

50 Years of PAS

Chapter 2:

1971–1980

By Rick Mattingly



By the end of its first decade, the Percussive Arts Society had grown from an idea, which some thought “an impossible dream,” to a respected organization that had over 2,000 members. Active committees had been formed representing several areas of percussion, and the Society had already made inroads into establishing standards for state contests. PAS was putting out two publications, *Percussive Notes* and *Percussionist*, which greatly raised the level of information available in terms of scholarly research, instructional material, and news of happenings within the percussion community. Indeed, PAS was very much responsible for the fact that percussionists now felt part of a community that existed to support them.

“The PAS environment during the 1970s could be described as less formal than today,” says Gary Olmstead, who served as PAS President from 1973–77. “Some issues are perpetual for a non-profit organization. However, the major issues at the time included constant budget concerns, the transitioning publications, the early conventions and the Society goals for that activity, the initiation of the Hall of Fame, and recruiting people for the Board of Directors who would actually participate in board activities and meetings. Communication was more of a challenge at that time as we didn’t have the advantage of the instant communication methods of today: e-mail, social networking, and the Internet. Letter writing and phone calls were much more common than today.”

By the spring of 1971 it was reported in *Percussive Notes* that the Society had 35 chapters in the U.S. and Canada, along with many international memberships. To boost membership further, percussion teachers at studios, music stores, and colleges were invited to form 100% PAS Clubs, for which they would be listed on an honor roll. The first 100% PAS Club was the Indiana State University School of Music Percussion Majors, taught by Neal Fluegel.

PAS was still, however, a mostly male organization. A woman wasn’t elected to the PAS Board of Directors until 1967, and for the next several years, few women served on the Board or the Executive Committee. But that was

reflective of the times, in which girls were discouraged from taking up drums and percussion instruments.

That was changing, however. The following Letter to the Editor appeared in the Spring 1972 issue of *Percussionist*: “I just wanted to write so that your young readers will learn to appreciate girl percussionists. I’ve been playing for seven years and have been teased, sworn at, and bullied around too many times out of those seven years! I know guys don’t like to be showed up by a girl, but I can’t help it if I love it in the percussion section! So, please print this letter so teachers can teach some courtesy to their students for the sake of girl percussionists. Thank you. Always, DRUMMER GIRL”

A few months later, it was announced that “for some time, the Board of Directors of PAS has wanted to have a student on the board, one who would convey other students’ views and suggestions to the Board during their meetings and through the publications.” On December 15, 1972, Peggy White—a junior music major at Indiana State University in Terre Haute, Ind., studying applied percussion with Jackie Meyer and Neal Fluegel—was elected as student representative.

As the Society began its second decade, PAS President Saul “Sandy” Feldstein wanted to expand the scope of the organization and make it more inclusive of different areas of percussion. The Winter 1971 issue of *Percussionist* contained an editorial by Feldstein sticking up for the little-respected (at the time) marching percussion

section. “The performance level of the percussion section seems to be expanding and exploring the musical properties and tonal possibilities of the marching percussion section,” he wrote. “Using the percussion section in this manner in the field certainly adds interest, as well as rhythmic drive, to half-time performances. With the continued use of rock-type arrangements, the percussion section rhythmically, as well as musically, becomes more and more important. It is your President’s hope that a musical approach to the percussion section of the marching band, which has grown and developed so much in the past two years, will continue in that direction in the future.

This type of instruction and performance will not only help the musicality of the marching band, but

will also aid the performers in making a smooth transition into concert band, orchestra, stage band, and percussion ensemble performance.”

At a Board of Directors meeting later that year, it was proposed that a marching percussion category be added to the next slate of Board nominees.

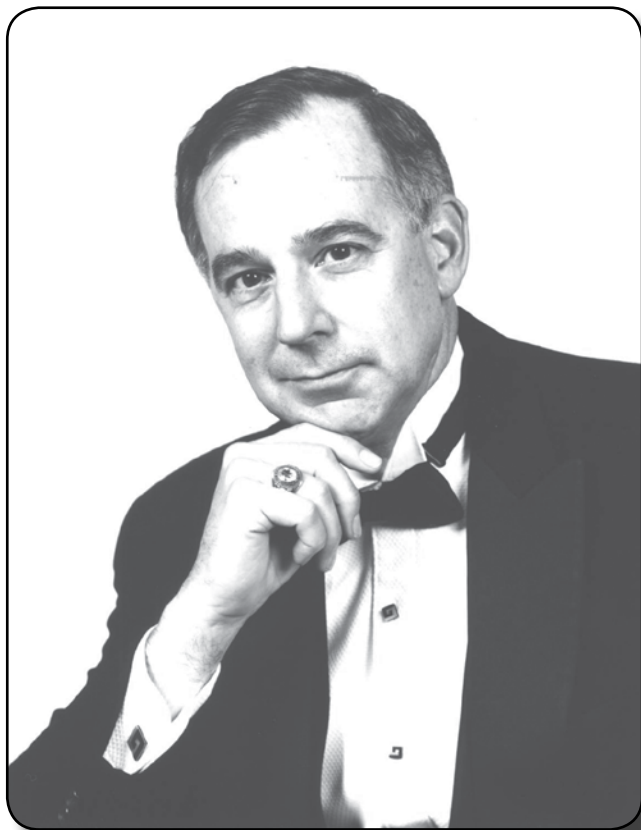
A year later, in another *Percussionist* editorial, Feldstein talked of the importance of drumset instruction—another area that received little respect from many “serious” percussionists: “I would like to direct this to those of our members who are involved with the various levels of school music. The advent of popular and jazz-rock styles in solo, ensemble, marching band, concert band, stage band, choral, and orchestral music for performing groups has been tremendous in the past few years. An accomplished drum set performance is a necessity for proper interpretation of this music. With this in mind, I strongly urge you to include drum set instruction in the school curriculum. Many students do receive this training privately, or on their own, but encouragement in the school is also necessary. Teachers must be familiar with the techniques, as well as methods and materials for drum set instruction, to be able to develop students and their performing groups to their fullest potential. Your President urges you to investigate this area and include the drum set in the total percussion concept, so necessary in the training of today’s musician.”

A few months later, the Spring 1973 issue of *Percussive Notes* carried the following: “This present issues of P.N. contains a number of pages devoted to the drum set. There was a time not too many years ago when the PAS publications contained little material on the drum set—mainly because none was ever received. This condition appears to have changed considerably. We welcome your comments and contributions on this topic and all other topics.”

Meanwhile, other aspects of percussion were being examined and reevaluated. It seemed like a radical concept at the time, but the Winter 1971 issue of *Percussive Notes* contained an article by Carolyn Reid Sisney titled, “Why Not a Five-Octave Marimba?” At the time, a 4.3-octave marimba was considered “extended range.”

The Winter 1972 issue of *Percussive Notes* included an article by 2nd Vice President Ron Fink asking if it was time to revise the standard rudiments. Several articles and letters appeared on this topic over the next several years, including one in the Winter 1974 issue proposing 81 rudiments. Revising of the rudiments would become a major PAS project in the 1980s.

Matched grip was still a heated topic among many. PAS had taken a lead early in its existence by promoting its use through an article by Jack McKenzie, which was followed by other articles and letters to the editor expressing both sides of the issue. The Winter 1972 issue of *Percussionist* made the PAS position clear:



Gary Olmstead

The Challenge

A subject which has been given considerable attention during the past few years, by means of clinics and articles in this periodical as well as other magazines and journals, concerns the use of matched grip. So much has been written about it that there seems little need for another article or necessity to consider the subject in a challenge section of this journal.

However, perhaps now more than any other time, the subject of matched grip needs to be of concern, since numerous teachers and students are employing matched grip.

Most enlightened percussionist performers and/or teachers, whether or not they use or teach matched grip, agree that it is perfectly acceptable for one to do so. It is therefore logical to assume that little problem should exist for one if he uses matched grip.

The following statements represents problems which are very real even in this age of progress of percussion education:

1. Music educators having never heard of matched grip
2. Adjudicators lower ratings for use of matched grip
3. Band directors refuse to allow students to play matched grip in their band or class lessons
4. Percussion teachers refuse to allow a student to use matched grip
5. Drum & Bugle Corps do not yet allow matched grip in contest playing.
6. Attitude "Matched grip can not be used on slung drums"

7. Attitude "Rudiments can not properly be executed using matched grip"

8. Attitude "Almost all successful players use traditional grip"

It is deplorable that such situations and attitudes continue about this often publicized topic. It is not the intent of this column to promote one grip or the other, but to be concerned only with the student. He is the one who is hurt by being engulfed in the middle of these illogical feelings about how he holds his sticks. A student should never suffer tension or be penalized in any way for using matched grip. It should be a responsibility of all to take positive actions to remove all stigmas against one using matched grip, so that no student or performer will ever be penalized or segregated because he uses matched grip, rather than traditional grip, when playing drums. This presents a challenge to all, but perhaps most to the organization of state chapters, to adopt projects and procedures to eliminate, through education and communication, all obstacles of ignorance, biased rules, and illogical thinking, so that all students have equality of participation based on musical and technical ability rather than how they hold their sticks.

The early 1970s also saw the beginnings of events that continue to this day. The first PAS Hall of Fame Awards were presented at the December 1972 PAS Board of Directors meeting to William F. Ludwig Sr., Haskell Harr, Roy Knapp, Saul Goodman, and John Noonan.

The California PAS chapter sponsored a Composition Contest in 1973. First-place winner was Lynn Glassock for "Three Movements for Percussion." The following year, the contest was sponsored by the PAS as a whole. First prize went to "Six Invocations to the Suara Mandala" by Walter Mays, second prize was awarded to "Two Movements for Mallets" by William J. Steinhort, and third-prize winner was "Siderals" by Marta Ptaszynska.

Not everything endured, however. A list of PAS committees published in the early 1970s included a "Gripe Committee." It would undoubtedly be fascinating to read the minutes from that committee's meetings, but thus far, none have surfaced.

In 1972, Saul "Sandy"

Feldstein resigned as President of the Society due to professional obligations. By constitutional provision, since Feldstein's term was not completed, 1st Vice-President Gary Olmstead assumed the office of president. Feldstein agreed to continue to serve the PAS on an ex-officio advisory committee consisting of himself, Gordon Peters, who was the first PAS President, and Donald Canedy, the founding Executive Secretary-Treasurer of the organization. That was the beginning of what today is known as the Council of Past Presidents.

PAS announced in 1973 that a College Percussion Curriculum Committee chaired by Jim Petercsak was being formed to devise an outline to support and help standardize college percussion programs and curricula.

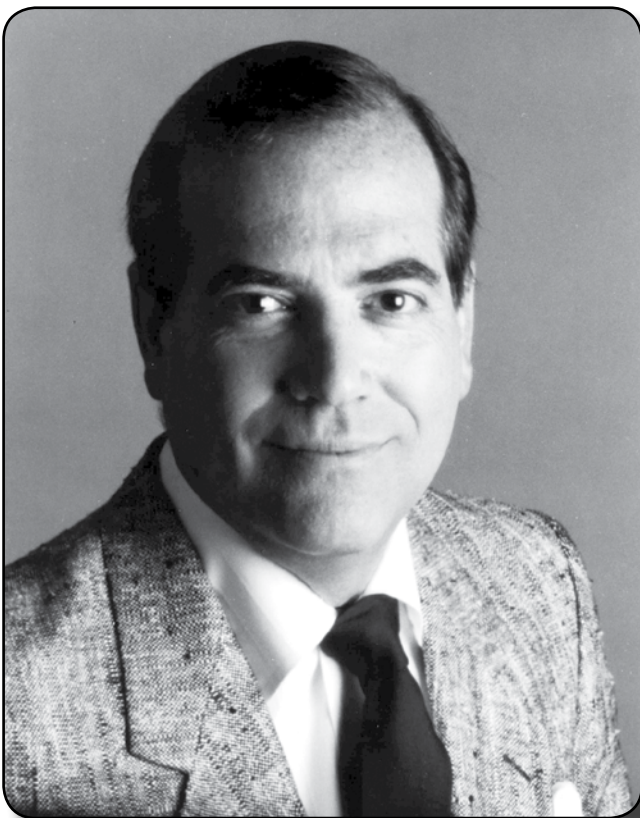
In December 1970 PAS had sponsored its first "official" program: a panel discussion at the Mid-West Band Clinic in Chicago. A report in the March 1971 *Percussionist* indicated that PAS hoped to someday sponsor a national percussion convention, and that as a step towards that goal, plans were underway for a possible part or full day of activities to be held later that year. Accordingly, December 1971 saw the first PAS Day of Percussion, held at DePaul University in Chicago. A year later, the second PAS Day of Percussion was held at the Sherman House in Chicago. Both events coincided with the Mid-West National Band and Orchestra Clinic, which had been the site of many of the early meetings that led to the formation of PAS.

The Fall 1973 issue of *Percussive Notes* announced "the Percussive Arts Society National Conference (formerly called the Day of Percussion)." Rather than being held in Chicago in December to coincide with the Midwest Clinic, this event would be held in March 1974 in Northridge, California immediately following the MENC (Music Educators National Conference) convention in Anaheim.

As PAS President Gary Olmstead explained in the Fall 1973 issue of *Percussionist*, "A frequent criticism leveled at the national PAS activities is that they are always held in Chicago. The advantage, of course, is its central location. However, I feel that we should start moving around the country more, so that the membership who are unable to attend the Chicago activities will still be able to participate in some of the national PAS programs. We therefore anticipate that the PAS National Conference will continually move to different locations around the country. I hope the membership will take advantage of as many of these activities as possible."

In December of that same year, however, the Second PAS National Conference was back in Chicago in conjunction with the Mid-West National Band and Orchestra Clinic.

A few months later, in August 1975, PAS held its First Annual Percussive Arts Society National Percussion Symposium at Northern



Sandy Feldstein

“Committee” for the Elimination of All T-Handle Rods on Percussion Instruments

By William J. Schinstine

Editor's note: The following article appeared in the Winter 1979 issue of Percussive Notes. It was said to have been inspired by some conversations at PASIC '78 in Tempe, Arizona.

After years and years of frustration with those tuning handles on timpani and bass drums, called T-Handle Rods, I have decided to form a “committee” to exert pressure upon all manufacturers to eliminate them for good. Just think of the problems that will be solved by this action:

1. No longer will timpani mallets get caught when playing from drum to drum. Timpani stick breakage should be down by 50%. At the current cost of about \$16.00 per pair, that could be quite a savings.

2. No longer will the many school sets of timpani become untuned by little hands of general music students and non-percussionists who roam the music rooms of this country. No longer will the stage crews mess up the timpani while moving them. Just think of the unnatural strain that is placed upon mistuned timpani heads.

3. Since these pesky T-Handle Rods are so exposed in any transportation of the instruments, they frequently become bent, rendering them unusable. Replacement of T-Handle Rods can be an expensive cost.

4. Now think of all the bass drums in this world with T-Handle Rods. Actually they serve no useful purpose that key rods could not do without all of the T-Handle Rod problems. Have you ever thought about the number of cloth or plastic bass drum covers that are ruined mostly by these T-Handle Rods? I'd be willing to bet three popsicles that fibre cases and zipper covers would last at least twice as long if T-Handle Rods were eliminated and replaced with Key Rods.

5. In discussing this problem with students I discovered that there are many instances of ripped uniform sleeves, which catch on T-Handle Rods in the execution of up strokes on the marching bass drums. From personal experience, there are also many bloody knuckles from coming in contact with T-Handle Rods, plus many bruised forearms.

6. The manufacturers of drum equipment should immediately see the advantages of making this change. The difference in

weight of metal that goes into a T-Handle Rod for Bass Drums vs. the amount in a Key-Rod averages 1 1/4 oz. per handle. On the average bass drum there are 20 T-Handle Rods. Thus a savings of 25 oz. per bass drum! For every 100 bass drums a savings of better than 15 1/2 lbs. of metal would be saved. Further, the method of producing Key-Rods vs. T-Handle Rods is considerably less expensive. There is an even greater weight difference between timpani T-Handle Rods and Key-Rods. In fact, the cost of producing bass drums and timpani can be reduced by this one step. Further, it is possible to put on a campaign to replace all T-Handle Rods and thus set up a new sales potential for each company.

THE CHALLENGE

The more I think about this idea the more intriguing it becomes. I feel confident that many of you readers can contribute ideas to support my contention. Therefore, I invite you to become a charter member of this committee to stamp out T-Handle Rods forever. To join, simply copy the brief letter below and send a copy to each manufacturer listed at the end of this article.

The article was followed by a form that readers were urged to copy and send to drum manufacturers. The form stated:

I respectfully suggest that your company consider the replacement of all T-Handle Rods on timpani and bass drums with key-rods. This action will eliminate many of the disadvantages T-Handle Rods create and will also reduce the amount of metal needed to produce them, thus lowering the costs of production.

Addresses were given for Slingerland, Ludwig, Rogers, Premier, Gretsch, Camco, Pearl, Sonor and Fibes.

The Fall 1980 issue had several letters in support, mostly written with the same sense of humor evident in Schinstine's article, but A.J. Giddings from Bristol, Great Britain offered several reasons why T-handles were sometimes necessary:

1. Hand tuned timpani must have T-Handles. Simple-screw types excepted.
2. If pedal timpani are to be used with calf heads they will need T-Handles if no other

humidity compensation device is fitted, e.g., single screw.

3. Concert Bass Drums are better with T-Handles leaving in mind the superiority of calf heads.

4. Marching Bass Drums of British manufacture do not have T-Handles. American manufactures give a choice.

5. Manufacturers could economize in weight of metal in ways other than eliminating T-Handles.

6. Cases made with inferior fabric will suffer anyway, whether the drum has T-Handles or key-rods.

A reader's letter in a subsequent issue of Percussive Notes pointed out that the PAS logo featured T-handles. That same issue introduced a new PAS logo sans T-handles. The T-handle logo reappeared a couple of years later.

There is no way of knowing how many readers actually wrote to drum companies, but the discussion obviously produced results, as within a few years, T-handles had practically disappeared from everything other than hand-tuned (non-pedal) timpani.





Jim Petercsak

Illinois University in DeKalb. The Symposium was held simultaneously with the National Stage Band Camp's Combo Session in NIU's Music Department. Enrollment was limited to 150 and was open to high school and college students, professional percussionists, and high school and college educators.

Midway through the Society's second decade, in the Fall 1975 issue of *Percussive Notes*, then 1st-Vice-President Jim Petercsak reported on the accomplishments of PAS thus far:

In a brief span of years we have come close to achieving what was once called "the impossible dream": 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.

PAS is known the world over, much admired, respected, and considered without equal as a percussion music society.... We have never been content, however, as a Society to rest on our past success, and each year we have challenged ourselves to improve, to revise, to change, to be sensitive and responsive to our membership. There have been disappointing moments and some great ones, too. At best, the Percussive Arts Society has tried to serve all percussionists in every area of the percussive arts. It will work even harder in the future to invite all to participate in its activities. Through our publications, the opportunity to air views

and a forum to express ideas has been created. PAS supports all percussionists and the performance of their music. The present officers and Board of Directors of the PAS plan to work even harder to make a still better society.

We have a broad range of plans and ideas currently in progress to extend our horizons over the next few years, covering all aspects of the percussive arts. Outstanding is the idea or concept of having our own percussion convention and conference. Also, bicentennial celebrations at P.A.S.N.C. Chicago and MENC in Atlantic City are planned.

In December, PAS held its 1975 Percussive Arts Society National Conference, once again in Chicago. This conference included the first PAS Mock Symphony Audition.

The 1976 Percussive Arts Society National Convention was announced for Saturday and Sunday, October 16-17, 1976 at the Eastman School of Music, Rochester, New York,

to be hosted by John Beck and the Eastman School of Music, and the New York State PAS Chapter. But in a subsequent issue of *Percussive Notes*, "National" had been changed to "International," thus making the Rochester convention the first PASIC.

According to an announcement in *Percussive Notes*:

The scheduled program will cover all areas of the percussive arts, i.e., solo percussion drum-set playing, timpani playing, mallet playing, percussion ensemble, composition/notation, marching percussion, orchestral playing and auditions, as well as PAS meetings and the exchange of ideas. Outstanding performers and clinicians will include students in addition to many professionals. There will be a PAS banquet with guest speaker Gordon Peters, who served as the first President of PAS during its difficult early years. All in all it plans to be a great percussion event that will provide the opportunity to see, hear and talk to musicians, manufacturers, dealers and distributors, educators, composers, etc. from all areas of the U.S., Canada and other foreign countries.

It was also noted, once again, that, "It is the policy of the PAS to hold its conventions at different locations throughout the country. This year's convention in Rochester, N.Y. provides an excellent opportunity to see first-hand what our organization is all about."

The Fall 1976 issue of *Percussionist* reported that almost 600 people were in attendance at the first PAS International Convention. "Among the many firsts were our independence from any other conference or convention, exhibits, a banquet, events spread over a three-day period, and a record-breaking attendance."

Former PAS President Gary Olmstead remembers the concern about holding such an "independent" event. "The advice from many was that these events had to be connected with a national meeting event of other organizations similar to the Music Educators National Conference or the Midwest Band and Orchestra Conference in order to gain attendance," he says. "Accordingly there were several Days of Percussion in Chicago starting in 1971 fol-



PAS Executive Committee: May 1975: Front row (L-R) Jackie Meyer, Recording Secretary; Neal Fluegel, Executive Secretary-Treasurer and editor of *Percussionist*; back row (L-R) Jim Petercsak, 1st Vice-President and coordinator of committees; Gary Olmstead, President; Larry Vanlandingham, 2nd Vice-President and coordinator of state chapters; Jim Moore, editor of *Percussive Notes*.

A man with glasses, wearing a dark suit jacket over a striped shirt, is playing a marimba. He is positioned in a grand, ornate hall with high ceilings and decorative architectural elements. The marimba is a large wooden instrument with black keys and mallets. The background features intricate woodwork and a large, arched opening in the distance.

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PASIC 2011
November 9-12
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Download this application: www.pas.org/PASIC/PASICScholarship.aspx
Materials must be postmarked by: 06/15/2011

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2011. Applicant must be an active PAS member at time of application, and if selected, during PASIC 2011.

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Scholarships:

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James A. Sewrey	Steve Ettleson	Yamaha Corporation of America

Sabian Canadian Scholarship: Applicant must be a Canadian full-time university undergraduate percussion major. Apply at www.pas.org/PASIC/PASIC2011/CanadianScholarship.aspx

State chapter PASIC scholarships are currently available in California and Texas. Additional scholarships may be available. Contact your chapter for additional information.

Please submit the following materials:

- Include a separate sheet detailing awards, scholarships, etc., and dates received; goals; major instruments (instruments that you have or are seriously studying); and a personal statement (optional).
- A four to five minute DVD of your performance with your name printed on the DVD case.
- One supporting letter of recommendation verifying age and full-time student status.
- Recent copy of grade transcripts or latest grade card.

PAS Member ID _____ Expiration Date _____ Birth Date _____
Name _____ Ad-
dress _____
City/Province _____ Country _____
Zip/Postal Code _____
E-mail _____ Phone _____
Name of Instructor _____ Instructor's Phone _____
Name of School _____
School Address _____
Current Grade Level ____ Years Studying Percussion ____ How many years have you been a PAS member? ____
Have you ever received a PASIC scholarship? _____ If yes, when? _____
Have you ever attended PASIC? _____ If yes, when? _____
Applicant's Signature _____ Date _____

Send to: PASIC Scholarship Application, Percussive Arts Society
110 W. Washington Street, Suite A, Indianapolis, IN 46204
E-mail: percarts@pas.org

lowed by two Percussive Arts Society National Conferences (1974 in Los Angeles and 1975 in Chicago). Finally in 1976, the Society took the very bold step to go it alone and presented the first Percussive Arts Society International Convention hosted by John Beck and the Eastman School of Music. Although small by today's PASIC standards, the Society was sold on the concept and followed the next year with the Second Annual PASIC in Knoxville. PASIC has since grown into the event it is today.

"It all seems orderly in hindsight, but during this transition period, there were several years of discussions, planning, and considerable dedication on the part of many who worked to plan, organize, and host those early events. I will always recall the exhilaration of seeing all the disparate areas of the percussion world come together in one place to present performances and clinics and exhibit equipment and literature."

(An upcoming *Percussive Notes* article will go into more detail about the history of PASIC and related PAS conferences and Days of Percussion.)

By the latter half of the 1970s, PAS was continuing to expand its scope. Long before the term "world music" was in vogue, *Percussive Notes* began running articles under the column heading "Percussion Around the World." Articles about drumset were becoming more common in both publications, and the Spring/Summer 1976 issue of *Percussive Notes* even featured a "Focus on Drum Set."

In 1979, marching percussion finally became "legit" in the PAS community. The Spring/Summer 1979 issue of *Percussive Notes* carried the following announcements:

Jay A. Wanamaker was recently appointed to head a new Percussive Arts Society committee: The Marching Percussion Committee, whose goal is to serve the common interests of marching percussion ensembles of both marching bands and drum and bugle corps.

In keeping with its stated intent to provide "Total Percussion" coverage, this issue and future issues of *Percussive Notes* magazine will carry increased information, news, and photos of interest to all those involved in marching percussion.

Percussive Notes had gradually expanded from being primarily a newsletter to running technical articles dealing with drumset, marching, jazz vibes, and world percussion, and printing interviews with prominent players and educators from all areas of percussion. The magazine also regularly ran "fix it, build it" articles, and Mike Rosen was contributing a column called "Terms in Percussion" that runs in *Percussive Notes* to this day.

Meanwhile, *Percussionist* had a new editor as of the Spring/Summer 1979 issue: F. Michael

Combs, percussion instructor at the University of Tennessee at Knoxville. As an editorial explained, "As PAS grows, so do the publications and, since its inception, the organization has grown to embrace over 6,000 members. One reason that PAS members enjoy a closer communication within the art is the fact that Executive Secretary-Treasurer Neal Fluegel has developed the *Percussionist* to a quality level, scholarly publication of which we are all proud. For years, Neal served as both editor of the *Percussionist* and Executive Secretary-Treasurer of the society. Moving the editorship will give Neal more time to devote to the business of being Executive Secretary-Treasurer."

A year later, Combs became editor of *Percussive Notes* as well. When PAS members pulled the Spring/Summer 1980 issue of *Percussive Notes* from their mailboxes, they encountered the first full-color cover of the magazine, which was a hefty 96 pages. A few months later, *Percussionist* became *Percussive Notes Research Edition*.

Jim Petercsak was elected PAS President in December 1977. In the Winter 1978 *Percussionist* he wrote,

As I assume the responsibilities of president of the Percussive Arts Society I cannot help but to reflect upon the tenure of my predecessor Gary Olmstead. During his term (1972-77), the PAS grew in size from 3,000 to almost 5,000 members. We have established chapters in each state and a number of other countries. In addition, our financial status looks positive for the first time in a number of years.

The same issue included excerpts from a speech given by Paul Price at PASIC '77 titled "A Percussion Progress Report":


The inroads we have made with vibes and marimba are unbelievable, during these last 10 years. For that we must thank Gary Burton, Gordon Stout, Dave Friedman, Keiko Abe, Karen Ervin, and everybody else involved with this. We have actually a whole new group of virtuosi on the mallet instruments emerging now.

The same thing has happened with the drum set—all of a sudden the drum set is an instrument thanks to the work of people like our PAS President, Jim Petercsak, and many others who really play the set not as a series of instruments but as one instrument that really makes music. I believe we are on the threshold of an amalgamation of all this. Can you imagine what it is going to be like when we put this all together?

The Percussive Arts Society is involved in this, tremendously, by making such contributions as exchanging ideas, listing programs, and influencing policy. I hope we, the PAS, continue this important involvement through conventions like this one, through composition contests, chapter clinics and concerts, commissions, articles and idea exchanges, etc....

Percussion is certainly here to stay. All the college jobs coming through today mention percussion ensemble experience first and foremost, for prospective teachers. The critics have toned down, for the most part—no more onomatopoeic sounds like "bang," "boom" and such words that they have used in the past. With the development of percussion literature courses we can now acquaint percussion people with the 20th century vocabulary and terminology for percussion, and all modern music. We have come to the point of total percussion. If you audition anyplace today you have to play all percussion instruments to some extent. So, I'd like to leave you with a slogan—it has to do with the power of percussion. We know that percussion attracts audiences, and excites people, and gives the composer a tremendous gamut of sounds like no other instrumental family, so my suggestion to you is PROMOTE PERCUSSION POWER!

By the end of its second decade, PAS had become a true force, not just in the percussion community, but in the music world as a whole. And that force would get even stronger in the 1980s. PN



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