

Auxiliary PAS Publications

By James A. Strain



From its inception in 1961, a primary mission of the Percussive Arts Society has been to educate and inform not only its membership, but others interested in the field of percussion through various publications. In addition to the mainstay publications devoted to research and news, such as *Percussive Notes*, *Percussionist*, *Percussion News*, and *Percussive Notes Research Edition*, the Society has produced or distributed many other publications it deemed of significant value to all those interested in the art of percussion. The various publications have sometimes filled a void at a specific time (such as its compiled lists of *Solo and Ensemble Literature*), sometimes provided guidance for gradual change (such as its revision of the rudiments), and sometimes provided documentation of the past (*The Drummer: Man*) or impetus for future evolution of percussion (*Guide to Standardized Drumset Notation*).

Often, a publication began as an individual's awareness that a need existed, and once presented to the society PAS adopted the publication for distribution, expansion or revision, and publication over many years. The field of percussion owes a debt of gratitude to those involved in the origination or evolution of each of these publications, which have substantially helped PAS rise to the forefront of education,

performance, composition, and research over the past 50 years. The following chronological description of these various publications and those involved will hopefully enlighten readers to the many contributions made by our members and committees.

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION

F. Michael Combs, who was editor of PAS publications from 1979 to 1982, originally compiled a 26-page list of *Solo and Ensemble Literature for Percussion* that had expanded to 32 pages by 1967 and was distributed by him through the University of Missouri at Columbia, where he was then the Instructor of Percussion. By 1970, PAS had officially sponsored the publication and advertised it for sale in October 1970. At that time, a new committee for Solo and Ensemble Literature was formed with Combs serving as the chair. Other committee members were John Baldwin, Charles Buechman, Mervin Britton, Nancy D. Kent, Geary Larrick, Jan Lishon, and E. L. Masoner. This publication, with revisions by the committee, was planned to be updated every five years, with supplements published each intervening year.

The second edition, which was assembled by this committee, was published in 1972, and had expanded to a 66-page booklet. Following this, an 8-page supplement was published, and by 1978, the committee had expanded the total size of the available publication to 92 pages. Still chaired by Combs, a new committee was appointed in 1982 to prepare a completely redesigned third edition, which was published with a total of 197 pages.

Other supplements would soon follow as well. The committee members and their respective area of assignments for this greatly expanded third edition consisted of Betty Masoner and Chris Shultis (Solos, Concertos, and Ensembles up to quintets); Allen Otte (Percussion Ensembles); Johnny Lane (Percussion and Mallet Solos); John Baldwin (Percussion with Other Instruments); Harrison Powley (Timpani Solos and Concertos); and David Eyler, Thomas Toner, and David Vincent (Keyboard Mallet Ensembles).

PERCUSSION RESEARCH BULLETIN

In 1972, PAS released the first (and only) edition of the *Percussion Research Bulletin*, which

was compiled by Sherman Hong. According to Hong, he had seen a need to better inform both the membership and others not in the percussion field of the available resources for researching percussion in order to promote more significant scholarly research in percussion. The 7-page compilation consisted of bibliographic information organized into eight categories: (1) acoustical studies, (2) mallet keyboard studies, (3) snare drum studies, (4) timpani studies, (5) special area studies, (6) general percussion studies, (7) article compilations, and (8) books. The comprehensive single source of information for the percussion research scholar was a handy, quick reference to over 125 books, periodicals, theses, and studies containing comprehensive research in percussion.

STANDARDIZATION OF PERCUSSION NOTATION

In the late 1960s many members of the Society had recognized the issues that arose from imprecise notation for the evolving and expanding world of percussion. Gordon Peters and Wallace Barnett each served as chair of a PAS Notation committee responsible for assembling materials to address the problem of notation. Under the guidance of Sandy Feldstein, the proposed ideas were then reviewed and comments solicited from the attendees of the 1969 Ludwig Symposium and the Music Publishers Association. By 1973 the end result was "A most valuable, concise reference for the composer, arranger, conductor, teacher, and student"



Solo and Ensemble Literature For Percussion



titled *Standardization of Percussion Notation*, whereby “the basic principles of correct percussion notation with musical examples are given.” This 8-page pamphlet, which contained detailed instructions for the preparation of all types of percussion music, including stick and mallet choices, notation for each specific instrument, ranges of instruments, and abbreviations for the identification of instruments on a score or part, was then distributed to all music publishers and made available for purchase from PAS.

DISCOGRAPHY OF MUSIC FOR PERCUSSION INSTRUMENTS

Originally an 11-page thesis document from 1967 at the University of Colorado, *Discography of Music for Percussion Instruments* was a private publication by its author, John Galm. Although he had expanded it to 17 pages by 1971, PAS saw a need for wider distribution of his discography, and after resetting the type offered it for sale as a 9-page booklet in 1974. The booklet contained “a comprehensive listing of recorded serious music for percussion instruments and chamber music with important percussion parts” as well as a “selected listings of folk and jazz collections featuring drums.” This was a valuable reference item for not only individuals, but for libraries or other collections that needed guidance regarding both emerging and rare recordings in the field of percussion.

PAS INTERNATIONAL DRUM RUDIMENTS

No other publication by the PAS has stirred more controversy or affected both the education and future path of drumming than the 1984 publication of the *PAS International Drum Rudiments*, and its accompanying recording performed by Rob Carson. An extensive discourse, history of the revision process, and interviews by those involved in the process appear in several articles in the April 2005 issue of *Percussive Notes*, which is available at www.pas.org in the publication archives. In addition, an

article on this influential revision will appear in an upcoming issue of *Percussion News* in honor of the 50th Anniversary of PAS.

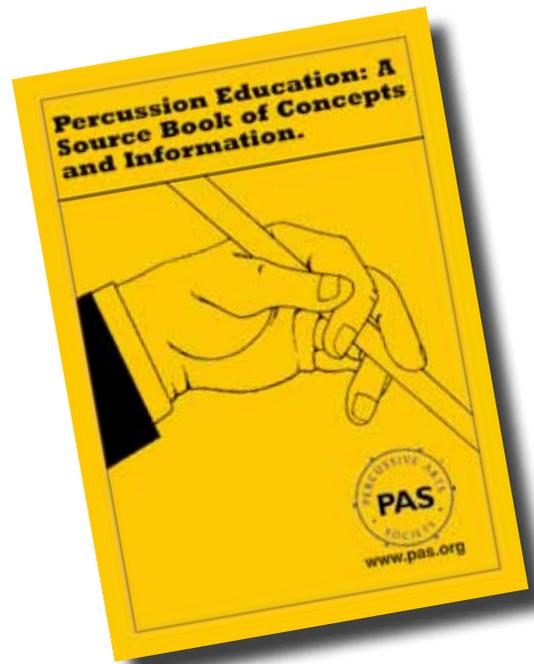
PERCUSSION EDUCATION: A SOURCE BOOK OF CONCEPTS AND INFORMATION

Percussion Education: A Source Book of Concepts and Information is a 1990 publication comprised of 18 articles geared toward the public school educator and student. This publication was an outgrowth of work through the Education Committee headed at that time by Garwood Whaley, now a past president of PAS. Other members of the committee were Bob Berheide, Frank Cocuzzi, Don Dregalla, Steve Grimo, Murray Houliiff, Bill Jastrow, Ben F. Miller, John J. Papastefan, Walter Schneider, Kristen Shiner, and Robert Snider. The articles, most all of which are still pertinent some 20 years later, include topics such as organizing a symphonic percussion section, motivating the student, suggested instruments and equipment needs, auditions, problems a conductor might encounter with percussion, use of percussion in jazz bands, and suggested literature, method books and audio or video resources.

Whaley recalls that he “wanted the articles to be useful and informative for those just beginning in the field and/or as a text for use in university percussion methods classes, which is how I used the book. As an enthusiastic person myself, I believe that I was able to inject a sense of excitement about this project, and the authors who were involved picked up that excitement and took ownership of the project.”

PERCUSSIVE ARTS SOCIETY RESEARCH PROCEEDINGS

After PAS discontinued publication of *Percussive Notes Research Edition* in 1987, many aspects of its other publications and the format of PASIC were adjusted as the Society attempted to maintain a high standard of research



related articles, presentations, and publications. Especially difficult to present at that time were research topics or studies of any significant length. One attempt to address this shortcoming was the publication of *Percussive Arts Society Research Proceedings* in 1991. This journal was to be a text version of the scholarly presentations at both the New Music/Research Day prior to the start of each PASIC at that time, as well as those papers selected for presentation as research topics during the convention.

Though planned by PAS to be an ongoing publication, only the one volume was realized. The publication consists first of an introduction by Richard C. Gipson, and then a summary of the paper presentations and musical performances at the New Music/Research Day for PASIC '90. The bulk of the 75-page publication, however, presents eight articles that were presented as Scholarly Papers at PASIC '88, PASIC '89, and PASIC '90. The committee that planned the event was chaired by Christopher Shultis and comprised of Thomas Goldstein, Kathleen Kastner, Steven Schick, Stuart Saunders Smith, and Larry Snider.

GUIDE TO STANDARDIZED DRUMSET NOTATION

A second example of how PAS publications have helped to shape the future of our field is the 1998 PAS publication, *Guide to Standardized Drumset Notation* by Norman Weinberg. In 1995, then-PAS President Gar Whaley created a PAS Publications Committee to assist other PAS committees who wished to publish material comparable to the *Percussion Education* book. The Publications Committee was headed by Shawn Brown, who served as designer and managing editor for *Percussive Notes* and *Percussion News*, and Rick Mattingly, editor of *Percussive Notes*. Weinberg's book was a collaboration between the Publications Committee and the

Drumset Committee, and an advisory board was set up consisting of Ed Soph (chair of the drumset committee), Dave Black (Alfred Music Publishing), Michael Finkelstein (Warner Bros. Music), and Mattingly (Hal Leonard Corporation and *Modern Drummer* magazine).

This book, a compiled set of recommendations on how to notate music for drumset, is an outgrowth of an extensive study Weinberg did as his doctoral dissertation at Indiana University. After studying over 220 examples of notation by various publishers or composers, Weinberg, working with the Drumset and Publications Committees, compiled a book to guide the “composer, arranger, performer, author, educator, and editor” towards a clear and concise notational system that could be easily understood by drummers. The 43-page book has been officially adopted by numerous publishing companies and percussion or drum magazines as well as utilized for the computerized music notation programs Sibelius and Finale. The book is distributed by Hal Leonard.

By the time Weinberg’s book was published in 1998, the PAS leadership had turned its focus to developing the PAS website, and the Publications Committee was dissolved.

SOLO LITERATURE FOR PERCUSSION AND ENSEMBLE LITERATURE FOR PERCUSSION

As PAS moved into the digital age and the Internet allowed additional access methods for publications, the Society took advantage of this means of delivery in 2002 with an announcement that Tom Siwe’s *Solo Literature for Percussion* and *Ensemble Literature for Percussion* books had been converted to an electronic database and available to all members at pas.org.

“My catalogues of percussion solo and ensemble literature began in 1954 from a list Paul Price used to keep,” Siwe recalls. “He had a small wooden box with 3x5 cards on his desk

that listed all the percussion ensemble pieces he performed or was planning to perform, with the composer’s name, title, and instrumentation. One night I copied the data from his cards. I believe he had almost 30 titles on file. I continued to acquire data over the years, upgrading to 5x8 cards and two files: solo and ensemble works.

“In the ’80s I purchased one of the early Macs and began to digitize the data. I felt that it was time to share my files with the membership, so I purchased Media Press with the idea of making the list available in catalog form. I began to contact composers asking to confirm the information I had about them. The forms I sent out included a section where they could add additional percussion works that I had not listed in my printed questionnaire. The returned forms corrected a lot of the data, contributed new biographical information, and added volumes of new works to my list.”

Percussion Ensemble and Solo Literature was originally a single-volume work with 661 pages. “The first printing in 1993 quickly sold out,” Siwe said. “I continued to collect information and the data base grew too large for my program and my printer to handle. I decided to split the publication into two catalogs: solo and ensemble.” *Percussion Solo Literature* with 519 pages was introduced in 1995, and *Percussion Ensemble Literature*, having 556 pages, in 1998.

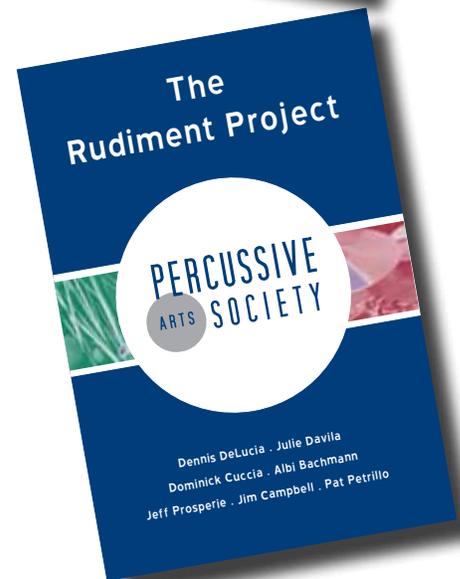
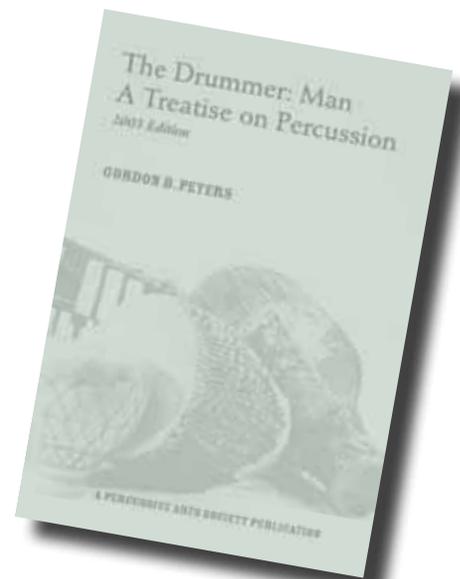
“Donating my list of works to PAS in 2001 was a gesture to help PAS and its fledgling website as well as a way for me to continue to support the growth and performance of our literature,” Siwe explained. “One of my former students, Michael Bump, is now adding to and correcting the PAS database.”

THE DRUMMER: MAN

Originally a 1956 master’s thesis titled *A Treatise on Percussion*, PAS Hall of Fame member Gordon Peters first privately published his *The Drummer: Man* book in 1975, and it is one of the most widely sold historical books on percussion. Though revised several times, the final 2003 revision resulted in a searchable DVD version that was donated to PAS. “I felt the revised format and likely sales would be a lasting gift that could make money to help support the Percussive Arts Society,” Peters said. In addition, he stressed the fact that there were substantial revisions to this final version, and anyone who owned a printed version would still greatly benefit from the added information and the ability to access the information in the computer disc format.

PAS RUDIMENT PROJECT

Released in 2008, the *PAS Rudiment Project* is a two-disc, 176-minute DVD. It was created by the PAS Marching Percussion Committee to demonstrate the benefits of the study of rudiments in marching, concert, and drumset applications. The on-camera dialogue between



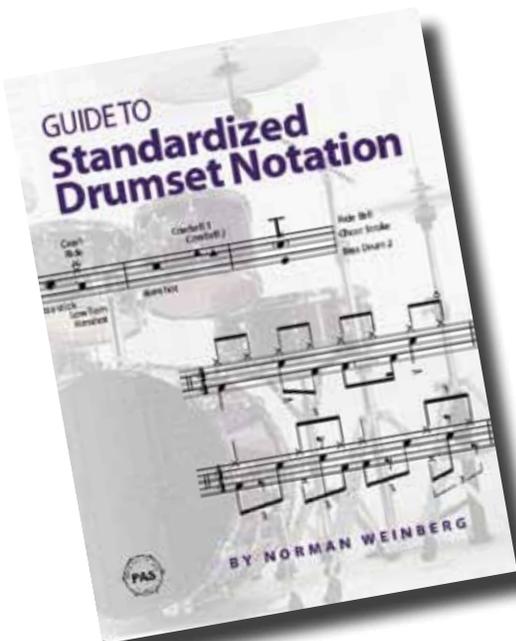
the narrator and the performers enables the viewer to gain insight into not only *what* is being played but also *how* and *why* it is important. Featured on this compilation are Dennis DeLucia, Jeff Prosperie, Dominick Cuccia, Albi Bachmann, Julie Davila, Jim Campbell, and Pat Petrillo.

ONLINE RESEARCH JOURNAL

In addition to the online availability of past journal publications at pas.org in the publications archive, all readers should be cognizant of the fact that additional scholarly publications are consistently being made available to the membership via the *Online Research Journal* at pas.org.

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