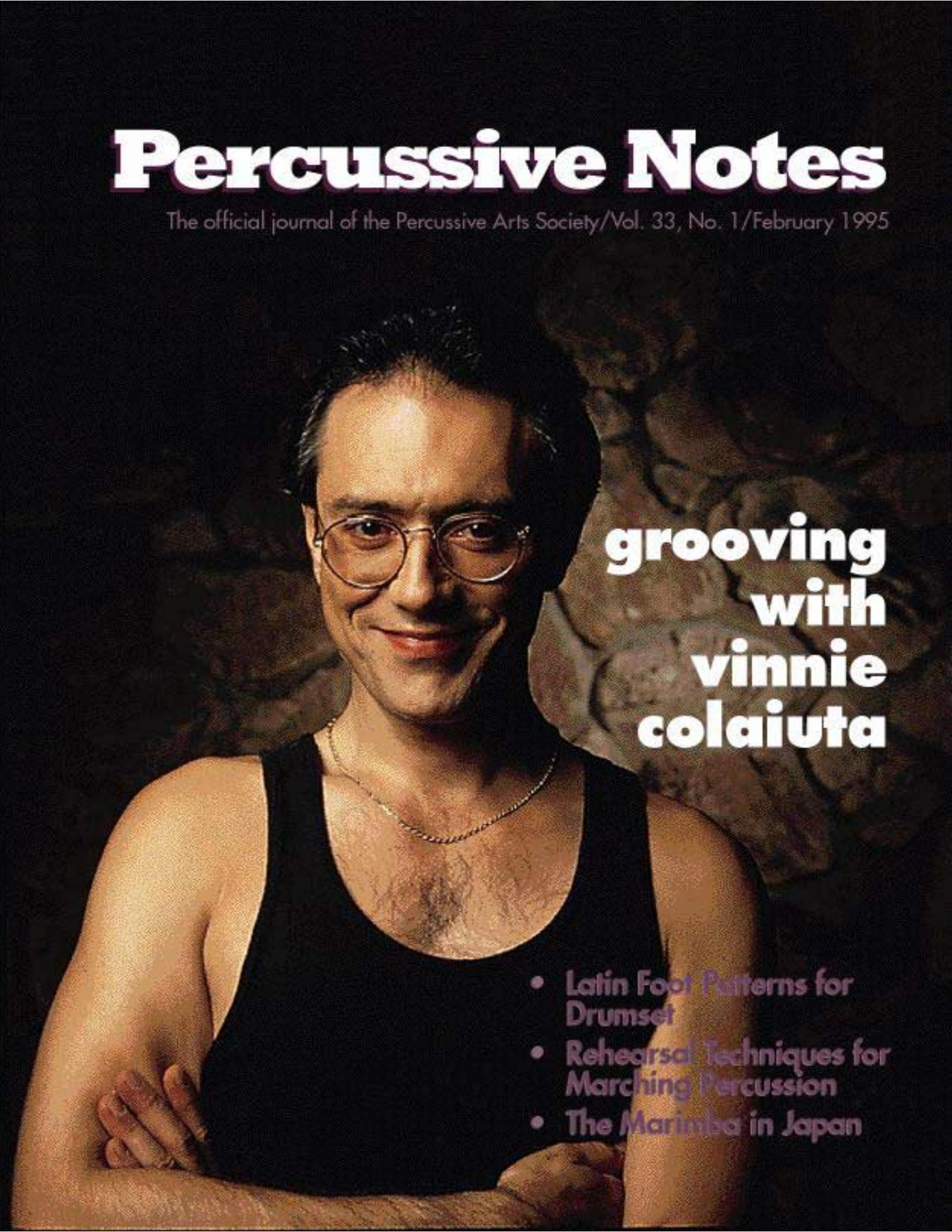


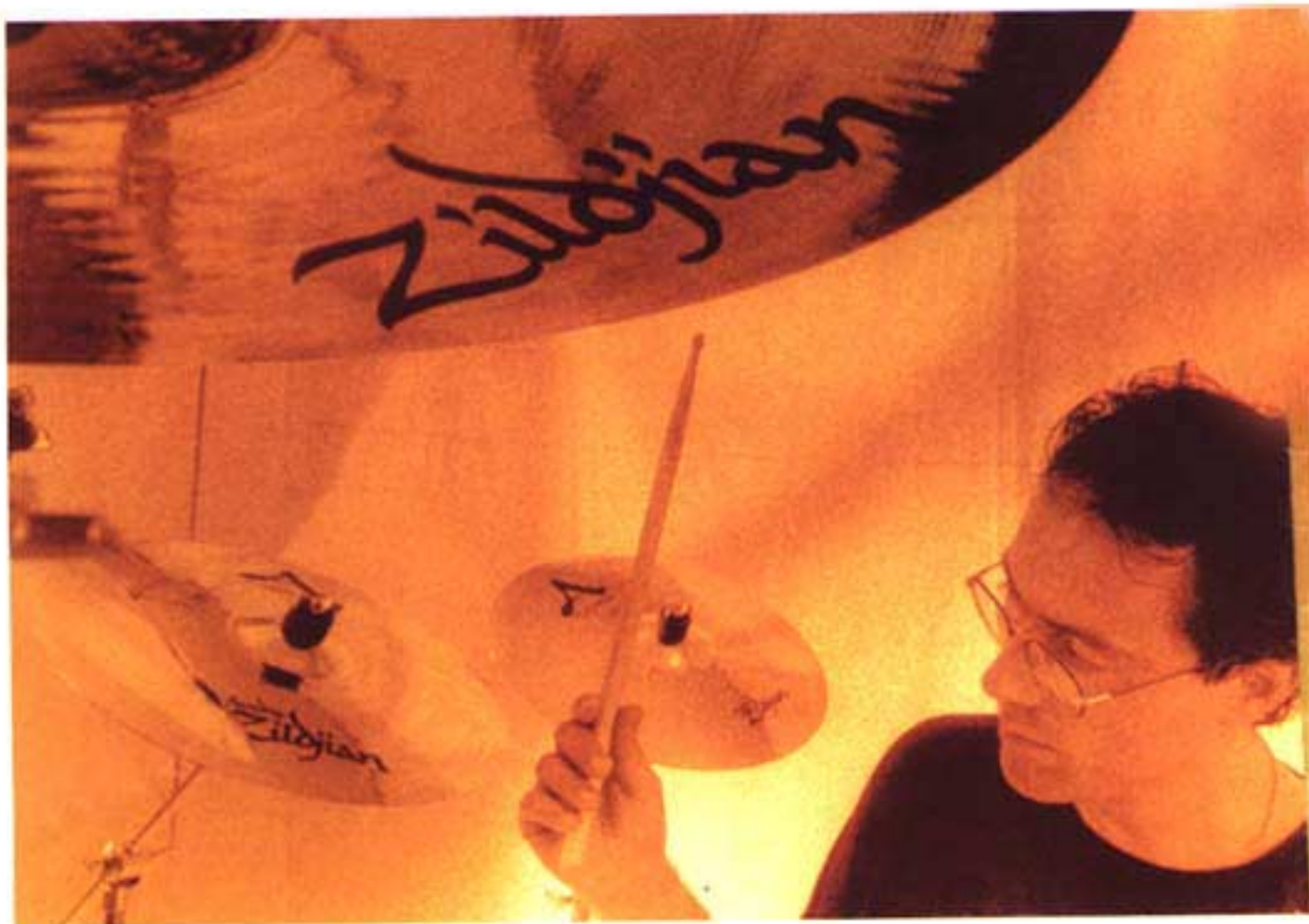
# Percussive Notes

The official journal of the Percussive Arts Society/Vol. 33, No. 1/February 1995



**grooving  
with  
vinnie  
colaiuta**

- Latin Foot Patterns for Drumset
- Rehearsal Techniques for Marching Percussion
- The Marimba in Japan



## "ZILDJIAN TOOK THESE SO

*Vinnie Colaiuta had a clear picture in his mind of*

*what his dream cymbal would be. "It would have a 'sweet' sound," explained Vinnie. "Not too dark. Not too light. Sort of in-between, but not bland and not middle-of-the-road.*

*It would be a thin cymbal with more spread than a thicker cymbal, but not too much more.*

*When I hit the bell, it wouldn't go 'ching-ching' like*

*a cash register. It would open up as soon as I touched it. I could even hit it with my finger and it would still sound good. It would speak to me. In a nutshell, the cymbal would be*

*strongly reminiscent of the old Zildjian*

*A, but with a more contemporary feel." Interestingly,*



*The A Custom.*



*us field test. And after a lengthy process of playing,*

*listening, and perfecting, we produced*

*the new A Custom. We're thrilled with the cymbal*

*because we believe it's the finest sounding*

*A Cymbal we've made to date. And it should be.*

*New computer techniques enabled us*

*to analyze how minute variations in hammering*

*patterns affected the sonics. And our exclu-*

*sive rotary hammering device allowed us*

*to create never-achieved-before nuances in sound.*

*The A Custom is a complete range of cymbals*

*with 14" Hi hats, 15," 16," 17" and 18" crashes, and*

## **UNDS OUT OF MY HEAD."**

*several months prior to this discussion with Vinnie,*

*we had already begun working on a cymbal*

*with similar qualities, as an extension to the classic*

*A Zildjian sound. We decided to join*

*forces and create this new generation of cymbal*

*together. We enlisted Dennis Chambers,*

*Steve Smith, Neil Peart, William Calhoun and*

*Omar Hakim, amongst others, to help*

*20" and 22" rides. To learn more about them, please*

*write Zildjian at 21 Longwater Drive, Norwell,*

*MA 02061. As a parting note, we'd like to thank all*

*of the artists involved in creating the A*

*Custom. Especially Vinnie. Because when we sat*

*down to work, his head was into it the most.*

**Zildjian**

CYMBAL MAKERS SINCE 1623.

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

# Percussive Notes

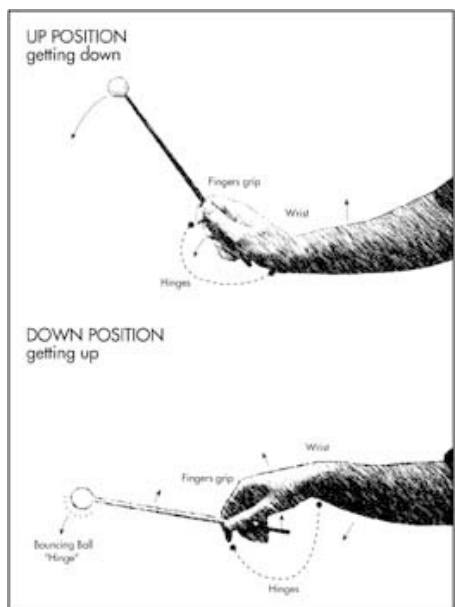
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RICK MALKIN

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# President's Report

By Garwood Whaley

LOOK FORWARD TO EACH PRESIDENT'S report that I write because there is continuing growth and excitement that I enjoy sharing with each of you.

Let me begin with membership. At this time our membership is 7,500—an increase of 64% in two years. Our PASIC attendance this year was 4,500, which was 700 more than at last year's record-setting convention. Video tapes from this year's convention will be available from PAS shortly—and, of course, as a membership benefit, at a discount. Also, several new items including a great embroidered sweatshirt and polo shirt will be available in our new gift-item catalog, which all members will receive with their membership renewal.

During this year's Midwest International Band and Orchestra Clinic I had the pleasure



of meeting with MENC President Will Schmid. I am happy to report that Will and I will be working together to develop projects that will be beneficial to members of both organizations. *BD Guide*, the highly acclaimed band-directors journal, and *Modern Drummer* have both agreed to visit our headquarters/museum for the purpose of writing articles about the success of the Percussive Arts Society. This coverage will present our story to thousands of readers around the world.

Although the Executive Committee is presently working on a number of goals, the primary one for this year will be the development of junior high school membership. It is the opinion of the Board of Directors that we have little to offer students at this level and we are working to fill this void. Ideas thus far include the Days

of Percussion and a regular publication. Already under way is the club membership category developed with this age group in mind.

In other PAS news, students attending PASIC '95 in Phoenix will be able to earn college credit through the University of Miami by attending clinics and concerts and writing a short paper. And our WPN committee is currently investigating a tie-in with INTERNET to make our resource materials more easily accessible.

I encourage your involvement in PAS. Plan now to attend your chapter's annual Day of Percussion and PASIC '95 in Phoenix; we are planning another great convention. I look forward with enthusiasm to my next two years as president.

Warm regards,

---

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

By J.B. Smith, Host

SOME OF YOU MAY BE WONDERING why Phoenix was chosen as the location for PASIC '95. PAS members and supporters may be asking themselves, "Will prominent artists, exhibitors, contest participants, school groups and world-class clinicians come to the desert Southwest for a percussion convention?" Unquestionably, the answer is "YES!"

Phoenix is one of the most popular winter-month convention sites in the nation. The facilities, location and weather make it ideal for PASIC. In addition, with PASIC positioned between the Phoenix-hosted NBA All-Star game and the NFL Super Bowl, the city will be ready to shine in the national spotlight and prepared to accommodate thousands of guests from around the world. The proximity of the convention center to the four-star Hyatt Regency Hotel, Phoenix Symphony Hall and a wide range of restaurants and entertainment facilities will make it easy to enjoy the convention and take advantage of all Phoenix has to offer.

Dates for the convention are November 1-4. Programming of the feature clinic and con-

cert events is already taking shape, but there are still opportunities for individuals and groups to get involved:



- The PASIC New Music/Research Day is Wednesday, Nov. 1. The theme this year is Percussion and Theater. Artists and ensembles interested in proposing performances should contact Michael Bump at Ohio State University (614) 292-9522 or Ben Toeth at the Hartt School of Music (203) 768-5253.

- High school and college percussion ensembles who want to be considered for performances

should start compiling recordings of recent performances. Two college groups and one high school group will be invited to perform showcase concerts. Deadline for tapes and scores is April 1. See page 74 in this issue of *Percussive Notes* for application information.

- The solo category this year is concert snare drum. Deadline for application is April 1. Information will be published in *Percussion News*.
- High school and college drumlines will be given the opportunity to apply for the marching festival. Watch for details in *Per-*

*ussion News* for information on how to apply.

- To make PASIC attractive for students, PAS has instituted special rate packages for PAS clubs and student groups (junior high and high school). Club sponsors and school directors should take advantage of the special savings that are available. PAS clubs can attend the entire convention for \$25 (as long as they're accompanied by their adult leader). Now, more than ever, it makes sense to start a PAS Club.
- Information regarding scholarly paper presentations will also be printed in an upcoming issue of *Percussion News*.
- For our friends in the manufacturing, retail and publishing fields, exhibitor packages will be sent out this month. The exhibit space will be in the center of all the activity, so be prepared to do some brisk business at PASIC '95.

Whether this will be your first PAS convention or one of many, make your plans now to attend PASIC '95 in Phoenix. We have secured reasonable rates at the Hyatt Regency and have made every effort to make your visit to the Valley of the Sun an exciting and productive one.

PN

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**GET DOWN**

I had delightful conversations with Alfred Fissinger recently and wish to share what he said about his masterwork, *Suite for Marimba*. He likes very soft pianos in his music but does not like sticks that are so soft that they do not have intensity at dynamic peaks.

I mentioned that the range of the marimba has been extended since he wrote the work (*Suite* only goes down to the F below middle C). With this in mind we discussed the slower movements and I suggested that his legato lines might sound more sustained if the entire movement were transposed down. He listened to a tape of the "Esch/Sure" movement in the original key and also down a minor seventh. His response was, "I have no objection to transposing the slower movements if you think it sounds better." He felt that lowering the piece a minor seventh made the work "too sombre," but did like the increased sustain in the higher pitched sections.

My opinion is that the best compromise between sustain and expression might be achieved by taking the movement down a perfect fourth. I suggest that other composers who have written for instruments of limited range be asked if they know of the new marimba range to see if they might change their pieces to fit the newer instruments.

*Dr. Doug Walter*

Director of Percussion, University of Colorado at Boulder

**HEARING DAMAGE**

I am currently gathering information about hearing loss and hearing damage for an upcoming article to be published in *Percussive Notes*. If you have experienced any auditory damage due to your musical activities and would be willing to share your experiences with *PN* readers, I would like to

hear from you. Please detail the nature of your hearing damage, how your hearing was damaged (i.e., playing drumset with a heavy metal band, practicing glockenspiel in a small room, etc.), your search for relief, medical recommendations, hearing-protection information, or any other relevant material and send it to the address below. Please include your address and phone number and as many details as possible. You may also call or fax.

*Prof. Terry O'Mahoney*

St. Francis Xavier University

Box 5000

Antigonish, Nova Scotia CANADA B2G 2W5

phone (902) 867-5123; fax (902) 867-5153

**CORRECTION**

An author's credit in the December issue incorrectly stated that Ian Turnbull is percussion instructor at the University of Western Ontario. Turnbull was instructor from 1965-70; the current instructor is Prof. Robert Hughes.

*Percussive Notes* welcomes comments and responses to articles. Send letters to: Rebounds, c/o *Percussive Notes*, P.O. Box 25, Lawton OK 73502.

**New Music/Research Call for Proposals**

The New Music/Research Committee is currently accepting proposals on the topic "Percussion and Theater" for presentation at the PASIC '95 New Music/Research Day in Phoenix, Arizona. Please submit a two-page description including: presentation format (e.g., lecture, multimedia presentation, performance), outline, approximate duration, and technical requirements. Additional supporting materials are welcome, but not required for full consideration. Please include within your proposal external funding sources, if applicable. Proposals must be postmarked no later than April 1, 1995. Materials are to be sent to: Michael Bump, Percussion Studies, School of Music, Ohio State University, Weigel Hall, Columbus, OH 43210.

**Call For Scholarly Paper Presentations**

The Percussive Arts Society Scholarly Paper Committee is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read in Phoenix, Arizona, November 1-4, 1995. Please submit a summary of your topic no more than two pages in length, including a thesis statement and an outline of your presentation. Deadline for submissions is April 1, 1995. Send all proposals to: Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187, fax: (708)752-5341.

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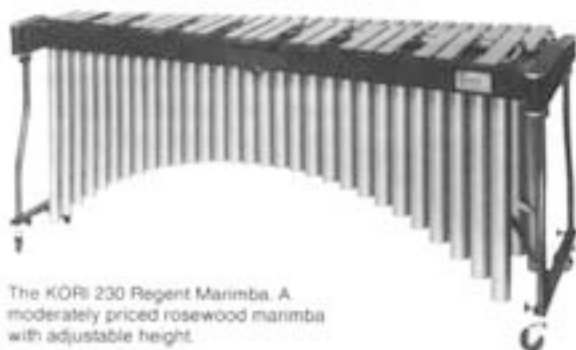
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KAREN MILLER

M

ost people don't even bother trying to describe it in technical terms. They just call it "Vinnie stuff"—those licks and fills that defy analysis. One can throw words like "polyrhythms" and "multi-meters" at it, but the mathematical approach those terms imply seems at odds with the pure feel and animal aggressiveness that permeate Vinnie Colaiuta's drumming.

That's not to suggest, however, that Colaiuta is an instinct-only player who doesn't know what he's doing. His studies at Berklee with Gary Chaffee prepared him for the rhythmic sophistication required by his first major gig with Frank Zappa during the late '70s. Zappa himself hailed Vinnie as being the best drummer he ever worked with in terms of his understanding and feel for complex rhythms and time signatures.

However much Vinnie might be able to explain exactly what he's doing, he never sounds as though he's sitting there counting and subdividing. There's a sense of wild abandon, as if he is simply going for it with no fear of the danger involved in exploring uncharted rhythmic territory. At times, one senses that Vinnie is rushing straight towards a musical brick wall during a fill or solo, but then, at the last moment, he finds the opening in that wall and slides right back into the tune's solid groove.

Some consider Colaiuta a rhythmic god. Others prefer a much simpler explanation that absolves them of all responsibility to come to grips with what he does: "Vinnie's crazy."

That reputation caused Colaiuta some problems after he left Zappa's band and sought to establish himself in the L.A. studios. Contractors worried that he was a loose cannon who would never be able to restrain those infamous fills on straight-ahead recording dates. His quirky sense of humor and volatile personality reinforced the idea that Vinnie was nuts.

But some knew better. Several of his first sessions came as a result of Jeff Porcaro's recommendations. Colaiuta ultimately got very busy in the L.A. studios, recording with artists including Joni Mitchell, Allan Holdsworth, Gino Vanelli, Jeff Beale, Tom Scott, John Patitucci, Jennifer Warnes, Natalie Cole and Robben Ford. He served as house drummer on the *Joan Rivers Show* in 1987 and played tons of commercial jingles and TV show themes.

Most of the sessions required very straightforward

# vinnie colaiuta

drumming, and although that facet of Colaiuta's drumming tended to be overshadowed in many people's minds by his finesse with polyrhythms, it was a talent that was very much in evidence even on certain Zappa tracks that Vinnie propelled with simple backbeats. In fact, had Colaiuta never played an odd-time signature in his life, it's likely he would still be a major player in a league with Jeff Porcaro, Jim Keltner or Kenny Aronoff, simply for his ability to make a tune feel good with a less-is-more approach.

"People identify me with other things," Colaiuta acknowledges. "You don't hear a lot of music any more like Frank wrote, and people still remember those things. I may have become some kind of icon because of those achievements, and I have no intentions of wanting to bury that reputation.

"But the thing is, regardless of how many pulses a bar happens to contain, you're going to play it with the same consideration of feel that you would if you were playing 4/4, meaning that you're going to make it feel good no matter what it is. A bar of seven or eleven is not going to feel like four, but it may have subdivisions that give you the feeling of a backbeat for enough of a moment to get that same kind of feeling. By the same token, you can take 4/4 and stretch it like a Gumby.

"Some people write in odd times just to be experimental and they actually want it to have a jerky feel. But odd times can inherently be that way unless you approach them from a different angle, not necessarily defining the downbeats in every bar. It becomes a

question of, do you want to make the audience a part of this or do you want to lose them? How much of it has to be an intellectual exercise all the time? We played some odd times on the Sting record [*Ten Summoner's Tales*] but I don't think Sting intended for people to sit there and count the stuff out. He wanted to make it as musical as possible.

"That's the beauty of someone like Coltrane," Vinnie says. "You might not understand intellectually a note of what he was doing, but you got it on some other level."

In fact, some contend that if there is an internal logic to something, your subconscious will respond to it even if you don't consciously know what it is.

"Right," Vinnie says, "because the laws of nature ring true. When you listened to Coltrane you recognized something and wanted to go back to it because he was playing the truth. It's deep stuff."

In a reverse sense, Colaiuta's 4/4 playing has a ring of truth to it in the way he can drive a song with simplicity. Many drummers who are very technically accomplished cannot play simple beats with conviction.

"I believe in it," Colaiuta says. "It's strange because you hear something driving and feeling good, so you transcribe it and see that there aren't a lot of notes on the page. Sometimes you are surprised by that because it sounded like a lot more than it was, but that's because you can't transcribe drive and attitude.

"The other thing is that no two drummers play 4/4 exactly the same way, you know? That's a mys-

By  
Rick  
Mattingly

tery in itself to me—how you can identify someone through something so simple. It's way beyond how many ticks per beat and all that garbage."

Like most drummers, Colaiuta started out playing standard backbeat-oriented songs. "My first real influences were guys on the radio playing on R&B and Motown records," Vinnie says. "That music inspired

records such as Herbie Hancock's *Headhunters*, Miles Davis's *Bitches Brew* and *Live/Evil* and Tony Williams' *Emergency* and *Ego*. "It was a massive transformation of music for me that just freaked me out; I blew my lid off with that stuff," Vinnie says. "When I was at Berklee, I used to go to bed every night with headphones on listening to stuff like Miles Davis's *Nefertiti* album, with Tony Williams on drums. I was totally into 'Trane and Elvin [Jones].

"I didn't want to isolate myself from anything; I listened to everything at that point. I was so energized by fusion before fusion was ever a bad word. I don't know why it became a bad word—probably because it got so watered down. I don't think it was the musicians who watered it down. They studied all these years to play stupid elevator music? I don't think so. Anyway, those were my early influences."

Colaiuta was also exposed to odd meters at an early age. "I saw Don Ellis live when I was in seventh or eighth grade," Vinnie says. "I couldn't believe that stuff; it was amazing. So I was hip to that before I got to college, but Gary Chaffee definitely polished it. He showed me different concepts of relating to it on drumset that I hadn't thought of, especially on a physical level with the linear thing and the sticking. He really steered me and it was great. Gary is a fantastic teacher and he has an amazing mind."

Like many young drummers who master more complex styles of playing, Colaiuta developed a certain contempt for simpler ways of playing. "Yeah, I was a jazz snob for a while," he admits. "When you're first learning you go through all that stuff. I used to get myself in trouble when I was playing casuals because I would get bored so I would start throwing in all this stuff. But I was young and restless and didn't have the maturity to deal with that kind of thing.

"Eventually you wise up, or else you're totally blind and you think all these other people don't know what they're talking about. You start thinking, 'Hey, I'm BAD and they just don't know it.' That's some funny shit when you see guys who think their stuff is the only thing, and they're real quick to put everything down when they haven't even investigated everything that's out there. You've really got to question the validity of that.

"At the same time, if you have gone through the whole gamut and can honestly say, 'Yes, I can play a backbeat and appreciate the value of simplicity, but I'm really onto something new here and nobody understands it,' you just have to realize that maybe you've developed different tastes than everybody



me and I would always play along to the radio. When the Beatles came on TV I saw that and freaked, so Ringo made a big impact on me, and I remember watching shows like *American Bandstand* and *The Monkees* on TV.

"But I also remember seeing Buddy Rich on the *Tonight Show* around the same time I first saw Ringo. And even though I came up playing in rock bands, my high school music instructors were all very jazz oriented. They would take me to big band gigs and turn me on to all these records; I got exposed to Tony Williams when I was in junior high. I was playing in the school stage band when I was in seventh grade and I'd be doing gigs in clubs with my band director at night. I was just this kid who couldn't stay awake.

"I had a couple of friends who played Hammond B3 organs, and we would do gigs with tenor sax, organ and drums, and sometimes a guitar. I was also listening to a lot of organ groups like Jack McDuff and Jimmy McGriff and Don Patterson. That stuff is great, man. It's just greasy, you know? There's nothing like it."

By the time Colaiuta went to college, he was digging groups such as Tower of Power, the Mahavishnu Orchestra and Return to Forever, and

*"Groove is the most natural consequence of the flow of the music."*

else. You hear things differently, and you can't expect the whole world to hear as you do. If you've run through the gamut, then your thing can be totally valid, as opposed to some guy who learns to do something fairly complex and then thinks he's got an edge on things and everything else sucks.

"But at some point you're hearing guitar players and bass players you dig, and you want to play with them because it feels so good, and you want them to want to play with you. It's really a reciprocal thing as opposed to going on a gig and thinking, 'Well, these guys are funky but they don't understand *my* stuff,' and pretty soon you start making yourself believe that *they* can't play because it's not grooving. Deep down inside, you know you're bullshitting yourself.

"Groove doesn't just apply to something simple. Groove is groove, period, no matter how many friggin' notes are in the bar or how dense the content of the music is and all that crap. Groove is the most natural consequence of the flow of the music. You just have to know that you're making a statement with it."

**T**HREE YEARS AGO, Colaiuta left the relative security of the L.A. studios to go on the road with Sting. He had not played on the album that the tour was supporting (*Soul Cages*), and there were no guarantees that the gig would amount to anything more than a couple of months on the road.

Conventional wisdom holds that once you get established in the studios and are on several contractors' first-call list, you don't leave town to do a mere road gig. Contractors are creatures of habit, and while you're gone they will get used to calling someone else. Some of them, in fact, will feel downright betrayed by your infidelity to studio work, and when you come home looking for work again, they won't necessarily welcome you back with open arms. They'll keep using the guy who did all those cornflakes commercials for them while you were off being a rock star.

Colaiuta must have been crazy to take that gig.

"It was definitely a gamble," Vinnie acknowledges. "But I never said I just wanted to be a studio player. I was presented with an opportunity that I knew I would love to do because of what it represented musically. Also, at that particular time I happened to really be wanting to do something different.

"People were saying that I was working too hard and saying 'yes' to everything," Vinnie says. "Well,

of course you're going to say yes when it starts happening because this is what you've worked for and you don't know when the phone is going to stop ringing. You also don't want to alienate people on a political level—and just because I'm talking about politics doesn't mean I'm crafty, shrewd or not true to people. I'm just talking about dealing with people, which is a natural consequence of what happens daily in business relationships. It doesn't mean you have to be deceptive or anything.

"So anyway, people said I was working too hard. Well, I love what I do. Also, to maintain an okay lifestyle, if all I had were TV dates that didn't pay as much as record dates, I'd take even more TV dates to pay my bills. But you've really got to know when to start weeding certain things out, and the percentage of dates that I was not enjoying compared to the ones that were musically fulfilling was way out of balance to me. I'd be on dates and the other cats were talking about *golf*—not wanting to be there. C'mon. I didn't want that; I really didn't. I was definitely not ready to be sitting there reading a magazine in between cymbal rolls. No thanks, that's not me.

"So I needed a specific kind of change and, thank God, I happened to get it. I'm not saying I wanted to stop being a studio player; I just didn't want to be pigeonholed.

"It's funny, because I had been thinking that it would have to be someone like Sting or Peter Gabriel for me to leave town. Then Sting calls a couple of months later. I was so jacked up and ready for that! Cattle call? Sure, no problem. I felt so confident because I knew that I could really relate to that situation. A lot of guys might think, 'Yeah, well, so can I.' But can you really? You might like it, but is your playing really on that level?"

As it turned out, the association with Sting was an ongoing one. Colaiuta did several tours with Sting and played on his *Ten Summoner's Tales* album. The album featured plenty of in-the-pocket groove, as well as tunes in five and seven in which Colaiuta proved his ability to make "odd" time sound perfectly natural.

Although at the time of this interview Vinnie had no idea when, or if, Sting would call again for an album or tour, he has no second thoughts about taking the gig. "You're always gambling, and sure, it could have gone either way with my career," Vinnie says. "But considering the musical validity that people recognize Sting to have, I didn't think it was going to hurt me. If you're up there playing the best you can



SHAWN BROWN

Colaiuta at PASIC '94

and you're happy and honest about it and the music is quality, people in the industry are going to congratulate you and root for you. They don't have to like the music but they can sense the integrity."

However much Colaiuta may have been bored with TV dates, could his decision to follow his heart have also been influenced by the untimely deaths of Frank Zappa and Vinnie's close friend Jeff Porcaro?

"Yeah, I could agree with that one hundred percent," Vinnie says softly, obviously struggling to control his emotion. "I was devastated, needless to say. It can't help but make you think when it happens to people who have made such an impact on you. I can only hope that would be one of the important lessons to be learned from those two, tragic events, and that I would be able to assimilate something like that."

One might reasonably assume that the recent release of Colaiuta's first solo album (*Vinnie Colaiuta*, Stretch/GRP) was part of the process of following his heart. While the album is certainly the most personal statement yet to come from Colaiuta, he insists that he didn't force the project simply for the sake of making his own album.

"I had been writing for a long time," he says. "When you are honing your ability to express yourself, after a while your efforts cause things to happen. I didn't consciously wait for anything, and I didn't try to make something happen. I just carried on and it happened when it decided to happen."

"You have to engage in a process to get a result. You can't just conceptualize a result. You might use the knowledge that there *is* a result to give you the impetus to fuel the process, but once you start think-

ing about the result too much, the process gets interrupted.

"Let's say your desired result is a record contract. Rather than daydreaming about the end result and bitching that the result is not occurring, involve yourself in the process, which is an ongoing thing. To get signed, you must have some tunes, and once you've made a record, you're going to want to make another one, and another one after that, which means you have to have more tunes. So dig the process and get involved in that. If you can enjoy the process, you won't trip out on whatever results you do or don't have."

Given the opportunities for self expression that Colaiuta has been offered with the variety of artists he's worked with, were there facets of his playing that he felt had never been exposed?

"The album was more an opportunity for my writing than my drumming, because nobody's heard my writing," he replies. "The goal was not 'here's a lick you never heard before,' but 'here's my drumming in the context of my own music.' The album integrates my drumming into my whole musical persona. My compositions reveal my drumming, which represents my musicality, which is revealed through the compositions."

"I'm not saying that my persona is not revealed through my drumming on other people's records. It is, because I'm expressing myself completely through my instrument at that moment. But I'm reacting to something else, whereas on my album, I'm reacting to my own music. It's a subtle difference, but it's a difference."

Colaiuta's drumming on the album ranges from simple and grooving to schizo and intense—always fitting the context of the particular tune. "Representing myself as a whole person, I think I serviced the tunes quite well," he says. "Playing more stuff just because I wanted my record to have the fastest single-stroke roll I ever played could have been the stupidest, most self-defeating thing I had ever done. And I didn't force anything to be perfectly quantized. Here's how I wrote it, here's how I played it to-night. It happened; don't mess with it. That's where I was coming from."

In the album's liner notes, Colaiuta states, "I'm sure that, upon listening, my influences will be blatantly obvious." In terms of the tunes, some of them do have echoes of the early-'70s fusion that Colaiuta expresses so much admiration for, and there are, predictably, hints of Zappa here and there.

But in terms of his drumming, Colaiuta has never

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RICK MALKIN

Colaiuta at PASIC '89

been a clone of anyone. However innovative certain drummers have been, one can often hear their roots, as in the way Tony Williams came out of Roy Haynes, or how Dave Weckl evolved from Steve Gadd. But there are no clear precedents for Colaiuta's style, so just what did he get from the drummers he considers his influences and how did he apply it?

"Tony Williams represented so many things to me," Vinnie says. "Rebelliousness. A complete iconoclast. I thought it was absolutely brilliant the way he would choose to describe musical events on the drumset as a result of improvisational dialogue between himself and another player. That really had a big impact on me.

"With Billy Cobham, aside from the sheer physicality and powerhouseness of it, it was hearing him avoiding downbeats and doing things that were funky and syncopated but really clean and slick. He would use hand techniques between the hi-hat and snare drum that sounded like they incorporated rudimentary training, and he would make that stuff sound funky on a drumset while he was playing grooves. And then the speed he had and the single-strokes around the tom-toms, and his approach to odd times, which was really funky. I was listening to how he constructed his solos. Even if he was trading back and forth—bebop guys would be trading fours but these guys were trading God-knows-what, eevens

or something—I'd listen to the statements he would make and think about why he put this note here or that note there.

"The biggest thing that got me about Elvin was his time feel. He definitely latched on to some circularity that nobody else had. It wasn't just that it was a triplet thing, but his whole time feel was so unbelievably hip and very deceiving and full. Some of the things he did were like sheets of sound that didn't belong to individual notes anymore; it sort of transcended that kind of thing.

"Roy Haynes had a whole different kind of sound too. He danced on the drums, you know what I mean? I tried to assimilate that from his ride cymbal thing, which had a whole different kind of effect on me."

Vinnie suddenly stops speaking. After a long pause he says, "This is kind of opening up a Pandora's box, because I could get a lot deeper than that," he explains. "I mean, I can't possibly encapsulate what I got from all those guys in this amount of time. That took place over years and years of my development, so it's really hard for me to sum it up into a few things."

His reluctance to reduce the drummers he admires to a couple of signature characteristics speaks volumes about who Colaiuta is. Perhaps the reason his own playing has such depth is because in terms of the drummers who influenced him, he didn't just rip



off a few licks from each one. He absorbed their entire approaches to drumming and applied their attitudes and concepts.

"Maybe so," Vinnie considers. "I don't know if I've lived enough of a life to even begin to get everything that a Roy Haynes alone has to offer to a drummer, let alone Elvin or Jack [DeJohnette]. You can only look at them and go 'WOW' and try to groove on the totality of what they are. You can't just reduce them to a couple of characteristics. Sure, they might have signature licks, but do you think that's all they can play? They are not limited by any sense of the imagination.

"People who think they can reduce these guys to a few licks are almost piteously funny to me; they are so completely missing the boat. Everybody has licks, whether they realize it or not, but it goes along with an overall style. The great drummers are still responding to what is going on around them."

**N**OVEMBER, 1989—The percussion industry has converged on Nashville for PASIC '89, at which Vinnie Colaiuta is one of the featured clinicians. The night before his clinic, Vinnie goes out to dinner with a group of people that includes Louie Bellson and several employees of Zildjian and Remo. When they arrive at the L&N Seafood Grill, they are told that it will take a few minutes to prepare a table for the dozen or so people who make up the party.

Everyone stands around exchanging small-talk while waiting, but Colaiuta finds an empty chair near the entrance, sits down and pulls a practice pad and pair of sticks from the bag he's carrying. As he starts working out on the pad, Bellson watches. "He's so dedicated," Bellson says, shaking his head in admiration. "He reminds me of Joe Morello—allways practicing."

Indeed, Colaiuta is known as a famous "practicer" and many of his friends and associates in L.A. tell stories about seeing Vinnie going at it on a pad in the car while his wife, Darlene, is driving him to and from sessions. His behavior is often cited as an example of the extreme discipline one must have in order to achieve greatness.

But given Colaiuta's level of technical skill, is he really that obsessed at this point with getting better, or is he simply so in love with playing that he's happiest with a pair of sticks in his hand?

"I just love the drums," he says. "But I don't practice obsessively like I used to. I questioned that myself a couple of years ago and wondered if it was a neurosis. If so, then maybe I should try to not be so

neurotic and see if I could just relax and tell my mind it was okay not to pick up the sticks for a couple of days. You don't want to be going, 'I've got to practice,'" Vinnie says, affecting a panicky tone in his voice. "Sure, you need a certain amount of commitment and discipline, but don't let it be a neurosis.

"If you're not satisfied with your playing, it's good to drive yourself," Vinnie is quick to add. "But do you really have something inside that's itching to get out that you can't say? If that's the case, concentrate on what that is. Technically, you've got to get your muscle memory together because the body learns slower than the mind.

"I see nothing wrong with people who want to play as much as possible because they have a lot of stuff coming out. They get on a roll and it goes on for hours. Great, man! That's the pure beauty of it. You get into that space and you love it, and there ain't nothing wrong with that.

"I'm not going to say that you don't need to practice. No way. But sometimes people start thinking, 'Oh man, I HAVE to practice all the time.' If you lose your attention span after a couple of hours and want to take a break, take a break. If you suddenly want to go play again, go back and play. You have to figure out your own objectives. If you want to do a certain thing, that's the answer right there. But how much do you *want* to play?

"Some people bitch because certain things aren't happening, but they are just sitting there making the same mistakes over and over again. Or they think somebody is going to wave a magic wand over their head. How *bad* do you want it? If you want it, you'll get it.

"But what do you *really* want? Do you just want to be like someone else because you think this, that and the other thing about that person? Or do you want it because you love the music and want to express yourself through rhythm? If you want it because you love it, it will come through." PN



**Rick Mattingly** is Senior Editor of *Percussive Notes* and serves on the PAS Board of Directors. His articles have appeared in *Modern Drummer*, *Musician*, *Down Beat* and the *New Grove Dictionary of Jazz*, he has edited instructional books by Peter Erskine, Joe Morello,

Gary Chester, Bill Bruford and Bob Moses, and he is the author of *Creative Timekeeping*, published by Hal Leonard.

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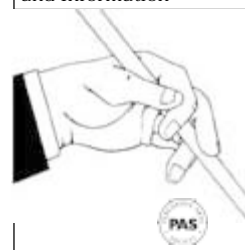
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# Latin Foot Patterns

By Norbert Goldberg

**E**STABLISHING A FIRM FOUNDATION is a prerequisite for building good drumset technique. It has often been noted that drummers concentrate primarily on developing the hands, spending proportionately little time working on the feet. Consequently, there is an inherent imbalance that can often lead to problems in performance. One striking example of this is found in the execution of Latin rhythms. Without the proper groundwork, they can sound stiff and awkward.

The foundation for most Latin drumset rhythms lies in the bass drum. In contrast to jazz drumming, where the bass drum provides accents and punctuations within the music, Latin bass drum patterns are generally ostinatos that maintain a steady groove. Although knowing the correct pattern for a particular rhythm is essential, the final objective is to play it solidly and with swing. Therefore, it is crucial that the foot patterns be accurate and locked-in to the overall rhythmic flow. Although there are many different bass drum patterns and variations, three main ones can be isolated and provide a good springboard for further study. These are the most commonly used patterns for samba, baiao and many Afro-Cuban rhythms.

Samba
Baiao
Afro-Cuban

The typical bass drum pattern for the two most popular Brazilian rhythms, bossa nova and samba, is played with a slight accent on the third beat, phrased like a long note in contrast to the shorter downbeat. Strive for a pulsing effect with a focus on evenness and balance. For bossa nova, a heel-down position is recommended for ultimate control. For the faster samba tempos, either heel-up or heel-down can be used. The hi-hat helps anchor the rhythm and can be used to change the feel. In general, practice the foot patterns until they become automatic (so they could be played while carrying on a conversation) and then add the hands. Use a metronome, gradually accelerating the tempo.

Basic Samba

Add the following hand pattern to the various foot combinations. 1. Right hand on snare, hi-hat or ride cymbal. 2. Left hand on snare, rim clicks and around the drums. 3. Hands together: right hand, ride; left hand, snare.

Create seven additional hand variations by starting the above rhythm on each successive beat. Here is one example.

The baião, from Northeastern Brazil, is quite different than the samba. The bass drum rhythm is played with a loose and lilting feel with a slight stress on the “&” of 2. Using the same approach as before, solidify the foot patterns before adding the hands.

Basic Baião

Two staves of musical notation in 2/4 time. The first staff contains four measures of a bass drum pattern: a quarter note on 1, a quarter note on 2, a quarter note on the &, and a quarter note on 4. The second staff contains three measures of a similar pattern, with the final measure ending with a double bar line. The notation includes various rhythmic symbols like 'x' and 'y' to indicate specific drum sounds.

*Opt. Splash*

*Opt. Splash*

A basic hand pattern for the baião combines a steady ride or hi-hat rhythm with different snare variations. Using the following examples as a guide, select the most effective combinations between the hands and feet. The bass drum rhythm used for the baião is one of the most common world rhythms. Present in music from India, the Middle East, Spain, Africa and the Caribbean, it can be a common denominator for many diverse musical styles.

Three staves of musical notation in 2/4 time. The first staff is labeled 'Ride' and 'Hi Hat' and shows a sequence of rhythmic patterns for the ride cymbal and hi-hat. The second and third staves show snare drum patterns, with the second staff starting with a double bar line and the third staff starting with a quarter rest. The notation includes various rhythmic symbols like 'x', 'y', and '+' to indicate specific drum sounds.

*S.D. - pp*

The main bass drum pattern for Afro-Cuban music is based on the bass rhythm called the “tumbao.” It can be used for the slower rhythms like the cha-cha as well as the faster son-montuno and mambo. Although the downbeat can be played, it is often omitted, especially in fast tempos.

Basic Afro-Cuban

A single staff of musical notation in 2/4 time showing a bass drum pattern. The pattern starts with a quarter rest on 1, followed by a quarter note on 2, a quarter note on the &, and a quarter note on 4. The notation includes various rhythmic symbols like 'x' and 'y' to indicate specific drum sounds.

*Opt.*

Playing the clave pattern on the hi-hat together with the bass drum is an excellent coordination exercise that also helps center the bass drum rhythm within the clave.



The clave-based hand patterns are usually played on cowbell, shell of the timbales (cascara) and closed hi-hat or cymbal bell. For coordination exercises they can be played with either hand, hands together, or with a common left-hand comp.



The examples provided are geared toward developing the facility to interpret the various rhythms discussed. The physical aspect of learning the foot patterns must be combined with an understanding of the music. Listening and playing along is an invaluable tool in completing the process. Once that is accomplished, the rhythms can be performed within a musical context, which is the ultimate goal of any exercise. PN



**Norbert Goldberg** was born in Argentina and began his professional career in New York City. He holds a B.A. degree from Brooklyn College, where he studied with Morris Lang, and he also studied with Don Um Romao and Gary Chester. He has written extensively on Latin and Brazilian percussion and drumset techniques and is the author of the instructional manual *Understanding Latin Rhythms*. His articles have appeared in *Percussive Notes*, *Modern Drummer* and *Percussion International*. He has conducted clinics at colleges and universities as well as at four PASICs. Goldberg is an active performer whose credits include Broadway shows, jingles, recordings and live performances.

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# The Groove

By Mat Marucci

**T**HE GROOVE, FEEL, PULSE, BEAT, pocket—whatever you want to call it—is the essence of the feeling of the music being played. Each musical genre has its own concept and texture—almost a personality.

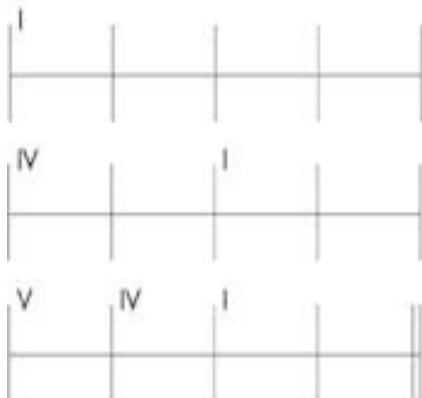
In classical music the composer is the main force in the music's texture and interpretation. Very specific instructions for the feeling of a piece and dynamic markings are included by the composer to guide the performer's interpretation of the music. Percussion is used mainly as a coloring for the music and as a support for other sections of the orchestra.

In popular music, it is the drummer's job to help create and maintain the feeling or essence of the music being played. Rhythms, fills and short solos should be played in the context of the music and musical form to maintain the "groove."

## FORM

All music is written with definite patterns or sequences of melody, harmony and rhythm. This is called the "form" of the music. Even avant-garde or freeform music actually can be considered to have form because once a tonality or rhythm is established, that becomes the "A" section of the piece. If it changes to another tone center or rhythm, that would be considered the "B" section and the form would be A-B. If it never changes, the form would simply be A, but it would have form, even if considered "open" form. If the music has a beginning and an ending it has form.

The two most common forms of music the drumset player is likely to encounter are the 12-bar blues and 32-bar song forms. The 12-bar blues, or some derivative of it, is used in all styles of popular music from country to rock to jazz. It is a 12-bar chord progression based on the first, fourth and fifth notes of a diatonic scale. This chord progression is written I-IV-I-V-IV-I and is usually:



There are different variations of this, including the 24-bar blues, but once the 12-bar blues progression is understood all other derivations are easily followed.

The 32-bar song form is very widely used in contemporary music from pop to jazz to Broadway shows and movies. This form is designated A-A-B-A and is constructed as follows: an 8-bar phrase of a melody and chord progression (A); the same phrase repeated (A); a completely different phrase called a "bridge" or "release" (B); the original phrase repeated again (A).

There are many other forms, including:

A-B-A form:

phrase (A)

bridge (B)

phrase (A)

A-B or 16-bar song form:

8-bar phrase (A)

different 8-bar phrase (B)

A-B-C-A form:

8-bar phrase (A)

different phrase (B)

third phrase (C)

original phrase (A)

A-B-A-C-A or Rondo form:

phrase (A)

different phrase (B)

original phrase (A)

third phrase (C)

original phrase (A).

Knowing the form of a piece of music is immensely helpful in making logical sense of the music and following an arrangement. Everything played by the drummer must be in correlation to that particular form of the music or it is inappropriate. The drummer must *play the tune!*

## 2 AND 4

It was explained to me by a jazz pianist and musicologist why the drummer's hi-hat should have a strong "chick" sound on beats 2 and 4. He said it was one of the elements of swing: the bass played long tones on 1 and 3 and the hi-hat cut them off on 2 and 4.

Accenting the second and fourth beats also creates momentum in another way. The tonic chord of a song is the chord of the key signature. For example, a song in the key of C has C for the tonic chord, a song in F has F for the tonic chord, etc. Songs most often begin and end on the tonic chord, and these chords generally are played on beats 1 and 3. Therefore, songs most often end on beats 1 or 3. If the drummer is accenting those beats, the feeling will be sluggish (like a march) and

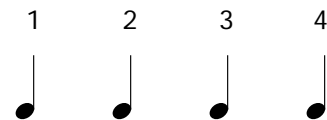
will also give a feeling of finality whenever a tonic chord is played. However, when the drummer accents 2 and 4, momentum is created because it feels like another beat should follow. Songs do not generally end on 2 or 4, so another 1 or 3 needs to be played. The drummer then answers with another accent on 2 or 4 and a feeling of forward motion is created until the end of the song, when everyone ends together.

Hence, the song has a "groove."

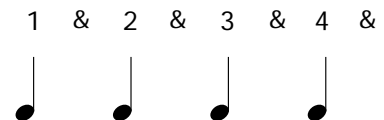
## SLOW GROOVES

The longer time duration between notes makes keeping a slow tempo accurate much more difficult than maintaining fast tempos. The slower the tempo, the more difficult it can be.

One method for keeping slow grooves even is to subdivide the beat in your head while playing. For example, four quarter notes at a very slow tempo such as MM  $\text{♩} = 44$  would normally be counted:



By subdividing to 8th notes, your counting could be:



You could even count 16th notes:



This puts less space between the notes in your counting and helps to keep the time accurate.

## THE METRONOME

The first job of the drummer is to keep time. Without good time, nothing else will work. You cannot have a great groove unless the time is there first.

Using a metronome is one of the best ways to develop a good sense of time—and contrary to some opinions, it will not make your


playing stiff, just accurate. The marking MM on music stands for Mälzel's Metronome. MM  $\text{♩} = 120$  means to set the metronome to 120 and each tick will represent a quarter note. A metronome set at 60 ticks is at one beat per second, so a setting of 120 gives you two beats per second.

There are many ways to use a metronome, the first being to set the tick at each beat in the measure as described above. Accuracy can then be improved by setting it to tick every other beat and then once per measure. For example, if working on a technique or piece of music in 4/4 time at MM  $\text{♩} = 160$ , first the metronome would be set at 160 (every beat), then at 80 (every other beat) and then at 40 (one beat per measure). You would continue to play at 160 but would rely more on your own accuracy rather than having a tick on every beat.

The time spent working with a metronome is invaluable, and the first time you are called on to play with a "click track" in a recording situation, that value will be greatly appreciated. PN

**Mat Marucci** is the author of *Progressive Studies for Drums and Progressive Studies in Jazz Drumming*, published by Lewis Music Publishing. He has performed with such jazz greats as Jimmy Smith, Kenny Burrell, Eddie Harris, Buddy De Franco, Bobby Shew, Don Menza, Joey Calderazzo and others, and his trio has a CD on the Timeless label entitled *Body and Soul*.

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# Sound Quality

By Bob Gullotti

**M**ANY STUDENTS, EVEN WITH good technique and solid time, often fail to produce the sound that would bring them to a higher level of playing experience. While a highly developed sound typically comes with years of experience, I have found a program for helping students to improve their sound.

There are two main aspects to one's sound: the quality of the instrument being used, and the balance and touch applied to the drumset. I discuss the student's equipment and advise acquiring the best quality instrument he or she can afford. That's the easy part!

How the player produces the sound on the instrument is, of course, the essence of making quality music. Billy Higgins' delicate hi-hat "chick" in comparison to Art Blakey's powerful hi-hat sound on beats 2 and 4 come to mind as examples of balance and touch—both different and both very musical.

As I struggled with how to teach this concept, I remembered an experience in a re-

cording date where I was responsible for the instrumental balance during the mixing. At various times during the mixing process, I had the engineer either increase or decrease the sound level of the different instruments in accordance with the needs of the tune. I realized that this is what master players, such as the two previously mentioned, do all the time while playing. For the drummer, each limb is an instrument that has to be balanced into the mix according to the needs of the particular music being played. Changing this balance among the four limbs will dramatically change the sound being produced.

With this concept in mind, I have the student play a simple groove on the hi-hat, snare and bass drum. We then make an approximation of the decibel level of each instrument being played (from zero being inaudible to 100 being very loud). I then play the same groove and we analyze my balance in the same manner.

The student may have played a mix of 80 decibels on hi-hat, 50 on snare and 40 on bass drum (an 80-50-40 mix), whereas I may have performed a 50-70-75 mix. In this simple and straightforward way the student is learning to listen to his or her own balance and mix and compare it with a different sound.

The follow-up homework is to have the student write out a number of examples of different mixes and play them accurately. I also have the student listen to several albums and analyze the drumming in these terms. During this assignment the student will be learning to hear the *sound* of many different drummers rather than only listening to a performer's licks.

As students become efficient in executing any given balance, they will begin to under-

stand the concept of developing a sound for any style of music. In this way, students are more likely to develop an original sound rather than only copying their favorite players' licks and sound. I realize that this concept is not very different than normal studies in dynamics, but with this numerical system I have gotten great results from many of my students.

Another aspect of sound production is that students hear themselves completely differently from behind the set as opposed to sitting in front of the instrument. Students must record their sound and listen back to what they are producing so they can make the necessary adjustments.

I cannot over-emphasize to students how important producing a quality sound is. It is a most important aspect of all their studies and performances. PN



**Bob Gullotti** is a graduate of the Berklee College of Music and has performed throughout the United States and in Europe, South America, Canada and Australia with jazz artists including George

Mraz, John Abercrombie, Joe Lovano and Miroslav Vitous, and with his own group, *The Fringe*. He teaches privately in New England and has lectured and taught at Dartmouth College, Harvard University, Pennsylvania State University, University of Southern Australia and Bogota University in Colombia. He operates the Jazz in Toulon jazz camp in France and has taught at the Switzerland Jazz Workshop. Gullotti is a member of the PAS Drumset Committee and presented a masterclass at PASIC '94.

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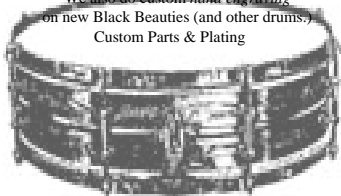
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# Rehearsal Techniques for Marching Percussion

By Thomas Aungst

**W**HETHER APPLIED TO A DRUM CORPS, A MARCHING band, an athletic team or even a major corporation, the old saying is indeed true: “A chain is only as strong as its weakest link.” Every element must work in harmony toward the stated goal. No individual or segment can be neglected at the expense of the others.

The percussion staff for the Cadets Drum and Bugle Corps share the belief that learning proper rehearsal techniques from the beginning is one of the most important strategies in reaching a common goal. The percussion staff (Willy Higgins, Mike Stevens, Steve Kieffer, Kevin Weitz, Chris Butler and Neil Larrive) and I have worked together to develop consistent rehearsal techniques and procedures.

A typical rehearsal day for the Cadets includes two types of rehearsal blocks. The first is a segment rehearsal in which each segment of the full percussion ensemble (basses, snares, multi-toms and keyboards) will split up and work individually on music and technique. The full percussion ensemble rehearsal is the second time block, during which the elements practiced in segment rehearsal come together as a full ensemble. It is important to remember that each segment, while split, should work on the same sections of the music. Coordinating which sections you should work on makes the full ensemble rehearsal more efficient.

The Cadets, like most contemporary drum corps organizations, have a large percussion staff. Therefore, it is very important that each instructor understands a common philosophy and teaching approach. Knowing what to listen and watch for is critical in rehearsing the full ensemble and/or segment.

There are six key factors that must be considered when working in segments or in a full ensemble rehearsal:

1. **Balance And Blend**—Does the individual play with his or her segment and the total ensemble with respect to volume and pitch?
2. **Tempo**—Does the segment understand how to play at a uniform tempo? Do they know what to listen and watch for to maintain that tempo?
3. **Rhythmic Interpretation**—Does the segment play together and is their interpretation of the music uniform?
4. **Quality Of Sound**—Do each of the instruments and players produce a sound that is consistent in quality with the others in the segment?
5. **Listening**—Do the students know how to listen effectively to the others in the segment?
6. **Clarity**—Is the segment’s sound appropriate to the rest of the ensemble?

These six key factors can be explained as follows:

## BALANCE AND BLEND

The basic components that define balance and blend are: stick height, playing zones, stick selection and tuning. Stick height is the most important factor in playing at a balanced volume. Students may not always interpret *forte* or *mezzo piano* volume levels in the same manner, but they easily understand the concept of using stick heights to match these various dynamic levels.

The Cadets use the following stick heights as a rule of thumb:

- piano*—1.5 inches
- mezzo piano*—3 inches
- mezzo forte*—6 inches
- forte*—9 inches
- fortissimo*—12 inches

The second factor that affects volume and (to some degree) pitch is the area where the stick strikes the head or playing zone. Using three playing zones is an easy way to adjust an ensemble’s volume. Volume decreases as the stick moves from zone 3 (the center of the head) to zone 2 (half-way to the edge) to zone 1 (the edge of the head).

The third factor that affects volume is stick selection. For snare drum, the Cadets use the Vic Firth 17” MS2. The volume can be changed with lighter sticks or by using some type of special effect sticks. For multi-toms, several stick combinations can be used. Try a nylon-tip stick for *forte* playing, a felt tip for medium volume levels and a “puff” tip mallet for soft playing. Various types of keyboard mallets should also be considered, depending on the instrument and part.

Finally, take the time to regularly tune the instruments to assure proper balance throughout the segment. A drum that is tuned too low will produce more overtones, which may cause balance problems in a section or the full ensemble.

## TEMPO

One of the most important qualities of a great percussion section is the ability to control and maintain tempo for the rest of the corps or band. The visual cues to proper tempo are more evident than the audible ones. In this case, you will be paying attention to the feet rather than the sticks. In the marching portion of the ensemble, it is important that the players are trained to play to their feet. They should always rehearse with their feet moving in time.

Tempo problems can be caused by:

1. Poor hand/foot coordination
2. Lack of comfort with drill and music
3. Parts not well written for the tempo
4. Staging of percussion in drill, relative to the rest of the band or drum corps.
5. Overplaying
6. Poor listening skills

The use of a metronome is recommended at all times. Make sure that tempo problems are solved while the ensemble is moving in the drill. Standing still in an arc while playing the correct tempo is very different than playing while moving.

## RHYTHMIC INTERPRETATION

As with balance, volume and tempo, rhythmic interpretation by individuals and the ensemble can be verified by both visual and audible cues. Consider the following when working with individuals on rhythmic interpretation:

a. Is the player playing the correct sticking patterns? Different types of sticking patterns may cause various interpretations of certain rhythms. For example, the measure below played with three different sticking patterns will feel and sound differently. This, in turn, will give you a different interpretation of the rhythm.

The image shows a musical staff with a single measure of music in 4/4 time. The notation consists of a series of eighth notes. Below the staff, three different sticking patterns are listed:

- a. R L R L R L R L R L R L R L R L
- b. R L L R L R R L R L L R L R R L
- c. R R R L R R R L R R R L R R R L

b. Is the student playing at proper stick heights? The example on the next page played without accented and non-accented notes will feel and sound differently, thus producing an incorrect interpretation.



c. Is the technical ability or rudimental facility of the player equal to the rhythmic pattern or part? Basically, is the student's playing ability less than, equal to or greater than what the part requires? The player's technical abilities should be greater than the musical book that the ensemble is playing. Altering the part is suggested to help correct the interpretation problem. Be sure the part does not affect the overall musical style of the group.

#### QUALITY OF SOUND

Assuming that the instruments have been tuned properly, the most common quality or tone errors are produced by overplaying of the instrument or lack of technique toward playing of the instrument. Ensemble percussion requires each performer to blend with the ensemble by adapting his or her techniques to that of the group. Overplaying distorts the sound of the instrument and that distortion increases with volume. The best way to correct a quality problem is to review the technique that is being used and make alterations if need be. Make sure the students can hear the difference between the good sound and bad sound.

#### LISTENING SKILLS

It is important that instructors point out which sounds are good and which are bad. Never assume that players know they have made an error or what an error sounds like. Most often, if they recognize a bad sound they will work to avoid making it.

It is also important for the players to understand what they should listen for while moving and playing on the performance field. Because of the drill demands and unusual staging situations, performers must always be aware of the other musical segments as well as their own and how they all fit together. The ultimate goal is to have the ensemble sound uniform from the audio perspective of the front stands. Sometimes, what may sound wrong to the performer on the field may sound correct to the audience, instructor, or judge in the stands.

As a rule, the marching percussion section should never listen to the front ensemble or keyboard section. The front ensemble should always listen back to the marching sections. To be sure the front ensemble knows what they should play in sync with or listen for, you may want to break down certain phrases in the marching ensemble and have the front ensemble listen to how their parts fit.

#### CLARITY

Clarity is the glue that holds the overall performance of the group together. It is important to ask yourself, does it all make sense? Is the percussion section's sound appropriate to the rest of the band or corps? Can you hear each section clearly and is it blending well with the rest of the musical ensemble? Lastly, do the parts fit with the tempo? Overwritten parts at fast tempi affect the overall clarity of the group. Remember that, in many cases, less can be more. A well-played, but less difficult, part may be the answer.

The six key factors to consider when rehearsing are only part of what makes your ensemble better. I don't believe that you can rehearse one way and perform another. What you see in practice is what you will see on the field. There is no substitute for proper

rehearsal technique and attitude if you want to produce a successful show on the performance field. PN



**Thomas Aungst** is the percussion arranger and caption head for the six-time DCI World Champion Cadets of Bergen County Drum and Bugle Corps and Director of Percussion for Dartmouth High School, Dartmouth, Massachusetts. He is also percussion arranger for the Boston Crusaders Drum and Bugle Corps. Aungst is the author of the instructional video *Rehearsing The Contemporary Percussion Ensemble*, published and distributed by the

*Cadets of Bergen County. He is also an active percussion performer and clinician for Pearl Drums and an endorser for Pearl drums, Vic Firth sticks, Zildjian cymbals and Remo, Inc.*

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# The Timeline Of Marching And Field Percussion: Part 4

By Jeff Hartsough and Derrick Logozzo

In Part 4, the Timeline surveys the many technical, musical and organizational changes that have affected marching and field percussion from 1960 to the present. The following questions remain to be answered:

- **How did marching equipment develop and change?**
- **Who were the innovators in marching percussion?**
- **How and why did the drumming styles change over the years?**

## 1960-1970

**T**HE 1960S WERE A DECADE MARKED BY AN UNUSUAL AMOUNT of changes for marching and field percussion. The most controversial change involved drum corps sponsorship. From 1960 to 1962, the corps competitions were still being sponsored by either the VFW or the American Legion. However, Eric Perilloux said in a personal interview that there were individuals in both of these organizations making rules for drum and bugle corps competitions *who weren't even musicians*.

Thus, a movement was started to form a new sponsoring organization that would allow the activity to grow artistically and musically—an organization with less militaristic style and regimented rules. The phasing out of the VFW-sponsored corps coupled with the

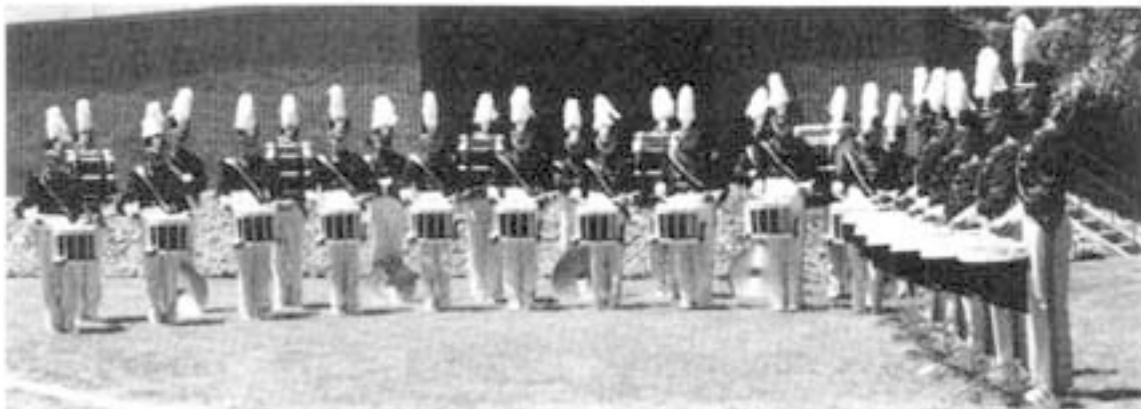
American Legion's insistence on maintaining its own rules caused the competing organizations to form an independent association. Hence, Drum Corps Associates, or DCA, was founded on August 25, 1963 in Scranton, Pennsylvania. This almost immediately caused the VFW to discontinue their senior corps competitions due to declining membership and the now failing legitimacy of the organization. However, the junior corps national competitions did continue.

DCA brought separate percussion judging to the activity as well as separate judges for the other areas of each corps performance. Standards of musicality and technique were established in judging percussion. DCA's first national competition was held in Milford, Connecticut in 1965.

In addition to the reorganization of the drum corps activity, new names, philosophies and refined innovations emerged during the '60s. In 1960, Kenneth Krause became one of the first arrangers to discuss and apply "independent but related" musical parts in the marching percussion section, which came to be known as the linear approach to writing.

Another innovation was the increasing use of Swiss rudiments, such as the Swiss Army Triplet, in drum lines throughout the activity. Rudimental-style bass drumming was also being applied by Bobby Thompson in many of his groups, as he had his players use hard wooden mallets for definition and was one of the first instructors to muffle the drums on the inside of the head to produce a drier sound.

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Bobby Sanabria

Matt Savage

Casey Scheuereff

Marjorie "Smitty" Smith

John Wooten

Jan. 7, Ohio PAS Day of Percussion - Michael Bump  
Columbus, OH - Sponsor: Coyle Music Center

Jan. 21, Drum Corps International Rules Congress -  
Lalo Davila  
Chicago, IL - Sponsor: Midwest Percussion

Feb. 4, American Drum Line Association - Lee  
Rudnicki  
Mission Viejo, CA

Feb. 17, Music Educators National Conference -  
Northwest Division - Matt Savage  
Spokane, WA - Sponsor: Holtzman Music Co.

Feb. 18, Minnesota Percussion Association - Matt  
Savage  
Minneapolis, MN - Sponsor: Schmitt Music Center

Feb. 26 - March 3, Grinnell College - PAS Day of  
Percussion - Bobby Sanabria  
Grinnell, IA - Sponsor: McKay Music Co.

March 3, Wisconsin PAS Day of Percussion - Marvin  
"Smitty" Smith  
Eau Claire, WI - Sponsor: Casco Music Co. Inc.

March 3-4, 1995, John Overton High School Marching  
Festival - Paul Rennick  
Artich, TN - Sponsor: Fork's Drum Closet

March 4, University of Southern Mississippi - PAS  
Weekend of Percussion - Bobby Sanabria  
Hattiesburg, MS - Sponsor: Mississippi Music Inc.

March 4-6, University of Southern Mississippi - PAS  
Weekend of Percussion - John Wooten  
Hattiesburg, MS - Sponsor: Mississippi Music Inc.

March 9, California Music Educators Association - Ben  
Miller  
Pasadena, CA

March 11, Tennessee PAS Day of Percussion - John  
Wooten  
Marbleboro, TN - Sponsor: Fork's Drum Closet

March 11, Columbia River High School Percussion  
Festival - Paul Rennick  
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March 18, Alabama PAS Day of Percussion - Lalo  
Davila  
Birmingham, AL - Sponsor: Gadsden Music Co. Inc.

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Casey Scheuereff, Marvin "Smitty" Smith  
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Percussion - Lalo Davila  
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April 22, Texas PAS Day of Percussion - Tom Aungst  
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May 13, Athens Percussion Festival - Thom Hannum  
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Egyptians marching to trumpet and drum  Snares, drums, tenor drums, dambaks, cymbals all used in the East	Turks using bass drums, triangles, cymbals on the march  Snares, drums, kettle-drums introduced to Europe from Eastern nations during Crusades	Drummers playing pipe with drum	Earliest records of files and drums associated in groups in books, Switzerland	"Traditional" grip and bowl drums are starting to be used	Marching drummer acting as town crier in Scotland and Switzerland  Dutch use bottom snare only	Battle of Morignano  Bands of trumpets and kettle-drums begin competing	Battle of Pavia	Small and large marching snare drums used for different occasions	Arbeau writes <i>Orchesographie</i> which describes military and domestic drumming	Colonial town drummers are the first professional musicians in America	Points of War "Camp Duty" becomes a genre of music for the field	Flem, Drap, Roll, Diddle, Soft Roll, Loud Roll all used	

HISTORICAL  
TIMELINE OF  
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PERCUSSION

Radical changes took place as arrangers and instructors started testing the rules in 1961 and 1962 by putting non-marching percussion instruments on the field. For example, Les Parks introduced timbales, bongos and congas with the Hawthorne Caballeros, while John Pratt developed a new stick for the snare and the tenor drum named the "slim-back." It resembled the butt end of a snare stick at both ends. Then in 1963, Larry McCormick of the Chicago Cavaliers arranged his drum book for pitched bass drums, using the same-sized drums but tuning them to different pitches. The Phantom Regiment of Illinois followed this trend as well. Still, the average instrumentation of a drum line in 1963 was three snares, three double-headed tenor drums, two bass drums of equal size (either 10 x 26 or 10 x 28) tuned in unison, and one cymbal player using 12" or 14" cymbals.

The 1964 season saw the instrumentation and writing for the percussion section changed in many more corps. Greater emphasis was placed on the bass drum line, which led to the development of the first pitched bass drums by Larry McCormick and the Ludwig Drum Company. They were tuned to a C-G-C relationship and made available in three sizes: 12 x 24, 12 x 26, and 12 x 28. By 1965, the depth of the bass drum was increasing to 14" and Mitch Markovich with the Royal Aires of Chicago took the concept of "tuned" bass drums to a new level. Most corps kept their rudimental bass drums and used them along with the tuned bass drums. But the pitched bass drums eventually replaced the rudimental bass drums in the early 1970s.

The most popular snare drum in the mid 1960s was the Ludwig 12 x 15 8-rod field drum with coated plastic heads. Also at this

time, drum lines were increasing in size. For example, the Cavaliers marched four snares, four tenors and four bass drums, while the Blessed Sacrament from Massachusetts marched five snares, five tenors and four bass drums (two rudimental, two pitched).

An additional bass drum innovation appeared in 1967 when Jerry Shellmer of the Boston Crusaders mounted two single-headed bass drums horizontally. This was developed to substitute for the timpani voicing since the rules at that time would not allow the use of timpani. The significance of this was that the mounted bass drums were the forerunners of the "timp-toms," or what came to be known as duos, trios, quads and quintets in the years to follow. As for the percussion scoring in 1966-67, the drum solo production approached one minute in length and began to have more of an emphasis in the overall drum corps show.

Percussion technique in the mid 1960s had gone a step further from the ideas of John Flowers and Les Parks a decade earlier. In *The Instrumentalist* magazine, Larry McCormick wrote articles discussing the term "precision drumming and technique." This meant that a player used precise, measurable motions to play exactly in time with others in an ensemble. (McCormick) Thus, the appearance of a marching drummer's playing began to resemble the old American rudimental style less and less.

In 1967, the American Legion held a Rules Congress in which timpani were approved for field use during drum and bugle corps competitions for the 1968 season. This rule was passed due to the heavy pressure applied by a majority of the competing corps. Therefore, the drum manufacturers who were making timpani at that time began to work on designs that would allow marching per-

cussionists to carry timpani on the field. This led to the development of timpani carriers and alterations in the tuning mechanisms, and affected instrumentation and arranging techniques.

Another change came when the VFW Rules Congress tentatively gave approval to use glockenspiels. Although it was quickly rescinded, in 1969, Timmy Van Camp of the Boston Crusaders became the first mallet keyboard player in a junior corps allowed to play on the field during competitions. Nevertheless, this was not an easy task. Since keyboards were not officially approved, the judges met before each show to determine if they would allow Van Camp to march. This meant that the drum line would have to learn two different shows and use either version A (with the keyboardist) or version B (without) depending upon the judges' decision. (Poole) That same year, the Sunrisers, under the direction of Jerry Shellmer, were the first senior corps to carry the xylophone and bells. They played a percussion solo arranged by Shellmer based on Dave Brubeck's "Blue Rondo a la Turk." It highlighted the rhythmic aspects of the melody, forging new ground for marching and field percussion arranging. (McGrath)

As a response to this and other related developments, an organization was formed for the purpose of restoring and reenacting the drumming and fifing traditions of eighteenth and nineteenth century America. On a Sunday in February, 1968, fifteen fife and drum corps met in Connecticut for the first meeting of the International Company of Fifers and Drummers. (Arsenault) The expressed view of these individual units, which have grown into a world-wide organization, is best stated in the company's twentieth anniversary issue of the quarterly published

Classical										Romantic							
1750	1775	1777	1780	1789	1812	1815	1817	1820	1837	1860	1861	1862	1865	1869	1870	1872	1886
Drumming becomes more stylized	Regulations (Instructional notation) for field music written by American commanders (General von Steuben)	George Washington orders that field musicians develop skills	The Young Drummer's Assistant and Drum Beatings used containing "The Three Camps"	"Downfall of Paris" written	Adeworth's A New, Useful and Complete System of Drum Beating published containing 28 "beats"	Fisher's The Art of Drumming published containing a whole system for drumming technique	The Drummer's Instructor by Rowlett and Helton published containing life and drum instruction	Single and triple ronomac-us, from parallel-die-tilde, from accent and the 15-stroke roll all used in America	Metal screw tensioning invented for metal shell drums by Correliss Ward	Four styles apparent in drumming: US, English, Boles, Pipe	Howe's Drum and File Instructor published	The Drummer's and Fifer's Guide by Bruce and Emmet published; Ramocuss used	Bugle becomes popular and common in field bands	Drum and File Instructor by Goodwin Strube published	Drum and bugle corps begin in the military	First drum and bugle corps competition in the U.S. unrelated to the military	John P. Sousa publishes The Trumpet and the Drum
			Drag parallel-die, hand-to-hand flams & 7 stroke roll used		First to use the term "beats"	Documents open to close idea						Col. Hart's New-Improved Instructor for the Drum published				First annual roster of Ancient Fifers and Drummers of Greece published	

HISTORICAL  
TIMELINE OF  
MARCHING/FIELD  
PERCUSSION

*The Ancient Times:*

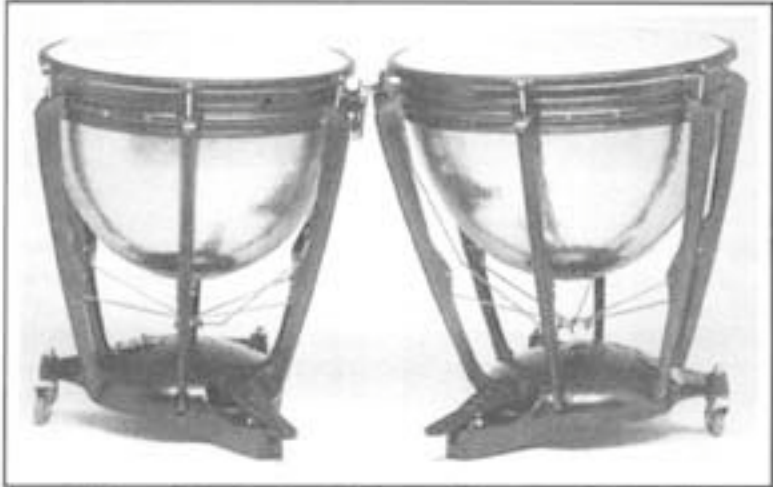
The Company seeks to perpetuate the historical significance and folk traditions of fife and drum music and to foster the spirit of fellowship among fifers and drummers everywhere....The publication seeks to keep individual, institutional, and drum corps members

throughout the world informed primarily on the activities of traditional American fife and drum corps known as Ancients. (Pace: 10)

Well-known drummers such as Elderich Arsenault, Thomas Andrews, George Carroll and Eric Perilloux have played a significant role in this organization through influence


and/or membership. As a matter of fact, the collection of music, memoirs, instruments and many other historical items belonging to these supportive people inspired the Company to establish and maintain a museum, music library and headquarters, where such valuable items as Moeller drums are kept. (Arsenault)

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## 20th Century



HISTORICAL  
TIMELINE OF  
MARCHING/FIELD  
PERCUSSION

By the end of the decade, with the rule changes, full development of the timpano trio in 1968 and the percussion instructors pushing the limits of field percussion, the instrumentation for a typical drum line could be as follows (using the Racine Kilties as an example): four snares, three tenor trios, three bari trios, three bass trios, four pitched bass drums, four pairs of cymbals and four marching timpani. The range of sizes for the trios were 14 - 16 - 18 x 10 for the tenor to 24 - 26 - 28 x 16 for the bass. Of course, this instrumentation was not what all drum lines were using, but it was considered to be at the cutting edge for the decade, setting the pace for the 1970s.

## 1970-1980

**I**N APRIL 1971, A VERY IMPORTANT event in the history of rudimental snare drumming occurred. Mervin Britton became one of the first individuals to recognize the need to reorganize the snare drum rudiments into families so that students could learn rudiments by concept. Later, we'll see how this took effect in the Percussive Arts Society.

In 1971 the VFW sponsored its last national junior corps competition. Ironically, this was when the newest corps on the circuit, The Vanguard of Santa Clara, California, won its first national championship. Now that American Legion and VFW sponsorship were virtually non-existent for the junior drum and bugle corps activity, something had to be done to preserve this youth activity. It was then decided to form an organization similar to DCA, but specifically for the junior corps. As far as cutting-edge innovations, John Pratt with the Buccaneers of Reading, Pennsylvania was the

first to have a nine-person snare line that he split into three equal parts, using three different sized snare drums, tuned completely different to utilize a variance of snare sound. (McGrath: 167)

In the fall of 1971, in Indianapolis, Indiana, directors of the top thirteen modern drum and bugle corps in the country met and founded Drum Corps International (DCI). The stated purpose of the new organization was to organize and unify leadership in drum corps and to open avenues for artistic progress. Its first official season was in 1972. Over the next ten years, DCI played the leading role in the development and direction of drum corps as a musical art form. The first ruling made by DCI affecting field percussion came within the first year of its existence. In 1973, DCI approved the use of two marching keyboards, the 2 1/2-octave xylophone and the 2 1/2-octave bells. This Rules Congress also approved handheld percussion, all of which was to be used during the 1974 season.

Another pivotal innovation in 1974 that affected drumming techniques and styles was the development of the drum carrier by several drum companies and instructors. The simple reason for carriers was that the sling, which had been used up to this point, allowed the drum to move a great deal while playing. It was perceived that this movement caused the sticks to rebound at different angles resulting in uniformity errors from player to player. Thus, for greater precision, the carriers were in full use by several corps in 1974. Then came the never-ending debate: Should we use traditional grip or matched grip and which is better? The answer given by the majority of the players and instructors at the time was the following: Traditional grip has always been used

for a drum on a sling, but with a flat drum, matched grip seems more appropriate.

By 1975, the size of the lines had increased tremendously for one technical reason. Due to a lower, more articulate style of playing that had been recently adapted, the volume of the drum section was much less. Therefore, as many as eight to twelve snare drummers were used to make up the volume needed to match the powerful horn lines. Also, despite the fact that the drum sizes had remained the same for the last ten years, tuning techniques changed drastically. The heads were tensioned much tighter in order to get a higher, more articulate sound. In addition, 1975 would be the first year for steel drums to be used for an entire season.

In the 1976 season, the instrumentation of the percussion section began to stabilize. At this point, there were six principal segments: snares, dual or triple "single headed" tenor drums, pitched bass drums, cymbals, keyboards and four timpani. Equipment innovations introduced that season by the manufacturers include the Sound Projector, the Black Dot and Silver Dot high-tension heads, and the marching RotoToms. This would be the year that the Blue Devils would also march the first set of North tom-toms, made of fiberglass in sizes of 8", 10" and 12".

At the 1976 DCI Rules Congress, a motion was passed to legalize the use of a 2-octave marimba and a 2 1/2-octave vibraphone on the field starting in the 1977 season. That same year also saw the development of fiberglass vest carriers, the first use of cutaway toms and a new idea in multi-toms called the "sep-tom" (seven toms). This was the creation of Dan Spalding and marched by the Spirit of Atlanta.

In 1978 the DCI Rules Congress approved an unlimited amount of keyboards on the



20th Century																	
1971	1972	1973	1974	1975	1976	1977	1979	1980	1982	1983	1984	1985	1987	1988	1990	1991	
M. Britten proposes the reorganization of the snare drum rudiments	Drum Corps International is founded VFW has four national junior corps championships	Marching bells & xylophones are allowed on the field	DCI approved hand-held percussion on the field Drum centers were designed	Snare lines were increasing in size Steel drums used on the field for the first time	Sound projectors, high tension mylar heads, marching mallets introduced	Marching marimba & vibraphone allowed on the field Gateway tents introduced Septans used for the first time	Unlimited number of key-boards allowed on the field Die cast hoop invented Indoor marching percussion festivals started S.D. size goes to 14" diameter	Standard 26 NARD rudiments re-grouped into the 40 International Drum Rudiments DCI allowed grounded timpani & 1 auxiliary percussionist Legato Caledonian S.D. developed in Australia	DCI approved grounding zone between 40 & 40 yard markers First time for concert timpani on the field	Electronics and amplification being used in the "pit" by marching bands Contemporary drum rudiments are developed	The "pit" begins to fill up with more instruments Keflar head developed and used in England	The size of the battery starts decreasing Keflar head developed and used in England Premier Free-Floating Pipe drum used in England	The "pit" boundaries are expanded to 35 & 35 yard markers The Remo Falon head is available Premier Free-Floating Pipe drum used in England	Battery was being split up in the drill according to voicing The Remo Falon head is available Premier Free-Floating Pipe drum used in England	Star of Indiana's front ensemble was split apart into two different segments with 15-20 yards between them Premier Free-Floating S.D. available in U.S.	Ethic percussion instruments and rhythms being used more International Association of Rudimental Percussionists founded	International Association of Field Musicians formed 12x13 marching S.D. used "94 Pods" used

HISTORICAL  
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field for the 1979 season. These two years also saw an evolution in the snare lines with the increased use of matched grip and snare drum carriers. In addition, a change in snare drum dimensions from 15" to 14" in diameter occurred for two reasons. First, everyone was trying to tune to a higher pitch; second, drill became more demanding, mak-

ing a smaller drum seem necessary. Finally, a new innovation was designed that allowed for greater head tension and more articulate sounds: the diecast hoop.

At the end of this era, a new idea was brought to reality: competitions organized specifically for marching and field percussion sections that would be held indoors.

Since their birth in 1979, these competitions have gained a great deal of popularity in high schools and colleges across the United States—three of the most well-known being the Bands of America Festival in Indianapolis, Indiana; Winter Guard International Percussion Festival in Dayton, Ohio; and the annual PAS Marching

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and Field Percussion Festival held at the Percussive Arts Society's International Convention. On a related subject, in 1978 and 1979, North Star Drum and Bugle Corps gave an indoor concert titled "Chrome Wars." In this concert, electric guitars, vocalist, special lighting and limited electronic percussion were used. A smoke bomb was even used during a snare feature. (Boo)

## 1980-1993

**A**T PASIC '80 IN SAN JOSE AN historic proposal called for the reorganization of the 26 Standard American Drum Rudiments into the categories of roll rudiments, diddle rudiments, flam rudiments and drag rudiments. It also added some, such as flam drags and Swiss army triplets, which were increasingly being used in many drum and bugle corps of the day. A total of forty rudiments became the newly accepted *PAS International Drum Rudiments*.

Another pivotal innovation in 1980 was the introduction of the field percussion section to the modern drum and bugle corps, now called the front ensemble, sideline or the "pit." It started when DCI allowed the timpani to be grounded on the front sideline in addition to an auxiliary percussionist. Then in 1982, DCI allowed the first grounding zone (soon dubbed the pit) to exist outside the boundaries of the field between both 40-yard lines for any concert instruments. This new rule would allow for the parts to become more involved, for proper playing techniques to be applied and for the additional use of other instruments like concert toms, suspended cymbals, gongs and special effects. That year also saw the first use of concert timpani on the field. The average pit at this time had one to four timpanists and two to four keyboard players. Furthermore, at the 1982 World Pipe Band Championships, the Strathclyde Police Pipe Band played on the first version of the free-floating marching drum from Australia known as the "Legato Caledonian" developed by Robert J. Wright. (McCausland) This is very significant because it marked the birth of a whole new approach for the development and re-design of the modern marching snare drum, soon to be embraced by all drum manufacturers.

By 1984, the pit was filling up with a wide variety of other world percussion instruments. It would also see the addition of one or two 6" accent drums mounted on the multiple tenor

drums as a standard addition. Furthermore, marching bands were experimenting with electronics and amplification in the pit.

This year would also bring the cymbal line to the foreground as a result of Thom Hannum's thesis, *The Cymbal: Its Standard and Special use In Contemporary Marching Ensembles*. In his thesis, Hannum dealt with grip, holding positions, circle positions, physical conditioning and sound production techniques. Cymbal manufacturers soon were making a larger-than-ever selection of hand cymbals, specifically designed for drum corps and marching bands, including different weights, styles, effects and even colored cymbals. It is also around this time that the current "contemporary" drum rudiments (Campbell), not found among the 40 PAS International Drum Rudiments, started to be created, developed and nicknamed.

In England during the 1985 pipe band season, Premier Percussion developed, tested and used the first Kevlar drumhead in competition. The push to develop such an extremely high-tension snare drum head came from the competing pipe bands who were pulling out or breaking existing drumheads constantly. Of course, solving one problem caused another: the collapsing of the snare drum shell as a direct result of the Kevlar head. So, Premier developed their own version of the "free-floating" marching pipe drum with the pipe bands using it during the 1986 and 1987 season. (DeLucia) In December of this same year Remo, Inc. introduced the Falam head, which had been in research and development for almost two years. (McCausland) In 1989, a new version of Premier's pipe drum was developed for the drum corps idiom by simply deleting the batter side snare unit. It was field tested and made available that same year in the United States.

The size of the battery section was starting to decrease by 1985. An average size line at this time would have been seven to ten snares, four to five quads, five bass drums, four to five cymbals and six to eight in the pit. In addition to this, DCI expanded the pit boundaries in 1987 to extend between both 35-yard lines. This decision was approved after the corps were too crowded in the grounding zone.

During the 1988 and '89 seasons, the role of the percussion section in the total drum corps "scheme" began to take on a new responsibility, mostly due to the innovations and changes that had taken place over the last seven years. This "new role" would not be met with open arms from all

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drum corps percussionists, young or old. Nevertheless, evolution would move forward, liked or disliked.

First, the battery was being split apart by voicing and placed with the corresponding horn section during specific portions of the show. Second, the number of pit musicians was being increased anywhere from eight to thirteen members as more instruments became necessary. And third, some corps, particularly smaller ones, began to abandon the use of marching field cymbals by putting all of them in the pit. We also saw a return to the shallower cut or concert-tom shell being used for the quads to achieve a deeper sound in the tenor voicing.

In 1990, the primary innovation came with the front ensemble, or pit. The Star of Indiana tried splitting the pit in half, using almost identical instrumentation on both sides but separating each side by

fifteen to twenty yards. This inspiration was primarily carried out due to their repertoire and the original composers' notes. This set the stage for many innovative ideas relating to the pit including changes in placement of the pit or the use of several small "pit-pods," which are created when grounded percussion instruments are grouped in clusters placed at different locations throughout the field, in some instances being mobile during a competition show.

Finally, modern drum and bugle corps in the 1990s are showing a rebirth in the use of ethnic rhythms and instruments from many cultures around the world. Some corps even find creative uses for some of the innovations of past years including, but not limited to: rope tension drums, slings, marching keyboards and timpani, and even replicas of Basle drums.

The innovations with marching and field

percussion instruments in the '90s have brought a greater selection of instruments, including the development and use of the first 12 x 13 marching snare drum by Yamaha and marched by The Cavaliers during the 1994 season. Because of the drum corps activity, huge strides have been made in the development of several areas such as sticks, mallets, free-floating marching drums, hardware, fiberglass vest carriers, keyboards, timpani and other percussion instruments. Along with these developments there have been refinements made in playing techniques and tuning—so much so that each corps can be found to have its own unique identified style.

Another development to note is the formation of the International Association of Rudimental Percussionists in 1992. Founders Dave Vose and Brian Seibel set out to bring together the different organizations of marching and field percussion representative of

different time periods. Information about fife and drum corps, drum and bugle corps, and the people behind them, is assembled into a regularly published journal called *The Rudimental Percussionist*, which comes with a cassette recording, *The Sound Source*.

One of the organizations sought out by IARP is the International Association of Field Musicians, which was formed at this same time and acts similarly to the National Association of Rudimental Drummers. George Carroll, rudimental drumming expert and historian, began the group for many of the same reasons held by the leaders of NARD as well as the Company of Fifers and Drummers. Mr. Carroll explains in the group's mission statement:

The International Association of Field Musicians will operate similarly to the NARD but will encompass other field music categories besides the snare drum and will recognize seven levels of expertise....The instruments will include: snare drum, bass drum, fife, bugle, trumpet, kettle drums, and bagpipes....The Field Musicians' Jour-

nal will be a quarterly publication acting as the official newsletter of this association....The Drum House Field Music Museum at Yorktown, Virginia will be the home of this association. (International Association: 1, 2)

The series to this point has surveyed many of the most significant innovations, organizations and activities throughout the entire marching and field percussion history. As a result, the authors have concluded that at present there exists a vast array of organizations and activities in marching and field percussion, all of which have value to the world of percussion. Regardless of musical, historical, and technical differences, anyone can learn something from any of the organizations and activities discussed.


Furthermore, it is the goal of the authors that this research will remain ongoing. In preparation of this document, we have kept in contact with the Smithsonian Institute. The Institute's percussion specialist, Ken Kimery, has become involved in an effort to exchange information with PAS, which is another step forward for the Society.

*In part 5 of this series, the 1993 PASIC Marching and Field Percussion Panel Discussion will be presented, featuring nine of the most well-known authorities representing different periods of the Timeline. Included in this discussion moderated by the authors is Jim Campbell, George Carroll, Dennis DeLucia, Tom Float, Tom Hannum, Al LeMert, William F. Ludwig, Jr., Fred Sanford and Jay Wanamaker.*

**Authors' Note:** *The authors realize that there are undocumented innovations and claims that have not been mentioned, and it is our hope to seek out and verify them so that they may be included in future publications.*

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**Jeff Hartsough** is a member of the PAS Marching Percussion Committee and former caption head of the Magic of Orlando Drum & Bugle Corps. He is president of Perfection in Performance, a percussion consulting, arranging and instructing business in Columbus, Ohio, and Percussion Educational Specialist and manager for Columbus Pro Percussion, Inc. Hartsough has studied with

Robert Breithaupt at Capital University and holds two Bachelor of Science degrees from Franklin University. He has marched with the 27th Lancers and Suncoast Sound Drum & Bugle Corps, is an adjudicator for the Ohio Music Educators Association and has radio, recording and touring experience with several regional groups. Hartsough is also editor and contributing author for Focus on Percussion, a newsletter for middle- and high-school music programs in Ohio and its surrounding states.



**Derrick Logozzo** received his Bachelor's degree in Music Education from Capital University in Columbus, Ohio, and currently attends the University of North Texas in Denton, Texas, where he is pursuing a Master's degree in Performance. He has performed with various jazz, Latin and chamber ensembles, and with the Canton Bluecoats Drum & Bugle Corps. He was co-chair of the marching percussion events at PASIC '93 in Columbus.

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# Clifford Alexis and Liam Teague: The State of the Art of Pan

By Rich Holly

Clifford Alexis is one of the world's most honored and respected steel drum artists. Perhaps known to most for his building and tuning, Alexis is also highly revered as a performer, composer, arranger and teacher. Born in Port of Spain, Trinidad, and raised in Diego Martin, Trinidad, Cliff performed with such steel drum bands as the Hit Paraders, the Stereophonics, Tripoli and the renowned Invaders. In 1965, Alexis became a resident of the United States, and since 1986 he has been the co-director of the steel drum program at Northern Illinois University along with G. Allan O'Connor.

Liam Teague is the "new kid on the block" among steel drum superstar soloists. A native of San Fernando, Trinidad, he performed with the T & Tec Motown and the Hillside Symphony bands there. In 1989 and 1991 Teague was the winner of the prized Trinidadian student pan contest, the School Steel Band Soloist Competition. In 1993 he claimed top honors at the professional competition, the esteemed National Steel Band Festival Soloist Championship. In August 1993 he moved to the United States, where he is now enrolled as a sophomore music performance major at Northern Illinois University, with pan as his major instrument. He has appeared as pan soloist with college and university steel drum bands across the United States.

At PASIC '94, Alexis and Teague presented a session on their views of the state of the art of pan in 1994, followed that evening by a solo performance by Liam. It was a pleasure for me to sit down beforehand with these two soft-spoken gentlemen and discuss the focus of their PASIC session.

*Rich Holly: Let's begin with the state of the art of pan construction. What changes have you made and seen from others that you consider to be important to the improvement of pan construction?*

*Cliff Alexis: Well, first of all I have to call myself a member of the new generation of pan tuners and builders. I started tuning in this country in the 1970s, mainly out of necessity. I was teaching pan in a high school, and the school had purchased the pans, but were not going to pay for a tuner to come in often enough to keep the pans in tune. I was fortunate to have been exposed to all of the major tuners and build-*

*ers in the world at that time and I knew many of their tuning theories from having paid close attention to them for more than two decades. Of course I had to work at putting their theories into a practical application.*

*I can also tell you that tuning is always evolving. Every day I learn something new about tuning a pitch. In terms of construction, meaning instrumentation, today I believe there are too many instruments—there are too many overlapping notes of the range of one drum to the range of the next. If I didn't know anything about music, I would probably readily accept the current instrumentation of steel bands. But knowing how the instrumentation of other ensembles works, I can't readily accept the new scheme of things for instrumentation.*

*Holly: Liam, as a player, what are your thoughts on current instrumentation?*

*Liam Teague: I definitely agree with Cliff. Right now, I don't understand why we're starting to use nine basses and even twelve basses for one player. It continues to be the tradition in Trinidad that the more pans you play, the better you must be. I'm actually surprised that the better musicians in Trinidad have not spoken up saying that these added drums are actually useless. In an orchestra, you have many different timbres, and we cannot get this with pan. These extra notes don't do anything to help differentiate one pan from the next.*

*Holly: In using up to twelve basses, are the builders really adding that many notes to the set? Are these added notes reaching into the cello range?*

*Alexis: No, it's more a matter of not having to stretch their bodies so far to reach certain pitches. These extra drums are really just doubling pitches that are already present in the original set. There's also a move by some builders to add pitches to the standard range of higher range drums, such as tenors. I don't really believe that this is very practical. Too often these extra pitches do not sound very good and they may also take away the sound integrity of the other notes on the pan. I think there are other ways we can make the music*

*more effective through what we do as arrangers and composers. There are some builders who try to impress people by saying "Look at all these different notes I'm going to put on your pan."*

*Holly: If we look back thirty to forty years ago, was the basic instrumentation the same as today, with the same general number of pitches on each drum?*

*Alexis: Yes, but to me the biggest difference and improvement was that back then, pans were tuned to a pure tone. Then Bertie Marshall came on the scene in the early 1960s and started using double tenors that had harmonics tuned into each note. For a while after that, bands would have drums that were tuned to pure tones mixed with double tenors tuned with harmonics, because everybody wanted to have pans that sounded like Bertie's.*

*If we look at the invention of different pans, we have to mention Rudolph Charles, the leader of the Desperadoes. He invented the quads and took the cellos to four drums instead of three, adding lower pitches. But in talking about these different pans and about the overlapping of pitches, I think composer and arranger Ray Holman has a very valid point when he says if we use all of these pans, the music is muddled. We have to go back to soprano, alto, tenor and bass. Think about how much wonderful music was written just using those four distinct ranges.*

*Holly: Liam, as a solo player, if you were to go shopping for a new pan today, what would you be looking for and why?*

*Teague: Before I came to the United States, I would say that I was looking for a pan that rings a lot.*

*Holly: Is that what many of the players in Trinidad are looking for?*

*Teague: Yes, I think so. But now that I've come here, I believe that I was totally ignorant of the possibilities. Now I've been exposed to pans made by people who do not live in Trinidad, and being familiar with the pans of dozens of builders in Trinidad and now these others as well, my honest opinion is that Cliff makes the best pans in the world. Through Cliff I've learned a lot about harmonics and how*

they relate to the pan. When I first arrived at NIU, my pan would be ringing with two or three other pitches whenever I hit one pitch, and I was completely unaware of that. Cliff pointed that out to me. But also, Cliff uses a strobe tuner, which is not the case with tuners in Trinidad.

Alexis: There are some tuners in Trinidad using a strobe tuner, but not too many. I've been trying to introduce the strobe to the tuners there, and I think that using a strobe is a major step forward when we talk about the current state of the art in tuning. I think that tuning is the number-one most important aspect of pan today. If the instrument is going to have a future that includes performing with other instruments, then we need to pay attention to this. And I'm not just talking about actually putting a note in tune. I'm talking about how you tension a note, what separates this note from the same note on a different range pan, and the like. I think all tuners and builders have to become sensitive to this to be called a professional in the truest sense of the word.

Holly: *What about the state of the art in pan composing and arranging?*

Alexis: If we touch on composing in Trinidad, I remember when composers like Ray Holman said they wanted to compose the first tune for pan, and others were saying, "No, that's not going to work. People haven't heard the tune before." You see, the norm at that time was to use popular calypsoes, and for Ray to write something that was specifically written for pan was a big departure from this norm. This was in the 1960s, and it was virtually taboo. If you were a popular calypsonian, your tune would be heard on the radio all the time. In the panyard, the band leader knew that his members had already become familiar with the tune because they were on the radio so often.

Holly: *I think one misconception American percussionists have is that pan is the biggest thing in Trinidad.*

Alexis: In one sense, pan may be the biggest thing, but in other senses it certainly is not. There's a lot of lip service paid to steel drumming, but if you listen to the radio in Trinidad, you will rarely hear a

steel band tune. By the same token, the pan is the national instrument of the country. When I was still living in Trinidad, steel bands would have opportunities to perform quite often at dances, parties, whatever. That is no longer the case. Panorama is the thing now. There are 300 steel bands in Panorama, and when Panorama is over, probably 270 of those bands are packed up until the next Panorama. The other 30 bands have a smaller band within the large band, called a stage band. These stage bands are found in only the top name bands, and have maybe 30 or 40 members who practice through the whole year. So these other 270 or so bands are scrambling every year to put something together for Panorama. And this is in the home of the steel band! When I was growing up, we would be playing all night every night, and sometimes during the day. Now, you don't find that. At Panorama, each band would have a repertoire of six or seven tunes that the audience would listen to for fun. Now, each band plays only one tune, and that's all. This saddens me greatly.

Holly: *Are composers and arrangers trying to stretch the players' abilities, or do you think they are relying on formulas that have been working for years?*

Alexis: I think there are arrangers who are good musicians, but who either don't pay attention to arrangements for other types of musical groups or who don't pay attention to the dexterity of their band's members.

They've taken their arrangements to a high level, but it could go even higher if they paid more attention to things other than their own arranging.

Teague: I think with regard to composition that not very much has changed in Trinidad. I believe this is partly the arrangers' fault and partly because of the judging in Panorama. Most of the pieces that win use a set format—theme and variations. If a composition strays from that, the band knows they'll have to settle for second-place at best.

Alexis: The expectation now is that the arranger must write so that the melody is in some section of the band in some form at all times. To be honest with you, I don't think that makes you grow. Any sensible person is not going to stray from the theme-



Clifford Alexis

and-variations format. But here, I have the opportunity to take some of these Panorama tunes and change the arrangement. I'm not competing with anyone. What I get to do here is experiment, and that's not usually the case in Trinidad.

Holly: *Do you think the competition format has reached a level beyond which it probably can't go?*

Teague: Definitely.

Alexis: Yes, and probably shouldn't exist any more.

Teague: I think the Panorama boundaries that have been created are stifling. For instance, you never hear asymmetrical rhythms, everything is based on a solid 1-2-3-4 feel.

Alexis: These are the other things that you learn here in the United States. I remember being at a workshop many years ago when I took out my Panorama arrangement, and somebody mentioned, "Where's the contrast?" After being exposed to orchestras and jazz bands here you start to think, "Wow, what's going on?" If these things were taught in Trinidad, I know that the arrangers there would start picking them up. There's too much similarity in the arrangements coming out of Trinidad today for my taste.

Holly: *What do either of you see as the most important developments over your lifetimes in regard to the advancement of pan?*

Alexis: Tuning. Again, I have to mention Bertie Marshall. The more I understand about tuning, the more Bertie is, for me, the person who made the biggest difference in tuning.

Holly: *Do you think that the big pan explosion in the United States has been a positive thing?*

Alexis: Very positive. Sure, there may be some negative aspects, but I can't dwell on those. In the overall sense, this explosion is very good for the instrument. Sometimes in Trinidad they don't think so, but that's only selfish.

Teague: Being new to America, I don't feel I'm qualified to comment on the pan movement here. But for Trinidad, in general, I cannot think of one thing that has been that important in my lifetime. I'm sorry to be so pessimistic, but today I do not see very many positive things happening, or that have happened. I'm seeing it stagnated right now. But I would like to say two positive things that I have seen. The first is Al O'Connor and the second is Cliff Alexis. Al is responsible for beginning the steel band movement in American universities, and is a great musician and teacher. If only he could spend a year teaching in Trinidad! And in regards to Cliff, it's not very often you meet this level of pan tuner and arranger with his kind of open mind. These are two very positive people that have and continue to have a great impact on pan.

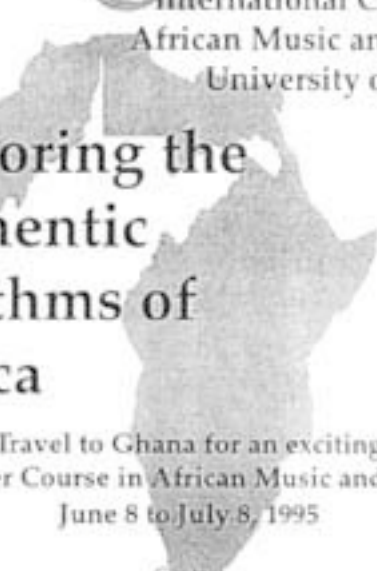
Holly: *This leads me to ask you, Cliff, if you and Al O'Connor were to go to Trinidad to a convention of panists, and you were presenting a session there, do you think they would listen to you?*

Alexis: Some would.

Holly: *Why only some?*

Alexis: There's an attitude in Trinidad of "I'm from Trinidad and

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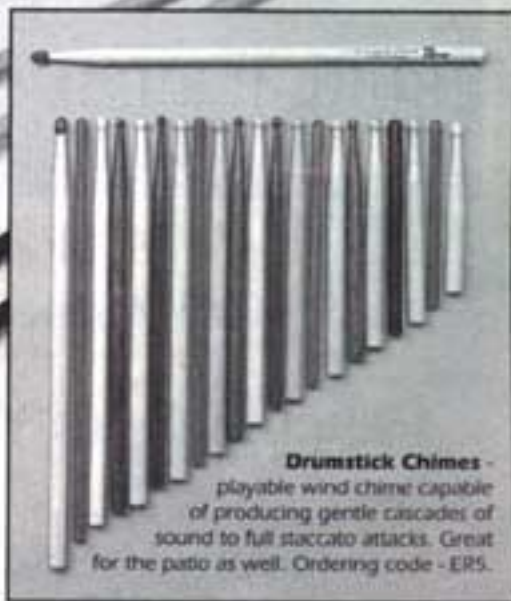
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therefore I'm in the best place for pan." There are Trinidadian panmen who say that in order for me to be the best tuner I can be, I need to move back there. I say they're wrong, that I'm not learning anything there. My eyes and ears have been opened to so much music by being in America, and I wouldn't trade that experience just to say that I'm a better tuner because I'm living in Trinidad.

Holly: *If we talk about training young pan players today, I think we have to realize that there are many bands in America that continue to base their repertoire on popular calypsoes from the 1950s. Would you say this is a good approach to pan instruction?*

Teague: No, actually I don't care for that approach. There is still a prevalent stereotype here in the United States of what a steel band is, and by continuing to play those tunes we are not educating the public to the potential of pan music.

Holly: *So instead of the standby and stereotypical types of tunes, how would you like to see these bands approaching their steel drum programs?*

Teague: I know that many steel bands have limited rehearsal time, but I believe it's possible to upgrade these programs by focusing on traditional things like pan technique, scales, arpeggios and the like, instead of immediately expecting the players to learn tunes. This way, in what I believe

would be a short amount of time, these bands would be able to perform more demanding literature. If the rehearsals consist of learning to play tunes, the players are not going to get any better. I know that some bands need to start out by playing these older tunes, but there are also bands that continue to play them year after year, and that's not good for the pan.

Alexis: I believe that there is other repertoire available that is perhaps just as easy to play as these traditional calypsoes, but that are more representative of the capabilities of pan, and also more representative of today's pan music. But, I also don't feel as strongly about it as Liam. When I was coming up in pan in Trinidad, we were trying to show people that we could play music on pan, and educate people to this, so we used these tunes at that time to help us do that. Also, sometimes I think steel band teachers ask the members of their bands to grow up real fast, because in the back of our minds we're thinking that they know music already. So sometimes we as teachers are missing the boat, too, because the pan is a different enough instrument that we need to instruct many of these players as if they're truly beginners. We tend to thrust the students into this, and for many it's too much too fast.

Holly: *What do you consider to be the state of the art in steel drum performance in the United States?*

Alexis: Today, as compared with when I first heard American university steel bands, there has been much improvement made. There is always still room for more improvement, but since the early 1970s there has been a great deal of improvement made. The quality of the players, their technique, the repertoire, etc., is all getting better all the time.

Holly: *What is responsible for these improvements?*

Alexis: For American players, the availability of more recordings and videotapes from Trinidad would be one thing. In the past, these were hard to come by, but now they are widespread and it gives the American player a goal to shoot for.

Teague: One advantage the American bands have is that virtually all of the members can read music, which is not the case in Trinidad. When I first came to the United States I expected all of the bands to be playing simple traditional calypso tunes, which is obviously not always the case. I



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had a certain perspective on what it would be like here, and I've been pleasantly surprised by what I've seen and heard. In Trinidad, the main advantage is that steel drums are from there, and consequently there are many years of history and tradition for the players to follow.

Holly: *How have performance techniques changed, so that the world-wide playing level is better today—assuming it is better today?*

Alexis: Because I came from the old school, I don't think that the technique is any better today. I think in my time (1950s-early 1960s) we paid more attention to technique. We paid more attention to listening. Now, musicians are readily available to help out steel drummers with musical concepts. In my day such musicians were not available. Everything now is so open that players and bands can get assistance from anywhere and really work on the musical aspects. I would love to see the day when all pan players—from anywhere—could read music. You cannot function in this country without being able to read music, and it would serve all pan players well to be able to do so. Someone may have better technique or be a better player, but if a studio calls and they want the music right away, you cannot take six days to prepare it.

Holly: *Is a lengthy preparation time only because of reading, or is it also because there are many players who really don't know the pan all that well?*

Alexis: Well, there are quite a few people who know the pan very well and can read and get the job done. And yes, there are many players who have yet to fully understand the circular motion involved in pan playing. Here in the United States, I've been a guest on dozens of college and university campuses, and what I also see is that student players don't always take what they know about marimba or drumset and apply that to their steel drum study. They don't transfer their skills from one instrument to another. They may be playing circularly, but thinking horizontally.

Teague: One criticism I have of many student percussionists/pan players that I have met in America would be that they call themselves musicians, but they are not observant, which is imperative to their growth as a pan player.

Alexis: I would agree with that. It would be much better for these players to say, "Let

me observe your technique; I want to emulate your technique." And this is not only on pan—I've seen it with other clinicians and guest artists on other instruments, as well.

Holly: *If you were teaching in an ideal situation, with no boundaries or pre-conceived expectations, what would you have American pan students work on?*

Alexis: Their ear. By far, it's the most important tool we have, yet it's not always attended to sufficiently. And I think that any ear training that takes place should be from a practical standpoint, not a classroom standpoint.

Teague: I would introduce the student to Trinidad. Even though many American university steel bands are now playing top compositions from Panorama, they're just playing the notes and they really don't know what the notes mean. Also, in many of these university bands, the student is just thrown in and very quickly has to learn the notes to any number of tunes. They don't have enough time to actually become comfortable with the pan itself. That would be like putting me in a marimba ensemble and expecting me to learn all these notes on an instrument with which I'm not familiar. I have also witnessed a certain attitude about pan technique. There are those percussionists who, because pan is a percussion instrument, assume they can play pan with the same technique as other percussion instruments. That's not true! In many ways, it's a totally different technique.

Alexis: I have also seen percussionists who have been playing Western percussion instruments for 10 or more years, and once they start on pan they drop the other instruments, because they've decided that they can perform more and profit more by being a pan player. In reality, they should take the same amount of time and just work on being better musicians. There's also the attitude of many young American pan players that they know what a good pan is, and that so-and-so doesn't make good pans. What do these people know? They've never done it, they have no experience with it. The overall playing level is so much better now than it used to be, but I think many

young players are developing a close-minded view about the world of pan. I have seen many teachers, and they all seem very open, but somehow the students are not grasping the same openness.

Holly: *What do you perceive as the state of the art in professional pan performance?*

Alexis: I'm not sure that technically speaking there's anything new today. Liam uses three or four sticks sometimes, but that's been around for almost forty years. We recently watched a videotape of an Earl Rodney performance from 1993 in which he used three mallets. But I think most players who try these techniques eventually determine that using two sticks is still best.

Holly: *Liam, do you find that using three or four sticks is limiting?*

Teague: Oh yes, definitely. The only time I use it is when I really want to play chords. I use it sparingly and for specific purposes, not to replace using two sticks.

Holly: *Are there more opportunities available to professional pan players today than there have been in the past?*

Alexis: Certainly, there is much more opportunity now.

It's become extremely popular for pan players to play jazz, and the recording industry and the listening public are responding favorably. Really great musicians like



Liam Teague

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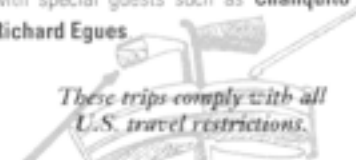
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# Teaching Character

By Gilbert Baker

CONSIDER THE FOLLOWING scenarios. One of your most promising students flunks out of school for failure to attend class. Or, a student in your studio who was really progressing well begins to miss lessons because of substance abuse problems. Maybe you have several bright students with lots of talent, but they lack the discipline to practice and thus produce only mediocre results.

Does any of this sound familiar? I have seen these kind of situations played out many times in my fourteen years of teaching. The end results are not only frustrating for the teacher but sobering to those who realize that these cause-and-effect sequences are symptomatic of the society in which we live. Our world places a high premium on talent, intellectual and athletic ability, but pays little attention to the basic character qualities that individuals must develop to be truly successful.

Character is the sum total of those distinctive qualities that establishes a person as a unique individual. Character in a positive light is defined as "moral excellence." Any positive character quality will have its opposite or the neutral tendency that is produced in the absence of the positive character quality. Consider this brief list of character qualities as they relate to challenges we are currently facing in music education.

Self-control vs. Indulgence

Diligence vs. Laziness

Truthfulness vs. Lying

Sensitivity vs. Dullness

Enthusiasm vs. Lethargy

Talent and ability do not guarantee success. How many people do we know that have tremendous potential in terms of natural talent and ability but cannot discipline themselves enough to benefit from those God-given gifts? Whether talking about school, the workplace or life in general, certain individual qualities are needed for success. These qualities must be identified, nurtured and made part of one's habit of life. If these character qualities are ignored in the academic setting, we run the risk of producing students who are talented and informed but socially dysfunctional.

Some may think that the development of positive character qualities is important, but that this aspect of training is not the responsibility of a music teacher. Many believe this task should be left entirely to parents or religion. Though I believe the home provides the best environment for character develop-

ment, I do not believe that music educators can ignore this facet of education if we are truly concerned about students reaching their full potential.

To ignore the character issue while we interact with students encourages negative character development. If basic life qualities are never mentioned in our teaching they are minimized or ignored by the student. I do not believe positive character development comes naturally. Character instruction is a full-time job that is the responsibility of everyone who has input into the student's life.

To teach character we must first define the quality. This definition must relate to the subject being taught. The development of character should not be "pigeonholed" into a separate subject with no practical application to other fields of study. There must be a holistic connection between character instruction and academic content.

As an example, consider defining self-control in terms of rhythm instruction. To play steady time, we avoid tendencies to rush or drag. To play accurate rhythmic patterns, we must yield to the printed page rather than cater to our own thoughts of how the part should have been written. A good definition of self-control within this context would be: harnessing natural tendencies.

At this point we could spin off and connect self-control with wise use of time. Typically, our natural tendency is not to stick with a regular practice regimen. We could explain that there are many enjoyable pursuits that cry out for the time we have set aside for practice. Self-control is needed to say no to some of those practice-robbing activities. We have now defined self-control in terms of musical instruction and related it to the more general life issue of time management.

In teaching character we must give the student examples of how others have demonstrated the quality and benefited, or neglected the quality and suffered the consequences. Music history texts, newspapers and other current-events publications abound with positive and negative examples. One of the most effective ways to communicate with the student is to share an example from our personal or professional life. Keep in mind that sharing a character deficiency and resulting consequences can motivate a student to develop positive character qualities. Whether we like it or not, students keep a close watch on us. Are we providing a positive character example for them to emulate?

Another important aspect of character training is public acknowledgment of successes and failures that relate to character. In rehearsals we should praise those who have shown diligence and learned their parts. We should publicly commend the initiative and punctuality of those who arrive early to set up for rehearsal. Praising positive character actions is much more effective than commenting negatively about character deficiencies. Though at times we must address the down side, the key is to make the effort to look for positive demonstrations of character.

We often focus on student achievements that result from natural talent and ability, even though students have no input into how much talent and ability they possess. Everyone is created uniquely. Our focus should be more on how students develop their talent and ability. Those who demonstrate perseverance, diligence and sensitivity in their practice and performance should receive public praise, even if the end result is less than spectacular. This will encourage others to develop their own talent and ability to the fullest.

Many of the problems we face as a society in general or within the specific discipline of music relate to the character issue. There is no amount of money, creative teaching techniques or redefined education programs that can compensate for a student's character deficiency. But a student who has developed the qualities of diligence, perseverance, self-control, etc. will prosper even in a less-than-desirable educational environment. If we hope to be successful as educators, we must integrate basic character training into every aspect of our teaching.

PN



**Gilbert Baker** teaches percussion at the University of Central Arkansas and serves as an Artist In Education for the Arkansas Arts Council, in which he does percussion residencies in schools utilizing music as a

vehicle for character instruction. He attended Louisiana Tech and the University of Arizona, where he studied percussion with Gray Barrier and Gary Cook.

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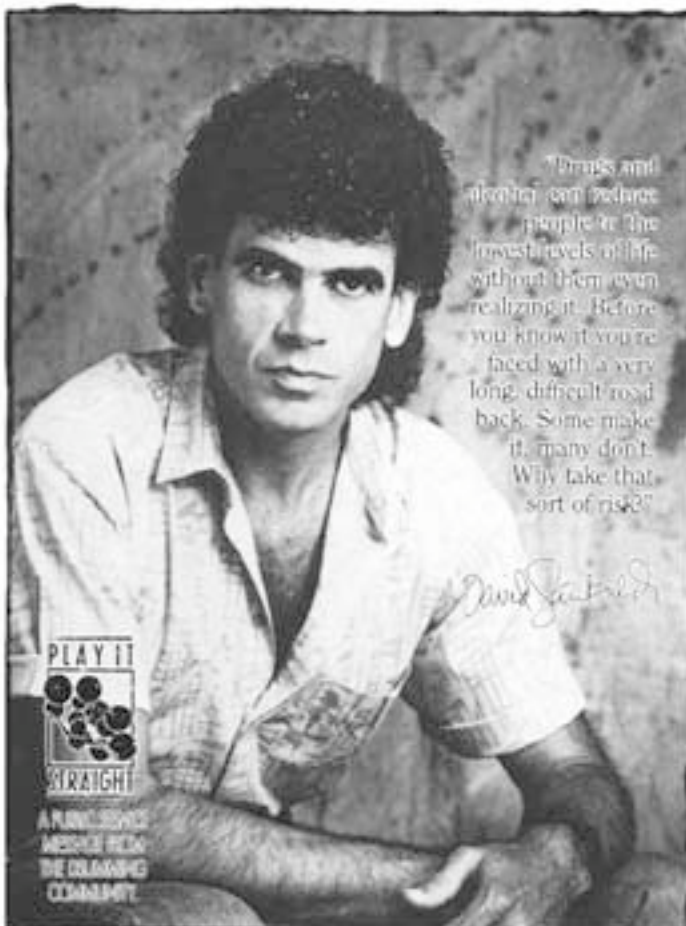
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# Preparing and Performing a Concerto

By Steven A. Rehbein

HAD BEEN BOOKED TO PERFORM David Maslanka's *Concerto for Marimba and Band* for the College Band Directors National Association, North Central Division Regional Convention. I was also scheduled to perform the same concerto a week later for a high school honor band festival, which was going to be filmed for Nebraska Public Television. Although I had never played the piece before, I had a full two years to prepare it before the first performance.

My initial reaction to this wonderful opportunity ranged from excitement to a sense of curiosity. Although I was intrigued at the prospect of learning and performing such an imposing piece of music, the two-year time interval that would elapse before I played the piece seemed like an eternity.

How does one prepare for a performance two years into the future from a technical and intellectual perspective? Begin by obtaining the music and a high-quality recording of the piece (if available). Listening to

the composition in its entirety will help you gain some affinity for the music and an awareness of how it evolves. Repeated listening helps one bond with the music and gain insights into musical interpretation and nuance. You must also project into the future and imagine performing the piece from the concert stage in front of an audience. This process will help you make a necessary link or connection with the music where none previously existed.

## PRACTICE

A long, arduous process will follow that involves examining all aspects of the piece in minute detail. It is essential that, while learning the composition in this early phase, one avoids making mental mistakes that will have to be unlearned later. It is somewhat difficult to undo mistakes once you have learned them. The process of retraining the mind to execute the music as written will be problematic as well as frustrating.

Practicing the music consistently over a

lengthy period of time will produce positive results. Bear in mind, however, that practicing need not and should not be limited to playing on the instrument. It is equally beneficial to practice the music in your mind as you visualize the notes unfolding on the instrument. You can create the actual performance scenario in your mind by visualizing as many elements of the performance (ensemble blend and balance, synchronization in the accompaniment, notes and rhythms, dynamics, articulations, creativity, etc.) as can be anticipated. This process will help solidify the various musical components and issues that must be accounted for when playing the music.

As one assimilates the musical information and integrates a consistent practice regimen into daily activities, the piece will begin to take shape. A comprehensive approach to learning the music will help one become more familiar and comfortable with the composition while increasing confidence and awareness of all parameters.

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Obviously, retaining the music within the mind is an important component when you perform the composition. So allocate a substantial amount of practice time to memorizing the music and simulating the performance in your mind as you visualize the music being played. Even if you use the music during the performance, you will need to watch the conductor for cues, tempo, meter changes (if applicable), etc., which will make it virtually impossible to read the entire part. Rather, you may use the music as a guide and refer to the written part intermittently, which will enable you to focus on musical execution, nuance, transitions and the conductor.

Throughout the learning process it will be beneficial to tape-record or videotape your practices, or to have a reliable and musically insightful person listen to some of your practice sessions. The feedback you receive from another set of ears and from the recording process can facilitate a deeper understanding of the positive and negative aspects of the musical interpretation.

#### THE ENSEMBLE

After many months of executing a rigorous practice routine, you are ready for rehearsals with the ensemble (orchestra, wind ensemble, chamber ensemble, etc.). It is time to combine the solo part with the ensemble's accompaniment and assess how well the parts work together. Preliminary questions to ask yourself are: "Was my preparation adequate?" "Can I maintain my musical concentration and focus?" "Will the band appreciate and accept my interpretation?" "Will the band be able to hear me, and vice versa?" "Will I be able to follow the conductor, and will he or she be able to follow me?" All of these questions—fairly typical responses to a stressful and uncertain set of circumstances—will be answered during and after the rehearsal.

The first rehearsal is often quite unsettling as soloist and ensemble combine their parts for the first time. As the soloist, it is crucial for your confidence to have a strong beginning. Generally, if the solo part begins well, the soloist and ensemble relax somewhat—a state of mind that enables everyone to focus on their respective parts and con-

centrate on musical interpretation. The success of the first rehearsal often sets the tone for subsequent rehearsals; therefore, one should stay mentally alert and relaxed in order to play a strong performance. Again, video or audio taping will be helpful in assessing the strengths and weaknesses of the rehearsal.

Often, the initial rehearsals do not occur in the concert hall where the performance will take place. If possible, you should rehearse the solo part by yourself in the actual recital hall before you are joined by the ensemble. Because the concert stage has a more imposing atmosphere than the practice hall, you should practice in the concert hall whenever possible in order to adjust to the acoustics and to decrease any anxiety or discomfort you may have about performing there.

The dress rehearsal is typically held in the concert hall and may be the first time the soloist and ensemble play in the hall together. All of the performers will need to adjust to the room acoustics and make any last-minute modifications that will facilitate a cohesive and well-balanced performance. If there is



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an opportunity for everyone to rehearse several times on the concert stage, that will be beneficial for everyone's comfort level. Also, any individual practice time you've had on the stage prior to the dress rehearsal will help you adjust more quickly to how the ensemble sounds in the hall relative to your solo part.

#### THE PERFORMANCE

After two years of preparation, it is finally the evening of the concert. It is absolutely essential that you warm up adequately in order to achieve maximum relaxation during the performance. Stressful situations can exacerbate performance anxiety, which in turn increases muscle tightness that can restrict your ability to execute difficult passages comfortably. Remember to stay relaxed and remain focused as you prepare to walk center-stage, bow to the audience and play the concerto.

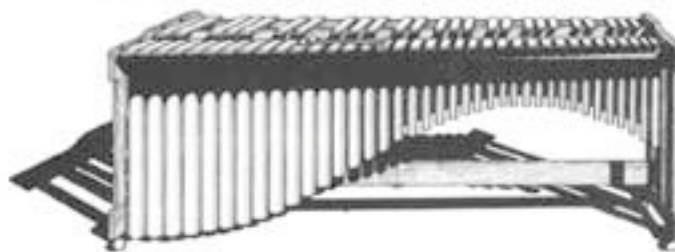
When you walk on stage to perform before an audience, you must be psychologically and musically prepared to deliver your finest performance. This is not the time to lose concentration or to doubt your musical skills and aptitude. Rather, this moment, perhaps unlike any other musical situation, is the truest test of your ability to remain poised, calm and controlled and to play at a virtuoso level. The months of mental and technical preparation coalesce into one momentous event that will be remembered by the performers and the audience.

What transpires as you perform the concerto is the culmination of your own hard work and the work of the ensemble that is supporting you. As you perform, you do so with an air of authority and confidence. Moreover, you avoid any distractions from the audience or the ensemble and remain focused on your solo part. Now is not the time to hold back, but the time to seize the moment and to showcase your talent and your affinity for the concerto.

Play musically, which generally means intelligently, and trust your musical intuition and instincts as you strive to create a definitive rendition of the concerto. If you make any mistakes, forget them immediately and press on. The audience will remember the entire presentation rather than a few troublesome moments. Upon completion of the performance, bow and acknowledge the efforts of the ensemble and the conductor.

Performing a concerto is a special musical experience unlike any other. The process of learning, practicing, rehearsing and performing the music undergoes numerous transfor-

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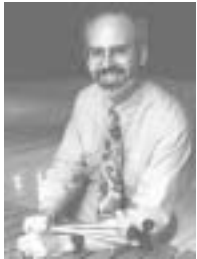
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mations before the final product is presented. It takes great courage to assume the role of the soloist and to put it on the line for all to hear. Performing a concerto is an exhilarating, albeit somewhat maddening, experience. The performance is the ultimate musical test, and the soloist, for better or worse, is the chosen one on concert night. PN



**Steven A. Rehbein** is co-founder of the progressive jazz ensemble *Auracle*. He earned a Bachelor of Music Degree from the Eastman School of Music, a Master of Music Degree from the University of Wisconsin-Madison and a D.M.A. in Percussion Performance from the University of Iowa. Rehbein is president of the Nebraska chapter of the Percussive Arts Society.

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# Sound Production in Percussion

By François Dupin

*Editor's note: François Dupin died shortly after this article was received by Percussive Notes. Michael Rosen's tribute to Dupin appears on page 56.*

THE PROBLEM OF SOUND PRODUCTION in percussion is a matter of so many different factors that it is exceedingly difficult to classify them. I will try to outline a plan that everybody will be able to use. The factors that affect sound production have to be assimilated by the musician in such a way that they become instinctive. Thus, the musical nature is not only intellectual, it is a psychokinetic mechanism in which all the muscles work automatically. There are instantaneous reactions to the information the ear receives.

1. The first factor to consider is the kind of work we have to perform. More specifically, what are the composer's roots? If I were to computerize this idea, I would say that a work is the fruit of a composer's sonorous imagination, the composer himself being defined by a sort of storage diskette, on which all the data that constitutes this composer has been keyed. We have to key the composer's diskette into our own computer in order to become imbued with the roots that have given birth to the work.

Composers necessarily write their music with an imagination imbued with the traditions of the geographic area where they were born and raised. These traditions are made up of ancestral, cultural, ritual, social, folkloric, religious or pagan customs, which are conditioned by climate and geography

Wager's "Sturm und drang" reveals itself differently than Berlioz's *Symphonie Fantastique*. Moussorgsky's mysticism is different than Verdi's or Puccini's realism. Even Stravinsky, who was born in Russia but lived in France and then the USA, remains Russian in his "startup disk." In Copland's diskette all the information that constitutes the American soul is keyed in. Even if America is still young, it has already deep roots in its complex ground.

2. The second factor to consider is the function of percussion instruments. Is it only a rhythmic function, or is it used for folkloric color, like in the *Abduction from the Seraglio* by Mozart or in the Ravel's *Rapsodie Espagnole*? Does it have a thematic function like Wagner's leitmotives given to the timpani? It can have a purely musical function like in Beethoven's symphonies or the cym-

bals in *La Mer* by Debussy. The expressive range of percussion instruments is so wide that it is necessary to know their entire spectrum before choosing the sounds that are appropriate.

It will be fruitless to play Messiaen without knowing that he has said, "In my work, percussion no longer plays the part of seasoning." Messiaen's percussion is not "French dressing." For example, in the *Turangalila* symphony the bass drum is an animal tone color, the maracas a mineral tone, the woodblock a vegetable tone. But even with Messiaen, we have to know if we are playing French, Indian or Japanese music.

3. The third factor concerns the identity of the individual player. It is difficult for an American musician who has never seen a church window in a twelfth-century cathedral to correctly feel Bach's music; difficult for a French musician who doesn't know New York city to play Bernstein well; difficult for a German musician who has never drunk a "patis" under a French provencal tree to play Bizet's *Arlesienne* well. You see, a musician also has his own diskette. The composer's diskette needs to be superimposed on his own.

So, a Japanese musician playing Brahms will obtain a "Germano-Japanese" sound; a French musician playing Sibelius will produce a sound in which a Finish forest will somehow be mixed with the fields of olive trees.

This is why orchestras until now have had their own personal color. It will continue as long as the international conductors don't standardize them all. The greatest conductors of the future will be the ones who know how to impose on orchestras the original character of the works, while showing consideration for the original character of each orchestra.

4. The fourth factor, similar to the third, involves us having to master our own personality on a subconscious level. Unlike a computer, man is a sensitive organism who is conditioned by his environment. The sound that we produce in performance is not only a succession of good gestures.

In summary, we must consider the roots of the composer, the function of percussion in this style of music and our own roots and present state of mind.

But there are still other factors. A French trumpet player, Michel Riquier, has published two books in which musicians can find fun-

damental ideas for controlling themselves. Riquier has translated into language a professional musician can understand the fundamental ideas of Buddhism's mastering of oneself and the techniques of yoga. He also talks about biorhythms.

In short, one must know that three cycles of vibrations punctuate our human life: the physical cycle, the mental/intellectual cycle and the emotional cycle. But these cycles have different wavelengths: 23, 28 and 32 days. Sometimes the physical cycle is positive while the mental cycle is negative. That is why muscles can work without having to be controlled by the mind. We might then play out of time. Similarly, if the emotional cycle is negative or in a critical day, we feel stage fright or we don't immediately understand the conductor's gestures.

It would seem that these cycles are very important. They are calculated in advance for airline pilots, Japanese factory workers and professional car drivers. The statistics have shown that in these jobs, accidents have been reduced 35% after these cycles have been given to these professionals along with their pay checks.

If one is in a negative physical cycle, one should rest a little more before working. If the mental cycle crosses a critical day, one must concentrate more than usual, and if the emotional cycle is critical, one must trust his professional habits less. But if all the cycles are positive, then one can take life as it comes and let one's instinct and experience work freely.

Once one has understood the function of percussion in a given work, one also has to know how to insert it in context. In a majority of cases, percussion has to fit occasionally into the atmospheric mood created by the other musicians of the orchestra. Percussion may have to create a scattering phenomenon with the instruments that surround it, or, on the contrary, may have to create a pulling together—sometimes through vertical action, sometimes through linear action. Percussion is at once hills and valleys, density and fluidity.

This alternation of action is the core of the percussionist's job. He has to have the ability to make an instantaneous connection with the right kind of action. It is sometimes difficult when a long section of rests produces sleepiness and when one has to suddenly bustle with the same degree of activity as the other musicians. It is a little like when

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you arrive sober at a party where everybody is already drunk.

## THE QUALITY OF THE INSTRUMENTS

We must find good instruments if we want to produce a good sound. It would be possible to list the required qualities of a good instrument, but these qualities could be different for one person or another. A European timpani-maker once told me that all the different advice he had received was so contradictory that he didn't know what to do. I will, all the same, give my basic ideas about some important instruments.

For timpani, the first question is their sonority. Their tone must be large, long, round and noble. But it happens that among the various brands of timpani, one timpani can ring better than the others. Even among the best timpani of different trademarks, some are noble while others are coarse or vulgar. I therefore think it necessary to invest in a search using computers and electronics to find the reason for the best qualities of one or another timpani, instead of going purely on empirical evidence.

In my orchestra, we use Premier Elite timpani, but they are unequal, like all timpani. The 30", which we consider the number-two drum, is the best. Would it be pos-

sible to know why? Would it be enough, perhaps, to copy its proportions for the others? By the way, the 28", or the third drum, is too large for a third and too small for a second.

I believe it is important to understand how large the distance between the shell and the hoop needs to be. The strings of a violin aren't fastened at the foot of the bridge of the violin. Having a larger head distance on timpani does the same thing. It allows the head on the rim of the shell/bridge to ring more freely.

The endless question continues: calf or plastic heads? The animal heads generally give a round and noble sound, but their resonance is shorter than the plastic ones. Above all, the stability of the plastic heads almost completely frees the timpanist from the problem of accuracy.

The calfhead imitations don't give complete satisfaction to us in the Orchestre de Paris. We only use calf heads for our bass drum, because a plastic head would give a "flappy" sound. We tune it to low E to bring out its best qualities, but another bass drum might require another pitch for its best sound. In my experience, clear plastic heads are more sonorous than the milky white ones. The white heads seem to shorten the reso-

nance and give a hard and short "pok" sound.

The ideal snare drum doesn't exist, since the ideal is very different among snare drummers. In my orchestra, we mainly use two snare drums: one whose sound is light, which is used for instance in *Daphnis and Chloé* by Ravel, and a deeper one that we use in the *Miraculous Mandarin* by Bartók. Maybe a third still stouter drum will be used as a military drum in *Einheldenleben* by Strauss. We use Diplomat plastic heads; the Ambassador ones should be reserved for rock music, in my opinion.

A plastic head on a snare drum only achieves final efficiency when it has settled on the shell. We own an old Rogers snare drum whose head has been in place for thirty years, and we are careful not to disturb it. It is almost glued to the shell, but sounds great. On the contrary, I had in my conservatory a Sonor Phonic that rang wonderfully and which was good for playing Delècluse's etudes. But a student broke it and since then, I can't achieve the same sound with the new head.

I don't want to talk about the caprices of snare drums. I only want to say that I adjust the snares until a kind of buzzing of the head arises. Just below this buzzing, I obtain what I feel to be a good snare tightness,





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good in *pianissimo* and not flappy in *fortissimo*.

Talking about heads, there is a threshold of tolerance that is not useful to exceed. Otherwise, small blisters can occur in the plastic, which reduces the quality of the sound, even if it isn't very perceptible. If one played animal heads with the power that makes blisters on the plastic, the animal heads would only withstand it one time. We have to notice that percussionists play louder since they play with plastic heads. (I'm not talking about rock music.) Even the blisters on timpani heads very obviously damage the quality of sound.

Even if it is possible to repair one or two blisters with heat, it is impossible to restore life to a head that has suffered from a performance of the Carter timpani pieces. For these pieces, one must therefore use timpani sticks with two balls—one in felt, the other wood. The sound is not the same as a butt end, but I refuse to use that effect and forbid it to my students because we have destroyed sets of animal and plastic heads that way. You know that it is very expensive! Ask Leigh Stevens to play on his LHS4.6 with xylophone mallets! Ask a violinist to scratch his violin with a file. The sound would certainly be new and in-

teresting! We must tell the composers that we accept their new ideas until we reach the limits imposed by the protection of our instruments. They will understand as long as we are receptive for what is possible. I beg Mr. Carter's pardon, his pieces remain excellent without using the butt ends of the timpani mallets.

Another kind of blister is made by the nails of the timpanist who muffles his head with the tip of the fingers. Little by little, it makes a carpet of blisters that alters the sound to "pok." Blisters paralyze the resonance of a head. In that case, we have to remove the head and remount it a quarter turn, to avoid the blisters.

I only want to add one word about the triangle. Generally, this instrument gives a metallic sound, which shouldn't happen. I have read the excellent advice of Stuart Marrs in *Percussive Notes* of April 1991. I look at it from an even more basic point of view. I think that a triangle shouldn't give any pitch, so it would never be out of tune with the musical environment. A triangle has to give a dematerialized sound, as does decaffeinated coffee. The sound should stay the same when it resonates as when it is struck, and shouldn't become a different metallic sound, which is something else.

#### CHOOSING MALLETS

After choosing the instruments, one must choose the sticks and mallets and determine how to use them. This choice conditions the color, clarity and distinctiveness of the musical and technical setting.

Let us talk about timpani sticks. There are many excellent sticks sold—more than for any other percussion instrument—but it is difficult to keep a reference for reproducing the same tone color or timbre. It is impossible to produce identical sticks in a factory over a period of time. It depends on too many factors: handles, balls, felt, weight, density, flexibility, etc. I therefore make my own sticks, and I have wasted lots of wood, bamboo, cork, gum, wire and felt. To expand my scale of tone color, I also use commercial sticks.

We must also respond to the tastes of the conductors. In a symphony by Mozart, Sir George Solti makes the timpani disappear, and one must play them with cotton-candy sticks, whereas Barenboim asks for small, good staccato sticks.

Snare drum sticks, however, can only be produced by machines. There are as many as there are leaves on the trees. To listen to the sound of the sticks, I put them down on a cloth or felt, and then play them with a xylo-

phone mallet like a bar to make sure I get the same sound with both sticks. Unfortunately, when sticks get older some of them warp and lose a little of their similarity.

But it is impossible to get evenness with unequal sticks, because one hears the stick sound—the sound made by the weight and the density of the sticks. So, matched sticks are of utmost importance.

The xylophone mallet is very important. Ivory gives a very great sonorous quality but has three major flaws: it is breakable, it is very costly (about \$700 for one pair), and we don't want to be in collusion with the elephant killers in order to play *Porgy and Bess*. It is thus necessary to invent a substance that has the same density and elasticity as ivory. Among the imitations, some are very good.

In my orchestra, we own a very old bass drum beater that produces a deep sound, without being very heavy or big. Its core is dense enough to give weight and its trimming just thick enough to create a softness on contact. It is also preferable to cover bass drum beaters with fur, as Payson and Hinger do. It isn't necessary to kill the seals, because synthetic furs are perfectly made and are stronger.

The coating of a tam-tam beater has to be in felt cloth on a compact wooden ball rather than a core made entirely from compressed felt. I have had beaters made weighing from 100 grams up to 1 kilo (2 pounds). Over the

wood ball there is a somewhat thick coat of dense felt covered with smooth felt—the type used for billiard or conference tables. My personal beaters are covered with the remains of an old dress of my wife's. The tam tam or gong beaters have different sizes and weight masses as required by the size of the instrument to get a deep vibration.

#### CYMBALS

When it comes to cymbals and cymbal playing I refer readers to the excellent articles by Sam Denov, formerly of the Chicago Symphony (*PN*, Vol 21, No. 4, April, 1983), Frank Epstein of the Boston Symphony (*PN*, Vol. 24, No. 4, April, 1986) and an interview with James Ross of the Chicago Symphony (*PN*, Vol. 28, No. 2, Winter 1990) which have appeared in past issue of *Percussive Notes*.

I play similarly to Frank Epstein in that I do not use a flam technique, even though I understand very well why it is used. When I play a pair of cymbals, I think of the left cymbal as an anvil and the right cymbal as a hammer. I do, however, lift the "anvil" up towards the "hammer" in *forte* dynamics, since I am right-handed. I suggest that readers read the above-mentioned articles in order to help develop good cymbal playing technique.

In summary, before thinking how to produce a musical sound on percussion instruments, one must have good instruments and good sticks, mallets and beaters. We must

not forget that percussionists are the only musicians who never come into contact with our instrument directly, except with hand drums. This is why we must utilize sticks and mallets that are in harmony with our hands. The sticks and mallets are an extension of our hand. It is therefore impossible to say which brand of stick is the best for you, because there are as many sticks and mallets as kinds of hands.

#### COLOR

When we talk about sound, our goal is, of course, to avoid producing noise. But we also have to remember that a percussion sound can be ugly, hard, aggressive, or colossal and powerful. The color we produce depends on our nature or character as much as on our physiology. I have met big timpanists whose sound was round and gentle, and thin ones who played louder. A meticulous timpanist may play more sharply than others, always concerned about doing things well, while a soft-spoken timpanist may remain reserved.

But if the sound of our instruments depends on numerous personal factors, it also depends on external factors. Our sound influences the other instruments and they, in turn, influence our sound. Once, a colleague of mine playing tuba turned to me and told me, "François, we aren't in tune and your roll makes me force my embouchure!" In the same way, timpanists have noticed the effect of a timpani roll that covers the orchestra,



## In Memoriam: François Dupin

By Michael Rosen

It is with a profound sense of sadness and loss that the Percussive Arts Society announces the death of François Dupin, distinguished percussionist, teacher, composer and author, on July 17, 1994.

Born on September 25, 1931 in Marcq-en-Baraël in the North of France to a musical family, François began his early music career studying piano with his mother. As a youngster, he spent many days during the war years looking for food for his family in the woods of rural France.

At age sixteen he joined what was then the very first percussion class at the Conservatoire de Paris under the tutelage of the famous percussionist Felix Passerone and received a First Prize upon graduation. An accomplished pianist and composer, Dupin

studied composition with Darius Milhaud and received a Second Prize for composition from the *Conservatoire de Paris* in 1960. This same year marked the marriage of François to his enchanting Swiss wife, Antoinette.

He had an indefatigable energy and managed to maintain three parallel lives as a percussionist, teacher and composer. As a percussionist he began his career as timpanist with the Paris Opera. After serving in the French Army in Algeria for two years he moved to Strasbourg where he was timpanist with the Orchestre Municipal de l'Opera, then the Orchestre Philharmonique de l'O.R.T.F. in Paris. In 1967 he was personally chosen by the famous conductor Charles Munch to be principal percussionist and associate timpanist with the Orchestre de Paris upon its inception. He served that position for twenty-six years.

As a teacher, Dupin was among the most sought after and surely one of the most successful teachers in France, and he was considered the father of modern French percussion pedagogy. He was respected by his many students for his devotion, articulate teaching style and patience. He established the first percussion class at the Conservatoire National Supérieur in Lyon in 1981 and founded the mallet ensemble Les Percussions Claviers de Lyon. Before coming to Lyon he had had extensive experience

especially in *piano* dynamics. Similarly, the timpani is covered by the orchestra with sympathetic vibrations. I have often noticed that phenomenon when the timpani must hold a note after the orchestra has stopped. When the orchestra plays, the roll is easy to maintain, but as soon as the orchestra stops, one must feed the roll to compensate for the absence of the orchestra.

Much also depends on the concert hall's acoustics. Sometimes we must be reserved and careful; sometimes we have to project the sound into the hall. Pleyel Hall in Paris, where the Orchestre de Paris plays, doesn't let the *pianissimos* come to the audience. In Hamburg, we have to decrease the dynamics by half. Carnegie Hall was perfect before they "fixed" it. The world's best concert hall is Music Verein hall in Vienna, Austria.

The best situation would be to have a timpanist who knows how to play round like a big man, sharp like a meticulous one and reserved like a monk, playing in the Music Verein hall of Vienna with a conductor who appreciates him. Very rare circumstances, indeed!

#### SOUND PRODUCTION TECHNIQUE

When our instruments are of good quality, when our sticks and mallets suit us, when we have self awareness and when we don't have to endure bad conductors too much, it still remains for us to produce the quality of sound by adapting our technique to the mu-

sic. Technique is divided into two distinct parts: pure muscular technique and sound-producing technique. But both are complementary and independent.

When one is a student, one begins fighting with muscular and music theory problems. Music theory, in French, is called "solfège." You know that terrible word! These problems monopolize our attention so much that one can forget about the quality of the sound. In other words, the problem of sound production is swamped by the muscular and mental problems. It should not be necessary to separate all these problems. Never content yourself with a muscular and mental solution without considering the sonorous element.

Virtuosity must never take the place of good sound production and musicianship. For instance, we know lots of pianists whose virtuosity is staggering but who play like musical typists. We must forget that we are percussionists just as a clarinetist mustn't let the noise of his reed be heard. Musical instruments are more interesting for the color they produce than for their technical specifications. It is, I suppose, what Leigh Stevens means when he says that one must make the audience hear the bar and tube sound rather than the mallet sound.

The techniques for achieving these ends are multiple and various. Each of us must draw from the multitude of facts that we receive on that subject and extract all that is suitable.

But these multiple techniques ensue from two elementary ways of playing a note in percussion: the one that Stevens calls "the piston stroke" and the one that the first man utilized: the hammer stroke. This second stroke is instinctive and doesn't need to be practiced. Nobody has ever seen a cop giving a blow with a billy club using a piston stroke.

There are still two ways for producing a sound: the struck stroke (the one the cop uses) and the bouncing stroke. I remind you how Fred Hinger begins his teaching, with a tennis ball on a timpani head. I was immediately struck (not by a cop) to see Fred producing very subtle musical sounds with these large sticks my French colleagues call bicycle pumps.

But whether we play with the Hinger stick, which rebounds, or with another into which we transpose Hinger's rebound, it is still recommended that we utilize the piston stroke. Why?

The reason is very simple. The longer the stick stays in contact with the sonorous body the more it stops the vibration of the instrument. This principle has led piano manufacturers to invent the double escapement system. The piano hammer is free before hitting the string. In spite of that, it is possible to modulate the attack of the string. Ask Barenboim, who is able to play piano as if it is an oboe! In other words, the instrument plays the stick or mallet as much as the mallet plays the

teaching at the Conservatoire National du Mans, the Ecole de Musique de St. Cloud, the Conservatoire Nationale de Bobigny and in Bourg-la-Reine. He was also much sought after as a clinician in Germany, Japan and France.

He introduced the French style of timpani and percussion on two separate occasions at Percussive Arts Society International Conventions and taught at the International Percussion Course in Breuklen, Holland with Fred Hinger, Jan Pustjens (Concertgebouw Orchestra) and Michael Rosen in 1980.

In 1981 he was awarded a fellowship from the French government to tour the United States to study American orchestral percussion performance and teaching styles. François had an exceptional affinity and appreciation for American culture and spoke English quite well. He visited many universities and conservatories where he gave clinics and observed teaching methods in addition to attending concerts of all the major American symphony orchestras. This gave American percussionists and teachers from coast to coast the opportunity to meet François. He is remembered by all he met for his quick sense of humor, his dignified, unassuming personality and kindness. His quiet elegance, modesty and sincere enthusiasm for new ideas made him respected by all as a friend as well as a musician. He managed to

maintain close connections with American percussionists for the rest of his life.

His compositions include two symphonies, several songs, many works for brass instruments, a score to a film in 1970 and dozens of pieces for percussion and marimba. He also wrote many method books and etudes for timpani, xylophone and marimba that are used all over the world.

François was somewhat of a scholar and wrote *Lexique de la percussion* for the *Revue Musicale*, *Les Baguettes de timbales* and *L'Orchestre Nu (The Naked Orchestra)*, which became a best seller in France for many years.

In January 1994 François retired from the Orchestre de Paris to devote himself full-time to teaching and writing. He was so looking forward to spending as much time as possible at his beloved house in Solliès-Toucas in the south of France near Toulon. He is survived by his wife Antoinette and their two charming daughters, Valérie and Bérengère.

This dear, sensitive man, who seemed to personally feel the pain of an unjust world, will be missed by all those whose lives he touched. He will be remembered for the indelible contributions he has made to our art and will always be remembered with affection and admiration. *Au revoir mon vieux. Tu me manqueras.*

instrument, since the instrument naturally pushes away the hammer.

Illustration 1

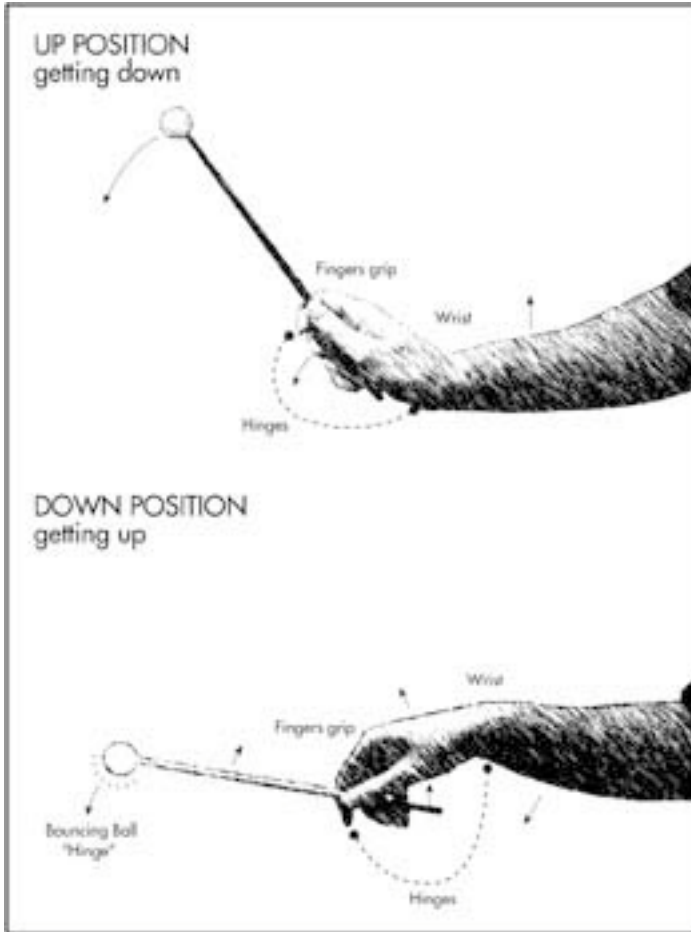
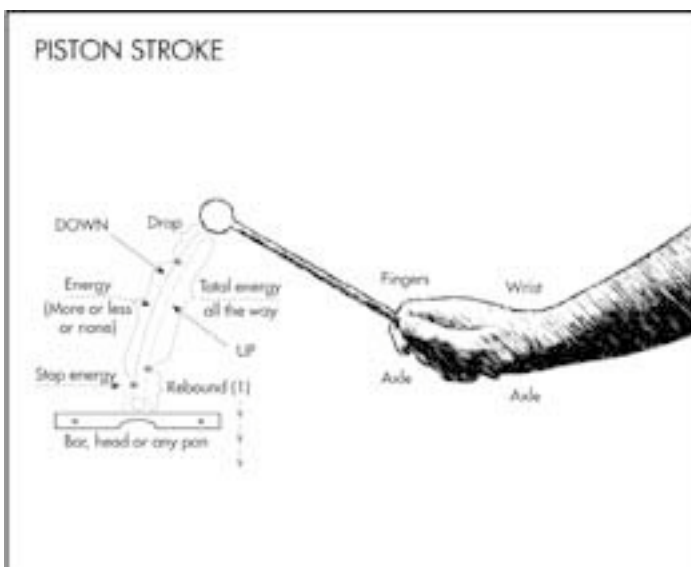


Illustration 2



Therefore, it seems that we have to consider what I call three hinges, accepting that a hinge can be supple and flexible and not only an axle around which a thing turns. The first hinge is the wrist. The second hinge is the fingers. The stick must be held firmly between the fingers but in a way where it can still move. I recommend to my students that they hold the stick with the meat of the fingers instead of the bones. The third hinge is, for me, the ball of the stick or mallet, which must rebound on the instrument. The stick not only creates the vibration but must let it bloom. (See Illustration 1.)

The rebounds aren't all of the same amplitude. The one of the snare drum is the highest, the one of the xylophone or marimba perhaps the smallest, if there is one! For the xylophone, it is preferable to have flexible handles to allow for the fulfillment of that small rebound.

I must add one more important thing. All that I am talking about is, for me, a basic concept of a sound technique. But it must be clear that everyone can build his own technique on these basic ideas. For instance, there could be a situation in which a timpanist wants to give a very hard stroke, so he will play without fingers and wrist hinges but with the arm. Or maybe a timpanist wants to give an especially heavy stroke and will use the weight of his arm. But even in that case, he should use his elbow and/or his shoulder as hinges. It is very rare to have to play without using hinges for suppleness.

#### EXTRANEIOUS NOISES

I would like to talk about other points of general percussion sound quality. These points are to preserve a blank acoustic environment by taking basic precautions. I want to talk about the noises! I will only list some of them that are to be avoided:

- Manipulation noises of tambourine.
- Vibrations of the metal rods of the cymbal stands and of their discs.
- Contact between vibrating cymbals and a stand.
- Badly tightened components of timpani, bass drums, tom-toms, stands and so on.
- Vibrating music stands (the Manhasset ones are perfect).
- Clothes buttons on cymbals or tam tams. One should cover them with cloth.
- Timpani pedals needing maintenance.
- Noise of dropped mallets on the keyboards.
- Shoe soles beating time. Buy rubber soles or beat time with your muscles or your stomach.
- Sympathetic vibrations of the tam tam and bass drum.

Finally, I'd like to mention the problem of muffling timpani heads from a *fortissimo*. Even if one progressively slips the hand on the head from the rim, it isn't always easy to avoid the noise of the contact between hand and vibrating head. One day, I was rehearsing the 1st symphony of Mahler with Zubin Mehta. The first movement ends with a great solo by the timpani and the horns. But every entry of the timpani is followed by complete silence. Mehta complained because he heard my muffling. I told him, "Tomorrow!" The following day, I came with cotton gloves that are used for a skin rash and put them on during the twelve bars preceding the solo. Mehta gave me a large smile!

One last thing: When a mute is asked for, it mustn't paralyze the sound and we mustn't eliminate all the resonance. If we do this, the timpani becomes a tom-tom. Therefore, we must put on the mute in such a way that it lets the head ring a little.

PN

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# Terms Used In Percussion: *Couleurs de la Cité Céleste* by Olivier Messiaen

By Michael Rosen

**O**LIVIER MESSIAEN IS RECOGNIZED as one of the most important composers of the twentieth century. Throughout his entire career he remained totally independent of all schools and compositional philosophies yet managed to make an essential contribution to the development of modern music since the Second World War both by his work and teachings.

He was born in Avignon, France on December 10, 1908 and died in 1993. His father was an English teacher and his mother a poet. He received his first music lessons in Nantes in 1918 and entered the Paris Conservatory at age eleven in 1919 where he studied composition with Paul Dukas. He received many first prizes from the Conservatory and in 1930 was appointed organist at the Church of the St. Trinité in Paris, where he was to remain for almost fifty years.

During World War II Messiaen was a prisoner of war and wrote one of his most fa-

mous compositions, *Quartet for the End of Time*, in prison camp. Upon his return to Paris he was appointed Professor of Harmony at the Paris Conservatory. One of the major influences on his life was Debussy's opera *Pelléas et Mélisande*, which he heard for the first time when he was ten years old and which had a profound influence on him. Other influences in his music were nature, birdsong, his literary background, Jean Cocteau, Erik Satie and especially Catholic theology. He has described himself as a "compositeur et rythmicien"—a composer and a rhythmician (as in musician).

In *Couleurs de la Cité Céleste* Messiaen again resorts to the use of Hindu and Greek rhythms in complex symmetrical permutations, as he did in many of his works. He spent a great deal of time studying thirteenth-century Hindu rhythms for their religious as well as philosophical symbolism. And he gave particular attention to the alterations of the t̄alas such as augmentation, diminution, addition and/or subtraction of elements and combinations of rhythms. Messiaen also studied western rhythm in the works of Mozart, Beethoven, Chopin and especially Debussy and Stravinsky. In many of his works the rhythmic function of the barline is abandoned, which creates a great range of possibilities using different dura-

tions and rhythmic cells that are then developed freely, often in contrapuntal form.

François Dupin, who knew Messiaen well and played many of his works in Paris, said that the composer told him he was more well-known as an ornithologist than as a composer! He discovered many unknown species of birds through their songs.

The title "Colors of the Celestial City" refers to the colors of Jerusalem, or rather the colors of paradise as described in the *Book of Revelation*. It is the deepest exploration into the sound/color relationship of all of Messiaen's works. Certain sound combinations refer directly to color combinations that are notes in the score the conductor is to somehow transmit to the performers. Messiaen actually suggests telling the brass to "play red" or the woodwinds to "play blue"!

The piece was commissioned to be written for three trombones and three xylophones. Feeling rather stifled by this lean combination of instruments, Messiaen later altered the instrumentation to include xylophone, xylorimba and marimbas. He added piano, clarinets and metal percussion including cencerros (tuned cowbells), glockenspiel, four gongs and two tam tams. The trombones are used in a plain-song manner while the mallet percussion plays various bird songs as in *L'Oiseaux Exotique* and *Chronochromie*.

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### COULEURS DE LA CITÉ CÉLESTE (1963)

[Text that appears in square brackets is my own explanation and does not appear in the music.]

*Clavier percutés: Xylophone-Xylorimba-Marimba:* struck keyboard instruments. [A xylorimba is a 4- (sometimes 4 1/2-) octave xylophone with the lower register tuned like a marimba and the upper register tuned like a xylophone. This instrument was made by Premier and Bergerault and was used often by composers such as Boulez, Berio and Messiaen in the 1960s and 1970s. The J.C. Deagan Co. made these instruments up until the late 1930s and ones can still be found that sound beautiful. Leedy made a 5-octave model. See *Percussive Notes Research Edition*, Vol. 24, No. 3/6, March/September, 1986, pp128-133. I don't have a xylorimba so I substitute a 4-octave xylophone.]

*Autre percussions: 1) jeu de cencerros, 2) jeu de cloches-tubes, 3) 4 gongs et 2 tam-tams.* Other Percussion: 1) a set of tuned almglocken [cowbells], 2) a set of tubular chimes, 3) 4 gongs and 2 tam tams [The range of the almglocken and the chimes are indicated in the score. Although Messiaen states that the ranges are extended (*étendue*) the chimes are within the normal range of a set of modern tubular chimes. The gongs and tam tams are relatively tuned, not specific pitches.]

*Cette x, des trombones et du trombone basse ne passera que si elle est fff. Par contre, la même x au 1<sup>er</sup> tam-tam doit être p, pour ne pas nuire à la résonance du 2<sup>e</sup> tam-tam ff.* This 16th note in the trombones and bass trombone should be played *triple forte*. In contrast, the same 16th note played by the 1st tam tam must be *piano* so that it doesn't interfere with the resonance of the second tam tam.

*Coup de tam-tam ff: formidable! pour assurer la persistance du son- l'énflé, la densité, et la prolongation de la résonance.*: Hit the tam tam with a formidable *triple forte* to ensure the persistence of the sound, which should swell, be very dense and ring for a long time. *Les gong et tam-tam jourent fort pour accôtre l'effet.*: The gong and the tam tam should play loudly to reinforce this effect.

*Ces 2 notes de cloches: pp-pour les différencier de la "mélodie de timbres" précédent.*: These two notes played by the cowbells should be *pianissimo* to differentiate them from the "bell melody" played before.

*A partir d'ici, les cloches: mf:* Beginning at this place play the cowbells *mezzo forte*.

*Le gong joue mf, pour obtenir une résonance suffisante. Le Piano solo tient la pédale enfoncée, et laisse résonner en même temps que le gong, dont il colore ainsi les harmoniques-tous deux cessant ensemble, exactement sur l'accord suivant.*: The gong should play *mezzo forte* to create enough resonance so that it causes the piano strings to resonate. The pianist holds down the pedal and lets the sound color the harmonics of the chord. [This works best when the gong is set up very close to the piano.] Stop together exactly on the next chord.

Messiaen indicates a *d* and a *g* over some notes in the mallet instruments. This is the abbreviation for right (*doigt*) and left (*gauche*) in French. PN



**Michael Rosen** is professor of percussion at Oberlin Conservatory of Music and director of the Oberlin Percussion Institute, and he has concertized and taught extensively around the world. He serves on the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*.

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<b>Internship Scope:</b>	Work with PAS staff to prepare for Percussive Arts Society International Convention
<b>Student Desired:</b>	College senior or graduate student with percussion background and a major or minor area of study in music business or marketing
<b>Send:</b>	Letter of application, résumé, letter of reference from major professor, two letters of personal reference

### MUSEUM/RESEARCH LIBRARY INTERNSHIP

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<b>Dates:</b>	Flexible (16 work weeks)
<b>Work Schedule:</b>	Intern will work as a full-time member of the PAS staff
<b>Internship Scope:</b>	May vary according to intern's strengths, but will likely include: <ul style="list-style-type: none"><li>• Rotate exhibits</li><li>• Organize new research library materials</li><li>• Design/develop and implement traveling exhibit</li></ul>
<b>Please Note:</b>	<b>Percussionists who are not museum or library majors will also be considered.</b>
<b>Send:</b>	Letter of application, résumé, letter of reference from department faculty member, two letters of personal reference

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# Sybil 3.0: Real-Time Performance Software for Macintosh and IBM Compatibles

By Norm Weinberg

**S**YBIL IS NOT A SEQUENCER, NOTATION PROGRAM, SYNTH editor or MIDI file player. Sybil is a real-time performance program unlike anything else on the market. The program is available for both Macintosh and IBM compatible computers; I tested only the Macintosh version. Sybil ran successfully on a Mac Plus, a Powerbook 140 and a PowerMac 7100.

The Sybil package comes with a master disk and two short manuals. The user's manual explains all the various features available with Sybil, and the shorter tutorial manual takes the user through several tutorial files that are included on the master disk. While the program is not copy protected, it does require that the serial number be entered the first time the program is launched. But every time I tried to enter my serial number, the program wouldn't accept it as being valid. A quick call to the technical people at ghs confirmed that there was a glitch with the validation process. They offered to send an unprotected copy of the program and it arrived within a few days. According to the company, the validation process will be removed, making installation a snap.

## HOW IT WORKS

One of the impressive features of a computer is its number-crunching power. Since MIDI is essentially a musical language that involves numbers, computers can perform basic mathematical operations on MIDI data in real-time or in non-real-time. Many functions and features in software-based sequencers operate in non-real-time. For example, if you sequence a C Major triad and then transpose the sequence by a major third, the software simply "adds four" to each MIDI note number (note 60 becomes 64, etc.). The result of such a mathematical transposition would be an E Major triad.

Instruments such as the KAT DrumKAT, the Roland Pad 80 and the Yamaha TMX system perform similar mathematical tricks in real-time. In such cases, the software inside the unit might be programmed to do something like this: When a signal is received on trigger input 6, output MIDI note number 36 on MIDI channel two, note 40 on channel two, and note 43 on channel three. The result of such a program would be the output of a C Major triad with the strike of a single pad—pretty cool for electronic drummers who use sticks on surfaces instead of fingers on keys!

But Sybil works in a slightly different manner. By inserting a computer running Sybil between your master controller (the MIDI instrument you're playing) and your sound generator(s), Sybil alters MIDI data in real-time. Believe it or not, there is no perceptible delay in the transformation process. Here's a simple example: You can program Sybil so that when it receives MIDI note number 36 over MIDI channel one, it will output up to four MIDI note numbers on up to four MIDI channels.

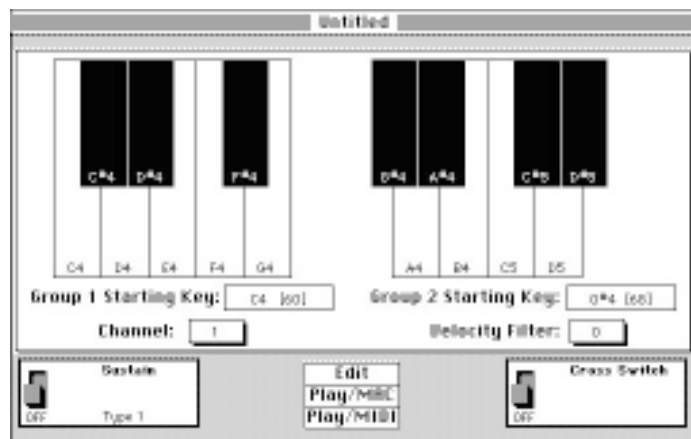
To get a better idea how Sybil operates, take a look at Examples 1 and 2. At first, you'll notice that you can view the Sybil "Identity" as either a piano keyboard or as a set of pads (or buttons). In the center of the screen you can see two groups of eight keys or pads offering a total of sixteen MIDI input note numbers. Each group can have a different starting note number, but the others in the group must be sequen-



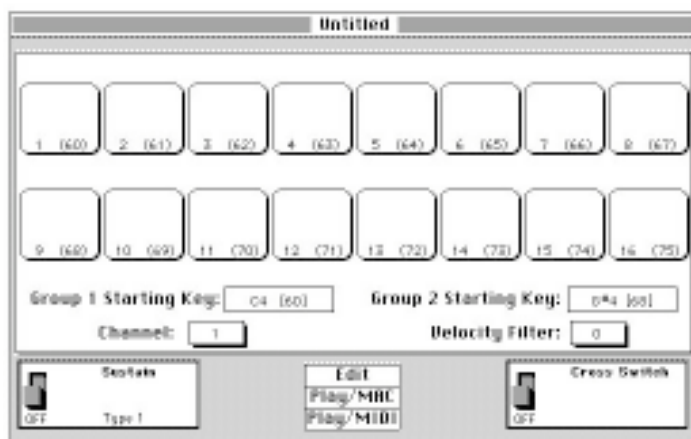
tial. The starting note number of each group is selected directly below the key or pad graphic. There are pop-up selections for both the MIDI input channel and a velocity filter. If the velocity filter is set to a high level, Sybil will ignore all MIDI note numbers below the selected velocity. In addition, Sybil will ignore all information outside of the range of the sixteen pads or keys. This MIDI information will not be lost, it will simply pass through the program unaffected and go directly to the sound generator.

Notice (at the lower-center of the screen) that you can play Sybil from both a MIDI controller (Play/MIDI) and from the Macintosh keyboard itself (Play/MAC). When playing from the Macintosh keyboard, the numbers 1-8 activate the first set of eight pads and the letters q-i activate the second set of pads. As might be expected, when playing Sybil from the computer's keyboard, you can't perform with velocity, and all your attacks will be at the same volume. With a click on the Edit button, you're taken to the "Spreadsheet" window.

Example 1—Sybil's main screen shown as a piano keyboard.



Example 2—Sybil's main screen shown as a set of pads or buttons.



Example 3—The spreadsheet window is where you program Sybil to send up to four different MIDI messages for each pad.

Map Identity Spreadsheet																					
KEY	NOTE 1				NOTE 2				NOTE 3				NOTE 4								
	Ch	Note	Gate	Vel	Ch	Note	Gate	Vel	Ch	Note	Gate	Vel	Ch	Note	Gate	Vel					
1	10	E2	28	12	100	1	D2	50	65	100	2	F#2	54	68	65	2	G4	80	90	100	
2																					
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### THE SPREADSHEET

In the spreadsheet window (Example 3), you program Sybil to output up to four notes for each input pad. Notice that you can program not only the MIDI note number and channel, but also the gate time (duration) and relative velocity.

In all honesty, I found that programming the spreadsheet was a little cumbersome. You can't simply type numbers directly in the boxes inside the window. Instead, you must click on a note in the keyboard, select MIDI channels and velocity percentage from pop-up menus, and enter amounts in the gate-time area individually. While this isn't a major drawback, it does take a little extra time to program the spreadsheet.

If this was all Sybil did, it would be a cool program that could turn the most basic drum controller into a very hip instrument. If you own just a couple of triggers and a cheap trigger-to-MIDI interface without any bells and whistles, Sybil would make them respond much like a sophisticated controller. But there's more—much, much more.

### SYBIL IDENTITY MAPS: "I DIDN'T DO IT, IT WAS MY EVIL TWIN"

Sybil takes its name from the infamous woman with multiple personalities. By adding "toggles" to any of the pads, you can make Sybil transform itself many times over. A toggle has the power to transform every other pad (including itself) in the identity. This is a little difficult to explain, but I'll do my best. (Remember, this program is like nothing you've seen before.)

Okay, let's say you've programmed the first pad to play a C Dominant 7th chord (C, E, G, Bb) over MIDI channel one, and the second pad is programmed to play an F Major triad (F, A, C, F) over MIDI channel two. Since toggles affect the entire identity, adding the "transpose down" toggle to the second pad and programming it to transpose down by a major second will yield the following results:

Play pad one: C7

Play pad two: F (at this strike, the entire identity is transposed down a Major Second)

Play pad one: Bb7

Play pad two: Eb

Play pad one: Ab7

Play pad two: Db

Play pad one: Gb7

Play pad two: B

As you can see, you'll be playing V7-I chords around the circle of fourths—pretty neat, huh?!

Example 4—Sybil "toggles." Notice that selecting a toggle brings up a brief description of its function. All toggles are defined in the text.



Sybil includes a variety of interesting toggles as shown in Example 4. From left to right, they are:

#### Row One:

Increment One—transposes all outgoing notes up by selected number of half steps.

Decrement One—transposes all outgoing notes down by selected number of half steps.

Increment Two—transposes all outgoing notes up through a series of intervals. (See Example 5 for an example of an Increment Two series.)

Decrement Two—transposes all outgoing notes down through a series of intervals.

Reset Inc/Dec—resets transpositions of all outgoing notes back to zero.

Microtonal Increment—shifts pitches up by the given microtonal amount (performed by taking control of the pitch wheel).

Microtonal Decrement—shifts pitches down by the given microtonal amount.

Microtonal Reset—resets microtonally incremented pitches.

#### Row Two:

Sustain—alters the sustain characteristics of outgoing notes.

Sustain Type—toggles between sustain types one and two.

Chain—allows a set of up to four identity maps to be joined together.

Chain Reset—returns to the first link in the chain of identity maps.

Program Change—sends up to four sets of patch changes across channels one through sixteen (See Example 6).

Square One—returns all toggles to their default states.

Toggle Lock—locks all toggles in their current state until next time this toggle is hit.

Mute—turns Sybil off until next attack of mute toggle. Notes on the input channel are treated as MIDI thru.

#### Row Three:

Hang—sustains the last chord played until next hang toggle attack or repetition of same chord.

Channel Lock—locks/unlocks transposition on the MIDI channel range indicated in the Program Change window.

Harmonize—turns harmonies on or off.

#### Row Four:

Wild—assumes the value of and plays the last set of outgoing notes.

Wild Increment One—transposes the last set of outgoing notes

up by specified interval.

Wild Decrement One—transposes the last set of outgoing notes down by specified interval.

Wild Increment Two—transposes the last set of outgoing notes up through a series of intervals.

Wild Decrement Two—transposes the last set of outgoing notes down through a series of intervals.

Microtonal Wild Increment—transposes the last set of outgoing notes up by the specified microtonal interval.

Microtonal Wild Decrement—transposes the last set of outgoing notes down by the specified microtonal interval.

**Row Five:**

Song—a list of notes/chords that are played one at a time in order, per toggle hit.

Reset Song—Moves to the beginning of the song.

Song Offset Lock—locks/unlocks the movement through a song.

Song Inc/Dec Lock—locks/unlocks song column one from transposing all outgoing notes.

Song Position—moves to the location of the next song pointer.

Song Position Reset—moves to the location of the first song pointer.

As you can see from the descriptions of the toggles, Sybil has the power to turn the most basic electronic percussion setup into the most sophisticated controller available (take a look at Example 7 for an illustration of a complete identity map). There isn't a controller on the market that offers as many features, as much flexibility and as many options as running Sybil. This is truly a unique and important program. With a few pads, a laptop computer and a sound generator, you can become a portable one-man band and play music that would be impossible without Sybil. With a little thought and planning, you can use Sybil to create music that has never been heard before—and control it all with your sticks!

**For More Information:** ghs Corporation, P.O. Box 136, Battle Creek MI 49016. Voice: (800) 388-4447; FAX: (800) 860-6913.

**Retail Price:** \$139.00

**Required Hardware:** MIDI Controller, MIDI Interface, MIDI Sound Generator. PN



*Dr. Norm Weinberg is a Professor of Music at Del Mar College in Corpus Christi, Texas and Principal Timpanist/Percussionist with the Corpus Christi Symphony. He serves as Associate Editor of Percussive Notes and as Chairperson for the PAS World Percussion Network Committee.*

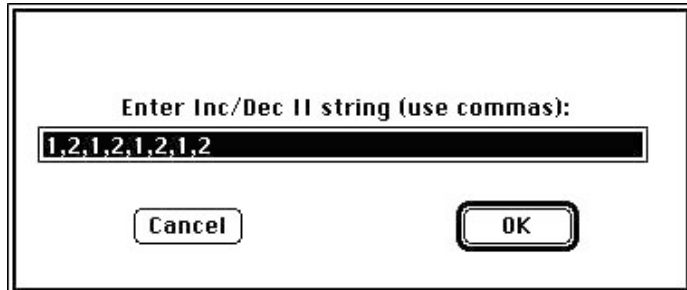
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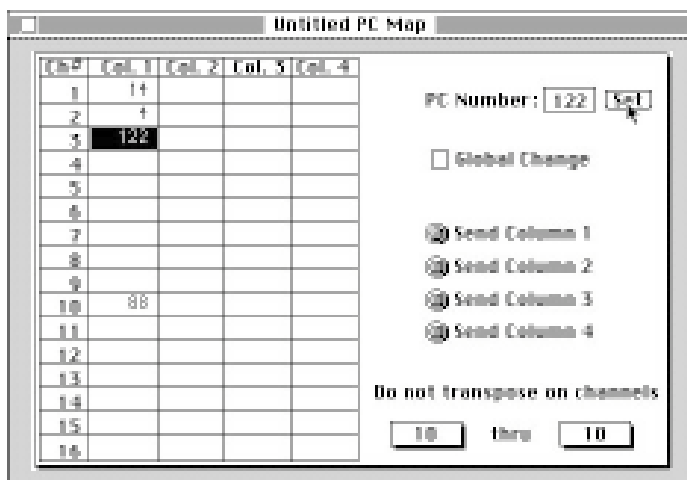
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- 4 Address your message to Percussive Arts Society



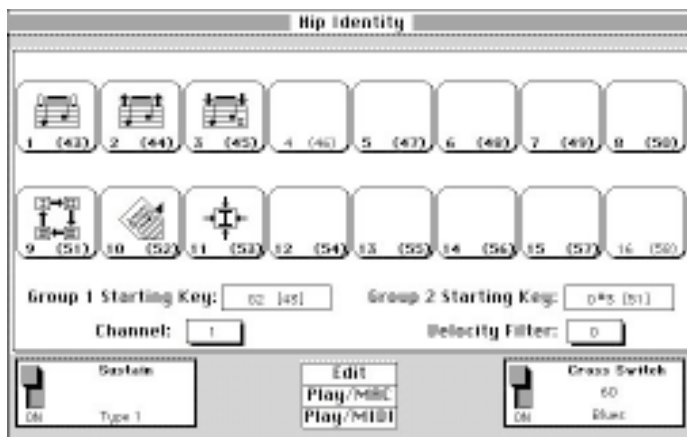
Example 5—Increment Two String. In this example, the Sybil identity will be transposed by a series of half-steps and whole-steps, creating an octatonic scale.



Example 6—The Patch Change Map allowing up to four sets of program change messages across all sixteen MIDI channels.



Example 7—A Sybil identity map with transposition toggles, a song toggle, a chain toggle and a square-one toggle. Notice that velocity cross switching will call up another identity ("Blues").



# WPN to the Rescue!

By the World Percussion Network Committee

**N**O OTHER INSTRUMENTAL FAMILY HAS SUCH DEEP ROOTS, cultural interconnections and endless variety as percussion. As students, hobbyists, teachers and performers, we are constantly faced with questions concerning the percussive arts for which we have no answers. One of the biggest advantages of getting on-line with the Percussive Arts Society's World Percussion Network is the ability to "pick the brains" of hundreds of other percussionists from around the globe. Someone, somewhere is going to know the answers to your questions—and chances are, they are on the WPN!

In this article, we'll follow the quest of four percussionists searching for answers: Sandra Larson needs information concerning a composition book that covers percussion. Marc Zoutendijk is trying to find information on composer Johanna M. Beyer. Russ Girsburger needs to know about an instrument called a "Frico Whistle." And Marc Crompton wants more information about boo-bams.

So, off we go on our adventure. Note that all of these questions were posted on public forums for all WPN users to see. Notice, too, that all questions were answered in a matter of days (and in some cases, hours).

Date: Thursday, October 27, 1994 5:27am /Hello  
From: Sandra Larson                      Msg#: 3712  
To: \*\* ALL \*\*  
Re: Composition book?(2 replies)

I am looking for a composition book (or anything else) that discusses percussion. Specifically, something that includes compositional techniques, notation practices, timbre possibilities, etc... This is for a friend of mine that is a composition major. I had some basic ideas, but there has to be better things.

Thanks,  
Sandra

Date: Friday, October 28, 1994 7:15pm /Hello  
From: Neil Grover                        Msg#: 3732  
To: SANDRA LARSON  
Re: Composition book?  
(Reply to #3712)

Try "Contemporary Percussion" by Reginald Brindle Smith. It is a great reference source for composers.

Neil Grover

Date: Sunday, October 30, 1994 12:50pm /Hello  
From: Russ Girsberger                    Msg#: 3752  
To: SANDRA LARSON  
Re: Composition book?  
(Reply to #3712)

Sandra,  
Neil is absolutely correct. The Brindle is the most comprehensive source for description, characteristics and notation of percussion instruments, from snare drum to bull roarers. The notation examples may be the most important part of the book, since we all know what it's like to have to decipher an unusual notation system before we begin each new piece.

The Brindle has also been reprinted and should still be available to purchase. Brindle, Reginald Smith. "Contemporary Percussion." (London: New York: Oxford University Press, c1991) xii, 212 p. ISBN 0-19-816247-2 (pbk.) LCCN 90-19694 \$34.95

For something a little more traditional in its approach tonotation and orchestration, you might recommend:

Reed, H. Owen & Joel T. Leach. "Scoring for Percussion." (Melville, NY: Belwin-Mills Publishing Corp, c1969, revised edition 1978) ix, 150 p. (pbk) \$7.50 [or so]

A book with pictures and dictionary descriptions of the instruments might also be helpful to a composer, and certainly to a conductor. These both have good photos and ranges of standard instruments (although not everyone will have access to the variety of instruments which Emil Richards owns):

Peinkofer, Karl & Fritz Tannigel. "Handbook of Percussion Instruments." (Mainz, Germany: B. Schott & Sons, c1969. Sole Selling Agent: European American Music) 257 p. LCCN 76-000330 [English translation of "Handbuch des Schlagzeugs"]

Richards, Emil. "Emil Richards' 'World of Percussion': A Catalog of 300 Standard, Ethnic, and Special Musical Instruments and Effects." (Sherman Oaks, CA: Gwyn Publishing Co., c1972. Selling Agent: Warner Bros. Publications) 94 p.

All of these books should still be available for purchase. Lone Star Percussion (214-340-0835) has the Reed & Leach and the Peinkofer & Tannigel. The Drum Specialist (708-724-3937) has access to an enormous amount of literature, especially European materials. You may also try Drums Unlimited (301-654-2719).



\*\*\*\*\* The Hague, The Netherlands

Date: Sunday, September 18, 1994 8:33pm /Ensemble  
 From: Marc Zoutendijk                   Msg#: 3032  
 To: \*\* ALL \*\*  
 Re: Johanna M. Beyer(3 replies)

Date: Monday, September 19, 1994 6:02am /Ensemble  
 From: K. Allen Brown                    Msg#: 3049  
 To: MARC ZOUTENDIJK  
 Re: Johanna M. Beyer  
 (Reply to #3032)

Larry Dean Vanlandingham wrote a dissertation in 1971 with the title: THE PERCUSSION ENSEMBLE 1930-1945. In this dissertation Larry mentions one Johanna M. Beyer who wrote a number of percussion compositions (back in the thirties!). The information that Larry used came from the Edwin A. Fleisher Music Collection in the Free Library of Philadelphia. Is there anyone out there who knows more of this Ms. Beyer?

Anyone who ever heard her music?  
 Anyone who ever played her music?  
 Has her music ever been published, and if so, by whom?  
 Is her music (printed or in copied form) available now?  
 Any other information about her is welcome.

Marc Zoutendijk, Royal Conservatory of Music,

Contact Tom Siwe at the University of Illinois/Champaign, Urbana, Illinois. He is the supreme expert on early percussion ensembles and knows a lot about the Beyer pieces. You can actually rent the music to these pieces from the Fleisher Library, and Tom will be able to help you contact them.

His address:  
 Thomas Siwe  
 Percussion Dept., School of Music  
 University of Illinois, Urbana, Illinois  
 61801 USA

I would be interested in hearing how you make out. You can also e-mail me at the University of Pacific at the following address:

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Good luck, Allen

Date: Sunday, October 2, 1994 1:09pm /Ensemble  
From: Russ Girsberger           Msg#: 3294  
To: MARC ZOUTENDIJK  
Re: Johanna M. Beyer (1 reply)  
(Reply to #3032)

Marc,

There is some basic information about Johanna M. Beyer in two standard reference books used here in the U.S.

"Baker's Biographical Dictionary of Music" by Nicolas Slonimsky (8th edition) has: Beyer, Johanna Magdalena, German-American composer and musicologist; b. Leipzig, July 11, 1888; d. N.Y., Jan. 9, 1944.

She studied piano and music theory in Germany. In 1924 she went to America and studied at the David Mannes School in N.Y.; received a teacher's certificate in 1928.

She also took private lessons with Dane Rudhyar, Ruth Crawford, Charles Seeger, and Henry Cowell. She wrote music and several plays for various projects in N.Y. During Cowell's term in San Quentin prison (1937-41), Beyer acted as his secretary and took care of his scores. Her own composition style is dissonant counterpoint. She composed much chamber music; among her most interesting works are 4 string quartets (1934, 1936, 1938, 1943), "Cyrnab" for Chamber Orch. (1937), "Reverence" for Wind Ensemble (1938), and "Music of the Spheres" for 3 Electrical Instruments of Strings (1938; from the unfinished opera "Status Quo").

The "International Encyclopedia of Women Composers" by Aaron I. Cohen (2nd edition, 1987) has:

Beyer, Johanna Magdalena. German-American secretary and composer. b. Leipzig, 1888; d. New York, 1944. She went to the United States after the turn of the century and took up composition studies under the experimentalist Henry Cowell. She lived for the most part in Lower Manhattan and became secretary and assistant to her teacher during the late 1930s. Her compositions number over 50 and are housed in the library of the American Music Centre in New York.

The list of works includes:

5 pieces for orchestra in addition to "Other orchestral pieces using special sound effects such as lion's roar, metal bowls, Chinese blocks, thunder sheet and rice bowls."

20 pieces of chamber music

4 pieces of vocal music, including

"Three Songs for Soprano, Percussion and Piano" (1933) to texts by Carl Sandburg

1 opera  
1 piece of electronic music (a recording of this piece is cited in the discography)  
and 6 pieces for percussion: "March" for 30 percussion (1939) "Percussion Suite in 3 Movements" (for triangle, woodblock, tam tam, snare drum, kettle drums, & gongs) "IV for Percussion" (1935) in the New Music Orchestra Series C 1936 "Percussion, Op. 14" (1939) "Three Movements" (1939) "Waltz" (1939)

There are also biographical references to six other books.

The Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia: A Cumulative Catalog, 1929-1977 (published in Boston, MA by G. K. Hall & Co.)

lists 12 pieces by Beyer, including:

"IV" for nine percussion players (instruments not specified), score 4 pages, composed 1935

"March for 30 Percussion Instruments," manuscript score, 4 pages, composed 1939, duration 4'30"

"Percussion, Op. 14" for 6 players, manuscript score, 3 pages, composed 1939, duration 4'

"Percussion Suite in 3 Movements" for 5 players, manuscript score, 17 pages, composed 1933

"Three Movements for Percussion" (number of players not specified), manuscript score, 4 pages, composed 1939

"Waltz for Percussion" (number of players not specified), manuscript score, 4 pages, composed 1939 as well as 6 works for orchestra which include percussion or timpani in their instrumentation.

Music in the Fleisher Collection may be lent to performing organizations or educational institutions and may be contacted by writing:

The Edwin A. Fleisher Music Collection  
The Free Library of Philadelphia  
Logan Square  
Philadelphia, PA 19103 USA

You can contact the American Music Center about Beyer's manuscripts by writing:

American Music Center  
30 West 26th Street  
New York, NY 10010

I hope this helps in your search. Let us know what you find!

Russ

Date: Sunday, October 2, 1994 8:58pm /Ensemble  
From: Marc Zoutendijk           Msg#: 3304  
To: RUSS GIRSBERGER  
Re: Johanna M. Beyer  
(Reply to #3294)

Hello Russ,  
Thank you for your information. This is surely of

some help. Some of Beyer's music has already showed up here in my country, but there seems to be a lot more. I'm teaching at the royal conservatory in The Hague, The Netherlands, and preparing a program with unknown percussion music.

I'll let you know how things are going.

Marc.

\*\*\*\*\*

Date: Sunday, August 28, 1994 7:59pm /Hello  
From: Russ Girsberger Msg#: 2457  
To: \*\* ALL \*\*  
Re: Fricos, anyone? (2 replies)

Once again we turn to the collective wisdom of the World Percussion Network...

What is a "Frico Whistle"?

I found it on a piece of music: "Fate" (It Was Fate When I First Met You) by Byron Gay, arranged as a foxtrot song for band by George J. Trinkaus, published by Carl Fischer, ca. 1923. The music calls for "Frico Whistle or Bells ad lib" and it plays a melody line in the refrain.

Clearly, it is a melodic instrument, but what kind of sound should it be? Does this sound like a vaudeville trap instrument? I have checked several sources (Blades, Peinkofer, Peters, Brindle, Adato, Richards, Jakob, & Holland) with no luck.

Any suggestions?

Thanks for the advice.

Russ

Date: Monday, August 29, 1994 3:03am /Hello  
From: Norm Weinberg Msg#: 2460  
To: RUSS GIRSBERGER  
Re: Fricos, anyone? (2 replies)  
(Reply to #2457)

My only guess - the result of the only whistle that I know of that is capable of playing a melodic passage - SLIDE Whistle. The other possibility - of course - is the ever popular NOSE FLUTE. Perhaps a popular manufacturer during the 20s was called FRICO.

Just a guess. Let me know the CORRECT answer.

Norm

Date: Monday, August 29, 1994 5:24am /Hello  
From: Rebecca Ifland Msg#: 2467  
To: NORM WEINBERG  
Re: Fricos, anyone?  
(Reply to #2460)

Norm,  
Another whistle which is melodic is the Penny

Whistle. Perhaps Frico produced these?  
Just a thought.

Rebecca

Date: Sunday, September 11, 1994 2:26pm /Hello  
From: Russ Girsberger Msg#: 2827  
To: RUSS GIRSBERGER  
Re: Fricos, anyone?  
(Reply to #2457)

OK, for those of you who just couldn't sleep until they knew the mystery of the "Frisco whistle." here's the scoop from Jim Strain at the University of Kansas:

A "Frisco Whistle" is the same thing as a "Song Whistle" -or- what we now call a "Slide Whistle". It was popular in the twenties and thirties. I am sure it is mentioned in passing in the Leedy Topics, but I didn't take the time to find the reference. I knew it would be included in at least one of the catalogs of "Traps" that I have...and in the "Progressive Mus. Inst. Co." catalog of 1931, it is listed as the "Frisco Song Whistle"...so, I guess they used to play \*real\* melodies on the thing!! There is a very clear picture of the instrument, and it is just like the present day, brass w/chrome plating slide whistle. I do know there was a fairly well-known vaudeville drummer named Frisco, who might have performed or recorded on the instrument, giving it the name. (This is NOT the xylophonist Lou Chiha Friscoe.)

There is a picture and description of "The Frisco Song Whistle" on page 43 of "History of the Ludwig Drum Company" by Paul William Schmidt (Fullerton, CA: Centerstream, 1991).

Thanks to everyone who contributed. Another percussive mystery solved by the WPN.

\*\*\*\*\*

Date: Wednesday, November 9, 1994 2:05pm /General  
From: Marc D Crompton Msg#: 3971  
To: \*\* ALL \*\*  
Re: Boo-Bams (2 replies)

Can anyone help me? I've been given what I've been told is a copy of the original percussion parts to "The Cantina Band" from "Star Wars". The conductor of a semi-professional wind ensemble that I play in wishes to replicate the percussion parts as closely as possible to the original. The part calls for Boo-Bams. Does anyone know what these instruments are? I know that

they are pitched, but that is all I know.  
HELP!

Cheers,  
Marc

Date: Thursday, November 10, 1994 10:17pm /General  
From: Evelyn Glennie           Msg#: 3994  
To: MARC D CROMPTON  
Re: Boo-Bams           (2 replies)  
(Reply to #3971)

Hi Marc,  
A concerto was written for Evelyn a few years ago called "Figure in a Landscape" by Dominic Muldowney. The piece has a large setup of both tuned and untuned percussion and a set of Boo-Bams was specified. The Boo-Bams that Evelyn used were a set of 8 pieces of plastic tubing about 4-5" diameter and of slightly varying lengths (1-2 feet). The tubes were then mounted on a steel frame at an angle. Each tube had a single plastic head that was quite thin and tight. The varying lengths of the tubes gave each one a variation in pitch. The sound produced being mainly attack with very little resonance.

I think I remember Evelyn saying that Boo-Bams originate from Latin America. If this is so then I should imagine that their design and construction varies greatly.

Greg

Date: Friday, November 11, 1994 2:58pm /General  
From: Marc Zoutendijk           Msg#: 4033  
To: MARC D CROMPTON  
Re: Boo-Bams           (1 reply)  
(Reply to #3971)

Hi other Marc,  
This is not really true. The instrument originated in the USA and was made from pieces of BAMBOO (hence the name!) cut to different lengths and covered with one calfskin head at one of the open ends. The first sets consisted of 3 drums. Later they were commercially made in much larger (and tuned) sets of about 2 octaves. At least TAMA made a set for use with the drumset.

Hans Werner Henze is one of the composers who wrote for the BooBams in his piece "El Cimarron" (1970).

Bye,  
Marc Zoutendijk

Date: Friday, November 11, 1994 3:19pm /General  
From: Marc D Crompton           Msg#: 4036  
To: EVELYN GLENNIE

Re: Boo-Bams  
(Reply to #3994, Reply to #3971)

Thanks Greg,  
There is a drum manufacturer in Vancouver (Ayotte Custom Drums) who used to make what they called Boo-Bams. I wasn't sure if this was something that they had invented or if it was modeled after something else. The construction sounds the same. Thanks for your help!

Cheers,  
Marc

Date: Friday, November 11, 1994 3:25pm /General  
From: Marc D Crompton           Msg#: 4037  
To: MARC ZOUTENDIJK  
Re: Boo-Bams  
(Reply to #4033, Reply to #3971)

Marc,  
Thanks for the info on the Boo-Bams. I should be able to approximate the sound now. (If not find Boo-Bams!)  
BTW, It's great to find another Marc. There aren't too many of us where I live that spell it with a "C". The "C" stands for class you know!

Cheers,  
Marc

Date: Sunday, November 13, 1994 1:41am /General  
From: Evelyn Glennie           Msg#: 4049  
To: MARC ZOUTENDIJK  
Re: Boo-Bams           (1 reply)  
(Reply to #4035)

Hi Marc,  
Regarding the Boo-Bams, the information I gave was only what I had picked up. Evelyn was away at the time in the north of England giving a few concerts so I took the liberty of replying without consulting Evelyn. If the Boo-Bams were originally made from bamboo with a calf skin head wouldn't this qualify as quite a variation from the plastic versions?

Regards,  
Greg

PN



# The Marimba In Japan

By Kathleen Kastner

WHILE MOST PERCUSSIONISTS have at least a rudimentary knowledge of the developments of the marimba in the United States, it is interesting to examine the parallel circumstances in Japan, as it is the only other country in the world to sustain a significant musical culture that has fostered an independent and classical approach to the marimba.

Prior to the introduction of the marimba in Japan, the xylophone was first heard as a solo instrument in the 1920s after it was brought into the country by military musicians. The instrument received greater recognition through the efforts of Yoichi Hiraoka, a concert xylophonist who, following his Japanese debut, performed in the United States with numerous orchestras.

The Tokyo Xylophone Association (later re-named the Japan Xylophone Association) was founded in 1950 by Eiichi Asabuki, and the instrument continued to increase in popularity. In addition to the professional activities associated with the xylophone, a new educational law allowed for the inclusion of keyboard percussion instruments in the public school curriculum, which increased the number of children involved with the xylophone.

The history of the marimba in Japan began in 1950 when an American missionary, Dr. Lawrence Lacour, brought several Musser marimbas to Japan. As a college student, Lacour had toured with Clair Omar Musser's 1935 International Ma-

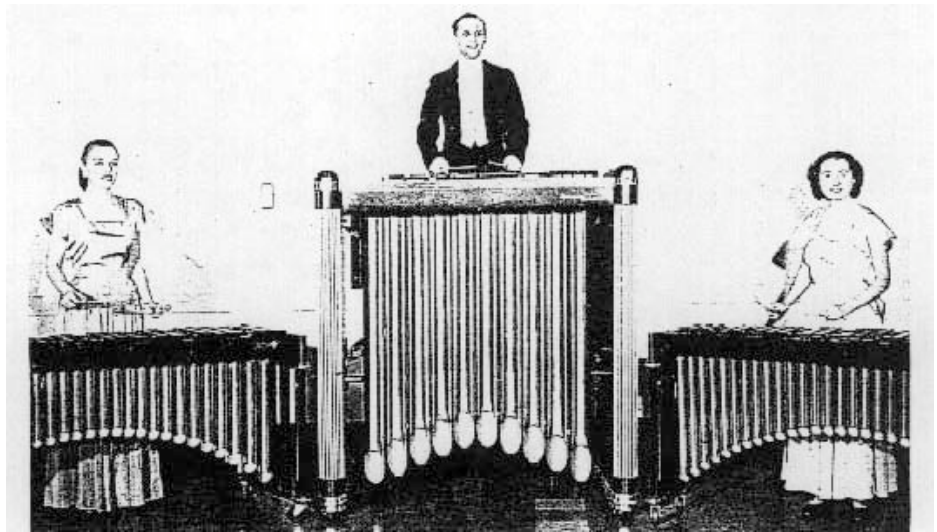


Illustration 1—Dr. Lawrence Lacour with Musser contrabass marimba (Canterbury design), surrounded by Musser Imperial Marimbas.

rimba Symphony Orchestra in Europe. During World War II, he was a Navy chaplain and was stationed in Japan for the first six months of the occupation. In 1950, Lacour, along with his wife and two other musicians, returned and embarked on a five-month religious crusade, using the marimbas as an aid in their evangelistic efforts. The instruments they used were from Musser's International Marimba Symphony Orchestra and were transported in a trailer designed to carry the four marimbas (disassembled), as well as a harp that Mrs. Lacour played. Another tour began in 1954 and included a contrabass marimba (see Illustration 1) built by Musser, which the Lacours had purchased from him.<sup>1</sup> Numerous photographs indicate that the marimba received wide exposure as a result of these efforts, as hundreds of thousands of people came to listen to the music and the preaching of the Lacour team.<sup>2</sup>

As a concert instrument, the marimba was accepted into the musical environment of Japan, but had some difficulty achieving public acclaim. In 1961, the Tokyo Marimba Group<sup>3</sup> began performing new pieces for marimba, including the *Concertino* by Paul Creston and several works by Japanese composers; however, due to lack of sponsorship, the group disbanded after only two concerts. Shortly after that, the recording made by Vida Chenoweth in the United States was imported to Japan, along with

tapes and records of other mallet artists.<sup>4</sup> In the mid-1960s, Jack Connor performed the *Concerto for Marimba and Vibraphone* by Darius Milhaud with the Japan Philharmonic Orchestra, further increasing the exposure of the marimba.

## KEIKO ABE

Much of the recognition of the marimba in Japan came as a result of the efforts of Keiko Abe. Like her American counterpart Vida Chenoweth, Abe was a superb performer who continually encouraged composers to write new works for the instrument. Abe first heard the marimba as a teenager in 1950 when she attended a concert given by the Lacours.<sup>5</sup> Inspired by that experience, she later studied piano, voice, xylophone, percussion and composition at the Tokyo Gakugei University. She has been the recipient of numerous prizes from the Japanese Ministry of Cultural Affairs for her recitals and recordings, and she has toured worldwide, presenting solo recitals and appearing with numerous orchestras.

Abe's list of accomplishments and prizes indicates only a portion of her consummate excellence. Her performances are electrifying and have been highly acclaimed. In 1986, Ryoichi Yokomizo observed, "The fact that the marimba, an instrument previously regarded as no more than a large xylophone capable of weaving melodies through the use of tremolos, has now been





Keiko Abe

transformed into one of the most stimulating instruments for listeners and performers alike is due primarily to Keiko Abe's penetrating insight and fertile imagination, and also to her virtuosic technique which has made it possible for this insight and imagination to be translated into actual sound.... Keiko Abe is indisputably the leading performer of the marimba in the world

today. It is not merely her technique but also the richness and breadth of her musicianship which have enabled her to attain this position."<sup>6</sup>

One of the most significant contributions made by Abe is the large amount of music written for the marimba as a result of her efforts: between 1964 and 1986, thirty-two composers wrote fifty-four compositions for her. Her dedication to the

marimba is further illustrated by a series of three concerts she gave in 1968, 1969 and 1971 entitled, *In Search of Original Works*.<sup>7</sup> The stated purpose of these programs was "to introduce the latest creative works of ardent composers for the marimba."<sup>8</sup> Reflecting on the first concert, Abe observed, "The concert had a strong impact on the field of music, changing ideas about, and appreciation for, the marimba...(it) was finally recognized as an instrument for classical music."<sup>9</sup>

Akira Ueno summarized her influence as follows: "Keiko Abe has...commissioned many leading composers to write music for her instrument. On the other hand, many composers have been awakened to the possibilities of the instrument after exposure to her marimba art. She has become the detonator of explosive creative efforts amongst many composers who have accepted the challenge to write marimba music for her, resulting in many worthy works for that instrument."<sup>10</sup>

*a note from*

# NANCY ZELTSMAN

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## AKIRA MIYOSHI

One of the most important composers associated with Keiko Abe was Akira Miyoshi. Miyoshi, born in 1933, studied piano and composition and in 1953, won the Japan Music Competition for his *Sonata for Clarinet, Bassoon and Piano*. He continued his studies at the Paris Conservatory between 1955 and 1957. Miyoshi first heard the marimba at a performance by Takuo Tamura, a colleague of Keiko Abe, and in 1962, inspired by that performance, he composed a suite for Tamura called, *Conversation*.

The composer wrote about the suite, "At that time I felt the sound of the marimba was in essence one of entertainment so I tried to capture the mood of daily conversation in my composition for the instrument."<sup>11</sup> However, after hearing Keiko Abe play, he stated, "She went far beyond my preconceived notion of the marimba."<sup>12</sup> As a result, he composed several works for the marimba that reflect a new approach to the instrument: *Torse III* for solo marimba was written in 1968 and the *Concerto for Marimba and Strings* was composed in 1969. Additionally, in 1973 he composed *Torse V* for three marimbas and in 1977, *Concert Etude* for two marimbas.

The technical and musical requirements of Miyoshi's *Torse III*, which included independent one-handed rolls and extremely disjunct melodic motion and register placement, were unlike any marimba composition written prior to 1968. The dramatic effect of the music was further evident by the use of quickly varying dynamics, accents, glissandi and unusual meters with numerous changes, as well as the notation itself—a combination of single and double staves with changing clefs. It was clear that Miyoshi had pushed the marimba into a new musical realm and set a precedent for new explorations of the instrument.

### THE JAPANESE INFLUENCE IN THE U.S.

Keiko Abe's first recording of marimba works was available in the United States around 1969, and it provided the initial exposure to the Japanese marimba developments. Compositions included on that recording were: *Conversation*, *Torse III* and *Concerto for Marimba and String Ensemble* by Akira Miyoshi; *Quintet for Marimba, Contrabass and Three Flutes* by Teruyuki Noda; *Marimba Piece With Two Percussionists* by Maki Ishii and excerpts from Minoru Miki's *Concerto for Marimba and Orchestra*.

The impact of the recording was consider-

able, in that it sparked a dual interest in the composers' unique and fresh approaches to the marimba and Abe's aggressive, yet sensitive, control of technique. As a result, several influential American performers and educators obtained scores of the Japanese marimba music and began developing the necessary technique to incorporate the repertoire into their performances and curriculum. By the close of the 1970s, the Japanese marimba repertoire and its requisite technique had become a component of the major percussion education curricula throughout the United States, and the composers presented on that recording were the recognized representatives of the Japanese marimba style.

### END NOTES

<sup>1</sup>Personal correspondence with Mildred Sullivan Lacour, August, 1988.

<sup>2</sup>Tomio Muto, *The Pictorial Story of the Lacour Crusade in Japan*.

<sup>3</sup>The members of the Tokyo Marimba Group included Takuo Tamura, Yoshihisa Mizuno, Shizuko Ishikawa, Noriko Hasegawa, Tokuzo Yanagihara, Masao Yoshikawa and Keiko Abe.

<sup>4</sup>Tapes and recordings of other mallet artists included those of Milt Jackson, Red Norvo, Lionel Hampton and Harry Breuer.

<sup>5</sup>Personal correspondence with Mildred Sullivan Lacour, August, 1988.

<sup>6</sup>Ryoichi Yokomizo in the liner notes of *Marimba Fantasy: The Art of Keiko Abe*, Denon OF-7197.

<sup>7</sup>The program of the first concert of commissioned works in 1968 included the following: *Dialogue for Marimba and Three Instruments* by Takekuni Hirayoshi, *Divertimento for Marimba and Alto Saxophone* by Akira Yuyama, *Two Movements for Marimba* by Toshimitsu Tanaka, *Time for Marimba* by Minoru Miki, *Torse III* by Akira Miyoshi and *Quintet for Marimba Contrabass and Three Flutes* by Teruyuki Noda.

<sup>8</sup>Akira Ueno in the liner notes of *Keiko Abe Reveals the Essence of the Marimba*, Denon GL-7001/7002.

<sup>9</sup>Keiko Abe, "The History and Future of the Marimba in Japan," *Percussive Notes*, January 1984, p. 42.

<sup>10</sup>Akira Ueno in the liner notes.

<sup>11</sup>Akira Miyoshi in the liner notes of *Contemporary Music from Japan: Works for Marimba*, Candide CE 31051.

<sup>12</sup>Ibid.



**Kathleen Kastner** is Associate Editor for *Research of Percussive Notes* and a member of the Board of Directors of the Percussive Arts Society. She is Associate Professor of Percussion at the Conservatory of Music, Wheaton College, Wheaton, IL.

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# 1995

## SNARE DRUM SOLO CONTEST



**Purpose:** To improve the quality of performance of concert style snare drum and to encourage creative writing and performance techniques for the medium. The contest is designed to select four finalists to perform at the 1995 PASIC in Phoenix, Arizona.

**Awards:** It is hoped that commercial membership of PAS, or PAS will contribute support for the contest in the form of either product items or cash awards. All four finalists will receive free PASIC registration, and all participants must be members of PAS.

**Procedures:** The contest is for students in grades 9-college senior, and covers two categories: Level 1 (Snare Drum Solos), and Level 2 (Orchestral Excerpts). Each soloist is to present a 15 minute program consisting of two unaccompanied solos, the Benson, and one other, chosen from the list, plus the three orchestral excerpts listed.

**The solos must be selected from the following:**

- |                             |  |
|-----------------------------|--|
| <b>1. (REQUIRED) Benson</b> | <b>3 Dances (play all movements)</b>   |
| 2. McCormick                | Aggressively                           |
| 3. Fink                     | Jongo                                  |
| 4. Gauthreaux               | American Suite (all but last movement) |
| 5. Gauthreaux               | Recital Suite                          |
| 6. Colgrass                 | 6 Unaccompanied Solos                  |
| 7. Lepak                    | Classically Snared                     |
| 8. Blazer                   | Barney Childs                          |

**Orchestral Excerpts:**

- |                    |  |
|--------------------|--|
| 1. Rimsky-Korsakov | Scheherazade (3rd mvmt D-H; 4th mvmt P-U)  |
| 2. W. Schumann     | Symphony #3 (2 Reh., Meas. before 145-180) |
| 3. Prokofiev       | Symphony #5 (Meas. 1-5, and Meas. 37-40)   |

Each student is to furnish scores of the music for judging purposes. Photocopies will be accepted only with a letter of approval from the publisher. Scores will be returned with a pre-stamped mail packet. Each contestant will forward a non-edited cassette to PAS (see address below). Tapes and scores will be numbered to insure anonymity. The Contest and Audition Procedures Committee will have the responsibility of selecting the finalists to be invited to PASIC 1995 for a live performance contest. Each contestant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

For further information, contact: PAS, P.O. Box 25, Lawton, OK 73502

**Application Fee: \$15** payable to PAS  
**Deadline:** All entries must be postmarked by **April 1, 1995**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ School \_\_\_\_\_ Age \_\_\_\_\_

# Selected Reviews of New Percussion Literature and Recordings

*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, Percussive Arts Society, P.O. Box 25, Lawton OK 73502-0025 USA.*

## Difficulty Rating Scale

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

### Performing Live With MIDI

William L. Cahn

\$15.00

HoneyRock

RD 4, Box 87

Everett PA 15537

*Performing Live With MIDI: A Percussionist's (and anybody else's) Guide to the Fundamentals* is a 97-page book loaded with valuable information regarding the understanding and application of performing with MIDI, with chapters on computer instrument environments, dedicated electronic instruments in live performance, obtaining components, MIDI basics, recommendations for starting a complete system, and small ensemble and symphony orchestra applications. The book's well-written text and superb illustrations provide practical information that will enable readers to understand and apply what they learn. Cahn has described MIDI so that a novice can understand it, never getting too technical in his explanations. Congratulations to Cahn for writing a concise, precise and understandable book on a complex subject.

—John Beck

## KEYBOARD PERCUSSION

Ideo-Kinetics

I-IV

Gordon B. Stout

\$19.95

M. Baker Publications

SMU Box 752510

Dallas TX 75275

*Ideo-Kinetics* is defined in the book's introduction as "the idea and specific approach through which the horizontal distance from one note to another may be memorized 'by feel' in relation to a point of reference." Stout began developing the concepts for the ideo-kinetics exercise system in 1972 while a student at the Eastman School of Music. Originally conceived as a tool for advanced four-mallet playing, the concepts work equally well for two-mallet playing and at all levels of difficulty.

While primarily a book of exercises, there is also a fair amount of written information on playing and practicing mallet instruments in general. For example, the author lists "ten points" that are to be followed when practicing the given exercise or when creating new variations for oneself: play slowly, watch only the rotation note, repeat many times, don't stop to fix wrong notes, keep the mallets low, start on different notes, change sticking formats, create different rhythms, use different harmonies and use "rotation intervals."

Part I contains eighteen exercises written for two mallets although several can also have four-mallet versions. Part II has ten four-mallet exercises. More specifically, six of these exercises are to be played one hand at a time and the remaining four use all four mallets at once. Part III is labeled "Supplementary Exercises" and its three pages of material are not directly related to the ideo-kinetic principles. These supplementary exercises include: arm rotation (moving across the instrument playing inversion of tritones with one note on the upper keyboard and one on the lower keyboard), swing motions (when one mallet has to quickly move above or below the other mallet in the same hand) and interval change exercises (combining the previously used tritones while changing intervals). There are also

three appendices, titled Practice Tips for Marimba, How to Sightread Correctly and Supplementary Materials for Study. The majority of exercises can be played on a 4-octave instrument and nothing is written below low A. Those with larger instruments may want to extend some of the exercises.

For most musicians, intonation is a much greater problem than fingering the correct notes. The marimbist, on the other hand, has little control over intonation, but even the very best performers will occasionally misjudge the distance between bars and play wrong notes. While the study of ideo-kinetics will not guarantee mistake-free performances, it should greatly improve one's note accuracy and sight-reading ability.

—Lynn Glasscock

Classic Festival Solos for Mallet

Percussion

I-II

Edited by Jack Lamb

\$11.00

CPP/Belwin, Inc.

15800 NW 48th Ave.

Miami FL 33014

This is a collection of thirteen arrangements of compositions by a variety of composers, including some famous writers and others better known for their contributions to educational music. Some of the more famous settings include *Waltz of the Flowers* and *Nutcracker Melodies* by Tchaikovsky and *The Ash Grove*. The solos cover a variety of styles and progress in difficulty throughout the collection. There is a five-measure codetta in *Two and Four* by Sandy Feldstein that is scored for four-mallet rolls. All of the remaining materials are playable with two mallets. There are plenty of examples of contrasting meters and dynamics in the collection, which is an excellent source for the less experienced mallet student and studio teacher.

—George Frock

Concerto in A Minor, Opus 3, No. 6

Antonio Vivaldi

Edited by James Moore

\$6.00

Per-Mus Publications

P.O. Box 02033

Columbus OH 43202

This transcription of Vivaldi's popular *Concerto in A Minor* is an inter-

mediate level mallet solo that can be played on either marimba or xylophone. Accompanied by piano, the solo part primarily stays in the upper range of the instrument and is played with two mallets. Editor James Moore has provided excellent markings regarding dynamics, articulations and stickings. The piano score is well laid out and easy to read. It is also fairly easy to play. Students preparing this selection will be challenged by the musical and technical demands of the work. It would be appropriate for high school festivals and competitions as well as almost any student recital.

—Mark Ford

McCoy's Mountain

IV-V

Nick Rissman

\$15.00

Music For Percussion

170 NE 33rd St.

Ft. Lauderdale FL 33334

*McCoy's Mountain* is a three-movement duet for piano and marimba. Some sections can be performed with two mallets, some with three and others with four. There are several passages that employ parallel octaves. A unique feature occurs in the second movement when the pianist moves to marimba, although the score provides the option to use a second percussionist. In this same movement there are notations that instruct the players to exchange positions, such as stepping around one another changing registers. The third movement requires fast, technical playing that employs both the wound and the handle end of the mallets. The print is in manuscript form but is large and easy to read, and each performer plays from a 25-page score. This is worthy of consideration for the junior or senior recital.

—George Frock

Guide To Solo Vibraphone

IV-VI

Dr. Terry Gunderson

\$15.00

Mallets Aforethought

P.O. Box 965

Casper WY 82602-0965

This is a text that will be of interest to all teachers and performers who have an interest in learning the tools and techniques of improvisation. Concepts covered include: Roots with a Melody, Creating and Developing a Motive, Block Chords

Guide Tones, Arpeggios and Counter-melodies. Each of the units has clear descriptions and instructions, and the print is large and easy to read. The text is not intended for beginners, and a knowledge of theory, scales and music reading is required. Of particular interest is the discography of selected solo vibraphone recordings.

—George Frock

Etude #1 for Marimba IV  
Etude #2 for Marimba IV  
Dan Hughes

\$7.00  
Hughes Music Publishing  
1600 Barnsdale Ct.  
Cincinnati OH 45230

*Etude #1 for Marimba* and *Etude #2 for Marimba* are short etudes (approximately 1:30 each) and are dedicated to Erwin Muller and Bobby Christian respectively. The cassette that accompanies the etudes is performed by Jeff Nearpass, who does an excellent job.

Each etude is similar in style and musical content and features a rather fast tempo with a lateral movement concept. They can be performed with either two or four mallets, and the performer would derive satisfaction from both approaches. These are learning pieces but could be performed together on a recital with good results for the performer and the audience. Perhaps a better setting for the etudes would be a masterclass or a lesson. These etudes are well-written and quite idiomatic for the marimba. The true intent of these tonal works would best be realized by a mature performer.

—John Beck

Five Short Works for Solo Marimba V  
Dean Gronemeier  
M. Baker Publications  
SMU Box 752510  
Dallas TX 75275

The solos in this collection present new challenges for the marimbist by requiring three mallets in each hand. Performing with six mallets presents unique challenges, particularly when the intervals are not constant and when the mallet spread includes notes on both the lower and upper keyboards. These solos cover a variety of moods, technical demands and styles—an excellent manner to introduce this relatively new technique.

—George Frock

## KEYBOARD PERCUSSION ENSEMBLE

Fascinatin' Rhythm III  
George Gershwin  
Arranged by Sandy Feldstein  
\$9.95  
CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami FL 33014

This well-known standard by George Gershwin is arranged for percussion quintet and is an excellent teaching tool, as well as a crowd pleaser for public concerts. Instrumentation includes: bells and xylophone; marimba; three woodblocks and triangle; three toms and bass drum; and timpani. The timpani part is scored for three drums, but the third timpani is optional, a help to smaller schools or for touring. There are a few pitch changes on timpani, and each is clearly marked. There are various mallet changes for color, and at rehearsal 42, a wood sound is created by playing with the mallet handles. This is an excellent arrangement and a must for the pop-music program.

—George Frock

Look Out Little Ruth III  
Kurt Engle  
Arranged by Peter Sadlo  
\$11.00  
Musikverlag Zimmerman  
Postfach 94 01 83  
D-6000 Frankfurt/Main 90

This ragtime-style xylophone solo is scored in a manner that offers several options for performance, including an accompaniment of three to eight players. The trio setting is for solo xylophone, marimba (which has several four-note chords) and bass marimba. Other settings add additional marimba parts and a drumset that includes snare drum, bass drum, cymbal, hi-hat, cowbell, three temple blocks and whistles. Being in ragtime style, there are several dotted rhythms as well as triplets. The bass marimba part is playable on a standard low-A marimba.

—George Frock

Allegro from Concerto Grosso IV  
G.F. Handel  
Arranged by Richard Janick  
\$12.00  
Per-Mus Publications  
P.O. Box 02033  
Columbus OH 43202  
This setting is for three soloists and

three accompaniment players with an optional string bass part provided. The work is scored in D major to take advantage of the range of the marimbas. All of the parts can be played with two mallets. The third part and the string bass part could be performed on a 3 1/3-octave marimba. This is an excellent setting for the mallet-ensemble program.

—George Frock

Rondo from "Eine Kleine Nachtmusik" IV  
W.A. Mozart

Arranged by Richard Janicki  
\$10.00  
Per-Mus Publications  
P.O. Box 02033  
Columbus OH 43202

With the publication of the fourth, "rondo" movement, Per-Mus has now made available two of the movements of Mozart's popular string quintet, *Eine Kleine Nachtmusik*. Janicki scored his arrangement for four players rather than the five of the original, reducing the cello-contrabass tandem of Mozart's score to a single bass line. Other than a few instances of octave transposition in the bass part to avoid extending the range of the fourth marimba part below low A, the transcription is an accurate rendition of the original. Janicki has written out his interpretation of the turn figures, which are scattered throughout the first player's part. A brief explanation about the interpretation of these turns in music of this period would have been welcomed and contributed to the educational value of the publication, especially since Janicki's rendering of these figures (made, no doubt, with simplicity in mind) may not be welcomed by all. However, those who appreciate the value of making quality arrangements or transcriptions of the best literature from our Western musical heritage available to high school and college mallet players should welcome this publication.

—John R. Raush

El Relicario IV  
Jose Padilla  
Arranged by John Rack  
\$10.00  
John Rack  
1829 Prospect Ridge  
Haddon Heights NJ 08035  
This arrangement of a traditional Spanish song is scored for three ma-

rimbas, with the third part scored for a low A (4 1/3-octave) instrument. The other two parts both have numerous three-note chords that require three-mallet technique. Although many of the three-note passages move in parallel motion, the tempo (mm 126) will require some preparation. The Marimba II part contains passages that go down to the C# below middle C, but the editor has scored these in treble clef *8va basso* rather than using the bass clef.

—George Frock

Duets-Laideronnette IV-V  
Ravel

Arranged by Richard Janick  
\$9.00  
Per-Mus Publications  
P.O. Box 02033  
Columbus OH 43202

*Empress of the Pagodas* from Ravel's *Mother Goose Suite* is scored for two percussionists. The second player performs on vibraphone, and four mallets are required throughout. Part I is a true multiple-percussion part scored for xylophone, bells, marimba, tam tam and triangle. The arrangement of instruments is important because there are rapid changes between the xylophone and bells. This is an excellent teaching tool and appropriate for a studio recital program.

—George Frock

## PERCUSSION ENSEMBLE

Percussion Ensemble Collection:  
Levels I-III

Harold Farberman  
\$19.95 each  
CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami FL 33014

These re-publications of graded sextets by Harold Farberman will bring back memories to players who "cut their teeth" on them as student percussionists almost a generation ago when they were first published and when training literature in the percussion ensemble genre was very limited. The material, which includes "Spain," "Retrograde Waltz," "Percussion Sleigh Ride" and "6/8 Dance" in level I; "Waltz Rondo," "Fragments," "Latin Ostinato" and "Tarantella" in level II; and "3 + 2," "Lament," "Take-Off" and "March Rondo" in level III will prove just as valuable today to

music educators seeking material for junior high and senior high ensemble as it did several decades ago.

—John R. Raush

**Crazy Rhythm** III  
Arranged by Sandy Feldstein  
\$9.95

CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami FL 33014

Delving into the archives of musical theater, Feldstein has unearthed a show tune written in 1928 (words by Irving Caesar, music by Joseph Meyer and Roger Wolfe Kahn). The arrangement can be performed by as few as five players with instrument distribution as follows: player 1—bells, xylophone, maracas; player 2—marimba and tambourine; player 3—triangle and finger cymbal; player 4—suspended cymbal, snare drum, tom-tom; and player 5—timpani. More players can be added as the multiple-instrument parts allow.

Feldstein molds his arrangement into an attractive ensemble package scored so that it is playable by a young group. Although there may be few who recognize the piece, most audience members will probably enjoy it in this version uniquely scored for percussion.

—John R. Raush

**Dimensions III** III  
Elliott Del Borgo  
\$10.00

CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami FL 33014

*Dimensions III* is a quartet written for the young percussion ensemble. Player 1 performs on snare drum and triangle; technical demands cover long rolls, single strokes and flams. Player 2 performs on a pair of bongos, woodblock and orchestra bells; the bell part has no key signature, but accidentals cover chromatic patterns. The third player employs two tom-toms and suspended cymbal, and the fourth player performs on two timpani and a large suspended cymbal or gong. This is an excellent training piece for unison passages, dialogue between the players and for playing on more than one instrument.

—George Frock

**Kanonade** V  
Siegfried Fink  
\$15.00  
Heinrichshofen's Verlag  
Liebegestraße 16  
D-26389 Velhelmshaven

Anyone looking for a brief work for a college percussion quartet that features a rather unusual instrumentation will want to investigate this offering by Siegfried Fink. The composition is cast into two short movements, "Kanonade 1" and "Kanonade 2." The first is written for four "gong drums" (single-headed frame drums) 16, 20, 24 and 28 inches in diameter (or tom-toms, RotoToms, bass drums or timpani, if necessary). The second movement uses a more conventional instrumentation of four snare drums—piccolo, concert snare, a large "military" snare drum and a parade drum with snares.

In "Kanonade 1," ensemble challenges abound as all four players join together in playing "pyramids" of rather intricate rhythm patterns with entrances on various subdivisions of the beat. Performance requires the use of both bass drum mallets and, for sustained effects, snare sticks. "Kanonade 2," which should give all four percussionists a good, healthy, rudimentally inspired workout, brings the publication to an exciting close.

—John R. Raush

**Preachers, Thieves, and Acrobats** VI  
John Gibson  
\$50.00

M. Baker Publications  
SMU Box 752510  
Dallas TX 75275

*Preachers, Thieves, and Acrobats* is a unique percussion ensemble, in seven movements, for seven percussionists—one who serves as a spoken narrator (assigned to a different performer in each movement). This reviewer heard this work performed by the Dallas Wind Symphony percussion section in May, 1994. In that performance, narrators other than the seven percussionists handled the narration. In either instance, this work is multi-faceted in that it combines the spoken English word with conventional percussion ensemble sounds.

The instrumentation includes: player 1—glock, two timpani, shaker; player 2—vibe, G chime,

bass drum, floor stick; player 3—xylophone, crotales, floor stick, ratchet, coo-coo; player 4—marimba, shaker, floor stick; player 5—snare drum, bamboo wind chimes, suspended cymbal, two woodblocks, crash cymbals, floor stick, ticking; player 6—sleigh bells, snare drum, shaker, two woodblocks; player 7—four floor toms, shaker, bass drum. The movements are entitled: "Monique (The Acrobat)"; "Wesley (The Watchmaker)"; "Watkins (The Soldier)"; "Gordon (The Thief)"; "Lydia (The Secret Dancer)"; "Phillip (The Preacher)"; "William (The Painter)". Gibson's combination of the human voice with the selected percussion timbres is masterful.

A pre-recorded tape of a Baroque organ fugue is available from the publisher, and can be melded briefly into the end of the second movement. This ensemble is both educational and entertaining, demonstrating what filmmakers have known for decades: effectual storytelling can be enhanced by the clever combination of percussion timbres. This composition is appropriate for the college/university percussion ensemble.

—Jim Lambert

## MIXED MEDIA

**In Light of Three** IV  
J.B. Smith  
\$22.50 w/ cassette

\$32.50 w/ DAT  
Whole>Sum Productions Press  
2608 S. River  
Tempe AZ 85282

*In Light of Three* is for clarinet, percussion and tape, or clarinet and tape. This 8:00 composition is in two movements and requires marimba for the first and vibraphone for the second. The first movement is in 4/4 meter, the second alternates between 7/8 and either 4/4, 3/4 or 9/8 meter. Two mallets are required for the entire composition.

*In Light of Three* is not technically difficult for the percussionist. The difficulty lies in the precision necessary between the instruments and tape. It is an unforgiving tape in that every note from both instruments and tape must be together. The first movement, marked "freely," is that in concept only, because there is a steady tempo throughout. The second movement

is highly rhythmic from beginning to end.

*In Light of Three* is an excellent addition to the literature for clarinet and percussion. It is well-written and published with excellent performance instructions. The percussion part would be accessible to many players; however, a mature player would best realize the musical intent of the work. Recommended for either a percussion or clarinet recital.

—John Beck

**Mysterious Exit** IV  
Howard J. Buss  
\$16.50

Brixton Publications  
4311 Braemar Ave.  
Lakeland FL 33813

The intriguing title of this work for flute/piccolo soloist and a percussion quartet refers to the inexplicable disappearance, during the late fourteenth century, of the Sinagua Indians, who inhabited an area in what is now the state of Arizona leaving, as evidence of a thriving civilization, "pueblo ruins and assorted artifacts."

*Mysterious Exit* was inspired by a visit to the Sinagua pueblo ruins and is "a musical representation of how the presence of the Sinaguan culture graced the austere and forbidding landscape of the region."

The composition has a tripartite formal structure and features a lyrical opening section, in which the flute insinuates the flavor of a primitive native instrument. The second section uses a persistent, repetitive rhythmic pulse characteristic of a native dance—to be more specific, that of "Hopi dance songs." When this section is repeated, the woodwind soloist switches from flute to piccolo to play the animated, chant-like melodic line that functions in close rhythmic partnership with the accompanying percussion parts. A recitative-like statement serves as a climactic point at the beginning of the third and final section of the work, followed by the conclusion of the piece on a quiet, introspective note.

The percussion instrumentation is rather modest. The largest setups are those for players one (orchestra bells, five temple blocks, two suspended cymbals, bean pod rattle and metal wind chimes) and four (vibes, tom-tom, sleigh bells, bean pod rattle, two suspended cymbals

and bell tree). The second percussionist needs only a 4-octave marimba and a medium suspended cymbal; the third percussionist plays a xylophone and large suspended cymbal. Buss uses the percussion instruments for their own musical merits, as, for example, when he utilizes the melodic potential of marimba and vibes and doesn't characteristically avoid the trite recreation of a native drum ensemble.

Less-advanced college-level students should have no difficulties with technique in this piece; however, musical challenges in the guise of rhythm and ensemble problems, particularly in the dance section, should be expected. A competent college flutist will be able to handle the flute/piccolo part.

—John R. Raush

Trio for Trumpet in C, Percussion and Piano IV  
Bertold Hummel  
\$32.00

Musikverlag Zimmerman  
Postfach 94 01 83  
Gaugrafenstrasse 19-23  
D-6000 Frankfurt/Main 90

This two-movement work calls for a variety of percussion instruments including: bongos, tom-toms, temple blocks, five cymbals (one with rivets), a cup chime (cup gong?), chimes, gong, tam tam, vibraphone and snare drum. Although the setup is not small, the "choreography" demanded by the music is fairly easy.

The first movement begins as the piano starts a *pianissimo* ostinato with a light tam tam roll for accompaniment. The trumpet and vibraphone enter with long tones over the shifting rhythms. These tones compress to the peak of the movement before the original texture returns for a quiet ending.

In contrast, the second movement is a fast rhythmical *vivace* with changing meters. The percussionist mainly performs on drums and cymbals as the work progresses. Hummel incorporates an interesting trio cadenza as all three instrumentalists play jointly in free notation. The percussionist concludes the cadenza alone before the movement recapitulates to the main theme and a strong ending.

The percussion part in *Trio* is not too difficult, as the music tends

to feature the trumpet and piano while the percussionist adds timbre contrast and rhythmic drive. Due to the nature of the piece, *Trio* will probably be programmed by trumpet players rather than percussionists.

—Mark Ford

Duo Concertante V  
Leon Stein  
\$20.00

Music For Percussion, Inc.  
170 NE 33rd St.  
Ft. Lauderdale FL 33334

*Duo Concertante* is a 14:00 duo for marimba and bassoon in three movements. A 4 1/2-octave marimba is required to perform the work and the performer must be adept at four-mallet playing.

The Toccata is primarily in 2/4 meter except for a few 3/4 measures and progresses smoothly in an interplay between the marimba and bassoon. The Aria is lyrical in nature and features each instrument in a melodic setting. The Fugue development is well done and each instrument is displayed with a great deal of virtuosity. This movement features bassoon and marimba cadenzas.

*Duo Concertante* is a fine addition to the literature for bassoon and marimba, and would be excellent for either a bassoon recital or a percussion recital. Both performers would have to be mature players to realize the musical and technical content of the work.

—John Beck

Wave Train V  
H.J. Buss  
\$8.50

Brixton Publications  
4311 Braemar Ave.  
Lakeland FL 33813

Written for Kim and Robert McCormick, *Wave Train* is an attractive flute solo with marimba accompaniment. Even though the marimba is featured in spots, the marimba part is primarily accompanimental. In an effort to create a mood, Buss prefaces this selection with the following poem: "Images of glistening crests, infinite reflections. Churning power unseen in darkness, patterns so fleeting, so timeless..."

The marimbist uses four mallets throughout this duet and the piece is playable on a 4-octave marimba. The work opens with an energetic flourish that sets the stage for the

main theme. Buss alternates mainly between chordal writing and single-line 8th notes for the marimba as the flute line crests and falls. Thematic interplay lifts the music to the flute cadenza. From here *Wave Train* gathers more momentum as it travels to the end.

It is unfortunate that Buss did not choose to explore the lower range of the marimba for this duet. There are several sections that could have benefited from the timbre change. However the music stands on its own, and it is definitely suitable for intermediate to advanced student recitals. *Wave Train* would also offer younger students an opportunity to perform chamber music with a non-percussionist. The flute part is not too difficult, and the preparation time in rehearsals should be reasonable.

—Mark Ford

## TIMPANI

Sonus for Timpani and Piano IV  
Jon W. Bauman  
\$15.00

HoneyRock  
RD 4, Box 87  
Everett PA 15537

*Sonus*, a timpani solo with piano accompaniment, is written for four standard timpani and utilizes few pitch changes. The composer does select a variety of implements to change timbre throughout the selection, and the timpanist even uses snare drum sticks for special effects in a "cadenza-like" section. However, due to the character of the music, most of the work calls for relatively hard mallets.

The solo is organized into a ternary (ABA) form that opens aggressively with the main theme. Bauman shifts textures by contrasting staccato and legato motives as the piece unfolds. The piano accompaniment features rhythmic accents and fast unison runs. As mentioned above, there is a free cadenza section where the timpanist explores different timbres by using a variety of mallets and playing on the rim. *Sonus* ends with a driving aggressive ending that restates the main theme.

*Sonus* is a fine timpani solo for the intermediate timpanist. The length of the piece is appropriate and it would be easy to

program on recital programs.

—Mark Ford

Technica Fundamentale dei Timpani IV-V

Gaetano Tella  
\$21.00

Berben  
Selling agent Theodore Presser Co.  
1 Presser Pl.  
Bryn Mawr PA 19010

This is an excellent timpani book directed at the college-level student. The 61-page text includes numerous exercises and etudes to develop skill in tuning, technical and rhythmic execution. The majority of the etudes are written for two drums and each includes mallet suggestions. The etudes cover a variety of meters and rhythmic feels, some being quite challenging. All of the tuning changes are clearly marked, as are the dynamics. Even though the text is in Italian, the musical examples and exercises are clearly presented, so little explanation is needed.

—George Frock

Tim-Top V-VI  
Frederic Macarez  
\$18.40  
Alphonse Leduc  
175 rue Saint Honore  
75040 Paris Cedex 01

This collection of twelve etudes offers musical, technical and tuning challenges for the advanced timpanist. Each etude is written for five timpani—the fifth drum can be a 23" size. The etudes cover a variety of meters and rhythms, and the tuning changes are challenging but clearly indicated by arrows and pitch names. A variety of styles are presented, and both normal and dead strokes are utilized. Each etude is printed so that no page turns are required.

—George Frock

## SNARE DRUM

Classic Festival Solos:  
Solo Snare Drum, Vol. 2  
Snare Drum, Solo Book (w/piano accompaniment)

\$4.50 (snare drum books)  
\$6.50 (piano accompaniment)  
CPP/Belwin, Inc.

15800 NW 48th Ave.  
Miami FL 33014  
The solos contained in these two publications, many of which appear



on contest lists around the country, need no introduction to music educators or students who have been using them in class, contest and recital activities and, no doubt, will continue to find them of considerable usefulness and value. *Solo Snare Drum, Vol 2* contains eleven unaccompanied solos, including such classics as Harr's "Aquamarine" and "Tourmaline" and Hoey's "Fireworks" and "Contemporary Waltz." *Snare Drum, Solo Book* includes familiar pieces such as Barnett's arrangements of the "George M. Cohan Medley" and Sousa's "High School Cadets."

—John R. Raush

## INSTRUCTIONAL VIDEO

### Drumming Made Easy

Harvey Sorgen

\$39.95

Homespun Tapes, Ltd.

Box 694

Woodstock NY 12498

This 110-minute video is aimed at the beginning student and emphasizes playing for fun and enjoyment rather than being overly concerned about doing everything in an exacting way.

The tape begins with a medium-tempo rock tune with Sorgen being joined by Bob Windbiel on guitar and Steve Rust on bass. Sorgen then gives an overview of what will be covered and some of his ideas on music and playing drums. He discusses a variety of topics including the setup of the drums, tuning, muffling, holding the sticks, sizes of sticks, stretching exercises, single and double strokes, and bass drum and hi-hat technique. He offers general guidelines but is never dogmatic about a certain way to do things. It is more along the lines of "tune the drums to what sounds good to you" and "hold the sticks so that they feel comfortable" rather than exact, detailed instruction. There is also an introduction to reading rhythm in 4/4 time.

The remainder of the tape is primarily the trio playing four different grooves so that the student can play along. Sorgen stops playing several times during each selection so that the student can play in a "music minus one" situation. The band then plays one more selection for a closer.

Sorgen is friendly and enthusias-

tic. He does not rush through the information and often repeats his ideas several times before going on to the next topic. The overall slow pace of presentation makes this tape suitable for the younger beginning student.

—Lynn Glasscock

### Contemporary Drumset Technique

Featuring Rick Latham

\$39.95

CPP Media Group

15800 NW 48th Ave.

Miami FL 33014

Rick Latham does an excellent job performing on and narrating this instructional video. He demonstrates several basic patterns on snare drum then performs them on various drums. The instruction book accompanying the video is taken from his *Contemporary Drumset Techniques* book and is quite helpful in understanding the patterns. Latham is accompanied by Steve Curry—guitar, Miles Hahn—bass, Deron Johnson—keyboard, and Joe Vincelli—sax, who perform five tunes that demonstrate and reinforce all of Latham's ideas.

—John Beck

### The Contemporary Rhythm Section (complete)

\$49.95

Also included are:

Drums, Featuring Steve Houghton and

Bass, Featuring Tom Warrington

\$39.95 each

CPP Media Group

15800 NW 48th Ave.

Miami FL 33014

*The Contemporary Rhythm Section* (complete) is an excellent instructional as well as entertaining video by Steve Houghton, who narrates and plays drums, Tom Ranier—piano, Paul Viapiano—guitar, and Tom Warrington—bass. The intent of the video is to explain the role of the rhythm section in various musical settings, and to this end it is successful. The entire set of videos features each instrument in a solo capacity and is well done. *The Contemporary Rhythm Section* (complete) and the solo videos are an excellent collection well worth the money.

—John Beck

## PERCUSSION RECORDINGS

### Marimba When

Leigh Howard Stevens

\$16.00

Delos International, Inc.

Hollywood & Vine Plaza

1645 N Vine St., Suite 340

Hollywood CA 90028

Percussion students, aficionados, marimbists, music lovers everywhere: here it is, a trip to the source—an opportunity to hear music with which you have probably grappled, superbly and (it would seem) effortlessly played by the artist who made it available in print to the mallet players of the world. The disc includes Debussy's *Children's Corner*, Tchaikovsky's *Album for the Young*, Schumann's *Album for the Young* and Khachaturian's *The Adventures of Ivan*.

Note that the word "arrangement" is not used above. The works recorded on this disc are transcriptions, not arrangements, and incorporate the same notes that would be played on the piano. The liner notes suggest that because this music was written for the very young pianist, it is especially adaptable to the marimba keyboard due to its "relatively light texture, designed for small hands, (which) falls comfortably within the capacity of the marimba player's four mallets." Those who have worked with the music herein recorded will probably agree that it definitely does not "fall comfortably" for four mallets. But Stevens' playing makes it seem so, which is one of the marks of a true virtuoso—the ability to overcome technical problems so the listener is aware only of music-making. If you prioritize the acquisitions in your CD library, this release will end up as one of your most cherished recordings.

—John R. Raush

### Nature Alley

Dean Gronemeier

\$15.00

M. Baker Publications

SMU Box 752510

Dallas TX 75275

Dean Gronemeier may well be the fastest rising new star in the arena of concertizing marimbists. In the past two years he has performed at dozens of colleges, universities and Days of Percussion throughout the United States. Now comes his first

recording, *Nature Alley*, which showcases Gronemeier's considerable talents as both a marimbist and composer.

*Nature Alley* consists of Gronemeier performing five of his solo marimba compositions, all of which are highly programmatic. The music is extremely tonal and is perhaps a combination of what we've come to call classical marimba with (in its most complimentary sense) folk marimba music. Compositional themes and ideas are woven and blended smoothly through rhythmic usage as well as expressionistic devices. The compositions are all easy to listen to and grasp, and for advanced players, many are published by M. Baker Publications.

The CD opens with *Population: 1 Too Many*. In standard fast-slow-fast format, the three movements evoke Dean's feelings about one individual with whom he apparently does not get along! *Sweet Roselie* is the second selection, dedicated to Roselie, Illinois, Dean's hometown. The first movement, "Roselie Ragman," is written for his brother, who is a ragtime and honky-tonk pianist in the Chicago area, and the writing is certainly representative of those styles. The second movement, "Lady Roselie," is a beautiful chorale that lets the listener in on how wonderfully Dean feels about his mother. The third movement, utilizing a twelve-tone scale, is titled "Changes," and refers to the changes that have taken place in Roselie over the years as this Chicago suburb continues to grow and expand.

The third composition, *Sweet Death*, is about the death of his father. The first movement, "The Earthly Matter," is slow and has a very dark feeling to it. Many of the themes are found in the left hand using the lowest notes of a 4 1/2-octave marimba. The second movement, "The Heavenly Matter," is much brighter and happier in sound.

*Unchosen Path* follows, a two-movement work that represents the pain, struggle and eventual loss of life as one battles cancer. "The Flight" is the first movement, utilizing extremely rapid sticking patterns, which Gronemeier plays with incredible balance among the mallets. The second movement, "The Victory,"

is totally pentatonic. Gronemeier explains that the pentatonic usage creates a lower incidence of dissonance, which represents freedom from worldly pains.

The concluding composition is the title cut, *Nature Alley*, dedicated to the memory of his uncle, who lost his life in an automobile accident. This work includes the use of numerous rapid sticking passages and tonally uses A minor, phrygian and Locrian modes.

As a performer, Gronemeier exhibits amazing dexterity and balance, and coaxes a warm sound from his instrument. The compositions provide a wonderful setting for him to display his musical sensitivity and control. In fact, there are several passages throughout these compositions that sound as though there are two marimbists performing simultaneously. Not only is *Nature Alley* an extremely fine recording, but having Gronemeier's music available is another big benefit.

—Rich Holly

Ney Rosauero—Rapsodia

Ney Rosauero

\$15.99

Ney Rosauero

Universidad de Santa Maria

Distributed by Steve Weiss Music

P.O. Box 20885

Philadelphia PA 19141

This is an excellent collection of compositions written and performed by Brazilian percussionist Ney Rosauero. The CD opens with a vibraphone solo that blends Brazilian rhythms and jazz embellishments. *Basiliana* is for marimba and wood instruments and was written in honor of the capital city that was recently constructed. *Eldorado* is for vibraphone and metal sounds and is three contrasting sections. *Lied* is the third movement of his sonata *Periods of Life* written in 1985. The CD closes with *Rhapsody for Solo Percussion and Orchestra* (piano reduction). This 28-minute composition covers a variety of styles and features several different percussion timbres. The compositions are interesting in presenting the styles found in the music of Brazil, and the performances are outstanding, demonstrating excellent expression and tonal clarity.

—George Frock

Open Hand

Double Image

\$15.00

Digital Music Products, Inc.

Park Square Station

P.O. Box 15835

Stamford CT 06901

Double Image is a keyboard mallet duo consisting of Dave Samuels and David Friedman, who have been successfully exploring the combined use of vibraphone and marimba in a jazz setting off and on since the '70s. The result has been some wonderful recordings and several memorable PASIC performances. They reunited for a performance at PASIC '93 in Columbus, Ohio. *Open Hand* was recorded live at that reunion concert and captures every electric moment.

The disc contains seven tracks, of which the title track is an open improvisation. Other selections include Gillespie's *A Night in Tunisia*, Jobim's *O Grande Amor*, and Friedman and Samuels' *Oasis*. Double Image communicates on a higher level when they perform. At times it is uncanny when they react to each other as they slide from one transition to the next. The solos are expressive and the energy level is high on this long-awaited disc.

*Open Hand* is the next best thing to hearing Double Image live in concert. DMP's sound quality is superb and there are few (if any) other CDs of a live marimba/vibraphone concert. *Open Hand* is highly recommended for anyone who enjoys good music.

—Mark Ford

Johnny H. and The Prisoners of Swing

Jonathan Haas

\$18.00

Sunset Records/Kettles & Co.

980 Broadway Suite 123

Thornwood NY 10594

As I shuffled through materials to review for *Percussive Notes*, I came across a new compact disc for jazz timpani. What? Jazz timpani? Just when you thought your CD collection was safe along comes *The Prisoners of Swing* to send you for a loop!

This is a collection of fifteen standard (and not-so-standard) jazz tunes featuring timpanist Hass and xylophonist Ian Finkel, who are joined by a seven-piece swing band on such selections as *Big Noise From Winnetka*, *Sweet Georgia Brown* and *It Don't Mean a Thing (If it Ain't Got That Swing)* to name a few. Of course this is not the first jazz album with timpani, but it may be the first jazz tim-

pani recording ever.

This recording is fun and bizarre (i.e., the melody of *Georgia* played on timpani and a rumba version of Rimsky Korsakov's *Flight of the Bumble Bee*). Johnny H. definitely has the fastest feet this side of the Mississippi, and his band really plays. Finkel arranged all of the selections, and his xylophone swings throughout the recording. With an eye for good humor and interesting arrangements, *Johnny H. and the Prisoners of Swing* attempts to "bring 'Hot Timpani' back to the jazz bandstand."

—Mark Ford

The Soul of Tabla

\$15.95

Interworld Music

RD 3, Box 395A

Brattleboro VT 05301

*The Soul of Tabla* is a CD featuring Pandit Swapan Chaudhuri playing tabla. Accompanying him are Ramesh Mishra—sarangi (a North Indian bowed instrument) and Jane Chaudhuri and Lynn Tausig—tanpura (a large lute with four or five strings). All compositions are by Chaudhuri, who is widely acknowledged as one of the world's greatest tabla players. This CD certainly proves that point. For those who are into tabla or just like Indian music, this is a must.

—John Beck

Pan Ramajay

Pan Ramajay

\$15.00

Pan Ramajay Productions

P.O. Box 564

Santa Cruz CA 95061

Led by pannist Tom Miller, Pan Ramajay is a steel band featuring four players on pan: Miller, Alan Hermann, Alan Lightner and Danny Bittker. The group is driven by the grooves of drummer Jim Munzenrider and bassist Arlington Houston.

This exciting CD combines the energy of Trinidad's calypso with jazz to create music that is fresh and vibrant. Seven of the eight tracks are original compositions by ensemble members, with four by Miller. High spots include Miller's *Shadow of a Doubt* and Lightner's *Hanglide*. These works entice the listener with excellent arrangements and solos. Pan Ramajay grooves strongly throughout the disc and Bittker's added improvisation on saxophone and flute add color and contrast. The

final *coup de grace* is Ray Holman's *Plenty Lovin'*, an eleven-minute Panorama chart that jumps from the start and keeps on kicking!

*Pan Ramajay* is a must for any steel drum enthusiast. Although the frequencies from the lower pans become unwieldy at times, the recording quality and artwork production is top notch. *Pan Ramajay* captures the essence of the small chamber steel band and takes it up to a new level.

—Mark Ford

Songs of Kabir

\$15.95

Interworld Music

RD 3, Box 395A

Brattleboro VT 05301

*Songs of Kabir* feature Amitava Chatterjee—voice, sitar, guitar; Glen Velez—bodhran, pandero, riq, percussion, harmonic singing; Eva Atsalis—violin, synthesizer; Gerry James—balinese gongs, percussion. All the compositions are by Amitava Chatterjee and are: *Salutation*, *Kuch Le Na*, *Ho Ram Raiya*, *Aawe Na Jaawe*, *Dil Gafil*, *Gunghat Ke Dat Khol*, *Epilogue*.

Sant Kabir (Saint Kabir) was a mystic, poet and spiritual teacher in India around the fifteenth century. This music is in tribute to his influence on Indian culture. It is thought-provoking, lyrical, rhythmic, exciting, swinging and quite enjoyable. For those looking for something different, this is it.

—John Beck

Windfall

Joachim Sponcel

\$20.00

Aurophon

Hauptstrasse 41

D-7813 Staufen

This CD could almost be considered a showcase for the charts of Thomas Brown, whose *Windfall*, *Mardi Gras* and *Theme from Fantasy*, all published by Belwin-Mills, comprise three of its seven tracks (a fourth track is devoted to the work of another American—David Mancini's popular *Suite for Solo Drum Set and Percussion Ensemble*, the solo part impressively performed by Rolf Wunderlich). The other tunes on the disc, all featuring music in a lighter vein, are Cornelis Teeling's *Panace*, a Zimmermann publication that may be familiar to many readers, *Get-Hip* by Joachim Sponcel, and Rainer Kolbeck's *Changing Constellations*.

—John R. Raush

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- Purpose:** The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC.
- Awards:** Three percussion ensembles will be invited to perform at PASIC '95 in Phoenix, Arizona. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.
- Eligibility:** Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school (PAS club membership will suffice). This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.
- Procedures:**
1. Send a non-edited tape (cassette only) to PAS, P.O. Box 25, Lawton, OK 73502. Tapes should be approximately 30 minutes in length demonstrating literature that you feel is appropriate. The tape should include only works that have been performed by the ensemble during the past calendar year. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes will not be returned. Scores may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a prepaid mailer is included.
  2. The tapes and scores (optional) will be numbered to insure anonymity. The tapes will then be evaluated by a panel of judges.
  3. Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.
- Application Fee:** \$25.00 per ensemble (nonrefundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.
- Deadline:** April 1, 1995. All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores) must be postmarked by April 1, 1995.

For further information and complete details, contact:  
PAS P.O. Box 25, Lawton, OK, 73502-0025, (405)353-1455.

**1995 Percussive Arts Society  
Percussion Ensemble—Call for Tapes**  
(form may be photocopied)

Category:  High School  College/University

Ensemble's Name \_\_\_\_\_

School Name \_\_\_\_\_

Ensemble Director's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Ensemble Director's PAS Membership Code Number \_\_\_\_\_

Telephone Number (include area code) \_\_\_\_\_

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

On a separate page list ensemble members and their PAS Membership Code Numbers. Please include \$25 Contest Application Fee.

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

Signature of Ensemble Director \_\_\_\_\_

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## PERCUSSIVE ARTS SOCIETY (PAS) MEMBERSHIP APPLICATION FORM

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. If you are not already a member, take this opportunity to join an organization founded by drummers and percussionists!

All members of the Percussive Arts Society are entitled to the following benefits:

- **PERCUSSIVE NOTES**, the PAS bimonthly magazine
- **PERCUSSION NEWS**, the PAS bimonthly newsletter (between issues of *PN*)
- **DISCOUNTED RATES** on pre-registration for the annual PAS International Convention (PASIC)
- **PASTRAVEL CLUB**, discounted rates on airfares
- **PAS MASTERCARD/VISA**
- **INSURANCE** (group life, medical, instrument, liability plans available)
- **ANNUAL** Competitions & Contests
- **WORLD PERCUSSION NETWORK (WPN)** (computer network)
- **LOCAL PAS CHAPTER** activities
- **PAS MUSEUM** & Reference Library
- **DISCOUNTED** *Modern Drummer* subscription
- **DISCOUNTS** on industry products and PAS gift items



*"The Percussive Arts Society is a forum for all percussionists where ideas are exchanged and new music is performed. It's also the place where all the newest instruments are presented—but it's more than that. It's a society where each one of us can keep the interest in percussion alive by joining together—support your local PAS chapter."*

—Dave Samuels

### MEMBERSHIP INFORMATION

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Country \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_

Telephone \_\_\_\_\_ Today's Date \_\_\_\_\_

### MEMBERSHIP CLASSIFICATION

- Student (\$25)    
  Senior (\$25)    
  Professional (\$45)    
  Enthusiast (\$45)    
  Library (\$40)    
  Friend (\$125)
- Please send me information about the PAS Clubs for junior/senior high students

### METHOD OF PAYMENT

Check/money order enclosed for \$ \_\_\_\_\_

VISA/MasterCard # \_\_\_\_\_ Expiration date on credit card \_\_\_\_\_

Name on credit card \_\_\_\_\_ Signature \_\_\_\_\_

Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502  
 Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes.  
 PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code.  
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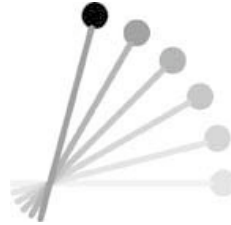
## Join the club!

Yes, now senior and junior high school percussionists can have their own PAS clubs. Enjoy the benefits of PAS membership as part of a PAS club at your own school!

PAS clubs offer reduced membership rates to percussion student members. In addition, club will regularly receive one copy each of *Percussive Notes* and *Percussion News* for every two members who join.

Just think of all the great percussion events you can plan for your club:

- Field trips to performances, percussion manufacturers, drum shops and universities
- Percussion festivals
- Indoor drumline competitions
- Regional activities with other PAS clubs
- Club performances
- Clinics with guest artists



All you need is at least four members to form your club, and a leader who is a regular member of Percussive Arts Society. Annual dues are \$15, payable through your leader to PAS.

Find out how you can start a PAS club at your school! Call PAS at (405)353-1455, or write to PAS, PAS Clubs, PO Box 25, Lawton, OK 73502 TODAY!



**Here's what Gregg Bissonette has to say about PAS:**

*"As a young kid I was really into being in different 'clubs' with my friends. As a big kid, what could be cooler than being a member of a 'club' or society of percussionists from all over the world!! Whether you are a little kid or a big kid, I urge you to join PAS and to be forever a student of the drum."*

## ENDOWMENT FUND DONORS

THE ENDOWMENT FUND OF THE PERCUSSIVE ARTS SOCIETY EXISTS AS A RESULT OF THE GENEROUS DONATIONS OF THE FOLLOWING COMPANIES AND INDIVIDUALS. THIS FUND, WHICH CURRENTLY STANDS AT \$100,000 AND IS SEPARATE FROM THE BUILDING FUND, EARNS INTEREST FOR THE FUTURE OF PAS. LEVELS OF CONTRIBUTION HAVE BEEN ESTABLISHED AS FOLLOWS:

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Please return this form with payment to Percussive Arts Society • P.O. Box 25 • Lawton, OK 73502



# Historically Speaking

By Lisa Rogers and James Strain, PAS Historians

## P ERCUSSIVE A RTS S OCIETY

You are invited to join the "Percussive Arts Society". If you are interested in improving the Percussive Arts, in performance and instruction, this is the organization that will contribute most toward that goal. Read our statement of purposes. Please feel free to contact the Society if you have any questions.

Sincerely,

Robert A. Winslow  
Corresponding Secretary,  
Percussive Arts Society

### I. GENERAL PURPOSES

- To promote better teaching of percussion instruments on all levels.
- To stimulate a greater interest in percussion performance and teaching.
- To establish standard criteria of adjudication for percussion performance contests in light of today's demands on the percussion player.
- To foster the composition and publication of solo and ensemble music and teaching methods for the percussion instruments.
- To coordinate the activities of the membership with groups having similar objectives.
- To encourage manufacture of the best of percussion instruments.

### II. MEMBERSHIP

Open to anyone interested in the stated purposes.

### III. PUBLICATIONS

A quarterly journal, lists of material and publications of special interest available upon written request.

### IV. ORIGINATING MEMBERS

Remo Belli, Warren Benson, Mervin Britten, Robert Buggert, Don Canedy, Roy Longyear, Charles Lutz, Jack McKenzie, Jim L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, Robert Winslow

### V. DUES

\$2.50 annually which includes a subscription to the bulletin. Mail remittance to Percussive Arts Society, 12804 Raymer Street, North Hollywood, California.

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The following is a reprint of the first solicitation for membership in the Percussive Arts Society and a statement of its goals and mission. As the Percussive Arts Society continues to grow and change, it is important to be cognizant of the past in order to enjoy the present and plan for the future. As historians for the Percussive Arts Society, we plan to bring you a bit of the past in future issues of *Percussive Notes*—enjoy!

Lisa Rogers—Historian  
James Strain—Historian

May 17, 1961

H. W. Soebbing  
Music Dept.  
Quincy College  
Quincy, Ill.

Dear Mr. Soebbing,

We are underway. The Percussive Arts Society is now open for business. The enclosed form is a sample of the one that will be mailed to all prospective members. We have purchased a mimeo machine, thanks to Remo, and all our materials will be duplicated in this manner. As we grow, we hope to be able to have all our bulletins printed.

We are now planning our first quarterly bulletin that will be mailed in September. We need articles from the originating members for this and the following issues. The first issue must be a good one if we are to give the Society the necessary push. Would you help us in this matter if possible? We are also planning to distribute to members, aside from the bulletin, articles on special topics that our members might contribute. A good list of materials would be of great value to us all, and I am sure to our members, and information on new and improved playing techniques are the types of materials for which we are looking. Our bulletin will have no commercial advertising and yet we certainly should be able to mention new products that are of value to the percussionist, no matter who manufactures the product. I am now writing to all the manufacturers of percussion instruments asking for donations. I hope you, as an originating member, will give us a boost in your local area. This is what will make the Society progress.

We truly need your help with articles for our first bulletin. The bulletin is our way of reaching the general teaching and performing public. If we are to really improve the state of percussion teaching and performance, the bulletin must be considered our strong right arm. We need your help.

Sincerely,

*Bob*  
Bob Winslow

Bw/bh

# PASIC '96/Nashville, Tennessee—November 19-23, 1996

By Bill Wiggins, Host

THE HOST COMMITTEE FOR PASIC '96 is charged with two primary tasks. The first is the creation of a "wish list" of program possibilities for the Convention. These proposals are coordinated with others from various PAS committees and a master list of proposals from prior years to arrive at the final program that will be presented. The second major responsibility of the Host Committee is the actual management of the event. This includes such basic tasks as room supervision, instrument moving and setup, crowd control, and starting and stopping times.

In selecting individuals to serve on the Host Committee it is critical that each person is knowledgeable about the current state of drumming and percussion, and that everyone

is willing to commit fully to seeing the project through to the best of his or her ability. Members of the PASIC '96 Host Committee represent the broad range of interest and expertise available not only in Nashville, but across the State of Tennessee and beyond. It is a large group, but one that shares the enthusiasm and ability to produce an outstanding Percussive Arts Society International Convention.

#### Members of the PASIC '96 Committee:

Sam Bacco (Nashville Symphony, Slingerland Drums)  
George Barrett (Pearl Corporation)  
Austin Bealmear (Nashville Freelance)  
Jeff Beckman (McGavock High School, Nashville TN)  
Chris Brooks (Row-Loff Productions)  
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see—Knoxville TN)

Scot Corey (Freelance, Nashville Percussion Institute)

Monte Coulter (University of Tennessee—Chattanooga TN)

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Erik Johnson (Innovative Percussion)

Chris Norton (Western Kentucky University, Bowling Green KY)

Joe Rasmussen (Nashville Symphony, Tennessee Technological University, Cookeville TN) 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.

## PERCUSSIVE ARTS SOCIETY

P.O. Box 25  
Lawton, OK 73502  
Telephone: 405/353-1455  
FAX: 405/353-1456

### PAS TO AUCTION OFF CHAD SMITH'S DRUMSET TO FUND SCHOLARSHIP

LAWTON, OKLAHOMA—You won't see another drumkit like this.

It's custom-painted with scenes of crashing aqua waves, purple whales and a writhing orange octopus. It comes complete with a three-sided rack and hardware from Pearl.

And it used to belong to Chad Smith, drummer for the Red Hot Chili Peppers. Smith played on this particular drumset on tour with the group for the past two years and it can be seen in his recent videotape *Red Hot Rhythm Method*.

Smith donated the kit to the Percussive Arts Society at its annual convention last year so that it can be auctioned off to fund a scholarship, as yet to be determined. The drumset will be featured on display in early August at the grand reopening ceremony for the PAS museum, currently under expansion. The drumset will then be auctioned off to the highest bidder and the scholarship will be awarded by the Percussive Arts Society.

Watch for more details on the auctioning process and eligibility for scholarship application in upcoming issues of *Percussion News*.



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