

Percussive Notes

An official publication of the Percussive Arts Society/Vol. 32, No. 1/February 1994

MEL LEWIS

"Stompin' At the Savoy"

Transcribed by Chris Michael

A Procedure
for Establishing
Successful Marching
Percussion Auditions

"Ain't Misbehavin'"/Red Norvo

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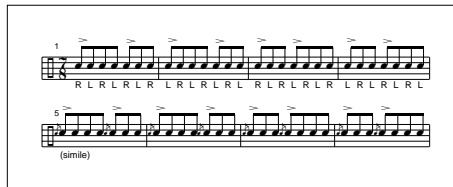
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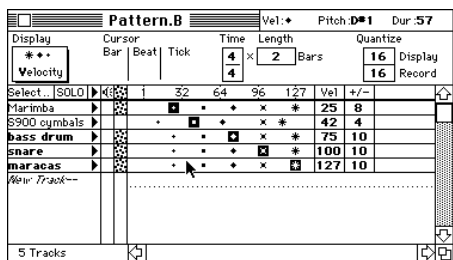
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On matters of form and style, consult *The Chicago Manual of Style*, 13th Edition (Chicago: The University of Chicago Press, 1982).

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Format: All students enrolled in an undergraduate program in college or grades 9–12 in high school are eligible. Each soloist is to present a program which does not exceed 15 minutes in length. Approximately one half of the program must be selected from the solos listed below. The remainder of the program may be any multiple percussion solo that is either published, or written especially for the contest event.

Original scores of the compositions, other than the required list, must be submitted along with a cassette tape of the contest entry. Scores will be returned if a pre-stamped mail packet is supplied. Tapes and scores will be numbered to insure anonymity. The Contest and Audition Procedures Committee will have the responsibility of selecting the four finalists to be invited to PASIC 1994 for a live performance contest. The registration fees for each finalist will be waived, but each finalist will be expected to assume all costs pertaining to the event, including travel, room-board, etc.

Suggested Solos: *Motion*, Lynn Glassock, Kendor Music, Inc.
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For further information, contact: PAS, P.O. Box 25, Lawton, OK, 73502, (405) 353-1455.

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President's Report

By Garwood Whaley

Excerpts from the President's speech, presented at the PAS Hall of Fame Banquet on November 13, 1993:

HOPE THAT YOU HAVE ENJOYED this year's convention as much as I have. Each year our conventions grow in both numbers and in quality, but this year's convention has set a new level of excellence, one that will make us stretch to match it in the years to come.

I would like to take this opportunity to thank past presidents Bob Schietroma and John Beck for their good work and for providing me with a strong foundation on which to begin my term as president. Also, I would like to express my appreciation to our wonderful executive committee members for their countless hours of hard work and dedication, to our executive director, Steve Beck, and our entire staff in Lawton, to our dedicated and committed board of directors, and to the many volunteers who write, edit, and share their talents with us. The Percussive Arts Society would not exist without their generosity and commitment.

Allow me to share with you my observations of the Percussive Arts Society during this past year and to share with you some of our recent accomplishments. I believe that the present state of the Percussive Arts Society is excellent. We are currently experiencing a "success cycle;" a positive feeling about PAS that is permeating our organization. PAS has become more visible and has attracted more members, more advertisers, and more exhibitors than at any other time in our history. For instance, our membership stands at 6,305—about 1,000 more than last year at this time. And our attendance at this convention [PASIC] is 3,858—a record for PAS.

The following is a summary of actions and events that have occurred since January, 1993:



1. Membership benefits have been expanded to include health/life insurance, a travel club program, a credit card program, and *Modern Drummer* magazine subscription discounts.

2. A successful PAS/Industry Conference was held at Lawton this summer that provided focus and direction in smoothing communications between industry members and PAS.

3. An annual "Outstanding Service Award" has been established to recognize service to PAS. Congratulations to this year's honoree, Ed Soph.

4. The Lawton PAS staff has been reorganized to provide greater service and professional support to our membership. This reorganization has included creating job descriptions for all paid and volunteer positions, which will be used in evaluation and job announcements, and setting goals as a regular part of office operations.

5. PASIC duties are being shifted from a local host to the Lawton staff as a means of developing continuity from year to year.

6. We have developed an internship program which began with one internship during the Spring 1993 semester and will expand to four internships per semester by the Fall 1994 semester. This program provides an outstanding, hands-on working opportunity for college students and an economical supplementary workforce for PAS.

7. We have redesigned and restructured our publications for wider appeal to our diverse membership. To assist in this effort, we have created the position of director of publications to insure coordination of identity and production of all PAS publications.

8. We are actively marketing PAS through advertising in other percussion and music-related periodicals. Additionally, we are sending 900 free newsletters to music and drum shops, organization

leaders and others every month, and we mail 300 news releases monthly for reprint in other publications.

These positive outcomes have helped us to move forward in our quest to develop a Percussive Arts Society that better serves you, its members. PAS is rapidly becoming the finest instrumental organization in the world!

Enough from our end; what about you, PAS members? What have you done for PAS since January? How many new members have you recruited? How many students have you helped, or school percussion sections have you cliniced in the name of PAS? How many articles have you written for state or national PAS publications? During your clinics, do you mention PAS and tell your audience of our benefits? Manufacturers—how many non-PAS-sustaining members have you encouraged to join our organization? How many customers have you told about PAS? Do you include PAS information in your product news or send membership applications with your products? Do you actively "sell" PAS to your retailers? If you cannot answer 'yes' to all of these questions perhaps you should reassess your position and get on board, not only to reap the benefits of the PAS product or sales bases, but also to give back to a society which for more than 30 years has given of itself through the unselfish founders and volunteers who have made it happen.

Don't be satisfied with PAS as it is—do something to make it better. Make a commitment right here and right now to do something for PAS this year. Give back to the society what all of us have taken from it. Make PAS grow, make PAS better, make PAS yours. Get involved—know that you have made a difference.

Thank you.

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PASIC '94/Atlanta, Georgia—November 16–19, 1994

By Tony McCutchen, Host

BEFORE THE MEMORIES OF THE successful PASIC '93 fade too much, we can start looking forward to PASIC '94, to be held in Atlanta, Georgia November 16-19, 1994.

The Westin Peachtree Plaza will be the host hotel, with the exhibits being located just a few steps from the lobby in the Atlanta Market Center. Visitors to Atlanta will find transportation

between Hartsfield International Airport and the Westin both easy and inexpensive depending upon which mode of travel you choose: regular taxi, airport shuttle, or rapid rail transit (MARTA). You will also find ample choices of restaurants (and price ranges) plus overflow lodging, all within walking distance of the convention.

While it is still too early to announce many of the artists

who will appear at the convention, you can look forward to a PASIC which will feature world music/ethnic percussion as its theme, culminating in a Saturday evening concert titled "A Celebration of Salsa." We are also in the process of coordinating our convention with events associated with the Cultural Olympiad of the '96 Olympic Games to be held in Atlanta.

Start making your plans now, because PASIC '94 in Atlanta, Georgia will prove to be one you won't want to miss! PN



Percussive Arts Society 94 International Convention

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Interview With Joe La Barbera

By Ed Soph

First working with Gap Mangione and Woody Herman, Joe La Barbera came to prominence through his work with Chuck Mangione, with whom he worked from 1973 to 1977, during which time he played on Mangione's album Land of Make Believe. After working as a freelance drummer in New York with artists such as Jim Hall and Phil Woods, La Barbera joined pianist Bill Evans' trio in 1978 and appears on The Paris Concerts. He toured with Tony Bennett from 1980 to 1992.

La Barbera's two older brothers have also had distinguished musical careers. Pat has played saxophone with the bands of Buddy Rich and Elvin Jones, while John has written arrangements for the bands of Buddy Rich, Woody Herman, Doc Severinsen, Count Basie and Bill Watrous.

The following interview was conducted at the International Association of Jazz Educators (IAJE) convention held in San Antonio in January 1993.

Ed Soph: *Tell me about your early musical upbringing.*

Joe La Barbera: My parents were both musically inclined, particularly my father, who did a lot of local private music teaching. He started my

brothers and me on instruments at an early age and we had a family band. I was doing weddings and clubdates at the age of six! Although my function in the family band was playing drums, they were secondary. My father wanted me to play clarinet and saxophone.

The first music I remember hearing live was when my father took me to hear Gene Krupa, who came to our town when I was five years old. My father put me up on his shoulders so I could watch Krupa play. That really flipped me out, being able to see the stuff.

My brother Pat was the one who got us involved in jazz, because he heard it first. He would bring records home, and Pat and John and I would all listen to them together. The three of us did everything together: Boy Scouts, camping trips, family band, everything. Pat got into music so I got into music.

The three of us started going out together to hear live bands. That, to me, is the key. You can listen to records all you want, but you know what it means when you see someone do it. You get the feeling from the music and you can see exactly how

it's done. Nothing can take the place of that.

Soph: *Were there particular people who were especially encouraging?*

La Barbera: My parents supported us 100%. When we started to like jazz they would take us to clubs. We would go to Rochester and hear groups like the Mangione brothers. Our parents would drive us to the city and sit through the gig with us.

There was a drummer whose father owned the jazz club where I heard Krupa. His name was Rob Lafelfa and he had a real hip set of drums that he would let me play, because my set wasn't very good. He encouraged me and showed me everything he could. We're still buddies.

I started going to Rochester more often to hear groups. Chuck and Gap Mangione had two very good drummers: Steve Gadd and Vinnie Ruggiero. Then I started hearing people like Coltrane when his band came to town. Roy Haynes was playing with him and I'd never seen dedication like his. He played a 90-minute set, walked off the bandstand into the dressing room and practiced during the hour-long intermission, went back on the stage and played another set, and repeated this all night long. I had the feeling that he played all day, too. That kind of dedication impressed me.

Next came the question of going to school. My brothers had both tried the State Teachers College but realized that it wasn't for them and switched to Berklee, so I went to Berklee too, and I studied with Alan Dawson. Tony Williams did a clinic for Alan's students and really impressed me because he could play all the styles. He knew how to play like Art Blakey, Philly Joe Jones and Max Roach, and he demonstrated it. When I saw that, I knew that studying the masters is the key to playing drums. You really should go back to the swing drummers, who I admit I don't know anything about. Even though the first

jazz record I remember hearing was with Jo Jones and Lester Young, I didn't really get into it until I heard Kenny Clarke and the more modern drumming. That appealed to me more, so I started with Kenny and worked up through Max, Philly and Art.

Soph: *Did you play along to records?*

La Barbera: All the time. We had a lousy hi-fi, so I had to play along real quietly, which helped me develop a light touch. Now, everybody has great stereo gear and they can play as loud as they want to, and they develop no touch.

Soph: *Did anyone give you specific technical pointers?*

La Barbera: Not during my formative years. All through high school I played sax in big band because there were plenty of drummers but not enough saxophonists. When I started with Alan at Berklee, I couldn't read drum music at all. He started me out very basically playing *Stick Control*.

Soph: *Why couldn't you read drum notation if you could read saxophone parts?*

La Barbera: I couldn't coordinate the sticking techniques for a roll, I wasn't

used to seeing tied notes and I didn't know what sticking to use in a snare drum piece. Alan taught me all of that. He also helped me develop a musical approach to drumming, which I think was probably inherent, but he brought it out of me. I knew how to play a melody instrument, but transferring that to the drums was Alan's doing.

I was with Alan for three semesters, but then I ran out of money and had to leave school. Plus, I was offered a road gig and, like any other stupid young kid, I thought I was ready. The gig was with Frankie

Soloing with Joe La Barbera

By Rick Mattingly

"Like every other drummer out there, I've listened to and copied drummers I admire," says Joe La Barbera. "But in terms of soloing, I've been influenced as much by other instrumentalists as I have by drummers."

La Barbera says the concept isn't as abstract as it might seem. "If you listen to a saxophone solo by someone like Sonny Rollins or John Coltrane," he explains, "you're going to hear interesting rhythms. So I started listening to the way these instrumentalists would phrase their solos, and I tried to put that into my drumming."

While some refer to this type of playing as a "melodic" style of drumming, La Barbera is quick to point out that it has nothing to do with playing melodies on tuned tom-toms. "There's also melodic drumming that applies to the structure of the song and the flow of the improvisations that preceded it," he says. "If you're working with someone who's playing flowing 8th-note solos, and then you take that idea and go with it, that can be melodic. Or if someone is play-

ing away from the time or over the barline, you can put some of that in your solo, and that is also melodic drumming."

La Barbera says that one of the most important aspects of soloing involves following the structure of the tune. "It's almost impossible for me to *not* play on the form of the tune," he admits. "When someone tells me to just get free and take it out, I find myself less inspired."

"One of the exercises Alan Dawson had me do when I studied with him at Berklee involved singing the melody of a tune while you traded four-bar phrases with yourself. You'd alternate playing four bars of time with soloing for four bars, but you would sing the tune through all of it. So that's a good way to start. You can do a similar thing by hearing the chord changes progress in your head while you're soloing."

Joe says that listening to other

players is an important part of developing the ability to play melodically. "The more you hear it and the more you can feel from it, the better off you're going to be," he suggests. "I'd recommend a listening list that would include drummers like Shelly Manne, who was extremely melodic and a huge influence on me, Roy Haynes, Elvin Jones and Tony Williams."

He cites "Beautiful Love" from Bill Evans' *The Paris Concerts* and

"Softly As In a Morning Sunrise" from John Scofield's *Live in Berlin* as two of his own solos that best represent his approach to the drums.

"I initially copied other drummers," La Barbera says, "but then I dug a little deeper and tried to understand *why* they played what they played. Once I got to the point where I could more or less emulate these guys, I started to develop something more personal in terms of expression." PN



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Interview With Joe La Barbera

Randall, who was sort of a Sinatra clone. He was going to be working a month with the Buddy Rich band at the Sands in Las Vegas, so I got to meet and hang with Buddy. He was getting a lot of new material, and I would play the charts with his band while Buddy would sit and listen to them—not that he needed to, really. He could sit down and play it better than you could write a part. Getting to watch Buddy up close every night for a month was an experience. Up until then, I hadn't been a fan of his. I thought he was old-fashioned. Then I watched him play and he was amazing! He could play anything that needed to be played.

Soph: *What big band experience did you have before joining Woody Herman?*

La Barbera: Just the Berklee ensembles and playing with Buddy's band behind that singer. That's when I started to get it together a little more. That band was real strong and they were used to being powerhoused by Buddy every night. What I was doing wasn't even coming close, but at least I was beginning to understand how to accompany a section and what to kick each section with. I also listened to records. By the time I got to Woody's band, it had come together a little bit more. And I certainly grew with Woody's band. It was a wonderful experience and what I learned helped every other area of my drumming. Playing in a big band taught me how to accompany, and that helped my small-group playing.

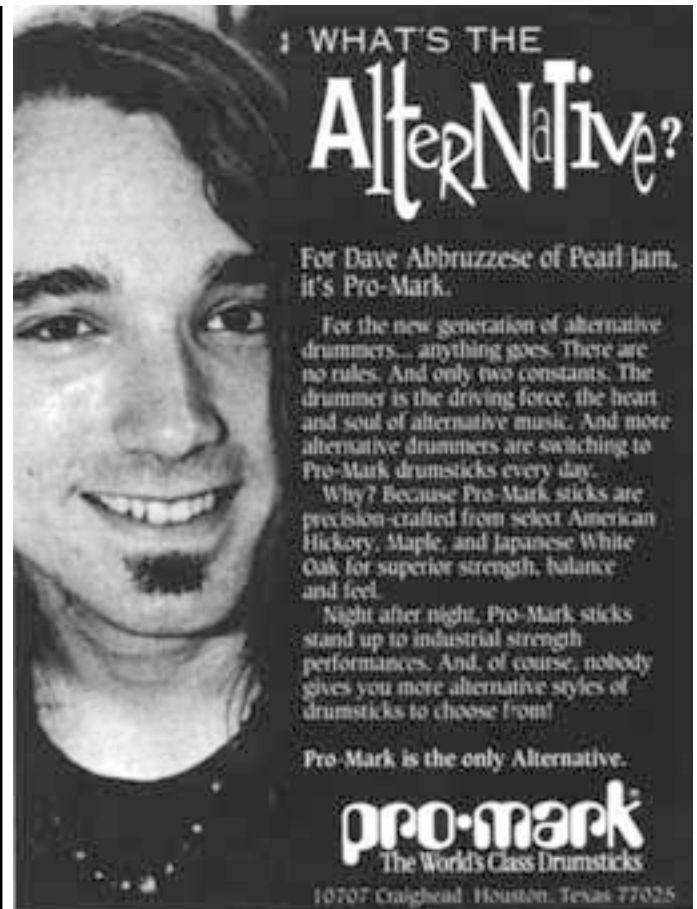
Soph: *Which players were particularly important to your own development?*

La Barbera: I'd start with Art Blakey, because he had the fire. A lot of people, I guess, aren't impressed with his technique. But I've done some Art Blakey transcriptions that are ridiculous, like "A Night In Tunisia." He had a lot going that is not talked about in terms of technical ability, but Art could play. Shelly Manne was a big influence, and so were Elvin Jones, Philly Joe Jones and Tony Williams. Buddy was an influence because I watched him so much that something had to sink in.

Soph: *What about influences other than drummers?*

La Barbera: John Coltrane and Miles Davis, but Bill Evans was the first one, and I'll tell you why. At the time I was listening to Jo Jones and Lester Young, my brother Pat brought home a Miles Davis album, and when I heard Bill's introduction to "Green Dolphin Street," it just killed me. I mean, it really changed my life, it was so magical. I still get the same chill when I put that record on. PN

Ed Soph teaches at the University of North Texas, serves on the PAS Board of Directors and is Chairman of the PAS Drumset Committee. He has played and recorded with Woody Herman, Bill Watrous, Clark Terry, Joe Henderson and Dave Liebman.



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Mel Lewis: "Stompin' At the Savoy"

Transcribed by Chris Michael

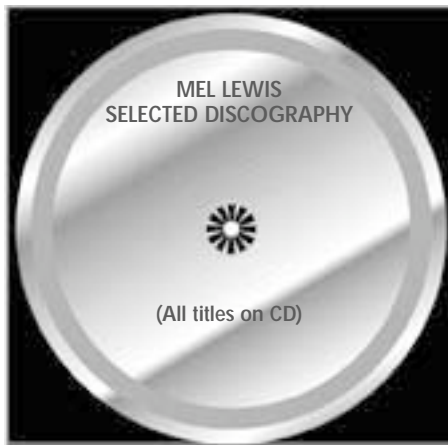
THE FOLLOWING TRANSCRIPTION of the shout chorus from Bill Holman's arrangement "Stompin' At the Savoy" is a classic example of Mel Lewis's unique approach to jazz drumming. The example is taken from the 1955 Stan Kenton Orchestra recording *Contemporary Concepts* on Capitol Records, scheduled for reissue on compact disc. Measure numbers and rehearsal letters were taken from the Holman arrangement for reference.

Born May 10, 1929 in Buffalo, New York, the son of pit drummer Sam Sokoloff, Mel began playing at weddings and bar mitzvahs while still a child. Aside from playing euphonium in his school band, he received no formal training. Lewis began working professionally with the Lenny Lewis Band, followed by tours with Boyd Raeburn, Alvino Ray, Ray Anthony and Tex Beneke. In 1954 he replaced Stan Levey in the Stan Kenton Band and relocated to Los Angeles, where he became a major force in the "West Coast Sound." Besides working with Kenton's band, Lewis played with Gerry Mulligan, Terry Gibbs, Gerald Wilson and Bill Holman.

After moving to New York City in the early '60s, Lewis and trumpet player/composer Thad Jones formed the Thad Jones/Mel Lewis Orchestra, which became the Mel Lewis Orchestra after Jones moved to Europe in 1979. Lewis and Clem DeRosa wrote an instructional book titled *It's Time for the Big Band Drummer*, which is published by Kendor Music. Mel died from cancer on February 3, 1990.

Mel Lewis had a legato sound, both rhythmically and acoustically, which can be attributed to several factors including the use of loosely tuned calfskin drumheads and dark sounding K and A Zildjian cymbals. Rhythmically, Lewis's 8th notes were almost even sounding, a characteristic of the West Coast Sound that grew out of bebop.

His ensemble approach was characterized by playing through and around the ensemble figures while orchestrating and reinforcing them with the drums. In this transcription, Lewis's melodic fills create contrapuntal lines to the shout chorus as he interacts with the ensemble much like a horn player. It



Terry Gibbs Big Band:
Dream Band, Vols. 1-5,
Contemporary 7647, 7652, 7654,
7656, 7657.

Thad Jones/Mel Lewis Jazz Orchestra:
The Orchestra, WestWind 2044;
Village Vanguard Live Session,
Lester 9013.

Mel Lewis Jazz Orchestra:
The Definitive Thad Jones, Vols. I
and II, Musicmasters 5024, 5046.



"Vintage" Mel: Mel Lewis poses here with Ray Anthony in this photo from the late 1940s.

serves as an excellent example of the importance of playing to the phrases of the ensemble, rather than simply using individual kicks to accent figures written in the drum chart.

Specific examples of this concept can be seen in m. 175, where Lewis plays the snare drum on the upbeats of beats 3 and 4 in order to set up the dotted-quarter on the upbeat of 1 in the following measure. He does this again at mm. 208-9, 212-13, 187-88 and 189-90. The bass drum notes written during the first measures of rehearsal box M are only the accents played within a light "four on the floor" pulse that is felt more than heard, unlike many traditional big band drummers who played quite audible quarter notes on the bass drum. The tom-tom note on beat 4 of measure 210 was not struck clearly. PN

Chris Michael is a graduate student at the University of North Texas.

MEL LEWIS

ARR. BILL HOLMAN

STOMPIN' AT THE SAVOY

TRANSCRIBED BY CHRIS MICHAEL

KEY: $\text{F}^{\#}$

X RIDE CYM.	H.H. X HI-HAT CYM.	X OPEN HI-HAT	CRASH CYM	HIGH TOM-TOM
SNARE DRUM	RIM SHOT	X CROSS STICK		
X HI-HAT FOOT	BASS DRUM	X OPEN HI-HAT FOOT		

$\text{♩} = 185-190$ ENSEMBLE: K

The score consists of four systems of music, each with a piano staff (top) and a bass staff (bottom). The piano staff contains melodic lines with notes, rests, and dynamic markings like f and p . The bass staff contains a complex rhythmic pattern using 'x' marks to denote hits on various drums. Annotations include 'ENS.' (ensemble), 'BRASS', and 'Sax.' indicating where different instruments enter. Measure numbers 170 through 185 are clearly marked at the beginning of each system.

STOMPIN' AT THE SAVOY

Words and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

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Mel Lewis: "Stompin' at the Savoy"

Handwritten musical score for "Stompin' at the Savoy" by Mel Lewis. The score is written on five systems of staves. The first system (measures 186-189) includes an "ENS." marking and a circled "L". The second system (measures 190-193) continues the melodic line. The third system (measures 194-197) features a "BASS SOLO" section starting at measure 197, marked "H.H." and "F". The fourth system (measures 198-201) shows a drum part with "D-7", "G-7", and "C7" chord markings, and a circled "M" marking "(REPRISE OF HEAD)". The fifth system (measures 202-205) continues the drum part with "RIDE" and "mf" markings.

Handwritten musical score for guitar, measures 206-216. The score is written on three systems of two staves each (treble and bass clef). Measure numbers 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, and 216 are indicated. Performance markings include "ENS.", "FLUB", "Sxs.", and various accents and slurs. The bass line features many "x" marks indicating muted notes.

Listening Lessons

By Terry O'Mahoney

WHILE READING an interview with guitarist Pat Metheny, I was struck by his comment that drummers must be familiar with all of the popular music styles of the past 100 years. The more I thought about it, the more I had to agree with his statement.

Today's drumset players are often called upon to re-create any number of historically significant grooves or signature rhythmic figures from the early 1900s to the present. Many recent recordings include tunes that run the full musical gamut, including New Orleans second-line street beats, big band, bebop, modern jazz, blues, Latin, rock, reggae, R&B, fusion, avant-garde and ECM-style music. A contemporary drummer must feel com-

fortable in all these different styles.

The key to successful assimilation of this material is exposure. I recall my teachers telling me to listen to a specific artist when making a point about how a particular groove should feel. Fellow band members would call a tune on the bandstand and say, "The groove is just like the one on..." and name a tune with the same type of feel. For the inexperienced player, knowing what grooves and tunes to have in one's own repertoire is a daunting task.

Many of the "standard" drum grooves are not complex, but need to be heard in order to under-

stand the correct feel. One cannot play the music properly without hearing the masters. Notation is inadequate for conveying the nuances, balance, timing and effect of a well-executed groove.

In order to help drummers master a wide variety of styles, *Percussive Notes* would like to compile a "greatest grooves" list that will include quintessential grooves and tunes as well as characteristic licks (i.e., Gene Krupa's "Sing, Sing, Sing" tom-tom pattern) for all styles of drumset playing. We call upon all PAS members to submit suggestions for this listing. Please follow the sample below:



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<u>Song title:</u> "Rosanna"	<u>Album title and label:</u> Toto IV, Columbia

Please send as many suggestions as you wish to:

Terry O'Mahoney
St. Francis Xavier University
Box 108
Antigonish, Nova Scotia
Canada B2G 1W9

Submission deadline is March 15, 1994. Results will be printed in a future edition of *Percussive Notes*. PN

Terry O'Mahoney is Assistant Professor at St. Francis Xavier University where he teaches orchestral percussion, jazz drumming, jazz history and other jazz-related courses. He has performed with the Louisville Orchestra, Symphony Nova Scotia, Mose Allison, David Liebman and Oliver Jones. His articles have appeared in Modern Drummer and Percussive Notes, and he is president of the Nova Scotia chapter of PAS.

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A Procedure for Establishing Successful Marching Percussion Auditions

By Larry Anderson

TO A LARGE EXTENT, the performance quality of a marching band or drum corps is directly related to the quality of the marching percussion section contained within. Therefore, having a good marching percussion section is of paramount importance to the overall program. This article attempts to set forth general guidelines for any musician involved in selecting personnel through auditions; and more specifically, to guide the percussion instructor or band director in charge of a marching percussion section, at any level, through specific processes and ideas related to percussion audition procedures. Careful planning and preparation not only helps ensure success within a marching percussion section, but can also help alleviate future problems and frustrations. The audition process is an integral aspect of planning and preparation, and if organized properly, will produce maximum benefits for you as well as your students.

SCHEDULING AUDITIONS

A typical audition process begins when students arrive in August for summer band. Sometimes, the director or instructor has placed the students on the percussion instrument which they feel is appropriate. Or sometimes, the students arrive having little or no idea as to what instrument they will be playing or what will be expected of them. Both scenarios tend to cause anxiety and hurt feelings. Waiting until summer band to establish the personnel on the appropriate percussion instrument delays development of the percussion section and results in inefficient use of rehearsal time. Minimal preparation is required to have successful marching percussion auditions in the spring. If the auditions are held in late spring, conflicts with concert band as well as solos and ensembles will be avoided.

AUDITION COMPONENTS

Information about the audition procedure should be distributed well ahead of time so that students are working on relevant materials for the audition. These materials should be helpful to the students' overall performing abilities and include rudiments and/or scales, prepared pieces and sight-reading. The prepared pieces should relate directly to materials that will be used

are announced, the schedule should include a rehearsal for putting the newly organized section together and delineating your expectations for the first fall rehearsal. An example of the announcement for the audition procedure that I send out and that I have found to be very successful is as follows:

The University School of Music will be holding auditions for its Marching Percussion Section on Saturday, April 24.

The schedule:

9:00-11:00 Auditions

11:00-12:00 Announcement of Audition Results

12:00-1:00 Warm-ups and Fundamentals

1:00-3:00 Lunch

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- B. **Rudiment or Scales**
- C. **Sight Reading**

If you have any questions regarding auditions, if you need music, or if you would like to audition but have an unavoidable conflict on April 24, please contact Larry Anderson (phone number).

in the fall, such as, cadences or excerpts from music to be performed. It is also a good idea to list the exact rudiments and/or scales you expect the students to perform. When the actual audition has been completed and results

ADVANTAGES

This audition process helps motivate the student to practice and prepare for a "spot" in the marching percussion section. It is important not to assign "spots" prior to the audition or to give "spots"

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A Procedure for Establishing Successful Marching Percussion Auditions

based on seniority, as this defeats the purpose of an audition. All students must feel that they have an equal chance of passing an audition; therefore, the results must only be based on how well they performed overall in the audition.

The advantages to this type of an audition process can readily be seen. When the students arrive for summer band, they not only know their position in the marching percussion section, but they also arrive having prepared materials, ready to play music or the cadence, which they were assigned to memorize over the summer prior to arrival. The first rehearsals can be used to "clean and polish," giving the director and students a head start on the large volume of material they will learn throughout the fall.

DISADVANTAGES

Of course, there are some disadvantages to this audition procedure. The marching percussion section personnel will inevitably change somewhat from the spring to the fall. Students moving, work-

ing, or just changing plans requires that the director as well as the students be flexible in finalizing the percussion section. This problem, however, is slight and is easily dealt with.

CONCLUSIONS

It takes forethought and preparation to achieve the maximum benefits for you and your students in auditions. The advantages of carefully planned auditions include that they:

- Motivate students to practice pertinent materials
- Prevent wasted rehearsal time
- Enhance the students' overall performing ability
- Provide the students with a sense of accomplishment
- Provide equity in the audition process
- Give the program a significant head start in the fall

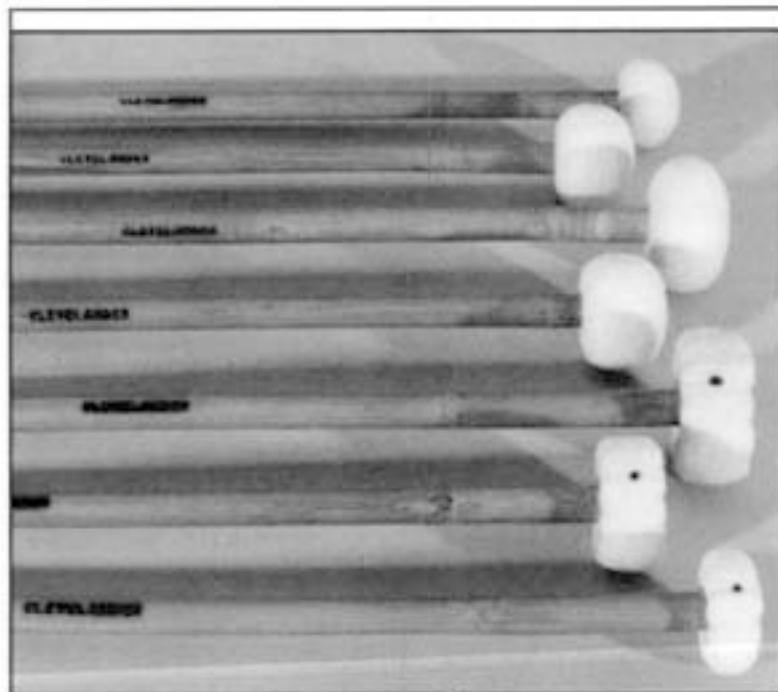
My experience with high school and college percussion sections, over the past ten years, suggests that this organized approach gives excellent results in both the audition itself and in starting

rehearsals in the fall. If you have not considered using a carefully planned audition before, may I recommend it to you as a tool for improving the quality of a percussion section. PN



Larry Anderson is Assistant Director of Bands and Assistant Professor of Percussion at Northeast Louisiana University. Under his direction, the Union High School Percussion Ensemble won the 1986 PAS Percussion Ensemble Contest. Larry has performed with the Tulsa Philharmonic Orchestra and was Percussion Caption Head with the Black Gold Drum and Bugle Corps. Currently he is an active performer with the Shreveport Symphony as well as Timpanist with the Monroe Symphony. He is a member of the PAS Marching Percussion Committee and is an active clinician and adjudicator in percussion, jazz and marching band.

rehearsals in the fall. If you have not considered using a carefully planned audition before, may I recommend it to you as a tool for improving the quality of a percussion section. PN



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Velocity Patterns for Rudimental Snare Drum

By James Campbell

THE CULMINATION OF A rudimental technique program should result in the drummer being able to add embellishments or roll subdivisions to any rhythm pattern or note grouping. I use the term, *velocity pattern* to represent an exercise in which the speed seems to change because of the density of added embellishments or rolls. Odd time signatures, such as seven-eight time, work well to provide the drummer with sticking combinations that give both the right and left hands the opportunity to lead the pattern. This way, both hands get equal time in developing quality sound on accents, embellishments and roll subdivisions.

The following exercise, "7/8 Velocity", begins with a "check pattern" that establishes the fundamental rhythm and gives the drummer an opportunity to fa-

miliarize himself with the flow of the exercise. Each four-bar phrase includes a variation based on embellishments and rolls, including, flams, stutter diddles, flam stutters, drags, flam drags, 6-stroke rolls, and tap rolls.

Begin the exercise at a slow to moderate tempo and play for consistency of sound. Repeat the exercise, freely, and gradually increase speed. You may also choose to play the opening "check pattern" between each of the four-bar phrases. Advanced drummers should strive to create their own rhythms, as "check patterns", and apply any or all embellishments to these patterns. PN

James Campbell is a highly respected performer and educator in the development of the contemporary percussion ensemble, having toured ex-



tensively throughout the United States, Canada, Japan and Singapore. Jim is Program Consultant for the internationally renowned

Cavaliers Drum and Bugle Corps and served as the Director of Percussion for the McDonald's All-American High School Band. Currently Professor of Percussion at the University of Kentucky in Lexington, he also holds the position of Principal Percussionist with the Lexington Philharmonic. Jim serves on the Board of Directors of the Percussive Arts Society and is an Associate Editor for their international publication, Percussive Notes.

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7/8 Velocity

James Campbell

1

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5

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9

13

17

21

25

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33

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An Interview With G. Allan O'Connor

By Jeannine Remy

G. Allan O'Connor earned his Bachelor of Music Education degree and Performers Certificate from the State University of Fredonia, New York, and his Master of Music degree in percussion performance from the University of Illinois. He was appointed head of percussion studies at Northern Illinois University in 1968, Assistant Chair of the School of Music in 1983 and Associate Dean of the College of Visual and Performing Arts in 1989. He established the first actively performing steel band in an American university at NIU in 1973, and was able to add Cliff Alexis to the staff in 1985 as builder, tuner, arranger and co-director of the NIU Steel Band. He has received seven grants from the United States National Endowment for the Arts to support various artistic endeavors and was twice nominated for Fulbright fellowships by the Council for the International Exchange of Scholars. As a percussion soloist and conductor, O'Connor has premiered over 25 compositions for percussion solo or ensemble. He has written more than 50 arrangements for steel band—some incorporating other acoustic and electronic instruments as well as the musics of West African Drumming and Trinidad and Tobago's Tambu Bambu. His arrangement of Aaron Copland's **Appalachian Spring** was performed by "Our Boys Steel Orchestra" of Tobago at the 1988 Music Festival held in Port-of-Spain, Trinidad. O'Connor has been instrumental in the formation of steel bands in many schools and colleges in the United States, Canada, New Zealand and most recently at the National Institute of the Arts in Taiwan, Republic of China. He has studied steel drum tuning with Mr. George Richards of Grenada and Cliff Alexis, formerly of Trinidad and Tobago. In 1987 O'Connor established at Northern Illinois University a curriculum in music with Pan as its major instrument, leading to a Bachelor of Arts in Music degree. He brought the 24 piece NIU Steel Band on a 12-day tour of Taiwan, Republic of China, in 1992, which included a performance in the prestigious National Concert Hall. He

recently returned from Trinidad where he was an appointed judge for the International Steel Band festival "Pan is Beautiful VI."

Jeannine Remy: *I know that Northern Illinois University (NIU) was the first college percussion program to have a steel band in the early '70s. How did you acquire your first set of steel drums?*

G. Allan O'Connor: The NIU steel band was started around 1972. The first instruments came from Aruba. I acquired them through a percussion student from Beloit (WI) College who was driving down to NIU to take lessons (because Beloit did not have a percussion instructor). He mentioned that he was going on vacation to Aruba over Christmas. I gave him \$500.00 in advance. While in Aruba, the student called me, said he had located a set of instruments and that they would be shipped to Chicago.

Remy: *Since this was a new program, did you have difficulties convincing the faculty to include it as an addition to the percussion program?*

O'Connor: There was never really a problem with the faculty accepting my curriculum decisions. At that time, I was the only percussion instructor; as long as the program was successful, no one had any problems with what I was doing. Initially, the steel band started as a part of the percussion program. The first steel band performance included transcriptions which I had taken off recordings. For the first few years the steel band performed at the same concert as the percussion ensemble. An opportunity for a solo performance by the steel band came from a middle school music teacher in Aurora who asked if the group would play a program for his students. I thought that the performance would be for a small group. It turned out to

be an assembly program for the entire school with approximately 2,500 kids. The students were very enthusiastic, and the program was very well received. That experience made me look at the steel band program from a new perspective. I realized the potential of such a group and that it could be treated as a separate entity.

Remy: *Over the past twenty years, you have seen the growth of the steel band movement blossom in the United States. Your pioneering and willingness to share this art form over the years with your students and other pan enthusiasts has touched the hearts of many people and has created many pan fanatics. Did you ever expect this?*

O'Connor: I really didn't expect that the steel band movement would catch on the way it has. I suppose I should have realized it would because of the infectious way it hit me the very first time I heard it. I believe that most percussion programs that use these instruments see them as a revenue building portion of their percussion program. My feeling is that as college educators, we need to prepare our musicians to succeed in the formal and professional world. We should strive to give our students as many musical experiences as possible, including an awareness of multicultural music but not to the exclusion of everything else.

In 1977 the NIU Steel Band performed for a PAS International Convention in Knoxville, Tennessee. This was the first big public contact for the steel band and an eye-opening experience for other types of percussionists. The steel band performed an hour concert right after the lunch break, and throughout most of that afternoon I was approached by several professors who told me this would never succeed. Today with the growth of so many steel bands

An Interview With G. Allan O'Connor

around the world, the success speaks for itself.

Remy: *Tell us about your friendship with Cliff Alexis (native Trinidadian steel drum builder, tuner, composer) and how you convinced him to come to NIU?*

O'Connor: Cliff Alexis is employed in the civil service system which we arranged for job security purposes. Mr Alexis could have been hired as a visiting lecturer, he is most definitely qualified, but we foresaw problems of surviving the University's budget reductions. I first met Cliff in 1979 while on sabbatical. At that time, he was employed in the public school system of St. Paul, Minnesota. I told him I was interested in studying tuning with him and from there our relationship developed over the next five or six years. Cliff established and directed a steel band program in the St. Paul schools for thirteen years. We discussed the possibilities for his professional development and the frustrations with the limitations he had in the public school system. During one of our conversations, I suggested taking a year of absence (academic year 1985-1986) and trying something different, coming to NIU to teach steel band at the college level. If he didn't like it or it didn't work out, there was always the chance of going back to Minnesota. By the end of the school year 1986, he was convinced that he was going to be able to make it on his own, relative to the position we were able to create for him at NIU, in addition to pursuing his private pan building business.

The people in the community and the university are aware of his particular type of position and respect him highly. There isn't any animosity or challenge to his expertise; he has much respect amongst the faculty. Cliff is interested in the way the university system works, but the more he finds out, the more disdain he has for a great deal of it. Cliff is now in

the position where he can avail himself of things he wants and easily excuse himself from the things that are not necessary.

Remy: *In the fall of 1989, you made your first trip to Trinidad after several of your students and graduates had experienced it first. Of course, you have students from the Caribbean in your classes, you have Cliff Alexis right on campus, and you have had many Trinidadian guest artists featured in concerts and in your workshops. You must have been very excited about finally seeing and hearing everything you heard so much about. Explain your reactions.*

O'Connor: The first trip my family and I made to Trinidad was at the invitation of Pan Trinbago, the governing body of steel band activities in Trinidad and Tobago, in November of 1989. Cliff and I were invited to observe the School Children's Pan Festival (National Schools Steelband Festival) because they were interested in our opinions about how it was put together. After viewing this Pan Festival, I then wrote several long documents comparing their competition process with some of the United States public school and drum corp competitions. These documents were written for and at the request of Pan Trinbago; there was never any suggestion or attempt to publish them.

My very first reactions were geared towards the sweet timbre of their instruments and the players' aggressive performance techniques. The performers play with a lot more ferocity and intensity than I was used to. Perhaps this is because of the way the instruments are made and the availability of pan tuners on the island. When I would watch tuners work, I noticed that they were not always worried about their tuning precision. The consistency or dependability of the Trinidad climate is one factor which probably affects the

tuner's approach towards preparing and tuning each instrument. The other factor is the quality of the 55 gallon barrel. They do have some of the same problems we have with the consistency in the barrels, but the quality of the Trinidadian tuner's raw materials (quality of the barrel and gauge) is a slight bit heavier. I think this slightly heavier barrel is another reason why their instruments have that identifiable sound. The steel bands in the United States, especially from the middle to northern sections, have to deal with many weather variations, and the quality of the US barrel (fluctuations in gauge standards) has different standards and deviations. (An 18 gauge barrel manufactured or shipped to the United States generally meets minimum standards and is therefore thinner.)

The second vivid memory and experience was listening to Boogsie's band (Lennard "Boogsie" Sharpe band from Woodbrook, Port-of-Spain, called Phase Two Pan Groove) play a special concert in the panyard (outdoor rehearsal space) for my family. Boogsie introduced me to the band and I announced to the band that this was a life-long dream to be standing in this yard. It was a truly incredible and touching experience for me and my family.

Culturally being in Trinidad was probably the biggest surprise to me because Trinidad is not a place that conjures up your typical image of the Caribbean. I had really expected a lot more orientation towards the tourists' vision of an exotic vacation island. I was quite surprised to see what the culture was actually like. Trinidad is very different from most of the areas in the West Indies. I met people like Ray Holman for the first time, all the people from Pan Trinbago, government officials, and a lot of solo performers who asked me about the possibilities of coming to the United States to study music. The people from Pan Trinbago took



G. Allan O'Connor performed with the NIU Steel Band at the Chiang Kai-Shek Memorial in Taipei, Taiwan.

me around the island where I met an enormous amount of people.

Remy: Each fall Trinidad has a Pan Festival which is determined by age. The odd years are designated to the kids' competition called the National Schools Steelband Festival and on the even years they have an adult festival competition called Pan Is Beautiful. As you mentioned, your first trip to Trinidad was in the fall of 1989 to observe the school's festival. You were later invited to return to adjudicate the adult festival in the fall of 1992. Tell us about the National Schools Steelband Festival and compare it to the adult Pan Is Beautiful Festival.

O'Connor: There really are no official bands associated with the schools. What normally happens is that a secondary school will get a group of students together, find somebody to do an arrangement for them, and then they usually borrow the steel drums

from one of the professional (conventional) steel bands. When I arrived to observe their competition, they were in their last stage of the competition (finals). The stage, located west of Port-of-Spain in the stadium called the Jean Pierre Sports Complex, was set up the same way they adjudicate their professional competitions. There were 10 to 12 groups performing in the final competition.

Many of the people who conduct the professional bands were there fronting the school groups. Many of the arrangers for the top adult steel bands were also there supporting the youngsters. The standard and the level of playing is quite high. The National Schools Steelband Festival also includes a solo competition in addition to the large ensemble. The competition format is the same; the only difference is that it is done with young players.

In 1989, Pan Trinbago told me that they were planning to invite me to judge the adult level festival, Pan

Is Beautiful, next fall, 1990. As you know, there was an attempted coup that next summer and the government's curfew made it impossible for the bands to rehearse. Therefore, I adjudicated the next scheduled adult festival, Pan Is Beautiful VI in 1992.

Remy: Tell us about the adult Pan Festival and how it is different from Panorama which is held as part of the pre-Lenten Carnival events.

O'Connor: The Panorama competition is held in the Queen's Park Savannah (horse rack track) and the fall Pan Festivals are held in the Jean Pierre Sports Complex (stadium). During Panorama the crowds are much rowdier than the Festival crowds who are more attentive and appreciative. In Panorama, you play a ten minute calypso piece and that's it. There are more bands competing in Panorama; and therefore, the adjudication process is stretched out over a longer time period with one

An Interview With G. Allan O'Connor

more competition, zonals. Panorama also has size limitations, 125 maximum for a conventional steel band; whereas, the Pan Festival has never had to put on any size restrictions. The largest band in the Pan Festival had about seventy members and the smallest had about ten.

In the Pan Is Beautiful Festival, the band is required to prepare three selections: 1) A 5 to 6 minute **test piece** which all the bands have to play (the bands are supposed to play the piece without any deviations or liberties from the score); 2) a 7 minute **calypso** which was not performed in the previous Panorama; and 3) a **tune of choice** which is usually a classical selection. The order of competitions for the Pan Festival is threefold: preliminaries, semifinals, and finals. All the bands are pre-set and stationary in the stadium and require the judges' movement from station to station. Each band takes approximately 30 minutes, including the time the judges take to write comments. The entire Pan Is Beautiful competition was two weeks long; the competition was held on three consecutive weekends.

Remy: *How long does it take to prepare a band for festival?*

O'Connor: The bands have three pieces to learn. The festival is held in October and some bands must begin to rehearse as early as August. Just like Panorama, the rehearsals are in the evenings and go into the early morning hours as the competition approaches.

Remy: *How many bands participated in the Pan Is Beautiful Festival?*

O'Connor: Because of the economy, there were less bands participating in this adult festival, 1992, than ever before. The largest bands were the WITCO Desperadoes and the Neal & Massy Trinidad All Stars who had between 65 to 70 members. There were 19 bands (the 1988 festival had

39) for the preliminaries, 16 made semifinals, and 8 were selected for the final competition.

Remy: *Who were the judges for the Pan Is Beautiful Festival?*

O'Connor: There were four judges. They always have a native judge, chief adjudicator, distinguished musician judge, and a foreign judge. The judges were Orville Wright—Chief adjudicator, a native Trinidadian, director of the ensemble program at Berkeley School of Music; Ann Maire Osborne—Trinidadian judge, musicologist, trained in England, responsible for the steel band curriculum at the University of the West Indies, and a frequent Panorama judge; Marjorie Whiley, from Jamaica, taught Ethnomusicology at the Jamaica School of Music, now an excellent professional free lance musician and composer and arranger for a national world-class Jamaican dance troupe; and G. Allan O'Connor—Foreign judge, associate dean of the College of Visual and Performing Arts at Northern Illinois University, co-director of the NIU Steel Band. I believe Pan Trinbago liked this combination of people because the scoring was so close and the comments were useful. Pan Trinbago will probably continue to do it this way but not necessarily asking the same judges to return.

Remy: *I always thought that the whole idea of the Pan Is Beautiful Festival was to perform transcriptions of classical music. I understand the Humming Birds Pan Groove Steel Orchestra did not perform any classical transcription. How did they fit into this competition?*

O'Connor: The "tune of choice" is usually a classical selection but the rules do not specifically say it has to be a "classical selection." In the case of the Humming Birds, their tune of choice was supposed to be Smetana's *The Moldau*, which was to be taught by Trevor Valentine. The deal fell

through and they had to quickly learn another selection for their "tune of choice." They decided to go with Ovid Alexis' composition which had not been selected this year by Pan Trinbago for the test piece. Humming Birds made semifinals without a true classical piece, but it is my feeling that even though they were not required to do a classical selection, it did hurt them. The judges were all judging the quality of the piece (which was not strong) instead of how well it was performed, which is a judging criteria set by Pan Trinbago. When you select a classical composition, that part of the criteria is usually something that is never questioned. When the results for semifinals were published, everyone saw their tune of choice was the one that did them in. In the future, and probably as a result of the Humming Bird's non-classical selection, I doubt that one will see anything but a classical piece selected for the "tune of choice."

Remy: *For the past four years, I have competed with the TRINTOC Invaders and Humming Bird Pan Groove for Panorama. The music is taught by rote and often the arranger "composed" the variations on the spot in the panyard. Does the classical selection and test piece have to be taught by someone who reads music?*

O'Connor: It does not **have** to be taught by someone who reads music, but most of the time it is. The Desperadoes submitted with their score an incredible set of background materials with a very interesting notational system that Pat Bishop used to teach them the piece. It uses Arabic letters to indicate each particular pitch and how many times they need to be played within the framework of a measure. Their notational system is not something we would recognize in a formal way. It gives the players an opportunity to at least orient themselves to where they are going

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An Interview With G. Allan O'Connor

and then they can put the piece together little by little.

The Desperadoes selected Smetana's overture to the *Bartered Bride* which opens with a perpetual motion effect which occurs throughout the piece. I heard from Cliff Alexis, who visited their pan yard, that they chose to rehearse that pattern with the drumset player. They practiced their precision for that opening three or four minutes of music against a calypso beat. This was an interesting solution.

Many of the bands in the competition found a well-known arranger with established teaching experience and a good reputation for teaching these types of pieces. In some cases, the person who actually taught them the piece(s) was not always the same person who conducted the piece(s). On the other hand, Anthony Prospect took the Invaders through the entire process. Jerry Jimmot was someone that the Solo Harmonites hired this year. He became ill towards the end of their competition and could not conduct his group in the finals. The Harmonites did not have time to adjust to another conductor, and unfortunately they fell apart. (Both Anthony Prospect and Jerry Jimmot have the ability to write, conduct and rehearse the arrangement.)

Remy: *Sometimes people are bothered by transcriptions for pan; they say the original orchestration has been lost by the pans having the same timbre. Were you able to discern the composers' original intentions?*

O'Connor: Well, yes and no. I had that feeling about marimba ensemble literature when I was in my "unbendable" period. Some of the pieces I heard at the 1992 Pan is Beautiful Festival were absolutely stunning. The Neal & Massy Trinidad All Stars' rendition of Tchaikovsky's *Fifth Symphony* was absolutely incredible. You could most definitely detect a lot of

timbre changes. It was the kind of arrangement that would make any classically trained musician stand up and take notice. There were other arrangements that had no specific regard for any timbre changes. For example, if the original theme was scored first in strings and then later returned in the woodwinds or brass, there needs to be an attempt to make the different timbres heard. This could be done by combining different families of steel drum instruments and/or selecting an instrument which has that appropriate range.

Remy: *What were some of the other classical pieces you judged for the tune of choice?*

O'Connor: The Overture to Wagner's *Tannhäuser*, *William Tell Overture*, *Brandenburg No. 3* (which was too contrapuntal and impossible to discern the lines), a Mozart Minuet (which was nicely done by a smaller group), Mozart's *Jupiter Symphony*, Brahms' *Academic Festival*, *Capriccio Espagnol...* all very well-known pieces, some working nicely while others did not.

Remy: *What were the judging categories for the Pan Festival? (quality of sound, interpretation, phrasing, difficulty of arrangement, rhythm, etc....same judging sheets as Panorama?)*

O'Connor: The sheets contained similar categories as compared to the Panorama sheets. I remember there was a different sheet for each of the three selections. For example, the tune of choice sheet had such categories as accuracy of interpretation, how well you adhere to things like dynamics and tempo, tuning of pans, level of precision, how the group performs together, etc. The test piece and tune of choice judging sheets were very similar. The calypso sheet was probably the same as the one they use for Panorama including a section of judging categories for the rhythm section [en-

gine room or percussion section].

Remy: *What were the hardest aspects of judging?*

O'Connor: First and foremost was the writing; I would have much rather used a cassette tape for my comments. I believe it is better to have the comments being spoken onto a recorder as the pieces are being performed. It makes the comments easier to understand and it is much more accurate. Writing comments also slows down the festival. This year each competition ran about 5-6 hours, even though this was the smallest number of participating groups. The tune of choice elicits a lot more comments than the other two selections. The average time for each band was about thirty minutes; fifty percent of that time is taken up by the judges writing comments. As a judge, I noticed how restless and fidgety the audience was and how hard it must have been on the players to stand there waiting for the judges to finish writing. I suggested to Pan Trinbago that they should switch to a cassette format; from their reactions, I had the feeling that the writing format was a solid tradition not to be broken. The problem I see is attracting large groups of foreigners to listen to the festival with all the waiting that occurs.

Secondly, the test piece; This year Pan Trinbago held a contest for the test piece. The piece that won was performed by every band so the judges had to hear it approximately forty-four times [each band played it for the prelims, semi-finals and finals]. My suggestion to Pan Trinbago was to eliminate the test piece for the final competition. I feel if a band has made it to this level of the competition, they should spend their remaining rehearsal time polishing all aspects of their other musical selections.

Remy: *What were some of the diversities of the bands that competed?*

O' Connor: The biggest noticeable differences between the bands were their performance abilities and sponsorship. Some of the bigger groups function as performing units all year-round [stageside bands] which makes for a very tight-knit group. These bigger bands have access to the best sponsors, arrangers, tuners and most talented musicians. Some of the other bands from other parts of the country, who do not have bands that function year-round, cannot afford or do not have access to the best of everything.

On the other hand, the larger groups sometimes attempted works which were too difficult. Some of the smaller groups selected repertoire which suited them and their performance stuck out. In some cases the smaller groups played with more precision, accuracy and musicality. Both groups should be commended for their efforts, especially the smaller ones, who I feel are desiring of more community support.

Remy: *Besides the steel drums, what other percussion instruments were present?*

O' Connor: Several of the groups expanded their percussion instruments for the classical selection. The types of instruments used were crash cymbals, small auxiliaries, orchestra bells and timpani. The percussion instruments in the test piece were all things a drumset player could handle. The calypso piece contained the typical instruments of the engine room or percussion section (iron, drumset, congas, cowbells and scratcher).

Remy: *Did you have any problems or complications with the people accepting your judging?*

O' Connor: No I didn't. I was told by some members of Pan Trinbago that they really liked the judges because all the scores were very close. In some cases we did not deviate by more than two or three total points.

This kind of close scoring had never happened before. It is usually the foreign judge's points that are far removed from the other judges' points. Past European and American foreign judges have had no steel band experience; they probably were hearing a steelband for the first time. They were unfamiliar with the art form and its nomenclature, and they simply did not know what to expect.

Past foreign judges have been picked because of their musical reputation in another area. One of the primary score keepers told me an interesting story about the year they had Wynton Marsalis as their foreign judge. He proceeded to tell me that he had to stand behind Mr. Marsalis and watch him closely. Apparently after the first group had played, it was obvious that he had never heard anything like this before. During the first group's performance, his eyes bulged, he glanced at the score, looked at the players, glanced back at the score again, and when they finished he stood up and applauded. The Pan Trinbago officials had to grab him, force him to sit down, and tell him not to show any kind of emotional response.

Many of the pan men have said that it is the European and American judges who really don't know what they are listening to. Many of the comments they write are based upon the way an orchestra would play the classical piece. When they get to the calypso they are totally dumfounded. After some of the steel bands read my first preliminary sheets, they were surprised I knew their nomenclature. I talked about the strum patterns; I called the instruments by their proper names and suggested different ways of orchestrating parts etc.; I made useful comments which the bands tried to polish, perfect and integrate into their next performance. I was on a 'crusade' to get the bands to play with more dynamics in their calypso piece. By the time we got to finals, it

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An Interview With G. Allan O'Connor

almost became a contest to see which group could put in the most crescendos and subito pianos. Overall, I believe, everyone was pleased with my judging...both the pan men and Pan Trinbago.

Remy: *Who were some of the bands competing in the Pan is Beautiful Festival?*

O'Connor: As I've mentioned, this past festival had a very small number of participating bands... about twenty. Some of this was because of the economy and other reasons had to do with too many other pending commitments which did not allow them enough time to prepare for the competition. Some of the more well-known bands that did **not** compete included: Carib Tokyo, Casablanca, Phase Two Pan Groove, Vat 19 Fonclair, Pamberi and Amoco Renegades (who had just come back from tour). Big bands that did compete were: WITCO Desperadoes, Solo Harmonites, TRINTOC Invaders, Angel Harps, Exodus and the Neal & Massy Trinidad All Stars.

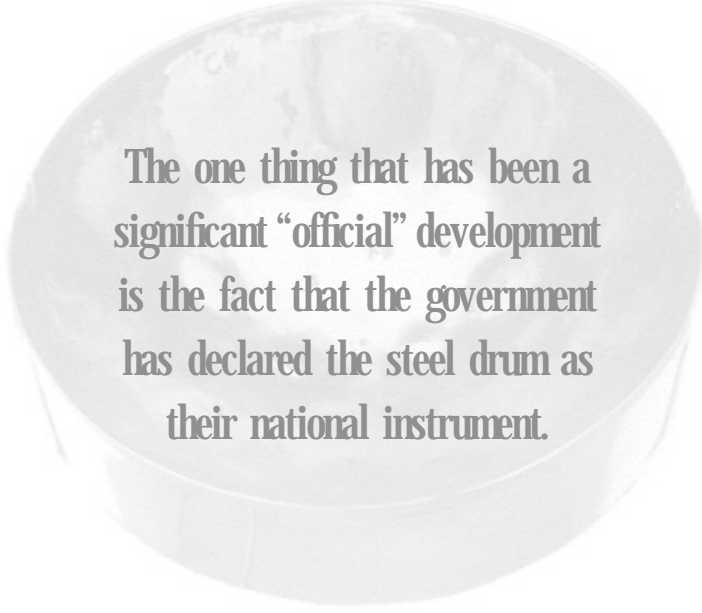
Remy: *What were the end results of the Pan is Beautiful competition?*

O'Connor: **Overall placement:**
First place: WITCO Desperadoes, from Laventille.
Second place: Neal & Massy Trinidad All Stars, from the Port-of-Spain.
Third place: TRINTOC Invaders, from Woodbrook.

Individual Winners:

Best calypso performance: WITCO Desperadoes, from Laventille.
Best test piece performance: WITCO Desperadoes, from Laventille.
Best classical performance: Neal & Massy Trinidad All Stars, from the Port-of-Spain.

Remy: *During the Panorama competition, it seemed to me the audience in the grandstands were there to support the art form and "let loose." I would guess the audience for the Pan Festival was a little more attentive. How did the people react to the festival?*



The one thing that has been a significant "official" development is the fact that the government has declared the steel drum as their national instrument.

O'Connor: Each band would have its supporters. The two which had the biggest support were the Trinidad All Stars and the WITCO Desperadoes. There was a big out-pouring of people leaving once the Desperadoes had finished performing. Most of these people, Prime Ministers and their entourages, were on the island because of a Caribbean conference entitled "CARICOM." These people stayed an extra day just to hear the festival. It was predicted in the newspaper the Desperadoes were going to win, and consequently many people from the conference left after the Desperadoes performed. The crowds for the preliminaries and the semi-finals were very small, but the final competition was very well attended. The crowds for the festival competition are much more sedate; the festival is held in a much different kind of a venue which makes for a different type of audience.

I was very impressed with the average Trinidadian's knowledge of classical music. Perhaps it is because these bands do so much of this that the nation as a whole is far more knowledgeable about the classics as compared with the United States. The Trinidadians can discuss classical music in a rather intelligent way, even though most of the time they relate it to their own instrument—the pan.

There is a lot of emphasis and discussion given to what the conductor and the arranger can do with a piece. In my opinion if there is any skill lacking, it would have to be their conducting skills. I noticed that many of the conductors would stand in front of the group and wave their arms in a way that was not really designed to communicate the kinds of things they wanted to musically draw from the players. A good amount of the dynamic intensities and cues were already part of the pan men's memorization process. Many of the motions that I witnessed the conductors doing had nothing to do with the music. There were one or two hand gestures that seemed to be really popular that all the conductors seemed to use, especially towards their finale.

Remy: *If you are asked to judge again, would you?*

O'Connor: Yes! The one part about it that I found quite perplexing was that they [Pan Trinbago] were really upset with the idea of me wanting to go speak to my friends [in panyards]. I understood why they didn't want me to go into the yards, yet practicing confidentiality is something someone in my position does on a daily basis. Their attitude towards what a judge is supposed to be made it difficult to plan activities with my friends on my days off. Next time I might commute, not spend so much

time there, or even just judge their last two competitions.

Remy: *Your relations with Pan Trinbago have opened the door for both countries. I understand you have recruited several Trinidadian students to NIU to study.*

O' Connor: Previous to this academic year, most of the Trinidadian students who received music degrees from NIU were already in the United States. Two such success stories were Lennard Moses (who now teaches percussion at Central State University in Wilberforce, Ohio) and Harold Headley (who now teaches music education in Trinidad). As of January, 1993, we have a good working relationship with recruiting talented students from Trinidad to NIU. Liam Teague is an example of a very talented Trinidadian musician to whom we were able to give a complete tuition waiver. Because of the multifaceted talents he possessed (violinist, pianist, etc.), the string of awards he had won in Trinidad, the university (NIU) was willing to commit to covering his tuition; all he had to do was come up with his living expenses. Fortunately Citibank of Trinidad decided to sponsor him for the remainder of his expenses to keep him in school. We hope to continue to build these types of bridges. While in Trinidad, I had the opportunity to be spoken to by the Prime Minister as well as several other officials. Each time we meet we try to make a successful venture out of bridging education. It might be a one-at-a-time, very selective/competitive situation for a long time.

Remy: *I understand that NIU is the first university to offer a degree in pan performance. What is it all about?*

O' Connor: The degree that we offer is a Bachelor of Arts in Music. In this degree program, the students must take all of the same required courses as a formal music student. Their en-

semble credits are steel band, as opposed to wind ensemble or orchestra, and their applied music lessons are in pan, as opposed to clarinet, trumpet, or percussion. This is the only degree we do this with because I personally don't feel it would be an appropriate course of study for a conventional bachelor of music in performance or music education. In most cases, the students who avail themselves of this degree are not going to be entering the mainstream of the music world. This degree does offer someone who has a lot of natural ability the chance to be formally trained and apply that in the area that their natural ability is allowed to come out. We don't take a pan player and try to turn him/her into a percussionist in this program. This program exists primarily because of the fact that Cliff Alexis and I are both involved in the instructional process. If he were not on the staff, I wouldn't feel that it would be appropriate for us to be offering this degree program; the success of the program is hinged on his contributions and expertise.

Remy: *Do the students have to take a steel drum building and tuning class as part of their curriculum for the pan degree?*

O' Connor: They are not required to take this course, but it is highly recommended. So far everyone has taken it.

Remy: *What are your feelings about the future of pan in Trinidad?*

O' Connor: Well, I really don't think many things are going to change too much. Like most of the Caribbean, the primary reason for the "stand-still" is due to economic problems. Until the economy improves, other fringe areas are on hold and cannot develop.

The one thing that has been a significant "official" development is the fact that the government has de-

clared the steel drum as their national instrument. The support for the national instrument concept is one that is well-rooted in the country, even though there are some who still associate the players with the lower social class.

Another good sign is that Pan Trinbago is trying to restructure themselves towards having some people employed on a full-time basis. Because most of the big Pan Trinbago officers hold other jobs, it is very difficult to expedite decisions that need immediate attention. Not to criticize...they [Pan Trinbago] are dedicated people who care about the future of the art form. The president of Pan Trinbago is someone who works very, very hard to try to organize all the pan activities within the framework of how this organization is set up. We are going to continue to hear

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stunning performances, excellent arrangements and great creativity. I just don't think the future of pan is going to change a lot in terms of its relationship to its position in the country and in the world other than where it now stands...which is not necessarily bad, but there is an awful lot more that could be done.

I am very encouraged by the course which has been developed at the University of the West Indies [in Trinidad]. Maybe when that university program is able to expand a little more and hire more people with legitimate music degrees (like Harold Headley [B.M.E. & M.M.] who now teaches music in what is equivalent to our middle school and Liam Teague who will probably leave the US with at least a master's degree), those people can become the foundation to developing a solid music curriculum. Little by little this is happening. When people with college music degrees return to teach in Trinidad's school systems, I think you will see and hear some wonderful improvements.

The main stumbling block at this point again is the economy; it is tied into everything. Pan is not going to change much in terms of what it now does because of the economy. Sponsorship has become more of a problem. The sponsors cannot financially support the groups as much as they once did; the government has helped Pan Trinbago, but the financial support has not been steady.

Remy: What are your feelings about the future of pan in the United States?

O'Connor: Now the University of West Virginia Division of Music has added Ellie Mannette to their staff so that is a 100 percent increase. Again, finding funding for a steel band program is not always easy. I don't see many music schools seeing this as a

priority item, although, when an investment is initially made, it has always been my experience that every one of these steel band programs has become successful and in many cases self-sustaining. For that reason, it can become quite an attractive ensemble for a university to support. The NIU Steel Band is not funded by the School of Music, but it attaches itself to the School of Music. The School of Music is more than willing to accept any fame or plaudits it may bring its way. Of course, the initial investments are the things that are difficult to create. I know that there are many programs that want to start a steel band program but are caught up in getting some type of funding (like a grant) to purchase their initial set of instruments. Once the steel band gets going, they seem to be successful. What I have noticed with a lot of students who have graduated from here is that they try to integrate steel bands into places that they go, be it privately, at the university level, or any type of public school situation. The appeal of the instrument is universal; it's the kind of ensemble that no audience dislikes and it has been proven to have that reaction around the world. As long as the programs continue to turn out people who have gained steel band experience, the steel band movement should continue to grow. Overall I am optimistic.

PN

Jeannine Remy is a graduate of Northern Illinois University and The University of Arizona. She has appeared many times in the top steel bands of Trinidad

at the annual Panorama Festival. Currently, Dr. Remy is Professor of Percussion at Idaho State University.



Marimba Technique

By Mark Ford

REMEMBER THE FIRST TIME you held four mallets in an attempt to make music? For most of us that experience at the marimba was pretty frustrating. The beginning four-mallet player has a lot to think about: moving intervals, proper grip, different strokes and, of course, playing the notes! This beginning process can be overwhelming.

While in graduate school at North Texas State University (now the University of North Texas) my instructor, Robert Schietroma, showed me a marimba floor exercise that I have developed for beginners. The general idea is to practice the technique for four mallets before approaching the instrument

HIT THE FLOOR

Practicing basic marimba techniques on the floor is a good way to introduce students to playing with four mallets. When the grip is taught, double lateral and vertical strokes can be learned in confidence without the anxiety of missed notes. I usually start students on these floor exercises while they are still involved with two-mallet exercises and solos. After a week or two, most students are ready to start musical assignments on four mallets with enthusiasm and confidence.

A. Getting Started:

1. Sit on the floor with your back against a wall.
2. Legs should be straight out in front
3. Place mallets on the floor in a comfortable interval (usually a 4th or 5th). With the thumbs up, the hands should lightly touch floor.
4. Pull the wrist back to raise the mallets to a chosen playing height or level. Do not adjust this playing level by the elbow, use the wrist. Make sure all of the mallets are at the same level.
5. Perform the following exercises with a metronome, keeping the performing level consistent. If the levels set in #4 are not consistent, slow down the tempo so you can control the levels. Gradually build up speed.

B. Floor Exercises: Double Laterals

Practice one hand at a time. Be sure the wrist turns for the grace note and then immediately returns to the correct playing level.

Play one at a time. Start slowly and watch your levels.

Again, play one at a time. Concentrate on levels.

All of these exercises can be practiced in different variations. However, the tempo should be steady at all times with consistent playing levels. After these concepts are acquired, the above exercises should be applied on the marimba and varied by means of interval transposition and dynamics. When applying them to the marimba, start with the interval of a 5th in each hand (example: C, G and C, G).

C. Floor Exercises: Double Verticals:

Play this exercise on the floor one hand at a time. Start with a close interval and move to wider intervals. Concentrate on technique and levels. When applying to the marimba, start with 3rds moving to an octave.

CONCLUSION

Isolating marimba technique on the floor can help the student build confidence with the grip and different strokes. These floor exercises will not create great musicians, but they can help performers achieve better control of the marimba to allow musical ideas to come through.

PN

Mark Ford is the coordinator of percussion activities at East Carolina University in Greenville, North Carolina. He is a Yamaha Artist/Clinician and also is a sponsor of Innovative Percussion Mallets. An active performer, clinician and composer, Ford has degrees from East Carolina University and the University of North Texas. He is also an associate editor of Percussive Notes.

Concerto For Marimba, Percussion, And Synthesizers Insights Of Composer Dan McCarthy

By Cort McClaren

Composer Daniel McCarthy has received international acclaim from percussionists in recent years for his compositions *Rimbasly*, *Dance Music*, and most recently *Concerto for Marimba, Percussion, and Synthesizers*. In the dialogue below, Cort McClaren discusses McCarthy's newest landmark composition with the composer as well as his insights into new music and the future of percussion literature. McCarthy is currently Assistant Professor of Composition and Theory at Indiana State University, Terre Haute. McClaren is Professor of Percussion and Chair of the Instrumental Studies Division at The University of North Carolina at Greensboro. The UNCG percussion ensemble premiered the *Concerto* on January 22, 1993 at the Southeastern Percussion Festival with Michael Burritt playing the solo marimba.

Cort McClaren: Give a brief history of the *Concerto for Marimba, Percussion, and Synthesizers*.

Daniel McCarthy: The *Concerto* was born out of the success and fun I had experienced with the marimba and synthesizer piece, *Rimbasly*. Michael Burritt had been performing this piece all over the world for two years and decided he wanted a new piece that would continue the exploration of four-mallet technique and electro-acoustic synchronization within the context of a large ensemble. Since I had never written a composition for a large ensemble and computer generated synthesizers, I was delighted with the prospect of writing the *Concerto*. The composition of the *Concerto for Marimba, Percussion, and Synthesizers* was funded by an Indiana State University Arts Endowment Grant; it was completed in July of 1992, and published by C. Alan Publications in October of the same year.

McClaren: How did you determine the instrumentation? (2 mallet players, timpani, 3 percussionists)

McCarthy: I wanted this piece to be identified as much by harmonic language as rhythmic animation. That is why I decided to use two additional mallet players within the ensemble. This also seems to create a timbral extension of the solo marimba that includes bass marimba and vibraphone. Michael suggested that I keep the percussion aspect of the ensemble small and practical so I kept the percussion instrumentation to three percussionists and timpani. I was more interested in using percussion instruments for coloration and reinforcement rather than as a dominant rhythmic force. Thus, a lot of the rhythmic excitement in the piece comes from the mallet element. The practical aspect of the instrumentation is that many of the percussion instruments can be substituted for more conventional ones; Boo Bams can be substituted with tom toms, Log Drums with temple blocks or another rack of tom toms, etc. I am very willing to have conductors and performers experiment with other instruments within the ensemble as well.

McClaren: Was the use of electronics a request from others or did you make that decision independently?

McCarthy: The electronic element was my idea. I have been writing a series of electro-acoustic pieces since *Rimbasly* and knew that there would be greater possibilities of electro-acoustic synchronization within the context of a large ensemble.

McClaren: What software, hardware, etc. did you use to manipulate electronic sounds?

McCarthy: I am a proud and dedicated user of the Atari 1040 ST Computer and C-Lab Notator software. Notator is very similar to Finale, but quicker and easier to use. The results are fantastic! The electronic ensemble in the *Concerto* includes

eleven synthesizers and several sampled sounds.

McClaren: What are the unique features of the software used in the *Concerto* that that might be of interest to other composers?

McCarthy: Notator, like Finale, has a sequence or multi-track recorder section, and a notation section that are used simultaneously. After having recorded an electronic sequence, I can immediately transfer the sequence data to the notation page and vice versa. Thus, problems in the sequence can be located in the notation page as well as by measure number on the digital recorder. The computer will also play the notation back to you in a recorded sequence. This is very important with regard to editing. It is also a great advantage during rehearsals. The electronic ensemble can be started in any measure and on any beat in a matter of seconds.

McClaren: When writing music that combines acoustic instruments with electronic-generated sounds, what criteria effects your approach? What "things" do you consider that have an effect on the quality of the composition?

McCarthy: I have found that the rhythmic accuracy of the computer can really excite the performers and it is the metronome that drives the performance. But I would also like to say that I am not really an advocate of electronic music as it pertains to purely electronic sounds. I am more interested in acoustic sounds and the wonderful spontaneity of human performers. So it is my intention to unify the acoustic and electronic sounds (a process I call "masking") in such a way that the acoustic element prevails. For example, there are sections in the *Concerto* where the mallets are playing identical rhythms but the diversity of pitches creates a complex

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harmonic language. I use synthesized marimba sounds in such passages that create the aural impression that the mallet players are using six mallets each. Thus, the electronic sound is not that interesting in itself. But within the context of the mallet ensemble, the ear does not separate the synthesized marimba sounds from the acoustic. Instead, it melds together in a huge acoustic sonority. I am not fond of creating a dichotomy of sounds between the acoustic and electronic elements. The effect of electronic "weirdness" is dated and, in my opinion, has limited musical value.

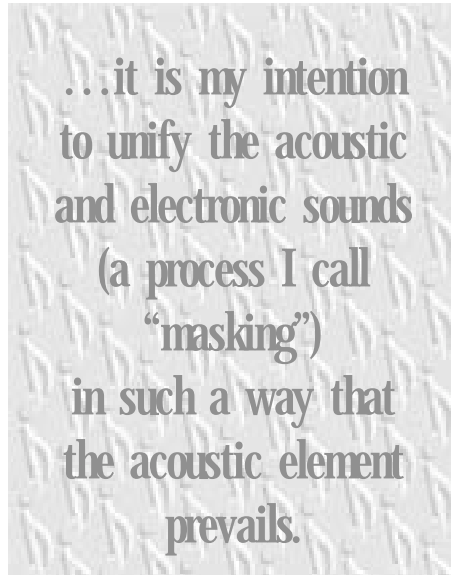
McClaren: *Your composition, Dance Music, for percussion ensemble was written only for acoustic percussion instruments. Are there significant differences in the approach to this piece?*

McCarthy: There is a difference. The *Concerto* was written to feature the musical talents in Michael Burritt and to explore the possibilities of the marimba as a solo instrument. The decision to use electronics is only as significant as it would have been to score the piece to include winds or strings. Again, I do not use electronics as an anomaly. It is an instrument that needs an idiomatic treatment in order to be effective.

McClaren: *You've written for other types of ensembles. What is unique about writing for percussion? Any special challenges?*

McCarthy: Writing one successful percussion ensemble piece is no more difficult than writing a successful piece in any other genre. Writing a second, equally successful piece for percussion is extremely difficult. In a first attempt, many composers discover the fun and excitement for rhythmic animation, various percussive effects and sound colors, as well as the sheer power of the percussion ensemble. It is easy to exhaust these features in one composition. Being a

prolific percussion composer demands a great imagination and a palate for subtlety.



McClaren: *Given the very positive reaction of the percussion world to Rimbasly, and now the Concerto, with performances at the University of North Carolina at Greensboro, the University of Arizona, and the Eastman School of Music so soon after its release...how do you view the future of percussion music, its needs, etc.?*

McCarthy: Percussion and the world of new music belong to each other. Clearly, percussion literature belongs to the twentieth century. Also, there is no other genre that receives such a continuous flow of new compositions. But these things are not all necessarily good. This is a somewhat partisan view on my part, but I believe that a lot of new music has found a particular audience through non-conformity. Non-conformity has resulted in some wonderful new ideas in the past but when it is employed for its own sake the result is pedestrian. This has turned into an "Emperor's New Clothes" issue for me. The percussion world needs great music but this involves sifting through numerous pieces, performing them, and making decisions about the lasting value of the music. But I can be quite comple-

mentary to the percussion community with regard to that point; you all are very vigilant in seeking out good music for percussion. I have been absolutely astounded at the willingness of percussionists to explore new compositions so I don't wish to get too pretentious on this point. Instead, I put the onus on the composer. My thoughts on new percussion music, for example, have turned to writing music that combines percussion in chamber music settings that include winds or strings.

McClaren: *Several times in our conversations leading to the premiere of the Concerto, you mentioned the term "live" electronics. How do you distinguish between electronics produced via a tape recording and those produced "live"?*

McCarthy: This refers to the use of the computer and synthesizers on stage with the performers. The result is a cleaner sound. I have been very surprised at the quality of the taped accompaniment, however. A more profound notion in connection with the term "live" electronics lies in the way the sounds are generated. The computer actually plays the synthesizers during the performance. The sound is as if you were to play the keyboards yourself. Another distinction is the way the computer can "clean up" some of the rhythmic and pitch problems while you are creating accompaniment.

McClaren: *You were very careful to provide the performers and the conductor with "electronic" cues to enhance the precision of the performance. Are there any other suggestions you might have for a conductor when preparing the Concerto?*

McCarthy: The conductor should use a "wedge" monitor that sits on the floor and projects the sound upward. There is plenty of music within the ensemble itself so I don't feel it is as important for the ensemble to hear the synthesizers as it is for the conductor. The performers should get used to watching the conductor and playing within the acoustic ensemble as in any other composition. The union of electronics

and the acoustic element lies primarily with the conductor and soloist. This leads me to the performance aspect of the piece. The sound system should have a "front" mix and a "monitor" mix with different volume adjustments for both. You need to mic the soloist. Put the "front" speakers in front of the ensemble. Do not try to place them in the rear of the ensemble. This forces you to adjust the balance by the volume of the accompaniment. If the main speakers are in front of the ensemble, the performers do not have to play "on top" of the accompaniment. As long as they stay with the conductor, and *listen to themselves* within the context of the acoustic ensemble, the balance will be fine. You shouldn't use the main speakers for both the "front" mix and the monitors since the monitor requirements are always different from the needs of the performance "mix".

McClaren: *The marimba part was originally written for Michael Burritt, but is it accessible to most advanced players? Was it your intent that the piece would eventually have an appeal to many and varied marimba soloists?*

McCarthy: Yes.

McClaren: *Some conductors, marimbists, and other performers might be intimidated by the Concerto. What can you tell those individuals that might ease their fear, in terms of encouraging them to perform it.?*

McCarthy: You have nothing to fear but fear itself. Thinking about the *Concerto* is much more intimidating than working on it. And it is really fun to perform in front of an unsuspecting audience. Enjoy!

McClaren: *Do you have plans for more compositions using percussion?*

McCarthy: Yes. I am ready for another acoustic composition, one without electronics. My idea for a new piece is another marimba solo composition but with a chamber ensemble of winds (approx. 10 players) and one percussionist. I think it is time for an "about face" with this instrument. I want to use winds for the sustained sounds they can create. This will force me to explore some very different textures within the ensemble, and some new ideas in terms of mallet virtuosity. I hate to use the word, but the world so loves a "change."PN

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Ain't Misbehavin'

An Analysis Of Red Norvo's Solo

By Roger Schupp

WHEN PERCUSSIONISTS are asked to discuss mallet players who have made an impression on the jazz world, one of the most frequently mentioned names is Red Norvo. His influence rises especially in conjunction with early jazz.

If you wanted to analyze a Norvo solo, the solo in *Ain't Misbehavin'* would be a very good choice. This performance stems from the late 1930's and was performed with the Teddy Wilson Quartet. It is an excellent example of early jazz mallet improvisation and is almost entirely diatonic in nature.

The bulk of the first A section fits over the progression I-iv-ii-V and is essentially arpeggios of chord tones. The A naturals in bars 1 and 3 should be viewed

as leading tone lower neighbors to the B \flat 's which begin the two ensuing phrases.

The second A section is similar in nature to the first with regard to phrasing but harmonically is more "bluesy" in nature utilizing the G \flat blue-notes in measures 10 and 12. The beginning of measure 14 should be viewed as an arpeggio of viio or as the upper extension of a B \flat 7(9) chord leading to the tonic, E \flat . Notice again the presence of the blue-note in measure 15.

The B section begins with arpeggios of the classic opening chord progression of vi then iv/vi and ends with blues-type ideas in the home key. The final A section is comprised almost entirely of blues-related ideas or diatonic lines with an implied I-vi-ii-V in the last two bars. Motivic development of rhythm is

a strong structural factor of this solo. The feel based on swing triplets, is characteristic of Red Norvo's playing and of the early swing era. PN

Roger B. Schupp received his Bachelor's and Master's degrees in Music Performance from Central Missouri State University and is a candidate for the degree Doctor of Musical Arts in Percussion Performance/Jazz Emphasis at the University of Texas at Austin. For many years Roger was an active member of the musical communities of Nashville, TN and Austin, TX, working as a freelance percussionist in both concert and recording venues. Roger is currently Assistant Professor of Percussion at Bowling Green State University and is an active performing in the Toledo area.

Ain't Misbehavin'

Red Norvo's Solo

Giants of Jazz—Red Norvo/Teddy Wilson Quartet Time/Life Records

Fats Waller/Transcribed by Roger B. Schupp

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Raymond Froehlich is a member of the San Francisco Symphony. He has also performed with the San Francisco Ballet and Opera, and many other symphony orchestras. He received his B.M. from the San Francisco Conservatory, and co-directs the Conservatory's Percussion Ensemble.



Richard Kvistad is principal percussionist and associate timpanist of the San Francisco Opera Orchestra, and performs with several other symphony orchestras. He has a B.M.E. from Oberlin Conservatory of Music, and an M.M. from the University of Illinois. He also co-directs the Conservatory's Percussion Ensemble.

Barry Jekowsky, principal timpani of the San Francisco Symphony, has also performed with the New York Philharmonic, the Metropolitan Opera, New York City Opera and American Ballet Theatre. He is also music director of the California Symphony. Mr. Jekowsky received his B.A. and M.A. from the Juilliard School.



Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



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The musical score consists of four staves of music in a 4/4 time signature. The key signature has two flats (Bb and Eb). The notes and chords are as follows:

- Staff 1:** Eb, D7, G7, Cm, Ab7/C, 3, F7/C
- Staff 2:** C7, F6, Cm7, F9, G7, C7, F7, Bb7
- Staff 3:** Eb, Eb7, Fm7, Eb7, Eb/G, G7#5, Ab6, Db9
- Staff 4:** Eb/G, C7, Fm7, Bb9, 3, Ab9, 3, 3, Eb6/9

Percussion, the Total Question...

By Mark Ford

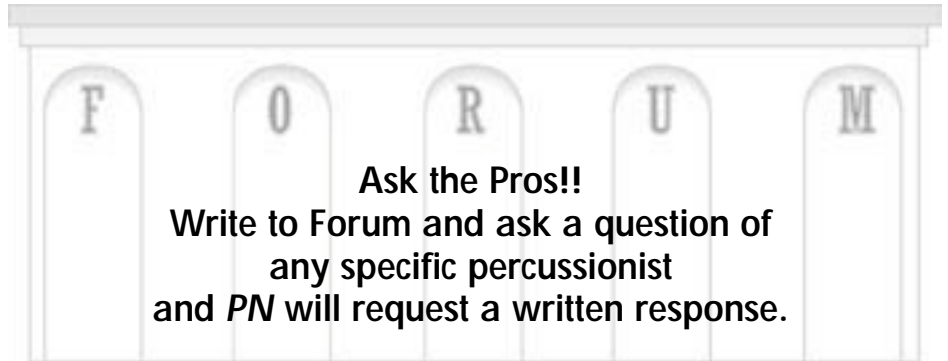
AS YOU CAN SEE BELOW, the Forum letter bin has been fairly active since the last issue of *PN*. Andrew Spencer's essay on Total Percussion has been the focus for several letters and phone calls. The discussion will continue if you would like to contribute.

Also I received a phone call from Owen Clark at 605 Avila Avenue in Winnipeg, Canada R3T3A5, Phone (204)275-5815. Mr. Clark is trying to get in contact with Jonathan Bendrick, composer of the work *Geometrics* which was mentioned in my article on percussion ensemble literature in the October 1993 issue. Apparently Mr. Bendrick is difficult to get in touch with. If anyone has information on how to get in touch with Bendrick, please contact Owen Clark.

The *PN* Forum has started something new as of December 1993. The Forum will now forward specific questions to individual artists, composers and instructors for a written response to Forum mail. This service continues the debate process in Forum and also expands the potential for the sharing of percussive ideas. Just write to Forum and ask your questions of the player of your choice. Looking for ideas on technique? literature? concert schedules? or graduate schools? equipment? etc., etc. The response will be sent to you as well as published in Forum. If you have a question but do not designate a particular person (or the person you request is unavailable) to respond, I will forward it to someone who is qualified.

Forum will still publish letters on *PN* topics. This new "Ask the Pros" addition will hopefully enhance the Forum offerings and give you the information you need. Send your letters to:

PN Forum
c/o Mark Ford
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East Carolina University
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MORE TOTAL PERCUSSION

Dear Editor,

Andrew Spencer's article about a Total Percussion Degree (*PN*, October 1993) was well written. But!! It seems to be a little too general in its comprehensive scope of total percussion.

In the first place, a student interested in a total percussion degree should have a good basic knowledge or general training in snare drum, bass drum, traps and accessories, plus some training in keyboard mallet techniques on marimba, xylophone, vibraharp and glockenspiel.

Second, having a certain proficiency on these first two sections he/she can easily acquire use of playing and tuning timpani to a certain degree (to be fine-tuned in a course toward a timpani degree.) Tuning Timpani can be readily acquired by singing in choirs to develop relative pitch.

I believe in a good general course of study in all areas of percussion, as well as music theory, music appreciation, and composition. But! It should be up to the individual student to decide what his major instrument of study should be, as it is with all other instrumental students in strings, brass, woodwinds, etc.

By giving this broad general course in percussion we will prepare the percussion student with the means to perform with a more relaxed and secure manner whatever the problem is.

Respectfully yours,
Bruce Gordin Rowand
Springfield, Ohio

ARTICLE CLARIFICATION

Dear Editor,

I am writing regarding Mark Ford's article, Percussion Ensemble Literature: Meeting Educational and Concert Needs in the October 1993 *PN*. There is some misinformation in this excellent article.

Steve Weiss doesn't publish music. He never did. The publisher for Concert for Marimba and Percussion Ensemble by Ney Rosauro is: Pro Percussao, Caixa Postal 5063 (UFSM), 97110 Santa Maria-RS, Brazil.

I met Mr. Rosauro when he was studying with Professor Wickstrom at the University of Miami last year. The Drum Specialist was the first one in the U.S. to stock Mr. Rosauro's music. We also stock a large selection of percussion chamber and solo music.

Yours Truly,

Bill Olive

The Drum Specialist

Editor's Note: Mark Ford regrets the error. Thanks for your letter.

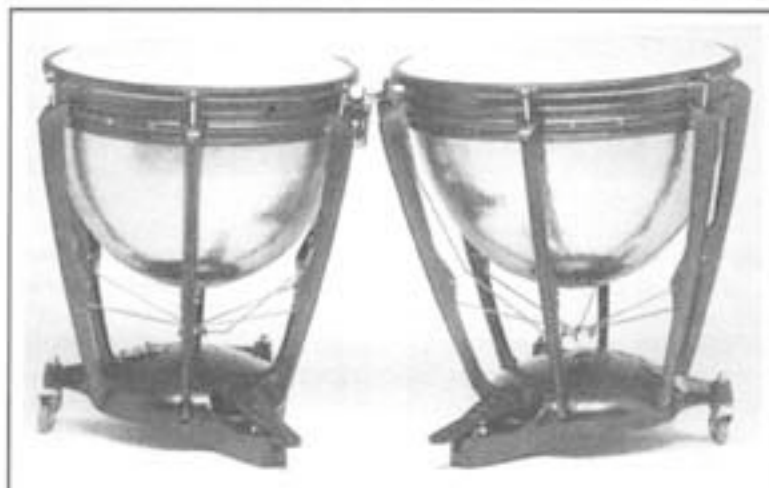
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Percussion Instrument Maintenance Part II

By Mario A. Gaetano

THE SECOND PART of this article deals with the care and upkeep of the mallet-keyboard percussion instruments and cymbals. First, some general principles regarding all mallet-keyboard instruments:

- 1) The instruments should be used for the purpose they were intended. They are not trap tables, nor are they carrying carts. They may look rather sturdy, but the bars, posts, dampers, etc. can be damaged if certain things are placed on top of them, even if the instrument is covered.
- 2) The instruments should be played with the proper mallets. Never use anything harder than a medium-hard rubber mallet on a rosewood marimba or vibraphone. Avoid plastic-acrylic mallets on a rosewood xylophone as they may chip the bars. Mallets made from polyethylene and even rosewood are commercially available which can deliver a loud, biting tone quality, similar to plastic, but will not harm the instrument.
- 3) The instruments should always be covered when not in use.
- 4) The instruments should always be lifted over a threshold to avoid damage to the frame. They should never be wheeled over a sidewalk or pavement. Instead, they should be lifted by two or more people. The chime and vibraphone pedals should be placed in the "up" position when moving.
- 5) When traveling, the instruments should be dismantled and packed in cases. If cases are not available, wrap the individual components in heavy blankets: keyboards, resonators, rails, sides, frame, pedal, etc.
- 6) Avoid exposing rosewood instruments to extremes in temperature and/or humidity. Sudden changes can drastically affect the intonation and may even cause bars to crack. The ideal environment is 30-40% humidity and 70-75°F. Do not store

instruments in direct sunlight, nor in front of radiators or air conditioners. Do not take rosewood instruments outside.

- 7) Avoid touching rosewood with one's hands. The salt from the skin can damage the finish. Do not allow perspiration to stay on the instrument for the same reason.
- 8) It is highly recommended that instruments with synthetic bars be purchased for public school usage. They are less expensive and are not affected by temperature, humidity, etc. There are manufacturers that produce synthetic-bar instruments with exceptional tone quality. Marching percussion units should always use instruments with synthetic bars.

Now for some specifics regarding the care and maintenance of keyboard percussion instruments:

Orchestra bells: Clean with a metal polish. Replace worn felt or suspension cord. Be certain all of the screws which mount the bars to the frame are tight and replace any that are bent or missing.

Vibraphone:

- 1) Clean the bars with window cleaner or diluted ammonia.
- 2) Oil the motor with machine oil.
- 3) Check the integrity of the electric cord. If it is frayed or damaged, it should be repaired or replaced. The cord should be unplugged and properly stored when not in use.
- 4) Tighten all the screws in the frame and pedal. They have a tendency to work loose over time.
- 5) Lubricate the rotating fan mechanism and the moving parts of the pedal with WD-40 or petroleum jelly.
- 6) Inspect the belt. If it is hard or cracked, replace it with a new one from the manufacturer.
- 7) Inspect the damper bar. It must be straight. If the felt is packed down, it can be fluffed up with a needle. Also, inspect the cushion under the pedal. If it has worked loose, it should be reglued. If it is missing, a

small piece of sponge can be cut and glued to the base of the pedal.

- 8) Inspect the posts and insulators. If the posts are bent, they can be straightened easily with a pair of pliers. If the insulators are worn or cracked, they should be replaced. New insulators can be purchased from the manufacturer. Surgical tubing or an automobile fuel line hose can be cut to fit each insulator. This is tedious, however.
- 9) Inspect the suspension cords. If they are worn, replace them with cords from the manufacturer. Venetian blind cord or any nylon cord of the same diameter can be purchased from your local hardware store for this purpose. Be certain the cords are tight.
- 10) Vacuum the resonators with a long nozzle vacuum hose.
- 11) If the keyboard is damaged, it can be refinished (electroplated) by a professional. The bars can also be professionally tuned.

Chimes:

- 1) Lubricate the pedal and damper mechanism.
- 2) Inspect the felt damper. Replace it if it is damaged.
- 3) The suspension cords need to be tight so that each tube is securely suspended. The tubes should all hang in a straight line.
- 4) The tubes can be polished with chrome polish. Do not allow the tubes to rust.

Marimbas/Xylophones:

- 1) Dust the resonators and frame with a damp cloth. Remove the bars and vacuum out the resonators with a long nozzle vacuum hose.
- 2) Rosewood bars can be polished with a furniture polish that contains little or no wax. Synthetic bars can be cleaned with soap and water.
- 3) Cracked bars can be repaired or replaced by a professional. The instrument can also be tuned and refinished by a professional if needed.
- 4) Inspect the posts, insulators and sus-

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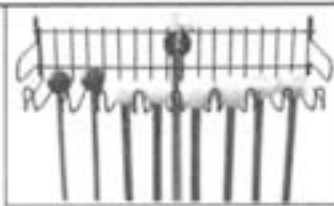
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Percussion Instrument Maintenance Part II

5) Most marimbas have adjustable resonator caps. The resonators can be tuned to the pitch of the bar for optimum resonance. Blowing across a resonator, much like one blows across a soda bottle, produces a pitch. Check this pitch against that of the bar. If the resonator is flat in comparison to the bar, then the resonator needs to be made shorter by moving the cap inward. Conversely, if the resonator is sharp, the cap needs to come outward. Moving the resonator caps can be accomplished with a long wooden dowel and rubber hammer. Some manufacturers are now supplying a screw mechanism on the lowest resonators for individual tuning. This is tedious work, nonetheless, the results are very subtle. It is recommended that this type of resona-

tor tuning be left to the discriminating professional.

6) The frames of most marimbas have two resonator positions—one high and one low. In warmer temperatures use the upper position and in colder temperatures use the lower position. This is a more general and easy approach to matching the pitch of the resonators with that of the bars.

Cymbals:

1) Cleaning and polishing cymbals is entirely optional. Some professionals feel the tone of cymbals becomes darker and richer if they are not cleaned. Others advocate cleaning to produce more ring and a brighter tone. Marching cymbals need to be polished for their enhanced visual effect. Should you decide to clean your cymbals, it is important to use a commercial cymbal cleaner. Avoid using abrasive cleaners such as

chrome polish and brass cleaners which can wear down the tone grooves. Use a number of clean towels and rub the polish along the grooves of the cymbal. Be particularly careful to remove all of the cleaner. Any residue which remains on the cymbal will impede its tone. Rinse the cymbal with water and polish the cymbal with another clean towel.

2) Cymbals should be transported in a cymbal bag or case. They should be played in a proper manner. Avoid using plastic or brass mallets on a suspended cymbal. Avoid dropping cymbals even when in a bag or case.

3) Cracked cymbals can be repaired by drilling a hole at the end of the crack and then filing the edges to prevent a vibration. A V-shaped wedge can also be cut out of the cymbal. Cymbals which have been

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cracked are structurally weaker instruments and should be handled/played very carefully. The tone quality is also diminished.

- 4) Inspect the cymbal straps. If they are worn they should be replaced with the appropriate leather straps. Use a square knot for tying the straps. Avoid using any type of wooden handle on a cymbal. PN

Mario Gaetano is currently an Associate Professor of Music at Western Carolina University, Cullowhee, North Carolina where he teaches applied percussion, percussion methods, percussion ensemble and jazz ensemble. He is also principal percussionist with the Asheville Symphony Orchestra and an active recitalist throughout the region. He has numerous published compositions and arrangements for percussion instruments to his credit.



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The Acoustics of Resonators

by Ron Samuels

The acoustic characteristics of marimbas must be looked at in terms of how the instrument sounds in relation to the room in which it is being played. Once resonators are properly tuned, they should never need retuning (barring any physical changes in the plug depth.)

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If one was to use individually tunable resonators, each tube would have to be individually adjusted when a resonant marimba was needed in an

adverse temperature. This is time consuming, and also quite difficult when considered in the context of my next discussion, and that is room acoustics.

I am sure that most mallet players have experienced marimbas that sound excellent in certain rooms or halls, only to find that in different rooms and halls, some notes sound unresonant, cut off, boomy, or otherwise unbalanced. You can even walk around a marimba in certain situations, and discover that some bars sound good in one listening position, and sound poor in other listening positions.

The best room acoustics evenly enhance all ranges of the harmonic spectrum. But many rooms cancel certain frequencies, and enhance other frequencies.

If you were to adjust a moveable resonator plug for a note that was being canceled and therefore sounding unresonant or dead as a result of a room acoustics problem, the result would be the bar's frequency remaining at the problem room frequency, with the resonator now being out of phase (out of tune) with the bar. This will not improve the situation. The best way to deal with a room acoustics problem is to move the marimba to various other practical locations in the room, and find the area that is most even in sound balance.

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The Terms Used in Percussion By Oliver Messiaen

By Mike Rosen

RUSS GIRSBERGER of the U.S. Marine Band wrote asking me to help him with the translation of the terms used in *L'Oiseaux Exotiques*. With the passing of Olivier Messiaen in 1992 I think it is appropriate that we investigate the terms he used in percussion, especially since his music is being performed with more regularity now. Future articles will deal with his other works that use percussion.

But first a few words about this eccentric and creative composer who does not fit in any school of composition, although he was influenced by Claude Debussy and Igor Stravinsky. Messiaen was born in 1908 in Avignon and entered the Paris Conservatory at age 11 specializing in composition and organ where he received first prizes in both areas. One of his composition teachers at the Conservatory was Paul Dukas, the composer of *Sorcerer's Apprentice*. After graduation in 1930 he became the organist at Trinity Church in Paris, a position he held for more than 40 years. Visitors to the church were often treated to some of the most original recessional music ever! Messiaen served in the French Army during the Second World War and was a prisoner of war. He returned to Paris to become a professor at the Paris Conservatory where he had many students who have become some of the most important composers of our time including Pierre Boulez, Karlheinz Stockhausen and Iannis Xenakis. Messiaen was a serious ornithologist and as a youth spent a great deal of time in the woods taking dictation of bird songs...**without a tape recorder!** One of the most fascinating aspects of his style is the emulation of these bird calls in several of his works including *L'Oiseaux Exotique* (1955) and *Et Exspecto Resurrectionem Mortuorum* (1964).

A mystic by nature and a Catholic by religion, his music is rhythmically influenced by ancient Greek metres, medieval rhythms and East Indian talas. An

occasional user of serialism, the most intriguing aspect of his innovative style is his use of color and timbre for structural purposes not unlike Edgar Varèse. Tone color is as important to Messiaen as pitch and duration. He uses sounds as a painter might use colors. Timbre speaks in an harmonic language, as do modes, in both a vertical and horizontal dimension. For these reasons percussion plays an important role in many of his compositions. Here then are the terms used in percussion by Olivier Messiaen.

The words in italics appear in the score or parts while the sentences within the square brackets are my comments and suggestions and are not part of the original text. The following terms have been culled from two editions of the parts and score.

Some terms may not appear on all parts.

L'OISEAUX EXOTIQUES (1955-56)

In addition to the performance indications, Messiaen includes dozens of bird names in the parts such as *troupiale des vergers*, *saphique*, *grive de Californie*, etc. which I have not translated. These names describe which bird is being imitated in each specific passage. Messiaen has also indicated the names of Hindu rhythms such as *candrakala*, *caccari*, or *lakskmica* and Greek rhythms such as *iambélégiaque*, *glyconique*, or *aristophanien* which he used. I have translated none of these either because it is not essential to the percussionists' performance of the music.

Glockenspiel (*à clavier*)—keyboard orchestra bells [The French term for orchestra bells is *jeu de timbres* yet Messiaen, or his editor, has chosen to use the German term...curious!]

Peut-être joué à clavier par un pianiste. Peut aussi être joué à baguettes par un percussionniste, ce qui est plus sonore—Can be played on a keyboard glockenspiel by a pianist. Could also be played with mallets by a percussionist in which case it will be more sonorous.

Xylophone (*à baguettes*)—xylophone played with mallets

Le Glissando du xylophone: quadruple glissando avec 4 baguettes. Partir sur la 6e / . Glisser tout le temps et sans attaquer la dernière note. Idem à tous les passages similaires.—The glissando on the xylophone: a quadruple glissando executed with 4 mallets. Begin on the 6th sixteenth note. [It looks like an eighth note in one of the printed parts.] Make the glissando continuous and do not attack the last note. All such passages are to be played in a similar manner.

Sauf quelques indications contraires: dans tout le Tutti central, de 10 à 22 excel, le xylophone est forte, solo—except for some indications to the contrary: in all of the tutti sections between rehearsal number 10 to 22, the xylophone is solo and should play forte.

Batterie—percussion

3 Temple Blocks (*donnant approximativement 3 tierces descendentes*)—3 temple blocks (approximately in thirds descending)

Wood-Block—woodblock [It is interesting that Messiaen or his editor chooses to use the English term for woodblock and not the French term which is *bloc en bois*.]

Caisse claire (*sans timbre*)—snare drum (without snares)

3 Gongs (*aigue-high, médium-medium, grave-low*)—[They are not tuned—large deep Balanese or Javanese gongs sound the best in this part. The sound should be deep and profound with a long after-ring.]

Tam-Tam (*très grave*)—tam-tam (very low)
Pour les 3 gongs et tam-tam: Faire exactement le rythme (se qui doit donner 2 fois de suite:



...—For the 3 gongs and the tam-tam: play the exact following

rhythm (the following rhythm must be played exactly the same twice in a succession:) [I think Messiaen writes this note to bring the players attention to the fact that although the rhythm sounds the same it looks quite different when next it appears because it begins on the second sixteenth note and he wants to be sure it is executed the same way both times. The rhythm he has written in this explanation is a simplification of the rhythm in the music which appears more complex than it really is.]

Point d'orgue très très long, allant de ppp à ffff. Couper la résonance au silence pour qu'on entende les bois. (Même chose la seconde fois.)—This fermata should be very, very long going from ppp to fff. Cut off the sound

completely (to full silence) at the woodwind entrance. (The same thing at the second time this occurs.)

Laisser résonner les gongs et la tam-tam pendant tout le passage. Quatre avant le silence, commencer à étouffer les résonances des gongs et du tam-tam pour qu'il n'y ait rien dans de silence.—Let the gongs and tam-tam ring during this entire passage. Then, 4 sixteenth notes before the measure rest (silence) begin to muffle [dampen] the gongs and tam-tam so that there will be no sound at all in the measure of silence.

Laisser résonner les gongs pendant tout le passage. Couper la résonance au silence—Let the gongs ring during each passage. Be sure to dampen in the silences [rests].

Dans les mesures à 3/16 de ce passage, les gongs 2 et 3 doivent jouer assez fort pour assombrir la sonorité générale, et donner l'impression de 2 changements de l'accord—In the measures of 3/16 in this passage, the gongs should play loud enough to darken the general sonority and give the impression of 2 changes of chords. [This occurs between rehearsal number 8 and 9.]

Le tam-tam fortissimo: c'est lui qui fait la basse et colore l'accord.—fortissimo on the tam-tam: it is the tam-tam which creates the bass and colors the chord in this section.

étouffez les vibrations—dampen at the place indicated [with an arrow]
vocifération implacable—loud, angry and relentless

PN

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The Software Story: UpBeat 2.05

Reviewed by Mark Foster

THIS INSTALLMENT OF the "Software Story" features the program **UpBeat 2.05** for the Macintosh. Originally developed by Intelligent Music, this program is now distributed by Dr. T's Music Software.

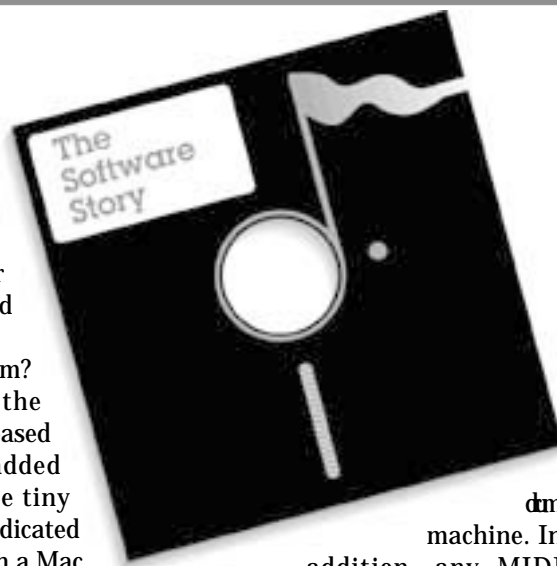
As described in the manual, **UpBeat** is a "Realtime Rhythm Sequencer" which represents "a powerful way to work with rhythms. *UpBeat's graphic features, fill functions and realtime editing make creating rhythms easy and developing them inventive and flexible. Use UpBeat all by itself or in conjunction with your favorite sequencer.*"

This program runs on any System version higher than 4.1, with System 6.02 or higher recommended, and fits uncompressed on one standard Double Density Disk. Of course, along with your Mac, you'll need a sound source for the

drum sounds and a MIDI interface to connect to your Mac's serial port (unless this computer interface is built into your sound source [e.g. Yamaha TG100]).

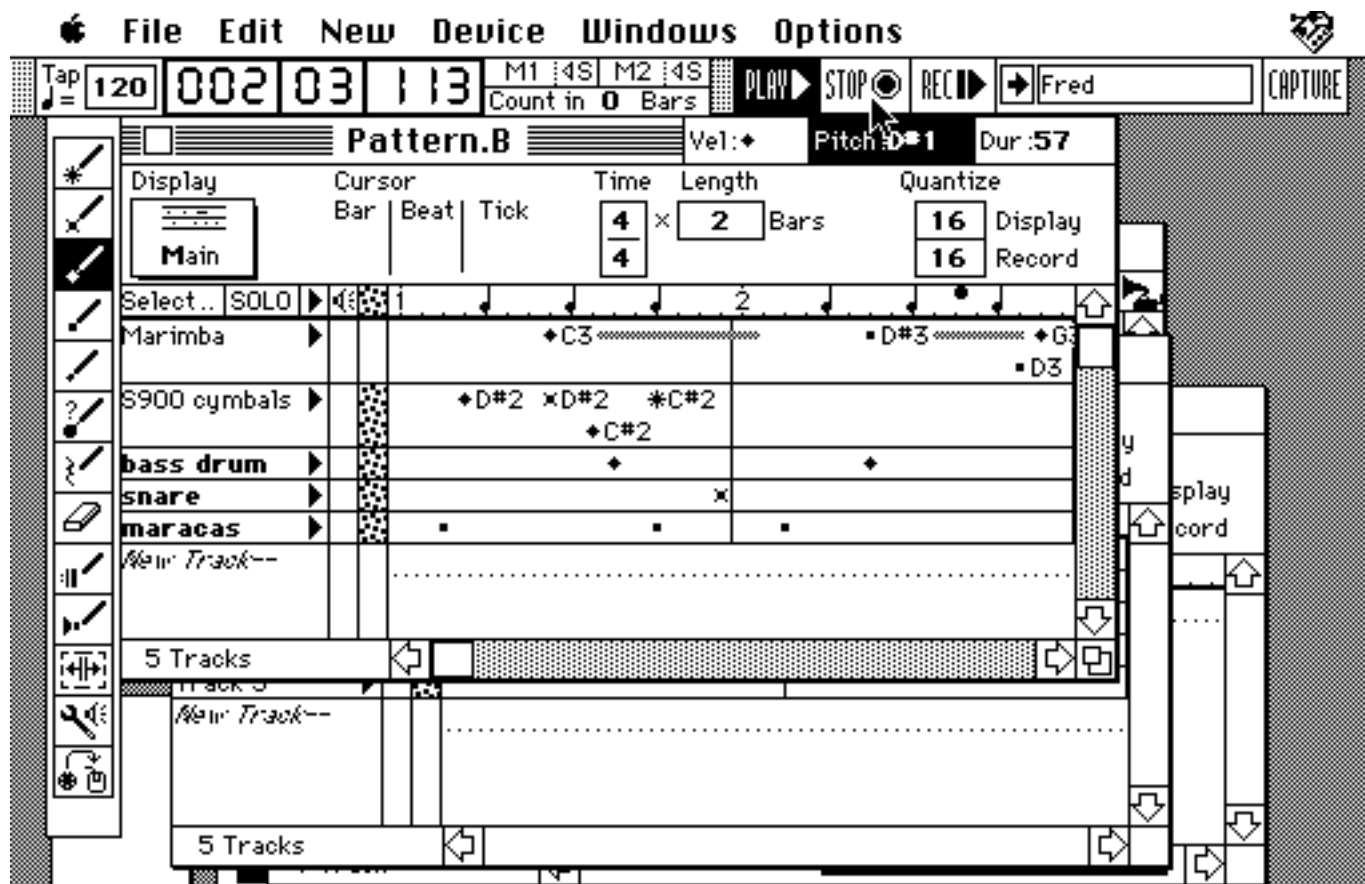
How do I describe this program? Basically, this product offers the functions of a unique computer based drum machine with a lot of added flexibility. In comparison to the tiny two-line LCD screens on most dedicated drum machines, using UpBeat on a Mac gives you the Mac's friendly mouse/graphics based environment and a much bigger screen.

With UpBeat, you can easily integrate sounds from many different sources into one pattern—you're not stuck with just the sounds from one drum machine as all your sound sources can become a single "virtual"



dm machine. In addition, any MIDI tone module can be incorporated into the setup. For example, you could create a custom environment of a marimba from one module, your own cymbals from a sampler, and the rest of the percussion from your faithful old drum machine. The grid on the screen lists the instruments in your setup on the left along with a graphic notation of the

Figure 1/The main pattern-screen for UpBeat. Notice the bouncing ball in the second measure and the way that the various instruments are combined into a "virtual" drum machine.



part as it is running (See Figure 1).

You could create an assortment of your own Percussion Ensemble Templates, each setup representing various numbers of players, types of instruments, mixing of pitched and unpitched instruments—all with the names represented as **you** name them in the left hand column. And UpBeat allows for realtime multi-channel input including both serial ports. So... you could actually have a percussion ensemble record directly into UpBeat using MIDI controllers (synths, pads, malletKats, drum machine buttons, etc.) Of course, to a large extent you can do a similar thing in many of the available sequencers for the Mac. What makes UpBeat unique?

Unlike a sequencer, the default record mode is a loop, similar to a drum machine. But unlike many drum machines, you are not limited to a two-bar groove or 4/4 time. For example, you could have a 128 measure loop in 7/16. By using the capture feature you could save the entire **process** of creating a loop, so that if you like not only the final part that you built up by overdubbing, but the way that you added each part, that performance can be saved as a separate Standard Midi File! You could then export the file to a notation program and print a score, or continue to change and refine your piece using a difference sequencing package.

The graphics are particularly nice. Here are two of my favorite features:

- The click is represented by a bouncing ball, which makes a much better conductor than a simple flashing light or arrow across the screen.
- The five velocity settings are represented by different sized/shaped graphics, so it is easier to really get a sense of the inflection of the various parts in a compact visually pleasing manner. (See Figure 2: Velocity Settings)

Two other unique features are the randomizing elements. This represents an excellent compromise between having to:

- play an entire drum part in real time to get subtle variations or
- live with the basic loop or

Figure 2/UpBeat's velocity editing window. Each of the five graphic "striking tools" can be tweaked to any velocity level.

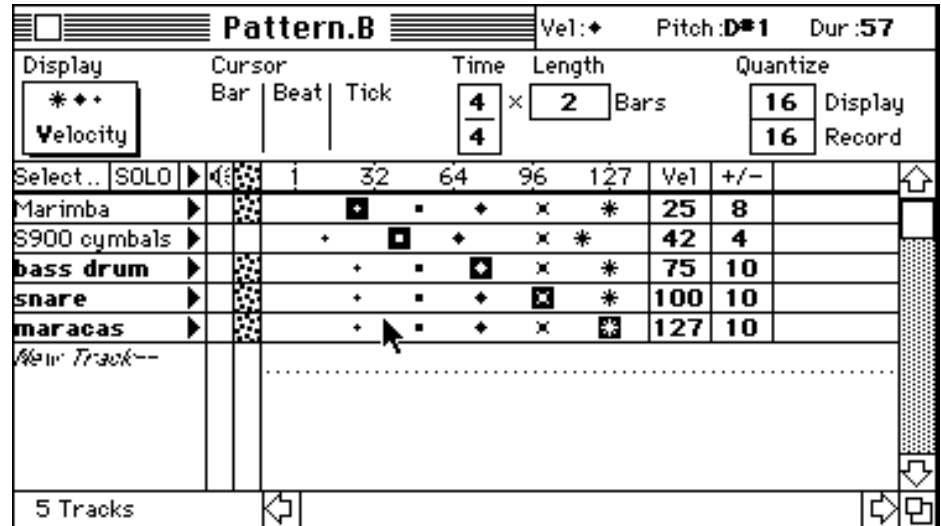
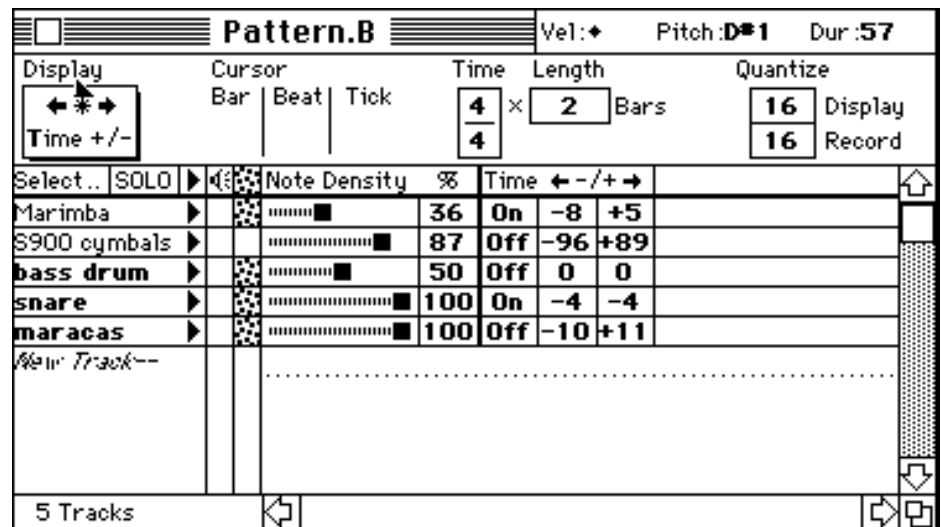


Figure 3A/The timing screen is used to move attacks forward or backward in time and to control the track's note density.



- do tons of editing to the part to get the thing to come to life (moving around velocities and timings note by note).

This unique feature is so exhaustive that I can only give a brief description of its capabilities. Basically, the user can define the randomizing elements for fills, velocities, attacks, and durations (See Figure 3: Randomizing Screens). My first instinct was that this feature was more of a gimmick than a

useful tool—useful only to one who couldn't tell the difference between computer noodling and an improvising drummer. Well, I hate to say it, but the thing can actually groove. Of course, part of the reason that it works, is because you can control the randomizing parameters so that it makes up stuff the way that you tell it to. You really must hear these randomizing features in action to appreciate just how truly creative they can be!

The Software Story: Upbeat 2.05

Ok, so much for the good news. No program does everything that you want the way you want it to. Basically, here are my gripes and wishes: Setting up the devices, which is necessary before you can get up and running, is a tedious

process that Dr. T's could make easy by including some pre-made maps for many of today's most popular machines (as Kat did with the DrumKat EZ).

You're basically stuck with the quantize that you pick when you record a track. True, you can select a different quantize for each instrument and you can change quantization and instruments while you record (which certainly is nifty). But I like to capture my feel in the computer with the highest quantize and then audition that part in various quantize settings (quantized to eighths or 32's, etc.) as additional parts are added. This allows a balance of adjusting for maximum groove as well as ensemble tightness. Other software-based sequencers allow for this.

I found it very difficult to get the drum list to keep the bass drum on the bottom of the screen, not the top. I finally gave in and got used to it, but this

Figure 3B/The random fill window illustrates the high degree of control the user has over the random process.

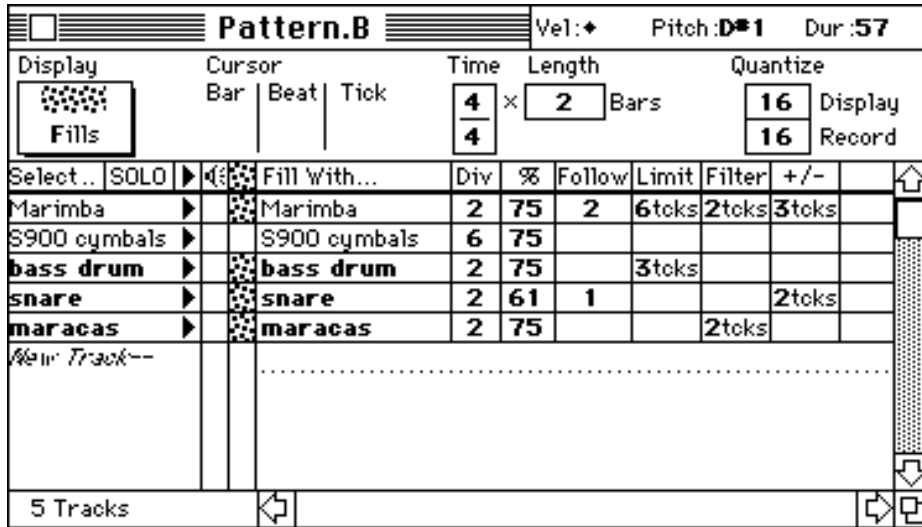
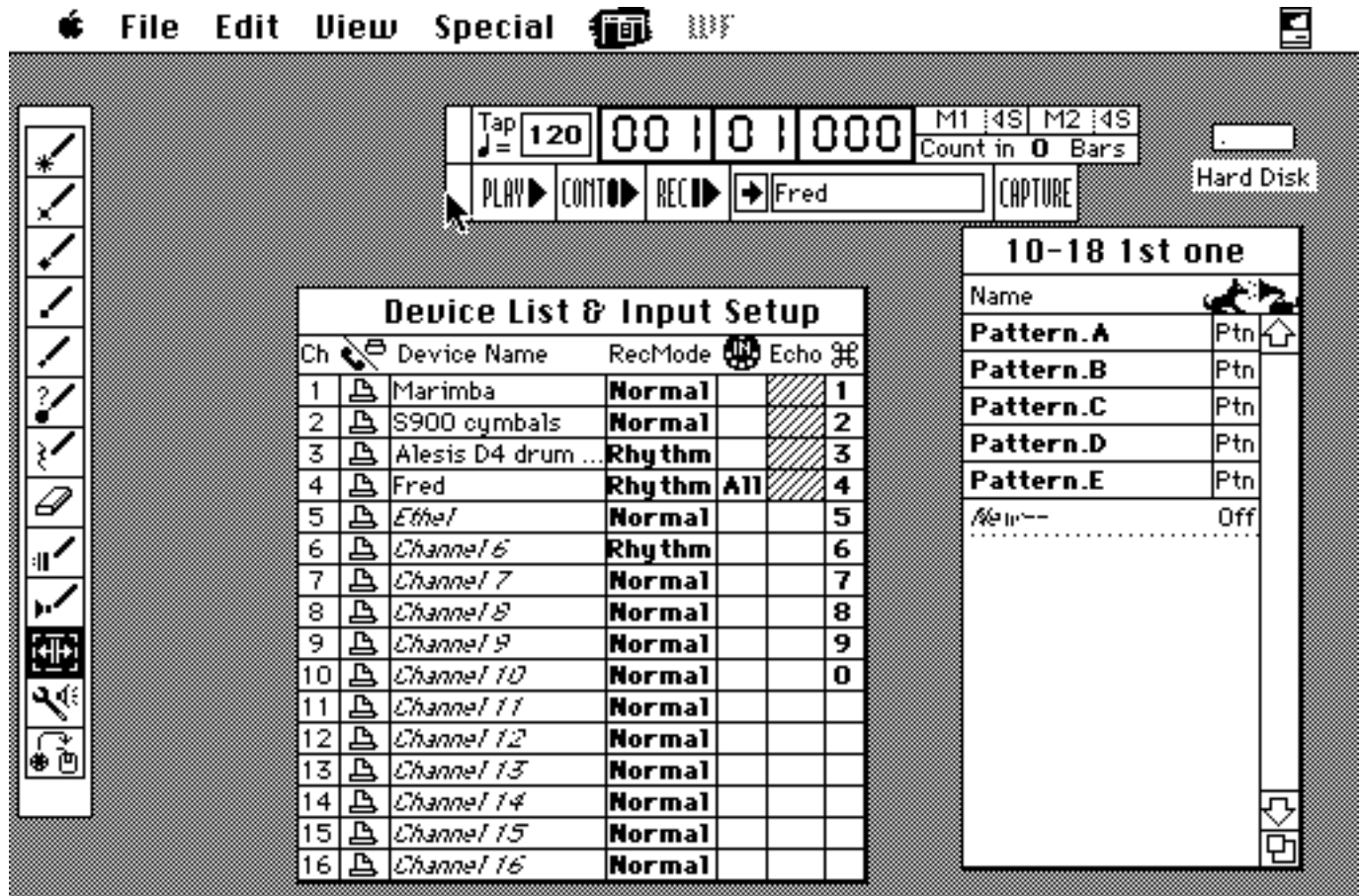


Figure 4/The device list, motion controls, pattern-play list, and tools of UpBeat.



distracts from the advantage of the custom graphic environment that makes this software so unique. You can move around the instrument list anytime before and after you record but the program is set up to add instruments/tracks in the order that the instruments are first introduced in the performance.

It should be noted that velocities for each separate instrument are recorded at only five velocity settings. These settings can be tweaked, randomized, etc. to **any** value(s) within the 0-127 range, but only after the recording process. I did not find this to be terribly limiting for my applications, but one would certainly notice this in a performance on one instrument using various shadings and a wide dynamic range.

It sure would be nice to record controller information in pattern mode (which is the normal mode you use in this program). Controller data can be recorded in MIDI-file mode.

When this program was introduced a few years ago, the \$199.00 list price was

competitive. Today this seems a little high, though I do realize that most of the electronic stuff for percussion doesn't sell as well as the keyboard market—unfortunate. Without people buying these programs, no one will create them. The few who do, have little competition which helps keep the prices low and the features and updates continuing to develop.

Fortunately, according to the guy in product support, by the time you read this article Dr. T's will have updated this program to include pre-made maps for new devices, support OMS, and it will be 32 bit clean. (P.S. It took me quite a few tries to reach product support, but they can be reached through CompuServ and Genie as well.) Finally, a careful shopper can find this program for 25% or even 40% off list price, making the prospect of adding this program attractive to most of us.

With this last point in mind, I have to especially commend Dr. T's Software for continuing to support UpBeat, and for supporting drummers in general

with this program. The most significant aspect of this program was that, after I got everything setup, I was able to make some really cool music with it in no time. PN



Mark Foster, a graduate of Eastman, is currently with the Albany Symphony Orchestra, co-directs the Empire State Youth Percussion Ensemble, and

teaches at the College of St. Rose. He has recorded on the Albany, Chandos, CRI, Dover, and New World labels. He has also recorded with the Moscow Musical Theatre (Video-Proscenium Entertainment) recorded samples for Joe Piscopo's live shows, programmed (drum machine) for the New York State Department of Labor, and has performed throughout the United States, the Middle East and Russia.

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“Going Online Gives an Eyeful to the Busy Percussionist”

By Blair Helsing

APPROXIMATELY TWO YEARS AGO, just as PAS's **World Percussion Network** was getting started, I published a couple of articles in *Percussive Notes* entitled “Going Online Saves Time for the Busy Percussionist”. Those stories were meant to introduce you to the basics of using a personal computer and phone line to connect with information and other percussionists around the world.

Since that time, personal computer networking has “taken off” globally (our Society included). Services including Prodigy, America Online, CompuServe, PAN (the Performing Artists' Network), and especially the Internet, have become part of everyday routine for many people. On podiums from Washington, D.C. to Silicon Valley, Al Gore and Bill Clinton have proclaimed the (not-so-new) concept of “the Information Highway” spanning America. In many ways, that Highway has already been paved and the on-ramps are getting very busy.

Of greatest importance to PAS members, the **World Percussion Network** (WPN) has moved from concept to reality, with more than 300 PAS members registered as users, and hundreds of connections made on the WPN every month. PAS members all over the world are keeping in touch with this service, and it's still at Version One, with many innovations yet to come.

Due to the many developments within and outside the PAS, Norm Weinberg suggested another article in the “Online Percussionist” series, to report on the online computer services a percussionist might find useful in 1993. So here's an overview of recent developments in what we'll call “personal computer (PC) networking”.

ELECTRONIC NEWS

The electronic newspaper, conceptualized years ago in the Media Lab at the Massachusetts Institute of Technology, can be delivered to your computer screen today. Here are just two examples:

1. The *San Jose Mercury News* in California offers “Mercury Center” as an adjunct to the printed newspaper. Using a PC, Mercury Center subscribers connect with the paper's writers, editors, and other readers for online chats on current topics. Stories in the Mercury's paper editions list “tags”—Mercury Center code numbers—to point to stories within the online service which expand on the printed article. For example, a Page One story in the paper may analyze a speech by Hillary Clinton; a related Mercury Center story will include the full text of the speech. The newspaper is used as a “teaser” for the computer service.

Readers of the *Mercury News* who use Mercury Center have the advantage of being able to explore specific topics of interest in further depth than the paper publishes (they can also search and read back issues online). They can give feedback directly to editors and writers. They can also access the America Online service as part of the Mercury Center subscription. The result is that the paper and the public develop more direct communication and both benefit.

2. A step beyond online news, is the personal electronic newspaper. A PC product called *The Journalist* lets you define topics of interest (say, drumming, orange juice futures, and education curricula) on your PC in *The Journalist's* menus. Then, however often you “tell” it to, *The Journalist* dials up CompuServe (one of the biggest U.S. computer information services), and gathers current stories and bits of data on your chosen topics, and presents them on your PC screen in newspaper format. Presto, tailored news!

CORPORATE BULLETIN BOARDS

Pretend that you're the head of a company which successfully manufactures complex percussion instruments. Your “Lightning Bolt 2000” rainstick/MIDI

controller is selling like hotcakes, but it's complicated to assemble and use, and your receptionist and product designers are ready to scream from all the phone calls from customers needing your help. One solution is to set up a computer bulletin board. This has been a solution for many companies wanting to provide fast, responsive customer service at a very reasonable cost. Customers using their PCs call into the bulletin board (much like our own WPN), send questions, read answers to previous questions, share ideas about product use, and give valuable real-world feedback to the company. The company can answer a question once and reach a huge number of people with the answer directly, thereby freeing up staff to do more important tasks than answering the phone.

As a working percussionist with access to a PC, you can take advantage of this type of service. Creative Media, a U.S. maker of PC sound boards, is one musically-related company which uses a bulletin board to communicate with its growing

customer base. You can call their system anytime day or night, post a question, or suggest the feature that will make their next product release a smash. Or, complain about something, knowing your message is documented and will be seen. Especially if you're using any kind of electronic equipment or software in your musical pursuits, check the user manuals for information on the manufacturer's bulletin board. They're getting to be more and more popular.

THE INTERNET

Facts about the Internet these days seem almost incredible. Some statistics:

- Message traffic is growing an estimated 15% per month
- Since 1988, the number of Internet subscribers is doubling every 6 to 15 months
- At the end of 1992, an estimated five million people in 50 countries



noise, but if I play two crashes, I make music.

By using technique, musicality and careful choice of instruments (and their implementation) from the music stand to the orchestra, the cymbals can reflect this. If teachers are sensitive to this, they will point out, observe and use various techniques that are used in symphonies all over the world, which will help address this question. The mentality of the symphonic cymbal player will call attention to this question. Very often the cymbal player is a specialist, like the timpanist. He knows the characteristics of the orchestra well, the tradition for various passages—traditions that don't necessarily fit the music. He also knows the habits and whims of a conductor.

Cymbals, given their different diameters, are very personal instruments. It is the sensitivity and musical culture that guides the player's ear to search for just the right sound, which gives birth to the player's creativity. Different cymbal players will sound different even when playing the very same cymbals. Cymbals will not have the desired panache if they are chosen without regard to the acoustics of the hall or the personal feelings of the performer on a given day.

Each composition, therefore, calls for a distinctly different approach. Since each entrance of the cymbals is a solo, the player must be conscious of the player's role in the context of the music. Each entrance must be flawless and played with the utmost taste. The cymbal player exposes himself physically (for he is affected by the weight of the cymbals and the relationship of one to the other in order to attain the desired sound) and psychically for the concentration to reach that which must be attained. By definition, the timbre of cymbals is incisive, coloristic, subtle in the piano dynamic, and isn't made to be drowned out or covered by the other instruments. The cymbal player is, therefore, a responsible musician and a complete artist who must approach even what seems like an insignificant part with care and professionalism. PN



Jean-Louis Matthey is second timpanist, first cymbalist and bass drum player of the Wind Orchestra Concordia in Fribourg, and timpanist of the professional Chamber Orchestra of Villars sur Glâne, France. He also works part-time in the music department of the university library in Lausanne, Switzerland. He studied at the Conservatory of Lausanne and

received private timpani instruction from Charles Peschier in Geneva and with Harald Glamsch at the Conservatory of Bern.

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WHERE TO LEARN MORE

If you aren't already using one of the network services listed in this article, but you plan to get connected, there are many sources of information and personal learning.

The World Percussion Network—a great introduction to the world of PC networking, and an essential for any PAS member who has a PC and modem. You can exchange ideas with more than 300 PAS members, retrieve files to use in your daily work, and "post" a note to other WPN subscribers. Set your communication software to 8 bits, one stop bit, no parity, and call (813) 688-1353.

The Wall Street Journal's "Personal Technology" column, which provides up-to-date, practical, economical advice on using personal computers and software in innovative ways.

The Whole Internet User's Guide and Catalog, a book by Ed Krol, published in 1992 by O'Reilly and Associates.

A REMINDER TO SUPPORT PERCUSSION EDUCATION ELECTRONICALLY!

On the Internet, you can send electronic mail directly to the White House, stating your support for percussion music education programs (to select a not-so-random topic). The address is "president@gov". It really works, and you'll really get an answer. See you online!

PN

Things percussion began absorbing Blair Helsing's attention at the age of 19. He has played drumset, behind diverse bands, since 1976. In 1991, following exposure to the ensembles playing at PASIC '90 in Philadelphia, Blair founded the percussion group Echo Beach, in which he plays marimba. The band continues to perform in the Bay Area, and features vibes, drumset, and diverse hand percussion instruments. Blair holds a B.A. degree in Radio/Television Production from San Jose State University. He also studied Journalism at California Polytechnic State University. He is employed as a Principal Consultant at Oracle Systems Corporation, where he designs computer databases and applications for Oracle customers throughout the United States. He also serves as the Project Manager for the PAS World Percussion Network Committee.

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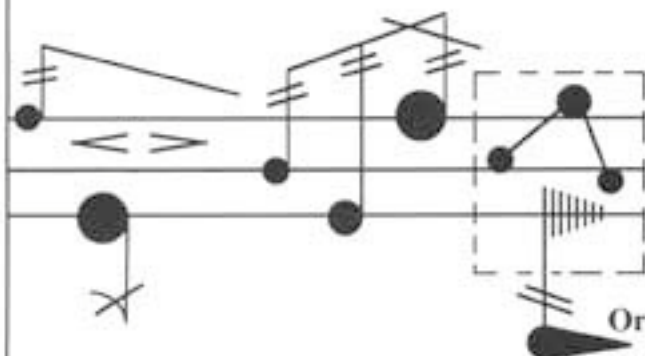
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Percussion Ecology- Doing More With Less- Music for a Small Planet

By Stuart Saunders Smith

Stuart Saunders Smith presented the following keynote address at the PASIC '89 New Music/Research Day in Nashville, Tennessee.

I.

I have heard many orchestra conductors refer to the percussion section as icing on the cake. Each time I've heard them say this, I've wanted to go out and burn the bakery. But, of course, they are unfortunately correct. Most of the percussion passages contained in the common practice orchestral repertoire is just so much frosting. And to the extent that the composers of today think of percussion as the old Europeans did, our instruments are demeaned to the status of sugar.

II.

Often the single most glaring limitation of the large multiple solo percussion set-up is its timbral poverty. Many such compositions are constructed so that a large number of discrete percussion instruments are conceived of as one giant instrumental console, with the idea of having a large timbral palette readily available. But all too often the resulting color is a dull grey. This result is due to very little compositional thought given to the effect of time on timbral perception. One needs slow transitions between timbres if the pitch and rhythmic content is dense, **or** fewer instruments colored by dense dynamic and attack gestures in order to create music rich in color. Compositions requiring rapid, successive playing between the instruments in a percussion console, for an extended period of time, results in the timbral depletion of a plethora of instruments. Again, composers simply **must** understand how the temporal organization of timbre creates the conditions for the perception of a timbrally abundant music.

The very concept of the percussion console seems to negate its own reason for existence. Timbral variety is enhanced by treating discrete instruments as discrete entities, each with enormous color potential within themselves. And fast changes between gross timbral differences make timbral subtleties very difficult to perceive.

Also, the act of rapidly moving from one instrument to another interferes with the percussionist's capacity to physically accommodate oneself to any single instrument, resulting in an averaging process where the performer chooses strokes and mallets that work fairly well for all the instruments, but lack sufficient subtlety to make each instrument speak with its own potentially rich voice.

Parenthetically, while I'm speaking on the subject of the relationship between time and timbre, it is interesting to note that in all of the world's music, the only music in which tim-

bre is considered the prime musical parameter is Tibetan vocal music. Tibetan graphic musical notation specifies timbral changes only. Pitch and rhythmic elements in this music are extremely static and are more or less considered as a result of the timbral transformations.

III.

The 20th Century fixation and search for new musical colors as reflected in some Western Art Music has been naive and extremely superficial. Acoustically the overtone structure of any non-electronic sound source is never completely stable, but rather very changeable, and within narrow limits, even unstable. Therefore, the pitch A440 played on the piano at different amplitudes produces different timbral configurations. Even more incredible, different human touches on that same A440, on that same piano, and at the same approximate volume, clearly affect the overtone structure too! These statements are easily verified by reading any number of reports on the spectral analysis of timbre.

The timbral deviations, produced by a variety of dynamics and touches applied to single sound sources which produce aperiodic wave forms (commonly referred to as noise) is extremely dramatic. Each stroke elicits very different timbral characteristics. The medium of the solo snare drum is a wonderful source for the creation of klangfarbenmelodien.

The fact is that there is a huge multiplicity of color variations on any single percussion instrument. To mix too many together with insensitive timing is a ridiculous waste of color, and often a negation of timbral diversity.

Variety comes from limitation. Variety comes from the complex non-linearity of the construction of acoustical instruments. The mind's ear can compare and perceive with clarity a great variety of timbres from one to two simple sound sources.

IV.

The future of the development of percussion literature, both solo literature and percussion ensemble literature, is in doing more with less. Since a smaller array of instruments highlights touch differences and touch differences mean enriching timbral differences, our concerts should utilize fewer instruments, and smaller set-ups. An evening of snare drum solos. An evening of triangle, woodblock and cymbal chamber music. An evening of unaccompanied vibraphone. An evening of solo drumset.

Do we ask a string player to play the cello, contra bass, and viola all in the same night?

We must retrain ourselves to draw out more colors from

each instrument by developing an infinity of touches. Different strokes for all of our instrumental folks.

We do not have far to look for role models. Third world percussionists have been doing more with less for centuries. A wealth of material does not lead to a music of wealth. Music is the human touch resonating, traced in sound by acoustical instruments. Percussion materialism is as spiritually bankrupt as rampant societal materialism.

And finally, the more with less principle leads to the spiritual/physical development of the percussionist's touch and musicality, not the frantic acquisition and search for different and more percussion instruments.

We are a small planet- - -
A few fragile plants
Floating in an infinite garden.
Tend these plants by hand,
One by one.

Taste the sweet sounds which are the fruits
Of the human touch
Taste humans being in sound.

Stuart Saunders Smith

Against Definition

By *Stuart Saunders Smith*

Stuart Saunders Smith wrote the following keynote address for the PASIC '92 New Music/Research Day in New Orleans, Louisiana. The address was delivered by Dr. Larry Snider.

I.

In the late summer of 1991 the family lawnmower died of old age and long neglect. Sylvia and I knew new life could spring forth from this simple householding incident.

Here are the facts we squarely faced: We hate mowing lawns; we hate lawns; and we hate the sound, smell, and look of lawnmowers; we **do** love the woods.

So without hesitation we decided no more lawnmower—that rotating guillotine maintainer of vegetable decorum—that instrument of front yard crewcuts.

We immediately began planting every species of plant-life we could get our hands on: ground covers of various kinds, and all manner of flowers, trees, and bushes.

We gave in to our lot. We let our yard grow its own dimension—its own sense of place.

Soon birds, small mammals, and a snake or two moved in with us.

Now our yard is dense with life, an ever-changing land escaping from the suburbs into the woods. Our yard contains us, but no longer is contained by us. Our yard is our measure; we, no longer its measure.

II.

“And thus spoke Zarathustra to the people: the time has come for man to set himself a goal. The time has come for man

to plant the seed of his highest hope. His soil is still rich enough. But one day this soil will be poor and domesticated, and no tall tree will be able to grow in it. Alas, the time is coming when man will no longer shoot the arrow of his longing beyond man, and the string of his bow will have forgotten how to whirl!

I say unto you: one must still have chaos in oneself to be able to give birth to a dancing star. I say unto you: you still have chaos in yourselves.”¹

III.

I aspire to be a witnessing transcriber to a music which makes **itself** in the medium of listening. A listening that transcends self by consciously letting patterns emerge out of the sound's demand to take their own shape.

Obviously I am not talking about chance music or serial music. Chance music and serialism mechanically push sounds around, ignoring sound's intelligence manifested in the imprinted corporeal human inner-ear to attain a so-called unconditioned music. Actually such music is either without condition or merely conditioned. Serialism and chance treat sound as material outside the body—literally disembodied music. In each case the individual's corporeal sound-imprint is ignored.

Music centered in listening, regardless of its notational strategies, is the disciplined development and exploration of the corporeal sound-imprint. Listening to the “inner” recognizes that the intelligence of sound leaves imprints—living sound fossils of

Against Definition

fibrous roots infixed deep in restless twists² which can be mined by leaving the mind, by listening into the silence. Not the Cage silence of non-intention by Norman O'Brown's "Silence is our mother tongue"—the silence of the abyss—the nothing. Out of inner silence comes its own listening.

What is heard in such listening? The act of listening—silence mirrors the will to listen—a music of itself emerges. And all perception is at base listening. Listening is self.³

IV.

"Wanting to be what we are not, we come to believe ourselves something other than what we are, and this is how we become mad." *Rousseau*

"It is through madness that the greatest good things have come to Greece." *Plato*

"Almost everywhere it was madness which prepared the way for the new idea, which broke the spell of venerated usage and superstition." *Phillippe Lacoue-Labarthe*

V.

For all of us who are dissatisfied with ourselves, and therefore dissatisfied with society, the question becomes: How do we court madness?

First, listen inside. Listen so deeply that the familiar becomes estranged—in other words listen until you become alienated from yourself.

The more we listen in this way the more there is to listen to. The mind becomes fuller and fuller, exploding tornadoes of convoluted caterwauls, bloody fears, murderous rages, debilitating doubts, insufferable grandiosity, sickening lusts—but ultimately, in time, all these are seen as merely mists over an abyss.

What is it that we hear from this abyss? Listening! Listen, mimic the silence, for it too listens! And listening continually alters what it constructs. Find yourself by losing yourself. The self is never one—not only is it the other, but another without fixity.⁴

Rather, each of us is a temperament—a fundamental style—an ethos—scales of ethical vibrations in process.

Listen to listening, hear the substructures of the soul vibrating. The **instinct** of the ear is music.

Eventually listening to listening becomes confession. Both Ives and Mahler used to say the most important part of music is not the sounds. The most important part of music for both composers is music's autobiography, which is de facto, the novel ("Late resounds what early sounded." Goethe).

Autobiography—the biography of the "dead" other—our made-up selves. Not autobiography, or even audiblebiography, but autothantosgraphy—a music of mourning—a mourning of the missed other.⁵

We lose self-identification through self-examination ending all self-definition.

VI.

Serialism, chance music, or any self-contained system for that matter, creates a music of perfection. Perfection, like belief, is a closed system. A closed system leads to itself. Such systems fold in on themselves. Such systems create music which admires itself by not contradicting its own agenda. A closed system can only lead back to its origin. It is a fortress—static and defensive.

I try to let music be made through me—hopefully full of mistakes and rough, messy, ill-finished gestures. I listen for a music emerging from an open system. I'm after movement, evolution.

Open systems move because they are unbalanced. If a system is balanced, then there is no movement—especially no movement outside its own parameters. Only the unbalanced move. The unbalanced move, or fall.

Listening to listening is so open, full of movement, so profoundly without equilibrium that it must lunge ahead.

I aspire to transcribe the changing of my novel—the dead other—the subject of the illusion of subject in its fiction because I am not content with who I am. I need alteration. I must change for there is only change.

And resisting change is like resisting madness. As Norman O'Brown says, "Resisting madness can be the maddest way of being mad."

NOTES

¹From: *Thus Spoke Zarathustra*, Nietzsche.

²From: *The Tyto*, William Blake.

³*Typography*, Phillippe Lacoue-Labarthe, pages 139-207, Harvard University Press.

⁴Ibid.

⁵Ibid.

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Selected Reviews of New Percussion Literature and Recordings

Edited by James Lambert

Publishers and composers are invited to submit materials to **Percussive Notes** to be considered for review. Selection of reviewers and the editing of reviews are 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, PAS, P.O. Box 25, Lawton, Oklahoma, USA 73502.

Difficulty Rating Scale

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

REFERENCE BOOK

Percussion Instruments and Their History

James Blades
\$38.00, HD \$50.00
The Bold Strummer, Ltd.
20 Turkey Hill Circle
P.O. Box 2037
Westport, CT 06880

This is the new Revised Edition 1992 James Blades, in his own inimitable way, captured the essence of percussion instruments and their history in his original publication (1970) by the same name. The title is self-explanatory.

The 1970 edition contained 509 pages, the Revised Edition 1984 contained 511 pages adding 2 pages to the Bibliography and Discography section; this latest 1992 edition contains 513 pages. The two additional pages contain Recommended Technical and Recital Literature which provides the reader with a list of good percussion music for technical study or recitals. These two pages by no means capture all the valuable technical or recital music available in the world, but they do provide the reader with a general over-view of what is recommended by most percussionists. Other than these few additions, the book remains the same.

There is no question that this publi-

cation is the most widely-used research source for percussionists, scholar and other desiring information on this subject, and for this we will always be grateful to James Blades.

Highly recommended.
—John Beck

MIXED MEDIA

An Idyll for the Misbegotten
George Crumb
No Price Given
C.F. Peters Corporation
New York, London, Frankfurt

An Idyll for the Misbegotten is a 15 minute composition for amplified flute and three percussionists. Percussion I plays bongos, African log drum, 5 tom toms and small bass drum, Percussion II plays bongos, African log drum, 5 tom toms and medium bass drum, percussion III plays large bas drum. As is the case of other George Crumb compositions, the first glance at the manuscript is awesome. Once a closer look is had at the over-sized manuscript of non-barred staff paper, individual parts take on a shape and become quite playable.

This is certainly the case of *An Idyll for the Misbegotten*. A tempo marking of quarter note = 40 prevails throughout the composition. The flute is written on the top staff and given explicit instructions as to all the special effects required to perform the part. Generally there is an interplay between percussion I and II which juxtaposes nicely with the flute. Percussion III plays a continuous roll throughout the composition which is broken only occasionally by a finger rubbed on the head producing a "lion's roar effect" or a beat played with either a bass drum beater, timpani mallet, or snare drum sticks. Each percussionist is given their own staff with explicit instructions as to how to play their part. Practically all the rhythms that are played by the flute and percussion I and II are artificial groupings of 3, 5, 6, or 7.

An Idyll for the Misbegotten for amplified flute and three percussionists is an excellent composition by George Crumb, in Mr. Crumb's words "to be heard from afar, over a lake, on a moonlit evening in August." The performance notes are quite clear and contain a stage set-

up for the performers. C.F. Peters Corporation has done their usual excellent publishing.

Highly recommended for advanced players.
—John Beck

1492 VI
Judith Shatin
No Price Given

American Composers Edition
When attempting to make a list of recent compositions for percussion that leave an impression of originality and musical substance, one finds that a large number of works do not easily come to mind. One title, and it should be relatively easy to remember if you are "up" on important dates, is Judith Shatin's new composition, *1492*. This is a duet for a pianist and a multi-percussionist. The piece treats both performers as equal partners in the musical process; the pianist is never treated as a mere accompanist.

The percussionist plays a multiple set-up containing two castanets and/or woodblocks, tam tam or suspended cymbal, maraca and a "crasher" (sheet-metal strips, bolted together that rattle when struck) or second maraca, bongo, two timbales, snare drum, bass drum, two tom toms and a vibraphone. The piano, which the composer suggests "should be amplified to match the percussion," is often treated in this piece like a true percussion instrument, as evidenced by the writing itself which emphasizes the parameter of rhythm with structures featuring clusters and dissonant chords, as well as those places where the pianist is required to strike the strings with a soft yarn mallet and a snare drum stick.

The beginning and closing sections of the piece are highly charged, almost frenetic in mood; a reflective, lyrical middle section provides an effective contrast. Rhythms featuring staccato ejaculations of sound, interspersed by silence, are characteristic of the outer two sections. In most cases, these attacks must be played simultaneously by both performers creating ensemble problems of immense proportions. This is a work, however, that will justify the labor devoted to its preparation.

—John R. Raush

SNARE DRUM SOLO

Get The Job Done I
Todd A. Ukena
\$2.95
RBC Publications
P.O. Box 29128
San Antonio, TX 78229

This snare drum solo is an excellent choice for the beginning percussionist. The solo employs eighth and sixteenth note patterns in various combinations at a moderate tempo. *Get The Job Done* is void of flams, ruffs, or rolls. In addition, it employs alternate sticking and challenges the performer to explore the concept of form. Ukena has written a snare solo in a sonatina format and has carefully labeled the exposition, development, recapitulation, A and B themes and transitions. The print quality is excellent and measure numbers are indicated at the start of each line of music.

I recommend this solo highly. It is encouraging to see a snare drum solo written for the beginner. I hope others will take Ukena's lead and continue to contribute to this area of repertoire which in my opinion is still lacking.

—Lisa Rogers

Snare Drum Solo No. 1 IV+
Jim Deschler
\$2.00
P.O. Box 924
Rockville Centre
New York, NY 11571

Snare Drum Solo No. 1 by Jim Deschler is a rudimental solo which employs twirls and backsticking. Specific rudiments employed include paradiddles, ruffs, flams, flam-taps and seven rolls. The development of same-handed flams is stressed, and the performer should take notice of the tempo change on page two.

The print is relatively clear; however, the sticking is difficult to read at times due to size of print. Also, watch carefully for twirl and backsticking indications. Twirl indications are noted above related measures and backsticking is indicated by "x" within a measure. Measure numbers or even sectional markings are not indicated. The performer may wish to mark measures or sections for ease during practice, lessons, etc. I recommend

Selected Reviews of New Percussion Literature and Recordings

this snare drum solo to strengthen rudimental "chops."

—Lisa Rogers

Just Rudiments IV-V

Aubrey V. Adams

\$3.00

Pioneer Percussion

This is a contest style solo that utilizes many of the new PAS snare drum rudiments. The solo, which is to be performed at 120 mm opens with flam taps, a 9 stroke roll and Swiss triplets. The next phrase employs various paradiddle combinations. Additional techniques used include Lesson 25, various drag settings and the drag paradiddle. The solo concludes with a flair of triplets mixed with back sticking for show.

The solo is well written in form and content and has sufficient dynamic contrast for interest. The print is clear, and the 66 measure solo is printed on two pages. A new setting of traditional drum rudiments and worthy of consideration for contest.

—George Frock

SNARE DRUM METHOD BOOK

Eight Study Works—Advanced Rhythmic Studies for Snare Drum

Jim Deschler

\$4.00

Deschler Percussion

P.O. Box 924

Rockville Centre, NY 11571

Eight Study Works is a succinct look at some rhythmic problems faced by all percussionists from time to time. Jim Deschler covers technical and reading problems such as changing meter, accents, compound rhythms, improvisation, speed, rolls and some independent sticking. Although none of the studies are long, they do contain a systematic structure and seem to accomplish a purpose. Except for one study, there are no dynamics. A tempo marking is given for four of the eight studies and sticking is given for one study.

Eight Study Works—Advanced Rhythmic Studies for Snare Drum is definitely for the advanced player. Practicing them would provide the player with studies that

would advance their snare drum skill. The studies are easy to read and are printed on good paper stock.

Recommended.

—John Beck

TIMPANI SOLOS

Sonata For Timpani

Rich Holly

\$5.00

Kendor Music, Inc., Main & Grove Streets

P.O. Box 278

Delevan, NY 14042

Sonata For Timpani is a 11:00 minute grade 5 Timpani solo for four timpani. It is written in the traditional sonata form of three movements.

Movement I starts with a slow tempo of quarter note = 60 which states a fanfare of coming events. The main section is written in quarter note = 120+ and contains a melody filled with mixed meters of 4/4, 7/8, 6/8 and 3/4. This melody is slowed a bit for a brief time then returns to the Allegro tempo. The movement ends with the original fanfare. There is one glissando and one pitch change required within the movement.

Movement II is rubato throughout and contains no bar lines. Special notation is used which allows the performer to interpret the notes as they see fit. There is a tempo marking of quarter note = 48 which is later followed by a tempo of quarter note = 60. The movement ends with the original pitch change within the movement.

Movement III is marked at quarter note = 144 and is basically in 4/4 meter. This movement is the tour de force of the sonata. Difficult sticking patterns will require that cross sticking or doubling notes must be practiced in order to execute them. At one point the movement retards into the opening fanfare of the first movement only to continue again with the melody of the last movement. The movement ends with the exact notes and rhythms of the opening of the first movement.

Sonata For Timpani is a musically well-written work for timpani. This composition will provide the

timpanist with an excellent work for a recital while deriving much satisfaction both musically and technically. Congratulations to Rich Holly and Kendor Music, Inc.

—John Beck

KEYBOARD PERCUSSION SOLO

A La Rencontre du Xylophone I

Alain Huteau

\$12.25

Editions Henry Lemoine

17, rue Pigalle

75009 Paris

Theodore Presser Co. selling agents Huteau's thirty-two page text comprises a series of exercises and studies for the beginning student of the xylophone. The exercises and studies introduce the student to the keys of "C" major and "A" minor and to major and minor tonalities of keys up to one and two sharps and one and two flats. In each of the keys studied, the same basic patterns are utilized including scalar patterns and melodic intervals of thirds, sixths and octaves. Following these basic drills, a so-called "recreational piece" in the appropriate tonality is presented.

Perhaps the most intriguing aspect of this method is its incorporation, not usually found in material devoted to the beginning level, of a strong emphasis on non-alternating sticking patterns. (Sticking is indicated using the solid dot—circle system found in many European percussion texts.) The author advances his case for these "fingerings," stating that they have been used to "avoid frequent arm movements and crossing over of hammers," which the author contends, "is too often the cause of wrong notes." An example of the degree to which the non-alternating sticking concept is applied is found in the initial exercise in the book in which the opening four notes, the first four notes of a C major scale, are stuck left—left—right—right, along with the more conventional left—right—left—right stickings.

The exercises are planned so that the student devotes three weeks to each key. The "recreational pieces" given for each key studied are crafted to be as interesting as their limited parameters allow. They are more difficult than corresponding literature published

in this country. This method would, therefore, be suitable for students more advanced than the beginning level, perhaps as supplementary material.

—John R. Rausch

Tremulus IV

Marshall Griffith

\$5.00

Belle Press

1926 Barnum Road

Geneva, OH 44041

Tremulus is a marimba solo which starts with a tempo marked at quarter note = 120-138 and contains mostly sixteenth note patterns with varying dynamics. There is some mixed meter, but the quarter note remains the same—4/4, 3/4, 2/4, 6/4. After the 7 second fermata the slow middle section starts at quarter note = 56 and later at quarter note = 60. This progresses back to the tempo of quarter note = 120-138 and other than three measures of the slow tempo, the piece ends fast.

Tremulus is basically a two mallet marimba solo with a brief four mallet slow, middle section. It would be possible to perform the work holding either two mallets or four mallets at the required sections. To do this would require a quick mallet change from four mallets to two mallets at one point. Those not adept at holding four mallets for fast playing should not shy away from performing the work.

Tremulus is a well written work for marimba. It would be appropriate for a recital and would be accessible to an intermediate player whose four mallet ability is being developed. It is easy to read and printed on good paper. Congratulations to Marshall Griffith and Belle Press.

—John Beck

Suite No. 6 for Cello V-VI

J.S. Back

Transcribed for marimba by Xavier Joaquin

No Price Given

Zimmermann

Xavier Joaquin has used his extensive years of educational experience to help in preparing this transcription of the Bach *Cello Suite No. 6 in D*. Tempo markings and dynamic inflections are suggestions given by

the editor. Although it is not a requirement, there are mallet suggestions and sticking combinations to assist with placement and voicings.

This is an excellent service and addition for the marimba soloists, and a compliment must be given to the editor who has arranged the pages in a manner that avoids all page turns.

Highly recommended.
—George Frock

MULTIPLE PERCUSSION

Sudden Change IV-V
Siegfried Fink
No Price Given
Zimmermann

Sudden Change is a multiple percussion solo based on sudden free change of meters, rhythm, dynamics and sound colors. The solo is presented in sections and are based on influences such as *Take Five*, *Ratzenitzza* and the *Jongo* from Brazil. Instrumentation includes bass drum, 2 toms, 2 bongos, hi-hat and 5 temple blocks. Technical demands include flams, drags and counter rhythms between the hands. Mallet changes and instrumentation changes are clearly indicated. The solo is 6 pages in length, but the editor has taken care that all page turns are at rests providing time for the turns. The composer suggests that all accents be exaggerated.

An excellent multiple percussion solo and highly recommended.
—George Frock

PERCUSSION ENSEMBLE

Let's Give Them a Hand III
Francis McBeth
\$9.00

Studio 4 Productions
Alfred Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410
Francis McBeth, in this piece for four players without instruments or "clappers," as he calls them, forsakes the band medium with which, as a composer, his name is so closely associated. Fortunately, the favorable reputation he enjoys in that medium is justified here, as well, although one might have wished that his skills had been put to use on a major work, rather than

on this thirty-two bar musical "hors d'oeuvre."

Similar to other examples of this type of "body music," McBeth requires his "clappers" to use their feet as well as their hands. (He employs a clever notational device to designate the following three options: right foot—stem added to right side of note head; left foot—stem placed on left side of note head; both feet together—use of double note heads.)

McBeth has chosen 12/8 meter and a moderate tempo of quarter note = 80, which results in some rapid-fire clapping in executing the numerous sixteenth-note rhythms. Also challenging are pyramid figurations in which each player claps one note in an eighth-note pattern, or two sixteenth notes of a six-note, sixteenth-note figure.

The applause that one would expect following a performance of the quartet will, without doubt, be stimulated by the last measure of the piece in which performers themselves must stand up and launch into hearty applause.

—John R. Raush

The Three Foxes II-III
Victor V. Salvo
No Price Given
Theodore Presser

This is a trio in the rudimental style for snare drums. This short trio which takes just over a minute to perform is presented with a score and three parts. The rudiments required include flam, flam paradiddle, flam accents and roll. At letter H there is a section for stick clicks. There are numerous unison passages that will require precision among the three players.

The print is very clear, and each part is written on one page. This publication offers no innovations in content from other traditional snare drum settings. However, the opportunity to provide ensemble experience to young players is important, and this should be fun and of benefit to the beginning student.

—George Frock

Timbucktwo III
Jeff Rettew
\$3.00
Pioneer Percussion
Box 10822
Burke, VA 22009

This Pioneer Percussion publication is a snare drum duet, appropriate for students at the intermediate level. The writing in this duet can best be described as "concert style," exploiting musical demands such as meter changes (2/4, 3/4, 4/4, 12/8) and shifting accents, rather than the stringing together of rudimental patterns.

The duet provides excellent pedagogical opportunities, especially for the development of rhythmic acuity. For example, one player must synchronize a sixteenth note—rolled eighth note—sixteenth note pattern with the four single-stroked sixteenth-note figure played in the other parts. The coordination of other patterns, based on accuracy in subdividing into sixteenth notes, provides numerous opportunities to work on timing problems, which are always challenging for younger players. The meter changes are also a nice idea. (The fact that the note values change when going from 4/4 to 12/8 should have been indicated, even though it is rather obvious.)

—John R. Raush

The Bedford Three III
Victor V. Salvo
\$7.75
Theodore Presser Co.
1990 Presser Place
Bryn Mawr, PA 19010

Although this snare drum trio was published in 1992, its original copyright dates back to 1970. It revisits a genre of ensemble literature that was very popular in school contests and festivals in years past.

The piece, which can be played by junior-high aged students, is very brief as flams, flam and drag paradiddles and single drags; stickings are not indicated, however. The major challenges to the players are in the nature of ensemble problems. For example, in many measures, patterns such as flamadiddles written in sixteenth notes and sixteenth-note triplets must be played simultaneously by all three drummers.

This trio can still be considered a valuable pedagogical tool, even by current standards. If being used in

a contest venue, however, the instructor will need to devote some time and effort deciding on the appropriate sticking patterns and writing them into all the parts.

—John R. Raush

Stuck IV
Wolfgang Rihm
No Price Given
Universal Edition

Stuck is a trio that is just 36 measures in length, but has maximum expression and tension. Written for just one bongo, suspended cymbal and bass drum, the composition opens with soft rolls which are contrasted with short rhythmic motives and accents. With a tempo of 60 mm, the composition requires interplay between the three performers. The composition concludes with a long fermata that permits improvisation to a long, loud roll ending.

The print is very clear and easy to read, although all instructions are in German with no translation for performances by other cultures. Each player performs from a score. An excellent trio that calls for limited instrumentation. It will make an excellent opening to the ensemble concert. Highly recommended.

—George Frock

PERCUSSION RECORDINGS

Salvador Ferreras Invisible Minority
Salvatore Ferreras
No Price Given
Aural Tradition Records

Vancouver Folk Festival Society
3271 Main
Vancouver, BC V5V 3M6

This is a collection of Latin music, both rural and urban, which touches the cultural influences of several countries including El Salvador, Brazil, Puerto Rico, Venezuela and even south Africa. The settings include both traditional folk songs as well as jazz/rock/and Afro-Cuban styles. The instruments used also reflect multi-cultural influences including instruments from Ghana, China, the Philippines, Africa and various Central and South American countries. The folk-like selections are simplistic, and the catchy melodies typically reflect the music and styles of those cultures.

The quality of recording is excel-

Selected Reviews of New Percussion Literature and Recordings

lent, and the performances are filled with repetitive riffs leading a rhythmic drive and dance feel identified with the music of those cultures. An excellent CD both for musical content and for the ethnic styles presented.

—George Frock

DRUMSET INSTRUCTIONAL VIDEOTAPES

I Remember Buddy And Gene Ronny Kae I
No Price Given
Honey Records/Drum City Guitarland
9225 W 44th Ave.
Wheat Ridge, CO 80033
This is a relatively short (11.49 minute) tape that features Ronny Kae on drums. The title trace was written by Mr. Kae and is intended to imitate the solo styles of Gene Krupa and Buddy Rich. Two of the remaining three selections ("Wipe Out" and "Drums Are Back") are in a combo setting rather than the drums alone. "Harry—Play Those Drums" is another drum solo and has a deep raspy voice saying "Harry—Play Those Drums" at the end of most eight bar phrases. The recordings were made at various times from 1971 to 1992 and are not always of the highest quality.

This is not a young soloist trying to start a solo career. There is no pretense that this is (either musically or technically) a "state-of-the-art" recording. It is a performance by an individual who has been in the music business for many years who wanted to make a tape of the music he enjoys playing. Although the potential market will be rather small, friends and students of Mr. Kae will likely enjoy this tape.

—Lynn Glassock

Teaching Vehicle For Drumming at Home #1 I-II
Ronny Kae
No Price Given
Honey Records/Drum City Guitarland
9225 W 44th Ave.
Wheat Ridge, CO 80033
This tape begins with a drum solo entitled "What The World Needs Now—More Drum Solos." Mr. Kae then presents the ten rudiments that he feels are essential. (He sug-

gests using metal sticks for this type of practice.) The ten rudiments (usually played slow to fast to slow) are: the long roll, single stroke roll, 5 stroke roll, 6 stroke roll, 7 stroke roll, single paradiddle, double paradiddle, triple paradiddle, triplet and flam. He then demonstrates a rock beat, a shuffle, a jazz beat, a cha-cha, a rumba and a waltz. This is followed by a floor tom solo and a solo based on triplets. The tape ends with three compositions entitled "Red Rocks," "Elway Throw That Ball" and "Summer Sun—Northern Wind." "Elway Throw That Ball" is like "Harry—Play Those Drums" on Mr. Kae's other tape in that a raspy voice says the title repeatedly at the end of most eight measure phrases.

Mr. Kae explains the rudiments and various beats in an informal, folksy manner. You get the feeling that he has been successful playing and teaching in a particular world for a long period of time and that he really enjoys what he's doing. It is, however, a different world from the one in which most serious students (or devotees of performers like Dave Weckl) live. This is a unique tape, made with good intentions, but it will likely find a limited audience.

—Lynn Glassock

The Essence of Brushes III-IV
Ed Thigpen
\$39.95
Interworld Music
67 Main Street
Brattleboro, VT 05301
Video tapes can be a tremendous aid in learning a great variety of musical skills. You probably couldn't find a better example of this than *The Essence of Brushes*. Being able to hear and see the multitude of strokes and motions greatly sharpens the focus when trying to master these seemingly magical sounds.

Mr. Thigpen demonstrates different tempos, the time signatures of 4/4 and 3/4, various stroke types including legato and staccato, the angle positions of the brushes and the basic styles of jazz (triplets) and Latin (straight eighths). All the individual strokes are discussed and are played at reasonable tempos. Camera angles are fairly tight and alternate from the front and from above. There are also several excit-

ing trio demonstrations with Ron Carter on bass and Tony Purrone on guitar.

Mr. Thigpen is both a competent and confident teacher. The content is excellent and so is the pacing between the various segments. It's obvious this was not a "thrown together" tape. Highly recommended.

—Lynn Glassock

STEEL DRUM ENSEMBLE

The Entertainer IV
Scott Joplin
arranged by Steve Popernack
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314
The popular ragtime favorite is arranged for the following steel band instrumentation: tenor, double tenor, double second, guitar, cello and bass. The tenor and double second parts provide the melodic line in unison with the double tenor part providing melodic and harmonic support. The guitar, cello and bass parts provide the necessary accompanimental/chordal support. The tenor, double tenor and double second parts are relatively difficult in terms of chromaticism and broad leaps.

The print is very clear with measure markings every eight measures on all parts and every six measures in the score. Generally, true to the original work, *The Entertainer* by Scott Joplin, I would recommend this ragtime arrangement for any steel band.

—Lisa Rogers

Pan Flamenco IV
Jeff Borckardt
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314
Pan Flamenco by Jeff Borckardt is a Latin work for the following steel band arrangement: tenor, double tenor, double second, guitar, quad, cello, bass and drumset. The tenor and double tenor parts provide the melody while the double second, guitar, quad, cello and bass provide the accompaniment. However, there are instances within the composition in which all pans employ melodic fragments in unison such as measures 29-32 and measures 71-74. This particular work for steel

band also includes a written drumset part which can serve as a valuable road map. The quad part follows in unison either the cello or guitar parts; therefore, if you do not own quads, this arrangement is still very viable for your group.

This particular work also includes an optional solo section at letter D for either tenor or double tenor and is a wonderful vehicle to encourage improvisation within your steel band program. I have used *Pan Flamenco* within my own steel band, and I recommend it highly as an excellent composition and a great "crowd-pleaser."

—Lisa Rogers

Margaritaville IV
Jimmy Buffett
arranged by Shelly Irvine
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314
Irvine's arrangement of this popular hit by Jimmy Buffett has great audience appeal and is fun for steel band members to perform as well. I believe that the difficulty rating of this arrangement should be low rather than medium. The melodic line in the tenor part has few difficult runs or highly chromatic passages and the accompaniment parts are also relatively easy in regards to pitch and/or rhythm. The double tenor basically harmonizes the tenor part or melody at an interval of a third or sixth below.

Measure 46-49 of this arrangement are extremely well written due to the use of a hemiola effect in the tenor, double tenor and double second parts. As with most steel drum works published by Panyard Publications, a drumset part is provided. This arrangement is a must for any steel band. Highly recommended.

—Lisa Rogers

Maple Leaf Rag IV
Scott Joplin
arranged by Steve Popernack
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314
Another ragtime favorite, *Maple Leaf Rag* arranged by Steve Popernack for steel band is available through Panyard Publications,

Inc. This arrangement employs the following instrumentation: tenor, double tenor, double second, guitar, cello and bass. The difficulty rating is listed as medium; however, I believe that the rating should be medium/difficult or difficult due to the chromatic passages, rhythmical complexity involving passing sixteenth notes between pans (i.e., measures 8-9) and frequent employment of syncopation.

The print is very clear and legible. Special attention should be paid to the dynamic contrasts that are indicated. Both *The Entertainer* and *Maple Leaf Rag* are fine arrangements in the ragtime style which can be valuable assets to any steel band performance. Highly recommended.

—Lisa Rogers

Jump To It IV
Cliff Alexis
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314

Jump To It is a wonderful steel band composition which combines two styles. The first section of the work is in a funk style while the second half employs a calypso. The steel drum instrumentation includes: tenor, double tenor, double second, quad, cello and bass. In addition, a drumset part is provided. The tenor and double tenor parts employ the main melodic material. However, the double second part moves between melodic and/or accompanimental support. Throughout most of the composition, the quad part doubles the cello part; however, there are several instances in which the quad part has a particular counter-line of its own.

The form of this composition is clear, yet, be careful at letters H and I. These sections are repeated four times and letter I has very specific dynamic markings associated with each repeat. I would highly recommend *Jump To It*.

—Lisa Rogers

The National Anthem of Trinidad and Tobago II

Patrick S. Castagne
Arranged by Alvin C. Daniell
No Price Given
Panyard Publications, Inc.
2335 Eleventh Street SW
Akron, OH 44314

This arrangement of *The National Anthem of Trinidad and Tobago* is a nice addition to the steel band repertoire. It is relatively easy to learn; however, forewarn steel band members of the key signature and key change. The following instrumentation is employed: tenor, double second, guitar, cello and bass.

In addition, the arrangement contains quite a bit of rhythmical unison between the parts; therefore, work must be done to ensure precision and clarity. *The National Anthem of Trinidad and Tobago* would be an excellent selection to begin steel band performance.

—Lisa Rogers

STEEL DRUM LITERATURE

Bacchanal Lady IV
David Rudder
Arranged by Ronald Kerns & Shelly Irvine
\$30.00
Panyard Publications, Inc.
2335 11th Street S.W.
Akron, Ohio 44314

What a great work for steel band! This arrangement provides an enjoyable experience for all involved-band members & audience. *Bacchanal Lady* is a wonderful soca with an adaptable instrumentation.

The instrumentation includes: tenor, double tenor, double second, quad, guitar, cello, bass, and drumset. The tenor and double second parts double the melodic line while the double tenor part wavers between melody and accompaniment with the other pans. A few rather difficult passages for the tenor and double tenor pans need close attention, such as measures 55-61, 99-100. *Bacchanal Lady* is a must for any steel band.

—Lisa Rogers

STEEL DRUM RECORDINGS

The Panyard Series & Carnival Jump-Up
(Panyard '87, Panyard '88-Woman Is Boss, Panyard '90-Iron Man, Panyard '91-Musical Volcano, Phase II Pan Groove-Pan Rising)
Panyard Series \$9.00-cassettes only
Carnival Jump-Up-\$14.00-compact disc only

Panyard Publications, Inc.
2335 11th Street S.W.
Akron, Ohio 44314

As stated by Panyard Publications in their 1992 catalog: "The concept of the panyard series is to record steelbands in the natural ambiance of their panyards during Carnival Season as they prepare to compete for the coveted title of *National Panorama Champions*." These recordings are an invaluable link for steel band educators to the panyards and the literature which members are performing. Many of the selections on the recordings are published arrangements available from Panyard

Publications. For example, *Rant and Rave* is a wonderful arrangement which was recorded by the Amoco Renegades for the Panyard '91 cassette. Also, Phase II Pan Groove-Pan Rising contains a recording of *Sunset* which is also an excellent arrangement now published by Panyard. The arrangements and recordings are not exact duplications of each other; however, they are similar.

Carnival Jump-Up is really a collection of favorites from past Panorama Competitions. Some of my favorites on this compact disc are: *Tribute to Glenn Miller*—Solo Harmonites, *Carnival is for Woman*—Carib Tokyo, and *Curry Tabanca*—Neal and Massy Trinidad All Stars. Most, if not all, of the recordings for both the Panyard Series and Carnival Jump-Up were recorded at the individual panyards. These recordings are a wonderful source for authenticity and great fun to listen to anytime.

—Lisa Rogers

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Index, Volume 31, 1993

Note from the Executive Editor:

With the February, 1994, issue of *Percussive Notes*, an index for the preceding Volume 31 is provided. Please be aware that *Percussive Notes'* volumes are now catalogued from February to December (bimonthly); however, Volume 31—*only*—contains eight issues from October, 1992, bimonthly through December, 1993. Henceforth, future volumes of *Percussive Notes* will contain six issues (February through December). This index will become an annual portion of the February issue for the immediate preceding volume year (as a matter of information, the Percussive Arts Society Anthology Committee, Mr. Larry White, committee chair, will soon complete its work in cataloguing the previous 30 volume years of *Percussionist/Percussive Notes*). We intend this index to be a service to our member/readers. —James Lambert

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PASIC '95—Phoenix, Arizona/November 1-4, 1995

By J.B. Smith, Host

THE PLANNING COMMITTEE for PASIC 1995 is now in place! The convention is still two years away, but we're already busy making plans for what will be a fabulous four days in Phoenix, Arizona. Prominent on the committee are long-time PAS supporters Gary Cook from the University of Arizona; Dr. Steve Hemphill from Northern Arizona University; University of Nevada at Las Vegas percussion instructor Dr. Dean

Gronemeier; Arizona State University's Dr. Mark Sunkett; Phoenix Symphony members Bill Wanser, Fred Marderness and Bruce Pulk; local drumset artists Dave Jewell, Dom Moio and Pat Bowen; student helper from Arizona's last PASIC Chuck Booth; area marching specialists Bill Meldrum, Paul Buyer and Brian Mason and world music specialists James "J.T." Taylor, Marty Acuna and Paul McDermand. Many of us have worked

together on events in the past (including 20 years of highly successful Arizona Chapter Days of Percussion and Marching Festivals) and I'm sure we will be able to use our experience and established camaraderie to make PASIC '95 a great success. If you have any questions about committee openings or programming, please contact Dr. J.B. Smith, PASIC '95, c/o PAS, P.O. Box 25, Lawton, OK 73502. PN

The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405)353-1455.

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NEWS RELEASE

REORGANIZED PAS BEGINS NEW YEAR

LAWTON, OKLAHOMA—The Percussive Arts Society begins 1994, its 32nd year, with a newly elected Board of Directors and a reorganized headquarters staff.

Members of the 1994 Board of Directors are

Alan Abel, Temple University, Philadelphia, PA

Dean Anderson, Berklee College of Music, Boston, MA

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Doug Wolf, University of Utah, Salt Lake City, UT

According to PAS President Garwood Whaley, 1993 was the first year that final elections to the PAS Board of Directors were open to the entire membership. Previously, PAS members were able to nominate members to the board, but the actual election of board members was made by the Board of Directors in office at election time. Of the 27 board members, 13 were current (not up for reelection), all nine incumbents were reelected, and five new members replaced the scheduled outgoing members.

The PAS Board of Directors is directly involved in decision-making for the organization, and in implementing the goals set at annual board meetings. Board members are limited to no more than four consecutive two-year terms.

At PAS headquarters, three staff members have been named to new positions. Steve Beck, who has served as Administrative Manager for the society for the past five years, will now serve as Executive Director of PAS. Cheryl Copes, in her third year with the organization, has assumed the duties of Administrative Manager. *Percussive Notes* Art Director Shawn Brown is the newly appointed Director of Publications.

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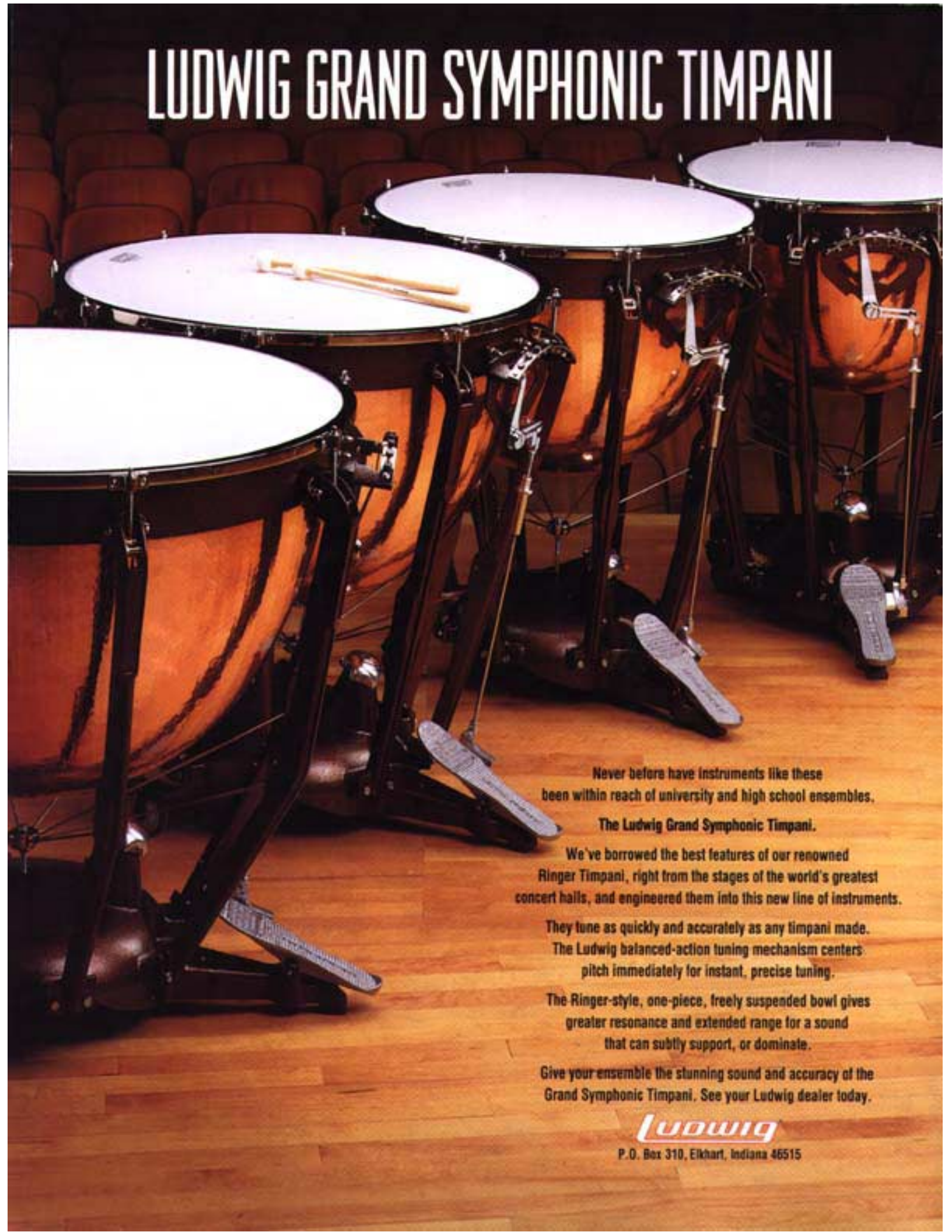
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