Percussive Notes

The journal of the Percussive Arts Society • Vol. 37, No. 1 • February 1999

Percussive Notes

The journal of the Percussive Arts Society • Vol. 37, No. 1 • February 1999

America's Shrine to Music Museum

DRUMSET PARADIDDLES

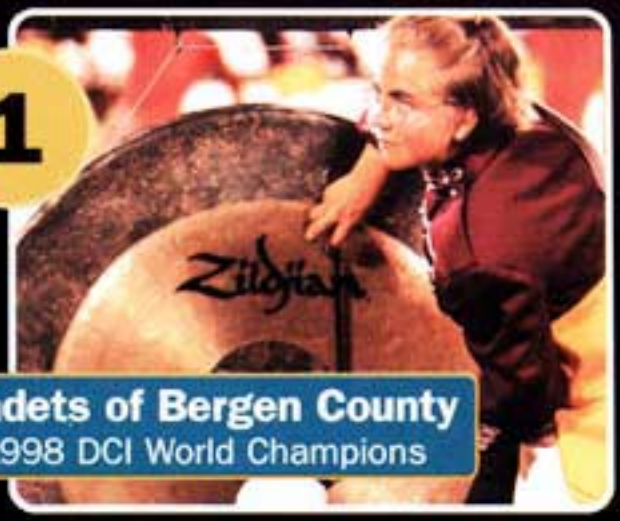
PREPARING A PERCUSSION AUDITION

MALLET-KEYBOARD FUNDAMENTALS

High Five!

It's a Fact:
The World's Leading Drum Corps
choose **Zildjian Cymbals.**

1



Cadets of Bergen County
1998 DCI World Champions

2

Santa Clara Vanguard
Best Percussion

3

Blue Devils

4

Cavaliers

5

Glassmen

Top 12 Zildjian Finalists:
7th - Crossmen **11th** - Carolina Crown

Congratulations to all the Zildjian Corps
on another incredible season.

Zildjian
The only serious choice.

 Photo credits: Ron Walloch (1) and David Rice (2-5)

Percussive Notes

The journal of the Percussive Arts Society • Vol. 37, No. 1 • February 1999

Cover photo by Simon Spicer, Photo Services, University of South Dakota

Rhythmic Ideas Using Brushes, page 13

Healing Injuries and Facilitating Technical Abilities, page 52

PAS ADMINISTRATION

EXECUTIVE COMMITTEE

President Robert Breithaupt
First Vice-President (President-Elect) James Campbell
Second Vice-President Mark Ford
Secretary Kristen Shiner McGuire
Treasurer Mike Balter
Immediate Past President Genaro Gonzalez
Executive Director Randall Eyles

BOARD OF DIRECTORS

José Alicea/Corporación del Conservatorio de Música de Puerto Rico, Santurce, Puerto Rico
Mike Balter/Mike Balter Mallets, Prospect Heights, IL
Steve Beck/Pro-Mark Corporation, Houston, TX
Michael Burritt/Northwestern University, Evanston, IL
James Campbell/University of Kentucky, Lexington, KY
Jim Catalano/Ludwig/Musser Industries, Elkhart, IN
Gary Chaffee/West Roxbury, MA
Lennie DiMuzio/Avedis Zildjian Co., Norwell, MA
David Eyler/Concordia College, MSU, NDSU, Moorhead, MN
Phil Faini/West Virginia University, Morgantown, WV
Mark Ford/East Carolina University, Greenville, NC
Evelyn Glennie/Huntingdon, Cambridgeshire, England
Neil Grover/Grover Pro Percussion, Woburn, MA
Richard Holly/Northern Illinois University, DeKalb, IL
Steve Houghton/Glendale, CA
Douglas Howard/Dallas Symphony Orchestra, Dallas, TX
Kathleen Kastner/Wheaton Conservatory of Music, Wheaton, IL
Dana Kimble/West Point Band, West Point, NY
Tzong-Ching Ju/Academy of Ju Percussion, Taiwan, Republic of China
Joel Leach/California State University, Northridge, CA
Arthur Lipner, Stamford, CT
Emil Richards/Toluca Lake, CA
Kristen Shiner McGuire/Rochester, NY
Kay Stonefelt/College at Fredonia–SUNY, Fredonia, NY
Ian Turnbull/London, Ontario, Canada
Norman Weinberg/University of Arizona, Tucson, AZ
Bill Wiggins/Nashville, TN

PAST PRESIDENTS

Genaro Gonzalez, 1997–98
Garwood Whaley, 1993–96
Robert Schietroma, 1991–92
John Beck, 1987–90
Thomas Siwe, 1984–86
Larry Vanlandingham, 1982–84
James Petercsak, 1978–81
Gary Olmstead, 1973–77
Sandy Feldstein, 1968–72
Gordon Peters, 1964–67
Donald Canedy, 1960–63

SUSTAINING MEMBERS ADVISORY COUNCIL

Neil Grover—Chairman/Grover Pro Percussion
Angelo Arimborgo/LP Music Group
Dave Black/Alfred Publishing Co., Inc.
Maury Brochstein/Pro-Mark Corporation
Jim Catalano/Ludwig/Musser Industries
Sandy Feldstein
Vic Firth/Vic Firth, Inc.
Lloyd McCausland/Remo, Inc.

PAS STAFF

Executive Director Randall Eyles
Executive Assistant Rebecca Kinslow-Burton
Publications/Marketing Manager Teresa Peterson
Membership Manager Heather Savickas
Graphic Designer Hillary Henry
Administrative Secretary Catherine Flynn
Mail Clerk Bill Williams

PAS MUSEUM

Director of Public Relations James Lambert

PAS HISTORIANS

Lisa Rogers, Texas Tech University
James Strain, Northern Michigan University

PASIC HOSTS

Jim Rupp, PASIC '99, Columbus, OH—Oct. 27–30, 1999
Michael Varner, PASIC 2000, Fort Worth, TX—Oct. 25–28, 2000

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Alan Abel, 1998
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Roy Haynes, 1998
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Alexander Lepak, 1997
Maurice Lishon, 1989
William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Shelly Manne, 1997
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
George L. Stone, 1997
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Tony Williams, 1997
Armand Zildjian, 1994
Avedis Zildjian, 1979

PERCUSSIVE NOTES

EDITOR Rick Mattingly/Louisville, KY

MANAGING EDITOR Teresa Peterson/Lawton, OK

ASSOCIATE EDITORS
Drumset Jim Coffin/Anaheim Hills, CA
Education and Keyboard Percussion Mark Ford/East Carolina University
Marching Julie Davila/John Overton High School
Research Lisa Rogers/Texas Tech University
James Strain/Northern Michigan University
Selected Reviews James Lambert/Cameron University
Symphonic Michael Rosen/Oberlin Conservatory of Music
Technology Norman Weinberg/University of Arizona
World Percussion Rich Holly/Northern Illinois University

CONTRIBUTING EDITORS Keiko Abe/Tokyo, Japan
John Bergamo/California Institute of the Arts
Michael Burritt/Northwestern University
Morris "Arnie" Lang/New York, NY
Arthur Lipner/Stamford, CT
Bill Molenhof/Nürnberg, Germany
Brian Stotz/Rochester, NY
Heinz von Moisy/Rottenburg, Germany
Jay Wanamaker/Buena Park, CA
Richard Weiner/Cleveland Orchestra

MUSIC ENGRAVER Rick Mattingly/Louisville, KY

ADVERTISING MANAGER Teresa Peterson/Lawton, OK

ART DIRECTOR Hillary Henry/Lawton, OK

EDITORIAL ASSISTANT Lelain Wait/Lawton, OK

EDITORS EMERITUS James Lambert, 1986–1994
Robert Schietroma, 1983–1986
F. Michael Combs, 1979–1982
James L. Moore, 1963–1980
Neal Fluegel, 1966–1979
Donald G. Canedy, 1963–1966

Mission Statement

The Percussive Arts Society (PAS®) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN®), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).

FROM THE PRESIDENT

Moving Forward

BY ROBERT BREITHAUPT

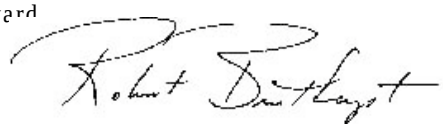
It is an honor for me to address the membership of PAS for the first time as President. I am looking forward to the next two years with much excitement. However, before outlining any plans for the upcoming term, I must take this opportunity to thank outgoing president Genaro Gonzalez for his commitment and personal sacrifice on behalf of the membership. Only now, as I am "rounding the corner" and assuming the position of President do I fully appreciate the time and constant effort that is part of the role of being President. Furthermore, I am very aware of those who have led the society in the past, and I hope that I can meet their standard in the coming months.

In addition to the day-to-day leadership of PAS, I have set two goals for the next two years: increased electronic access and fundraising for the society. For those of you who heard me speak to the Board of Directors or Chapter Presidents at the recent PASIC, you know that I view electronic access as the means by which PAS can "connect" with the world of percussion to a degree that we could only imagine just a few years ago. In addition, the ability for students and international members to join PAS as "electronic" members will provide an efficient, cost-effective means to receive the information that the society has to offer. In short, we plan to create an environment that allows one to view our publications and also to do research, using our thirty-five years of published materials, through "keyword" access.

I must mention that the concept for this was not a dream of mine; it will be the realization of the vision of members such as Norm Weinberg, Rebecca Kite, and members of the WPN Committee, who have been challenging us to think about electronic services for many years. Their ability to predict the future has been uncanny and has served us very well.

None of these plans and dreams can be fully realized without resources that go beyond what can be generated through membership dollars. With this in mind, we intend to embark on a fundraising effort, not only to assist in the area of electronic services, but to attain some of the goals that have been identified and clarified through Board of Directors actions of the past two years.

This is an exciting time as we look forward to what can happen in the PAS. Through our board, our committees, our chapters, and the industry we have tremendous resources and talent from which to draw. Now it is time to put some of these plans in motion and move forward.



HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • FAX (580) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. A portion of membership dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$55, Library—$55, Student/Senior—$35. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

FROM THE EDITOR

PN Marches On

BY RICK MATTINGLY

This issue marks the "changing of the guard" in terms of our marching percussion section. Jim Campbell has retired from his position as Associate Editor due to his increased responsibilities as PAS First Vice-President (President Elect). During the past five years, Jim has maintained a high standard through the articles he has written, edited, and acquired for the Marching section. We always hate to see good people go, but in this case Jim certainly will be continuing a high level of involvement with *Percussive Notes* through his work on the Executive Committee, and the magazine will continue to benefit from his input.

Taking over the Associate Editor's job for marching percussion is Julie Davila, who also serves as Chair of the PAS Marching Committee. Over the past few years, Julie has written several excellent articles for *Notes*, and has established herself as a knowledgeable, talented, and vital member of the marching percussion community. We are grateful that she accepted the editor's gig, which ensures that *Percussive Notes* will continue to feature quality articles on every facet of marching percussion.

As with the other sections of *Percussive Notes*, the majority of those articles are written by PAS members. The reason is simple: We strive to publish informative, factual, quality articles written by the top performers and educators in the field of percussion. And the majority of these people *are* PAS members.

You don't have to be a college professor, a "name" performer, or a member of a PAS committee to be published in *Percussive Notes*. If you are a PAS member, then you are eligible to submit material. We suggest that you contact us first, giving us an outline or overview of your intended article. That way, we can advise you if we already have something similar about to be published, or we can offer suggestions on the best way to gear your article for our readership. You can send your proposal to the Associate Editor in charge of the section in which your article would fit, or you can send it to Managing Editor Teresa Peterson, and she will route it accordingly.

If your topic doesn't seem to fit into one of our existing categories, don't worry about it. Send it anyway. If we feel that it will be of interest to a significant portion of the PAS membership, we'll find a place for it, even if we have to create a new category. Our goal is to serve the entire society. The various categories help ensure that we will cover a wide range of material in each issue, but those categories are not meant to straightjacket us. If it's of interest to the percussion community, then we want to see it.

One of the strongest facets of the PAS is the diversity of its membership, and we seek to reflect that within these pages. But it has to be a two-way street. The members themselves must share their knowledge, expertise, and interests. Writing articles for *Percussive Notes* is an excellent way in which PAS members can communicate with each other and contribute to the growth of our chosen art.

REBOUNDS

NATURAL MISTAKES

I am delighted about the very positive review of my prize-winning composition "Black Sphinx for Marimba—Solo" in the October issue. As Mr. Frock states there are a few differences between the manuscript and the printed version. For those who want to play the piece it might be important to know that the printed version is entirely correct, apart from two notes:

Bar 65: the last note in the upper staff should be an E-natural, not E-flat.

Bar 151: the last note in the lower line is an E-natural, not E-flat.

For more detailed information about the interpretation of the piece, please refer to my solo CD, which will be soon published by Studio 4 Productions.

LEANDER KAISER

FROM THE PASIC HOST

Columbus Convention Center is a Perfect Fit for PASIC '99

BY JIM RUPP

As PASIC '99 progresses in the planning stages, one of the things that is more and more impressive is the Convention Center in Columbus. It is sized and organized almost perfectly for the upcoming PASIC next fall. It is also big enough to give us everything we need in a convention center, yet not so large that you feel as though you're running cross-country to get to your next event. Besides providing a very pleasant and comfortable feeling, this facility offers our convention some strategic advantages:

1. Being a fairly new center (only six years old), it is convenient and modern in both its atmosphere and facilities.

2. It has a large, high-ceiling exhibit hall (which worked great at PASIC '93).

3. There are plenty of well-organized meeting and workshop rooms just outside the doors of the exhibit hall.

4. There are several large rooms for concerts, large clinics, and the banquet.

5. The spacious, convenient loading dock area has plenty of bays to make loading in and out convenient for exhibitors, and there is ample parking for trucks.

6. The connected arena is perfect for the marching percussion events.

7. There is an ideal hotel situation: the Hyatt Regency is under the same roof with the Convention Center, the Crown Plaza across the street has an indoor bridge access to the convention center, and the new Red Roof Inn is only a half block down the street.

8. Access from Port Columbus Airport and the freeways is quick and easy.

9. The convenient location in downtown Columbus offers easy access to a variety of restaurants, clubs, concert halls, and the thriving nightlife.

If you've ever been to a PASIC, you know how much time we all spend in the convention center and hotels. It is a great package here, and it should make our time as comfortable and "painless" as possible! See you in October.

Percussion Instruments in America's Shrine To Music Museum

BY SARAH E. SMITH
PHOTOS BY SIMON SPICER, PHOTO SERVICES, UNIVERSITY OF SOUTH DAKOTA

America's Shrine to Music Museum, located on the campus of the University of South Dakota, Vermillion, South Dakota, is one of the great institutions of its kind. Its renowned collections, which number more than six thousand instruments from various world cultures and historical periods, are among the most comprehensive in the world, rivaled only by museums in places such as Berlin, Brussels, Paris, and Vienna.

Of particular interest to percussionists is the Beede Gallery, containing many non-Western musical instruments from Africa, the Near East, Japan, China, Tibet, India, and the Pacific Islands. Several other galleries in the museum contain other percussion instruments. The Cutler Gallery has musical instruments from the industrial revolution and folk instruments from Europe, and the Graese Gallery has drums from North America with a special exhibit on the U.S. Civil War Era. The Everist Gallery contains instruments from the American music industry in the twentieth century. Visitors to the museum may also rent a state-of-the-art audio tour, which includes a personal CD player and headset. The compact disc has musical examples of selected instruments from the museum.

Displayed in the museum lobby is an extremely large goblet drum from northern Thailand called "Glaw-ng-ae." This drum, from the late nineteenth century, is ten feet long, weighs a thousand pounds, and was pulled on a cart by a pack animal. It was played mainly in Buddhist temples in the northern provinces to signal the start of each day. The drum was also used to accompany folk singing and dancing, and used in processions when young men were brought to the temple to become Buddhist monks.

Hand-painted, 19th-century Persian zarb. (Purchase funds given by Barnes and Usher Abell, Vermillion, 1978)

BEEDE GALLERY

The museum's collection of non-Western musical instruments is in the Beede Gallery. From the royal court of Kabuka in Africa are two large Ugandan drums that date from approximately 1896. These drums were collected by Carl E. Akeley (1864–1926), an American naturalist and explorer. The drums have ox-hide heads, and when played in an ensemble of fifteen or more, the pitches of the drums would make a melody. There is also a Kalengo or "talking drum" from Nigeria, which is in fragile condition. Three xylophones are included in the exhibit: a neck-carried xylophone with animal-horn resonators from Nigeria; a neck-carried gourd xylophone dating from nineteenth-century Sierra Leone; and a gourd xylophone from the Chopis of Mozambique that dates from the early twentieth century. Also on display are sansas or mbiras and a gourd rattle dating from 1897.

Instruments from the Near East includes two frame drums from the nineteenth century. One of the frame drums has a bone, ebony, and mother-of-pearl shell. A goblet drum called a "zarb" is from nineteenth-century Persia (modern Iran) and is

Skull drum (rnga-ch'un), eastern Tibet, 19th century. Two human skull caps joined by a silver band, with inset red corals and turquoise. Carried by wandering lamas (monks). Ringley Fund, 1976.

beautifully decorated with hand-painted pictures of birds, flowers, and people.

From the Far East is a large Japanese bowl gong used in Buddhist religious rituals and in Kabuki Theater. This instrument, called a "kin," dates from 1870. From China the museum has three sets of temple bells hanging from the ceiling. These nineteenth-century temple bells have decorative dragons etched into the metal. Also on display is a gong and a heavy bell that is played by striking it with a mallet. A red-painted slit drum called "mu yü" comes from either Japan or China and resembles a large temple block. Two Chinese tom-toms (pang ku), one from the early twentieth century and one from the nineteenth century, complete the display.

A large, cast-bronze kettlegong from Siam (now Thailand) is decorated with elephants, frogs, lizards, and snails. This drum was used in rain-making ceremonies in which the frog had a prominent role. According to James Blades, a large number of frogs indicated a gong of high value. By custom, as each owner of the drum died, a frog was broken off the drum and buried with the owner to accompany him in the next life. The drum would then be passed on to the next owner.

From Eastern Tibet comes one of the museum's more interesting exhibits. A nineteenth-century skull drum or "rnga-ch'un" is made from two human skull caps that are joined by a silver band. This drum has two red coral pieces and one turquoise stone for decorations. The membrane of the drum is human skin painted green. These skull drums were used by wandering Shamans (monks). Also from Tibet are cymbals (sil-sn'yan) from the nineteenth century that have silk brocade holders and are about twelve inches in diameter.

From India the museum has nineteenth-century tabla, baya, and a mridanga on display. The mridanga, from South India, is a two-headed drum. From Southeast Asia is a Burmese gong and from the Pacific islands are different bamboo rattles and sticks used in hula dancing. A bowl drum from the Iban tribe of the Dayak people was discovered in Sarawak, North Bornea (modern Malaysia). And from Hawaii is a gourd drum called "pu hula."

The museum has snake or lizard skin drums from Oceania. Described as handle drums, they are about twenty-four inches tall, are very small in diameter, have an hourglass shape, and have a handle in the midsection of the drum. The shells of the drums are carved from wood. Some of these late nineteenth-century/early twentieth-century drums came from Samoa, the Trobriand Islands, or Papua, New Guinea.

(Left to right) Goblet drum, India, 19th century. (Rawlins Fund, 1980.) Tabla, North India, 19th century. Baya, North India, 19th century. Mridanga, South India, 19th century. (Arne B. Larson Collection, 1979.)

The collection has one Gamelon piece, a Saron, from nineteenth-century Bali. This instrument has nine bronze bars and was part of a larger set. A Garramout slit drum was found in the coastal Sepik river region of New Guinea and is from the late nineteenth century. Also in this display is a small bamboo Angklung from Java. These three bamboo pipes create a hollow wooden sound when struck against its frame. (In storage the museum has a large, chromatic set of Angklung patented by J.C. Deagan of Chicago in 1900.)

The last exhibit in this gallery is a tall log drum called a "nanaru." This drum was played for dancing during a ritual slaughtering of pigs. This drum is carved from a breadfruit tree and has two monstrous faces at the top. It comes from the Ambrym Islands in the South Pacific.

CUTLER GALLERY

Located in the Cutler Gallery is a schellenbaum or bell tree. This schellenbaum (also known as a "Jingling Johnny") was acquired as a gift from Frederick C. and Lilla Elbel of South Bend, Indiana. Carried on horseback, these visually striking instruments are almost ten feet tall. They filled the air with tinkling bell sounds and were very popular with German military bands. They were still in use as late as the 1930s, as seen in Hitler's Nazi propaganda films such as the infamous *Triumph of the Will*. This piece was bought in Markneukirchen, an area of Germany near the Czech border, by Joseph Hunleth, who brought it to the United States and displayed it at the Hunleth Music Company in St. Louis. Frederick Elbel purchased it in 1942.

Included in the schellenbaum display are three European side drums and two timpani. These side drums have brass shells, wooden hoops, and rope tension. They are in excellent condition. One drum is from Berne, Switzerland and dates from 1785–1815. Another, from the early nineteenth century, was made by Colas in Paris. The last side drum, from Munich, Bavaria, was made by Kaltenbecker and Sons between 1785–1815. The timpani are either from Austria or Bavaria and date from 1685–1699.

(Left to right) Drum, Batak tribe, Sumatra (Indonesia), 19th century. Bottom carved to resemble old bronze cannon; traces of green pigment remain. (Board of Trustees, 1977) Handle drum, probably from Samoa, early 20th century. (Arne B. Larson Collection, 1979) Handle drum, Trobriand Islands, early 20th century. (Board of Trustees, 1976)

EVERIST GALLERY

Across the hall and located in the Everist Gallery is the Korn Kobblers display. This light-hearted dance band made an elaborate and creative use of every trap in the book. Start with a washboard, add electric auto horns, a siren, klaxon, doorbell, twenty-one auto and bike horns, whistles, ratchets and gadgets and you have "America's Funniest Band" (see cover photo). The Korn Kobblers were popular from 1938–1954, the era of the corny-music craze. This type of music, a phenomenon of the 1930s and 1940s, was made famous by Spike Jones. The Korn Kobblers divided their set into half straight jazz and half zany music. Electric spittoons that belch fire and a suitcase full of traps highlight this collection. This is a gift from the estate of Stan Fritts (1910–1969), the leader of the Korn Kobblers, who eventually settled in Yankton, South Dakota.

The museum has a beautifully decorated, nickle-plated, brass snare drum from the C.G. Conn Company (Elkhart, ca. 1904–1915). This orchestra drum has the company name spelled out in perforations around the metal shell. Once

priced at twenty-five dollars, this drum was featured on company letterhead and found in catalogs into the 1920s.

The display of the Royal Holland Bell Ringers is also in the Everist Gallery. This family band was founded by Professor P.H. Brouwer (later Brower) during World War I. They performed in Canada and the United States while living in Holland, Michigan. In 1915 the family traveled to Europe and performed for Holland's Queen Wilhelmenia, who bestowed on them the title, "Royal." The band of Brower, his wife, and three sons performed in picturesque Dutch costumes, complete with wooden shoes.

Among instruments used by this band were a Glassophone, a homemade glass xylophone that contains twenty-four glass bars and was used on tour from 1915–26. The band used friction chimes (aluminum harp), which are played by rubbing the small, tuned, aluminum tubes with rosined gloves to produce a ringing harp-like sound. The Royal Holland Bell Ringers also made use of tubular bells, though not arranged in the usual two-three elevated pattern. Instead, brass colored tubes contrast with silver colored tubes to indicate the pitches. These were manufactured by the Rudolph Wurlitzer Company in Chicago and Cincinnati.

The museum has a grand harmonicon from 1825. This can be found in the Lewison Gallery. This grand harmonicon consists of twenty-four tuned glasses set in a wooden case. It is played by rubbing the edge of the glass with moistened fingertips.

GRAESE GALLERY

Drums from the Civil War Era can be found in the Graese Gallery. Snare drums made by J. W. Pepper and Sons between 1870–1880 have calfskin heads and patriotic decorations on the wooden shells. The museum's display includes photos of different military and community bands, and military music plays softly in the background, helping bring these instruments to life.

One side drum made in Massachusetts dates from 1772. A bass drum (1840) and a side drum (1825) were made by Eli Brown in Connecticut. A side drum dating from 1860, made by the Eisenbrandt company from Baltimore, and a side drum from 1858, made in Iowa by the Sturdevant Company, are in this exhibit. The display includes manufacturer advertisements, photographs of instrument makers, and several pairs of drumsticks from this period.

A small display of North American Indian frame drums, flutes, and whistles is also in the Graese Gallery. These artifacts are from the nineteenth century, and some were discovered in the Northern Great Plains of the United States. One frame drum in this display is from Arizona.

(Left to right) Field drum by Eli Brown, Windsor, Connecticut, ca. 1825. (Arne B. Larson Collection, 1979) Field drum by H.R. Eisenbrandt, Baltimore, after 1860. (Board of Trustees, 1981)

OTHER INSTRUMENTS

An Orchestrion awaits each visitor at the end of the tour. By inserting a nickel you can enjoy the wonderful mechanical sounds of the "Nickelodeon." Inside the huge wooden cabinet is a triangle, bass drum with three types of beaters, a cymbal, and a snare drum. The sound is incredible and the mechanics are a delight to watch.

The museum also has several keyboard percussion instruments, including marimbas from Guatemala that University of South Dakota percussion students play for special concerts. These marimbas were purchased by Courtland "Skip" Swenson, former percussion instructor at USD. There are several two-and-a-half octave Deagan xylophones, the small instrument once promoted as a "Student's Model." Since they are not currently on display, these xylophones have been taken apart, and the bars carefully wrapped to avoid damage.

Many other percussion instruments owned by the museum are not currently on display, including two sets of cradle timpani, countless bass drums, tom-toms, folding drums, bongos, timpani with pedals, Scottish bass drums and field drums. There is an interesting set of British drums called "flatjacks," which consist of a metal shell approximately sixteen inches in diameter and an inch deep. Inside this shell is another metal shell approximately fifteen inches in diameter and one inch deep. The larger shell has a batter head and the smaller shell has a snare head with metal snares across it.

The museum has an expansion planned and is constantly receiving new items. Its most recent percussion acquisition comes from the Sulu tribe of the Southern Philippines. It is a huge drum carved from a teak wood. This drum is nine feet long and is ornately decorated with a flower pattern in Islamic designs. The drum was purchased from a dealer in London, and the museum's conservator replaced the calfskin head. By studying other drums from the Philippines, he was able to determine the proper method of applying the head, which involved using a cloth-covered rope in combination with nails hammered into the drum to secure the head in place.

Sarah Smith with eight-foot tall Sulu drum, southern Philippines, 20th century. Teak, carved with Islamic designs. Bought on Tawi Tawi Island. (Purchase funds gift of Margaret Ann and Hubert H. Everist, Sioux City, Iowa, 1998.)

If you are in South Dakota, a trip to Vermillion and America's Shrine to Music Museum is well worth the stop. The museum is open daily and admission is free. For more information, visit the museum's website at www.usd.edu/smm.

Sarah E. Smith is an Assistant Professor of Music at the University of South Dakota. She earned her Doctor of Musical Arts degree in Percussion Performance from Ohio State University in 1995. Smith is Principal Percussionist and Timpanist with the Sioux City Symphony Orchestra and Principal Timpanist with the South Dakota Symphony Orchestra. She is active as a clinician and adjudicator, and she directs the USD steel drum band and percussion ensembles. PN

Drums that say something!

Orion Classic Model TM622 in Wax Emerald Green finish with matching Black Panther snare. Cymbals not included.

Drums have been a source of communication for thousands of years and still are the most powerful communicator in music. That is why much of the R&D at Mapex can be summed up in one word. . . Voices.

Just like a singing group, a good drum kit must have distinct voices and textures. Drums must also speak different languages and rhythmically get feelings across that move individual listeners or large audiences. Our design team works closely with Mapex artists to create drums that speak clearer and translate ideas better than any other drums made today. The results can be seen in this Orion Classic Series set. It has thinner, ultra-resonant all maple shells with precise bearing edges plus the exclusive I.T.S. isolated tom mount system. Available in a choice of shell dimensions that offer a wider range of voicing, Orion drums project without the muffling effect thick plies and evasive hardware often cause. Orion's elegant hand rubbed finish in an array of dramatic colors and gold plated lugs also speaks for Mapex quality as does its Performing Artist Series pedals and stands with precision adjustment and smoother quieter action.

Check out the Orion Classics at better drum shops worldwide – they speak your language.

"Mapex gives me the range and voicing I need to back up a diversity of artists from Joe Sample to Steve Winwood."

Walfredo Reyes Jr.

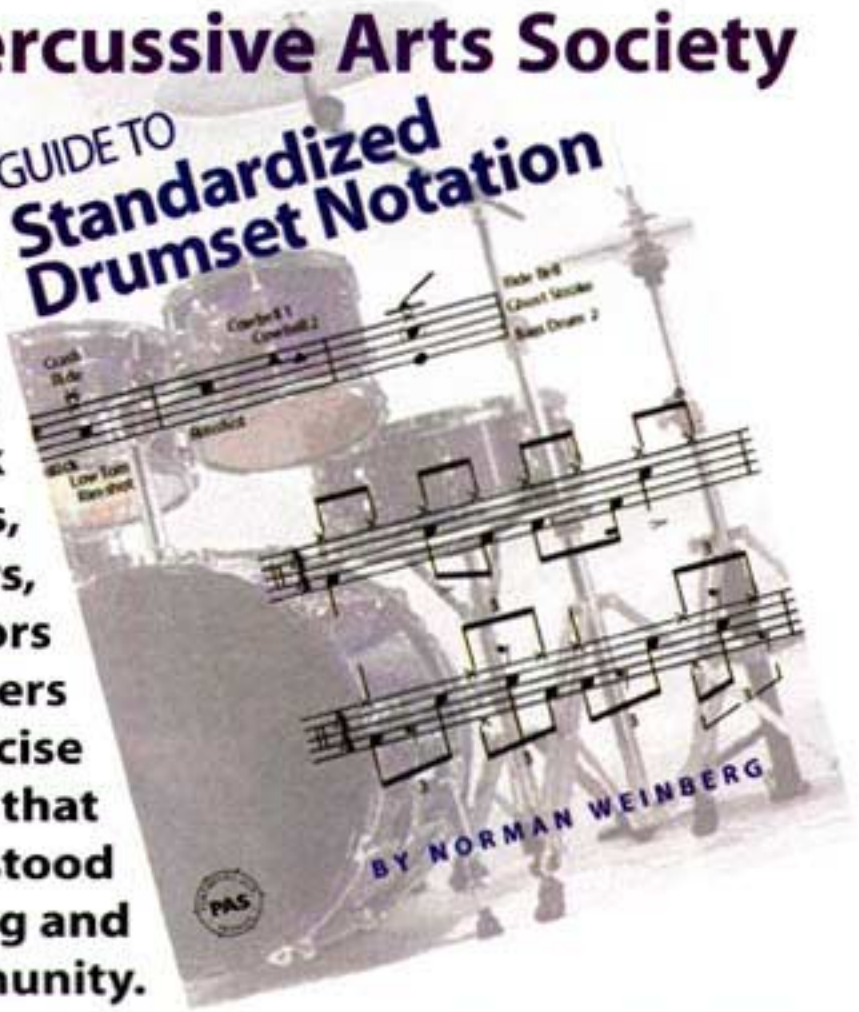
MAPEX.

The drummer's other voice.

Mapex USA, Inc. • P.O. Box 1360 • LaVergne, TN 37086 • e-mail: mapex@concentric.com

New from the Percussive Arts Society

The definitive reference to drumset notation!



Based on extensive research, this guidebook for composers, arrangers, performers, authors, educators, students, editors and music engravers presents a clear, concise drumset notation system that is recognized and understood by the drumming and percussion community.

This book is a must for all arrangers and orchestrators. I wish this text had been around years ago when I was trying to make sense of the collective, "hand-me-down" drum notation of the day.
John La Barbera, Composer/arranger

I hope and recommend that ALL composers, arrangers, authors of pedagogical studies and drummers read, digest and use this long-awaited standard of drumset notation.
Peter Erskine, Drummer/composer

Authors, publishers, composers and performers are now liberated to communicate in a common notational language. What a triumph to release us from the "medieval" practice of slash marks with the term ad lib.
George Gaber, Distinguished Professor of Music, PAS Hall of Fame

If everyone who writes for drumset adopts these guidelines, the ambiguities inherent in much current drumset notation can be alleviated.
Ron Spagnardi, Editor/Publisher, *Modern Drummer* magazine

Quantity..... _____

Price per Book..... ❑ $9.95 ..... ❑ PAS Member Discount Price $8.00..... $_____

Shipping ($3.00 for 1 book—add $1.00 for each additional book..... $_____

TOTAL DUE..... $_____

Method of Payment ❑ Check/Money Order ❑ MasterCard ❑ VISA ❑ Discover

Card Number _____ Expiration Date _____

Signature _____

Ordered by _____ PAS Index # _____

Shipping Address _____ P.O. Box No. _____

City _____ State/Province _____ Zip/Postal Code _____

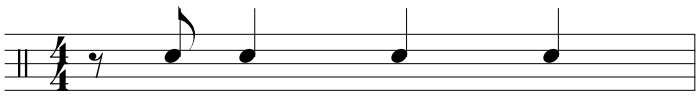
Make checks payable to Percussive Arts Society • Mail orders to PAS, 701 NW Ferris, Lawton, OK 73507-5442
School Purchase Orders Accepted • Quantity Pricing Available (50 books or more)
Please allow 6–8 weeks for delivery
If you have questions about your order, call (580) 353-1455 or fax them to (580) 353-1456

Rhythmic Ideas Using Brushes

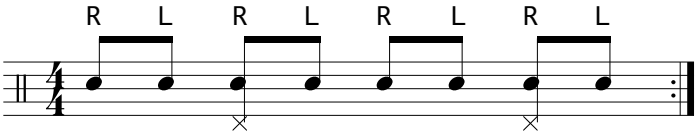
BY JOE LABARBERA

For the student drummer, playing brushes can be a real challenge. Many young drummers don't have the opportunity to see brushes played up close, so it's a mystery as to which hand does what. After showing students a basic time stroke, I ask them to think of a simple rhythm and play it on the snare drum. What I often see is one hand (usually the right) doing all the work. Following is a technique that I use, which is a simple way to get students playing rhythmic ideas on the drumset using brushes with both hands.

The first step is to get out Ted Reed's *Syncopation* book and turn to page 29 (p. 30 in the newer editions). The first exercise should be an eighth rest followed by three quarter notes.

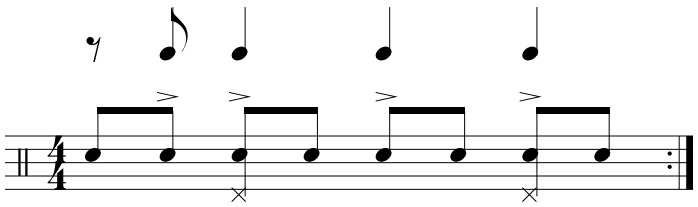


Next, play a "shuffle" beat in the following manner: the right hand will play four downbeats per bar while the left hand plays four upbeats, resulting in eight eighth notes per bar. The hi-hat is on two and four. The eighth notes should be played with a swing feel, sound like a shuffle beat, and the shuffle pattern should remain constant.



After getting a good feel with the basic shuffle, the next step is to practice going from the shuffle beat for four bars to a time pattern for four bars. This should be a smooth transition since the right hand falls on the downbeat, where it normally does for playing time. A moderate tempo, quarter note = 104, is a good place to start.

Now back to the Ted Reed book. Practice playing the written rhythms as if they were accents of the constant shuffle beat.



Remember that the shuffle never stops but becomes a constant undercurrent with the written rhythms being played louder. When I studied with Alan Dawson we used this section of Reed's book (pp. 29–45) using eighth-note or sixteenth-note triplets with sticks in a similar manner. Practice playing four bars of time followed by four bars of the exercise. For added practice, play the bass drum on any rests.

With a little bit of practice the student should begin to feel comfortable using brushes, and playing syncopated figures that include eighth notes, quarter notes, and dotted quarters.

Joe LaBarbera has enjoyed a long and varied career in music. After studying at Berklee College in Boston and a two-year stint in an Army band, he began his professional career with Woody Herman and the Young Thundering Herd. Later he freelanced with Jim Hall, Gary Burton, Art Farmer, Art Pepper and others. For two years, starting in 1978, LaBarbera was a member of the Bill Evans Trio. After Evans' death in 1980, LaBarbera toured for a number of years with Tony Bennett. Currently residing in Los Angeles, LaBarbera remains active by touring, recording,

Orchestrating Paradiddles

BY STEPHEN P. RUCKER

What goes through a musician's mind when practicing is often more important than the material being practiced. Often, frustration sets in because the hours spent in the practice room do not achieve the desired results. A positive approach to practicing can be more productive, take less time, and be more enjoyable.

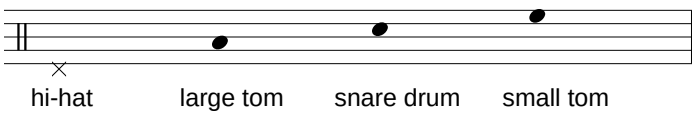
This article deals with some relatively simple paradiddle patterns that may be familiar to you. When practicing these exercises, try to get in a "zone"—an unthinking state in which you allow your natural ability to manifest itself without being blocked by outside influences. Don't think about the past ("If only I had started playing when I was two years old") or the future ("If I keep this up for another six months I'll really have it together"). Simply observe what you are doing and be happy with it.

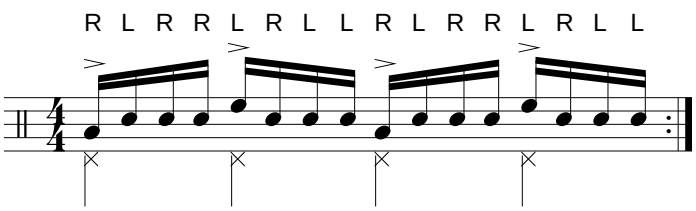
The paradiddle is the perfect marriage of single and double strokes. Single strokes have their own special quality. They are the simplest stroke, the easiest to accent, and can be very convenient at times. However, they can also be stark and severe, like gunfire. Double strokes have a looser, more ambiguous quality. They are slippery, and tend to slide around the beat. Paradiddles are an excellent combination of the two. Single strokes provide potential for accents, while the doubles allow the hands to relax between them.

Before these exercises can be performed properly, the paradiddle sticking must be in "muscle memory." Muscle memory is a term used to describe a motion that has been repeated so many times that the muscles know instinctively what to do. Walking, riding a bike, and playing paradiddles are examples of your muscle memory activities. You should no longer be thinking "RLRR LRLL," just recalling a shape or feel that your hands and arms make when playing a paradiddle. Therefore, prior to moving paradiddles around the drumset, play them at a comfortable tempo on one surface. Make no judgments on them, just play and observe.

BASIC EXERCISES

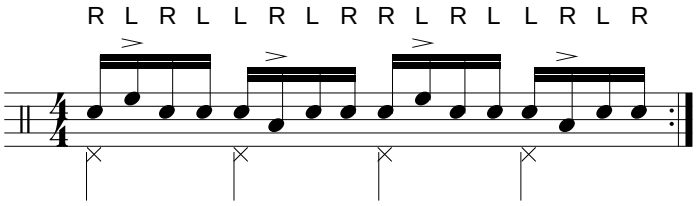
Orchestrating paradiddles around the drumset can be enjoyable with a little mental imagery. This first exercise is probably the simplest way of playing paradiddles around the drums.





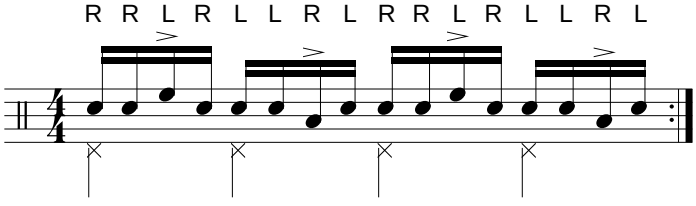
Play this exercise *very* slowly at first. Every tom note should be accented by lifting the stick high above the drum. Use stick height, not tension, to play the accents. Now, imagine that your sticks are *three feet long*. You're playing with yardsticks. Observe each stick as it follows its path into the head. Play as though you are miming to a music video. You should be so absorbed in the motion of those huge sticks that you aren't thinking about those soft snare notes.

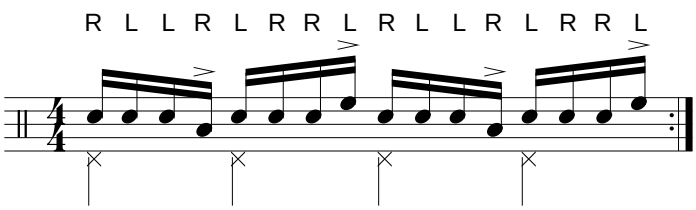
The next exercise is merely a *displacement* of the first. Your intention is to place a tom accent on the second sixteenth note of each beat. Sing the rhythm first, accenting the second syllable—1-**E**-&-a 2-**E**-&-a 3-**E**-&-a 4-**E**-&-a. Now play paradiddles around those accents. Trust your hands; the paradiddles should be in muscle memory. If it helps, notice that before an accent is played, the opposite hand plays a double stroke. This enables the accent hand to get *high* in the air before striking the tom.



The analytical drummer thinks that since the sticking is now RLRL LRLR, it should have a different feel. That's too much thinking. The second exercise should *feel* exactly like the first, just moved over a bit in time. Make sure that you're really hearing the rhythm properly, making sure that the hi-hat is squarely on the downbeat. If possible, practice to music.

The following exercises are other ways of orchestrating paradiddles around the drumset. Keep the hands loose and the mind quiet. Above all, the exercises should feel good to play. If any tension is felt, slow down and relax.





From student to professional.

From the beginning band student to the extreme demands of championship drum corps, from combo garage band to symphony halls all over the world, for quality, performance, durability and price, you simply can't buy better percussion instruments than Adams and Pearl. Isn't it time to let us prove it?

Pearl

The best reason to play drums.

ADAMS

For more information on Pearl or Adams products, see your local Pearl dealer or visit us on the web at www.pearldrum.com

World Renowned 100% Maple, Championship Marching Percussion

Competitive Series Marching Percussion

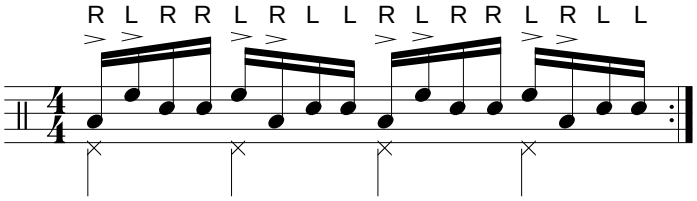
4 Complete Carrier Lines, Magnesium, Mag'Nest, and 2 Aluminum

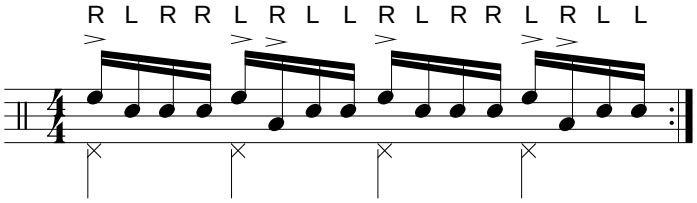
5 Different Student Education Kits

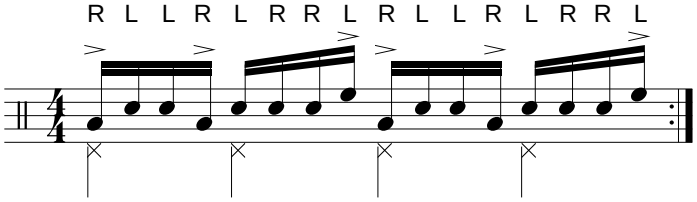
Concert Bass Drums, Toms and over 40 Snare Drums

We Offer 6 different Models of Adams Timpani

Adams Artist, Concert and Soloist Marimbas, Xylophones and Chimes

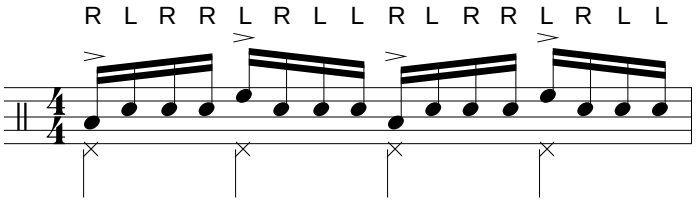


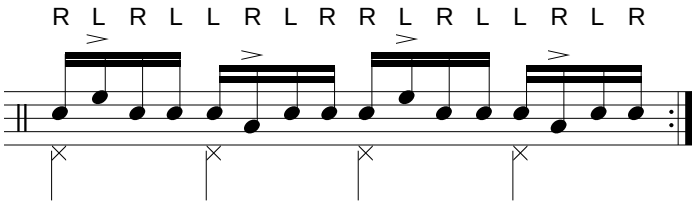




The next step is to put these exercises to practical use. After you have practiced all of the exercises, improvise freely (in tempo) using the paradiddle patterns. Try this approach: First, put yourself in a comfort zone, playing ideas that are familiar to you. Then attempt to mix the paradiddle patterns into your zone of familiarity. If you feel tension, then you have a bit more work to do. Eventually the paradiddles should become part of your solo repertoire.

Drumset players who are more meticulous in their organization might want to combine the patterns systematically. For example, combine one measure of the first exercise followed by one measure of the second, and so on:



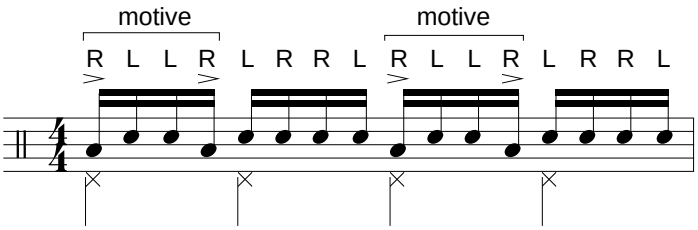


After these possibilities have been exhausted, one- or two-beat extractions from the previous exercises could be combined to produce almost infinite groupings. The important thing to remember is this: It's not the quantity of the material practiced, but the quality of time spent on what is practiced. Suppose a drummer has four hours to devote to exercises such as these. It could be argued that more benefit would be gained by spending the full four hours on the first exercise rather than two minutes on every possibility.

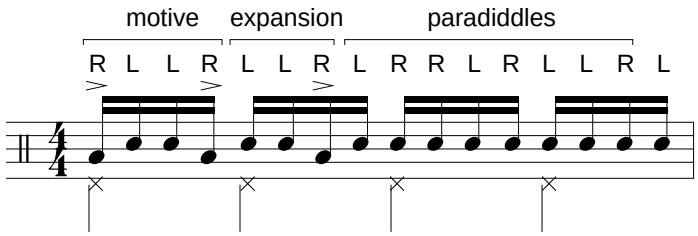
When these patterns begin to feel more comfortable, use them as fills. Remember that a fill should emerge out of a strong groove. Often, drummers make fills the top priority; the groove is merely something to occupy time before or after the fill. The opposite should be true; the fill should enhance or intensify an already strong time feel. The fills can be used in funk, rhythm & blues, fusion, Latin, or played as eighth notes in a fast swing idiom.

EXPANDING THE RHYTHMS

There are various methods of making the paradiddle stickings more interesting and challenging. Observe this sticking:

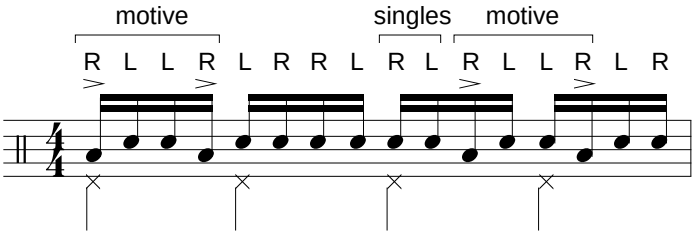


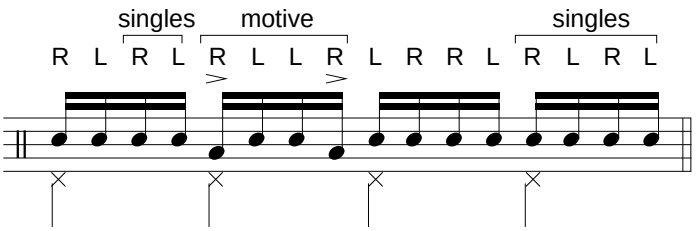
The first four notes can be heard as a motive that can be "expanded" by adding three sixteenth notes. Here, the four-note motive is "expanded" by three sixteenth notes, then resumes the paradiddle sticking:



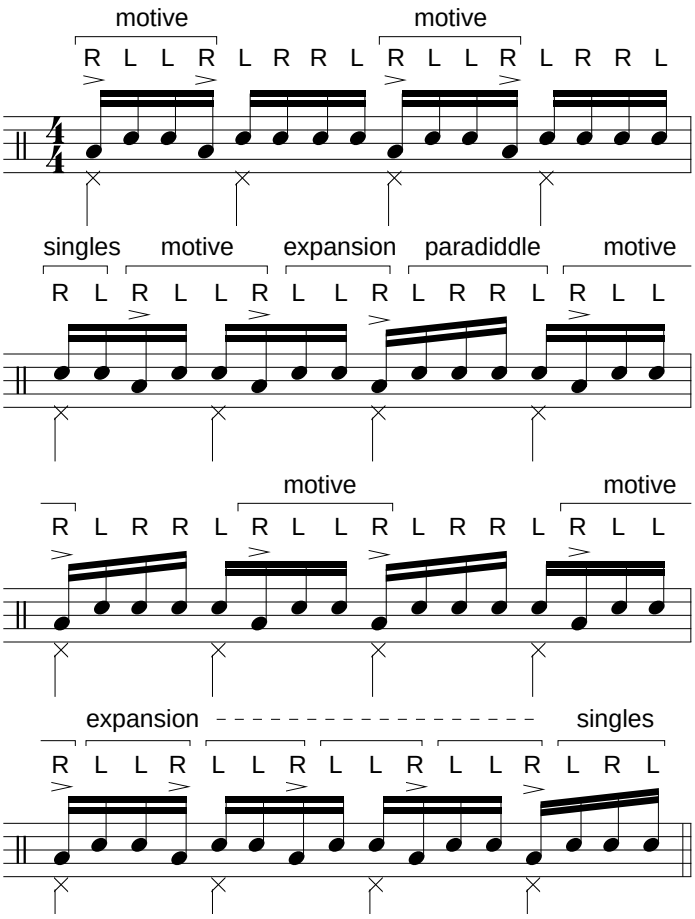
This example produces a sticking that is an asymmetrical fifteen notes long. Don't think about this. Simply hear the motive and let your muscle memory return you to the paradiddles.

By adding single strokes (alternate sticking), these rhythms can be moved around the bar. For instance:





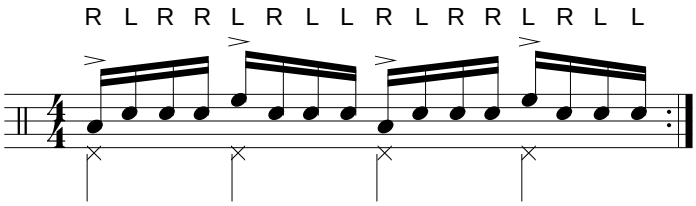
Improvise using this concept, lengthening the motive by expansion and returning to paradiddles. Move the rhythms around by adding single strokes. Try to do this without thinking of the stickings involved or the mathematical complexities they produce. Trust your ears and your muscle memory. The following is an example of what such an improvisation might produce with the accented right-hand notes on the floor tom:



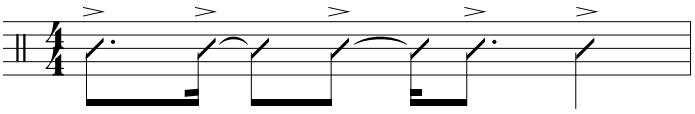
Notice how the motive displaces itself in the second and third measures.

The next procedure involves starting the motives with the left hand on the small tom; then, combine the right- and left-handed stickings. The possibilities are quite extensive.

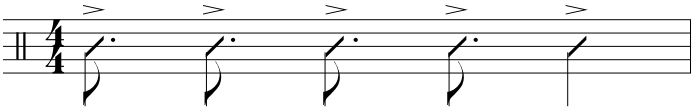
Here is another method of creating rhythmic opportunities. In the first exercise at the beginning of this article, the tom accents were played on all of the downbeat quarter notes:



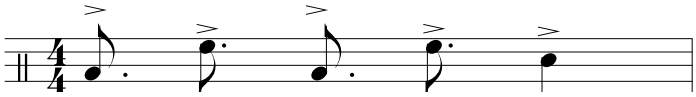
What would happen if you placed these accents on another rhythm—dotted eighths, for instance? First *hear* this rhythm:



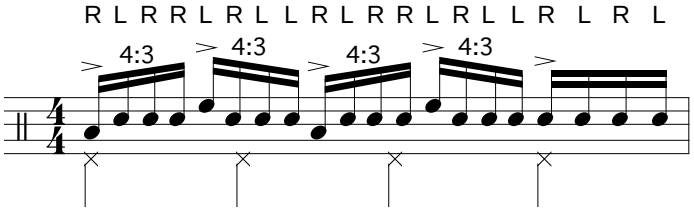
Written as dotted eighths, the same rhythm could be notated this way:



With a metronome, sequencer, or music, play the rhythm on toms and snare:

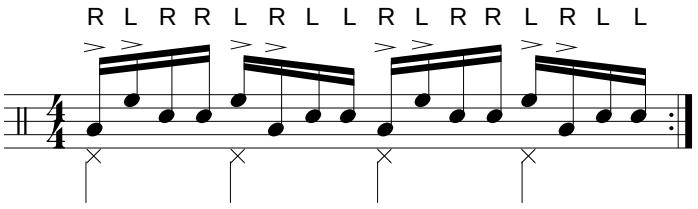


Now, fill in the rest of the strokes from the paradiddle exercise above using this dotted-eighth rhythm:

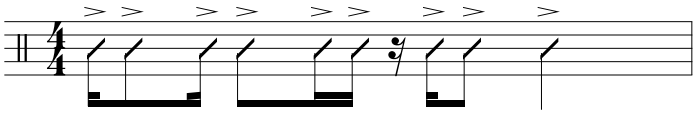


Make sure the rhythm is firmly established in your mind, and let your muscle memory take over. Explore other dotted-eighth rhythms, and *communicate* the rhythm to the listener.

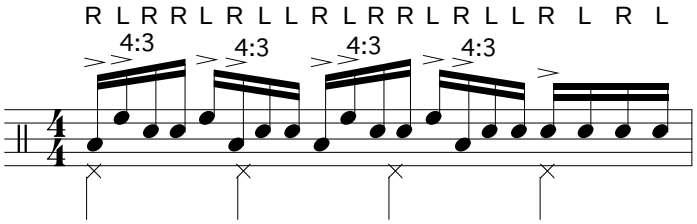
The fifth exercise that was presented looked like this:



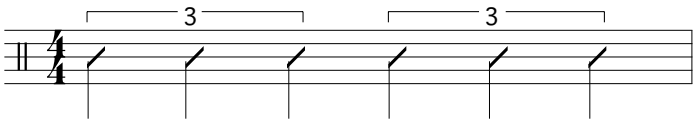
In the same way that you played paradiddles over dotted eighths, you can use the accents in this exercise to suggest this rhythm:



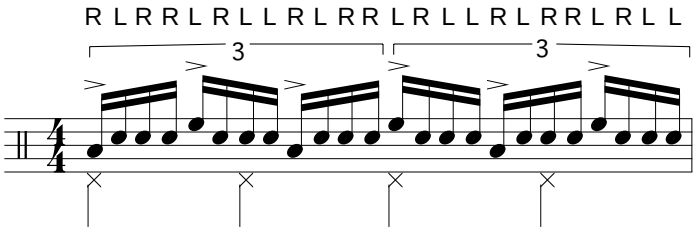
Now, fill in the paradiddle sticking:



Use paradiddle stickings to communicate triplet rhythms. For example:



These quarter-note triplets could be played this way:



Perhaps some of this may look a bit analytical—more like an article on math than on music. Unfortunately, the act of writing

mental concepts can make things look more imposing than they really are. The exercises contained in this article were born out of *performance*, and that is the spirit in which they should be played.

Steve Rucker is drumset instructor at the University of Miami School of Music. His performance and recording credits include Gloria Estefan, Bruce Hornsby, Jaco Pastorius, Woody Herman Big Band, and Bob James. As a member of the Bee Gees he has appeared on major TV shows, a command performance for the Queen of England, and at the Bee Gees induction into the Rock 'n' Roll Hall of Fame. Rucker has been voted "Best Jazz Artist" and "Most Versatile Performer" in South Florida polls.

PN

An Interview with Thom Hannum

BY CHAD WYMAN

Best known for his work with the DCI World Champion Cadets of Bergen County and Star of Indiana, Thom Hannum is currently the percussion director and arranger for the Crossmen Drum & Bugle Corps. Hannum has also developed an outstanding percussion program at the University of Massachusetts, where he serves as the Associate Director of the Minuteman Marching Band. Regarded as one of the nation's foremost percussion clinicians, Hannum has presented numerous seminars and workshops throughout the United States, Canada, Europe, and Southeast Asia, and he is founder and director of the Mobile Percussion Seminar, which offers clinic and workshop programs for high school and college students of all ability levels.

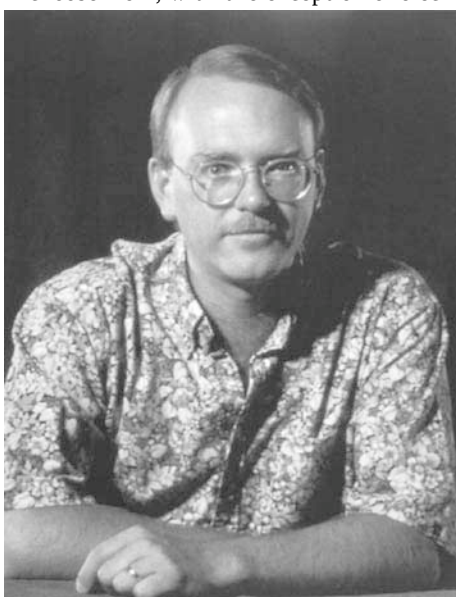
Hannum serves as a product consultant and clinician for the Avedis Zildjian Cymbal Company, Vic Firth Sticks and Mallets, and the Pearl Corporation. He is also an active member of the Percussive Art Society and President of the Massachusetts PAS Chapter. Through Hal Leonard Corporation, Hannum has published a textbook and corresponding student workbook titled *Championship Concepts For Marching Percussion*, which provide many band programs with a comprehensive foundation for percussion education. His instructional video produced by Warner Bros/Chappell, *Fundamental Techniques For Marching Percussion*, demonstrates many of the concepts outlined in the books.

Chad Wyman: *What would you say has changed the most about marching percussion from when you were performing?*

Thom Hannum: There are a number of areas. Let's face it, some time has elapsed since I last played in drum corps. One thing is that the drill demands for the percussionist are way off the map by comparison to my marching days. When I marched, we moved straight up and down the 50 yard line. Backing up in half-steps was a major challenge for us! Obviously this falls far short of today's drill demands. As a result, the physical conditioning is far more important nowadays, and the groups need to factor this aspect into their training routines. The physical endeavor of contemporary drum corps and marching band is just far greater.

The other thing I see that's very different is the musical selections. My last years as a player were with the Crossmen from 1975–1978. Back then the shows seemed to be more of a variety-show format. It seems more groups now are playing what I would term "serious literature," often from the same source. Along with this the tempos of the music have increased. Basically, you see a lot more fast music being performed nowadays—probably brought about by the Garfield Cadets of the mid-1980s, where fast movement became a big part of the visual palette. Naturally this occurred because of the changes in the musical palette.

Many people might say that the most notable change is the addition of the pit, or front ensemble. This has translated into a whole wealth of sounds that were unavailable when I marched. In addition to the standard battery instruments, we now have any type of percussion instrument to choose from, with the exception of electronic devices. I'm sure in time you'll see amplification and electronic equipment as part of the pit setup. Marching bands have already incorporated these into their programs very, very effectively.



Certainly, the tuning ranges are higher these days. Much of this can be attributed to the continued development of the instruments—actually, all the products. The heads and drums, in particular, are able to withstand far greater tension. The percussion industry has kept pace with the desires of the marketplace in this regard.

Lastly, the indoor percussion activity has exploded over the past few years. Competitive circuits exist all over the country. The number of groups participating and the quality of their programs is incredible! The creativity is staggering at times! Winter Guard International (WGI) has created a national stage for these ensembles, and again, the percussion industry has taken notice. Products are being designed specifically for use in the indoor environment. Whereas the indoor ensemble used to be the training ground for the marching band season, it's quite possible for some that the opposite is now true. This activity is only beginning to realize its potential and scope.

Wyman: *Speaking of tuning, could you cite some specific ways that it has changed over the years?*

Hannum: Again, the tuning ranges are generally higher now. For a long time the capabilities of the drums and heads placed certain limitations on tuning. The general mentality was to tune the drum as high as it could go without breaking the heads. We developed the "crank it" mentality. If you were out in the sun for long periods of time with plastic heads, they would naturally stretch and go down in pitch. So you were constantly trying to bring the pitch back up to a desired range. In many cases you would wind up breaking heads, especially before perfor-

WEST VIRGINIA UNIVERSITY - COLLEGE OF CREATIVE ARTS

DIVISION OF MUSIC

POSITION IN PERCUSSION

TERM OF APPOINTMENT: Starts August 16, 1999

QUALIFICATIONS: Outstanding percussion teacher and performer, with significant performance experience and evidence of successful collegiate teaching. Master degree required, doctorate (or equivalent) preferred. The candidate must be qualified to teach undergraduate through doctoral level students in every aspect of contemporary percussion including world music.

SALARY AND RANK: Salary commensurate with background and experience. The appointment will be at the rank of Assistant Professor or Associate Professor.

JOB DESCRIPTION: A regular nine-month tenure-track position. The primary assignment is to teach and manage a large undergraduate and graduate percussion and world music program. Other areas of responsibility include coaching ensembles, touring with percussion ensembles, and possible duties based upon the candidate's expertise.

DEADLINE: Review of applications will begin on Jan. 15, 1999. The search will remain open until the position is filled.

THE COLLEGE OF CREATIVE ARTS; DIVISION OF MUSIC: The College includes the Divisions of Music, Art, and Theater and Dance, and it is housed in a multi-million dollar facility that opened in 1968 and was expanded in 1972. About 340 of the 725 majors in the College of Creative Arts are in music. The Division of Music has 34 full-time and 12 part-time faculty and is the only music unit in the state which offers the B.M., M.M., and doctoral programs. The Division's web page is at http://www.wvu.edu/~music/index.html.

WEST VIRGINIA UNIVERSITY, MORGANTOWN: The institution is the state's land grant and comprehensive university, the only Doctoral I institution in the state, with both a Law School and a Health Sciences Center. Present enrollment is approximately 21,500. It is located 75 miles south of Pittsburgh, Pennsylvania. The greater Morgantown population is 50,000.

APPLICATION: A letter of application (including names, post and e-mail addresses, and telephone numbers of three persons who may be contacted for reference), credentials, and a cassette tape or video recording of recent performances by the candidate or coached student groups should be sent to Percussion Search; Dr. Terry Ewell, Chair; Division of Music, CCA; West Virginia University; PO Box 6111; Morgantown, WV 26506-6111. Materials will be returned if accompanied by a stamped self-addressed mailer. Minority and protected class candidates are urged to apply.

West Virginia University is an Equal Opportunity/Affirmative Action Employer.

mances. The heads just could not withstand the constant, extreme changes in tension.

As the drum companies and music manufacturers became more involved, some organizations were fortunate enough to have certain quantities donated for free, or they could purchase their heads for a reduced cost. So, to some extent, finances sometimes affected the differences in sound from corps to corps. If you were one of the fortunate ones, you could risk breaking heads more than a corps that did not have this benefit. This accelerated the "crank it" mentality to the next stage. Always looking for a higher pitch, we began double and triple hooping the top and bottom heads. This practice lengthened the life of the drumhead, and in many cases enabled you to tune it to a higher pitch.

Still not enough—now the innovation of the Kevlar drumhead. A great idea, except these heads are made from the same material as bulletproof vests. The heads could maintain the tension and pitch, but the standard wood-shell drums were not designed to withstand the pressure. The result was collapsed shells. Once again the manufacturers responded and we now have the free floater snare, complete with a metal ring on the top—virtually an indestructible drum. Now we can tune to our heart's content.

Plus, we recently introduced a 13-inch snare drum! The pitch range is now, in some cases, so high that the drum possesses little or no resonant quality. As I see it, we never quite adapted our thinking away from the "crank it" mentality. Rather than blending with the other instruments and creating an ensemble sonority, the snare sound often times is so pointed it actually sticks out of the ensemble. Although this degree of clarity may be desired, the relationship to the other instruments still needs attention.

With the multi-tenors and bass drums, the tuning schemes should be relative to the drum sizes. Over time, the drum sizes, especially for multi-tenors, got smaller. To me, this has had the biggest impact on tuning. As the drums got smaller the pitch went higher, sounding more in the alto range. Although there was a period of time when we tried to tune the multi-tenors higher than their capability, it seems we now have a better understanding of tuning in a range relative to the size of the drum.

I think the same is true for bass drums. As we've added smaller bass drums, the basic register of the bass drum section sounds higher, and 16-inch and 18-inch drums are not at all uncommon. Actually these drums tend to sound more in a tenor register with a shorter length of note. Naturally, there are notable exceptions to this trend. However, with concert bass drums and timpani often stationed in the pit for lower resonant sounds, some instructors may make a conscious decision to separate these sounds from the marching bass drum sections. This might be a reason why people are comfortable with the register of bass drum sections continuing to get higher.

Having said all that, it's important to mention that I was removed from competitive drum corps for three years, from 1994–96, so my viewpoint has been formulated from afar. It seems we've now arrived at the point where some people are sensing that maybe the drum sound is high enough. More

instructors are tuning for the specific needs of their group, creating a sound more suitable to a musical style, or to the technical demands of their particular writing style. I am beginning to hear more variety in the tuning schemes. This is very refreshing! Remo has been conducting experiments with different types of snare batter heads. We used these with the Crossmen and they were easier to tune in a lower register. It seems we're searching for that "next sound." Keep your ears open! Something is going to happen!

Wyman: *How have the Kevlar heads affected the way the snare drum is played?*

Hannum: Probably the real question is, "*Have* Kevlar heads affected the way the snare drum is played?" I think so, absolutely. There's been a lot of talk and concern about players getting carpel tunnel syndrome from playing on Kevlar. Consequently, some instructors have made a conscious decision to use a lighter touch—less velocity on the stroke. Full, rebounded strokes characterize a lot of today's approach. You see this quite a bit in basic warm-ups.

Personally, the Kevlar head has not affected my playing or my approach to teaching technique. With the Crossmen and the University of Massachusetts we try to teach a natural approach to playing based on relaxation. Use the arms, wrist, and fingers together to develop a smooth stroke motion. Produce a good, open sound. It's a method that continues to evolve as I learn more each year. Different aspects get emphasized. Hopefully, this approach can apply to all percussion instruments. To me, it's just good basic percussion technique—one that can translate to many percussion instruments.

The other factor that impacts the Kevlar sound is stick choice. As I understand it, Ralph Hardimon was instrumental in helping develop this head (Falam) along with the folks at Remo. It makes sense, then, that Ralph would have a good idea of the playing characteristics of the Kevlar head. His signature stick, manufactured by Vic Firth, is probably the most popular model on the market. I think many players consider Ralph's stick as the stick of choice to play on Kevlar. It's somewhat light and quick, and produces a high pitch. To me, the playability and feel are the most compatible. It is the stick that is known to the Kevlar generation. It captures the ideas Ralph had in mind.

I am currently working with Vic Firth Inc. to develop a stick based on sound quality. Obviously, feel and playability are factors, but I tend to be more motivated by sound characteristics. Hopefully, we can produce a stick that will produce a warm, resonant sound—one that can blend easily with the other voices of the percussion section. I am looking forward to seeing where this leads us. By the time this article hits we should have something in production.

Wyman: *Have the Kevlar heads in any way affected the way you write for a snare line?*

Hannum: For me they really haven't, although I'd like to offer some observations. On the Kevlar head I find that quicker figures and faster parts are able to articulate more readily, and perhaps, more effectively. Depending on how the head is tuned, the Kevlar head can offer more rebound and a quicker, more defined response. This is very compatible with the faster tempi that are common in the music today's groups are performing.

However, I do find these heads to be less versatile compared to the plastic batter heads, where the three basic playing areas—center; half way; edge—have very distinct differences in timbre. The plastic head is great for achieving changes in the sound of the snare voice. On Kevlar, the difference in timbre from playing zone to playing zone is less pronounced. It minimizes what the listener perceives in the way of contrast.

Wyman: *We could go on for days about how the front ensemble, or "pit," has changed marching percussion. Could you hit on some of the major points as you see them?*

Hannum: First of all, it has allowed for more players to become involved. Those students with orchestral training, or strong skills on mallet-keyboard percussion, now have a place in the

marching percussion ensemble. In a way, this has helped to legitimize our activity to a greater number of percussionists, especially those who are less familiar with marching percussion. Many times I wish I had played in the pit during my marching days so I could have become more proficient on mallet-keyboard percussion.

From an arranging perspective, the pit is very comparable to a concert percussion ensemble. The instrumentation is similar. A variety of keyboard instruments, timpani, chimes, gongs, suspended cymbals, hand cymbals, crotales, concert toms, snare drums, concert bass drums, etc., are all now implemented in the front ensemble. Now the percussion voice can offer melodic and harmonic content to the musical texture. As world music increases in popularity, the addition of hand drums and other specialty instruments continues to expand our capabilities. We have such a wide range of sound color—so much so that our arrangements are much closer to legitimizing the sounds heard in original compositions.

Musically, the development of the pit is the most significant change I've witnessed in my drum corps/marching band career. It has really added a whole other voice to the marching ensemble palette. I call it "the added dimension." In a nutshell, our percussion arrangements are now more musically driven and less technically motivated.

As you might expect, there are some side effects. I think the pit voice has contributed to higher tuning of the battery instruments, since extremely low sounds can be achieved up front. We are continually striving for a separation of sound as we seek better ways to achieve ensemble definition and clarity. Concert bass drums, timpani, and large specialty drums can handle the dark, low register of sound and the big impacts the music requires. Also, it has contributed to the deemphasis of cymbal lines. More and more people are comfortable creating their cymbal sounds in the pit.

Another big change is the increased involvement of mallet-keyboard manufacturers. The marching medium is a tremendous outlet for showcasing product while developing name recognition. Some companies have really embraced the potential of this market. And truthfully, with their support and contributions we've been able to create sounds that were previously not possible. Educationally speaking, the impact is far-reaching.

Wyman: *Over the last few years, many drum corps have opted not to march a cymbal line. Why do you think that is?*

Hannum: Numbers and use of personnel. Open-class drum corps are limited to 128 marching members, so how they use the personnel to create their most effective program is critical. Some groups have eliminated the four to six members of the cymbal line and expanded the size of the color guard for an increased visual impact. For others, the growth of the pit is important, and this area has benefited by the infusion of additional numbers.

Musical reasons have impacted this choice as well. Due to the generous support of the cymbal manufacturers, we have the ability to generate virtually any cymbal sound in the pit. Why take up spots on the field when you can accomplish the same effect from the front ensemble? Star of Indiana was my first hands-on exposure to this rationale. At first, I was reluctant since I spent a great deal of time studying cymbals while pursuing my master's degree at the University of Massachusetts. During the 1980s we made great strides with regards to cymbal playing with the Garfield Cadets. Over time, however, I did see the benefits of utilizing the pit to create the cymbal sounds.

Naturally, this is different for those groups that have ride cymbal or hi-hat sounds that are indigenous to the music. The Crossmen are one of those groups. We play jazz-type selections. So for us, the music dictates that we continue with a marching cymbal line.

Wyman: *What are the advantages of having a marching cymbal line?*

Hannum: Musically speaking, it seems most of the essential sounds of the score can be achieved up front. However, the marching cymbal line does offer an expanded palette of sound color to explore as well as greater dynamic capability. Additionally, hand cymbals offer a unique visual aspect unmatched in any other area of the musical ensemble. A clever arranger can take advantage of these options.

The thing about marching cymbal lines that I've always liked is it provides an opportunity to participate! It offers a place for those who may not be prepared, or lack the experience, to play elsewhere in the percussion section. Even the least experienced student has a chance. Maybe this is not the highest priority for the top drum corps, where effect is paramount, but for those where it is not, having a hand-cymbal section gets kids in the program. From here they improve their physical coordination and marching skills, and hopefully wind up moving on to different instruments over time. For these reasons I'd encourage all groups that have available space to invest in a marching cymbal line. At UMass this has helped us get different

types of students involved in the marching percussion program who otherwise might not have felt they had a place. They often turn out to be excellent members.

Wyman: *How has the art of arranging for marching percussion sections changed from when you first started writing?*

Hannum: Since 1979, when Chris Thompson and I first started writing for the Crossmen, there have been some large-scale changes and some less obvious developments. Nowadays there is much greater diversity to the musical selections. More groups are playing wind ensemble pieces, symphonic band music, and orchestral literature. Plus they are able to handle it more effectively. The development of the front ensemble has opened up a whole different aspect to what is possible. With the addition of these instruments we are more able to emulate the original music more closely than ever before.

The use of tacits and other issues regarding space are more widely accepted than before. You hear more space in the arrangements. A simple case: The pit is featured, so the battery will rest. The development of the percussion instrumentation has created a more diversified palette of sounds. It is no longer necessary for each section to play in such a continuous manner.

With the addition of the pit voice and the expanded instrumentation of the percussion section, an obvious change is the use of more than one percussion arranger. It is rather common to have one arranger for the pit and one for the battery. In essence we are in the age of specialization within the percussion family.

As I mentioned before, music is being performed at rather fast tempi. This is huge! The first lesson I learned teaching the Garfield Cadets was how to write for tempos of 184, 192, and 200 beats per minute. This is completely different than the era I grew up in, where we generally played music at a cadence, or march, tempo of 112–120 beats per minute. As you know, this allows for a lot more to occur inside the beat. Actually it's a whole different style of part writing. With the faster tempi you must be very careful to consider the quality of sound at all times. Sometimes the difficulty of the part—rhythmic density, sticking, or movement—is not conducive beyond a certain tempo. The arranger must determine where these cutoff points exist. The ground rules are clearly different at extremely fast tempi!

Another huge change is the impact of drill demands. This is as big as any of the other considerations we've discussed. Contemporary drill design enables you to create a variety of enhanced musical effects—especially sound-source effects where the battery elements are split and positioned at a considerable distance from each other. The successful arranger must consider playability issues. Does the part project, given the staging and field placement? Can it be performed consistently, given the movement responsibilities? Less obvious is voicing within the drill presentation.

As a writer, what do you do when the drum line is in the back of the formation? How do you write so the percussion is audible when positioned on the back hash, or even further backstage? To me this is totally different than how you write if the battery is positioned in the front third of the field. So the impact of drill staging is immense!

To say that the virtuosity of the multi-tenor and bass voice is vastly improved is an understatement. From a technical standpoint, these performers are as proficient as snare drummers. Audiences are continually wowed by the audio complexity and visual appeal of multi-tenor drum combinations and cross-over patterns. This has developed to the point where books and articles are devoted to this specific topic. Tenor playing has become somewhat of an art form in and of itself. With the bass drum section, anything is possible. All rudiment combinations are being utilized. The nature and complexity of divisi parts is overwhelming.

Overall, I think the writing style is somewhat less rudimental than it used to be. There are more orchestral influences. Percussion features tend to be part of an entire musical selection rather than an independent production that only showcases the percussion section. This change is driven as much by visual considerations as musical ones. However, it has become increasingly common to incorporate overt technical displays as part of the pro-

gram layout. The challenge now is for us to make sure these segmental features are incorporated within the context of the musical line.

Lastly there is the influence of the current judging system, which evaluates achievement rather than the "lack of error." This is a major shift in emphasis from when I first started writing. Achievement tends to be more musically driven and easily viewed from an ensemble perspective. As a result, the arrangements are clearly more musical and require a higher degree of ensemble skill. As I see it, the only unfortunate spin-off is less proficiency in the snare voice with regard to small details. The pure execution has suffered somewhat. That undeniable clarity of sound produced by the "lack of error" in a performance is not as apparent. Can we achieve both?

Wyman: *How big a role does the drill play when you write?*

Hannum: In the end, it's huge. And those writers that know how to manage drill considerations ultimately produce much better shows. Movement and position on the field affect playability and projection. With today's drills there is increased opportunity for segmental scoring, particularly when planned in advance. In the best of worlds, a prepared and coordinated moment will more often produce a much greater effect, and it will take less time to teach, perfect, and maintain. In these instances the musical orchestration and visual presentation are inherently coordinated.

I learned a great deal about this topic during my years with the Garfield Cadets from 1983–1988. The staff at Garfield had many truly outstanding individuals. George Zingali was the drill writer, and smack in a phase where he was changing the face of visual design for the marching music activity. Through all the various discussions and experiences, my writing scenarios seemed to break down as follows:

1. Effects, or moments that were discussed and figured out before I wrote the percussion music. These are usually the easiest sections to write and the most effective, since the overall objective and parameters are predetermined. Often this involved some visual segmentation of the battery elements. Sometimes it's as easy as having everyone else rest when the snares play, and so on. I distinctly recall numerous examples of this with the Cadets in the 1983 and 1984 programs. The result was overt and clear voicing, both musically and visually, with the intention of maximizing the overall general effect of the piece.

2. Drill that was figured out after the music was written. We would break down the counts and determine who was the lead voice—brass or percussion—for each phrase. Then within each particular phrase, we determined who was the lead voice in the brass section and who was the lead voice in the percussion section, and how they matched or related to each other. George Zingali's job was to put the right people in the right place at the right time. For as spectacular and crazy as his drills looked, they were impeccable in their visual staging of the musical elements.

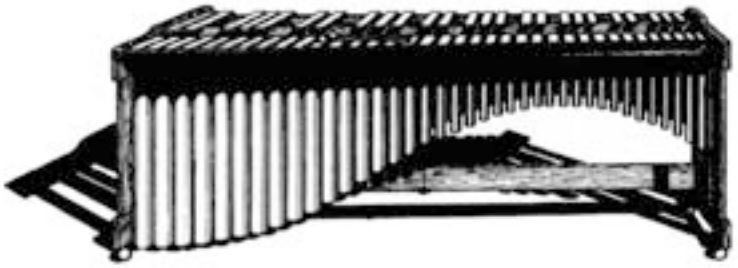
3. The final level was those moments where the tradeoff was the visual effect. With someone like Zingali, you just gave him the ball and allowed him to create. Then, after you put it on the field, you might need to re-score things in order for the percussion voice to work. If the effect or contrast was worth it, I would gladly re-score for the benefit of the total show.

In the end, most of our change was done to facilitate the construction of the program. But there was quite a bit of small-scale change to facilitate the mechanics of the drill move. What is being played at the end of a phrase? Is the intended dynamic level achievable considering location and movement demands? Is the part compatible with a change of direction, or stopping or starting a drill move? These areas of the music are critical to developing a consistency for the performer. As a writer you are balancing their musical and visual responsibilities, so the combination of the two is consistently achievable. Experience will guide you with these decisions.

Wyman: *What factors should you take into consideration when writing for an indoor drum line?*

Hannum: The most obvious consideration is acoustical. Performances take place inside rather than on a football field. The dynamic capability of the hall has a tremendous impact on the clarity and definition of the arrangement. At a certain point, you reach the acoustical limitations of the environment. A simple alternative is more segmental scoring with the battery elements. Indoor performance is conducive to ex-

marimba one®



Nancy Zeltsman: "I've never felt 'at home' on any marimba the way I do on a *marimba one*. Their particular timbre, the evenness of resonance across the keyboard, the range of articulation and colors I can draw from them, and the depth of the fundamental tone are all unparalleled. The shape and spacing of the bars is narrow and sleek enough to accommodate wide interval reaches within one hand which are impossible on some other makes. The five-octave model which I recommend may be enormous but still feels embraceable."

"The workmanship is absolutely extraordinary. Besides being a musical instrument, *marimba one* marimbas are wood and metal sculptures to behold! The frame design is unique to *marimba one:* absolutely sturdy, with the simplest assembly imaginable. There is no more courteous or honestly-run business than theirs. I see no other choice than *marimba one*!"

A partial list of institutions which own a *marimba one*:

Eastman School of Music
The Juilliard School
The Boston Conservatory
Berklee College of Music
University of Michigan - Ann Arbor
University of Missouri at St. Louis
Concordia College
Bowling Green University
San Diego State University
Oklahoma City University
Radford University
University of South Carolina
Lawrence University Conservatory
Susquehanna University
University of Massachusetts
Glenville State College
San Francisco Symphony
Friends University
Eastern Michigan University
University of Arkansas
James Madison University
University of Tennessee
Virginia Commonwealth University
University of Dayton
Queens College
University of Montana
University of British Columbia
De Paul University
Interlochen Center for the Arts
Los Angeles Philharmonic
University of Miami
University of Akron
University of Illinois - Urbana
Southern Methodist University
University of Chicago
Old Dominion University
University of Houston
San Jacinto College Central
Towson State University
University of Colorado - Boulder
College of St. Rose
University of Nevada - Las Vegas
Harvard University
Valley City State University
Texas Tech University
Baldwin-Wallace College Conservatory
Stanislaus State University
Juniata College
University of Oklahoma
Rowan College of New Jersey
U.S. Coast Guard Band
Geneseo State University
University of Missouri Conservatory of Music
Truman State University
Rice University - Shepard School of Music
Indiana University of Pennsylvania
University of Southern Mississippi
San Francisco Conservatory of Music

RON SAMUELS
P.O. BOX 786 • ARCATA, CA 95518
PHONE (888) 990-6663 FAX (707) 822-6256
EMAIL percussion@marimba1.com
http://www.marimba1.com

ploring the low end of the dynamic spectrum, from *mezzo-forte* down to the most subtle of *pianissimo* sounds. Although you are using a marching percussion instrumentation, particularly for the battery, the treatment, in my mind, is entirely different.

The primary musical objective is projection and clarity of all melodic and harmonic ideas. You must be able to hear the tune! Therefore, the pit becomes more of the audio focus. Battery scoring should reflect this objective and volume levels will be softer. Naturally, there will be certain points where a "tradeoff" occurs. You may want a visually flashy section, a more densely scored passage, or a section that demonstrates the upper end of the dynamic spectrum. These are choices, but you are always accountable musically. Try not to be distracted by the excitement of the visual design and movement. Close your eyes and listen. What do you hear and what does it sound like? This is always a good checkpoint.

The length of sound is a fundamental consideration. Tuning can help this area, but dampening techniques and how they are managed in the written score is crucial. The arranger must take particular care with cymbals, gongs, timpani, bass drums, and other resonant instruments. Always consider where the sound stops—especially with a hand-cymbal section. Neglecting the dynamic balance and articulation of hand cymbals can really mask the content of the arrangement. Worst-case scenario is when the cymbal dynamic is so loud the material is at times unreadable. More typical are those points where the pitch definition of the pit voice is masked, or the snare voice lacks clarity due to the similarity in timbre between the cymbal sound and snare voice. Keep an open ear and listen for these situations in your arrangements.

My sense of sound production for the indoor setting was heightened through my experience with the Star of Indiana and Brass Theater from 1994–1996. We did use both battery and pit instruments inside. Having the opportunity to listen to the percussion voice in places like Lincoln Center, Tanglewood, Ravinia, and the Hollywood Bowl helps to shape your idea of what constitutes good sound production, tone quality, and appropriate dynamic settings for a given venue.

If we want the indoor percussion activity to be considered a musically viable artform, then we must have music that is arranged specifically for this acoustical setting. It is a completely different sound than the outdoor environment. There are some things that can be borrowed from the outdoor performance venue that naturally serve as building blocks. And there will be times where you choose to trade off the musical clarity of the arrangement, opting for an outdoor treatment that may have more energy or could produce a higher level of excitement. This may, however, cancel out the melodic or harmonic content. These are choices you make as an arranger.

I would hope over time we can learn how to massage these instances so all the voices are clearly audible. Who knows? We've certainly accomplished a great deal in the percussion world that many never thought possible even a short time ago. You never know how things will develop and evolve. I would certainly hope we could arrive at the point where everything that is played is heard. Otherwise, what's the point?

Wyman: *Should you approach the tuning of an indoor drum line any differently than an outdoor line? If so, how?*

Hannum: I think so. The ability to produce a shorter note length is important. Investigate muffling schemes and dampening devices that shorten the decay of the sound. Implements are being developed specifically for use in the indoor medium. I wouldn't be surprised to see manufacturers modify our standard instruments so they perform better indoors. However, the biggest impact on tuning should be the musical style, or medium, you are trying to portray.

Wyman: *Has the ability level changed at all from when you were performing?*

Hannum: This is a tricky question, but I think I have a fair answer. To me, the difference in tempi and tuning have created a comparison of what I would describe as an open style versus a closed style. When I played, and before my time, things were somewhat slower and more rudimental in nature. We were influenced by the old rudimental masters. They played with a very open sound and a very open visual appearance. An exaggerated use of the arms was typical of their approach—not many buzz rolls or textural sounds.

Nowadays we have much quicker tempi and more orchestrally influenced writing—more buzz rolls and smooth, sustained sounds. Even the hybrid rudimental figures currently in vogue tend to have a much more closed, flashy sound. Overt high sticking moments have become standard. The vocabulary has evolved considerably.

I feel today's groups are more musically proficient from an ensemble perspective. I'm not certain if the individual expression of the player is as developed. Again, the musical selections tend to direct the style of parts being written and played. It's just different. Better or worse? I'm not sure. Just different.

Since the melodic aspect of the percussion section was very underdeveloped when I marched, it's obvious that the pit personnel of today's groups is infinitely superior. To me, this is a direct reflection on the quality of student being produced from high school and collegiate programs. We have some truly outstanding school ensembles that are on a par, or better, than most drum corps percussion sections. These programs are requiring students to perform both soloistically and as part of the ensemble curriculum. As a result, drum corps is attracting a more musically rounded percussion student.

Where things go from here I'm not exactly sure. I do, however, think the opportunities provided by the indoor circuits and the music we choose to play will help pave the way of the future. Remember, always strive to define the "sound." The possibilities are endless. Keep your ears open. It should be a fun ride!

Chad Wyman received his bachelor's degree in Music Education from the University of Massachusetts at Amherst and is currently working on his master's degree in Percussion Performance at the University of Kentucky. He has been a member of the Cadets of Bergen County Drum and Bugle Corps and the University of Massachusetts Drum Line. **PN**

Domingo F. Aragú Rodriguez and Percussion In Cuba

BY LINO ARTURO NEIRA BETANCOURT

TRANSLATED BY STUART MARRS

It is no secret that percussion plays a fundamental role in Cuba's musical history. Few, however, are aware that Cuba owes its development and early efforts toward institutionalized instruction of "universal percussion," which is how we refer to symphonic percussion, to Professor Domingo F. Aragú Rodriguez.

Domingo Aragú was born in San Juan de la Yeras, in the old province of Las Villas, on August 4, 1910. He was involved in music from childhood, playing snare drum in the town band and receiving lessons from its director, the Spanish clarinetist Pedro Gracés. Domingo's first job as a percussionist was at the age of fourteen in the municipal band in the southern city of Cienfuegos, where he stayed for nine years. In the historically important year of 1933, he, like many other musicians, came from the central zone of the country to Havana to enlist in the Army Band (Banda del Estado Mayor del Ejercito).

This position represented his livelihood for twenty-eight years. During that time, he became the highest-ranking military percussionist: First Sergeant. He was never permitted to rise to the rank of an officer, even though he earned it after twenty years of service. Nor was he ever appointed to the position of Director of the band even after two successful auditions, because it "would not be in the best interest of the Service" if he were to leave his snare drum position.

Aragú was a versatile percussionist capable of playing all the percussion instruments in diverse genres. For this reason, parallel to his position in the army, in 1933 he began playing in the National Philharmonic Orchestra under the baton of Maestro Amadeo Roldán. He also started performing with the National Concert Band under Gonzalo Roig; in opera, zarzuela (Spanish operetta), and ballet orchestras; and for radio and TV orchestras such as Mil Diez and Radio-T.V.C.M.Q. organized by Maestro Enrique González Mántici. He distinguished himself as a brilliant performer in all of these institutions, and in 1939, at the age of 29, he achieved the most important position for a symphonic percussionist in Cuba: Solo Timpanist in the Philharmonic.

Aragú was mainly self-taught with the aid of whatever books and methods he could get his hands on, but he was also in daily contact with timpanists Miguel Matamoros and Hipólito Rodriguez as well as percussionists Enrique and Antonio Piña, all now deceased. Even while he was learning the art of percussion, he was passing it on to his oldest student, Marcos Valcárcel Dominguez, and to his son, Luis, to whom he conveyed all of his technique and experience.

In 1959, at the time of the Cuban Revolution, this percussionist from San Juan de las Yeras was recognized as the best in his field. All of his colleagues in percussion had learned "on the job," usually after having transferred from another band instrument. He was the only one whose love from the very beginning was percussion.

Beginning in that year, he assumed all of the responsibilities assigned to him by the artistic and pedagogical leaders of Cuba's new government. One such responsibility, in 1960, was to organize the percussion section of the newly founded National Symphony Orchestra, which evolved from the Philharmonic Orchestra in which he played previously. Here, too, he occupied the post of solo timpanist. He was to continue in that position until his retirement in 1984, after a career of sixty years in percussion.

In the National Symphony Orchestra, Aragú began a new system for part distribution in the percussion section. Players would rotate throughout the section, performing on all of the percussion instruments including timpani, which was technically his chair. Through touring with the National Symphony Orchestra throughout Europe and the Americas, he saw that this system was not common in other parts of the world.

As solo timpanist, he maintained correspondence with professional colleagues from all over the world. These contacts enabled him to keep up-to-date on the state of the art in music composition, pedagogy, and technological advances in percussion instrument manufacturing. Letters of correspondence exist between Aragú and great figures such as the late Saul Goodman.

In his years with the Philharmonic and Symphonic orchestras, Aragú had the opportunity to work with world-renowned artists such as Erick Kleiber, Artur Rubinstein, David Oistrakh, Igor Stravinsky, Herbert von Karajan and Renata Tebaldi, among others. Many reviews, articles, and interviews with orchestra directors from Cuba and abroad acknowledge Aragú as a brilliant percussionist, excellent in all genres of concert music.

In 1959 he was asked to organize and teach a percussion course that would be fundamentally Cuban. The course, taught in the Hotel Habana Libre, was for the first group of art teachers who would instill Cuban musical culture throughout the country. The promising results achieved in this massive and highly experimental undertaking, together with the real need for music education in the Republic of Cuba, led to the

1960 appointment of Domingo Aragú as the first Professor of Percussion in a Cuban conservatory. His first position was in the Amado Roldán School and shortly thereafter added the Alejandro Garcia Caturla to his teaching schedule.

In 1968 Aragú oversaw the selection process for the prestigious Percussion Department of the so-called "Instrumentalist School" in the National School of the Arts. Since then, he has worked as Advisor of Percussion Education.

As enrollment dramatically increased with the founding of new conservatories in the capital city of Havana, the phenomenon came to be known as the "percussion crusade." His first group of professors were the late Fausto Garcia-Rivera Melendy, the Bulgarian percussionist Vesela Savcheve, Roberto Concepción Rubi, and Marcos Valcárcel Dominguez. Under Aragú's direction, these teachers extended the percussive arts to children, young adults, and even to self-taught players in the School of Professional Enhancement that was just beginning.

Since 1968, amidst difficult economic conditions in Cuba, he made the extraordinary decision to forego financial reward for any work beyond his position as Solo Timpanist with the Symphony. For several years after that, all of his recordings, opera and ballet performances, and teaching jobs and administrative duties such as curriculum development and study plans served as his unremunerated contributions to the professional level achieved in Cuba.

A milestone representing the culmination of this first stage of percussion pedagogy in Cuba was reached with the 1970 graduation of the first six academically trained percussionists. This group entered musical life in the Capital and spread their teaching of percussion to the provinces. There were percussion ensemble concerts, solo recitals and the first percussion conferences, which served to solidify the movement.

Between 1973 and 1975, Professor Aragú gave graduate courses to these first graduates. After the founding of the Instituto Superior de Arte, Universidad de Artes de Cuba, this led to the establishment of the Percussion Department. Aragú was its chairman and first professor, remaining in the position until 1981 when the first three students completed their graduate work—the three levels of achievement in the Cuban system of percussion teaching.

Aragú designed and manufactured percussion sticks and mallets for his students and colleagues all around the country. Until 1972, when the State began purchasing instruments from Europe, his personal instruments made the rounds. Known by all his students, these few coveted instruments would be moved from one school to another. When one ensemble needed an instrument for a particular work, the instrument would be borrowed from the Symphony during a break in their season.

Camaraderie and esprit de corps, the ideal for Cuban percussionists from all genres and eras, characterize thirty-seven years of Aragú's students. This teacher of teachers knew how to inspire his students to expand their horizons. For some, this meant going beyond symphonic performance, teaching, and Cuban percussion. His students (and students of his students) have completed careers in musicology, composition, and conducting. This is not to imply that these students have left his sphere of influence; rather, the sphere has expanded.

By 1974 he had published a pamphlet entitled *The Roll*, which many have requested as a reprint. But few are familiar with his first books published by the National Culture Council in 1963 under the title of *Cuban Instruments for Amateurs*.

Call for Proposals

PASIC '99 New Music/ Research Day

The New Music/Research Committee of the Percussive Arts Society is pleased to announce a call for proposals for presentation/performance at the PASIC '99 New Music/Research Day, Wednesday, October 27, 1999, in Columbus, Ohio. The theme for the 1999 New Music/Research Day is "The Percussion Music of John Cage: A Lifelong Retrospective." Both scholars and performers are invited to send in proposals.

The committee seeks a wide variety of Cage's percussion music to be presented, encompassing all of his compositional techniques and philosophies, from (ca.) 1936–1992. Suggested subjects for performers and/or scholars include Cage's use of serial techniques or the square root formula, polyrhythms, primitive electronics, prepared piano, found objects, chance procedures, silence, etc.

Repertoire suggestions include: "Composition for Three Voices," "Trio," "Quartet," various "Imaginary Landscapes" and "Constructions," "Amores," "Forever and Sunsmell," "Speech," movements from the "Sonatas" and "Interludes," "Water Music," "4'33"," "Cartridge Music," readings from *Silence* and other books, "27'10.54" for a percussionist," "But what about the noise of crumpling paper…," "Inlets," "Ryoanji," "Branches," "Empty Words," "Composed Improvisations," "one4," etc.

Artists, ensembles, and scholars interested in presenting and/or performing should contact Benjamin Toth at The Hartt School, 200 Bloomfield Ave., West Hartford, CT 06117; phone: (860) 768-5253; fax: (860) 768-4441; e-mail: PRnDRUMS@worldnet. att.net. Deadline for submissions is March 1, 1999.

Those who possess the works with the deceptive numbering of Volumes III and IV should know that these are the first two Cuban percussion methods ever written. They are based on a notational system developed by composer Amadeo Roldán for his *Ritmicas 5 and 6*, with texts and transcription by Aragú.

A voracious reader and avid student of history and methodology of his discipline, Aragú conceived and edited his most important work in 1995: *Percussion Instruments*. This work is loaded with examples from orchestral and percussion ensemble scores, pulling together all of his experience and knowledge about teaching and playing percussion.

In 1979, the Dean of the Music Department, composer Carlos Fariñas, who is a great admirer of things Cuban and a tireless innovator, proposed the inclusion of a Cuban percussion program within the graduate school. Under the formal direction of Aragú, the program was successfully taught by Cuban folkloric percussionist Justo Pelladito Hernández. Since then, all levels of study have been enriched with the study of this music.

From that time on, percussion study in Cuba was transformed into something unique. The curriculum now integrated the study of western European classical tradition with the study of Cuban percussion, characterized by spontaneity, improvisation, timbral variety, and the spirit of joy that accompanies our genres.

Prior to retirement, Aragú organized and presided over the Percussion Competition of UNEAC (Union of Writers and Artists of Cuba) in 1993. After that, he maintained ties as a Member of the National Commission of Professional Evaluation for Symphony Orchestra, Opera, and Ballet. Today, he remains close, with advice and encouragement, to those who have the great honor of following in his footsteps in the many positions from which he is retired.

The Cuban Society of Percussionists (PERCUBA) was founded May 7, 1992 in the City of Havana and is a direct result of the cultural movement two years earlier with the Percussion Festival dedicated to Aragú's work. PERCUBA recognizes Aragú as Founding Member #001.

For his outstanding artistic and pedagogical work, he has received the highest praise and awards offered by Cuba, among which are: Distinction in the 15th Anniversary in the Arts; National Order for 30 Years in the Arts; The Order of "Raúl Gómez Garcia"; The Order of Cuban Education; The Order of National Culture; Distinction of Pedagogical Merit; and the Diploma of Honor for Music Teaching. In 1990 the Instituto Superior de Arte Universidad de las Artes conferred upon him the special category of Professor of Merit.

In art, it is not an easy task to determine the existence and endurance of a "school." Achievements in the field of percussion in Cuba in the brief period of forty years can be classified as a "school," a way of doing things, and the manner of percussion performance in Cuba. If we can call this a "school," then we must call Professor Domingo F. Aragú Rodriguez the founder and principal exponent of the Cuban School of Percussion—birthplace of many important percussionists and teachers who today perform and educate throughout Cuba and abroad.

Lino Arturo Neira Betancourt is Professor, Associate Researcher of History and Methodology, and head of the Percussion Department at the Instituto Superior de Arte in Havana. In addition, Betancourt holds the position of Tutor de Diplomas in the Musicology Department of the ISA and presides over PERCUBA (Cuban Society of Percussionists) and the Cuban chapter of PAS. He also conducts the percussion ensemble PERCUBA-1 and is advisor to the African Roots Festival of Music and Dance.

PN

Be sure to send PAS your current address. Please mail all address changes to:
Percussive Arts Society
701 NW Ferris Ave.
Lawton, OK 73507-5442
or
e-mail:
percarts@pas.org

How to Succeed in a Percussion Audition

BY CHRISTOPHER DAY

The primary purpose of this article is to help music educators better prepare their percussion students for auditions, and to inform percussion students how to be successful in those auditions. Though every audition situation is different, one thing remains the same: A complete percussionist should be proficient on all percussion instruments. Thus, variety is a must in any percussion audition. A general knowledge and ability on snare drum, mallet keyboards, timpani, and drumset is beneficial. Prepare works for at least three of the four areas, unless otherwise indicated on the audition requirements. But be prepared to demonstrate all disciplines if asked.

SNARE DRUM

Be prepared to play any of the forty PAS International Drum Rudiments (slow–fast–slow or soft–loud–soft). High school students should know the basic twenty-six rudiments as a minimum. Be prepared to demonstrate different styles of drumming (i.e., concert vs. rudimental style). Be prepared to demonstrate your ability to play, and/or knowledge of, traditional and matched grip. Your prepared music could include a technical solo or etude, and could be done on a concert snare, marching snare, or both. When sight-reading is a requirement, snare drum is the most popular choice of adjudicators. If you must use music for your solo, be sure to place the music stand so that the adjudicator can see your hands and any visuals the work contains.

MALLET KEYBOARD

Be prepared to play any major scale and arpeggio (minor scales are sometimes asked, but not often). Be prepared to demonstrate your ability to play with two and four mallets. Your prepared music could include a two-mallet xylophone rag and a four-mallet marimba solo that displays your strengths. Xylophone, marimba, and vibraphone are all possibilities in this area, but it is recommended that at least two of the three be demonstrated. Sight reading on mallet instruments is not uncommon. Be sure to have mallets for all instruments with you.

TIMPANI

Be prepared to match given pitches and find intervals from those pitches. Be prepared to demonstrate your ability to find pitches by pedaling. In some cases you may be asked to play a scale (F-major is common). Be prepared to demonstrate a roll. I suggest a *forte-piano* attack followed by a crescendo from *piano* to *forte* and decrescendo back down to *piano*. Your prepared music could include a work that demonstrates your ability to pedal and/or your technical facility on the instrument. Being asked to sight-read on timpani is rare, but not unheard of. Again, be sure to have a variety of mallets with you.

DRUMSET

Be prepared to play a variety of styles and patterns (i.e., rock, swing, shuffle, bossa-nova, samba, etc.) common to drumset performance. Also be prepared to play with wire brushes. Your prepared music could include any variety of works. When more than one work will be performed, be sure that the two works vary in style. Sight-reading is not common but is a possibility.

MUSIC

Regardless of what instrument you play, it is always to your advantage to memorize your prepared music. This not only shows how much time you have obviously put into your preparation, but also eliminates that pesky music stand between you and the judge. Try to have your music memorized at least two weeks before your audition. If the music is not memorized by that time, it may be safer to use music to avoid a memory block. In addition to memorizing your music, know the composers and arrangers.

INSTRUMENTS

Because of the size of most percussion equipment, a performer may not always be able to bring his or her own instruments. Therefore, it is important to know what instruments are provided at the audition site. In the event that you decide to use the equipment that is provided, consider the following questions: Can I practice on that instrument prior to my audition (in the case of timpani, this could be most important)? Is the instrument tuned to my preference? Does the instrument fit the requirements of the music I will be playing? Is the height of the instrument similar to what I have practiced on (this is important to some mallet-keyboard players)?

If you are bringing your own equipment, consider the following questions: How will you transport your equipment? Will you need help lifting any equipment? Is there a loading dock at the facility? Are there double-wide doors without a center post that will allow you to roll your pre-assembled marimba through? Communicate with your auditioner in advance to know exactly what will be expected of you and what you can expect.

In terms of bringing your own equipment, it is not uncommon for auditioners to ask for demonstrations of various trap instruments. Bring whatever you have available, and be prepared to demonstrate your ability and knowledge of proper performance techniques. Items to consider include: triangle and beater, tambourine, and even crash cymbals for professionals. Generally, you will not be expected to bring any hand drumming percussion equipment, unless specifically stated in your audition information.

PREPARATION

Find out what time your audition will take place. Go through a mock audition a few days before the real one, warm-up at the same time that you will warm-up on the day of the audition, and perform your works at the same time that you will perform them. Go through everything just as you will that day, including accompaniment. Practice with any accompanists in a consis-

Evans' Bass Drum
SOUND of DOOM

Retro Screen

EQ4

EQ4 – The durable new film of the EQ4 gives you more low end, punch, projection, and tone. A new internal muffle ring system varies in width proportionately depending on the diameter of the bass drum, ensuring the right amount of overtones and attack for each size. Evans' EQ4 bass drumhead gives you an aggressive, "in your chest" sound for rock (22" - 26") and a resonant, focused sound for jazz or fusion (18" and 20").

Retro Screen – A new look for a classic, single-headed sound. If an edgy, solid punch is what you want, that's what you'll get. Evans' Retro Screen replaces the front head of your bass drum and amplifies the punch and attack from the batter head. All the air is pushed out of the entire diameter of the drum for that percussive, edgy sound of a single-headed bass drum with a much more modern look.

EVANS® DRUMHEADS

J. D'Addario & Company, Inc.
PO Box 290
Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com
http://www.daddario.com

tent location. Be open and honest in your communication with your accompanist, who is there to help you.

Invite friends to listen to you perform, and have peers and family members judge you and critique you. Performing for your peers can be more difficult than playing for the stranger you may be auditioning for, and some of the best advice comes from those with limited musical background.

Decide what you are going to wear for your audition. It is important to dress professionally. It is even more important to dress with as few restrictions as possible. Practice your audition material while wearing whatever you plan to wear that day to be sure that your clothes do not hamper you in any way. Be sure to rehearse in the shoes you will wear to be sure you can use your pedals effectively.

THE AUDITION

- Bring all of your mallets and sticks. You don't want to be surprised by what someone may ask of you. Be prepared for everything.
- Upon entering the audition room, introduce yourself, smile, and be personable.
- Don't be scared; be confident. Don't stutter; speak intelligently.
- Give the judge an original copy of the works you will be performing with the measures numbered (if you are using music, use a numbered photocopy).
- Introduce each piece by giving the title, composer and arranger.
- Most importantly, be yourself and have fun!

When you're done, keep smiling, even if you crashed and burned. Thank the audition committee for their time and the opportunity they have given you.

Christopher Day is a private percussion teacher and graduate assistant of bands at Southern Illinois University at Carbondale, where he assists the Wind Ensemble, Symphonic Band, Marching Salukis, and Percussion Ensembles. He received his bachelor's degree in music education from Ball State University in Muncie, Indiana. PN

1999 PERCUSSIVE ARTS SOCIETY 26TH ANNUAL PERCUSSION COMPOSITION CONTEST

PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

1999 CATEGORIES:

Category I: Keyboard Duet (any combination of marimbas and or vibraphones)
First Place: $1000.00 plus publication by Keyboard Percussion Publication
Second Place: $300.00
Third Place: $200.00

Category II: Medium Size Percussion Ensemble (6–8 players)
First Place: $1000.00 plus publication by C. Alan Publications
Second Place: $300.00
Third Place: $200.00

Efforts will be made to arrange performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published works may not be entered.
- Compositions should be between 6 and 12 minutes in length. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send four (4) complete copies of the score. Clean, neat manuscript is required. Composer's name cannot appear on any manuscript pages. Four (4) cassette tapes may be submitted in addition to scores but are not required (no CDs). All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: $25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 1999.

For further information and details, contact PAS, 701 NW Ferris Avenue, Lawton, OK 73507, (580) 353-1455

(form may be photocopied)

1999 PERCUSSIVE ARTS SOCIETY 26TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____
Composer's Name _____
Address _____
City _____ State _____ Zip _____
Telephone Number (include area code) _____
Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

Signature of Composer _____

PERCUSSIVE ARTS SOCIETY

1999 KEYBOARD PERCUSSION DUO CONTEST

PURPOSE: To encourage the highest level of artistic expression via chamber music for Keyboard Percussion. The contest is designed to select four duo finalists to perform at the 1999 PASIC in Columbus, Ohio. All finalists will receive free PASIC registration, and all participants must be members of PAS.

PROCEDURES: The contest is for students who are 16–25 years of age at the time of entry. Each duo must submit an entry tape of no longer than 15 minutes in length. All entries are to perform CONVERSATIONS IN THE FOREST by Keiko Abe. Additional selections may be from the following:

1. The Redwood Box (mvts 2,3,4) ..... Dan Levitan
2. Alborada del Graciosa ..... Ravel/Safri
3. Carousel (from Double Image) ..... Friedman/Samuels
4. Duo for Two Marimbas ..... David Wheatley
5. Violin Duos (Book II) ..... Bela Bartok

Each entrant will forward a non-edited cassette to PAS (see address below). All tapes will be numbered to insure anonymity. The Contest & Audition Procedures Committee will have the responsibility of selecting the finalists to be invited to PASIC 1999 for a live performance contest. Each participant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

Application fee of $30 per entry ($15 per person) payable to PAS:

Send tapes to: PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442

Deadline: All entries must be postmarked by April 1, 1999.

Participating Performers:_____ and

Participating Performers:_____

City: _____ State: _____

Zip: _____ Phone: _____

E-mail: _____

School: _____

Teacher: _____ Ages: _____

Teaching Mallet Keyboard Technique

BY WESSELA KOSTOWA AND MARK ANDREAS GIESECKE

Those who teach four-mallet keyboard technique will sooner or later be confronted with one or more of the following questions:

1: What is the appropriate age to begin learning four-mallet technique?

In order to determine the appropriate age for teaching four-mallet skills, we should first have a look at how and when percussion students were exposed to mallet keyboard instruments in the past. For males, the typical progression with percussion instruments (regardless of experiences with other instruments) has been to start with snare drum and/or drumset as a child or a teen, and to add mallet keyboards to the personal "instrument roster" at a relatively late point of time (often for an audition to a college percussion program). For females, the typical percussion career has developed sort of the other way around. Many women who have started on piano become fascinated by the marimba, and wish to transfer their piano experience to mallet playing. Snare drum and drumset, as well as timpani, are often introduced under the pressure of an audition.

The latter could be one of the reasons for the increased call for special undergraduate studies devoted solely to marimba playing. There is not enough space here to properly and thoroughly discuss the advantages and drawbacks of a general percussion education versus an early and maintained specialization on a specific percussion instrument. (Note: The authors admit that there are many exceptions to the above-described "typical male" and "typical female" percussion careers. But we believe that these terms properly describe an overall tendency.)

In the last several years, the circumstances under which young people are acquainted with mallet percussion have changed dramatically. In Germany, the music schools offer several specific programs for children as young as eighteen months up to three years (Music Garden) and from four to six years (Early Music Education). Although these programs make use of percussion instruments, they are generally not directed by professional percussionists.

Kostowa-Giesecke-Duo

Therefore, when starting true instrumental training in percussion, the child is at least six years old. In our studio at Mosbach School of Music (south-central Germany), we have developed a program for six-to-eight year-olds named "early instrumental education in percussion." In this program, we teach the children snare drum and xylophone (two mallets) in groups of two to three students, before individual lessons take place from age eight and older. Very gifted and diligent students always get individual lessons as early as possible.

We believe that the appropriate age to start mallet keyboard training (under the described environment we have worked in) is six years. We could even imagine lowering this age down to four-and-a-half, and have already developed a percussion program for such very young children. Having started two-mallet techniques at age six, adding four-mallet techniques could take place at age seven or eight, depending on the talent and diligence of the respective student.

2: Does the beginner in four-mallet technique have to have previous experience in two-mallet training?

It is best for a beginner at age six to start with two-mallet technique first. But for students starting at a more advanced age, like nine or ten, it can be advisable to start both two- and four-mallet training at the same time.

3: How should four-mallet and two-mallet technique training best be balanced, in order to provide an organic growth of technical and musical abilities in both of these techniques?

A good balance would be fifty/fifty.

4: Which of the various four-mallet grips is best for a beginner?

This question is hard to answer because it depends on three factors: 1. the availability of instruments (marimba, vibraphone, others); 2. the personal grip preference(s) of the teacher; and 3. the anatomy of the student's hands and/or arms.

More often than not, a cross grip will be preferred for a young beginner (e.g., the Burton/Friedman/Samuels grip, the Delecluse grip, or the Stout grip) because they are technically easier to handle for small hands and wrists. (For a detailed description of six different four-mallet grips in common use, refer to Wessela Kostowa and Mark Andreas Giesecke: *Compendium of Four-mallet Techniques*, English text edition, Zimmermann Music Publishers, Frankfurt/Main, Germany, 1996, ZM 80267, hereafter referred to as Kostowa & Giesecke Engl. 1996.)

5: Is it possible and appropriate to teach different grips for different situations to the same student? If so, how advanced should the student be in one grip before starting to learn a second grip?

Some examples:

1. One-handed rolls are easiest to play with the traditional grip.

2. Parallel motions in any interval, as well as jazz flams, are easiest played with the Burton/Friedman/Samuels grip or the Stout grip (the latter is especially good in large intervals).

3. The true Stevens roll can only be played in all dynamics by using the Stevens grip. (This list could be extended *ad libitum*.)

Therefore, when working on a specific piece, it is generally a good idea to consider the type of grip the piece was originally written for (or in many cases, written *with*). Generally, a specific piece is played *easiest* (which also means *loosest*) with that specific grip.

Of course, no one can maintain expertise in all of the available grips, because it is time-consuming enough to maintain expertise in *one* grip. A good compromise would be to play both an independent grip *and* a cross grip, in order to be able to use the advantages of both types. (For a discussion of advantages and disadvantages of the various grips, please refer again to Kostowa & Giesecke Engl. 1996.)

It is best to have the student gain a feeling of security in one specific grip first, before acquainting him or her with another grip. This is usually done in one to two years. The use of second grip does not mean doing the same amount of work a second time, because: (a) the body already knows many of the movements (e.g., turning the hands); (b) many principles of learning the first grip—interval opening and closing, single-line playing, playing double stops, dynamic differentiation, etc.—need not be thought through a second time.

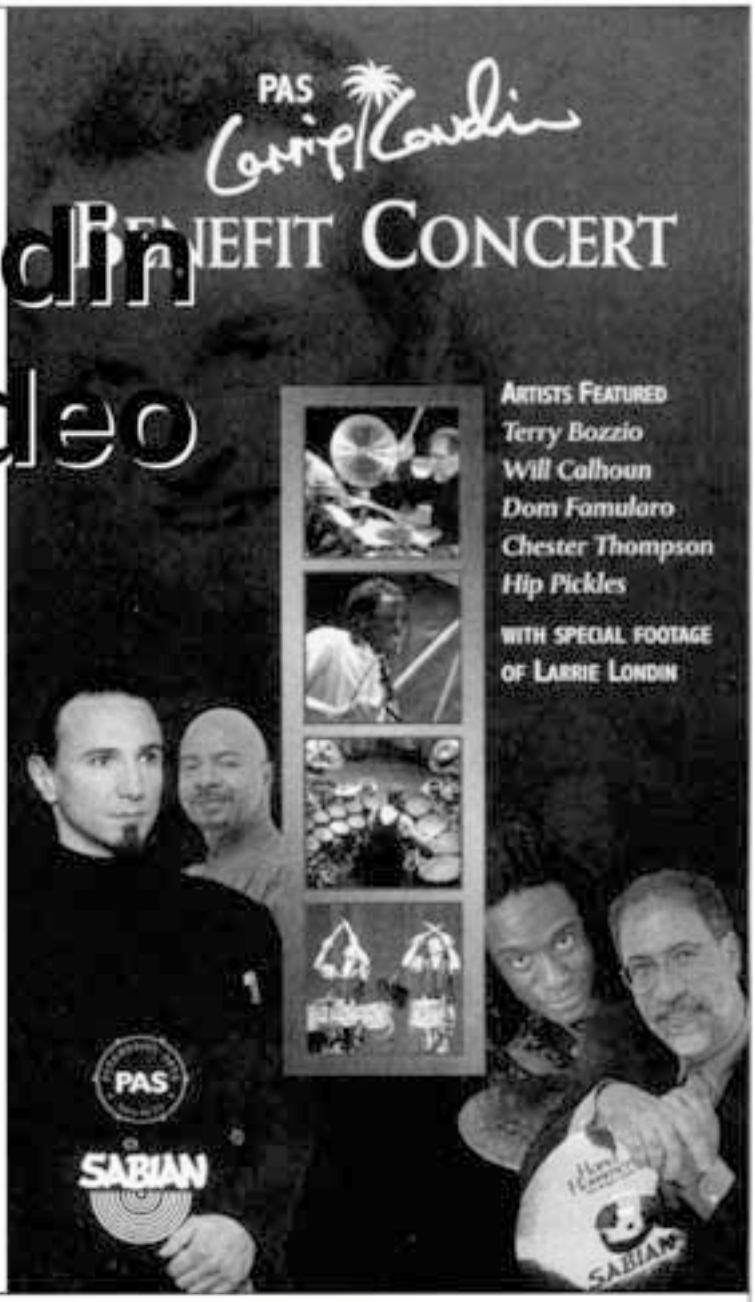
6: Is there any teaching material available for four-mallet technique that is versatile in terms of using different grips, and which provides both technical material (exercises) and musical environments (etudes) for properly applying these techniques in musically demanding situations?

In our studio at Mosbach School of Music, we have been able to invent and develop methods that "work." These methods—exercises as well as short music pieces in a variety of styles—were released as what we here refer to as Kostowa & Giesecke Engl. 1996. The printing of the music scores in this book are considerably larger than normal because the distance between the page and the eyes of the mallet-keyboard player is much larger than the distance between, say, a brass or woodwind player and the music. Playing a mallet instrument can be very hard for a young child for a number of reasons. Small printed music can cause the player to bow the back and strain the eyes, and take the fun out of playing. We have used this text successfully with more experienced and advanced players, as well as with fairly young beginners.

We wish you and your students best results, every success, and lots of FUN!

Wessela Kostowa and **Mark Andreas Giesecke** are internationally known solo percussionists from Bulgaria and Germany. Their method books, compositions and editions of new music for percussion instruments are published in Germany, Austria, Switzerland, England and the USA, and composers such as Dobri Paliev and Ney Rosauro have dedicated works to them. As the Kostowa-Giesecke Duo they have done numerous concerts, masterclasses, and seminars, and have recorded two CDs. Giesecke is president of the German PAS chapter. PN

PAS Larrie Londin Benefit Video



The 90-minute PAS Larrie Londin Benefit Video documents highlights from the February 1998 event at Texas Christian University in Fort Worth, Texas, honoring the memory of the late, great session drummer, Larrie Londin. The event was hosted by Sabian Ltd. and supported by Fibes Drum Co., HSS/Sonor, Mapex USA, Pearl Corporation, Inc., Premier Percussion USA, Inc., Roc-N-Soc, Slingerland Drum Co., Warner Bros Publications, Inc., and XL Specialty Percussion, Inc. The purpose of this event was to increase funding for the PAS Larrie Londin Memorial Scholarship Fund. The video includes clips spotlighting the man whose kindness, friendship, and musical acumen continue to inspire countless musicians around the world...Larrie Londin.

Artists Featured:
Terry Bozzio • Chester Thompson
Will Calhoun • Dom Famularo
Hip Pickles

All profits from this video are donated directly to the PAS Larrie Londin Scholarship Fund.

Quantity _____

Price per Video ..... ❑ $25.00 ..... ❑ PAS Member Discount Price $20.00 ..... $ _____

Shipping ($3.00 for 1 video—add $1.00 for each additional video ..... $ _____

TOTAL DUE ..... $ _____

Method of Payment ❑ Check/Money Order ❑ MasterCard ❑ VISA ❑ Discover

Card Number _____ Expiration Date _____

Signature _____

Ordered by _____ PAS Index # _____

Shipping Address _____ P.O. Box No. _____

City _____ State/Province _____ Zip/Postal Code _____

Make checks payable to Percussive Arts Society • Mail orders to PAS, 701 NW Ferris, Lawton, OK 73507-5442
School Purchase Orders Accepted
Please allow 6–8 weeks for delivery
If you have questions about your order, call (580) 353-1455 or fax them to (580) 353-1456

Percussive Arts Society
1999 Scholarships now available!

PAS announces the 1999 PAS Larrie Londin Memorial Scholarship and the 1999 PAS Fred Hoey Memorial Scholarship awards. To apply for either scholarship send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine, (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation, verifying age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 1999. Winners will be notified in May, 1999.

PAS Larrie Londin Memorial Scholarship: For ages 18-24 (scholarships up to $1000), the student must be enrolled in a school of music at an accredited college or university and must be a PAS member. For ages 17 and under (scholarships up to $500). Video should not exceed three minutes in length and should demonstrate the player's ability to play different drumset styles.

PAS Fred Hoey Memorial Scholarship: One $1000 scholarship will be awarded. Student must be an incoming college freshman during the 1999-2000 academic year enrolled in the School of Music at an accredited college or university and must be a PAS member. Video should not exceed three minutes in length and should demonstrate the player's ability to play at least two different percussion instruments.

Name _____

Address _____

City _____ State/Country _____

Zip Code _____ Phone _____

School _____

Grade Level _____ Age _____

Indicate one scholarship category only:

❑ Larrie Londin (ages 18-24) ❑ Larrie Londin (ages 17 and under)

❑ Fred Hoey (incoming college freshman)

Send form with materials to **PAS, 701 NW Ferris, Lawton, OK 73507-5442**

FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by *Modern Drummer* magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

For additional information call PAS at 580-353-1455

Fundamentals Track

Mallet-Keyboard Basics

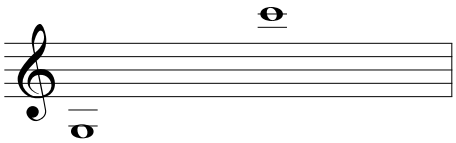
BY SHERRY SMITH

Advancement on any instrument can be directly linked to a good foundation of basic skills. This article will cover basic information regarding grip, stroke, playing area, mallet selection, and sight reading. With thorough, disciplined practice and good beginning skills you should have a successful and enjoyable experience with the keyboard percussion instruments.

THE INSTRUMENTS

Orchestra Bells or Glockenspiel

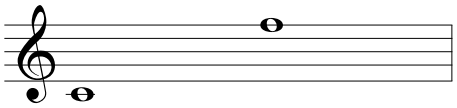
Range: 2 1/2 octaves
Transposition: Sounds two octaves higher than written pitch
Material: Steel bars (sometimes aluminum)
Mallets: Brass, lexan, polyball, hard rubber



Bells Range (written)

Chimes or Tubular Bells

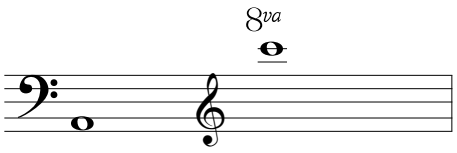
Range: 1 1/2 octaves
Transposition: Nontransposing
Material: Steel tubes; damper pedal
Mallets: Rawhide or acrylic hammer



Chimes Range (written)

Marimba

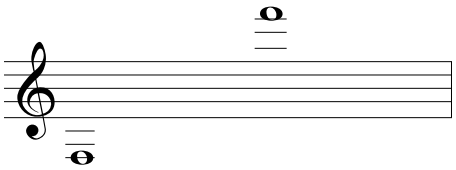
Range: 4 1/3 octaves; also 3 1/2-, 4-, 4 1/2-, and 5-octave models
Transposition: Nontransposing
Material: Rosewood or synthetic bars
Mallets: Yarn, cord, soft to medium rubber



4 1/3-Octave Marimba Rang (written)

Vibraphone

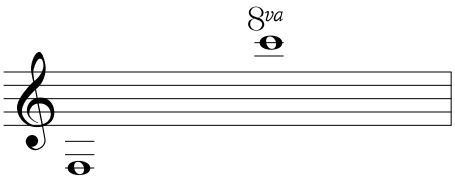
Range: 3 octaves
Transposition: Nontransposing
Material: Aluminum bars; damper pedal, motor-driven oscillating flaps in resonators create a vibrato effect
Mallets: Cord



Vibraphone Range (written)

Xylophone

Range: 3 1/2 octaves
Transposition: Sounds one octave higher than written pitch
Material: Rosewood or synthetic bars
Mallets: Lexan, polyball, hard rubber



Xylophone Range (written)

FUNDAMENTALS

Grip

The two-mallet grip is basically the same as the matched snare drum grip. The mallet is held between the thumb and first finger with the other fingers gently wrapped around the mallet for support. Palms are parallel to the floor and the end of the mallet should extend from the fatty part of the hand.

Two types of four-mallet grips are the

cross grip and the independent grip. The Burton and Traditional grips are popular cross grips, and the Musser and Stevens grips are widely used independent-style grips.

Body Placement

Height of the instrument is important for ease and accuracy of playing. When possible, adjust the instrument height so that forearms are a little less than perpendicular to the keyboard. Many instruments are now height adjustable. Blocks of wood or PVC piping can also be used.

Avoid standing so close that the elbows are behind the mid-line of the body. This can cause stress to the shoulder area and inhibit flexibility. Movement should be in a side-stepping fashion. Lunging or shifting weight from one leg to the other is also appropriate. Good posture is necessary for free movement of the arms. Be careful not to slouch or let the head hang down or forward.

Stroke

A full stroke with basically one motion from the wrist is generally recommended. The mallet should start in an up position, strike the bar, and immediately return to the starting position. It can be helpful to think of the motion used when dribbling a basketball or playing with a yo-yo.

Playing Area

Playing all bars just slightly off center produces the strongest fundamental pitch and provides consistency of sound between manuals.

Practicing

Schedule practice time at regular intervals so that it becomes a part of your daily routine. Organize the time carefully! For example; before school starts schedule ten minutes of technical exercises, during study hall spend twenty minutes on solo music, then after school work another twenty minutes on ensemble music and ten minutes on sight-reading.

Sherry Smith is on the faculty of the Stephen F. Austin Summer Percussion Symposium, instructor of percussion at the University of Texas at San Antonio and a freelance performer throughout Texas. Smith is a member of the Mid-Texas Symphony and has performed with the San Antonio Symphony, the Midland-Odessa Symphony and the Brazos Valley Symphony. She has performed and presented clinics at the Texas Music Educators Association and Texas Bandmasters Association conventions, and is vice-president of the Texas PAS chapter. PN

The Concert: Tips from a Pro

BY MORRIS LANG

The Brooklyn College Percussion Ensemble recently performed a concert as a regular part of the semester series. This ensemble consists of students ranging from freshmen with little experience to graduate students with professional-level experience.

The class is managed as much like a professional organization as possible. A rehearsal schedule is posted and the concert is performed with a minimum amount of rehearsal time. Rehearsals for the program start only a few weeks before the concert.

Some students prepare well and are able to play their parts with their instruments and mallets well organized. Others continue to struggle with page turns, photocopies, and choice of mallets in spite of all my nagging.

Then comes the day of truth! The concert had its highs and lows, with some works going very well and others—which were easy to play and well rehearsed—having major problems.

After the concert (and in the heat of the moment) I wrote down some thoughts and observations. I hope that the following tips will be of some help in improving your level of performance and making your concert an enriching experience.

PREPARE IN ADVANCE

Rehearsals are not the time to learn notes, but rather to put the ensemble together and work on musical matters such as balance, interpretation, style, phrasing, choice of instruments, and mallet selection. Parts should be well prepared in advance. Here is a checklist for that all-important first rehearsal:

1. Work out a setup.
2. Draw a picture of the setup and list the instruments and mallets required at the top of the first page of the part.
3. Work out timpani tunings.
4. Be sure that there are no mistakes or inconsistencies in the part; check the score.
5. Solve any rhythmic problems.
6. Have any special mallets or brushes available.
7. Learn the notes at the approximate performance tempo. Have the notes "under your fingers."
8. If a recording is available, listen for style, tempo, and how your part fits into the general texture.

BE FLEXIBLE

Public performance forces you to keep going, to not stop for corrections, and not slow down when the part is difficult. It is very different than practicing in a room by yourself. This is the place to test nerves, concentration, organizational abilities, the capacity to rebound and continue playing after a crisis, and the ability to react to the conductor.

Unpredictable things happen at live performances—even to people with many years of experience. (I can attest to that!) Sometimes conductors make mistakes; people come in wrong or not at all (and that was your cue); soloists run out of breath or hold a note longer than at the rehearsal; someone jumps a beat; the balance may be different with an audience in the hall; someone drops a stick. Be flexible and adapt to changes around you.

BEFORE THE PERFORMANCE

1. Eat something—not candy, but real food, preferably some protein; if there is only time for a snack, have nuts.
2. Prepare all of your mallets.
3. Prepare a trap table that will not tip over; music stands are generally not strong or reliable enough to support mallets and small instruments.
4. See that you have enough room to play comfortably.
5. Position the music stand to be in a direct line with the conductor.
6. Warm up carefully.
7. Tighten the screws on the drum and cymbal stands so they won't slip or buzz during the concert, but be careful not to tighten them so hard as to strain your hands.

DURING THE PERFORMANCE

1. Do not dwell on mistakes or misjudgments; keep your concentration intact.
2. Do not focus on the negative things that happen.
3. Do not allow yourself to be distracted.
4. Maintain concentration when your part becomes easy after a busy passage, and especially when you are counting measures rest.

AFTER THE PERFORMANCE

Savor the things that went well during the concert and don't dwell on the mistakes. Enjoy the pleasure of the experience, but remember to address the mistakes and not let them happen again.

Evaluate your playing in order to solve any problems that surfaced. Be critical but not self-deprecating with phrases like, "I'm no good" or "I'll never learn," etc. A blanket condemnation is pointless, self-indulgent and destructive. Pick out specific things that have to be worked on and use the experience to learn.

Solve the problems one at a time. Some may be corrected easily. Perhaps the page turns were impossible while holding mallets; photocopied sheets were not taped together and a page fell off of the music stand; the player in front blocked the view of the conductor; the mallets were too soft or too hard for the hall, etc. Other problems may take considerably more time to work through such as one-handed marimba rolls, *pianissimo* snare drum rolls, tuning timpani while counting measures rest and while the ensemble is playing, getting comfortable on instruments that are not usually practiced (like chimes), choosing instrumental colors, etc.

Sometimes, in spite of your best effort, there are factors beyond your control: one ear is clogged from a cold, the intonation of the brass section keeps changing, there are personality problems within the section, the equipment is inadequate, not enough rehearsal time, not enough players to cover all of the parts, a conductor's erratic and unrehearsed behavior, etc.

Finally, you never really "know" how to play a piece; each performance is a new experience. The creative person continues to change. With students, the changes are fast and furious and often

cataclysmic. As one matures, the changes are not as radical and frequent, but do continue. True creativity is a continuing and developmental process.

You will never reach a state of "perfection." Occasionally you might be pleased with your performance, but the next concert is always a new challenge and something to look forward to.

Morris Lang is Professor of Percussion at the Conservatory of Music at Brooklyn College and in charge of the Doctoral Percussion Program at CUNY. He is a graduate of the Juilliard School and was a student of Saul Goodman, Morris Goldenberg and Billy Gladstone. He has performed with the New York City Ballet, the American Opera Society, and the Metropolitan Opera Orchestra along with various chamber music organizations. In 1955 he was appointed Associate Principal Timpanist and Percussionist with the New York Philharmonic, from which he retired in 1996. He is the owner of Lang Percussion Inc., which manufactures Goodman timpani, Gladstone snare drums and drumsets, and publishes music and books. PN

RESULTS OF 1998 TIMPANI SOLO CONTEST

1ST PLACE
John Best
(Student at University of Kentucky)

2ND PLACE
Bryan Rouse
(Student at University of North Carolina at Chapel Hill)

3RD PLACE TIE
Jeremy Brunk
(Student at University of Oklahoma)
Brian Flack
(Student at University of Kentucky)

JUDGES
Roger Schuppe
Bob McCormick
William Moersch
Cloyd Duff
Vic Firth
Tim Adams
Paul Yancich
John Bannon

Interpreting Elgar's "Enigma Variations"

BY ANDREW P. SIMCO

The "Enigma Variations" (or "Variations on an Original Theme," opus 36) by Sir Edward Elgar is generally considered to be the composition that made Elgar's reputation as a composer. It is the most often played of his orchestral works, particularly in the United States, where the bulk of his musical output remains largely unknown. In addition to being one of his most often-played compositions, it is both challenging and musically rewarding for timpanists. In this article, I will concentrate on two of the most well-known "problem" variations—those that provide the timpanist with more than the usual technical and/or musical challenge.

For most of the composition, Elgar presents no real problems. The work is scored comfortably for three timpani. At the time it was written (ca. 1898–99), this meant hand-tuned timpani. Although pedal or machine-tuned timpani were being developed and manufactured on the Continent, British players were leery of such instruments, as they felt that any type of machine-tuning apparatus would interfere with the pure tone provided by hand-tuned timpani. (This feeling persisted in Britain until the mid- to late-1950s.)

Nowadays, we have the luxury of larger drum sizes for projection, as well as the use of a fourth drum to cover the upper register (in the case of the Variations, the high G in Variation VII, "Troyte"). As this variation is one of the two "problem" variations, we will discuss this first.

VARIATION VII (TROYTE)

For those unfamiliar with the "Enigma Variations," the work consists of an introduction and fourteen variations. Each of the variations is subtitled with the initials of a person. These are the initials of Elgar's friends, whom he portrayed in music, and to whom he dedicated the work. Variation Number One, for example, is subtitled C.A.E. This is Elgar's wife Caroline Alice Elgar. Variation fourteen is subtitled E.D.U., which was Mrs. Elgar's nickname for the composer. Variation VII is subtitled Troyte, which was the middle name of one of Elgar's friends, Arthur Troyte Griffith. The variation describes in musical terms Troyte Griffith's maladroit attempts to play the piano.

The variation is marked Presto (whole note = 76), and is marked one in a bar! Timpani, accompanied by celli and bassi, start the whole thing off with a rhythmic figure on C and octave G's, and this figure (with some rhythmic displacement) underpins the entire variation (see Figure 1).

While the bass and celli continue the rhythmic underpinning at bar 5, the timpani remain silent until four bars before Rehearsal 24, where they catch the syncopation (see Figure 2).

Here, the timpani make a diminuendo on the second half of the third bar, and then repeat the opening rhythmic ostinato at Rehearsal 24, this time with a big crescendo to triple *forte*.

This recurs throughout the movement, and while not overly difficult, it is musically challenging for several reasons. First and foremost, Elgar was a first-rate orchestrator with hands-on knowledge of many of the orchestral instruments. In addition to being an excellent organist and violinist, he also played viola and bassoon. He was also curious by nature, and when he found that he was lacking

Figure 1

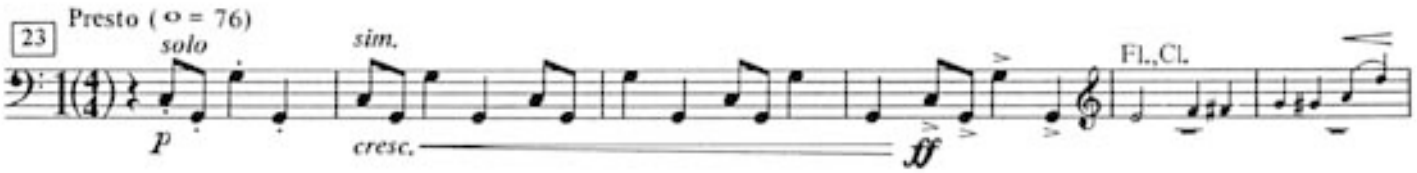
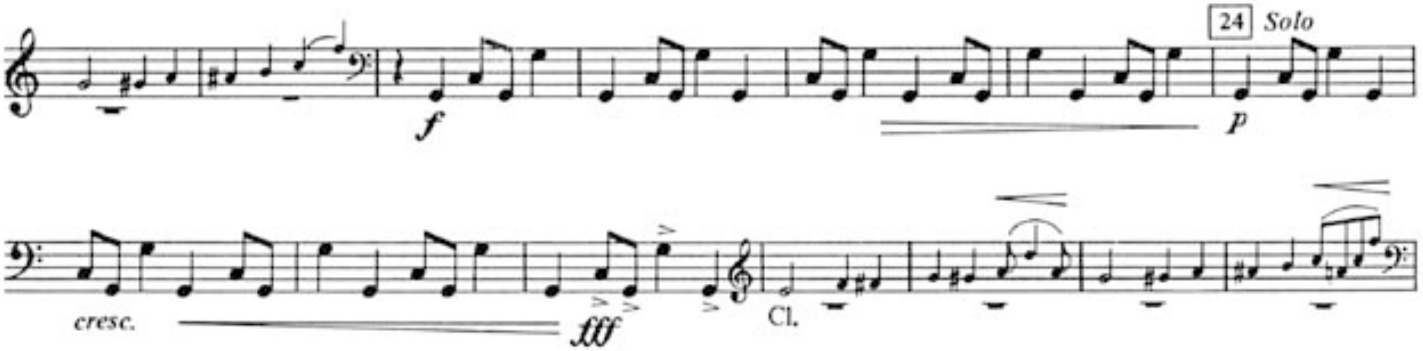


Figure 2



in knowledge about a particular instrument, he went right to the source. In the case of the "Enigma Variations," he went to the timpanist with the Halle Orchestra! This was the orchestra that gave the world premiere of the "Enigma Variations" under the direction of Hans Richter in June 1899. As we shall see later on, the timpanist (probably Wilhelm Gezink) was extremely helpful to Elgar in providing solutions to some of the problems. As a result of the care he took in orchestration, Elgar's timpani parts (particularly in the variations, but also in his other compositions) are a joy to play, with everything laid out beautifully. There are no tricks (for the most part; the exception is Variation 13, which we will discuss below). The parts lay within the best part of the register (particularly nowadays when we have the larger instruments), and they fit the music like a glove!

In the case of Variation VII, Elgar was particular as to how he placed the accents so that the music made the intended effect (see Figures 3 and 4).

I mentioned before that Elgar's timpani parts fit his music like a glove. This is another reason why this particular variation is musically challenging! Great care must be taken to be absolutely precise, and to be aware of what the celli and bassi are doing. The problem here is keeping up the pace. It is very easy to rush this movement. A good conductor is helpful here by setting the tempo and generally keeping things in order. However, the placement of the timpani to the rear of the orchestra (at a great distance from the celli and bassi) make it difficult for the timpanist and lower strings to coordinate this perfectly. The timpanist has to anticipate things a bit (generally speaking), while the lower strings tend to be a little bit late, particularly with an athletic rhythmic figure such as this. My advice to the timpanist (particularly one new to the piece) is to take particular care to study the score and be aware of what is going on. A good conductor can make this movement go smoothly with the right amount of rehearsal and coordination.

As to the technical aspects of the part, it is played on the upper three drums. In most cases, that would mean the 28-inch, 25-inch, and 23-inch, depending on manufacture. The low G and C sound better on the largest drums, but why create problems by having the low G on the 32-inch, the C on the 28-inch, and having to hop over the 25-inch to get to the 23-inch G? I prepare the drums during the previous variation. Up until that point, I have been using the larger drums for the G, C, D, and what-have-you. At the beginning of Variation VI (Ysobel), I retune the 25-inch drum from D to C, and actually play variation VI on that drum. The roll on the note C at Rehearsal 22 is helpful in getting ready for Variation VII. I also use the time to retune the C on the 28-inch drum to G. In this manner, I am ready for Variation VII.

With regard to mallet selection, I would choose medium-hard to hard mallets, as articulation is extremely important here. As far as sticking goes, it is played hand to hand, with the player being careful to observe the accents and dynamics! With regard to the roll on C at Rehearsal 28, I would play that as a three-stroke roll, as the fast tempo does not allow for more than that. The important thing to remember is, don't be late!

VARIATION XIII (ROMANZA) (***)

This is the penultimate variation in the work, and the only one without a name. Elgar calls it "Romanaza," and then puts three asterisks in parentheses. Apparently, these asterisks stand for one Lady Mary Lygon, a friend of Elgar who was away on a sea journey at the time of composition. Elgar's orchestration in this variation certainly supports this, particularly in the use of the timpani. I mentioned earlier that Elgar was very clear in his instructions to the performer in the execution of the parts, with very few exceptions. This, in my view, is one of the exceptions. In order to imitate the sounds of the engines of an ocean liner, Elgar directs the timpanist to play the passage at one bar after Rehearsal 56 with side drum sticks (see Figure 5).

This all right in itself, but as the music continues, we come to Rehearsal 58,

Figure 3

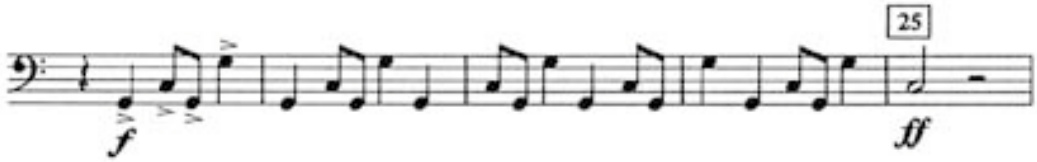


Figure 4

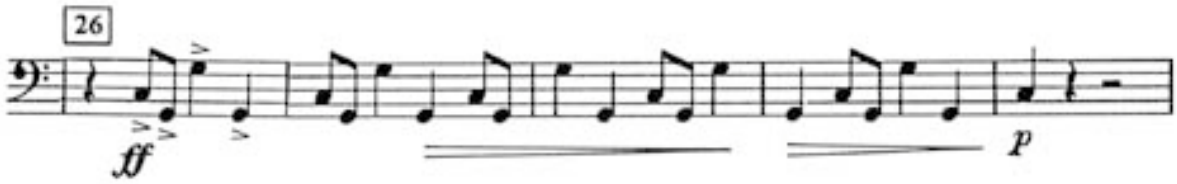
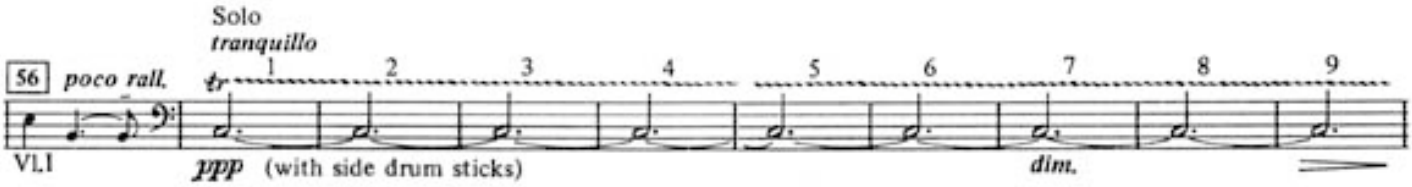


Figure 5



where he directs the player to use natural sticks—without giving the player the chance to make the change (see Figure 6).

One solution to this is to use a pair of double-ended timpani mallets, with one end having wooden ball or egg-shaped ends, and the other covered with medium to medium-hard felt. I used a pair of Hinger mallets in this fashion quite successfully on several occasions. However, in performing the work under the direction of the noted British conductor and Elgar specialist Vernon Handley, it was brought to my attention that the sound of the double-ended sticks, or even the snare drum sticks that Elgar specified in the score, would be much to loud for the passage.

It so happens that after the printing of the orchestral parts, Elgar, being very anxious that the proper effect be obtained for this passage, went up to the timpanist of the Halle Orchestra, Wilhelm Gezink. The Halle Orchestra gave the world premiere of the work, and naturally Gezink was the one responsible for obtaining the proper effect. He agreed with Elgar that perhaps the sticks would be too heavy, and suggested that coins be used instead, near the edge of the timpani head. At the time, the half crown was used, and apparently produced the effect that the composer was after. But this leaves the player with even more of a problem. How does one put the coins down and switch to the "naturale" mallets at Rehearsal 58?

Many timpanists solve this by playing the passage themselves with coins, and having a colleague from the percussion section come over to play the passage from Rehearsal 58 to 59. This is perfectly legitimate, and works very well. A variation on this is to have the colleague do the tremolo with coins while the timpanist plays the Naturale passage.

I have tried the passage with sticks and coins, and agree that the coins near the edge are quite the thing to use here. It gives the eerie feeling of a ship's engines and underlies perfectly the clarinet quotation from Mendelssohn's "Calm Sea and Prosperous Voyage" four bars after Rehearsal 56. For myself, I use very small coins. The new Norwegian half crowns are small and thin enough; perhaps the American dime would work well also. I know of a colleague who actually plays the passage with his fingernails!

With regards to switching to the regular mallets at Rehearsal 58, I have played the passage with coins until one bar before 58, where I make a diminuendo on the very last part of the bar, then snatch a mallet from under my arm (where it had been during the entire passage with coins) and play the Naturale section with the mallet, albeit one-handed. In order not to make too much noise when putting the coins down, I make sure that the surface where I lay them down (usually on the adjacent stick tray) is covered with felt, so as to absorb the sound of the coins being put down. The problem repeats itself, although on a smaller scale, one bar after Rehearsal 60, when the tremolo recurs on the note G for the last nine bars of the variation (see Figure 7).

This is not a problem in itself except for the fact that many conductors like to go right into the finale (Variation XIV) with only the most minute of pauses. Again, I play the passage with coins, making the most of the diminuendo on the last bar. I quickly grab a mallet for the first offbeat of the next variation, and I play this one-handed until I have safely (and rapidly) disposed of the coins and have grabbed the other mallet. Another way to do this is to have one of the percussionists hand you the mallets and take the coins at the proper moment. Make sure all of this is coordinated with the conductor!

There are lots of ways to make it work, and it is my hope that whatever way you choose works well for you and adds to your enjoyment of one of the most beautiful and well-written timpani parts of the last one hundred years!

The author would like to thank Dwight Thomas for his assistance with this article.

Andrew Simco is timpanist with the Des Moines Metro Opera. He was timpanist with the Oslo Philharmonic from 1983–98 and with the Norweigeian Chamber Orchestra from 1987–98. PN

Figure 6

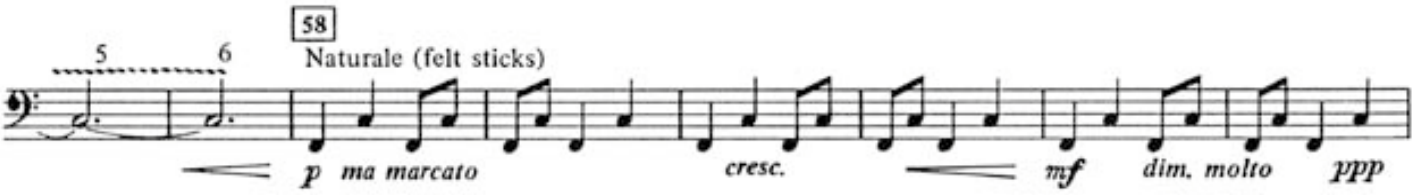
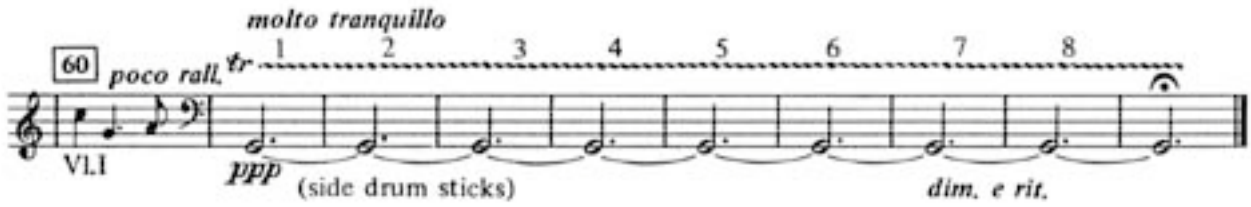


Figure 7



The Doctor is IN

This new column will be devoted to answering questions from PAS members about the new technology in the world of percussion. Please send your questions to: Ask Dr. MIDI, c/o the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442. Questions will be answered by members of the PAS MIDI Committee.

Dear Dr. MIDI,

I saw a drummer at PASIC this year who was playing a single set of drum pads, but I was hearing a number of different instruments. How can one drummer play five or six different instruments at the same time?

TIM IN TULSA

Dear Tim,

That drummer was likely playing his electronic drumkit through a synthesizer that was "multi-timbral." Multi-timbral synthesizers are capable of producing different instrumental sounds simultaneously. For example, it's possible for a multi-timbral synth to play electric bass lines, piano chords, drum patterns, and saxophone solos all at the same time.

This is done by directing different MIDI messages (such as the instructions to play the notes of a C-major chord) from the drumkit to different MIDI channels. Then, the synthesizer is programmed to assign the various instrument sounds to particular channels. For example, it's possible to assign the notes of that C-major chord to channel one and then assign the notes intended for the bass line to channel two. Then it's just a matter of programming the synth to play piano sounds for all MIDI messages received over channel one and play bass sounds for all messages received over channel two.

Since the MIDI Specification calls for sixteen channels, it is possible to perform a composition that uses sixteen different instrument sounds, and be able to control them all individually. Just keep in mind that in order to do this, your electronic drumkit needs to be able to assign messages from different pads to different channels. Today's more sophisticated drumkits and multi-pads can easily do this, but some earlier units may not offer this type of flexibility.

Dear Dr. MIDI,

What the heck is "hex"? I was reading some information in the back of an owner's manual, and I'm running into all these weird numbers. What is going on here?

HECTOR IN HELENA

Dear Hector,

When dealing with MIDI messages (system exclusive messages, for example), it is often easier to use a numbering system called "hex." The word "hex" is an abbreviation for hexadecimal, and in hex, all numbers in the MIDI language, from 0 to 255, can be expressed in only two digits. Because hex operates in base sixteen, the list of numbers is: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, A, B, C, D, E, and F. After F comes 10, then 11, 12, etc. up to 1F, 20, 21, and so on.

In order to avoid confusion between decimal and hexadecimal numbers, numbers in hex format are usually preceded by the sign of "$" or use "H" or "h" as a suffix following the number. For example, the number 32 could be written in hex as $20, and 100 could be written as 60H.

Dear Dr. MIDI,

I want to get started with electronic percussion, but I don't have a pile of money laying around. How can I get going "on the cheap"?

SHAVON IN CHEYENNE

The Doctor suggests that you surf the 'net and find an Alesis HR-16. This was a very hip drum machine when it first came out and it's still pretty cool—lots of high-quality sounds and easy programming. You should be able to pick one up between $75.00 and $125.00. You'll spend less money than you would for a fancy metronome, but have a much more sophisticated box. You can work with drum machine programming and get a good introduction to sequencing, use it as a sound module now and in the future, and do tons of other cool things. PN

DrumKAT Notation

BY NORMAN WEINBERG

When the folks at Alternate Mode decided to include a notation feature into the new Turbo 4.0 operating system, the idea presented a number of interesting and exciting challenges. The drumKAT has ten pads on the playing surface, and nine trigger-jacks for additional pads or pedals. How does one place nineteen playing surfaces on a staff?

Another problem involves the very nature of an electronic percussion performance. A single pad can fire a single note over a single MIDI channel, a chord made up of notes on several MIDI channels, a 4- 8- or 128-note alternate, a loop, a rhythmic pattern, or even an entire sequence. How does one go about putting all this together into a logical notation system?

The solution to the second problem was simple: The notation had to be a "kinetic map" rather than a score of how the piece is actually going to sound. In other words, the notation had to show the player when to hit what pad. It wasn't going to deal with the problem of what that pad is programmed to do or how the sound generators are going to respond. This is a different matter that will be discussed in a future article.

With the second problem solved, it was only necessary to deal with putting nineteen surfaces on a single staff. The traditional five-line staff was determined to be the best system due to its high degree of familiarity and compact area. Since the drumKAT is often approached as an expansion of a drumkit, it seemed logical to use a single five-line staff rather than a double five-line staff.

It was thought that many musicians would be using the drumKAT without any additional triggers. With this in mind, the notation for the drumKATs "on-board" pads (with the inclusion of a bass drum trigger and hi-hat pedal) had to be simple and easy to read.

The use of accidentals was considered, but determined to be too clumsy, as transitions between on-board pads and external triggers could require a large number of accidentals. Several other possible configurations proved to be too difficult to write and/or read, or too convoluted for most computer-assisted notation programs. A solution was found by using normal noteheads for the on-board pads and triangle noteheads for trigger pads.

DRUMKAT NOTATION CONVENTIONS

Pad Note Assignments

Note placement and MIDI note number assignments for the ten onboard pads. Notice that the Kick (Trigger 1) is included with the pads to make the notation easier to read/play.

Trigger Note Assignments

Note placement and MIDI note number assignments for the nine trigger inputs (remember that Trigger 1 is shown with the PAD assignments).

Additional Pedal Assignments

The four pedals on the drumKAT do not automatically generate MIDI note numbers like the pads and external triggers. However, their notation can be extremely important to a performance. It is suggested that the following notational procedure be used when pedals are pressed momentarily, or when pedals are held down for a particular length of time.

SOFTWARE WITH DRUM MAPS

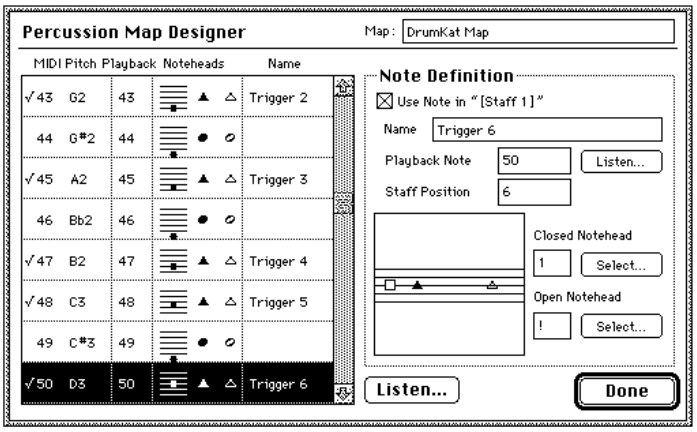
Some programs, such as Finale by Coda Music Technology, offer drum notation that "maps" incoming MIDI messages to certain positions on the staff with user-definable noteheads.

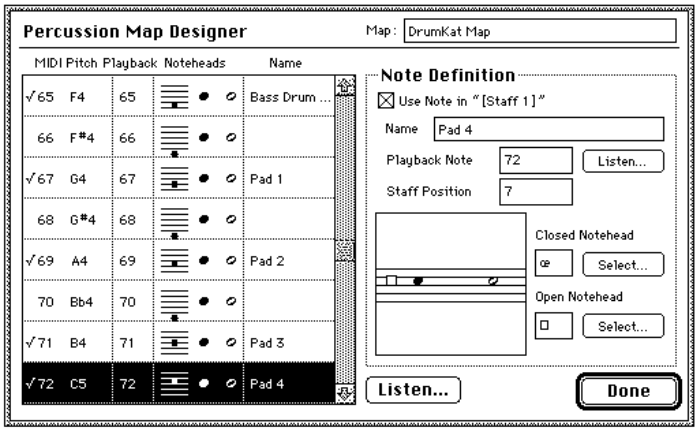
To have mapping software automatically transcribe your real-time drumKAT performances into standard notation, create a map with the following MIDI note number assignments and noteheads. Be certain to assign the proper staff positions.

Surface	Note Number	Note Shape
Pad 1	67	Normal
Pad 2	69	Normal
Pad 3	71	Normal
Pad 4	72	Normal
Pad 5	74	Normal
Pad 6	76	Normal
Pad 7	77	Normal
Pad 8	79	Normal
Pad 9	81	Normal
Pad 10	83	Normal
Trigger 1 (Bass Drum)	65	Normal
Trigger 2	43	Triangle
Trigger 3	45	Triangle
Trigger 4	47	Triangle
Trigger 5	48	Triangle

Trigger 6	50	Triangle
Trigger 7	52	Triangle
Trigger 8	53	Triangle
Trigger 9	55	Triangle
Hi-Hat	62	Normal

In the examples below, a drumKAT notation map is being created for Finale.

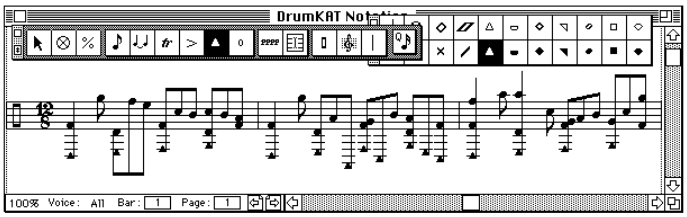




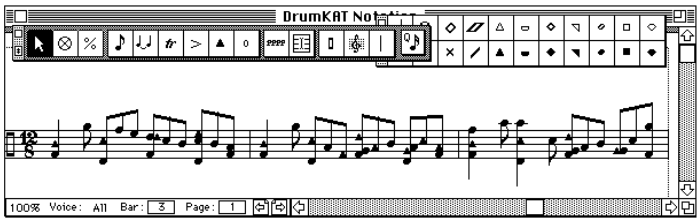
SOFTWARE WITHOUT DRUM MAPS

Programs without drum maps can still be used for drumKAT notation. Below is a brief description of the process. (Your notation software may look different from these screen shots, but the process should be the same.)

1. After recording your real-time drumKAT performance, select all notes below Middle C and change the noteheads into triangles.



2. Select all notes below Middle C and transpose up an octave and a sixth.



3. Use the tools in your notation software to add pedal indications, dynamics, articulations, slurs, and other musical symbols as needed.

Norman Weinberg is Director of Percussion Studies at The University of Arizona. He serves the PAS as Associate Editor of *Percussive Notes*, Project Director and Chair of the World Percussion Network (WPN) Committee, and as a member of the MIDI Committee. PN

Healing Injuries and Facilitating Technical Abilities

Applying the research of Dorothy Taubman to the marimba

BY DAN LIDSTER

Dorothy Taubman is a pianist who has developed a system of coordinate movement that heals injuries while facilitating technical abilities. Taubman has spent more than forty-five years of study and research in the field of piano pedagogy. Over this time, she has developed a body of knowledge based on an understanding of human anatomy and the laws of motion that, when properly applied, is remarkably successful in overcoming technical problems. She is primarily a piano pedagogue, although the movements taught also apply to other instruments.

Since 1996 I have been studying this system of movement with Sheila Paige of Philadelphia. She is on the faculty of the Dorothy Taubman Institute, a two-week summer piano workshop at Williams College, in Williamstown, New York. Paige began playing the piano at the age of fifteen, in her senior year of high school. At sixteen she entered Philadelphia Musical Academy as a piano major. By eighteen she suffered injuries in the muscles and tendons in the hands, arms, shoulders, neck, and upper back from incoordinate playing. She then quit playing for four years, but the pain continued. During that time she consulted various medical doctors as well as alternative therapy such as acupuncture and Alexander Technique. After only slight relief from the Alexander Technique, and still unable to play, she discovered the work of Dorothy Taubman. After two years she began performing solo recitals.

For twenty-two years Paige has devoted her life to studying and teaching the Taubman research and has proven to be one of the Institute's finest instructors and performers. In addition to her teaching in Philadelphia she travels to Charlotte, North Carolina; Knoxville, Tennessee; Dallas, Texas; Pittsburgh, Pennsylvania; and Kuala Lumpur, Malaysia to instruct privately and give lectures and masterclasses.

I first became aware of Taubman after my wife, Mary, developed carpal tunnel syndrome while preparing for a piano recital. She had continuous pain in her arms and completely stopped playing until she began her study with Paige. After Mary had been studying about a year, I began my study with Paige to see if she could relieve some shoulder pain I developed in college from playing marimba and other percussion instruments.

The results have been remarkable for both of us, and a thorough study of the system can help all performers play with movements that heal injuries and develop virtuosity. Taubman states, "It's not overuse that stresses the muscles and inflames the tendons and ultimately creates nerve compression. It's misuse." Leon Fleisher, the injured pianist who is now concertizing again, states in the same article, "The trick is to extend one's capacity without putting abnormal stress on the hand. The word virtuoso implies ease—the ability to shake it out of your sleeve."

Taubman continues, "Proper technique must account for the study of motion. All parts of the playing apparatus must be combined, organized and timed expertly." There is no substitute for a personal demonstration, but hopefully you will be able to glean some of the major concepts of Taubman's life-long study described below.

The forearm, hand, and fingers work together as a single unit. Otto Ortmann in his book *The Physiological Mechanics of Piano Technique* gives some basic principles of movement. He states, "The best motion is the one that requires minimum effort for maximum results." Taubman says that playing an instrument should be relatively effortless and euphoric. Ortmann also states, "The best motion physiologically is the one in the mid range of motion." Taubman instructs pianists to keep their fourth finger knuckle (counting the thumb as the first finger) in line with the outside bone by the wrist.

In the February 1994 issue of *Clavier* magazine Taubman states, "Carpal tunnel syndrome for pianists results from playing with wrists that are positioned too low in relation to the keyboard and not in line with the main hand knuckle. Such a position causes arm weight to fall into the wrist and results in tension and pain. Twisting the hand sideways away from the forearm either to the extreme left or right causes tendinitis. The hand and forearm should move as a unit in a relatively straight line." (See Illustrations A, B, C, D, and E.)

Taubman continues, "Exercises on individual fingers are dangerous if the fingers pull away from each other. Any exercises that have students stretch the fingers in sideways or lifting movements are a major cause of dystonia. Students should move the fingers only as much as is comfortable. 'No pain, no gain' is responsible for the advent of medical clinics for musicians; it is a fallacious concept.

"Avoid technical approaches that strengthen the fingers. Forcing power from fingers that have little strength, rather than using forearm and hand weight to produce a *forte*, is a major cause of serious injuries. When practicing wrist octaves (a misleading name of hand octaves) the hand moves in the wrist joint, an isolated motion that makes students work the wrist joint too hard and leads to serious wrist problems.

"The upper arm is a slow muscle incapable of speed. Therefore, initiating motion from the upper arm produces shoulder, upper arm, and back pains. However, the upper arm can be moved by the forearm as it moves in all directions."

Marimba height and body placement in relation to the marimba are factors in allowing the forearm, hand, and fingers to work together as a unit and in keeping the wrist in its mid-

Illustration A: wrists too low

Illustration D: correct, non-twisted position

Illustration B: left wrist twisted

Illustration E: correct, non-twisted position

Illustration C: both wrists twisted

range of motion. The position of the body is determined by where one needs to stand to keep the wrists from twisting and to keep the elbows slightly in front of the center of the torso.

"You should never use motion that would require a dual muscular pull," says Ortmann in his book on piano technique. To understand a dual muscular pull it is first necessary to understand how the various muscle groups work. Essentially there are flexor, extensor, pronator, supinator, adductors, and abductors. The flexors are the dropping muscles and the extensors are the lifting muscles. The pronator muscles rotate the forearm and hand inward toward the body; the supinator muscles rotate the arm and hand upward away from the body. Adductors pull parts of the body (such as the fingers) together, while abductors spread the fingers apart.

A dual muscular pull occurs when two groups of muscles are being employed at the same time. When you quickly push your arm downward and then pull it back upward, you can feel the tension it creates in your forearm with the two muscle groups working against each other. You can also feel a dual muscular

pull if you pull your fingers and hand upward bending at the wrist. You will feel the muscles begin to pull under your arm. To keep tension out of your arms and hands, it is necessary to use only one of the opposing muscle groups.

The elbow is the fulcrum of movement. The arm, hand, and fingers need to work together as a unit and not create a dual muscular pull. To accomplish this, the arm must drop, not push, from the elbow and then bounce after the note is played. The bounce is then directed to the next note to be played. By playing the rebound, only one set of muscles is utilized at a time, thereby avoiding the dual muscular pull.

One way you can tell if you are getting a good drop of the arm is that the tone on the marimba will become big and round. The difference is especially noticeable if you previously were holding your forearm and making a controlled lift of the hand using only the wrist.

The weight of the arm must balance toward the heads of the mallets. This concept was first introduced to me at the piano. With the hand placed on the keys of the piano, the weight of the arm should be balanced between the elbow and the fingers. You should be able to rest your fingers on the piano keyboard without pushing the keys down, yet still feeling completely rested on the keys. This transfers to marimba by placing the mallets on the bars and feeling the weight balanced slightly forward. This approach relieves all the pressure off of the hand, since the fingers no longer have to lift the mallets. It allows the arm, hand, and fingers to work together as a single unit, avoiding hand and potential shoulder pain. (See Illustration F)

Illustration F: arm weight balanced forward

Dropping of the forearm while rotating is a very important concept. The player must not hold back, allowing gravity to take over the down-stroke with absolutely no pushing. Pushing can cause a knife-like pain between and below the shoulder blades. Holding up the arm and not allowing it to drop creates tension, as does twisting the wrists side-to-side or up-and-down. An up-and-down or side-to-side motion that originates from the wrist can cause carpal tunnel syndrome. A piston-type motion with the thumb up and an up-and-down motion originating from the wrist with a rigid arm is extremely dangerous because the side-to-side movement of the hand is, by nature, very limited.

Rotation occurs using the pronator and supinator muscles. The pronator muscles cross over the upper forearm and are utilized when the hand and arm are turned downward. The supinator muscles cross under the forearm and are used when the hand and arm are turned upward, away from the body. Ian Mininberg writes in *A Visual Approach to Piano Technique*, "What does rotary practice accomplish? Why has it become the foundation of all modern technique? Briefly: it keeps the forearm in a relaxed state. The elbow is loose, which means that arm and fingers are relaxed [because] the muscles of the fingers fasten at the elbow. For each tone produced there is a separate rotary exertion. Constriction of arm and elbow is impossible where true rotation is practiced, and the muscles that lead from elbow to fingertips are free for action."

Jack Hennigan adds, "[Rotation] is a marvelously free feeling. Fingers isolated from the forearm can only work under extreme tension, no matter how light the action of the keyboard. I've heard of flutists complaining of these problems. How much pressure does it require to depress a flute valve? Rotation done correctly is not a large movement. It is, in fact, nearly or totally invisible, leading some to question its existence. In its absence, however, one will usually notice contorted fingers and experience fatigue."

A slight rotation combined with a drop from the elbow is a powerful yet freeing technique. Every time a note is played there must be a rotation of the forearm. Playing single or double notes with a slight rotation of the forearm frees the arm of tension. Using the elbow as the fulcrum of movement is not, in and of itself, a fast motion; therefore, a slight rotation when dropping adds speed and freedom of movement.

PAIN CHECKLIST

The following list describes various pains and the movements to watch for that may be causing these pains. Of course, individuals have unique problems, but our muscles, tendons, and nerves are all put together in essentially the same way, so incorrect movements usually result in pain in the same places.

Shoulder pain

- stretching fingers to reach for notes, rather than using the fingers, hand and arm as a single unit
- pushing thumb out ("hitchhiker thumb")
- trying to get the arm or arms in front of the body by pushing in towards the body with the elbows
- any lateral twisting of the wrists
- weight of arm falling backwards, elbows below the keyboard, like a computer operator resting the weight on the wrists rather than on the fingers

- setting fingers in the air, freezing a grip before playing or making a stroke
- leaps without rotation
- using the wrist, rather than the forearm, to move the hand up and down
- forcing the mallets down with the thumb or pushing any finger
- elbow collapse into the side of the body hurts on the top of the shoulder and up the neck
- tight buttocks

Pain across the chest and upper back
- shoulders rolled inward and slouched down

Pain around shoulder blade *(as if there is a knife in the back)*
- holding the mallets in the air (can also cause pain on the top of the shoulder and in the biceps)
- pushing into the bars

Pain on the outside of the upper arm
- pushing and holding the arms straight out from the body, left arm to the left and right arm to the right

Pain up vertebra and up to the bump on the top of the back
- marimba too low

Lower back pain
- pelvis rolled back
- knees locked back rather than slightly forward

Pain in the back of the neck
- weight on the heels rather than the balls of the feet
- the neck frozen rather than being allowed to freely move up and down

Pain inside of upper arm and corresponding muscles on the torso
- pulling the elbow into body and pushing down

Shoulder/arm joint pain
- lack of in-and-out motion from the elbow
- using the shoulder and arm joint (rather than the elbow) as the fulcrum

Pain in back of the elbow
- raise wrist and push fingers down

Dent between middle elbow bone and outer bone/tennis elbow
- keeping the hand in playing position and twisting the elbow outward

Inside of elbow pain
- elbow collapsed into the body

Forearm pain/underside
- pulling fingers at the nail joint, wrapped around the mallet too tight

Forearm pain/top
- not rotating
- stretching fingers
- pulling the fingers up can hurt either the top or underside of the forearm
- thumb tight, "hitchhiker's thumb"
- pushing the hand down using the wrist as the fulcrum

Pain on the inside of the arm
- using the thumb independently, not as a unit with the arm and wrist

Pain outside of arm (and up to the shoulder)
- twisting the wrist towards the thumb
- using the fourth and/or the fifth fingers independently of the hand, wrist and forearm

Pains on either side of wrist
- twisting of the wrist side-to-side in a lateral motion with the palm facing down

Pain on top of the hand
- high knuckles

Pain in palm of the hand
- collapsed knuckles

Pain in the finger joints (or feeling like a rubber band is around your fingers)
- splaying of fingers, spreading and pushing fingers outward

Ever since I was in college, which was the mid-'70s, I have had pain in my left shoulder and down the left side of my back. This discomfort originated from many hours of incorrect movement/practice. I think I violated almost every principle of coordinate movement. I began by "building my chops." I was practicing on a drum pad, beginning the motion from the wrist rather than dropping from the elbow. To play loud, my wrist would move to its extreme range of motion, causing a dual muscular pull.

That technique carried over to marimba. I spent many hours in chiropractor's offices and also tried injections into my shoulder muscles to relieve the tension. Since I continued to play incorrectly, the pain kept returning. Now I go to the marimba to *rid* myself of any shoulder and back tension I may be experiencing. The more I learn about playing with coordinate movement, the better I play and feel—even when I am not playing. Not only am I ridding myself of pain, I am also improving my sound and technical abilities.

My warm-up is more mental than physical. I look at the height of the marimba to see if I am able to play without having to bend my wrists to place the mallets correctly on the bar. I check my knees to make sure they are bent slightly forward. Are my shoulders in line and not inward? Then I play some music that I am comfortable playing at a moderate tempo. Since my major problem had been shoulder and back pain, I usually play at this moderate tempo for a few minutes until I feel I am warmed up and am "down," which refers to a good drop from the elbow with no tension in the drop of the forearm and making sure I am not lifting my shoulders. The fingers are firm and not flabby. Fingers that do not firmly grasp the mallets cause the back to take up the slack, therefore creating back and shoulder pain. Using the approach of having the mallets balanced forward, I find it no longer necessary to go through long warm-up periods. Relieving the fingers of all the work of controlling the mallets leaves very little left to warm-up. Taubman teaches that when coordinate movement is utilized, very little warm-up is needed.

What I have learned from the Dorothy Taubman research is that playing should always be comfortable and that there are remedies to our problems. Learning various exercises and hyperextended finger and wrist stretches only address the symptoms with the potential of causing injuries. It was a hand-stretching warm-up that pulled the muscle in my wife's fourth finger of her right hand. During the next few hours, the pain worked its way up her arm and into her back.

Jack Hennigan writes in the *American Organist*, "As artists, we are not in the business of muscle building. The muscles that we use are as strong as they need be from birth. Test the flexor

muscles of a baby to see my point. What must be developed, or perfected, is a unified use of the hand and forearm if the fingers [mallets] are to have equal strength. This is a concept originally verbalized by Tobias Matthay, and perfected by Taubman, which he [Matthay] called rotation (referred to by others as weight transference). It is a huge subject and a dangerous one if employed incorrectly, requiring a knowledgeable teacher if it is found to be absent in a technique. For the lucky, so-called 'naturals' this has probably always been present in spite of the fact that they may never have thought about it. They might very well call it absurd! Great virtuosos are often notoriously poor teachers."

Resting and slow practice will not cure a basic problem, it will only relieve it for a period of time. Repetitive practice may produce an ability to play any piece, but over a period of time may be injurious. The real solution is in how we play the instrument. With proper techniques, playing and practicing will not only prevent injuries and increase our abilities, but also be therapeutic and cure our current injuries.

Dan Lidster received his BA degree in Music Education from Grace College, specializing in both piano and percussion. As a student of Charles Owen, he received a Masters of Music degree from the University of Michigan. He is a freelance percussionist in the Dallas, Texas area and plays regularly with the Irving Symphony Orchestra. Lidster and his wife, Mary, own Encore Mallets, Inc. **PN**

Kettledrums: A European Change in Attitude 1500–1700 Part 2

BY LARRY S. SPIVACK

Part 1 of this article appeared in the December 1998 issue of Percussive Notes.

ROLE OF KETTLEDRUMS IN THE MILITARY

In the army, kettledrums also had a high status, and were associated (as were trumpets) with the cavalry regiments. In England, Germany, and other areas the drums were granted only to the "corps d'élite." An ordinary regiment was permitted to carry kettledrums only if they had been captured on the field of battle. According to Altenburg, the loss in battle of the regimental kettledrums was so downgrading that the regiment was not permitted the use of drums unless the same instruments were recaptured.[49] James Turner, a Scotch officer, stated in his "Pallas Armata" (1683):

> There is another Martial Instrument used with the Cavalry, which they call a Kettle-drum, there be two of them which hang upon the Horse before the Drummer's Saddle, on both which he beats: They are not ordinary, Princes, Dukes, and Earls, may have them with those troops which ordinarily are called their Life-guards, so may Generals and Lieutenant Generals, though they be no Noble-men. The Germans, Danes, and Swedes permit none to have them under a Lord Baron, unless they have taken them from the enemy.[50]

An example of the devotion to kettledrums can be seen in a tapestry depicting the Battle of Blenheim (a victory of the Duke of Marlborough over the French in 1704).[51] A soldier guards two sets of artillery kettledrums almost as if he is protecting them with the flag.

In keeping with the heroic character of the drums, the kettledrum had several methods of outdoor parade performance that were meant primarily for display. Often, the drums were designed to be played on horseback as Western Europe had first seen them. In 1542 Henry VIII sent to Vienna for kettledrums that could be played on horseback "after the Hungarian manner."[52] These became the special instruments of the Hussar regiments, a title originating from the Hungarian word for cavalry.[53] Hall's "Chronicles of Henry VIII" (1548) described "Trompettes… twelve in nombre besyde two kettle dromes on horsebacke."[54]

Sometimes an assistant had the task of carrying or holding the drums. A record of the entertainment provided for Edward VI at Christmastide 1551 mentions among the instrumentalists one "to plaie upon the Kettell Drom with his boye." The "boye" was probably an apprentice or student who held or carried the drums. An engraving by Joannes van Duetecum of the "Court Trumpeters at the Funeral of Charles V" (1553) shows a kettledrummer walking alongside a man who carries the drums suspended on his right shoulder.[55] This practice continued into the next century. A woodcut by Sanford, the "Coronation of James II" (1678), shows two decorated drums carried in this fashion while the kettledrummer marches behind, sticks held high in the air.[56]

Around the middle of the seventeenth century, chariot kettledrums become popular. The earliest reference is from Sweden. In "Passages from the Diary of Patrick Gordon of Auchleuchries" (1655), the Swedish army signal was given "by great kettle-drums, each of them as large as nine or ten hogsheads. They were carried on a broad wagon drawn by six horses: the drummer stood behind, and the sound might be heard at a distance of two German miles."[57]

There are records of "large kettledrums mounted on a carriage" in England from 1689.[58] Farmer includes a print facsimile of the Artillery Chariot of the Duke of Marlborough from 1702.[59] The player is seated while the carriage is drawn by six white horses.

Whether on horseback or drawn on a carriage, the kettledrummer was supposed to have both hands free. His performance technique was based on spectacular flourishes more than musical ideas. At this time, he was still a noble juggler.

ATTITUDES TOWARD PERFORMANCE

Examples of the attitudes toward performance can be found in various instruction books. In 1684, Mallet wrote in *Les Travaux de Mars* that the kettledrummer "must have a stylish arm action, a good ear, and must take pleasure in regaling his master with agreeable airs on occasions of rejoicing."[60] In 1735 Zedler described in his *Universal-Lexicon* that a kettledrummer was one who "knows how to strike the kettledrums elegantly. This is done with certain movements and turns of the body and hands which elsewhere would seem ridiculous."[61] Eisel's *Musicus audodidaktos* of 1738 said that the kettledrummer's hands must be supple and flinging.[62] Johann Ernst Altenburg emphasized as late as 1795 in his *Versuch einer Anleitung* "the affected figures, turns and movements of the body" that characterized German drummers.[63]

The German kettledrummer was known for his ostentatious behavior and spectacular appearance. He was given a magnificent uniform (which was sometimes more of a costume), a well-groomed horse, and decorative aprons for the drums.

> This attitude had a great effect on the actual playing technique of the kettledrummers. Indeed the majority of the many contemporary illustrations of drummers show the players with one or both of their hands flung high in the air. It was such a kettledrummer that led the train of the German Baron Fabia von Dohna into France in the mid-sixteenth century; and so annoyed were the French at the Baron's ostentatious entrance that Henri, Duke of Guise, had his kettledrums dashed to pieces "a sa grand hote" [to his great abashment].[64]

STATUS OF THE PERFORMERS

If Virdung's "rumbling barrels" were invented by the Devil,

1999 Percussive Arts Society Percussion Ensemble—Call for Tapes

Purpose: The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC.

Awards: Three percussion ensembles will be invited to perform at PASIC '99 (October 27–30) in Columbus, Ohio. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

Eligibility: Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school (for high school percussion ensembles, PAS club membership will suffice). This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.

Procedures: 1. Send three (3) identical non-edited tapes (cassette only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 1998. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes become the property of PAS and will not be returned. Scores (3 identical copies) may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a prepaid mailer is included.

2. The tapes and scores (optional) will be numbered to ensure anonymity. The tapes will then be evaluated by a panel of judges.

3. Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.

4. Ensembles will be notified of the results in June.

1999 Percussion Ensemble—Call for Tapes (form may be photocopied)

Category: ❒ High School ❒ College/University

Ensemble's Name _____

School Name _____

Ensemble Director's Name _____

Address _____

City _____ State _____ Zip _____

Ensemble Director's PAS Membership Code Number _____

Telephone Number (include area code) _____

To insure the same quality as the performance tape, please indicate the number of returning ensemble members: _____

On a separate page list ensemble members and their PAS Membership Code Numbers.

Please include $25 Contest Application Fee; make checks payable to Percussive Arts Society.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____

Deadline is April 15, 1999. All materials (application fee, application form, cassette tapes, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 15, 1999.

what would their players be considered? At first, kettledrums had pagan and barbaric connotations. Hans Holbein the Younger (1497–1543), an artist in Germany, portrayed a nakerer and a kettledrummer in his woodcut series "The Dance of Death" in the first half of the sixteenth century. Both drummers are skeletons who use thigh bones for drumsticks (a custom at one time associated with certain African tribes).[65]

Many early kettledrummers were Negroes, clad in elaborate costumes. This practice was designed, according to Curt Sachs, "to make the appearance more spectacular."[66] A Rembrandt drawing from 1638 shows a Negro drummer on horseback.[67]

One must bear in mind that in Europe of 1500, the drums were much more important than the players. They were symbols of the aristocracy, a role they had inherited from the nakers. Virdung probably resented what the drums stood for, more than he disapproved of the instruments themselves.

> No doubt this authority on musical instruments, a man of the Church, was also disturbed by the display of pomp with which the kettledrums were associated and by the fact that they were primarily connected with war for, like the nakers, they were a symbol of aristocracy and occasions of state.[68]

THE GUILD OF TRUMPETERS AND KETTLEDRUMMERS

The kettledrum was certainly treated at times as an aristocratic instrument with Western Europe taking its example from Germany. In Germany, in the early part of the sixteenth century, kettledrumming was considered not a trade, but a free, knightly art.[69]

Depending on where they were situated, kettledrummers were respected or neglected in different degrees, and enjoyed various privileges in different areas. In parts of Germany, these rights were disregarded to such an extent that the musicians of several courts addressed a complaint to the Imperial Diet. In 1528 at Regensburg an imperial decree that restored these rights was issued by Emperor Karl V. Until the later-formed Guild was terminated, members continued to be known as "Karoliner" in honor of Karl V.[70] Throughout the rest of the sixteenth century, these rights were reinstated and enlarged by similar decrees.

In 1623, Emperor Ferdinand II founded the Imperial Guild of Court and Field Trumpeters and Court and Army Kettledrummers (Reichszunft der Hof- and Feld-trompeter un Hof- und Heerpaucker). The Guild was placed under the hereditary patronage of the Elector of Saxony, under whom the members enjoyed special favor.[71] This professional union was styled a "Kammeradschaft" and was legally "an association of public character, with the rights of a corporation, for the exercise of a profession both military and serving the purposes of art, possessed of a privilege for the whole German Reich excluding others from this profession."[72]

Trumpeters and kettledrummers were allowed to serve only in the households of emperors, kings, electors, dukes, princes, counts, lords, other nobles, and occasionally for especially qualified persons (for example, those who possessed a doctoral degree). Guild members were especially forbidden to play at fairs, festivals, public dances, and theater performances. In England, *The King's Musick*, an account of royal music business, contains several entries of the seventeenth century in which members of the royal ensemble of trumpets and drums found themselves in

difficulties through accepting "theatre engagements" without permission.[73]

Musicians who were not members of the Guild, such as city-pipers, tower-blowers, tavern minstrels and town performers (called "Stadtpfeiferei") were prohibited from using trumpets or kettledrums. If they were caught playing (or in possession of a kettledrum, as some city-pipers were in 1684 and 1694), the instruments were confiscated and given to the Chief Imperial Field Trumpeter. The offender had to pay a fine, half of which went into the Court Trumpeters' treasury.

So clear was this distinction between Guild members and city musicians that they were not allowed to play together. Titcomb describes the distinction as follows:

> The prestige and pride of the Guild is often manifested in some of the words and phrases used concerning it. For example: the members of the "close Guild" were usually designated as "honorable" and they practiced an "exalted art" or even a "noble, knightly free art"; and city-musicians were "low" or "common," or "incompetent good-for-nothings," and to play with them was the "very great abuse," through which they would "grievously disgrace their art"; and finally, one spoke of "the heroic kettledrums."[74]

Entrance into the Guild was only by apprenticeship. After paying a fee and studying with a master for as long as seven years, the apprentice was required to pass an examination as well as demonstrate his ability either in private or in front of an entire regiment:

> Each master shall instruct his apprentice very diligently in his art, and shall not send him into the field until he knows his field pieces perfectly. In order to test this the apprentice must present himself beforehand to the highest and oldest trumpeter and play his test piece to him. If this is not done, then as a bungler he will not be allowed to go into the field, nor will he qualify when released from his apprenticeship.[75]

So highly regarded was membership in the Guild that noblemen did not consider it beneath their dignity to play the instruments. A Prince von Wittgenstein was considered a fine kettledrummer.[76] In addition, all apprentices were required to prove legitimacy:

> In future no trumpeter or drummer shall agree to teach a boy without the boy first having produced adequate information about and proof of his honorable ancestry.[77]

After apprenticeship, the apprentice was not allowed to practice his vocation until becoming a "freeman." After this was accomplished, special privileges were invoked, including exemption from military law.[78] Members of the Guild held the rank of officers, and were authorized to wear the ostrich feather of nobility in their hats.[79] As quasi-military players they were issued horses, livery, lodging, food, and provisions such as candles, firewood, and a daily ration of beer. They often served as diplomatic couriers, and had the right of free travel across many borders and access to most cities.[80]

Whether all these privileges and rights were granted or ignored (decrees had to be issued in 1630, 1653, and 1658 confirming them), the kettledrummer held prestige as a noble artist in a Guild until 1810, when a decree issued by Friedrich Wilhelm III abolished the Guild of Trumpeters and Kettledrummers.

> The Guild could not have continued to flourish, for this would have been incompatible with overall military discipline and with the new democratic ideals that championed unprotected and free competition. Thus ended three hundred years of glory and honor.[81]

The Guild was significant because it showed that the kettledrum had to be handled practically, and treated as a musical instrument instead of a coveted symbol of power. The Guild set standards for its players, who then became established as musicians, much different from those who practiced a free, knightly art in 1500.

EVOLUTION AS AN ORCHESTRAL INSTRUMENT

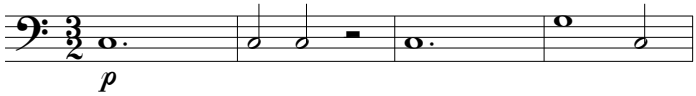
In the last quarter of the seventeenth century, kettledrums were introduced into orchestras. Blades suggests the credit should be divided between Benevoli, Lully, and Matthew Locke due to missing parts and scores.[82]

In the performance directions of Locke's opera "Psyche," first performed in 1763, the musical accompaniment calls for kettledrums. However, no drum parts appear in Locke's original score.

Lully included kettledrums called "Tymbales" or "Tymballes" in his opera "Thésée" (1675). According to Blades: "They play an important part in the prologue, and in the 'Entrée des combatons' [where] the drums usually have the same rhythm as the trumpets and strings." Lully also scored for kettledrums in "Achille et Polixène," "Bellérophon," "Proserpine" and his "March of the King's Musketeers."[83]

A Moravian composer, Pavel Josef Vejvanovsky, included drums called "Tamburini" in his "Serenades Nos. 23 and 27" composed around 1680.[84] In "Serenada No. 23," the drums are tuned to a fifth and double the lowest trumpet part. However, the dynamic marking (*piano*) demonstrates the use of drums as a soft musical color instead of a theatrical noisemaker (see Illustration 3).

Illustration 3



Kettledrums became firmly established in the orchestra at the close of the seventeenth century, with their first orchestral solo passage in Act IV of Purcell's opera "The Fairy Queen" (1692). Purcell also scored a kettledrums part in "The Indian Queen" and the "Ode for St. Cecilia's Day 1692," in which the drums have an important role in the alto solo "The fife and all the harmony of war."[85]

With orchestral solos to perform, and instruments that provided good intonation, the kettledrummer rose in social status from a noble juggler to a legitimate musician. The connotations of kettledrums were also largely responsible for this change.

Thus, the kettledrummer's position, along with the instruments and music, was more highly elevated in 1700 than in 1500. After spending two centuries adapting to its new home, the kettledrum was established in Western musical culture.

Europe's attitude had significantly changed; it had now arrived at a point where Leonardo da Vinci was in the fifteenth century, when he wrote: "Tymbales should be played like the monochord, or the soft flute."[86]

Had Europe listened to Da Vinci, the status of the instruments would not have been the same, and perhaps seventeenth-century kettledrummers in England would not have waited until 1660 to insist on being called "timpanists."[87]

ENDNOTES

49. James Blades, *Percussion Instruments and Their History* (New York: Frederick A. Praeger, Inc., 1970), pp. 227–8.

50. Henry George Farmer, *Handel's Kettledrums and Other Papers on Military Music* (London: Edwards and Brune, Ltd., 1960), p. 59.

51. Blades, op. cit., plate No. 123.

52. Francis W. Galpin, *Old English Instruments of Music: Their History and Character* (New York: Barnes and Noble, Inc., 1965), p. 183.

53, Jim Lambert, "The Development of the Timpani Through the Baroque Era," *Percussionist*, X, (1972), pp. 43–44.

54. Percival R. Kirby, *The Kettle-Drums* (London: Oxford University Press, 1930), p. 7.

55. Blades, op. cit., p. 227, plate No. 113.

56. Ibid., plate No. 113a.

57. Farmer, op. cit., p. 85.

58. Ibid.

59. Ibid., p. 87.

60. Blades, op. cit., p. 234; A.M. Mallet, *Les Travaux-de Mars* (Amsterdam, 1685), p. 98.

61. Curt Sachs, *The History of Musical Instruments* (New York: W.W. Norton and Company, Inc. 1940) p. 330; Zedler, *Grosses vollständiges Universal-Lexicon* (Halle, 1732-54), XII, col. 1092–3.

62. Caldwell Titcomb, "Baroque Court and Military Trumpets and Kettledrums: Technique and Music," *The Galpin Society Journal*, IX (June, 1956), p. 60.

63. Sachs, op. cit., p. 330.

64. Titcomb, op. cit., p. 59.

65. Blades, op. cit. See fig. No. 37b, p. 225.

66. Sachs, op. cit., p. 330.

67. Blades, op. cit., plate No. 120.

68. Ibid., p. 226.

69. Werner Menke, *History of the Trumpet of Bach and Handel* (London: William Reeves, 1934), p. 21.

70. Titcomb, op. cit., p. 57.

71. Ibid., pp. 56-57.

72. Menke, op. cit., p. 21.

73. Kirby, op. cit., p. 9.

74. Titcomb, op. cit., p. 58.

75. Don. L. Smithers, "The Hapsburg Imperial Trompeter and Heerpaucker Privileges of 1653," *The Galpin Society Journal*, XXIV, (July, 1971), p. 88.

76. Titcomb, op. cit., p. 59.

77. Smithers, op. cit., pp. 87–88.

78. Titcomb, op. cit., pp. 84–85.

79. Titcomb, op. cit., p. 59.

80. Smithers, op. cit., pp. 84–85.

81. Titcomb, op. cit., p. 57.

82. Blades, op. cit., p. 242.

83. Ibid.

84. Vejvanovsky: *Composizioni per orchestra, Musica Antiqua Bohemica, No. 49* (Prague: Artia, 1961).

85. Blades, op. cit., p. 244.

86. Ibid., op. cit., p. 234.
87. Kirby, op. cit., p. 8.

BIBLIOGRAPHY

(Applies to Parts 1 and 2 of this article.)

Altenburg, J.E. *Versuch einer Anleitung zur heroisch-musikalischen Trompeter—und Paukerkunst*. Halle, 1795.

Arbeau, Thoinot. *Orchésography*. 1589. Trans. by Mary Stewart Evans. New York: Dover House Publications, Inc., 1967.

Benevoli, Orazio. *Orazio Benevoli: Festmesse und Hymnus*. Vol. 20 of *Denkmäler der Tonkunst in Osterreich*, ed. by Guido Adler. Graz: Academic Press, 1959.

Blades, James. *Percussion Instruments and Their History*. New York: Frederick A. Praeger, Inc., 1970.

Cowling, G.H. *Music on the Shakespearean Stage*. New York: Russell and Russell, 1964.

Galpin, Francis W. *A Textbook of European Musical Instruments*. London: Williams and Norgate, Ltd., 1937.

_____ *Old English Instruments of Music: Their History and Character*. New York: Barnes and Noble, Inc., 1965.

Jonson, Ben, *Ben Jonson: The Complete Masques*. Edited by Stephen Orgel. London: Yale University Press, 1969.

Kastner, J.G. *Manuel générale de musique militaire*. Paris, 1848.

_____ *Méthode complète et raisonné de timbales*. Paris: Thierry, 1845.

Kirby, Percival R. *The Kettledrums*. London: Oxford University Press, 1930.

Lambert, Jim. "The Development of the Timpani Through the Baroque Era." *Percussionist*. X, (1972), pp. 42-46.

Mallet, A.M. *Les Travaux-de Mars*. Amsterdam, 1685.

Menke, Werner. *History of the Trumpet of Bach and Handel*. London: William Reeves, 1934.

Montagu, Jeremy. "The Society's First Foreign Tour." *The Galpin Society Journal*. XXI, (March, 1968), pp. 4-23.

Reese, Gustave. *Music in the Renaissance*. New York: W.W. Norton and Company, Inc., 1954.

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

Shirley, James. *James Shirley: Dramatic Works*. Edited by Edmund Grosse. London: Vizetelly and Company, 1888.

Smithers, Don L. "The Hapsburg Imperial Trompeter and Heerpaucker Privileges of 1653." *The Galpin Society Journal*. XXIV, (July, 1971), pp. 84-95.

Spivack, Larry S. "Percussion Instruments: Their History and Development in Europe to 1550." (Unpublished paper), 1973.

Titcomb, Caldwell. "Baroque Court and Military Trumpets and Kettledrums: Technique and Music." *The Galpin Society Journal*. IX (June, 1956), pp. 56-81.

Vejvanovsky, Pavel Josef. *Vejvanovsky: Composizioni per orchestra*. No. 49 of *Musica Antiqua Bohemica*. Prague: Artia, 1961.

Virdung, Sebastian. *Musica Getutscht*. 1511. Facsimile edition by Barenreiter Kassel, Basel, 1970.

Zedler. *Grosses vollständiges Universal-Lexicon*. Halle, 1732-54.

Larry Spivack has played percussion for Broadway shows and the Metropolitan Opera. He has composed scores for theater, ballet and film and has written and arranged chamber music featuring the vibraphone and other percussion instruments. PN

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris
Lawton OK 73507-5442 USA.

Difficulty Rating Scale

I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

REFERENCE TEXTS

Absolute Beginner's Bodhran Tutor **I–II**
Conor Long
$9.95
Mel Bay Publications, Inc.
This 30-page primer for aspiring bodhran players is a short introduction to the basics of bodhran playing. It includes information regarding the purchase, maintenance, and basic rhythmic patterns (jigs, reels, hornpipes, slip jigs, slides) associated with this traditional Irish instrument. The intended audience would appear to be the general public, so the notation is in tablature form, which might take trained musicians a moment to decipher. A discography and several song excerpts complete the package. A companion tape is available (and recommended) for an additional charge.

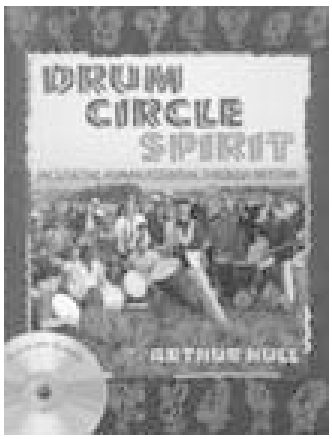
—Terry O'Mahoney

The Art of Tambourine and Triangle Playing
Neil Grover/Garwood Whaley
$9.95
Meredith Music Publications
The Art of Tambourine and Triangle Playing is a 40-page instruction book. The contents include an Introduction; Selected Literature (in name only); About the Tambourine; Tambourine Exercises: one-hand studies, shake rolls, thumb rolls, fist-knee, fingers on rim, grace notes, right-hand shake roll, multiple techniques with dynamics and a duet; About the Triangle; Triangle Exercises: one-hand strokes, rolls, fast articulation, multiple techniques with dynamics, grace notes and a duet; About the Authors. There are illustrations for each technique and excellent exercises for practicing them. The text is easily understood and explains how to play each technique.

This well-organized instruction book will certainly provide the student with information necessary to play the tambourine and triangle. These two instruments seem to be the stepchildren of the percussion family, never receiving their real importance. Grover and Whaley, both realizing how important they are, have now given them the visibility they rightfully deserve.

—John Beck

Drum Circle Spirit
Arthur Hull
$29.95
White Cliffs Media/Pathway Books



Drum circles have become increasingly popular in recent years with musicians as well as the general public. Recognizing the universality, spirituality, and sense of community that is created by drumming, Arthur Hull (a longtime drum circle facilitator) has committed to paper many of his thoughts, techniques, and concepts that will assist people who wish to organize or "facilitate" a drum circle.

What is a facilitator? Basically, it's the drum circle leader. As leader, one needs exercises, rhythmic patterns, strategies, and approaches to help the drum circle participants become involved and benefit from the experience. This is the basis for Hull's book. He defines target audiences, provides rationales, offers elements of orchestration, helpful suggestions, games, and thoughts on instrumental selection. It is an excellent reference and quite thought-provoking. Drum circle organizers, participants or anyone involved in general music education would find this book helpful.

—Terry O'Mahoney

Drum Gahu
David Locke
$19.95
White Cliffs Media/Pathway Books
Drum Gahu is a treatise on the percussion ensemble music of Gahu, a type of music from the West African Ewe people. David Locke has spent a considerable portion of his life dedicated to the study of this music and has authored a book on the subject that is scholarly, precise, and very informative. He has included the historical and musical aspects of the music for readers who might wish to perform the music or for others who may wish to simply learn more about the music.

Locke uses different forms of notation (including Western notation) to convey the essence of the music. He includes sections on specific instruments, performance techniques and practices, the role of improvisation, the concept of "lead drumming," and the syllabic relationship of drum sounds to techniques. A CD of musical examples is included. This 137-page book/CD package would be an invaluable reference for ethnomusicologists or students of African music.

—Terry O'Mahoney

Orchestral Repertoire for Tambourine, Triangle, & Castanets
Compiled by Raynor Carroll
$16.95
Batterie Music/Carl Fischer
Raynor Carroll has compiled several great reference books for the orchestral percussionist, and his tambourine, triangle, and castanet reference source is the latest in the series. In the preface of this book Carroll states: "The works presented in this collection represent some of the most prominent orchestral parts written for tambourine, triangle, and castanets in symphonic literature. However, this collection by no means includes all such repertoire. Instead, the intent of this collection is to provide material typically required of percussionists at an audition and material most often required to perform with a symphony orchestra." Several works included in this collection are: Berlioz's "Roman Carnival Overture," Chabrier's "España," Ravel's "Rapsodie Espagnole," Stravinsky's "Petrouchka" (1911 and 1947 versions), and Tchaikovsky's "The Nutcracker Suite." This is an excellent reference book for all percussionists.

—Lisa Rogers

Percussion Ensemble Literature
Edited by Thomas Siwe
$45.00
Media Press, Inc.
Thomas Siwe (former president of PAS and retired percussion professor at University of Illinois) has compiled a comprehensive listing of approximately 5,000 titles of percussion ensemble literature through 1998. This 556-page paperback includes composers' biographies, the composition's date, instrumentation, publisher, commission, dedication, and premiere performance of each work. There are three large sections including an alphabetical listing of percussion ensembles by composer, a listing of ensembles grouped by number of players (from 2- to 48-member ensembles), and publishers and sources for the ensembles men-

tioned. This reference text is an absolute must for every serious college percussion program. It will serve as a wonderful companion to Siwe's *Percussion Solo Literature*.

—Jim Lambert

KEYBOARD PERCUSSION SOLOS

Summer Song **II**
Alice Henry
$3.50
Kastuck Percussion Studio, Inc.
The first half of this work for the beginning vibist employs two mallets, and the composer makes allowances for switching to four mallets through the use of a fermata in the next-to-last measure of the first page. I would encourage students to hold four mallets throughout in order to develop better independence. The performer will be expected to use double vertical strokes and independent strokes within the four-mallet section.

Henry's work is monothematic and encourages the performer to explore the concept of rubato playing. Although few pedal markings are indicated, Henry expects the performer to pedal freely when markings are not indicated. Additionally, the performance notes state that "Summer Song" should be played fluidly and smoothly. I applaud Alice Henry for providing a beautiful work for the beginning four-mallet vibraphonist.

—Lisa Rogers

7 for Vibraphone **IV**
Alice Henry
$4.50
Kastuck Percussion Studio, Inc.
This short composition for solo vibraphone is written without a key signature, but with much of the material centered around a tonal center of F. There is an absence of three- or four-note chords, so the performer will have the option of paying with either two, three, or four mallets. There are also no pedal suggestions, so the performer must make pedaling or dampening decisions for clarity. The tempo is fairly bright (quarter note = 96) and the numerous sixteenth-note triplets will challenge most players. This nice solo definitely is worthy of consideration for solo contests.

—George Frock

Nancy **IV+**
Emmanuel Sejourné
$15.00
Percussion Music Europe Publications
This marimba solo utilizes a 4 1/2-octave marimba and employs advanced four-mallet technique. The player must have experience with double vertical strokes, single independent strokes, single alternating strokes, and one-handed rolls in order to adequately perform the work. Musically, the work is challenging due to the changing tempos and varying dynamics within the context of a free, fluid motion. This would be an excellent choice for an advanced–intermediate marimbist to explore his or her "musical side."

—Lisa Rogers

Inyanga **V**
Peter Klatzow
$18.50
Percussion Music Europe Publications
This solo is written for a 5-octave marimba; however, it can be performed on a 4 1/3-octave marimba, as there are numerous measures marked with ossia alternatives for those without a 5-octave instrument. It is dedicated to Gerrit Nulens. The tempo marking is Vivace (dotted-quarter note = 88) and it starts in 6/8 meter. After 22 measures the meter changes to 4/4 and the dotted quarter equals the quarter. Basically the composition is in the same tempo throughout, but the feeling changes in the 4/4 section. Sixteenth notes are the primary note groupings both in 6/8 meter and as triplets in 4/4 meter.

"Inyanga" is a good composition for a technically proficient four-mallet marimbist. It is well-written and falls into the category of an idiomatic solo. Because of its brevity it would make a good encore, but it also would stand alone as a major marimba solo on a recital.

—John Beck

Concerto for Marimba and String Orchestra **VI**
Peter Klatzow
$50.00
Percussion Music Europe Publications
Unlike some works for marimba and orchestra that are titled "concerto" but are merely pieces for marimba solo with orchestral accompaniment, Klatzow gives us a piece that fulfills the essential requirement of the concerto form; i.e., the soloist and orchestra (in this case a string orchestra, which is reduced for piano in this publication), compete on equal terms. The result is a musical dialogue obviously written by one who has the experience and compositional technique to engage the soloist and orchestra in a powerful musical experience.

Its three movements contain music that is refreshingly tonal, with a highly colorful harmonic language. In traditional fashion, the composer highlights the soloist's virtuosity, giving the marimba soft, rapid thirty-second-note runs in the first movement, an almost pianistically-conceived solo statement in the second movement, and sixteenth-note patterns featuring large octave leaps in the third movement.

The piano reduction is well-made. Of course, it is a poor substitute for the string orchestra, although it does make feasible the performance of the piece wherever a pianist is available. Advanced college marimbists contemplating entering concerto competitions will want to give this publication their careful attention.

—John R. Raush

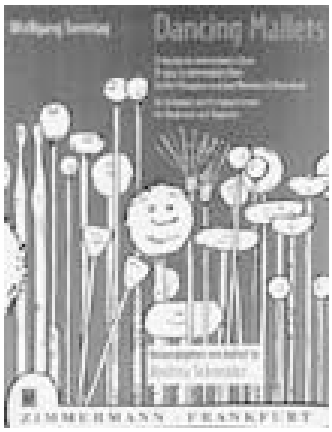
Dances of Earth and Fire **VI**
Peter Klatzow
$30.00
Percussion Music Europe Publications
"Dances of Earth and Fire" can be added to the expanding list of compositions for solo marimba that utilize that instrument in serious music making. Although written idiomatically for the marimba keyboard, Klatzow never resorts to using technique as an end in itself, but rather as a means to his musical goals. This is not to imply that the piece is lacking in technical demands. The marimbist will find challenge enough in coping with the range of the music, which fully utilizes all registers of a 5-octave instrument.

The piece is couched in two sections. The first begins *misterioso* in the lowest register, eventually building to a *fortissimo* climax, before fading away to a *pianisissimo* close. The composer uses silence and dynamic contrast to great effectiveness. A dance-like dotted rhythm pervades the second section, which is characterized by a very active fabric using both linear and chordal textures. A *vivace possibile* ending brings to an exciting conclusion a stimulating and musically rewarding work that would be excellent recital literature for the advanced college-level marimbist.

—John R. Raush

KEYBOARD PERCUSSION ENSEMBLE

Dancing Mallets **IV+**
Wolfgang Sonntag
$24.00
Musikverlag Zimmermann



The thirteen original compositions in this publication are scored as duets for either vibes and marimba or two marimbas. They should elicit the hearty endorsement of those who teach students at the intermediate level. All are popularly-styled, most in the swing idiom, although several examples in Latin and soft-rock are also included. Two full scores are provided, making it feasible for the teacher to accompany a student and at the same time "keep an eye" on the student's part.

These duets provide excellent opportunities to work on reading and the interpretation of rhythms characteristic of the popular idiom. One piece contains a bit of lagniappe in the form of a bass line scored for a pair of timpani. All the music is playable with two mallets, with the exception of one piece requiring a four-mallet chordal accompaniment on the marimba. Students should find these pieces as enjoyable as their teachers find them pedagogically rewarding.

—John R. Raush

Imagine there was nothing **V**
Fredrik Andersson
$36.00
Percussion Music Europe Publications
"Imagine there was nothing" is a trio for mallet instruments. Part one is scored for marimba; the second part requires a vibraphone and triangle; and the third part is written for a second vibraphone and a glockenspiel. (Three performance scores are provided.) The piece exploits the soft end of the dynamic spectrum, from *mp* down to *ppp*. However, the most interesting aspect of the work is the almost exclusive use of a strict chordal style throughout, in which three- and four-note chords struck by all players must be vertically aligned, resulting in complex vertical sonorities. Therein lies one of the challenges of the piece, requiring discipline and sensitivity on the part of all three musicians in executing the requisite precision for a good ensemble performance. But that, if done well, will display more artistry than a performance of music filled with rapid passagework and other pyrotechnics.

—John R. Raush

Ambient Resonances—Echoes of time and place **VI**
Peter Klatzow
$28.00
Percussion Music Europe Publications
This marimba and vibraphone duet for advanced performers is scored in two movements, and a score and individual parts are provided. The marimbist will need a 5-octave instrument, and both performers will employ four-mallet technique throughout (double vertical strokes, single independent strokes, and single alternating/double lateral strokes at various intervallic levels).

The first movement fluctuates between imitative and unison rhythmic statements by the performers. The second movement employs an ABA form with the A sections reflecting a chorale style. Great attention to precise ensemble playing will need to be a priority for a successful performance. "Ambient Resonances—Echoes of time and place" is extremely challenging, but a rewarding work.

—Lisa Rogers

SNARE DRUM

Alfred's Intermediate Snare Drum Solos **II–III**
Dave Black/Sandy Feldstein
$5.95
Alfred Publishing Company, Inc.
This book contains 22 snare drum solos that challenge the reader with different metric subdivisions (sixteenth notes, quarter-note triplets), most of the rudiments, various time signatures (cut-time, 6/8, 9/8, changing time signatures), using different areas of the drumhead, backsticking, and mallet changes. It would be suitable for the intermediate junior high or high school snare drummer who requires a solo for contests, juries, or as a progressive study of snare drum solos. Band directors might want to add this book to their reference libraries.

—Terry O'Mahoney

TIMPANI

Orchester Studien—Pauken **V–VI**
Gustav Mahler
Edited by Siegfried Fink
$30.00
Musikverlag Zimmermann
The Mahler symphonies are noted for their dramatic textures and for Mahler's love of timpani. This collection covers the second timpani parts from Symphonies 1, 2, 3, and 6. The collection, when combined with an earlier publication of the first timpani parts, is an outstanding source for study and preparation of this wonderful literature. The collection begins with a brief page of suggestions for preparation for performances, including score

study, recordings, and review of other instruments passages. Each work is clearly presented with the parts, plus cues and mallet suggestions. This is an excellent source for college teachers as well as professional performers.

—George Frock

MULTIPLE PERCUSSION

Cubanitis **VI**
James Lewis
$45.00
Media Press, Inc.
This concerto for timpani and orchestra is dedicated to John Bannon, the timpanist of the Florida Orchestra. The word "Cubanitis" is the word Cubans use for the cultural virus that affects outsiders. James Lewis was infected in the summer of 1996. His composition is the result of this affliction.

"Unique" is a good word to describe this concerto. Cuban rhythms prevail and the percussion section plays a prominent part of the whole composition. The timpani part is challenging and rewarding to perform. It is written for five timpani and the timpanist plays with mallets, fingers and maracas. It fits nicely into the texture of the whole composition and has soloistic moments. The orchestration is for the standard orchestra with a percussion section of three players, plus some extra winds and an E-flat alto saxophone. There is some improvisation on the part of the timpanist in the section marked Cadenza de Fragmentos, which is really a percussion ensemble section. The composition starts in a rather straightforward manner with only a hint of the Latin rhythms that are to follow. Once they start, they include Tiempo Bolero Cubano and Tiempo rumba. In between these two prominent Cuban rhythms are sections of various musical styles that complement the rhythmic sections.

"Cubanitis" is a refreshing new timpani concerto that has interest for both the performer and the audience. Its pulsating Cuban rhythms and fine musical sounds would delight any audience and provide a mature timpanist with a concerto worth performing.

—John Beck

A L'Africaine **II**
Alain Huteau
$3.25
Editions Aug-Zurfluh/Theodore Presser Co.
A two-minute multiple-percussion solo with piano accompaniment employing three tom-toms and four timpani, "A L'Africaine" is appropriate for the beginning percussionist. Technically and rhythmically the work is not very difficult; however, it encourages the beginning percussionist to explore timbral possibilities and obtain good sounds from the instruments. Huteau's work employs the use of different playing areas (such as center for timpani) and has extreme dynamic changes throughout. The tuning scheme for the timpani utilizes minor thirds, and the piano part is very accessible. Additionally, the use of duple versus triple rhythms reflects the exploration of African idioms, as indicated by the title of the work.

—Lisa Rogers

A L'Espagnole **III**
Alain Huteau
$3.25
Editions Aug-Zurfluh/Theodore Presser Co.
"A L'Espagnole" is a short work for multiple percussion and piano in a Spanish style. The instruments required are xylophone, castanets, tambourine, and triangle. The piece begins with a short statement of the theme on xylophone. The player then moves to the castanets, then to the tambourine and finally to the xylophone. A D.S. takes the player back to the xylophone for a second statement of the theme and the coda finishes the piece with the player back on castanets.

This is a short work, but there is much here for young students to sink their teeth into. "A L'Espagnole" will help familiarize students with these four instruments and help them learn to move smoothly from instrument to instrument.

—Tom Morgan

Cyclades **III**
Georges Paczynski
Editons Aug-Zurfluh/Theodore Presser Co.
"Cyclades" is a preparatory level multiple-percussion solo with piano accompaniment. Each of its three movements uses different percussion instruments. Movement I is for snare drum (without snares) and suspended cymbal. Techniques covered include single strokes, flams, and drags, and there is interaction between the drum and cymbal. The second movement is written for four timpani, and tuning changes are needed between each section. The last movement is for xylophone and covers two scales and a B-minor triad. Only taking three minutes to perform, this is a very nice solo for the young percussion student.

—George Frock

More Audition Etudes **III–V**
Garwood Whaley
$19.95
Meredith Music Publications
Those familiar with Garwood Whaley's first volume of audition etudes will welcome this second volume, which helps to fill the void of graded percussion materials designed to measure student performance skills. As the foreword states, "These studies can be used to measure student progress, as supplementary lesson material, or as sight-reading or prepared literature for band and orchestra auditions."

The book includes progressive etudes for snare drum, timpani, keyboard percussion, and multiple percussion. The multiple percussion etudes are orchestral in nature, involving fairly rapid movement from instrument to instrument while counting rests. This new volume includes a CD that presents excellent performances of all the etudes. These performances set a very high standard and would be particularly valuable for non-percussionist band directors who are unable to demonstrate the etudes themselves.

—Tom Morgan

Recontre **III–IV**
Georges Paczynski
$7.00
Editions Aug-Zurfluh/Theodore Presser Co.
This multiple-percussion solo with piano accompaniment is written in three sections. The first, for four timpani, features rhythmic passages that are reactive to the piano statements. Tuning changes must be made between each statement. The second section is for snare drum and pedal bass drum, written in a march or rudimental style. The solo closes with xylophone performing a waltz-type melody. There is a brief interlude on suspended cymbal and triangle preceding the third section and for the final four measures of the piece. The editor rates this five-minute solo as elementary level, but with the tuning changes on timpani, even a student with some experience will find this section challenging. This is an excellent resource for providing a multiple percussion experience.

—George Frock

Salut de Serdika **V**
Siegfried Fink
$13.50
Musikverlag Zimmermann
Based on Bulgarian folk rhythms and dedicated to the late "Spiritus rector" of Bulgarian percussion music, Professor Dobri Paliev, this multiple percussion solo is rich with irregular rhythmic and metric parameters—the characteristic style of Bulgarian music. The eight-minute, 45-second piece is written for bass drum, snare drum, two bongos, temple blocks, and cowbell.

The composition starts with a fast sixteenth-note passage on snare drum, which evolves into a bit of interplay between snare and bongos. The bass drum and temple blocks are then added to complete the multiple percussion setup. The work remains in the tempo of quarter note = 144 until a cadenza is reached with a Lento marking. The cadenza continues with several tempo chances until a new section in 7/8 is reached with the tempo of quarter note = 132. This brief section is followed with another cadenza section, which is followed by a Del Segno that returns to the original tempo, with which the composition ends.

"Salut de Serdika" captures very well the Bulgarian folk rhythms. It would provide the performer with a fine solo and a deeper understanding of the rhythms of Bulgaria.

—John Beck

Richard; ausatmen— **VI**
Markus Hauke
$15.00
Markus Hauke Percussion Projects
"Richard; ausatmen—" is a multiple percussion solo for four timpani, 18-inch Chinese cymbal, and crotale (unspecified pitch). The timpani are played with soft mallets, wooden mallets, snare drum sticks, and fingers. There are 36 performance instructions labeled by number at the

specific area in the composition and explained quite well on the instruction page.

Hauke has taken his compositional inspiration for this piece from the music of Richard Wagner—namely "The Ring." The two main quotes are from the anvil motif in "The Rhine Gold" and the announcement of death in "The Valkyrie." However, by his own admission, both quotes are placed in a different context and are not easily recognized. The composition is without measures, and rests are indicated only to facilitate reading—not to be considered for muffling the sound. Tempo markings are clearly marked and appear frequently throughout the composition.

"Richard; ausatmen—" requires a timpanist who is familiar and experienced with orchestra literature. There are no difficult technical passages, but there are some areas of pedaling and many performance techniques involving finger/hand manipulations and cymbal/crotale manipulations that require a good knowledge of music.

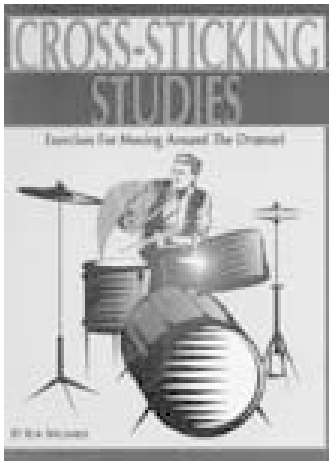
—John Beck

DRUMSET

Bass Drum Control **III–V**
Colin Bailey
$17.95
Hal Leonard Corporation
This is a updated version of Colin Bailey's original *Bass Drum Control* book (first published in 1964), which focused on exercises to develop technique on the bass drum. This new version contains endurance exercises for bass drum alone; hand/foot combinations; exercises in which the bass drum plays up to eight successive notes in a row; flams, triplets, and tom/bass drum combinations; as well as several solos that incorporate the bass drum as a separate voice in drum solos. The accompanying CD provides demonstrations of many of the exercises. This book would benefit any drummer who needs to develop bass drum technique.

—Terry O'Mahoney

Cross-Sticking Studies **III–IV**
Ron Spagnardi
$12.95
Modern Drummer/Hal Leonard Corporation
Anyone who has ever seen Buddy



Rich, Louie Bellson, or Joe Morello perform some flashy, visually exciting maneuvers around the drums has probably asked, "How do they do that thing where one hand crosses over the other?" Well, *Modern Drummer* magazine publisher Ron Spagnardi has the answer. His 96-page book is filled with progressive exercises that will help develop any drummer's ability to play "cross-overs" around the drums.

Cross-sticking is the term used to describe the motion of moving from one drum to another using a motion that requires one hand to cross over the other (as opposed to the normal "right-hand lead" approach to moving between drums). Beginning with one-bar, eighth-note exercises, Spagnardi systematically de-mystifies the process of learning to cross one stick over another. Although the book is scored for only a snare and two toms, readers could easily adapt these exercises to a larger kit or to include cymbals. The book begins with one- and two-bar eighth-note patterns, then moves on to sixteenth-note patterns, paradiddles, double paradiddles, specific stickings (RLL, LRR) and combinations that will add to any drummer's musical vocabulary and inject an element of visual interest.

—Terry O'Mahoney

The Drum Perspective **III–V**
Peter Erskine
$19.95
Hal Leonard Corporation
There are "drum books" and then there is *The Drum Perspective* by Peter Erskine. This is part drum lesson, part clinic, part philosophy lesson, part collection of anecdotes—but *definitely* something anyone who plays the drums should read. As Erskine states in the intro-

duction, the book "combines the spiritual or philosophical approach to music and drumming with the physical or 'mechanical' aspects..." It chronicles his life in the music business, his philosophical approach to music, but most importantly, it is food for thought about the *whys* of music.

This book covers many bases. There are sections about the "mechanics" of drumming (grip, tone, posture, feel, chart interpretation, orchestration, soloing, practice approaches, preparing for a gig), and all of these sections are extremely valuable and relevant. It includes transcribed solos from Erskine's recordings, charts from recording sessions, a CD recording of tunes from a variety of albums Erskine has played on, a bibliography, and a discography of Erskine's recorded work.

But the real strength of the book is that it makes the reader *think* about drumming: *why* play simply when one could play in a complex manner; *why* playing one phrase instead of another is preferable—the *ethos* of drumming. This book will make drummers reflect on every aspect of their playing—something all of us need to do from time to time.

—Terry O'Mahoney

Drum Solos — The Art of Phrasing **III–V**
Colin Bailey
$17.95
Hal Leonard Corporation
Every drummer who wants to solo—in whatever genre—needs to develop some stock phrases (i.e., "licks") with which to work. Recognizing this need, Colin Bailey has assembled a book/CD package that will provide aspiring jazz drummers with some solid material with which to build solos.

Since most Western music is constructed in four- and eight-bar phrases, Bailey provides numerous examples of two- and four-bar solo phrases that could be combined to produce solos of any length. Solo ideas are presented in both 4/4 and 3/4 times, and are very practical and well-conceived. He also includes examples of how to use the melody of a tune as the rhythmic framework for a solo, using specific jazz standards like "Green Dolphin Street" and "Stella By Starlight." The package concludes with five songs (with drum charts) that provide the reader with opportunities to trade fours and eights with prerecorded tracks as well as hear Bailey solo (and read his transcribed solos).

The solos primarily use triplet and sixteenth-note subdivisions; the play-along tracks are recorded at various tempos for different experience levels. This package would be of benefit to any drummer who needs to develop patterns for soloing in a jazz setting, or as reference material for drumset teachers.

—Terry O'Mahoney

The Drummer's Complete Vocabulary as taught by Alan Dawson **IV–VI**
John Ramsay
$24.95
Warner Bros. Publications
For those not fortunate enough to have been able to study with renowned educator Alan Dawson, author John Ramsay has immortalized Dawson's teaching in this book. It contains Dawson's collections of various rudiments, accent patterns, numerous ways to practice Ted Reed's *Syncopation* book, single-stroke roll exercises, solo concepts, and transcriptions of several Dawson solos. One of the highlights of the book is what Dawson called the "Rudimental Ritual," a lengthy exercise that incorporates over 80 rudiments into one huge technical and musical etude. A brief biography, comments from former students and colleagues, and a discography complete the package.

The accompanying CD features Ramsay performing most of the exercises, as well as recorded solos and etudes by Dawson himself (including the "Rudimental Ritual"). Dawson even speaks several times on the CD. The world lost a great musician and educator when Alan Dawson passed away, but Ramsay's

book is a tribute to his teaching and will help perpetuate his memory.

—Terry O'Mahoney

Drum Dances **VI**
John Psathas
$24.00
Promethean Editions
New Zealand composer John Psathas has created a real workout for piano and drumset in his four-part work "Drum Dances." Psathas, who admits to being influenced by Chick Corea and Dave Weckl, has produced a very detailed piano/drumset score that attempts to capture the spontaneity and rhythmic interplay of a duet between these two musicians. He has done an excellent job.

The first movement is a lengthy drum solo with specific accents that correspond to the melody. The slower second movement requires the drummer to play glockenspiel atop a bass drum/hi-hat accompaniment. The third movement is a study in rhythmic displacement for the drums as the pianist takes the forefront. The fourth movement is a fast and furious "duel" between the pianist and the drummer that challenges both players with shifting meters and accent patterns. The piano part is really a study in two-hand independence.

Written for a five-piece kit (with four cymbals), this is for the advanced player who has great chops, solid time, good reading skills, and nerves of steel. The piano part would require someone of equal talent. It would make an excellent finale for any professional concert.

—Terry O'Mahoney

Salsa! The Rhythm of Latin Music
Charley Gerard/Marty Sheller
$24.95
White Cliffs Media/Pathway Books
Most drummers and percussionists usually approach the study of Latin (actually Afro-Cuban) music from the standpoint of only learning specific rhythmic patterns. By doing so, their understanding of the music as a whole is limited. In order to understand how the music *really* works, some historical and overall analytical approach is required. Authors Charley Gerard and Marty Sheller have assembled a concise, yet thorough, book that would help "fill in the gaps" in many drummers' education regarding Afro-Cuban music.

The word *salsa* is one of those umbrella terms often used to identify dance music from various parts of Latin America. The bulk of what North Americans call *salsa* is of Cuban origin. Gerard and Sheller help to de-mystify this fascinating music by covering such topics as how to "hear" the clave pattern, the differences between the many genres of Cuban music (danzon, rhumba, songo, rhythms from the Santeria religion), instrumental roles (tumbao, montuno), lyrics, and arranging techniques. The book is filled with musical examples that illustrate important points or concepts. A glossary, discography, lead sheets of important tunes, and a CD recording of musical examples is included.

Anyone who has questions about Afro-Cuban music should read this book. The knowledge contained within will enable the reader to more completely comprehend the rhythmic and melodic complexities of Afro-Cuban music as well as identify the different genres "by ear."

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Junior Percussion; Band V: Klassentreffen **III+**
Leander Kaiser
$35.00
K.O.M. Bühnen-und Musikverlag
Published as the fifth volume in the series *Junior Percussion*, this text is devoted to three quartets, ideal for an advanced junior high or high school percussion ensemble, featuring rhythms set in pop and rock styles. (In two of the quartets, one student plays a rock-styled drumset part.) Players are also given improvisational opportunities. The pieces are scored for a variety of instruments commonly found in the typical school band room, including woodblocks, bongos, tom-toms, crash cymbals, cowbells, and timbales. These three quartets contribute to an ever-growing list of publications for the younger student that can capture and hold their interest by providing music with which they can easily relate.

—John R. Raush

Crossover Drums **IV**
Thomas Keemss
$18.00
Musikverlag Zimmermann

This well-written trio combines three different drumset styles—rock, fusion, and jazz—into an exciting and challenging piece. The work comes with a score and three individual drumset parts. Drumset A plays in a rock style, set B plays in a fusion style, and set C plays in a jazz style. After an introduction, a groove is set up with the jazz player playing in 2/2 while the other players are in 4/4. This arrangement continues throughout the piece. The piece moves through several different sections that have descriptive titles such as Groove 1, 2, 3, riff 1, 2, 3, 4, changes, solo, interplay and Kanon. The Kanon section is written as an actual cannon. There is a good balance between written sections and opportunities for improvisation in all parts.

The preface states that part A is relatively easy to play, part C is more advanced, and part B is the most difficult of the three. It is also possible to play "Crossover Drums" as a solo or duet. This is a fun piece that will appeal to young drumset players. It would make an exciting addition to a percussion ensemble concert or a student recital.

—Tom Morgan

Les Cartes Postales de Diane et Rigodon **IV**
J-Y. Naviner
$23.50
Editions Henry Lemoine/Theodore Presser Co.
This publication displays more than a little Gallic ingenuity in its concept—a collection of seven musical "postcards" couched in the form of ensembles written for six student percussionists "sent" from Central Africa, Germany, Argentina, Austria, Brazil, Spain, and Italy. Each of the postcards is a very brief musical caricature of that country's unique musical and cultural heritage—a tango from Argentina, a bossa nova from Brazil, a jota from Spain, a Neapolitan song from Italy, a Viennese waltz from Austria, and a Choral with two variations (the second in the style of a Landler) from Germany. The music from Central Africa features the complex rhythmic layering typical of African drumming patterns.

The arrangements are scored for a varied instrumentation including standard membranophones such as snare drum, bongos, tom-toms, and a pair of Roto-toms, a number of hand percussion instruments, marimba (shared by two students), glockenspiel, xylophone, and vibraphone (one arrangement requires two vibes). Although tailored to the performance capabilities of high school students, and intentionally written to accommodate the difference in abilities of students at that level, Naviner has successfully managed to create an entertaining musical vignette for each stop on this musical world "tour." So, as the French would say, bon voyage!

—John R. Raush

Snareformance **IV**
Christopher Fellinger
$20.00
K.O.M. Bühnen-und Musikverlag
"Snareformance" is a clever, visually appealing quartet for four snare drummers. The performance notes instruct the players to wear the same-color clothes and perform the piece standing according to height. The introduction begins with the first player entering playing a repeated measure of eighth notes with one stick while holding seven other sticks under one arm. When he reaches his position, player 2 enters carrying another snare drum. When he reaches his position he is handed a stick by

player 1 and joins in playing the same repeated eighth-note pattern. This process is repeated until all four players are in position. Player 1 hands out the remaining sticks and the piece begins.

The piece is essentially a study in dynamic contrast and rhythmic hocket patterns. Several typical snare drum special effects are employed such as "side-stick," "stick on stick," "playing the shell," and "air-stick." All of these techniques are clearly notated and pictures are provided to show how each technique is to be done.

This is an excellent piece for intermediate snare drummers. It will require a good command of dynamics as well as rhythmic accuracy. The audience will enjoy both listening to and watching the piece.

—Tom Morgan

Four Seasons In Percussion **V**
Joachim Sponsel
$28.60
Musikverlag Zimmermann

"Four Seasons In Percussion" is written for six multi-percussion players. "Fall," "Winter," and "Spring" feature mostly drum, wood, and metal sounds; "Summer" features xylophone, marimba, and vibraphone. "Fall," which is called "The Storm," is an energetic run of constant sixteenth notes mixed with accents and dynamic changes. There are two breaks in which improvisation is encouraged. "Winter" features metallic sounds over a six-tone melody. This material is spread over a funk drumset pattern. "Spring" is written as a steady pulse, but is performed from spaced notation so a free feel is evident. The movement concludes with each performer player on two wooden instruments. "Summer" is a calypso featuring the keyboards and timpani. Even though the drumset parts suggest a popular style, this is a serious ensemble composition, and should be considered for the normal percussion ensemble program.

—George Frock

Exit 39 **V+**
David Mancini
$12.00
Kendor Music, Inc.

"Exit 39" is a percussion quartet scored for the following: First percussion—vibes, timbales, small suspended cymbal; Second percussion—marimba, chimes, orchestra bells, bongos, metal wind chimes; Third percussion—chimes (shared with player 2), two high tom-toms, triangle, bass drum, medium suspended cymbal, large tam tam; Fourth percussion—four timpani, two low concert tom-toms, temple blocks, mark tree. In its single-movement, three-part structure, each performer functions both as an integral ensemble member and as a quasi-soloist, with the timpanist opening the work in a rhapsodic fashion. Later, there is dialogue between the mallet-keyboard percussionists and the timpanist (with player 3 functioning with the timpani). A middle, slow section heralds the final portion of this nine-minute work, which shifts from the opening 4/4 rhythms to a very fast 6/8 section—reminiscent of Fisher Tull's ending to his "Sonatina." Although the tonality is G major, there are numerous departures from that tonal center, and Mancini's masterful clarity in compositional concept creates a single movement full of contrast and sophistication. This work is suitable for a mature college percussion quartet, and would also be suitable for a professional symphony percussion quartet.

—Jim Lambert

From the Book of Imaginary Beings **VI**
Mark Saya
$58.00
$25.50 score
$32.50 parts
Media Press, Inc.

Scored for percussion trio, these four tightly-woven musical tapestries were inspired by Jorge Luis Borges' *The Book of Imaginary Beings*. The work is written for a large sound palette that includes congas, bongos, bass drums, chimes, three sets of crash cymbals, hi-hat, Chinese cymbals, five gongs, two bowl gongs, triangles, cowbells, thunder sheets, pianos, and a zither. Mark Saya manipulates these large sonic resources imaginatively, and creates music that in many ways is a paradigm of contemporary compositional techniques. His choice of instrumentation, unique to each movement, is revealing. In the first musical setting, "Bahamut" ("an immense fish of terrifying beauty"), the composer relies solely on metallic timbres (cymbals and chimes) and a piano played with a cluster bar covering its entire range. In "The Lamed Wufniks," players generate several sounds from each of their instruments. The most elaborate instrumentation is required in "A Bao A Qu," including piano bowed and scraped, "prepared" with screws between the strings, and played with three different cluster bars.

Reminiscent of much 20th century music in which the parameter of sound is carefully controlled, virtually every note is labeled with a specific dynamic marking. The work ends with "The Fauna of Mirrors," featuring tom-toms and bass drums, and uses a layering of sixteenth note and triplet patterns played *fortissimo* to bring the work to a frenetic conclusion.

The musical challenges in this work, especially from an ensemble performance standpoint, will demand the attention of three mature, college-level percussionists. Their efforts will be rewarded, however, if they can bring to life Saya's imaginative score.

—John R. Raush

No Exit **VI**
Lynn Glassock
$20.00
Southern Music Co.

This percussion octet was the winner of the 1997 PAS Composition Contest. The scoring for "No Exit" is: First percussion—marimba, medium woodblock; Second percussion—marimba, vibraphone, two high brake drums; Third percussion—marimba, two low brake drums, medium woodblock, low woodblock, slapstick; Fourth percussion—marimba, conga drums, maracas, hi-hat; Fifth percussion—four high tom-toms, bongos, two suspended cymbals, two medium log drums; Sixth percussion—four low tom-toms, chimes, claves, maracas, cowbell; Seventh percussion—small bass drum, two medium-high log drums, temple blocks, suspended cymbal, cowbell; Eighth percussion—two snare drums, small tam-tam, two triangles. This high-energy, aggressive percussion ensemble creates a continual sense of drama throughout its sectional structure through Glassock's treatment of each performer's setup with intensity and unified sixteenth-note patterns. Three of the four marimbas require a range of 4 1/3 octaves; intermediate to advanced four-mallet technique is also required of the marimbists.

Having been performed at the recent PASIC '98 by the East Carolina University Percussion Ensemble, this composition proved to be rewarding for the performers

and captivating for the audience. "No Exit" is six minutes of contemporary tonal excitement with a driving, unison rhythmic ending that seemingly does not end (or exit!). It is appropriate for the mature collegiate percussion ensemble and is worthy of its composition award from PAS.

—Jim Lambert

MIXED INSTRUMENTATION

Clair-Obscur **V**
Jean-Pierre Drouet
$76.00
Gérard Billaudot Editeur/Theodore Presser Co.
This duet for accordion and percussion is approximately 14 minutes in length. The rather uncommon pairing of such instruments is actually quite interesting and provides the percussionist with new sound possibilities. The percussionist's role in the work is rather subordinate, but quite demanding in terms of logistics and performance execution. The instrumentation for the percussionist includes four castanets, glockenspiel, triangle, temple blocks, metal chimes, guiro, crotale, woodblock, cowbell, hi-hat, lion's roar, and harmonica. Two printed parts are provided. The first part is just for the accordion and the second is the percussion part with the accordion music scored in miniature above. Page turns will be difficult for the percussionist; therefore, alternate arrangements must be made in order to perform the work. If you are in the mood for something unique, unusual, and interesting, I recommend "Clair-Obscur."

—Lisa Rogers

Figures In A Landscape **VI**
Peter Klatzow
$50.00
Percussion Music Europe Publications
This excellent duo for flute and a low-A marimba requires four-mallet technique throughout. An introductory theme is presented by the flute and is joined by the marimba in measure 14. The initial material for the marimba is a series of sextuplets with ostinato-type patterns written in the lower range, creating a rich texture. This section moves to a chorale-type section of four-note rolls. As the work develops the rhythmic content and range of the instrument is expanded.

The dialogue between the marimba and flute will require two advanced performers. The print is in manuscript form and is extremely small, making reading across the marimba somewhat difficult. Nevertheless, this work is full of expression and flair.

—George Frock

Hangar 84 (for Marimba and Tape) **V**
Paul Bissell
$25.00
Go Fish Music
Tape pieces usually elicit one of two reactions—"that was interesting" or "wow!" "Hangar 84" definitely falls into the latter category for several reasons. First is the well-crafted tape part in this 10-minute work. It provides a sensitive partner to the solo marimbist's score with which it is artfully interwoven, resulting in a tightly-knit musical whole. Second, the work captures the listener's attention and never allows it to flag, thanks to its overall formal design, which moves from active to static sections, and from chordal to contrapuntal textures that feature accented sixteenth-note figurations set in rapid tempi. The writing remains idiomatic throughout, however, and the technical demands should be well-within the capabilities of a mature college marimbist.

The publication also attempts to ease the "pain" of synchronizing the solo part with the tape by including two pages of comprehensive performance notes in addition to the detailed tape cues printed on the marimba score itself. In fact, the only negative comment one could make about this publication is that it ends with the listener wanting more.

—John R. Raush

INSTRUCTIONAL VIDEO

The Drum: Ancient Traditions Today
Tom Teasley
$19.95
T & T Music
Tom Teasley is a percussionist who has some interesting and thought-provoking ways of combining diverse members of the percussion family in solo settings. Primarily a drumset player, Teasley adds hand drums, shakers, the MalletKAT (electronic keyboard) and pre-recorded sequences to his arsenal to create numerous pan-cultural solo pieces.

Teasley plays a mix of original compositions and funky versions of jazz standards on this solo drumming video. On the tune "Well, You Needn't" he performs with a shaker in his left hand and a drumstick in his right—thus producing an interesting mix of percussion and drumset textures. He frequently plays the drumset with his hands, eliciting a variety of sonic nuances.

In his original composition "Phrygian Rhumba" he plays bodhran with his hands while playing the bass drum and hi-hat with his feet. His tune "Time Travel" features the riq and a set of shakers that he plays like Venezuelan maracas. He uses other combinations of instruments to good effect—often switching from one instrument to another during the course of a tune. This approach might spur some viewers to experiment with their own instrumental combinations—something Teasley encourages in his epilogue. Anyone who hasn't seen much frame drumming or other hand percussion, as well as those wishing to see new ways to combine instruments in solo settings, should see this video.

—Terry O'Mahoney

Drum Licks & Tricks from the Rock & Roll Jungle
Matt Sorum
$39.95
Warner Bros. Publications
Rock drummer Matt Sorum (from the Guns N' Roses and Cult bands) is featured here in an informal clinic/studio concert setting. He performs four tunes (with guitar and bass), discusses his approaches to studio playing (snare drum selection, tuning, microphone placement), practice techniques (double bass, rudiments, and something he calls "left hand free"), offers some business advice and answers some questions—primarily dealing with specific fills or intros to tunes. Some friends (guitarist Slash, Duff McKagan, and Pat Torpey) drop by to offer anecdotes and create a tune in front of the cameras. Fans of Sorum's work should appreciate this informative and entertaining video.

—Terry O'Mahoney

Modern Drummer Festival Weekend 1998 (Saturday)
J. Hamilton/R. Morgenstein/W. Kennedy/Dartmouth H.S. Drumline
$24.95
Warner Bros. Publications
Since 1987, *Modern Drummer* magazine has sponsored a weekend of clinics and concerts featuring today's top drummers. This 85-minute video chronicles the highlights of the Saturday, May 16, 1998 session. It features the Dartmouth High School Drum Line, jazz drummer Jeff Hamilton (with his trio), Will Kennedy (appearing with his electric jazz group the Yellowjackets) and Rod Morgenstein (with keyboardist Jordon Rudess).

The Dartmouth High School Drum Line, winners of the 1997 Winter Guard International Competition, perform three short pieces in a drum corps style and one quint solo by one of its members. Jeff Hamilton and his trio (Lynn Seaton on bass, Larry Fuller on piano) then play several tunes. Hamilton shows his fluid brush technique and melodic soloing style on the tune "Blues for Stephanie." In the tune "Time Passes On" he has a rare treat for his audience—a brush solo on a *slow waltz*! Hamilton speaks on several topics, including his approach to developing a smooth jazz ride pattern, lateral brush strokes, and sound concept. He closes with a drum solo on "A Night in Tunisia" that truly exemplifies the term "melodic drum solo."

West Coast drummer Will Kennedy, accompanied by fellow Yellowjackets members Russ Ferrante on keyboards and Jimmy Haslip on bass, deliver their own brand of contemporary instrumental music. Kennedy grooves and solos on the 6/8 "Red Sea" and "Cape Town," and the funk/Latin tune "Freedomland." His left-hand lead approach, fluid motion around the drums and overall musicality are a highlight.

Drummer Rod Morgenstein and keyboardist Jordon Rudess comprise the Rudess/Morgenstein Project—a duo that plays powerful, intricate, anthem-like rock tunes that incorporate odd time signatures and unison keyboard/drum melodic lines. Morgenstein displays his soloing and orchestrational prowess on the tunes "Over the

Edge," "Night Wind," "Cartoon Parade," and "Crunch." Fans of Morgenstein's previous musical associations (Dixie Dregs, Steve Morse Band) will enjoy this segment.

If you couldn't make it to the 1998 *Modern Drummer* Festival Weekend, this is the next best thing.

—Terry O'Mahoney

Modern Drummer Festival Weekend 1998 (Sunday)
D. Weckl/J. Mayer/G. Velez/
E. Bayers
$24.95
Warner Bros. Publication

Hand drummer Glen Velez kicks off this 85-minute video that captures the highlights of the Sunday edition of the 1998 *Modern Drummer* magazine Festival Weekend, held May 16–17, 1998. He amazes the crowd with his manual dexterity and the nuances he coaxes from a variety of frame drums and tambourines (e.g., the Arabian riq, kanjira, and Irish bodhran). He uses finger strokes, finger snaps, open and muffled tones, glissandos, and finger rolls to produce a potpourri of colors from the instruments. Velez has mastered many styles of hand drumming from around the world and has created his own hybrid style that must be seen to be believed.

JoJo Mayer takes the stage next to demonstrate his considerable technical prowess on the drumset. He plays an extended solo in which he uses brushes, backsticking, cross-sticking, stick-on-stick passages, and fast single strokes on the bass drum and toms to the delight of the audience. He also fields questions regarding his hand and foot techniques, particularly his rocking motion approach to bass drum and push/pull hand technique.

Country drummer Eddie Bayers lays down some *serious* grooves on two country tunes and offers honest, practical advice and encouragement to aspiring drummers. He also discusses the "Nashville number system" of musical notation, experiences working with different artists, concepts of sound, and techniques of the Nashville studios.

The Dave Weckl Band closes the video with three tunes that showcase their leader's syncopated, yet grooving style. Weckl's solo time takes a back seat to his ensemble playing in this segment, but his presence is clearly evident in all three tunes. The funky, fusion tune "The Zone" features Weckl and his rhythm-displacement chops at the fore; the riff-driver "Access Denied" and "Tower of Inspiration" rhythmically bob and weave under Weckl's careful execution. It's nice to see Weckl performing in a band setting again.

All four artists (as well as notable drummers in attendance) contribute short interviews to the tape. This video is worth owning if you want to see some sterling performances.

—Terry O'Mahoney

Independence
Akira Jimbo
$39.95
Warner Bros. Publications

Independence is the proper name for this 60-minute video, in which Japanese drummer Akira Jimbo demonstrates his prodigious soloing ability, a number of Afro-Cuban rhythms (guaguanco, comparsa, songo), and his approach to building "four-way drumset independence" through the study of Afro-Cuban rhythms. During the video, Jimbo plays a number of solo works in various musical styles, many of which are performed entirely from the drumset by means of triggers (some of which are attached directly to the drums). He also provides several instructional examples of Afro-Cuban rhythms and how he adapted the concepts to improve his own four-way independence.

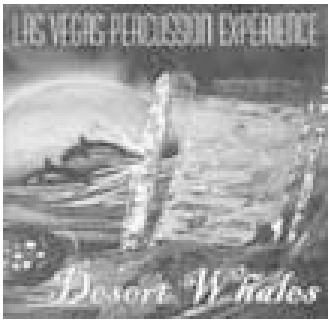
Jimbo's melodic solo style draws heavily from the Afro-Cuban tradition as well as from many of his contemporaries (e.g., Weckl, Bozzio). Jimbo is a master of juxtaposing rhythmic patterns in opposing limbs against one another; it must be seen, as words do not do it justice. For someone who plays so well, his name is not very well known in North America. Hopefully, this video (the third in a series) will rectify that situation.

Jimbo speaks primarily in Japanese with English subtitles. There is no booklet with the video, so the viewer must absorb all of the instructional information directly from the screen. The video is informative and certainly inspirational, with excellent camera work. Any drummer who wants to see visual demonstrations of Afro-Cuban rhythms, inspirational soloing, and ways to incorporate triggers into a musical setting should see this video.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Desert Whales
Las Vegas Percussion Experience
$15.95
Note Recordings



First formed in 1963 under the name Las Vegas Percussion Quartet, this newest version of the group, now known as the Las Vegas Percussion Experience, has produced a wonderful CD featuring a wide variety of interesting and unusual percussion pieces. The group members include Patrick Bowman, Richele Panther-Winslow, Dale Rampton, Chris Morrison, and Chris Benham.

One example of the unusual is the CD opener "Elevator Music," which is actually performed on (and in) an elevator, producing a very resonant sound that has to be heard to be believed. Another selection, "Toys," is performed on a large assortment of children's toys including vocals from a Tickle Me Elmo doll. But while there are some tongue-in-cheek moments, it is clear that these folks are excellent players and very serious about

what they are doing. All of the music is very groove oriented, and there is a balance of composed and improvisational sections. An eclectic mixture of musical influences can be heard throughout, including Afro-Cuban, African and Japanese elements.

One of the more impressive tracks is Julie Spencer's "Tribeca Sunflower," which was originally a solo marimba piece. This arrangement by Panther-Winslow is striking, enhancing the African character of the piece.

This is wonderful CD. Along with excellent playing, the recording quality is superb. Anyone interested in improvisational percussion ensemble will want to get their hands on a copy of *Desert Whales*.

—Tom Morgan

Imaginary Landscape
Michael Udow
$15.95
Equilibrium Ltd.

Ever since the foundation of a percussion program at the University of Illinois in mid-century, the role of academia has been crucial in the development of the percussion ensemble and its literature as a viable musical medium. This CD, produced by Michael Udow, is an excellent example of the artistic results that are possible when all the talent and resources that can be marshaled at a major school of music are carefully organized and focused.

The disc contains an eclectic assortment of music performed by members of the University of Michigan Percussion Ensemble: Christopher Rouse's popular "Ku-Ka-Ilimoku," Brian Prechtl's "A Cord of Three Strands," Julie Spencer's "Tribeca Sunflower," Maki Ishii's "Marimbastück," Kevin Beavers' "Shadowplays," Gernot Blume's "Why," and John Cage's "Imaginary Landscape No. 3." A number of these composers have been affiliated with the University of Michigan. Christopher Rouse was a member of the music faculty and Julie Spencer a Visiting Lecturer in Percussion; Brian Prechtl is a former student; and Kevin Beavers and Gernot Blume have pursued advanced degrees there.

The disc contains something for all tastes, from Rouse's rhythmically-driven "Ku-Ka-Ilimoku," which receives a stunning performance at the hands of Anthony DeSanza, Paul Harkins, John Maloney, and Gregory White, to Ishii's "Marimbastück," with its isolated musical events that interrupt a static texture of soft sustained sounds and silence, not to mention Cage's well-known "classic" with its unusual electronically-generated sounds.

Those with a predilection for music featuring keyboard-mallet instruments will enjoy "A Cord of Three Strands," a tuneful work in a lighter vein; "Tribeca Sunflower," which uses the sound of the buzz marimba and features the heady performances of Matthew Sextion on lead marimba and Anthony DeSanza on percussion; "Shadowplays," featuring saxophonist Timothy McAllister and pianist Carter Pann in a rollicking musical "happening"; and "Why," a marimba quartet inspired by Balinese gamelans, Ghanaian drum ensembles, and jazz.

Those responsible for planning percussion ensemble programs will appreciate the thought and effort that has gone into the production of this disc. In addition, all who hear it will admire the artistry and musicianship of the performers and will be inspired by its 66 minutes of diverse and entertaining repertoire.

—John R. Raush

Jazz-Minimal-Avantgarde
Markus Hauke and Michael Kiedaisch
$15.95
Audite Schallplatten/Markus Hauke Percussion Projects

The duo of Markus Hauke and Michael Kiedaisch has produced a great compact disc recording featuring their talents on vibraphone, marimba, and other percussion instruments. The title of the disc definitely reflects the cuts on the recording. The duo features "Carousel" and "Nyack," which are jazz-oriented works of David Friedman and Dave Samuels. "Marimba Phase" by Steve Reich is a minimalistic composition featured on the recording. Additionally, "Hiten-Seido II" by Maki Ishii and "Dimorphie" by Yoshihisa Taira are the avant garde works.

The recording quality and impeccable performances by Hauke and Kiedaisch will become apparent at first listen. "Marimba Phase" is an exceptional cut on the recording and will inspire the listener, whether a fan of minimalism or not. *Jazz-Minimal-Avantgarde* is a "must buy" compact disc for all!

—Lisa Rogers

John Cage Music for Percussion Quartet
Markus Hauke/Percussion Ensemble Mainz
$15.95
Markus Hauke Percussion Projects

John Cage Music for Percussion Quartet is a CD performed by the Percussion Ensemble Mainz, Markus Hauke, director. The performers are from the Peter-Cornelius Conservatory Mainz and include Sabine Diemer, Sebastian Holzmeister, Tobias Liebezeit, Ulrike Schafer, Frank Thome, Ulrich Weber, and Markus Hauke. The compositions performed are: "Credo in Us," "Quartet," "Second Construction," "She's Asleep" and "Third Construction."

From the sound of this CD, The Percussion Ensemble Mainz has dedicated themselves to the music of John Cage. Their excellent ensemble performing, attention to detail (both musically and through instrument choice) and their fine sound have produced a CD that represents the music of John Cage in a superb manner.

—John Beck

Piano & Percussion
Markus Hauke/Michael Kiedaisch
$15.95
Audite Schallplatten/Markus Hauke Percussion Projects

Composers have long been attracted to the sonic possibilities of an ensemble utilizing the piano in combination with various percussion instruments. The results of this interest can be traced back at least as early as Stravinsky's final version of "Les Noces," scored for four pianos and percussion. It was Bela Bartòk, in his sonata (1937), who first used the unusual combination of two pianos and percussion. The three works on this disc all utilize two pianos as well, and combine them with various assortments of percussion instruments. The disc features works by two composers who have loomed large on the contemporary musical landscape—Luciano Berio's "Linea" (1973), and George Crumb's "Music For A Summer Evening" (Makrokosmos III, 1974). Rounding out the disc is Dieter Mack's "Rafting and Beyond" (1991).

In "Linea," Berio limits the range of percussion sonorities to those produced by only two instruments—marimba and vibraphone. Percussionists Markus Hauke and Michael Kiedaisch collaborate with pianists Susan Wenckus and Markus Stange in a tightly-knit ensemble highlighted by some bravura passagework that makes it sound as though their vibe and marimba keyboards were each being played, like their colleagues' pianos, by ten supple digits.

In Dieter Mack's "Rafting and Beyond," Hauke and Kiedaisch—armed with two marimbas, crotales, woodblocks, a Wuhan cymbal, conga, bass drum, bongos, Thai gongs and tom-toms—join pianist Stange and Lutz Bidlingmaier to create engaging, often powerfully dramatic music.

The five movements of Crumb's "Music For a Summer Evening" provide the main aural dish in the sonic treats found on the disc. The work, which the composer describes as a "kind of cosmic drama," utilizes amplified pianos and a large inventory of percussion instruments, including traditional orchestral drums, keyboard mallet instruments, cymbals and tam tams, as well as exotic varieties such as Japanese temple bells, metal thunder sheet, sistrum, Tibetan prayer stones, musical jug, and an African log drum. Once again pianists Wenckus and Stange join Hauke and Kiedaisch in a performance that impresses the listener with its ensemble accuracy and technical virtuosity.

If the music on this disc is any indication, the artistic possibilities inherent in an instrumentation combining two pianos and percussion is as viable today as it ever has been since it was first used in the thirties.

—John R. Raush

Percussive Notes Advertising Deadlines

ISSUE	April	June	August	Oct.	Dec.
SPACE	Jan. 27	Mar. 26	May 27	July 1	Sept. 24
FILM / ART	Feb. 19	Apr. 19	June 18	July 23	Oct. 19

For More Information, Call (580) 353-1455 e-mail: percarts@pas.org

PUBLISHERS

Contact information for companies whose publications and recordings are reviewed in this issue.

Alfred Publishing Company, Inc.
16380 Roscoe Blvd.
PO Box 10003
Van Nuys CA 91410-0003
Phone: 818-891-5999

Audite Schallplatten
c/o Markus Hauke Percussion Projects
Auf der Steige 17
D-71277 Rutesheim
Germany

Batterie Music
c/o Carl Fischer
62 Cooper Square
New York NY 10003
Phone: 800-762-2328
FAX: 212-477-4129

Editions Aug-Zurfluh
c/o Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490
Phone: 610-525-3636
FAX: 610-527-7841

Editions Henry Lemoine
c/o Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490
Phone: 610-525-3636
FAX: 610-527-7841

Equilibrium Ltd.
9200 Stoney Field Court
Dexter MI 48130

Gérard Billaudot Editeur
c/o Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490
Phone: 610-525-3636
FAX: 610-527-7841

Go Fish Music
609 Dolphin Place
Corpus Christi TX 78411

Hal Leonard Corporation
7777 West Bluemound Road
Box 13819
Milwaukee WI 53213
Phone: 414-774-3630
FAX: 414-774-3259
e-mail: halinfo@halleonard.com

K.O.M. Bühnen-und Musikverlag
Thurnyssenstrssa 21
D-80687 München
Germany
e-mail: kom.verlag@t-online.de

Kastuck Percussion Studio, Inc.
1357 Senseny Road
Winchester VA 22602
Phone: 540-667-5188

Kendor Music, Inc.
Main & Grove Streets
Box 278
Delevan NY 14042-0278

Markus Hauke Percussion Projects
Auf der Steige 17
D-71277 Rutesheim
Germany

Media Press, Inc.
PO Box 3937
Champaign IL 61826-3937
Phone: 217-359-0162

Mel Bay Publications, Inc.
#4 Industrial Drive
Dailey Industrial Park
Pacific MO 63069-0066
Phone: 800-8-MEL BAY
FAX: 314-257-5062
e-mail: email@melbay.com

Meredith Music Publications
170 NE 33rd Street
Ft. Lauderdale FL 33334
Phone: 954-563-1844
FAX: 954-563-9006

Modern Drummer Publications, Inc.
c/o Hal Leonard Corporation
7777 West Bluemound Road
Box 13819
Milwaukee WI 53213
Phone: 414-774-3630
FAX: 414-774-3259
e-mail: halinfo@halleonard.com

Musikverlag Zimmermann
Postfach 940183
Gaugrafenstraße 19-23
D-60459 Frankfurt/Main
Germany

Note Recordings
PO Box 374
Lomita CA 90717

Percussion Music Europe Publications
Langveld 6
B-3300 Tienen
Belgium
e-mail: pme@skynet.be

Promethean Editions
Apartment 1B, St Francis
33 Hunter Street
PO Box 7348
Wellington South 6039
New Zealand
e-mail: info@promethean-editions.co.nz

Southern Music Company
Publishing Division
1100 Broadway
PO Box 329
San Antonio TX 78292

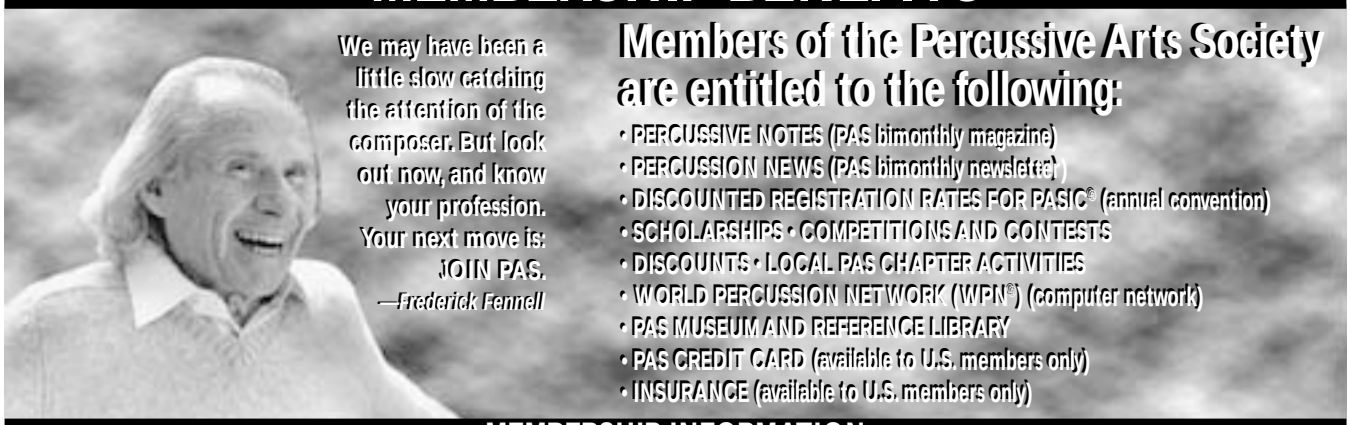
T & T Music
2116 Whiteoaks Drive
Alexandria VA 22306
Phone: 703-765-2118
FAX: 703-675-2551
e-mail: tomteasley@erols.com

Warner Bros. Publications
15800 NW 48th Avenue
Miami FL 33014
Phone: 800-327-7643
FAX: 305-621-4869

White Cliffs Media, Inc.
c/o Pathway Book Services
Lower Village
Gilsum NH 03488
Phone 800-359-3210/603-357-2036
FAX: 603-357-3073
e-mail: pbs@top.monad.net **PN**

PERCUSSIVE ARTS SOCIETY (PAS®) MEMBERSHIP APPLICATION

MEMBERSHIP BENEFITS



Members of the Percussive Arts Society are entitled to the following:

- PERCUSSIVE NOTES (PAS bimonthly magazine)
- PERCUSSION NEWS (PAS bimonthly newsletter)
- DISCOUNTED REGISTRATION RATES FOR PASIC® (annual convention)
- SCHOLARSHIPS • COMPETITIONS AND CONTESTS
- DISCOUNTS • LOCAL PAS CHAPTER ACTIVITIES
- WORLD PERCUSSION NETWORK (WPN®) (computer network)
- PAS MUSEUM AND REFERENCE LIBRARY
- PAS CREDIT CARD (available to U.S. members only)
- INSURANCE (available to U.S. members only)

MEMBERSHIP INFORMATION

Please check if this is ❑ a new membership or ❑ a renewal (If renewal, indicate PAS Index # _____)

If this is a new membership, please indicate how you received this application form _____

Name _____

Address _____ City _____

State/Country _____ Zip/Postal Code _____

Telephone ( ) — E-mail address _____

Please check if this is a new address ❑ Web-site address _____

❑ I do not wish to have my name made available for industry mailings.

MEMBERSHIP CLASSIFICATION/ANNUAL FEE

Full-time Student ($35)
- ❑ Junior High School *
- ❑ Senior High School *

* *Club memberships also available at reduced rates.*

- ❑ College/University

Senior Citizen ($35)
- ❑ 65 or older

Professional ($55)
- ❑ Educator
- ❑ Performer/Artist
- ❑ Library

Enthusiast ($55)
- ❑ Hobbyist

Individual Friend ($135)
- ❑ (With this membership category, your name will be listed in each issue of *Percussive Notes*.)

OVERSEAS SHIPPING, exclusive of North America (must select one)

❑ Regular Overseas Shipping $10 ❑ Airmail Overseas Shipping $30

PAYMENT

Membership ($35, $55 or $135) $ _____

Overseas Shipping ($10 or $30, must select one) $ _____

TOTAL $ _____

❑ Check/money order enclosed (in U.S. funds drawn on a U.S. bank)

❑ VISA/MasterCard/Discover/Novus # _____

Expiration date on credit card _____

Name on credit card _____

Signature _____

Mail completed form to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 USA
or E-mail to percarts@pas.org or Fax to (580) 353-1456 • Phone: (580) 353-1455 • Web: http://www.pas.org

Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes. However, PAS dues may qualify as business expenses subject to restrictions imposed by the Internal Revenue Code.

All rights and obligations hereunder shall be governed solely by the laws of the State of Oklahoma, United States of America, except for any rule of law which would make the law of any other jurisdiction applicable. Any lawsuit arising from this membership shall be initiated only in the district Court of Comanche County, Oklahoma, and applicant irrevocably and unconditionally submits to the jurisdiction of that Court for all purposes.

The Great Bell of Moscow

BY W. W. STARMER

The following article is a reprint from the October 1916 issue of The Musical Times.

This famous bell, written about as one of the wonders of the world, like all things which attain such notoriety has suffered much from incorrect descriptions written by travelers who—while doing their best—possessed insufficient knowledge to deal satisfactorily with its technical details. For the purposes of this article, the particulars as given by Montferrand have been adhered to, as he had special facilities for making accurate measurements when the bell was moved to its present position, being the engineer employed to carry out the work.

The great bell of Moscow is the largest in the world, and was cast in 1733 by order of the Empress Ann Ivanovna to replace a very large bell of Tsar Alexis Michaelovitch, which was destroyed by fire in 1701. The original intention was to build a tower on the site of the pit in which the bell was cast. This tower was to communicate with that of Ivan Veliki. Galleries were to be constructed at various heights to form passageways between the two buildings, and these would act as ties and add to the stability of the structures.

The project was about to be carried out when a terrible fire (1737) demolished a great part of the city of Moscow, including the wooden erections which had been put up around the great bell. The blazing rafters fell upon the bell and heated the metal to such an extent that the water poured upon the burning timbers reached the bell and cracked it. The piece of the casting thus severed weighs about eleven tons (see illustration).

In 1797 a mechanician named Guirt made an attempt to raise this colossus; but his plans, though well conceived, were never carried out, as it was thought that in raising it, the bell would break into pieces. Again (in 1819) the raising of the bell was considered, but nothing was done until 1836. By order of the Tsar Nicholas the First, Aug. de Montferrand, an engineer of repute, was given instructions to raise the bell from its pit.

The manipulation of such an enormous weight at that period was a problem of great difficulty. It was successfully done by means of twenty capstans, manned by a large number of soldiers, on July 23, 1836.

Montferrand gives the following description of the ornamentation on the bell: "Considered as a work of art this bell is remarkable for the beauty of its form and for its bas-reliefs, which are of the schools of Bouchardon and of Coysevox. These bas-reliefs represent portraits at full length and of natural sire, although not finished, of the Tsar Alexis Michaelovitch and the Empress Anna Ivanovna. Between these portraits, upon two cartouches surmounted by angels, two inscriptions are indicated, roughly sketched, of which only a few words without connection are legible. The upper part is ornamented by figures representing Our Lord, the Virgin, and the Holy Evangelists. The upper and lower friezes are composed of palms, treated in a broad style and with a great deal of art."

By popular tradition the metal of the bell should contain gold and silver, as it is recorded that rich and devout people threw into the furnace coins of gold and silver, but an analysis of the metal made at Petrograd at the laboratory of the Corps of Miners shows that the alloy consists of copper and tin in the proportion of 84 to 13 with traces of zinc, sulphur, etc., three percent. These traces are no doubt impurities of the metals used to form the alloy. This analysis does not in any way discredit the tradition that gold and silver coins were thrown into the molten metal, but shows that in the aggregate, the amount of gold and silver—compared with the bulk of the metal—was infinitesimal.

Gold and silver as component parts of bell-metal have no legitimate place. Gold is about as resonant as lead, and silver as cast-iron. Copper and tin in the proportion of 13 to 4 is the best alloy known for durability, elasticity, and resonance. All the romantic tales about gold and silver in bells, as component parts of the alloy, must be discredited. There are no authentic analyses of bell-metal, ancient or modern, which show that gold or silver has ever been used as a component part of the alloy.

Tsar Kolokol (king of bells) or Tsarine Kolokol (queen of bells)—as this monster is called—is placed on an octagonal pedestal of granite near the tower of Ivan Veliki in the Grand Square of the Kremlin. It is surmounted by a ball on which is a Greek cross of gilded bronze, the total height being 34 feet. The particulars of the bell, as given by Montferrand, are: Height, 20 ft. 7 in.; diameter, 22 ft. 8 in.; and weight 193 tons. The note the bell should sound would be C.

Moscow is indeed a city of great bells, for in addition to Tsar Kolokol, and not far from him, there hangs a "live" bell the reputed weight of which is 110 tons. There are also many other bells of exceptional size and weight. It was the magnificent and awe-inspiring sounds of these great bells which were uppermost in Tchaikovsky's mind when he wrote the Finale of his "1812 Overture." Many of these bells weigh a number of tons, and although the Russian uses are entirely different from our own, Russia is second to none in its appreciation of bells. PN

Percussive Notes Index, Volume 36, 1998

DRUMSET

Education / Philosophy

Hitting "The Wall", Tommy Igoe, Vol. 36, No. 5, Oct 98, p. 8

Practice Makes Perfect, Peter Erskine, Vol. 36, No. 4, Aug 98, p. 26

The Art of Drumset Transcriptions, Paul Bissell, Vol. 36, No. 2, Apr 98, p. 14

To and From Russia, With Love, Danny Gottlieb, Vol. 36, No. 3, Jun 98, p. 22

Electronics

Five Technical Tips for Triggering, Norman Weinberg, Vol. 36, No. 1, Feb 98, p. 14

Fundamentals

Basic Beats, Steve Houghton, Vol. 36, No. 6, Dec 98, p. 16

Hints for Positioning Drummer and Drumset, R. Richard MacDonald, Vol. 36, No. 2, Apr 98, p. 26

The Young Big Band Drummer, Jim Rupp, Vol. 36, No. 3, Jun 98, p. 24

Profiles

Roy Haynes, Rick Mattingly, Vol. 36, No. 6, Dec 98, p. 10

Steve Smith: An American Drummer, Jim Coffin, Vol. 36, No. 5, Oct 98, p. 16

Talking Drums: Mixing Traditions, Jim Coffin, Vol. 36, No. 5, Oct 98, p. 14

Terry Bozzio: Ostinato Power, Rick Mattingly, Vol. 36, No. 5, Oct 98, p. 20

Vinnie Colaiuta: A Clinician's View, Jim Coffin, Vol. 36, No. 5, Oct 98, p. 12

Technique

Circular Motion, Jeffrey M. Salisbury, Vol. 36, No. 4, Aug 98, p. 22

Coordination Warm-up, Brian Fullen, Vol. 36, No. 1, Feb 98, p. 12

Transcriptions

Dave Weckl on "Step It", Paul Bissell, Vol. 36, No. 2, Apr 98, p. 20

Roy Haynes: "All the Things You Are", Transcribed by Steve Fidyk, Vol. 36, No. 6, Dec 98, p. 13

"Step It", Transcribed by Paul Bissell, Vol. 36, No. 2, Apr 98, p. 22

EDUCATION

Developing Fundamental Musicianship, Michael Burritt, Vol. 36, No. 1, Feb 98, p. 28

On Stage: The Art of Performing, Linda Maxey, *Part I: Developing Musical Integrity*, Vol. 36, No. 2, Apr 98, p. 41; *Part II: Developing Confidence in Performing*, Vol. 36, No. 3, Jun 98, p. 36; *Part III: Creative Practice*, Vol. 36, No. 4, Aug 98, p. 44

Percussion and Arts in Education, Ruth Cahn, Vol. 36, No. 1, Feb 98, p. 24

Starting a Beginner on Snare Drum, Mark Ford, Vol. 36, No. 6, Dec 98, p. 37

HEALTH & WELLNESS

Health Precautions for Percussionists, Philip J. Mikula, Vol. 36, No. 6, Dec 98, p. 51

Injury prevention: What will we do?, Darin Workman, Vol. 36, No. 5, Oct 98, p. 33

HISTORICALLY SPEAKING

A Boy Hero, Translated by Edmondo De Amicis, Vol. 36, No. 3, Jun 98, p. 74

Jack O'Grady, James A. Strain, Vol. 36, No. 4, Aug 98, p. 77

Orchestra Bells, Vol. 36, No. 6, Dec 98, p. 74

Some Tuneful-Percussion History, J.H. Roberts, Vol. 36, No. 1, Feb 98, p. 72

Tone Analysis of the Pedal Tympani, William F. Ludwig, Vol. 36, No. 2, Apr 98, p. 84

KEYBOARD

Marimba

Avoiding the "Marimba Shuffle", Janis Potter, Vol. 36, No. 5, Oct 98, p. 42

From Bach to the Blues: The Art of Musical Styles for the Marimbist, Rebecca Kite, Vol. 36, No. 5, Oct 98, p. 40

Keiko Abe's Quest: Developing the Five-Octave Marimba, Rebecca Kite, Vol. 36, No. 2, Apr 98, p. 52

The 1978 PASIC Marimba Orchestra, Karen Ervin Pershing, Vol. 36, No. 4, Aug 98, p. 19

The Unaccompanied Marimba Literature of David Maslanka, Darren Duerden, Vol. 36, No. 3, Jun 98, p. 39

The West Point Festival Marimba Orchestra, Lauren Vogel Weiss, Vol. 36, No. 4, Aug 98, p. 9

Improvisation

Getting Started With Improvisation, Jon Metzger, Vol. 36, No. 5, Oct 98, p. 46

Improvising with Interval Sets, Pete Ellingson, Vol. 36, No. 4, Aug 98, p. 45

Profiles

An Interview with Mark Ford, Christopher Deane, Vol. 36, No. 5, Oct 98, p. 50

An Interview with Vibist Ed Saindon, Michael Blake, Vol. 36, No. 2, Apr 98, p. 43

Interview with Leigh Howard Stevens, She-e Wu, Vol. 36, No. 5, Oct 98, p. 56

Michael Burritt, Blake Tyson, Vol. 36, No. 5, Oct 98, p. 36

Technique

A Powerful Solo Mallet Performance, Jerry Tachoir, Vol. 36, No. 5, Oct 98, p. 53

Crossing Grip Extensions, Ney Rosauro, Vol. 36, No. 1, Feb 98, p. 32

Developing a One-Handed Roll, Jeff Moore, Vol. 36, No. 2, Apr 98, p. 45

I Lost My Chops While Teaching Public School, Stefan Stuber, Vol. 36, No. 6, Dec 98, p. 43

Vibraphone

Creative Expression on Vibes through Pedaling and Dampening, Errol Rackipov, Vol. 36, No. 3, Jun 98, p. 39

Playing a Jazz Standard on Vibes Part 2: Notes, Arthur Lipner, Vol. 36, No. 6, Dec 98, p. 39

Xylophone

Red Norvo's Xylophone Solo on "Just a

Mood", Gray Barrier, Vol. 36, No. 1, Feb 98, p. 30

MARCHING

Arranging

Arranging for the Pit and Battery, Jim Casella, Vol. 36, No. 4, Aug 98, p. 29

Balance and Blending of the Marching Percussion Section, Bruce Salyers, Vol. 36, No. 4, Aug 98, p. 36

Survey of Contemporary Tenor Features, Jeff Moore, Vol. 36, No. 3, Jun 98, p. 26

Education / Philosophy

Choreographed Expressivity in the Pit, Brad Fuster, Vol. 36, No. 6, Dec 98, p. 19

Creating a Successful Indoor Drum Line, Mike Nevin, Vol. 36, No. 2, Apr 98, p. 32

Field Bands and Drum Corps: South African Style, Allan Murray, Vol. 36, No. 3, Jun 98, p. 33

Historical

Sixty Years of Drum Corps: An interview with Elderick Arsenault, Jeff Hartsough and Derrick Logozzo, Vol. 36, No. 1, Feb 98, p. 18

PASIC Preview

PASIC '98 Marching Percussion, Julie Davila, Vol. 36, No. 5, Oct 98, p. 24

Profiles

A Chat with Dennis DeLucia, Chris Crockarell, Vol. 36, No. 2, Apr 98, p. 30

The Fifes and Drums of Colonial Williamsburg, Lance Pedigo, Vol. 36, No. 5, Oct 98, p. 26

Technique

Better Bass Drum Interpretation, David Ratliff, Vol. 36, No. 6, Dec 98, p. 23

PAS MUSEUM

Angklung, Vol. 36, No. 2, Apr 98, p. 88

Leedy Timp-Bass, Vol. 36, No. 3, Jun 98, p. 80

Ludwig & Ludwig "Stipelgold" Bass Drum, Vol. 36, No. 4, Aug 98, p. 80

Parade Drums, Vol. 36, No. 6, Dec 98, p. 80

Percussion Instrument Catalogs, Vol. 36, No. 5, Oct 98, p. 96

The King George Marimba, Vol. 36, No. 1, Feb 98, p. 80

RESEARCH

John Cage: Professor, Maestro, Percussionist, Composer, Michael Williams, Vol. 36, No. 4, Aug 98, p. 55

Kettledrums: A European Change in Attitude 1500–1799 Part 1, Larry S. Spivack, Vol. 36, No. 6, Dec 98, p. 54

Scholarly Paper and Poster Presentations, Kathleen Kastner, Vol. 36, No. 5, Oct 98, p. 74

The Eskimo Drums of Alaska, Scott Deal, Vol. 36, No. 1, Feb 98, p. 54

The Ideal Pivot Point, Ed Mosser, Vol. 36, No. 2, Apr 98, p. 68

Timpani: An Introspective Look, Domenico E. Zarro, Vol. 36, No. 3, Jun 98, p. 57

SYMPHONIC

Composers / Compositions

New Music/Research Day, Tom Goldstein, Vol. 36, No. 5, Oct 98, p. 64

Performance Problems in the Suderburg Percussion Concerto, Reginald Klopfenstein, Vol. 36, No. 2, Apr 98, p. 56

Performing the Timpani Parts to "Symphonie Fantastique", Andrew P.

TECHNOLOGY

WORLD PERCUSSION

 PN

BENEFACTORS

Avedis Zildjian Co.
Ludwig/Musser Industries
Paiste America, Inc.
Pearl Corporation, Inc.
Remo, Inc.
Yamaha Corporation of America

PATRONS

Evans Manufacturing (a J. D'Addario Co.)
Kaman Music Corp.
LP Music Group
Roland Corporation—US
Sabian Ltd.
Shure Brother Incorporated
Sonor/HSS

SPONSORS

Custom Music Co./Kori Percussion
Mike Balter Mallets
DEG Music
Drum Workshop, Inc.
Innovative Percussion
J.D. Calato Mfg. Co./Regal Tip
Marimba One
Meinl Cymbals & Percussion
Pan Caribe Tours™
Pro-Mark Corp.
Vic Firth

FRIENDS (Corporate)

A. Putnam Mallets
ABC Percussion Mallets
Access Percussion
Adventure Productions
Alfred Publishing Co., Inc.
Alphonse Leduc & Cie Sarl
Alternate Mode, Inc.
American Drum Manufacturing Company
American Drum of Virginia
Aquarian Accessories Corp.
Arbiter 'Advanced Tuning'
Asano Taiko
Asian Sound/Michael Ranta
Aspen Music Festival & School
Audix
Avita Records/Riohcat Music
Ayotte Drums
Batterie Music
Berklee College of Music
Birch Creek Music Center
Black Swamp Percussion
Blue Man Group
Boom Theory
Bosphorus Cymbals
Brett Music Publications
Brook Mays/H&H Music Company
C. Alan Publications
California Percussion Technology
Capital University
Caribbean Music and Dance, Inc.
Casper College
C.L. Barnhouse
Cleveland Institute of Music
Clevelander Drum Company
Colorado State University
Columbus Pro Percussion
Conundrum Music, Inc.
Cooperman Fife & Drum Co.
D. Picking Co.
Dale's Drum Corps
Dancing Hands Music
Dead Musicians Society
DePaul University School of Music
DrumFrame, Ltd.
Drummer's World
The Drum Pad
The Drum Specialist
Duquesne University
Earthshaking Music
Empire Group
DRUM! Magazine/Enter Music Publishing, Inc.
Equilibrium
Ethos Percussion Group
Fork's Drum Closet
Fred Gretsch Enterprises, Ltd.
Gambal Mfg.
GMS Drum Co., Inc.
Gon Bops of Calif
Grover Pro Percussion
H.Q. Percussion
Hal Leonard Publishing Corp.
Hartt School of Music
Hudson Music, Ltd.
Iñaki Sebastian Mallets
Indiana University
Indiana University of Pennsylvania
J.B. Publications
J.R. Publications
Jag Drums
John August Music
Johnny Rabb Drumsticks
Juilliard School
K & K Sound Systems
Kendor Music, Inc.
Kooienga Drums
L.A. Music Academy
Lang Percussion
Lawrence University
Lebeda Engineering
LeFima Percussion
Lone Star Percussion
Lucinda Ellison Musical Instruments
Mainline
Mallets Aforethought
MalletWorks Music
Manhattan School of Music
Mapex USA
Marimba Productions, Inc.
Matrix Publishing Company
Mel Bay Publications, Inc.
Meredith Music Publications
Michigan State University
Modern Drummer Publications
MountainSong Music
Music for Percussion
Musicians Institute
Musictime, Inc.
New England Sheet Music Services
NEXUS
Noble & Cooley Co.
North Carolina School of the Arts
Northwestern University School of Music
On the Wall Productions
Peabody Conservatory of Music
Peavey Electronics
Percussion Construction
Percussion Events Registry Co.
Percussion Source/World Marketing, Inc.
Percussion–Versand
Per-Mus Publications, Inc.
Porcaro Covers
Premier Percussion USA, Inc.
Pro-Orca USA
Quiet Tone, Inc.
Rebeats Vintage Drum Products
Repaircussions/Stotz Cable Timpani
Rhombus Publishing
Rhythm Fusion, Inc.
Robinson Percussion
Rolling Thunder
Ross Mallets/Jupiter Band
Row-Loff Productions
RSA Music Enterprises
Sam Ash Music Stores
San Francisco Conservatory of Music
Scott Davidson Music
Silver Fox Percussion
Sleishaman Drum Company
Slingerland Drum Company
Smith Publications
Soul Beat
Southern Music Co.
Southern Percussion
Stanley Leonard Percussion Music
Stephen F. Austin University
Steve Weiss Music
Stingray Percussion
Striker Drum Company
Studio 4 Music
Sun Radius Music International
Talujon Percussion Quartet
Temple University College of Music
Thomas Raney
Thoroughbred Music, Inc.
Triangle Machine
Trick Percussion Products
Trinidad & Tobago Instruments Limited
Trueline Drumstick Co.
US Marine Drum & Bugle Corps
Universal Percussion, Inc.
US Air Force Band
US Marine Corps Drum & Bugle Corps
University of California–San Diego
University of Cincinnati
University of Miami School of Music
University Tuning Project
Val Eddy
Vanderbilt University, Blair School of Music
Vellum & Parchment Works, Ltd.
Walkabout, Inc.
Warne Triangle & Convert-A-Tom
Warner Bros. Publications Inc.
Wernick Musical Instruments
Windsor Music Publications
Windfall Music
The Woodwind & The Brasswind
World Marimba Competition
World Wide Music
Wright Hand Drum Co.

FRIENDS (Individual)

Jim Atwood
John H. Beck
John Brewer
Joseph Robert Corsello
Tony Delellis
Noel Eccles
Gary Fritkin
Pedro Paiva Garcia Sá
Frank Giorgino
Richard P. Guastamacho
The Rev'd George Aldrich Hill, III
Mark R. Kohler
Masaaki Komaki
Dr. & Mrs. James Lambert
Dr. Tom Leckman
Alexander Lepak
Shun-Shin Lin
Robert McCormick
Ripin Paitimusa
John Parker
Thomas Raney
Thomas Siwe
Samuel Tundo
Ron Vaughn
Robert J. Zimmitti

DIRECTORY OF ADVERTISERS

NOTICE

PAS P.O. Box 25
has been closed.

Please use the following address
for all correspondence:
701 NW Ferris Ave.,
Lawton, OK 73507-5442

NOTICE

SPECIALLY-MADE SNARE DRUMS

Considerable interest is often generated by instruments that were owned or manufactured by a well-known individual. Shown here are three snare drums that fall into this category.

Two of the drums were custom built by Billy Gladstone, famous as the drummer/percussionist for Radio City Music Hall and as an inventor. Gladstone personally built about fifty custom snare drums between 1949 and 1960 at the request of various individuals. Both of the Gladstone snare drums feature his patented, three-way lug design, which allows the player to tension the top head alone, the bottom head alone, or both heads simultaneously without removing the drum from its stand. Both also feature a modified internal tone control with nine height levels, a snare throwoff lever that can be operated by striking it with a drumstick, and an adjustment screw for each of the individual snares.

Also shown here is a "presentation" drum manufactured by Ludwig & Ludwig around 1918. Presentation drums, usually specially manufactured, are instruments given as gifts to mark an occasion.

This white-pearl drum with gold hardware was Carroll Bratman's personal instrument, but has no plate identifying its owner. It is not known whether Gladstone made the instrument for Bratman or whether Bratman acquired it from someone else.

Donated by Carroll Bratman

This 6-lug, 6-1/2 x 14 inch, gold-plated drum belonged to Max H. Manne, Shelly Manne's father. It was a gift from Vernon Castle, who, with his wife, formed a famous ballroom dancing duo. This was the first gold-plated drum manufactured by Ludwig & Ludwig and was presented to Manne when he left Castle's orchestra to become manager of productions at the new Roxy Theatre in New York.

Donated by Florence "Flip" Manne

Close-up of the inscription showing the dedication from Castle to Manne.

This black-lacquered, 7 x 14-inch drum, made for Elden C. "Buster" Bailey, was the first drum (other than Gladstone's personal one) that he manufactured. The inscription plate reads: "Elden C. Bailey, Philharmonic Symphony Orchestra of New York, October, 1949, Drum #0"

On loan from Elden "Buster" Bailey

PERCUSSIVE ARTS SOCIETY MUSEUM • 701 NW Ferris Avenue • Lawton, Oklahoma • Phone: (580) 353-1455 • MUSEUM HOURS: 8 a.m.–5 p.m. Monday–Friday, 1–4 p.m. Saturday, Sunday and holidays

Change.

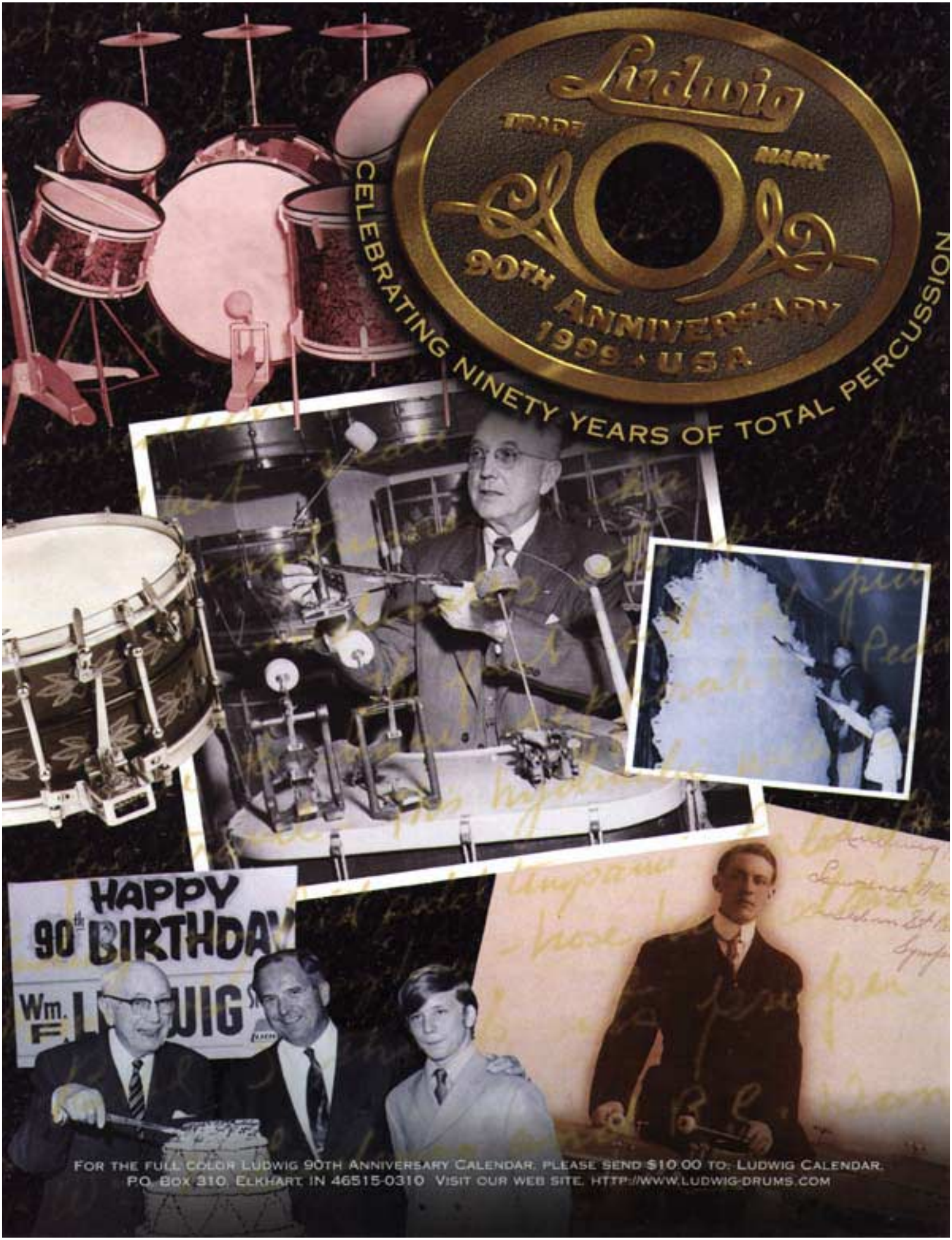
Renaissance™
by Remo

New Remo Renaissance Drumheads represent one of the biggest changes in drumming since our development of the original WeatherKings® over 40 years ago. Different from conventional drumheads in every way— tone, response, sensitivity, tuneability, durability and consistency— Renaissance is both a new beginning and an advance in the state of the art. In a world where change remains the only constant, Remo is once again changing the world.

Renaissance Drumheads are available in Diplomat, Ambassador and Emperor for Snare Drums, Bass Drums, Tom-Toms and Timbales as well as in RTA and RTS Custom Timpani heads.

REMO USA

Remo, Inc., 28101 Industry Dr., Valencia, CA 91355 USA www.remousa.com


Ludwig
TRADE MARK
90TH ANNIVERSARY
1999 • U.S.A.
CELEBRATING NINETY YEARS OF TOTAL PERCUSSION
HAPPY
90th BIRTHDAY
Wm. F. LUDWIG
FOR THE FULL COLOR LUDWIG 90TH ANNIVERSARY CALENDAR, PLEASE SEND $10.00 TO: LUDWIG CALENDAR,
P.O. BOX 310, ELKHART, IN 46515-0310 VISIT OUR WEB SITE: HTTP://WWW.LUDWIG-DRUMS.COM