypadhyaya, Shripada. The Music of India, Taraporwala, Bombay, 1958.

Gosvami, O. The Story of Indian Music, Asia Publishing House, Bombay, 1957 and 1961.

The Fox-Strangways is particularly useful for the drumming.

If I can be of any further assistance, please feel free to write or call me.

Sincerely,
Phil Faini, Chairman
PAS Ethnomusicology Committee

Dear Neal and Gary;

Your kind and welcome letters have reached me and I hasten to send you both my sincere thanks and greetings. Let me say immediately that my admiration of the PAS and your goodselves concerned with PAS grows rather than diminishes - in fact I had in mind to write you to say what a 'super' Winter 1975 PERCUSSIONIST you have produced. Congratulations on maintaining your high standards.

Your complimentary remarks re my literature etc. is heartening. I trust you have the 2nd Edition of the Faber and the OVP, also my L. P. Blades on Percussion. M. Lishon of Franks Drum Shop is negotiating sales in USA.

Regarding my membership of the PAS: please acquaint me of what my yearly 'sub' should be and I will post you. I am - as you know - a tutor and a lecturer etc.

My regards and good wishes to you all in the USA, and of course to PAS.

Yours sincerely,
James Blades

P.S. Am sure your contributor: C. K. Chapman (Winter 1975) will be aware of certain questionable references in his article on mallet percussion. For instance does the xylophone occur in *"The Rite of Spring"*; why not crotales (ancient cymbals) in *Prelude L'Apres midi d'un Faun* and in *Lumbye's Traumbilden*, a steirische zither is mentioned in British Museum score.

Dear Neal:

My most recent study on the situation of percussion-teaching in our music schools has just appeared (girls and boys from 8 to 16). Moreover I am working out a plan for determining curriculum and the necessary motivations for it, in order to 1) integrate percussion generally as a complementary field for all students and 2) to achieve a meaningful pedagogic use of the musical and creative material in young people.

As in the past I am otherwise much involved in concerts, symposia, publishing work, and naturally in my teaching activities. But I'm sure that a great deal is going to occur in European percussion. Unfortunately the Institute in Montreux is closed for 1 to 2 years because of remodelling, but I am working in any case for an invitation to you in the future.

The exchange of ideas in Chicago was certainly very fruitful for all of us, and we ought to find ways and means to extend these

discussions further. There are so many unsolved questions which we could solve together and whose development we could influence jointly: Notation, symbols, performance instructions, lesson-plans, etc., to mention just a few.

My book on percussion music, methods, and instruments is taking definite form, although collecting the material demands a great deal of time. Every day there arrive new records, books, and sheet-music, which have to be looked over, catalogued, and finally coordinated meaningfully into the book. If there are good publications in the U.S., I would appreciate your calling this project to the publishers' attention, for naturally I would like to include American references, just as I am reviewing that from England, France, Japan, etc.

Warm greetings to you and all friends and colleagues,

Siegfried O. Fink

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Now is the time for PAS renewal.

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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(PAS)

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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.

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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.

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