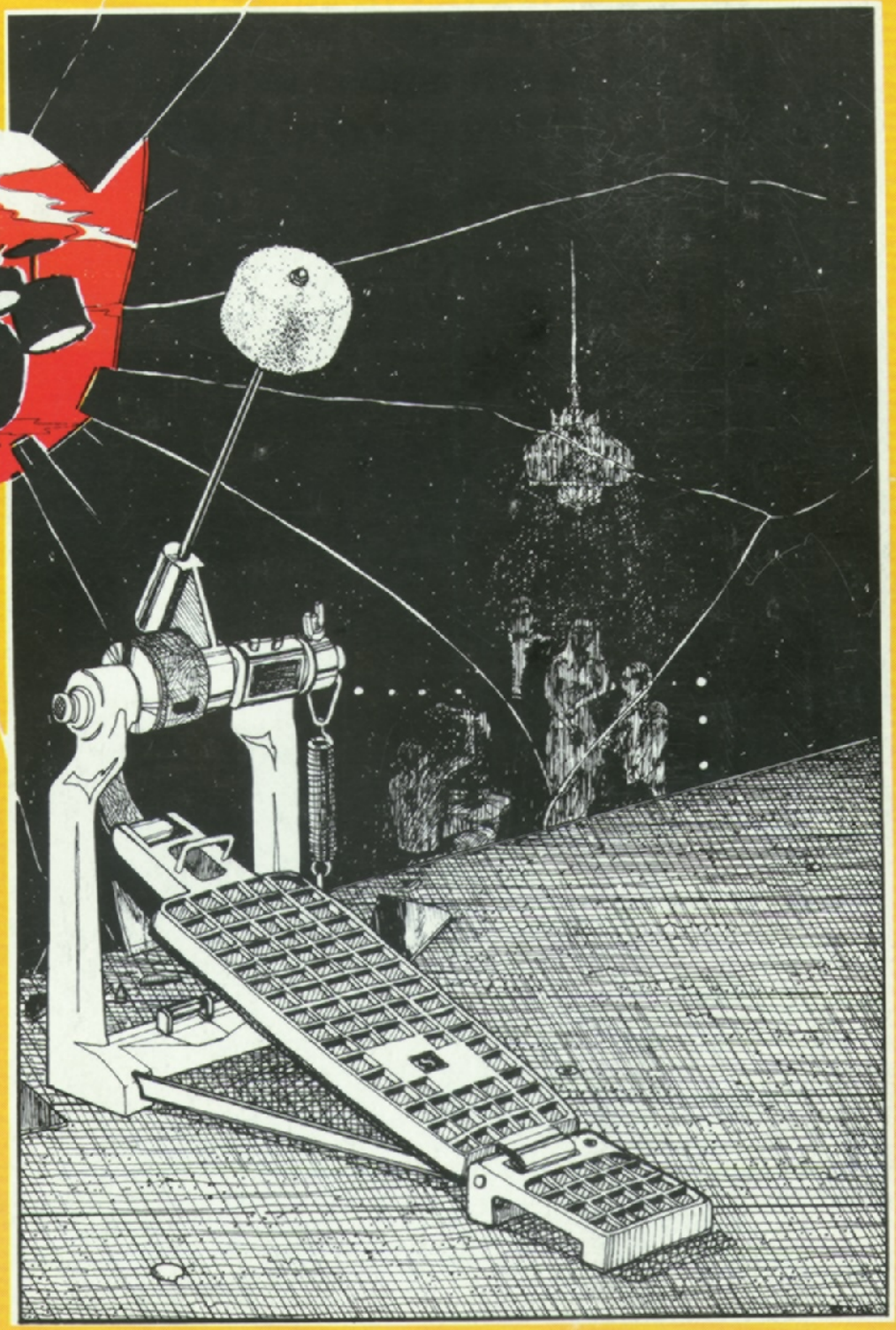
percussive notes

an official publication of the Percussive Arts Society



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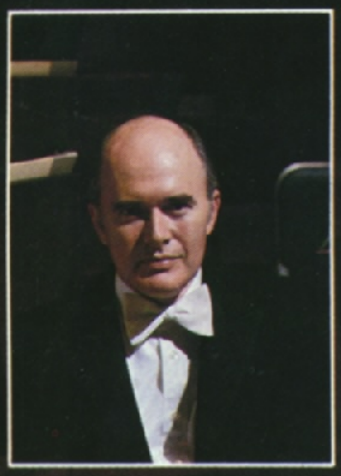

When we asked Al Payson what our competition was like, he responded that he wasn't aware we had any.

Al Payson, percussionist of the Chicago Symphony Orchestra. The consummate Xylophone and Marimba performer. One of America's most highly regarded music instructors. A soft-spoken, articulate, sensitive musician.

Mr. Payson plays the 3½ octave Musser M-51 Portable Kelon® Xylophone exclusively. And the reasons are simply those of superb tone quality, durability and consistency of keyboard resonance. The Kelon bar will not dent nor split, an overwhelming factor for schools where the xylophone receives a considerable work-out.

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As for sound, the M-51 meets with Mr. Payson's and the Chicago Symphony's approval. "When you're trying to cut through a 108 piece orchestra, I think the Kelon M-51 has a distinct advantage with its brighter, more penetrating sound."

Any parting tip for the mallet student? "Yes. Practice both difficult and simple exercises, building speed and accuracy. And before it's time for a try-out, play the excerpt from 'Porgy and Bess' by Gershwin up to tempo without a mistake."

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percussive notes

Vol. 21, No. 2, January 1983

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The Percussive Arts Society is a worldwide organization founded in 1969 and incorporated as a not-for-profit corporation under the laws of the State of Indiana and The State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate great communication between all areas of the percussive arts. PAS accomplishes its goals through its bi-monthly publication Percussive Notes, its worldwide network of chapters, and its annual International Convention. Two issues of Percussive Notes are devoted to research, subtitled The Percussionist and contain no advertisement. Annual membership begins with the month dues are received and application processed. Eighty percent of dues are designated for subscription to Percussive Notes. Percussive Notes (ISSN 0553-6502) is published six times a year: January, March, April, July, September, and October by the Percussive Arts Society, 214 West main Street, Box 697, Urbana, Illinois 61801-0697. Second Class postage paid at Urbana, IL and at additional mailing offices. Annual subscription rate: $15.00, Canada and Mexico add $3.00, overseas add $5.00. **POSTMASTER: Send address changes to Percussive Arts Society, 214 West Main Street, Box 697, Urbana, IL 61801-0697.**

Correspondence regarding change of address, membership, and other business matters of the Society should be directed to:
Percussive Arts Society
214 West Main Street, Box 697
Urbana, IL 61801-0697

As indicated in the last issue, Rita Nannini and Anagraphics of New York City produced the cover photograph. What was not accurately indicated was the fact that Rita Nannini and Anagraphics also produced the photograph of Leigh Howard Stevens on page 70.

Editorial

RESIGNATION

Several weeks ago, I submitted my resignation as Executive Editor of the PAS Publications to the President, and by the time you receive this issue, plans should already have been made towards the appointment of my replacement.

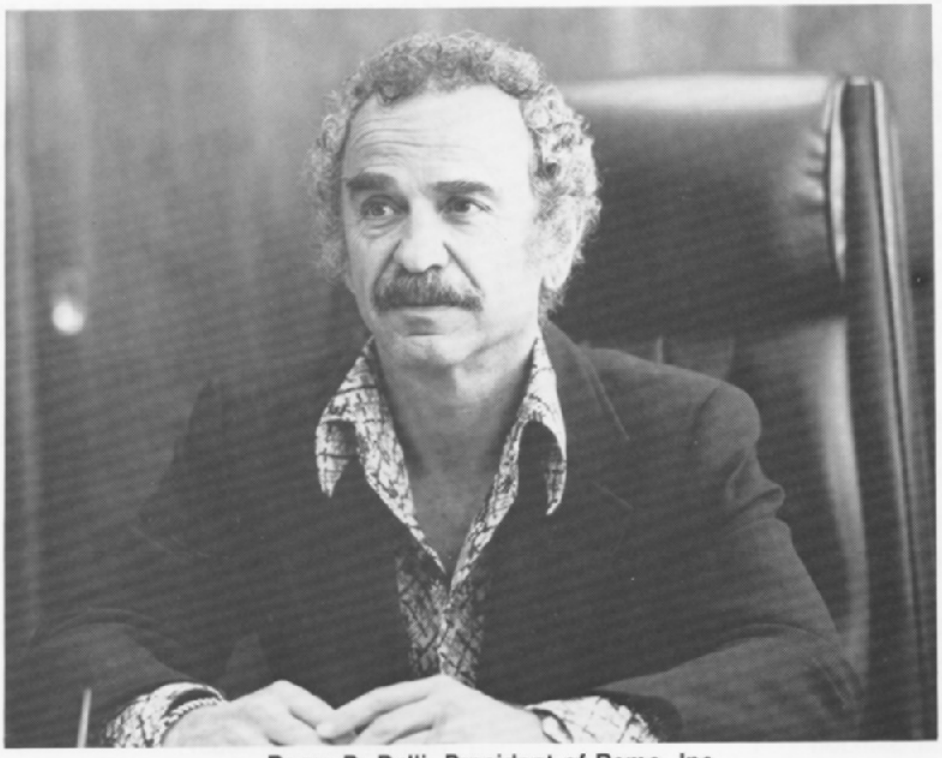
I am very proud of the present level of both *Percussive Notes* and the *Research Edition*. I first began editing the *Research Edition* quite a few years ago and developed the philosophy of giving the membership research oriented articles that would be of interest and significance to the majority of the membership. In doing so, the recent issues of the *Percussionist* have stimulated major writings by several of the PAS committees such as the World Music Committee's articles on the music of India, the New Instrumental Resources Comittee's extensive report on their work, and (most recently) the series of articles dealing with the acoustics of percussion instruments. With committee projects being only one focus of the *Research Edition*, I have also made an effort to include other articles on a variety of subjects.

Percussive Notes has become not only a quality publication for which we can all be proud but it has also become a leader among music publications. According to the reports I have received, the last few issues excel, in many ways, above publications supported by full-time staff.

At this point, the publications have been developed so that they involve as many PAS members as possible and are directed toward the entire membership. It is my sincere hope that you will insist that this philosophy be continued.

"Mike Combs is alive and living in Knoxville." Don't think that I am terminating my involvement with the Society which I have been so closely involved with for many years. I still am a member of the PAS Board of Directors and will be serving as host of the PAS International Convention this November. It was a privilege to have been able to contribute to the organization as Exective Editor and I look forward to contributing to PAS in many other ways for years to come. —Michael Combs

PAS Scholarship and a New Computer Thanks to Remo, Inc.



Remo D. Belli, President of Remo, Inc.

Thanks to Remo, Inc. an IBM Datamaster computer system is being installed at the PAS membership office in Urbana. Needless to say, this generous gift is sincerely appreciated. It will help reduce significantly the cost of mailing labels and other related services now being processed outside the main office. In addition, as PAS moves towards its goal of 10,000 members, the IBM system will help speed membership processing at a considerable office savings in both time and cost.

The man behind this special gift, Remo D. Belli, is a rare blend of professional musician who has had extensive experience as a retail operator of Hollywood's famous Drum City, until he pioneered the development of the plastic drum head and formed Remo, Inc., North Hollywood, California.

For more than 25 years, Mr. Belli has been a dedicated percussionist. Before Remo, Inc. demanded most of his time, he appeared with some of the country's name bands and accompanied many leading stars of television and films throughout their world tours, including Betty Hutton, Shorty Rogers, Ann Southern, and Mae West.

While studying under Murray Spivak, Mr. Belli performed with many jazz groups as well as the University of Southern California Summer Symphony Orchestra and other symphonic groups in the Los Angeles area.

Mr. Belli has been a member of the Percussive Arts Society since he hosted the first unofficial formative meeting of the PAS in December of 1960. Heading Remo, Inc. he has been product innovator; CS Black Dot drum heads, Fiberskyn laminated heads, Rototoms and most recently the Remo Pre-Tuned Series (PTS) which includes drumsets, bongos, tambourines, ethnic and educational instruments, as well as a line of pre-tuned drum heads. Today Remo/Pro-Mark has become a sophisticated and diversified company with world wide distribution, thanks in large to Remo Belli.

So that future PAS members will remember the support Remo, Inc. and Remo Belli has made to the society a scholarship will be given in his name each year affording a PAS student member the opportunity to attend the annual PASIC, Percussive Arts Society International convention. (Watch *Percussive Notes* for details.)

The executive officers and the members of the PAS Board of Directors extend a special thanks to Remo, Inc. and its President, Remo Belli.

The "Heartbeat" of the Percussive Arts Society

The PAS Corporate Headquarters and Membership Office has been operating in Urbana, Illinois since May of 1981. During that period of time, the administering of PAS affairs has undergone a complete re-organization.

The office staff includes the Administrative Manager, Dennis Wiziecki, and part time secretaries, Pat McKenzie and Ida Arnold. Pat is the wife of Jack McKenzie, one of the original founders of PAS.

Dennis, a percussionist, has served as Administrative Manager since August of 1981. He is originally from Chicago, where he received his under-graduate degree from the American Conservatory of Music in 1971. After serving three years as an Army Bandsman, he moved to Champaign-Urbana to attend the University of Illinois, where he received his Masters degree in 1976. During his stay in Champaign-Urbana, Dennis carved out a respectable niche in that musically-active community. He is one of the most in-demand commercial jazz drummers in the area, and is also one of the area's most successful private music instructors with a well equipped percussion studio.

Among the main duties of Dennis and his staff is the on-going processing of memberships. This task includes new memberships, renewals of current memberships and deletions of delinquent memberships. In addition to regular memberships, Library, Complimentary, Hall of Fame and Sustaining memberships are also processed and recorded in separate files.

The staff is also responsible for processing orders for back-issues of PAS publications, Percussion Literature booklets and PASIC '78 record albums.

All during the year, entries for the PAS Annual Composition Contests are received by the Urbana office. During the summer months these compositions are organized and distributed to the contest judges. After the final selections are made, the winners are notified and the prizes are awarded.

The office also serves as a mailing center, where letters and journals are sent throughout the country and to many parts of the world. The staff, with the help of university students, spends many hours in handling the huge bulk mailing projects, which seem to occur with some frequency especially in relation to the PAS International Conventions. A daily trip or two to the Urbana Post Office often yields an abundance of correspondence which reveals the heart-beat of the Society.

PAS Staff

PAS presently utilizes the University of Illinois PLATO computer system in processing its mailing labels. Additions, deletions and address changes are taken to the computer center weekly. This regular attention helps keep the PAS membership list up to date.

Plans are in the works for an in-house computer system, which will allow the office to print mailing labels and up-date the membership list daily. With the membership and the work load on the increase, an in-house computer will allow for the growth of PAS and at the same time help the office run smoothly and efficiently.

The office staff maintains a daily schedule from 9 to 5. Give them a call or drop them a line if you have any problems, questions or suggestions.

PAS
214 W. Main Street
P.O. Box 697
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Report From the Second Vice President

PAS Chapters

The definition of *chapter* according to the Webster Dictionary is: "a branch of a society or organization". There is another definition which I like better: "an important portion or division of anything". The key word in the second definition is "important". Chapters are an important part of the Percussive Arts Society; in fact, without chapters PAS would have no membership.

Let's take a look at the PAS chapters. There are 92 PAS Chapters, according to the National Office tally sheet. This breaks down as follows: 51 domestic chapters, 10 Canadian chapters and 31 International chapters. There are 57 chapters eligible for dues reimbursement. These are the ones with 10 or more members. Of the 57 eligible chapters, 39 have filed a financial report. Of these 39 chapters, 4 cannot receive dues reimbursement because they do not have 10 members, however their filing is appreciated because it keeps the records straight. That leaves 18 chapters who have failed to submit a financial report.

Now that the statistics are understood where does this leave the chapters? Thirty-five of the 92 chapters have under 10 members and no means of a sustained cash flow from dues reimbursement. Almost a quarter of the chapters need some financial assistance. Where can this assistance come from? Before I answer that question, let us consider who most of these chapters are. Only 9 chapters are domestic. They are Alaska (8), Hawaii (9), Idaho (9), Maine (4), New Hampshire (7), Puerto Rico (6), Rhode Island (5), Vermont (2) and Wyoming (7). The other chapters with under 10 members are International chapters and Canadian Chapters. Most of the 9 domestic chapters are close to having 10 members, and with some added push from the state officers all 51 domestic chapters can realize dues reimbursement for the National Office.

I asked the question, "where can this financial assistance come from?" For the domestic chapters dues reimbursement and grants for Days of Percussion seem to be taking care of business. The concern lies with the International chapters. At the present time Jan Williams has taken on the responsibility as our European Representative to stimulate and help establish solid European chapters. There is, at present,

John Beck

discussion before the Board of Directors to eliminate dues reimbursement for International chapters and grant them a sum of money to help establish this end. Jan has written letters to European chapter Presidents assuring them of their importance to PAS and informing them of the ideas being discussed on their behalf. With Jan's help our European chapters will be strong. We need a representative for the other side of the world - Mid-East, Far-East, etc. Perhaps there is some PAS member who would like to take on this responsibility?

Another problem of International chapters is language. The National Officers realize this problem and are considering publications translated into other languages. This is a big project and is just in the talking stages at present.

Getting back to the domestic chapters - following are some ideas on establishing strong ones. "Days of Percussion" seem to be a way of creating interest for state chapters, informing the membership of new ideas in percussion performing and securing more members. There is grant money available for chapters needing financial assistance. It is distributed on a first come, first serve basis to chapters showing financial need and continued activity. The budget is not open ended; therefore, large sums may not always be available. A concern of the National Office is uncashed checks from either dues reimbursements or grants. Please cash immediately any checks you receive from the National Office.

Most states have a symphony orchestra, college or university and many high schools. All of these institutions contain potential PAS members. With a small amount of effort on the part of the State Chapter Executive Board through a newsletter, flyer or letter, many new members may be obtained. With a concerted effort on behalf of the state officers to raise state membership, the National Office would be willing to help defray mailing costs if aid is requested. A request should be made to the Second Vice President justifying this need.

The National Office Newsletter is a way of communicating with the Chapter Presidents informing them of news in percussion. This news may be transferred to the membership by means of the state Newsletter.

Several states are without a president at the present time and efforts are being made to hold elections to elect one. Two states, Massachusetts and Connecticut, are at ground zero and need to re-establish their chapters. I urge concerned members in these states to contact me if they are interested in accepting this responsibility. I have all the necessary information to rebuild the chapter.

I think that you can clearly ascertain that chapters are important to the continued success of the Percussive Arts Society. We are a work organization but first must have a solid base from which to work. Our domestic chapters must supply this solid base. Our International and Canadian chapters for the most part are solid but problems do exist. We are working to correct these problems.

In conclusion, I would like to take this opportunity to thank the Chapter Presidents for an excellent job, and the membership for supporting them. If we keep the lines of communication open between the Chapters, Second Vice President and the National Office, there is no doubt that PAS membership will continue to grow and flourish and it will continue to be the leader in the percussion world.

News

Special Recognitions

PAS SELECTS WINNERS OF THE 1981-82 COMPOSITION CONTEST

CATAGORY: **UNACCOMPANIED MARIMBA SOLO**

JUDGES: **Terry Applebaum, Marta Ptaszynska, Leigh Howard Stevens**

FIRST PLACE WINNER ($500 award)
Christopher Deane, 1609 Normandy Lane, Winston-Salem, NC 27103 for his *Etude for a Quiet Hall.*

SECOND PLACE WINNER ($300)
Donald Skoog, 1852 N. Cicero Ave., Chicago, IL 60637, for his *Water and Fire.*

THIRD PLACE WINNER ($200)
Bob Margolis, 1595 E. 46th St., Brooklyn, NY 11234, for his *Three Technical Sketches for Marimba.*

Other entries receiving votes are listed below in alphabetical order

Apocrypha by Scott T. Gray, 5136 S. Passage Dr., Pittsburgh, PA 15236.

As Before by David Macbride, 509 W. 110, 2C, New York, NY 10025.

Etudes Ritmico by Roberd D. Dusek, W. 174 N9458, Joper Rd., Menomenee Falls, WI 53501.

Four Patterns For Solo Marimba by Thomas Fredrickson, School of Music, University of Illinois, 2136 MB, 114 W. Nevada, Urbana, IL 61801.

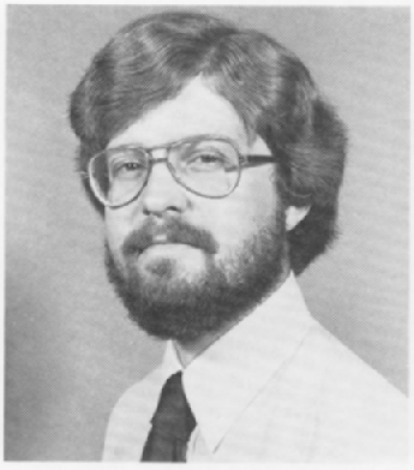
Six Images for Solo Marimba by Bryan A. Pezzone, 530 Waldo St., New Castle, PA 16101.

A Song of Life by Robert DeVita, 1020 N. Main, Apt. 101, Rockford, IL 61103.

Three Pieces for Delicate Landscape by Hideki Kunugiyama, 403 S. Jordan, Bloomington, IN 47401.

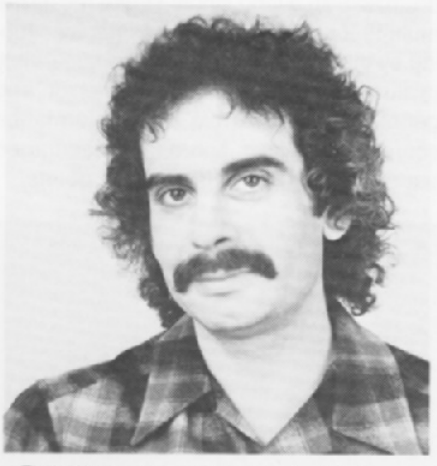
A Tide of Voices by Edmund Cionek, 29 John St. #1606, New York, NY 10038.

Two Movements by Rich O'Meara, 13307 Justice Rd., Rockville, MD 20853.



Christopher Deane received his high school diploma (1976) and his BM in performance (1980) from the North Carolina School of the Arts having studied percussion with J. Massie Johnson, (to whom this work is dedicated) and composition with Sherwood Shaffer, Robert Ward, and Charles Fussell. He has been a regular performer with the Charlotte and Winston-Salem Symphonies, the Anacrusis percussion group and the Penillion Contemporary Consort. He has toured Germany and Italy three times with the International Music Program and has been Cimbalom soloist with the Piedmont Chamber Orchestra, Greensboro, and Winston-Salem Symphonies. He is currently visiting artist in Greenville, NC and is on the faculty of the Bowdoin Summer Music Festival in Maine as guest percussionist with the Aeolian Chamber Players. *Etude for a Quiet Hall* was completed in May of 1982. It is not an etude in a strict sense, rather it is a concert work which uses techniques which are specialized and unique to the marimba. The work will be published by the Contemporary Music Project.

Don Skoog graduated from the American Conservatory of Music in 1979. His mallet teachers include, James Dutton, Vida Chenowith, Gordon Stout and Bobby Christian. He has won several awards as both composer and marimbist including the Edward Collins Concerto Competition and now the PAS Composition Competition. Mr Skoog recently premiered Robert Kreutz's *Dialogue for Marimba and Orchestra* with the Colorado State University Symphony. As founder of the Contemporary Music Project Mr. Skoog is now publishing his own works as well as those of several other young composers.



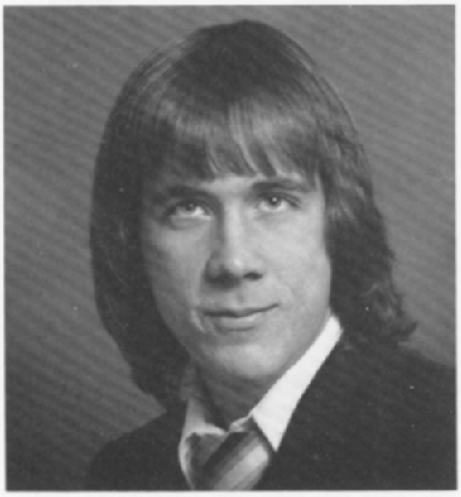
Bob Margolis received his MA in composition from Brooklyn College in 1977. He is owner of the Manhatten Beach Music Publishing Company and received honorable mention from the American Bandmasters Association for his composition *Terpsichore* for symphonic band. His principal instrument is recorder. Although he does not play any percussion instrument, he always includes promient percussion parts in his band music. Margolis plans to have his work published by Manhattan Beach Music. Inquiries regarding availability should be directed to the company at 1595 E. 46th Street, Brooklyn, NY 11234.

Drum Corps International Announces Winners of Solo and Ensemble Competition

by Chris Arrowood

Each year Drum Corps International sponsors an individual and ensemble competition held in conjunction with the D.C.I. finals championship. This year's competition was held on August 21, 1982 at Cegit High School in Laval, Quebec (Canada). Categories for soloists and ensembles in both brass and percussion are held.

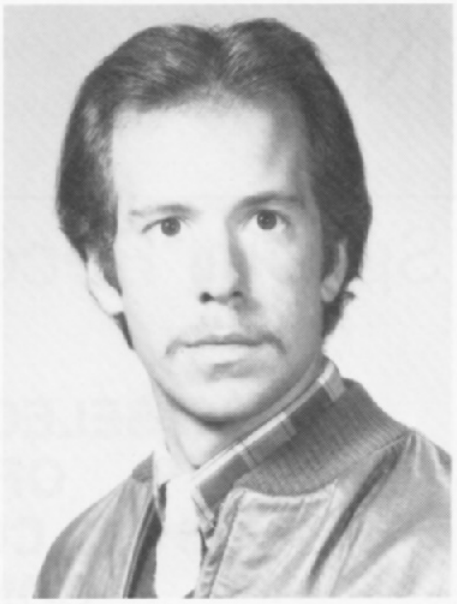
The percussion category is divided into five sections: snare drum individuals, multi-tenor drum individuals, keyboard individuals, timpani individuals, and percussion ensemble. Each solo must be between two and three minutes in length and the ensemble between two minutes forty seconds and four minutes. Also required is a long double-stroke roll by the snare drum soloist, a long single-stroke roll by the multi-tenor drum soloist, and intervalic tuning by the timpanist. Two judges separately evaluate execution, exposure to error, and general effect to arrive at a performance score. These two scores are averaged equating to a maximum of 100 points.



The winner of the snare-drum competition was **ROBBIE ROBINSON** with a score of 98.55. Mr. Robinson, 21 years old, marched with the Crossmen of Delaware County, Pennsylvania. This was his third snare drum title. Robbie also claimed the title in 1979 and 1980.

SCOTT PEARSON, age 21, from the Madison Scouts of Madison, Wisconsin won the multi-tenor drum award with a score of 93.70. Mr. Pearson is a freshman at Madison Business College.

The keyboard championship was captured by **LAUREN VOGEL**, a member of the Phantom Regiment of Rockford, Illinois. Miss Vogel is 21 and a senior at the University of Texas at Dallas.



BOB MORRISON, who marched in the Crossmen, won the timpani division with a score of 95.50. Mr. Morrison is 21 and has won this award in both years of its existence, (timpani being added to the individual competition in 1981). Mr. Morrison is presently a Junior at Memphis State University in Memphis, Tennessee.

The percussion ensemble award went to Charles Craig, Joe Gaudette, Nat Springer, and Dan Squyres who marched with the Santa Clara Vanguard of Santa Clara, California. Their winning score was 90.00.

Plaques were presented to the winners during the finale ceremony at the D.C.I. championship that evening. Each person had their name and picture on the scoreboard of Olympic stadium. The awards were presented by Bill Ludwig Jr. (Ludwig Industries) and Ward Durrett (Slingerland).

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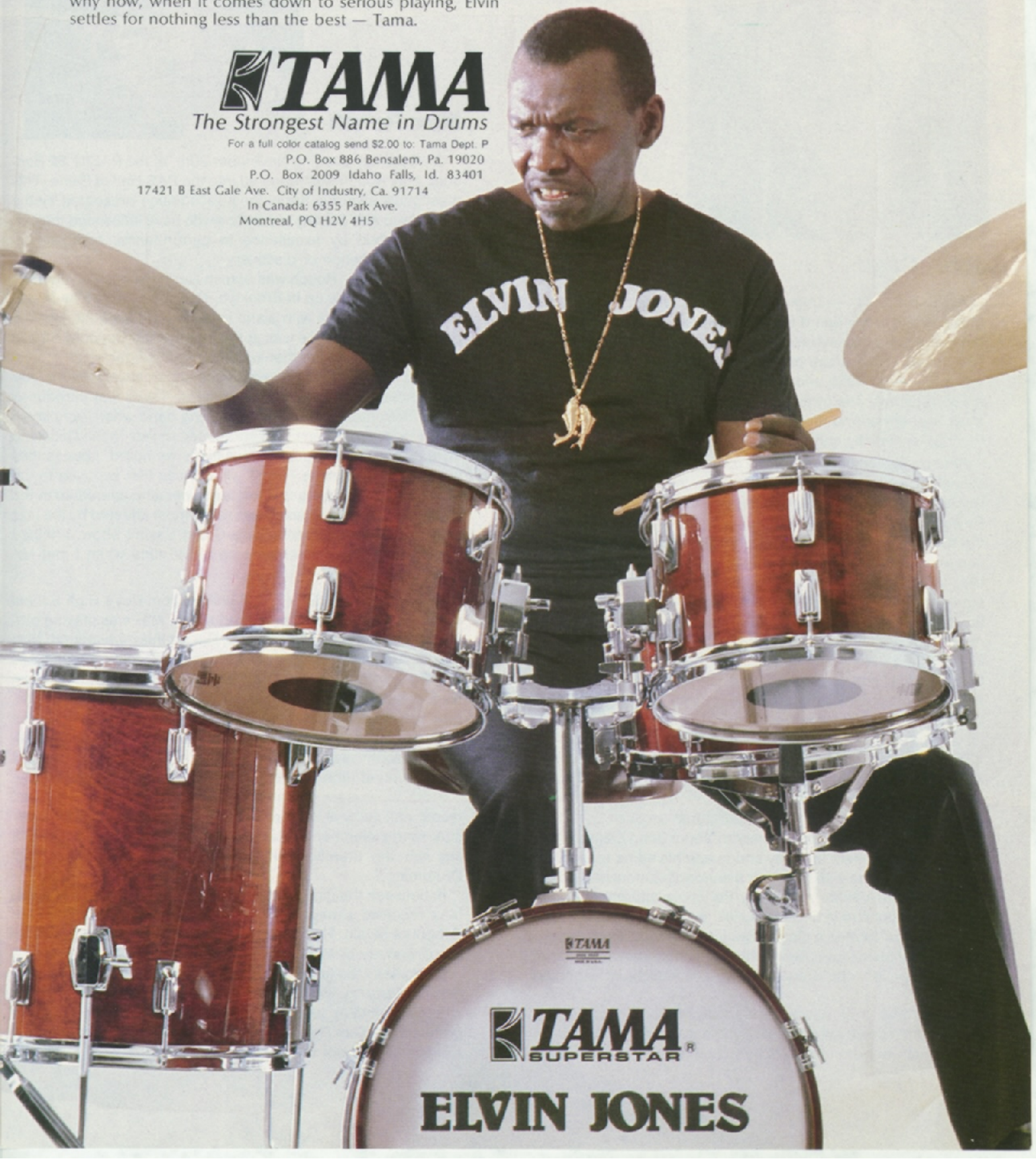
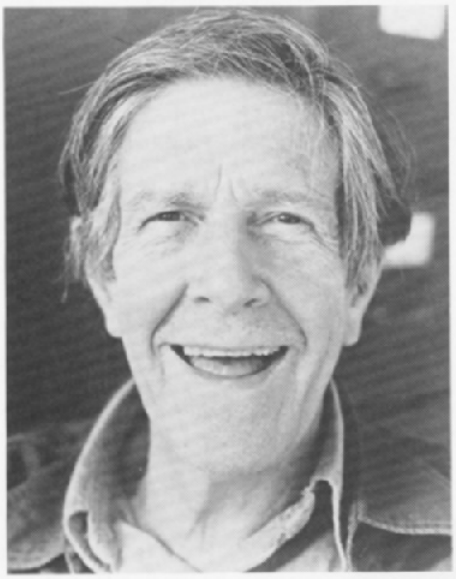


HALL OF FAME 1982



John Cage

At the age of 70, writing now for over 50 years, John Cage's music is still rarely heard in the traditional concert halls housing our leading orchestras. The exception to this lack of attention occurs in the areas of dance and percussion music. Between the years 1930 and 1950, John Cage devoted much of his considerable energy to the composition of percussion scores (over sixteen) and to inventing compositional procedures and theories especially conceived for percussion music.

Born on September 5, 1912, in Los Angeles, California, Cage's schooling included private composition lessons with Richard Buhlig, Adolph Weiss, Henry Cowell and Arnold Schoenberg. Rejecting serialism early on and finding fault with the music of the so-called 'masters' ("With Beethoven the parts of a composition were defined by means of harmony, with Satie and Webern they were defined by means of time lengths. The question of structure is so important to be in agreement about it, that we must now ask: Was Beethoven right, or are Webern and Satie right? I answer immediately and unequivocally. Beethoven was in error, and his influence, which has been as extensive as it is lamentable, has been deadening to the art of music.") Cage helped pioneer a body of music for percussion instruments which he described as 'the contemporary transition from keyboard-influenced music to the all-sound music of the future. In the early 1950's Cage's compositional explorations, along with his interest in Zen Buddhism, led him to new methods of composing music, including the element of chance and an effort to divorce the composer's personality from his compositional product.

For the Percussive Arts Society to honor John Cage, in the year of his seventieth birthday and to add his name to the PAS Hall of Fame along with the other pioneering 20th century composers Edgard Vasare and Harry Partch, is appropriate. During a recent concert in Orchestra Hall, members of the Chicago Symphony performed a Cage work for the chamber orchestra. Acknowledging the composer, who was in attendance, the large audience gave John Cage a long and sustained standing ovation.

Cage's goal, in line with the Taoist philosophy, is "to want nothing and accept everything". Cage has given the percussion world much and honors PAS by accepting this Hall of Fame Award.

Max Roach

On Saturday evening November 20th, at the PASIC '82 Banquet, Max Roach was inducted into the PAS Hall of Fame. This prestigious award is the highest recognition presented by the Percussive Arts Society to persons who have influenced the percussion world by excellence in performance, composition, teaching, invention or discovery

Maxwell "Max" Roach was born in North Carolina on January 10, 1925. He grew up in Brooklyn, New York, where he began his musical pursuits with piano lessons from his aunt. His first performing experience was at the piano of the Concord Baptist Church, where his mother was a Gospel singer.

Max's initial drumming experience began several years later in the school band. As he remembers, "I was first introduced to my instrument in a school marching band where we played all the marches. Then I was introduced to jazz in the Dixieland style by a group of amateur musicians we heard. I guess they were playing Ragtime. That's when I was first exposed to the snare drum and the bass drum, and I became interested in the technical aspects. I guess I was really most affected by the jazz I heard on the radio; especially Count Basie's show. I helped to develop some sort of style up to the time when I met Mr. Gillespie."

In 1942, Max graduated with honors from Boy's High School in Brooklyn. But even before graduation, Max was playing professionally in the local jazz clubs. During this early period, Max was developing his unique style of shadings, colors and melodic playing. In 1944, he met Dizzy Gillespie and through him, got his first record date with Coleman Hawkins. During the session, Max was frustrated with the recording techniques used for the drum set. He wanted to be heard, not muffled. At this early age, his philosophy of being a performer of equal status and not just a background time keeper, was being formulated.

From these early experiences Max was to meet, play and record with many of the giants of the jazz world. Max was responsible for development of Bop Drumming to the degree of attaining him the un-official title of "The Dean of Modern Jazz Drumming."

In between the gigs, concerts, tours and recording sessions, Max received a degree in composition from the Manhattan School of Music. He is currently on the composition faculty of the University of Massachusetts.

Being selected as a Hall of Fame member of the Percussive Arts Society is yet another step in Max's on-going accomplishments as an Artist, Teacher and man of dignity. Congratulations, Max Roach, in the honor you bring to all percussionists throughout the world.

Newsline

edited by Dr. John Baldwin,
Boise State University

The site of the **12TH ANNUAL DCI WORLD CHAMPIONSHIPS** will be Miami, Florida, according to Donald Pesceone, Executive Director of DCI. Host site for all 1983 Championship week events will be Miami's Orange Bowl. Championship Week begins August 16, and continues through the conclusion of the Saturday evening, August 20, Open Class Championship. An additional qualifying event may be scheduled on Monday, August 15.

OSCAR SULLEY, Master Drummer from Ghana, West Africa, gave a master class in African Drumming to percussion students at Eastern Illinois University last September. Oscar was joined by one of his former students, **SCOTT MORDECI**, who is a student at Eastern.

The Chamber Percussion Ensemble of **WEBSTER GROVES HIGH SCHOOL** was invited to perform a joint concert with the **SOUTHEAST MISSOURI STATE UNIVERSITY PERCUSSION ENSEMBLE** in Cape Girardeau last November. The group premiered three compositions by Ramon Dana: " Triple Play: a Trio for Mallet Instruments"; "Rhapsody for Clarinet and Percussion"; and "Dialogue for Vibraphone and Percussion." The Percussion Ensemble is composed of students **PAUL HARKINS, MIKEL LOKENSGARD, LAURA SMITH, GLENN PRICKETT** and **ANN TKACH. PAT HANLEY** is the percussion specialist working with them, and **ED CARSON** is the music director.

DR. JOHN J. PAPASTEFAN, percussion and theory teacher at the University of South Alabama in Mobile, has been promoted to Associate Professor. He is also the principal percussionist for the Mobile Opera Company.

SCOTT DOUGLAS recently organized a Day of Percussion, held at the University of Georgia, which featured several well-known clincians and performers.

SAL SOFIA, author of "The OMNI of Drum Technique" and "TRAPS, A Rudimentary Approach," initiated a European seminar and clinic tour last fall for drum set players. His topics included serious study on technique, independence, musical interpretation of set playing, etc. He is also a columnist for *Modern Drummer's* "Rock 'n' Jazz Clinic."

ALEX HRISTIDIS reports from Athens, Greece, that last spring saw the first graduating percussionist from the Percussion Department of the Athens Conservatory of Music. **DIMITRIS MARINAKIS** studied with Professor Nikolas Koratzinos.

SCOTT DOUGLAS, solo marimbist and percussionist, has been chosen by the South Carolina Arts Commission to participate in their touring program. In January Scott will begin a ten-week Artist-in-the-Schools residency in Atlanta sponsored by the Georgia Council for the Arts. He has also recently been appointed as a clinician for Kori marimbas.

The **LONG ISLAND MALLET QUARTET** is in rehearsal, preparing for clinics, concerts, recitals, in the New York-Metropolitan area. Its members are **GREG CHARNON, MURRAY HOULLIF, MIKE PAROLLA**, and **STEVE PAYSEN**, all active, experienced free-lancers/teachers on Long Island. The groups' repertoire is vast and extremely entertaining including works ranging from the Elizabethan through the Contemporary periods, with special emphasis on turn-of-the century Ragtime and Latin American music.

The New Jersey School of Percussion Ensemble appeared on Cable Channel PA2 in their own program entitled "Pleasin' Percussion." The half-hour long program was aired in Union County, New Jersey. Members of the ensemble include **GLENN WEBER, PHYLLIS FLOYD, JOE CARSON, BRIAN LEARY**, and **RICK MATTINGLY**.

The Tomoyuki Okada Percussion Ensemble under the direction of **TOMOYUKI OKADA** is an extremely active performing group whose members include **KEIZO KODAMA, MASAYOSHI TACHIBANA, ICHIRO HOSOYA, SHINICHIRO WATANABE, TOMOO OHNO**, and **KEITA SHIRAISHI**. Much of their repertoire consists of works commissioned from Japanese composers and their album, *Tenchi Shomon* contains several of these pieces.

MERVIN W. BRITTON, founder and director of the **INTERNATIONAL PERCUSSION REFERENCE LIBRARY** has requested that the following announcement be made:" The International Percussion Reference Library has ceased to function in its established capacity. All materials are being assimilated into the regular School of Music Library at Arizona State University. Specific items that individuals might want to use in the future may be available through regular inter-library loan policies. It is with regret that this step was taken. However, the Library seemed to have served its original purpose. We appreciate the efforts and contributions of those who supported its activities. We hope that it served many individuals while they tried to establish percussion music in their own areas. I met and worked with many fine individuals during the tenure of the Library. I thank each and everyone for those wonderful experiences."

A youth orchestra with players from all over Scandinavia played the Creston *Concertino* with **PER R. MELSAETER** as soloist at the Eleverum Festival the 13th of August and the Oslo Festival the 21st of August, and the performance was broadcasted throughout Norway.

Percussionists from the Ostlandets Conservatorie and Oslo Philharmonic appeared at the Nordic Music Festival 1982, held in Oslo October 1-8 performing the following program: Norgard; *Tidligt Forars Danse*, Nordheim; *Response* IV, Samkopf; *Oppfinnelse No.*4.

CHARLES DOWD, Principal Timpanist and Head of the Percussion Section of the Eugene Symphony in Eugene, Oregon, performed in the opening concert of the 27.5 million dollar "Hult Center for the Performing Arts" in September. Dowd will be soloist this season in percussion works by Milhaud and Colgrass. Mr. Dowd is an Artist-Clinician for Ludwig, and is a former student of Saul Goodman.

Tomoyuki Okada Percussion Ensemble

Airto Stirs Interest in Drum Fever

In his first clinic appearance in Chicago, the unique Brazilian percussionist, Airto, captivated an audience of over 800 amateur and professional percussionists. Sponsored by Bill Crowden's Drums Ltd. and the Slingerland Drum Co., the annual "Drum Fever" clinic was held on October 18, 1982, in the ballroom of a suburban Chicago Holiday Inn.

Crowden's "Drum Fever" series has always featured powerhouse names from the world of percussion, but this rare clinic appearance of Airto seemed to attract a wider variety of players. In addition to his flawless and expressive playing, Airto shared with the audience his philosophy toward performance and his thoughts on being a musician in general.

In addition to the rewards of the clinic, several suppliers donated door prizes. Slingerland gave a lucky winner a chrome snare drum with the new "Slapshot" strainer, and Zildjian gave a lucky clinic attendee a pair of "New Beat" high hat cymbals.

For further information concerning the annual "Drum Fever" clinic, contact Bill Crowden's Drums Ltd. at 218 South Wabash, Chicago, Il 60604.

Harr Living in California

At an advanced age, Haskell Harr is living in California and is staying quite active in PAS. He reads the publications and wants to stay in contact with members. Since several PAS members have inquired about Mr. Harr expressing interest in corresponding with him, his address is: Haskell Harr, Rm. 8, San Dimas Golden Age Convalescent Home, 1033 E. Arrow Highway, Glendora, CA 91740. Since Mr. Harr is not able to get out to percussion events, PAS members are encouraged to drop him a card or letter to fill him in on percussion activities.

Four leading drummers, four different styles. Four more reasons for playing Yamaha System Drums.


Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.


Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilter is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.

Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26″ bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the *loudest*. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.


Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½″ snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just *pops*. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

And Yamaha hardware is really ingenious, every bit as good as the drums. I like the 7 Series hardware because it's light and strong, especially the bass drum pedal, which has a fast, natural feel. What can I say? Everything in the Yamaha drums system is so well designed, you want for nothing. Once you hook up with them, you'll stay with them.

Yamaha Musical Products • A Division of Yamaha International Corporation • Box 7271, Grand Rapids, MI 49510

YAMAHA

On the Move

edited by Dr. John Baldwin,
Boise State University

PAUL WICHTERMAN, former drummer-percussionist with the rock group Eargazm, is now doing graduate work in percussion at Eastern Illinois Unviersity, studying percussion with Professor Johnny L. Lane. Paul is a graduate of Illinois Wesleyan College.

The School of Music at the University of Michigan has annonced the appointment of **DR. MICHAEL W. UDOW** as Associate Professor of Percussion. His appointment coincided with the beginning of the retirement furlough of Professor Charles Owen, honored both by the University and PAS. Dr. Udow concurrently serves as principal percussionist with the Santa Fe Opera Company, the Santa Fe Chamber Music Festival, and will continue to tour internationally with Equilibrium. Dr. Udow has performed as orchestral percussionist with the New Orleans Philharmonic and the Kansas City Philharmonic. In addition, he has been extremely active as a solo and small ensemble percussionist in the United States, Canada, England, and Europe, including recordings, radio and television appearances, and concerts. He is a former Fulbright-Hays (percussionist/composer), and has received five consecutive BMI Composers Awards. In addition to guest lectureships here and abroad, Dr. Udow has held faculty appointments at Pennsylvania State University and at the Conservatory of Music in Kansas City. Dr. Udow is a former member of the historic Blackearth Percussion Group.

MARK SHELTON has been appointed Artist-in-Residence at Coastal Carolina Community College in Jacksonville, North Carolina. A former student of Gray Barrier at Louisiana Tech, Mark recently completed his Masters at East Carolina University where he studied with Harold Jones.

K. DAVID JOHNSON returned to Rio de Janeiro, Brazil, to assume the position of principal timpanist with the Brazilian Symphony Orchestra. He is also a Fulbright Professor of Percussion at the Federal University of Brazil. From 1974-78, Johnson was the timpanist with the Brazilian Symphony Orchestra and Professor of Percussion at the University of Gamma Filho, and made several tours of Europe, the United States, and Canada. He then spent a year in West Germany with the Berlin Philharmonic, the Schiller Theater, and the National Theater Orchestra in Mannheim. Johnson's other orchestral experience includes two summers as a Berkshire Music Center Fellow at Tanglewood. He has studied with John Beck, Cloyd Duff, Ron Fink, Vic Firth, and Werner Tharichen.

GLENN SCHAFT accepted a Graduate Assistantship in percussion at Eastern Illinois University, where he is studying with Professor Johnny L. Lane. Glenn is a graduate of Baldwin-Wallace Conservatory of Music.

IN MEMORIAM

CARL F.W. LUDWIG - 1893-1982

It was with deep sadness and a sense of great loss that Ludwig Music Publishing Company announced the passing of its founder and President Carl F.W. Ludwig on June 13, 1982.

A Cleveland native, Mr. Ludwig enjoyed an active career as violinist, teacher, conductor, and publisher. It was primarily as a publisher, however, that he established an international reputation. The Ludwig Music Publishing Company, which he founded in 1921, expanded from a one-room office into one of the nation's foremost publishing firms.

Prior to his career as a publisher, Mr. Ludwig performed as a member of the Chicago Metropolitan Quartet and the Cleveland Municipal Symphony Orchestra (later to become the Cleveland Orchestra) under the Dutch conductor, Christian Timmer. In 1920 he was appointed conductor of the Olympia Theatre Orchestra, a post which he held during most of the silent film era. He helped establish the Cleveland Heights High School Orchestra and served as conductor for the North Olmsted High School Orchestra and the Trinity Cathedral Orchestra.

Mr. Ludwig was the recipient of many honors including citations from the Ohio Music Education Association, the City of Cleveland and the City of Wickliffe. In 1980 Kent State University honored him for his contributions to music by naming the School of Music recital hall the Carl F.W. Ludwig Recital Hall.

Mr. Ludwig's wife and partner, Elizabeth W. Ludwig, has assumed the Presidency of the company.

Coming Events

ANTHONY CIRONE, of the San Francisco Symphony, will be the Artist-in-Residence for the week of February 20-25, 1983, at the University of Oregon. In addition to master classes, clinics, and recitals, Mr. Cirone will present the Northwest Premier of Michael Colgrass' "Deja Vu for Percussion Quartet and orchestra" along with Charles Dowd, Randal Larson, and Robert Kempf. For more information, contact Charles Dowd, School of Music, University of Oregon, Eugene, Oregon, 97403-1225.

The Tenth Annual National Association of Jazz Educators Convention will be held in Kansas City, January 13-16, 1983. Theme for the event will be "Goin' to Kansas City," with present plans calling for a program reflecting the Kansas City era of jazz. Convention director, Matt Betton, plans on inviting such Kansas City jazz greats as Count Basie, Freddie Green, Joe Turner, Jay McShann and others who were a part of the scene over the past 50 years. The program will also include performances by 11 top school groups—junior high through college—from across the country. Because the main thrust of all NAJE conventions is educational, between 30 and 40 workshops and clinics on all facets of jazz education will be presented in the general areas of strings, winds, and vocal. Location for the convention will be the Hyatt Regency Kansas City at Crown Center. More information may be had from NAJE, Box 724, Manhattan, Kansas 66502.

SPECIAL ISSUE OF PERCUSSIONIST DEVOTED TO CONTEST/ADJUDICATION PROCEDURES

The Spring issue of the *Percussionist*, the research edition of *Percussive Notes*, will be a special issue featuring articles developed by the PAS Contest/Adjudication Procedures Committee headed by Jim Lambert. The committee is already planning and organizing materials for that issue and anyone wishing to contribute ideas should write directly to the committee chairperson Jim Lambert, Department of Music, Cameron University, Lawton, OK 73505.

PASIC '83 SET FOR KNOXVILLE, TENNESSEE

The Percussive Arts Society has selected Knoxville, Tennessee, as the site for the 1983 International Convention. The facilities will be the Knoxville Convention Center located on the site of the 1982 World's Fair and adjacent to the Holiday Inn World's Fair.

PASIC '83 will open on Thursday, November 3rd and run through Sunday November 6th. The host will be F. Michael Combs, Percussion Instructor at the University of Tennessee. His committee includes: Larry Vanlandingham (exhibits), Baylor University; John Papastefan, University of South Alabama; Don Baker, University of North Carolina at Greensboro; Randy Eyles, Washington, DC; Charles Owen, Ann Arbor, MI; Jim Petercsak, New York State University at Potsdam; Wilbur England, Indiana University; Lauren Vogel, Dallas, TX; Michael Udow, University of Michigan; Monte Coulter, University of Tennessee at Chattanooga; David Vincent, East Tennessee State University; Scott Meister, Appalachian State University; and Joe Rasmussen, Tennessee Tech University.

SUMMER PERCUSSION SYMPOSIUM TO BE SPONSORED BY UNIVERSITY OF TENNESSEE / LUDWIG INDUSTRIES

Ludwig Industries and the Music Department of the University of Tennessee at Knoxville will be offering a week-long percussion symposium this summer featuring top percussion artists from all areas of percussion. The line-up of percussion personalities will include several new young stars along with some of the leading percussion authorities that have appeared in previous summer symposiums.

The symposium, which will run for one week beginning on July 17, will be held on the campus of the University of Tennessee at Knoxville. For further information regarding tuition, housing, program or other details, write to F. Michael Combs, Symposium Coordinator, Department of Music, University of Tennessee, Knoxville, TN 37996-2600.

L to R - Bill Ludwig III and Karl Dustman of Ludwig Industries, Mike Combs and John Meacham of the University of Tennessee.

News from the Industry

Compiled by Dr. John J. Papastefan
The University of South Alabama

Elvin Jones being presented with first K. Zildjian cymbal.

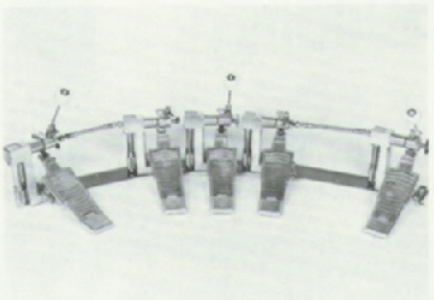
The Avedis Zildjian Company has begun full-scale production of the **K. ZILDJIAN** cymbals at their Norwell, Massachusetts plant, and jazz drummer Elvin Jones was presented with the first complete set ever produced in the United States. Armand Zildjian, President of the Company, made the presentation during a recent clinic featuring Elvin Jones at the Professional Percussion Center in New York City. Production of K. Zildjian cymbals, originally made in Istanbul, Turkey, was only recently initiated at the company's world headquarters and manufacturing facility in Norwell, Massachusetts. North American distribution of the new D. Zildjian line is being handled exclusively by the Gretsch Company, P.O. Box 1250, Gallatin, Tennessee, 37066. Sales to Europe, the Middle East and the Far East are being handled by Zildjian's International Liasion Office, 4a Church Street, Epsom, Surrey KT17 4NY U.K.

PEARL INTERNATIONAL INC. introduces new Marching Percussion Drum Carriers, available for bass drum, snare drum, timp-tom and quads. Featured is the "Lok-On" snare drum carrier which locks securely to the snare drum shell to provide greater stability while marching. Pearl marching drums are distributed exclusively by G. LeBlanc Corporation, 7019 30th Avenue, Kenosha, WI 53141.

DRUM WORKSHOP, INC. is proud to announce the formation of their new Education Department. DW's educational services combine an active clinic program and a series of "Drum Workshop" fact sheets by leading percussion artists. This literature is available at no charge through music stores supporting DW products or directly from Drum Workshop. For further information please contact Drum Workshop at: 2697 Lavery Ct., Unit 16, Newbury Park, CA 91320. (805)499-6683.

GORDON STOUT, international marimba artist, composer, and percussionist, has been appointed Director of Education, Clinician, Consultant, and Recitalist for The World of Peripole, Inc., the exclusive USA/Canadian distributors of Bergerault Mallet Percussion Instruments. Gordon has had considerable input in re-designing Bergerault instruments to add unique features. He continues as full-time Assistant Professor of Music at Ithaca Colege, Ithaca, New York, as head of the percussion department.

TAMA drums developed an experimental Triple Bass/Triple Snare drum set for Jazz drummer Billy Cobham. In order for Cobham to effectively make use of all three bass drums, a new pedal set-up had to be designed and constructed. (The results of this experiment are shown in the photo.) Five separated King Beat pedal assemblies are connected by two separate drive shafts, allowing Cobham to operate one, two, or all three pedals in any combination. Overall length is approximately five feet.



Triple Pass Foot pedal

STEVE WEISS MUSIC announces the Gope line from Brazil. The company has a full line of cuicas, samba whistles, and many other Brazilian instruments. The company also announces the availability of a full line of Indian and Korean instruments. For an illustrated pamphlet, write to Steve Weiss Music, P.O. Box 20885, Philadelphia, PA 19141.

C.L. BARNHOUSE CO., Music Publisher, announces the publication of a unique new book entitled *A Guide for the Modern Jazz Rhythm Section* by Steve Houghton. Included are detailed chapters on rhythm section set-up, styles, functions and concepts. Individual rhythm section parts to 6 different big band arrangements are included as well as a play-along recording. More information may be obtained by writing C.L. Barnhouse Co., New Publications, Box 680, Oskaloosa, IA 52577.

ALFRED PUBLISHING CO., INC., 15335 Morrison Street, P.O. Box 5964, Sherman Oaks, CA 91413, is proud to announce the availability of their 1982 Concert Band Score Brochure. The 48-page booklet features the music of many composers including Sandy Feldstein, Leland Forsblad, Harold Gore, Philip Gorden, John Kinyon and John O'Reilly. For a free copy write to Alfred.

C. BRUNO & SON, INC., vice president of sales, Fred A. Hoey, was fortunate in winning a Ludwig Super-Sensitive snare drum at the 1981 PAS banquet. Mr. Hoey presented the drum to the New World Orchestra and Percussion Ensemble.

CHET DOBOE DRUM SCHOOL, 427 Uniondale Avenue, Uniondale, NY 11553, sponsors a unique new service for drum set devotees. "Dial-A-Drum", a recorded message, presents drum ideas used by Steve Gadd, Billy Cobham, Simon Phillips, Stewart Copeland and others. For the price of a phone call to (516) 292-0838, the drummer can hear Chet Doboe demonstrate, dissect and teach ideas used by the great artists.

CUSTOM MUSIC CO., 1414 South Main St., Royal Oak, MI 48067, is proud to annonce exclusive distributorship of Kori marimbas and xylophones. There are nine models of marimbas and three models of xylophones available, all with rosewood bars.

FRANZ MFG. CO., INC., Printers Lane, New Haven, CT 06519, has introduced several new crystal electronic metronomes with some special features of value to the percussionist; the beat is loud, volume control is adjustable, three different pitches (Bb, A, and E) are provided for tuning, battery or power operated, first beat of many time signatures can be accented, and it is also possible to beat half and double the beats per minute.

STAY ONE STEP AHEAD WITH PEARL'S NEW LOK-ON® SNARE DRUM CARRIER

Most carriers fit loosely on the drum by hooking onto the tension rods. PEARL'S new carrier locks securely onto the shell, for positive support. The drum and carrier become one giving you the security you need in today's fast moving drills.

A product of **Pearl International, Inc.**
P.O. Box 111240, Nashville, Tennessee 37211

Drum Workshop's new "Pedal Plate"

DRUM WORKSHOP, INC. has developed a new "Pedal Plate" which attaches to any of their chain drive or nylon strap bassdrum pedals. The plate relieves stress, gives a more solid feel while adding stability and strength. For more information on DW products contact them at their new address: 2967 Lavery Ct. #16, Newbury Park, CA 91320.

The new Rogers R-380

ROGERS DRUMS introduces three new drum lines, all three priced under $1,000, to appeal to beginning and intermediate experienced drummers. The R-340 is a pretuned line, the R-360 is a standard size five-piece set available in black or white finish and the R-380 outfit is a five-piece set with 9-ply mahogany shells and heavy duty hardware. For more details write to Fender/Rogers/Rhodes, 1300 Valencia Drive, Fullerton, CA 92634.

LATIN PERCUSSION, INC. has hired Bruno Isings as LP's export/import manager. Wayne Cohen has assumed the position of plant manager, George Rose has joined the LP staff as sales coordinator, and an unpublished name has been hired to take care of customer service, product development and inventory control. LP has: redesigned key chimes, nipple gongs from Burma, 3 sizes of Chinese temple blocks made from camphor wood, improved series of bar chimes, an expanded Cosmic Percussion Catalog, and reintroduced Wayne Wax, a polish and wax for nearly all musical instruments. For further information: 160 Belmont Avenue, Garfield, NF 07026.

HYER MARIMBA PRODUCTS has several new products available in addition to their popular mallets. They now offer complete retuning and repairing for all mallet instruments. This includes new frames and low register extensions for old marimbas. Also available is a new suspended, tilting bassdrum stand and a large selection of Wuhan gongs and cymbals. For further information write to them at 354 N. Franklin, Delaware, OH 43015.

LUDWIG MUSIC PUBLISHING CO. announces the acquisition of the Ludwig Industries Publications catalog of percussion music, books and recordings. For information, write to the Percussion Department, LMP Co., 557 E. 140th Street, Cleveland, OH 44110.

Howie Oliver - Manager of Pearl's new west coast distribution center.

PEARL DRUMS, P.O. Box 111240, 408 Harding Industrial Drive, Nashville, TN 37211, has opened a west coast distribution center and showroom. The new center is located in North Hollywood, California and will be managed by Howie Oliver.

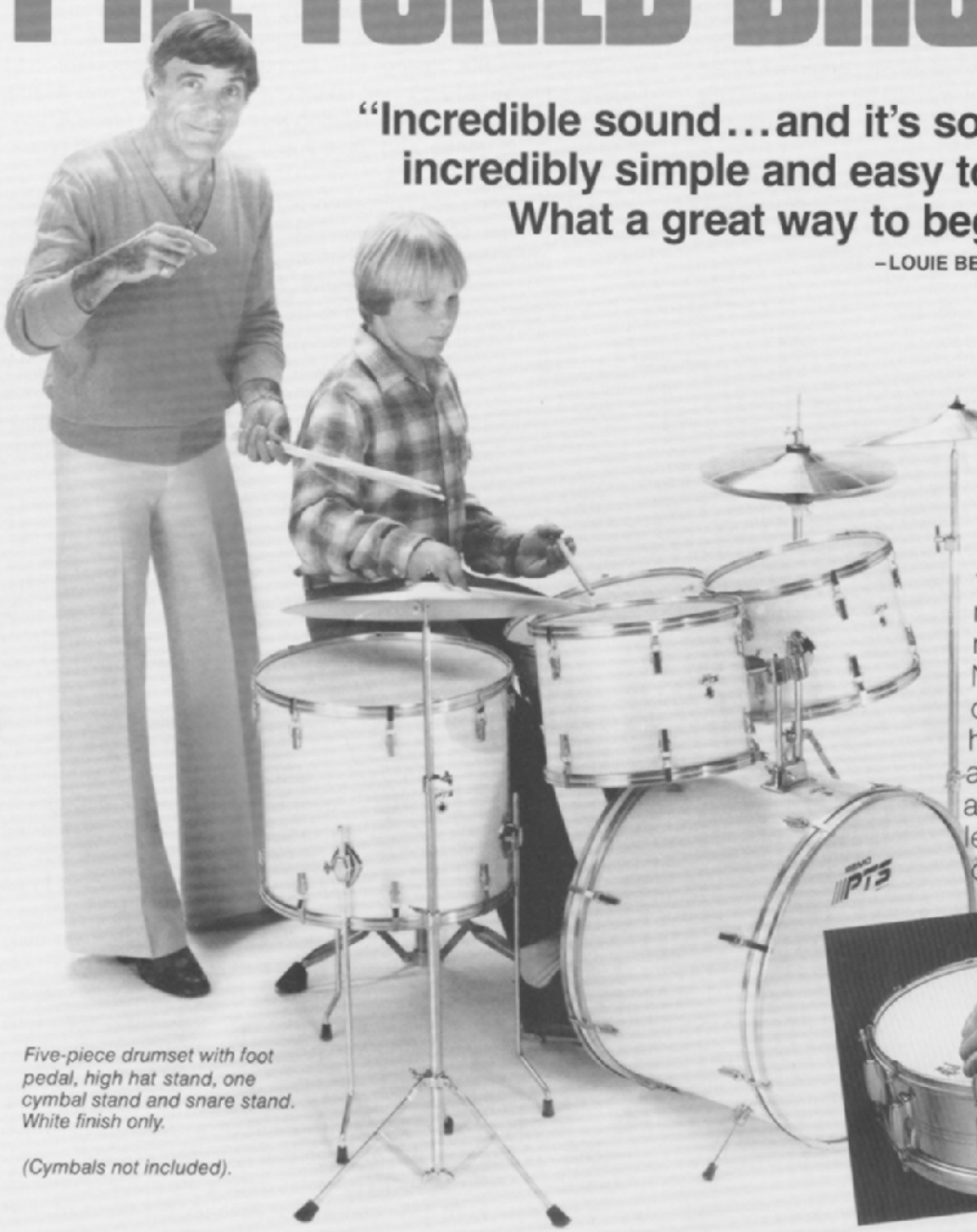
YAMAHA MUSICAL PRODUCTS, 3050 Breton Road SE, Grand Rapids, MI 49508, makes available Yamaha System Hardware. Like Yamaha System Drums, Yamaha System Hardware is broken down into three series: The Nine Series, Seven Series and Five Series, with each series characterized by a different design philosophy and pricing structure. For complete details write to Yamaha at the above address.

NUCO MUSICAL INSTRUMENTS, LTD., Markham, Ontario, Canada, and **THE AVEDIS ZILDJIAN COMPANY**, Norwell, MA, have entered into an agreement whereby Nuco will be the exclusive distributor of Zildjian products throughout Canada. Nuco will be totally responsible for the sale and distribution of Zildjian products to drum shops and musical instrument dealers in all of Canada's provinces. Zildjian is also pleased to announce that **YAMAHA MUSICAL PRODUCTS**, a division of Yamaha International Corporation, will be distributing Zildjian products throughout the United States. The new distribution arrangement was confirmed by R. Avedis "Rab" Zildjian, Vice President of Sales, North America, and Yamaha's percussion Development Manager, James Coffin at a recent industry trade show. Noting that Zildjian currently sells nationally through a number of well-known distributors, Rab Zildjian said that "this agreement reflects the tremendous confidence we have in the dynamic sales organization Yamaha has built throughout the country. We feel that this association will provide additional depth to Zildjian's distribution system in the United States."

THE INCREDIBLE PRE-TUNED DRUMSET

"Incredible sound...and it's so incredibly simple and easy to play. What a great way to begin!"

–LOUIE BELLSON



Five-piece drumset with foot pedal, high hat stand, one cymbal stand and snare stand. White finish only.

(Cymbals not included).

New PTS technology makes it possible: Perfectly tuned drum heads factory mounted onto simple, rugged Acousticon™ shells. No tuning lugs. No separate counterhoops. No costly hardware. Just great sound any pro could be proud of... at a price hundreds of dollars less than comparable drumsets. Now that's incredible!

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Conventional drum shells and rods can accommodate PTS heads through the use of simple claw hook adapters. Buy 'em Bright, Mellow or Dark and 'fine-tune' tighten them as you wish. Complete size range.

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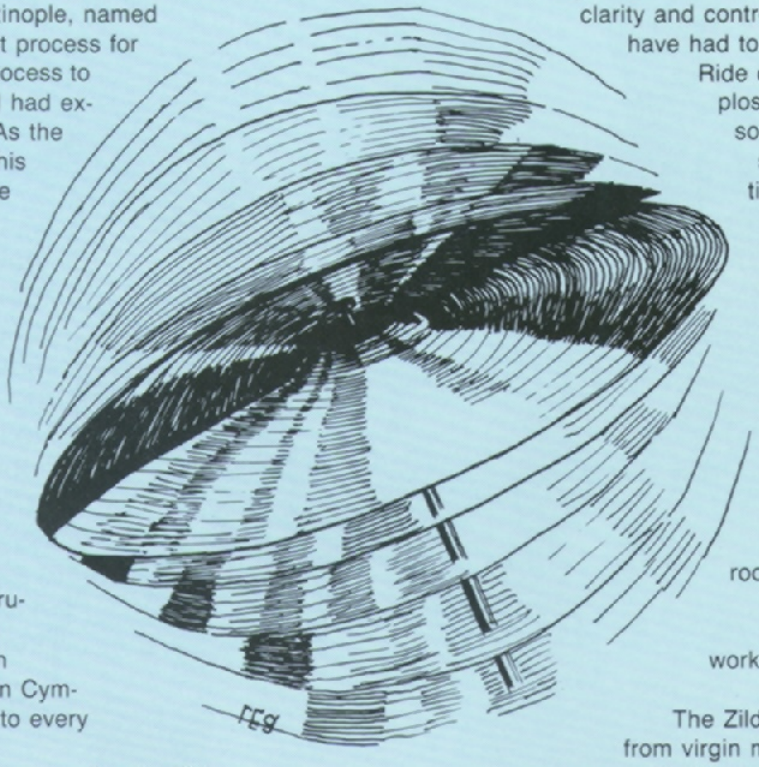
Focus on Industry

by Dr. John Papastefan

The Avedis Zildjian Company

Into the romance of cymbals is inextricably woven the colorful story of the Zildjian family and the secrets of cymbal craftsmanship they have held for nearly three hunderd and sixty years. Many products have been named for the individual who originated them. The members of the Zildjian family have a still more intimate relationship with their products. The family was named for their cymbals.

Cymbals had been used in the music of the ancient Byzantine civilization, during the Middle Ages, and later, when Turkish armies marched to the beat of drums and the crash of cymbals. But the modern history of cymbals did not begin until 1623, when an alchemist of Constantinople, named Avedis, discovered a still secret process for treating alloys, and used this process to produce cymbals whose sound had extraordinary clarity and power. As the fame of the cymbal maker and his cymbals spread, he was given the name "Zildjian" - the Turkish word for "cymbalsmith."



Beyond the borders of Turkey, cymbals were hardly exploited for anything but their exotic effect until 1680, when the German composer Nikolaus Strungk (1640-1700) introduced cymbals into his opera *Esther*, in Hamburg. By 1779, when the great composer Gluck (1714-1787) wrote a cymbal part into one of his scores, the instrument of the Turks was gaining great popularity, especially with Prussian military bands. Zildjian Cymbals were soon being shipped to every part of the globe.

According to Zildjian family custom, Avedis Zildjian's secret was always passed to the senior male member of the family next in line. In 1851, that person was the second Avedis Zildjian, a world traveler who built a 25-foot schooner and sailed it from Constantinople to Marseilles, then to London, where he displayed his cymbals at the world trade fair. At the London and Paris fairs of 1851, and again in London in 1862, Zildjian Cymbals dominated the competitors.

In 1865, Kerope Zildjian succeeded Avedis Zildjian, and continued the family's tradition of fine cymbal craftsmanship. The next holder of the secret was Aram Zildjian, who, because of chaotic political conditions in Europe, was able to produce only a small number of cymbals. Failing in health, he came to the United States in 1929, to reveal the secret to his nephew, the third Avedis Zildjian.

Certain phases of making Avedis Zildjian cymbals employ use of what the company considers as the most advanced techniques and equipment in the world. The Zildjian family is convinced, however, that a large degree of hand artisanship and conscientious personal inspection is absolutely essential in creating cymbals of quality. It is impossible to produce cymbals with completely individual voices by precision machinery and mass production alone.

The modern-day Avedis Zildjian began making cymbals in Quincy, Massachusetts, using the secret that his ancestor had discovered in 1623. Jazz had taken over the country, and Avedis Zildjian created cymbals for leading jazz artists like Gene Krupa, Chick Webb, Jo Jones, and Dave Tough—men who raised jazz to new heights.

With the growing sophistication of Hard Rock, and the special needs of the total rock sound environment, cymbals must now cut through high levels of amplified sound without losing clarity and control. Entire new lines of cymbals have had to be developed—larger, heavier Ride cymbals and Hi-Hats, more explosive Crash Cymbals, new funky sounds. And as live performance sound has grown more sophisticated, a wider range of effects has become possible and desirable in Rock and Jazz-Rock. Today, a typical Jazz-Rock set-up might include up to eight or ten cymbals, plus gongs, plus crotales—a far cry from the old basic set-up of the 1930's!

Not more than 200 feet away from the Zildjian Company computer, one will find a room filled with artisans, performing many of the steps that the original Avedis Zildjian and his workers performed more than three and a half centuries ago.

The Zildjian people mix their own alloy from virgin metals using a formula that has been a Zildjian family secret for 360 years. Even though tin is more costly than copper, and is also stronger, they use a considerable amount of tin resulting in an extra-hard bronze that yields more power and projection.

Cymbal-making is a little-known but quite an interesting process. George Lawrence Stone has given us this description which originally appeared in the *International Musician* in 1954.

"After the mixture is made (Turkish cymbals are made of an alloy said to consist of: 78.55% copper, 20.28% tin, 0.54% lead, and 0.18% iron; however, the actual Zildjian formula is a family secret and has been held for over 350 years [now almost 360 years]; it is heated to a certain temperature, then poured from electrically operated melting pots into individual molds and left to cool. In its first form the cymbal is about the size and shape of an oversize bun. Later, it is re-heated and flattened several times through a huge set of rollers. Re-heated again, it is tempered in a secret solution. Re-heated still again, it is hammered, and hammered some more. This process goes on and on until under the expert supervision of the Zildjians, the cymbal is pronounced acceptable. At times

during all this, the poor cymbal is a sad looking object indeed. At one stage it comes out of a red-white-hot oven a-la-pancake, shriveled, warped, and with curled-up edges. After cooling this time it looks something like an old multi-colored Panama hat, vintage of 1898, that has been sat on by the family, laid on by the dog, and trampled down by a herd of cattle. By no stretch of imagination could an observant bystander visualize a future for this 'thing'."

"But finally, by some means or other, the 'thing' gets straightened out; and, on a special machine, a center hole is cut. Next, the cup is formed and the cymbal trimmed to a round in the trimming machine. The final major operation is 'shaving'. The lathes used in shaving are similar to spinning lathes except the spinner spins his metal into a different shape; while in shaving, the cymbal retains its shape but is shaved thinner."

"The shaving tool, bearing against the surface of the cymbal while it revolves in the lathe, leaves ridges: 'sound tracks'. 'Don't rub them off', cautions Avedis; 'the sound travels over these sound tracks. If you clean your cymbals, use jeweler's rouge, a hand buff, or a non-abrasive cleansing powder with a dry cloth'. Cymbals should never be subjected to machine buffing. This damages the tone by reducing the sound tracks, and the heat created by the friction takes out the temper."

"Shelf after shelf and safe (vault) after safe in the Zildjian factory bulge with thousands of finished cymbals. These have been stored away to age."

In his truly outstanding treatise on percussion, *The Drummer: Man* (Kemper-Peters Publications, 1975) Gordon Peters presents the following fascinating information on pages 83-84:

"A methodical Czechoslovakian musical instrument manufacturing firm named Kohlert and Sons gave a couple of Zildjian cymbals to some fine German scientists for analysis. After the metallurgists had done their work the Kohlerts announced triumphantly that they had discovered the secret and would manufacture a pair just as good as real "Zildjians". They were so sure the secret formula had been broken that they even invited the senior living male Zildjian, a patriarchal old Armenian gentleman, to witness the pouring of the metal. He came, took one look, giggled, put his fez back on his head, and walked out."

"Kohlert and sons used up five tons of copper in this venture, but they never succeeded in making a "Zildjian". Later, a group of metallurgists at the Massachusetts Institute of Technology also tried to solve the riddle but with the same negative results. Also, the American firm of Wurlitzer spent $35,000 on another solution and then gave up."

"The secret, apparently, is either in the tempering or in some volatile chemical that leaves no trace in the finished product. It is not, however, a secret for amateurs to experiment with. Some years ago one Karekin Zildjian, who was not the senior living male Zildjian, had the temerity to claim that he had learned the secret from working around the family shop. He undertook to make some cymbals of his own. The result was an explosion that blew off Karekin's head and sheathed his body in molten metal. Since Karekin's misfortune, all Zildjians have treated the senior living male Zildjian with added respect."

The Zildjian company also makes available various types of gongs and related stands and mallets, cowbells, crotales, finger cymbals, Burma bells, metal castanets and various cymbal accessories. The new Zildjian cymbals and accessories catalog presents detailed information on their many types and sizes of cymbals designed as ride, hi-hat, crash, special effects, band, orchestra, and drum corps cymbals.

AN INTERVIEW WITH AIRTO

by Dale Rauschenberg

Airto Moreira, born in Brazil in 1941, has been a professional musician since he was 12 years old. He came to the United States in 1968, and has performed and recorded with such artists as Miles Davis, Cannonball Adderley, Bill Cobham, Stan Getz, John McLaughlin, Paul Desmond, Gil Evans, Herbie Hancock, Chicago, Weather Report, Paul Winter, and Chick Corea.

It was because of Airto that *Down Beat Magazine* created the new category of "Percussion" in 1972, in their International Jazz Poll, and Airto has held the number one position every year since its inception.

DR: I'm at PASIC '81 in Indianapolis, interviewing the extraordinary percussionist Airto Moreira.

AM: I prefer that you say just Airto. I don't use my last name because nobody can pronounce it. (laughter)

DR: Airto, how did you start in playing percussion?

AM: Great. Okay, as I said this afternoon, I started playing at home when I was three, four or five years old, and I was banging all over the house. But then I met somebody, an accordian player, (he) was an old man; and this man used to play weddings. I grew up in a very small town near south Brazil. So he used to go and play weddings and everything else, and one day because he played at home, I used to jump the fence and go and play with him. So one day he invited me to play a wedding. He came to my house, and he asked my father if he would let me go and play with him. So I hop on his horse and we went for seven miles, and we played this wedding. It was beautiful. I played the whole night, and I played the tambourine and triangle—professionally! I made some money, so I think that's when I started.

DR: That was my next question—what were the first instruments you played. So that would be triangle and tambourine?

AM: Actually it was the tambourine, (it) was the first one. Because not considering the pots and pans in the house, the "real" instrument was the tambourine. Actually it was a plastic one.

DR: You mentioned in your clinic this afternoon that you realized you were destined to become a musician. How or when did this occur?

AM: Well, you see that happens when you're born. If you have the ability —not the ability, but the tendency to be a musician, if nobody stops you, and changes your path, then that's what you're going to be. You know we are kids, so we don't have any say about what you want to be, or something like that. And today is a little different. Music today is a nice profession, it's a good profession. You can make money. You can even stay home today and be a musician! But a long time ago you say, "I want to be a musician," is like, "I want to be a criminal" or something like that. I hope that answers your question.

DR: Did your musical style develop primarily in Brazil?

AM: Yes. Of course there were certain specific things that really were a mark for me—okay, I want to be a musician! I remember when I was a small kid, my parents went to this place that was in front of a radio station—the only radio station that was in town. And this man from Itaipolis, Brazil, Luis Gonzaga, played this show. He was an old man, and he played this accordian with buttons. Those accordians are real hard to play, because they have buttons left and right, and they're different. It's like the bass on the left and the melody on the right. So I saw this man playing. He was wearing a nice hat—it was like a movie you know! And I was very impressed, and he was so happy—he was fat and happy and was dancing. He had a woman playing percussion with him. She was dancing and playing this big drum and a triangle that was hanging. That picture to me was very important, helping me a lot to decide—okay, I'm going to be a musician.

Then you have to have the reassurance that you *really* want to be a musician, because when you try to cut through with the "guys," then that's another problem. A lot of musicians, they want to be musicians, but then they try to play with the "guys," and the "guys" say, "No, you cannot play here kid!" I *really* had decided to play, so then when I started, I started really humble, and I would never play without asking—if I could play this cowbell or that thing. People gave me opportunity to play, so that was another thing that was really fun, because I could do the same thing that the big guys were doing.

DR: Have you ever had any formal training?

AM: Yes—what a surprise! The politicians when they are campaigning, they go to all the small towns and they talk, "Do you have a river in this town?" "No." "Okay, I'll give you a river!" That's a Brazilian joke. I used to go and sing before they talked, because I sing since I was very small. One day I sing for this guy, he was from Germany—Joseph Hoffman. This man became the mayor of the town. The guy was a very nice guy. I used to sing before he talked, and then when he was elected, he called my Daddy and he said, "I want to give your kid a grant. If he wants to study music, he's got it!" So I went, and I studied piano for three years, and singing. But I didn't learn how to read because I used to sit down by myself in the classroom with the piano, and play anything. Try to play a song or whatever.

That way of learning was a long time ago. I'm forty now—I mean it was not that long. But I was in Brazil in a small town, south Brazil, so they don't have no computers to tell you what to do or anything. Like today it is beautiful. So I couldn't learn anything. But I learned a little bit anyway. And then I studied one year of acoustic guitar, which I play a little bit. And that's the formal training that I have.

"Whatever the sounds, you feel good to have them all the time with you."

DR: Do you have any suggestions on how to practice the different percussion instruments? For example do you practice them individually or do you practice them in combinations?

AM: Well, I think you have to practice individually first, and then you make your set-up. Whatever the sounds, you feel good to have them all the time with you. So you make that set-up and you place your instruments wherever you want, and then you practice them together. Because then you have the opportunity to eliminate some of them, and to put (in) something else. That would be the best way.

DR: You mentioned earlier of thinking of sound as colors—dark and light, black and white. Do you search out the sound of each instrument first, or do you first hear the sound in your mind, and then try to achieve the sound on the instrument?

AM: Yeah, that's what I do. I hear the sound, and I see the sound at the same time. And then I go for it, because today when I look at something, anything, most of the time it is not a faked thing. I know how they sound. What I mean when I say it is not a faked thing, it is like sometimes you look at a lamp, and then you hit that, but it is solid inside. If it is not a surprise—anybody knows actually. Anybody knows, you don't have to be a musician. You look to something, and you imagine that if you pick up a stick and you go like this, you know how it's going to sound, pretty much. I believe you don't have to be a musician to know that. So if you are familiarized with your instruments, and if you are ready to do your set-up, you know how they sound. So the sound comes to you, and you go "tchhh!", and that's it. And you better be quick! (laughter) Because the next bar is a different thing.

"First of all you have to make sure that percussion is really your instrument."

DR: Do you have any suggestions for someone wanting to become a percussionist like yourself?

AM: Yes. First of all you have to make sure that percussion is really your instrument. Because (there) is a lot musicians that they are playing the wrong instrument you see. Like I know a lot of bass players that they are guitar players, so they play real busy all the time. Because in reality they are guitar players, but they started with the bass, so they play bass.

So percussion—the first thing, is that what you really want to play? Because (there) is a lot of percussionists today, and a lot of unique people —percussionists. Of course you can be one of them, because if you are, you are! But then if you decide okay I am a percussionist and that's what I

want to be, then you have to study, and you have to practice. Not too much by yourself, because when you practice by yourself, you develop a kind of lonely way to play. And then when you finally get good by yourself, then when you go out and play with the other guys you play "by yourself." You know what I mean? Because I know people that they play like that. They play beautifully, but they play by themselves, and there's no way to break in to that. You have to play with them anyway. Otherwise the music doesn't happen. So you have to play by yourself, but you have to play since the beginning, you gotta go and play with the guys, and they're going to say, "Hey, get outta here!", and you come back and you play again. That's all I have to say.

DR: Where do you get your instruments? Are they manufactured, or do you make them?

AM: Yeah I make them; I make some of my instruments. Today I don't have the time. If I really want to make the time, I will make some time to make instruments. But it's very to hard to get inspired in Los Angeles, because Los Angeles is a very hard town, it's a business oriented city, and that's the way it is. You have to spend half of your life on the phone, calling people and trying to make things happen. And people are calling you, and life becomes a little more complicated than just playing music. Business took over. Music is not the same anymore. It's very hard sometimes.

But I make some of my instruments; I still make some of them. Luckily I have people that I met through the years, so everytime I go to play somewhere, (there) is always somebody (to) give me a little thing. You know the "sound," and another "sound." So that's the way that I got most of my instruments. Very rarely (do) I buy instruments, unless it be some conventional thing that you have to have. You know, tambourine or something, or a triangle. I'm not going to go and make my triangle because they make (them) much better than I do. Original ideas—you can make them yourself. You can walk in (the) streets and look around and you find things to play. If I see something real nice, then I spend my money and I buy it. Even though sometimes I cannot do that, but I do anyway.

"I am a percussionist and that's what I want to be then you have to study and you have to practice."

DR: How would you compare the instruments of Brazil to those made in the United States? I'm thinking more of the authentic Brazilian instruments as in today's performance.

AM: You see the factories in Brazil that make Brazilian instruments, they're much worse than the factories here in the United States that make American instruments. Because the material they use—they don't care, they just make them, and they sell to the people. But in Brazil, talking about percussion, the percussionists make their own instruments.

DR: Oh they do?

AM: Yeah, oh yeah. Cuicas man, like nobody goes out and buys things. They make, they trade between them. I have a tambourine that I like, so you

can have it, but I want this little thing that you have. So it's like we trade things. Most of the guys, they make their own instruments, they don't buy from the factory. And when they buy from the factory, they just tear everything apart, and they rebuild (it). They put some cotton inside of the lugs, because a little spring inside of the lugs that goes "sszzzz!" So they put cotton inside, and they prepare the whole thing. They patch their own instruments, let's say the congas, and the drums and everything. They do it. They put the natural heads on it.

There is some tricks. Everybody's got their own tricks. (There) is a fish oil in Brazil that is called "Dende." It is oil of Dende, which is a fish oil that is used for cooking. They put that oil on the top of the congas, and they put the congas in the sun, and they leave it there day and night for three nights, three days. And then they put some more on after that. And they prepare their own things—it's very personal.

There are people in Brazil that play cuica, which is a hard thing to play, they play melodies on that—melodies! It's incredible. Percussionists in Brazil, they are specialized. Okay, this guy plays the tambourine, and he is the tambourine player. Everybody calls him because he plays the tambourine. And then there is another guy that is the cuica guy. So he plays the cuica, and then the other guy plays the triangle. A sort of percussion exists in Brazil ten years maybe, because everybody used to specialize in this and that.

DR: Are more of them going to more that one instrument now rather than specializing in just one?

AM: Now, yeah. But the older guys, they still (specialize in one). They are very "heavy."

DR: What types of performances are given in Brazil? For example concerts, dances, and so on. How do they actually perform?

AM: Like here, like in the states. We even have Rock and Roll concerts —lots of them. And there are places that the people they go there to dance, which is like a ballroom kind of thing. There are shows with singers, composers—it's beautiful. There are many shows which we call "pocket shows." They put together shows for small clubs, very small clubs, very small stage. They make the whole thing happen with lights and everything, and movements. It's incredible. It's like a Broadway thing without the Broadway glitter. But it's very organized and very precise.

Stanley Spector: Is the movie *Black Orpheus* representative of Brazil?

AM: Of Brazil, yes. That's now a long time ago. Yeah, that's a beautiful thing.

DR: Did that actually start the trend of Bossa Novas—*Black Orpheus*?

AM: No, Bossa Nova I don't know. What I know about (where) your Bossa Nova comes from—I shouldn't say that, but I say that anyway and I apologize. As musicians we used to call (it) "apartment music." You live in the city and you cannot play big drums and tambourine and this and that—trombone. So how you gonna play? People, then they start getting together with an acoustic guitar, playing "chink-a, chink-a, chink-a, chink." and then somebody gets a matchbox, and

"  "

So the Bossa Nova started that way. And that's what I know. Maybe somebody else knows differently, but we used to call that "apartment music."

DR: Which musicians or groups have impressed you the most in your professional career?

AM: You mean people that I've played with?

DR: That made an impression on you, that affected your playing.

AM: Oh yeah, Miles Davis for sure. Because when I was introduced to jazz, I was about 16 years old in Brazil. And the album was *Miles Davis* + 19 (Columbia CL 1041) with Gil Evans. Today he is a good friend of mine and I am thrilled to be his friend, but he was God to me in Brazil—him and Miles. That album just blew me away. I used to listen to that album and cry, and I didn't know why. Because it was beautiful, and I like it, and I was crying, saying, "What is this?" So that really impressed me, and opened a big wide door to me at that time. There was Miles and Gil Evans—and Bill Evans also. I used to listen to the Bill Evans Trio with Scott Lafaro on bass. He went to Japan and he lived in Japan for 10 years or so and then he died. He died when he was twenty something, and he was one of the most incredible bass players. Eddie Gomez (is) today, and Bill Evans is gone.

Once I heard Coltrane, and it was the most strange thing that I ever heard in my life. It was so incredible. I said, "What are those guys playing, what is this?" And this man is going "wooooo, wooooo" with the saxophone and I said "Wow, my God!" And then I hear the bass player and the drummer, Elvin Jones and Jimmy Garrison, and they are playing, and I'm going "Wow!" But they play together! But what are they playing together? And that *really* impressed me. Not just impressed me, that just grabbed me! That was another thing that really made a mark on my Brazilian background.

Today the Weather Report really impresses me everytime I see them. They are so big, they are proud! That's Joe Zawinul of course; that's his personality and everything. I like them. I don't particularly like the style of music that they play, but I can sit there through the whole concert and enjoy, and it's beautiful to watch them; to watch Jaco Pastorius; watching them exchanging, having fun. I like that, and they are very impressive to me. Even though I recorded their first album *(Weather Report,* Columbia C 30661), they were not what they are today.

DR: How did you and your wife Flora Purim meet?

AM: How did we meet? She was singing and I was playing.

DR: Simple as that.

AM: Yeah. I was playing with this trio in Sao Paulo, Brazil. That was the only jazz club in town, and she was a jazz singer from Rio. She came from Rio to Sao Paulo and she started singing there. She was going to do three weeks there. We met that way.

DR: How long have you been performing together?

AM: Well the first time was 16 years ago. Even though I played with Miles and she was not singing with Miles, we used to go and play together anyway somewhere else. We have a group together now that's been working together steadily for six or seven years.

DR: Can you give us an idea of what your normal schedule is like?

AM: Yeah (looking at personal calen-

dar). This is November, this is October, September, and this was August.

DR: Completely filled.

AM: So in January I'm going to be in Japan with the Jazz Crusaders, and in February we're going to do a United States tour. Me and Flora again. In December we're playing two weeks at the Keystone Corner in San Francisco. It's the only truly jazz club in San Francisco. We're going to Hawaii day after tomorrow. We're going to be six days in Hawaii.

And when I'm home, I rehearse with the band. We rehearse six hours with a fifteen minute break for beer or coffee or whatever we want. Could be twenty or twenty-five, we are pretty loose. But we rehearse. Now we are changing some personnel on the band again, because things change all the time. So now we rehearse a new bass player and a new drummer. So we're going to do it all over again, but we have to change the arrangements a little bit so we don't get bored.

DR: Airto, you're a true artist, and a warm and open human being. It's been a real pleasure.

AM: Okay!

ABOUT THE AUTHOR

Dale Rauschenberg is Associate Professor of Music at Towson State University in Baltimore, MD, where he teaches applied percussion, directs the percussion ensemble, the marimba ensemble, and is coordinator for the Edwin L. Gerhardt Xylophone/Marimba Collection. He is a member of ASCAP, having composed and arranged several percussion pieces; and is president of the Maryland/Delaware Chapter of PAS.

THE BASS DRUM PEDAL: In The Beginning!

by T. Dennis Brown

Although we read it in the Winter '82 issue of *Percussive Notes* it hardly seems possible that twenty-five years have passed since drumsticks first came crashing down on Remo plastic drumheads. Undoubtedly these heads have been the singularly most important percussion innovation of the mid-20th century. But prior to this time another invention had an equally important impact upon the evolution of drum equipment and without it, set drumming as we know it today, would not be possible. What the plastic drumhead is to the last half of our century the bass drum pedal was to the first half.

No one knows when inventors first toyed with the idea of playing the bass drum with a foot-operated pedal but the earliest models appeared sometime around the middle of the last century. According to James Blades in his excellent book on the history of percussion instruments, one of the first bass drum pedals was invented by Cornelius Ward before 1850, and was used in connection with the Richardson's "rock harmonica."[1] The rock harmonica was a xylophone-like instrument that had tuned slabs of rock instead of tuned bars of wood. Ward, an inventor of various percussion gadgets, designed a pedal that would play both the bass drum and cymbal as an accompaniment to the music played by the ensemble. A curious aspect of the Ward pedal was its shape. It looked somewhat like a hunting trap. This might shed some light (or add to the confusion) regarding one of the more puzzling terms used in percussion nomenclature. George L. Stone once remarked that musicians originally called the bass drum pedal a trap and as a result drummers who used the pedal became known as trap drummers. Incidentally, the posters advertising the Richardson family ensemble announced "RICHARDSONS' ORIGINAL MONSTRE ROCK BAND", referring to the instruments, not the music.

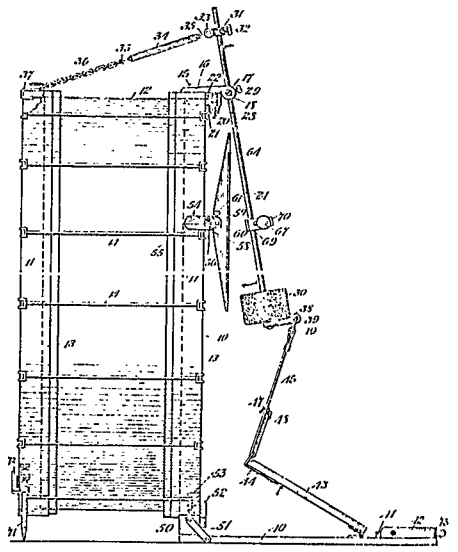
By the end of the same century numerous other bass drum pedals began to appear in a variety of shapes and sizes. The best resource for documenting the evolution of the bass drum pedal comes from information provided by the U.S. Government Patent Office and a cursory glance through the patents provides a small indication of the growing pains of this device.

In the beginning there were three basic styles: the overhanging pedal, heel pedal, and toe operated pedal similar to our present day model. Of these, the most unusual was the overhanging bass drum pedal. Here the beater was attached to a long rod connected to the top of the drum by a spring. When the pedal was pressed the beater swung like a pendulum into the drum striking both the head and cymbal. Two early overhanging pedals are shown in Figure 1.

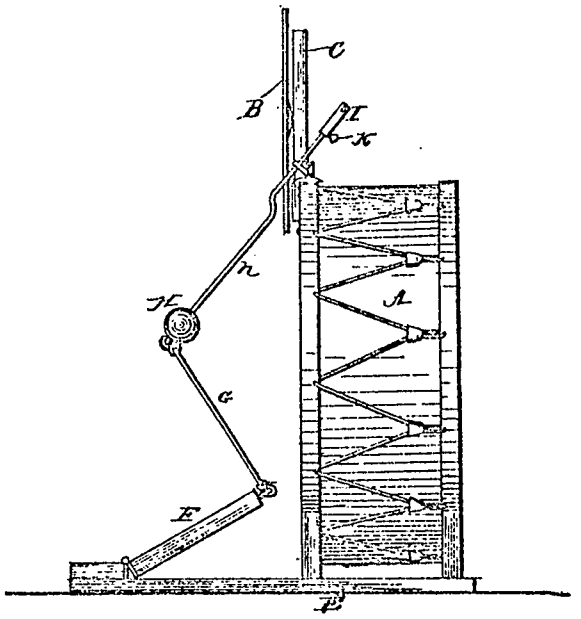
Another type of overhanging pedal was invented by Harry A. Bower in 1897. As illustrated in the next figure, a flexible metal strip was attached to the top of the bass drum with a beater on one end. The player's foot was placed in a stirrup which was used to pull the beater down against the drumhead. **(see figure 2)**

Near the turn of the century a number of overhanging pedals were patented including those by A.F. Langenohl (Dec. 23, 1902; #716,437), Lawrence A. Mueller (Sept. 28, 1906; #336,636), and R. Volkwein and T. Quinn (August 27, 1907; #864,578). Many early jazz drummers used this style of pedal and it was especially popular with new Orleans musicians. For example, Dee Dee Chandler used an overhanging pedal when he was playing with the John Robichaux Orchestra in 1896.[2] Jack "Papa" Laine,

Figure 1



G.R. Olney
Drum Pedal
357,093 **Patented Feb. 1, 1887**



J. Hubmann
Combination Drum and Cymbal Beater
1,128,142 **Patented Feb. 9, 1915**

founder of the Reliance Brass Band, is pictured in 1910, using this type of pedal[3] and Tony Sbarbaro is shown in a 1919 photograph of the Original Dixieland Jazz Band with an overhanging pedal attached to his bass drum.[4]

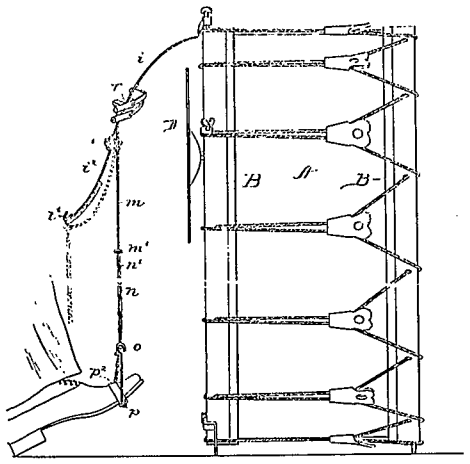
Regardless of its popularity, the overhanging pedal was awkward and clumsy to use, especially for bright tempo pieces. This is obvious from the following comment made by William F. Ludwig who used this pedal when he played with the 1908 Ziegfield Follies in Chicago:

> This pedal was not powerful or fast enough for the fast ragtime tempos and our leader, Morris Levy, called for faster tempos and stronger accents. In vain I tried to supply what he wanted, but it was useless with that slow overhanging pedal.[5]

One alternative to the overhanging pedal was used by drummers throughout the ragtime period and well into the Jazz Age. This style was operated by the player's heel instead of the toe as shown in Figure 3.

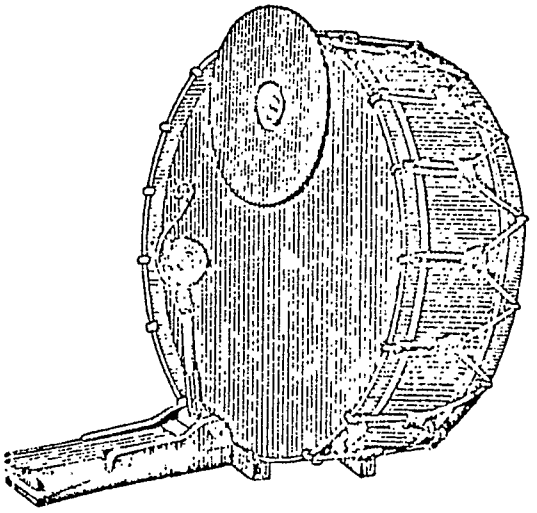
Again both the cymbal and drum were played by pushing the pedal down and visually, at least, the heel pedal looks much less cumbersome to use than the overhanging variety. Patents were later issued for other heel pedals invented by E.M. Anderson (June 8, 1909) and Harry Carney (Jan. 3, 1911) as pictured in Figure 4.

Figure 2



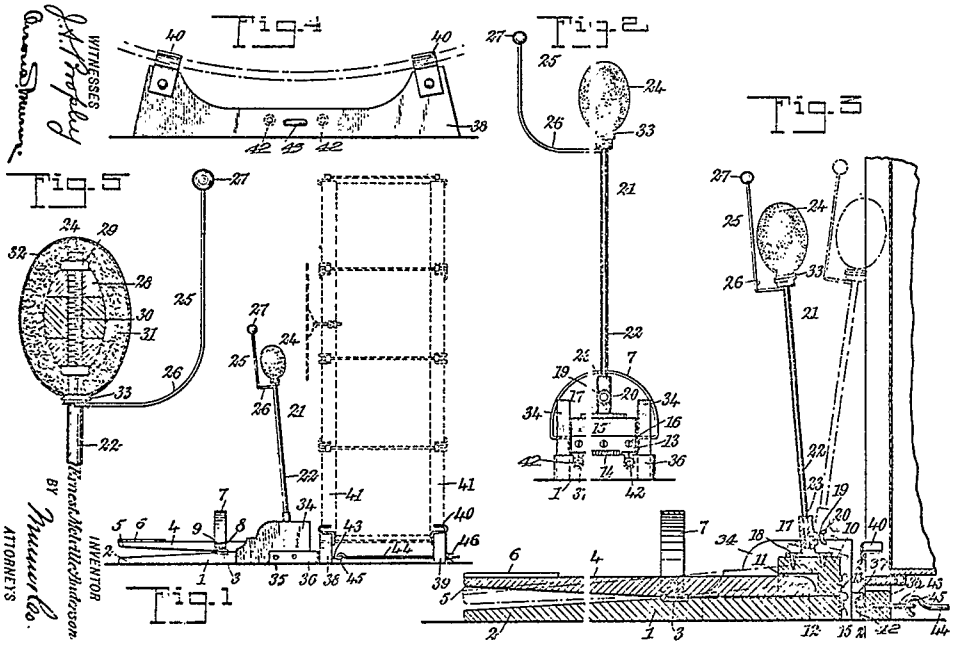
H.A. Bower
Attachment for Playing Bass Drums and Cymbals
590,182 **Patented Sept. 14, 1897**

Figure 3



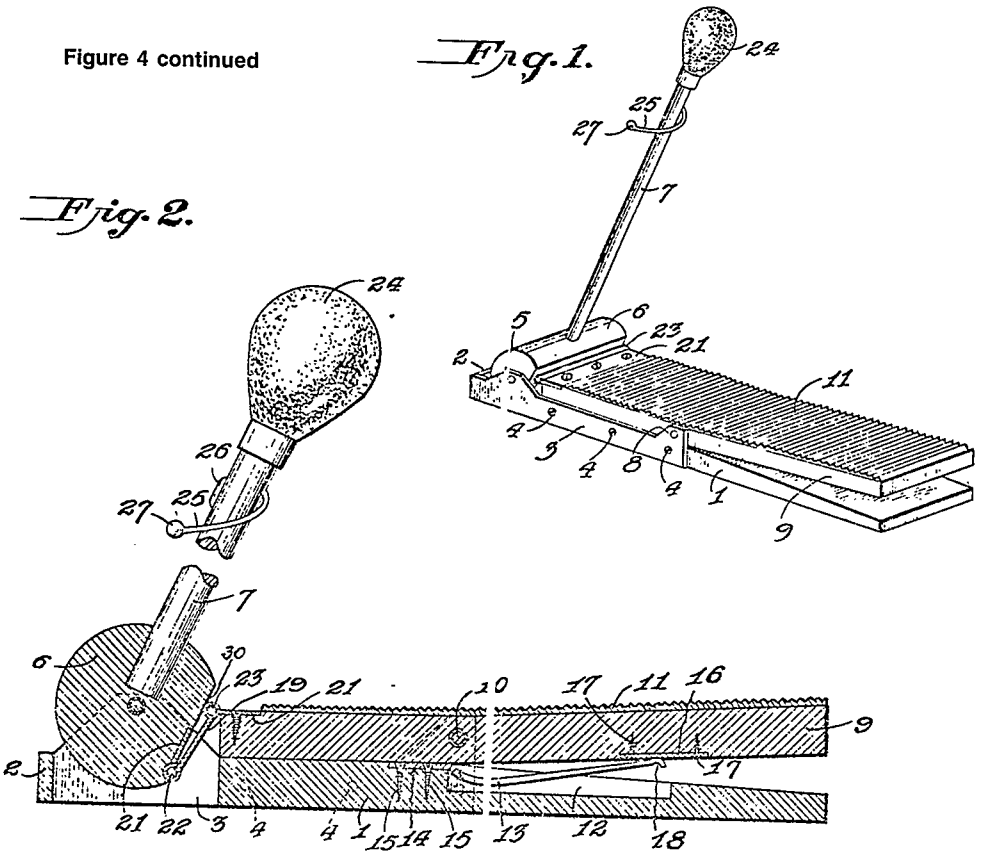
Girton's Improved Pedal

Figure 4



E.M. Anderson
Drum and Cymbal Beater
924,302 **Patented June 8, 1909**

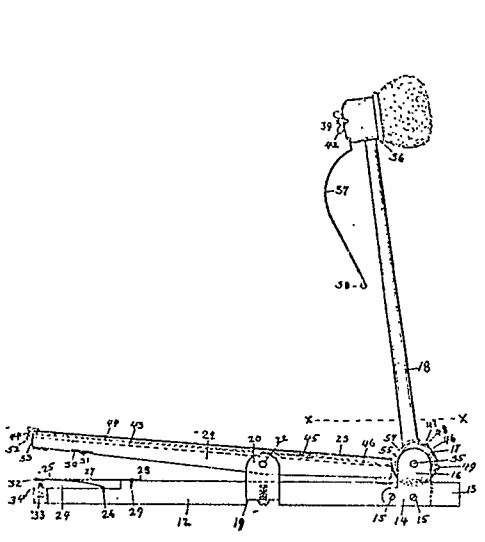
Figure 4 continued



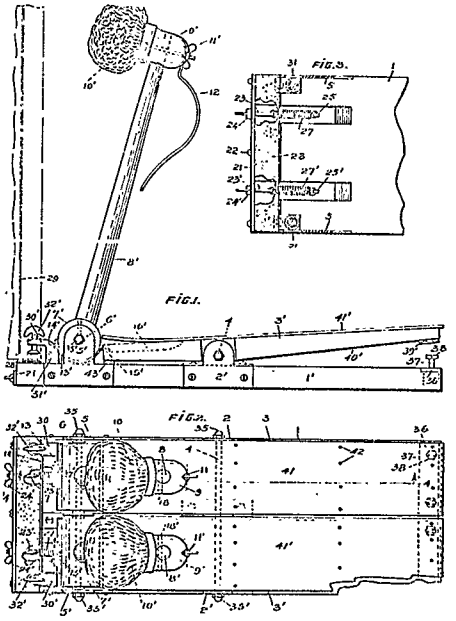
H. Carney
Bass Drum Heel Pedal
980,488 Patented Jan. 3, 1911

Unique in the evolution of the bass-drum pedal were two inventions for which patents were filed only one day apart. On May 28, 1924, and on the following day, May 29, Theodore Rohr and August Mortensen, respectively, applied for pedal patents in San Francisco. Both inventions were very similiar as shown in Figure 5, however the main difference was the fact that the Rohr pedal was actually two pedals side by side.

Figure 5



A. Mortensen
Pedal Operated Drum Beater and Cymbal Sounder
1,570,167 (Filed May 29, 1924) Jan. 19, 1926



T. Rohr
Mechanical Drum Beater
1,604,945 (Filed May 28, 1924) Oct. 26, 1926

Theodore Rohr explained the advantage of his invention in 1924, when he wrote:

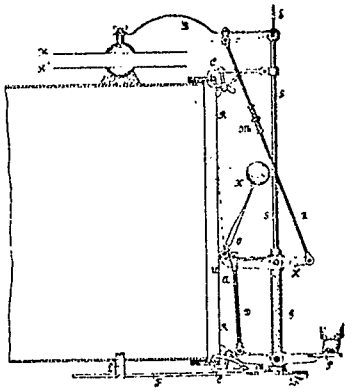
> In the drawings I have shown a double foot pedal arrangement connected to a pair of beater arms but it is to be understood that the mechanism may be constructed with one pedal and a single beater arm, but in practice the double arrangement is more practical and used to better advantage as it enables the drummer to vary the time, in a way of acceleration or retardation, through the use of both feet.[6]

Playing the same bass drum with both feet poses its own set of problems but according to William F. Ludwig, Rohr's pedal was well-known.[7] This oddity points out the fact that drummers experimented with ways of using both feet to play the bass drum; for example, musician Jack Sweetman played two bass drums at the same time during his 1920's vaudeville act.[8] This novelty was made popular by the phenomenal playing of jazz drummer Louis Bellson twenty years later.

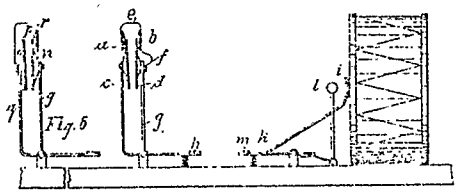
The Mortensen heel pedal was also popular during the early part of this century if not in drumming circles around the country then at least on the West Coast. This pedal was built by the "Frisco" Manufacturing Company of San Francisco and became synonymous with West Coast drumming styles. Even today many drummers group all heel-operated bass drum pedals in the same category calling them "Frisco" heel pedals.

The heel pedal and overhanging pedal shared popularity with various prototypes of our present day model. These existed since before the turn of the century as shown in Figure 6. One was invented by Albin Foerster in 1888, and the other was patented by Max Flemming twelve years later.

Figure 6



Albin Foerster
Apparatus for Mechanically Playing on Drums
393,551 **Patented Nov. 27, 1888**



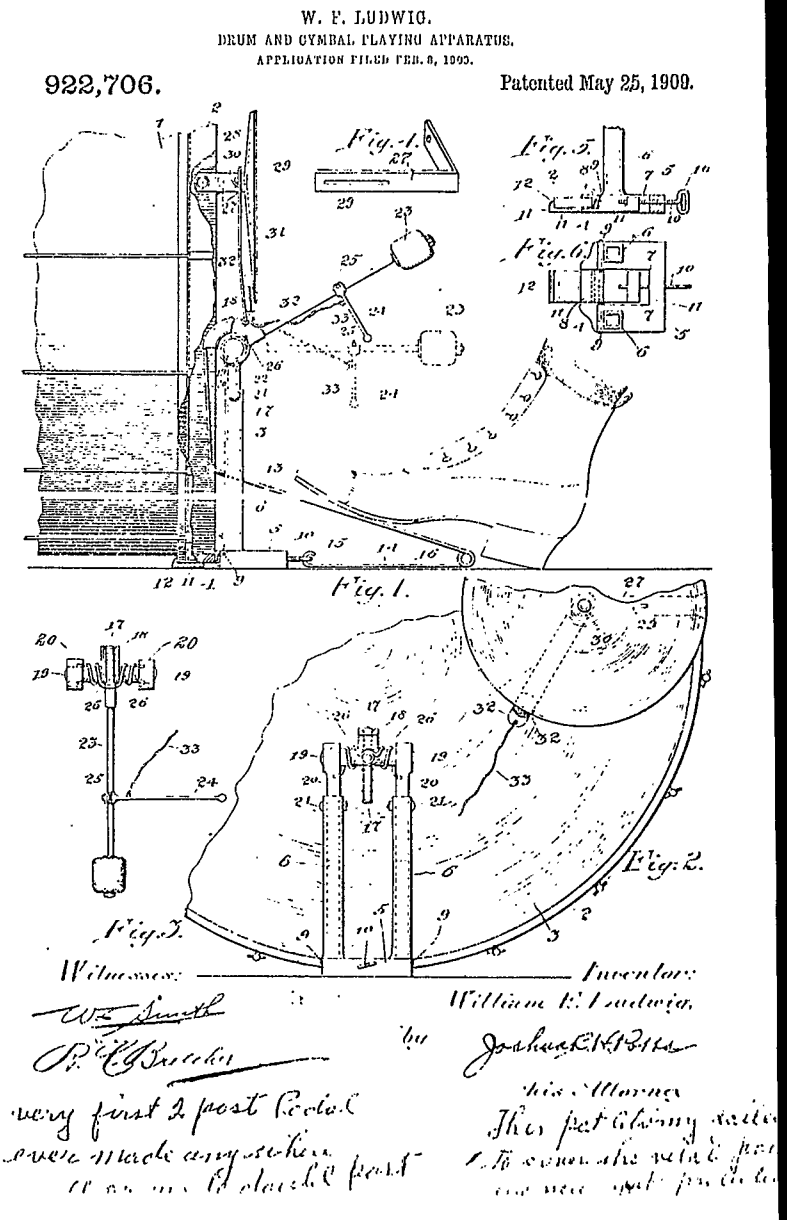
Max Flemming
Cymbal Striking or Clashing and Drum-Beating Apparatus with Damper
647,954 **Patented April 24, 1900**

Both of these inventions are important, for not only do they show interesting bass drum pedal arrangements but they also have a pedal for playing a pair of cymbals. The Foerster patent shows one pedal for both the cymbals and bass drum while the Flemming device uses a separate pedal for each instrument. Obviously the concept of the hi-hat was established well before it became popular in the 1930's.

The most important bass drum pedal of the early twentieth century was patented in 1909, by William F. Ludwig. Not only did this pedal radically change drumming techniques but probably provided the impetus for the establishment of the Ludwig Drum Company.

The earliest Ludwig pedal (shown in Figure 7) was extremely advanced compared to other pedals of this period. For example, it was toe-operated for better speed and dynamic control, the height of the beater and cymbal striker were adjustable, plus this model was the first pedal to use a double-post construction, a characteristic of nearly every present-day pedal.

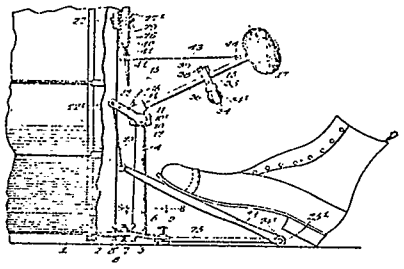
Figure 7



William F. Ludwig
Drum and Cymbal Playing Apparatus
922,706 **Patented May 25,1909**

Ludwig filed another patent a year later for a pedal simpler in design than the 1909 double-post model but with many of the same advantages. Figure 8 shows the 1914 patent issued to William F. Ludwig. Like the first pedal this later one contained an adjustable beater and cymbal striker and a pad to dampen the cymbal after it was struck. Both this and the earlier pedal were collapsible much to the advantage of the traveling drummer.

Figure 8



William F. Ludwig
Drum and Cymbal Beater
1,092,276 **Patented April 7, 1914**

The Ludwig inventions culminated the first generation of the bass drum pedals and provided exemplary models for future innovations and refinements. However, the basic design and concept has remained practically unchanged. In the ensuing years those bent on improving the drum set turned their attention less toward pedals for playing the bass drum and more in the direction of improving the drum and cymbal holders, stands, and other assorted gadgets including plastic drum heads that contributed to the evolution of our present day drum sets.

FOOTNOTES

[1]James Blades, *Percussion Instruments and Their History,* (London: Farber and Farber Limited, 1970), p.83.

[2]Al Rose and Edmond Souchon, *New Orleans Jazz: A Family Album*, (Baton Rouge, La. : Louisiana State University Press, 1967), p. 180.

[3]Ibid., p. 185.

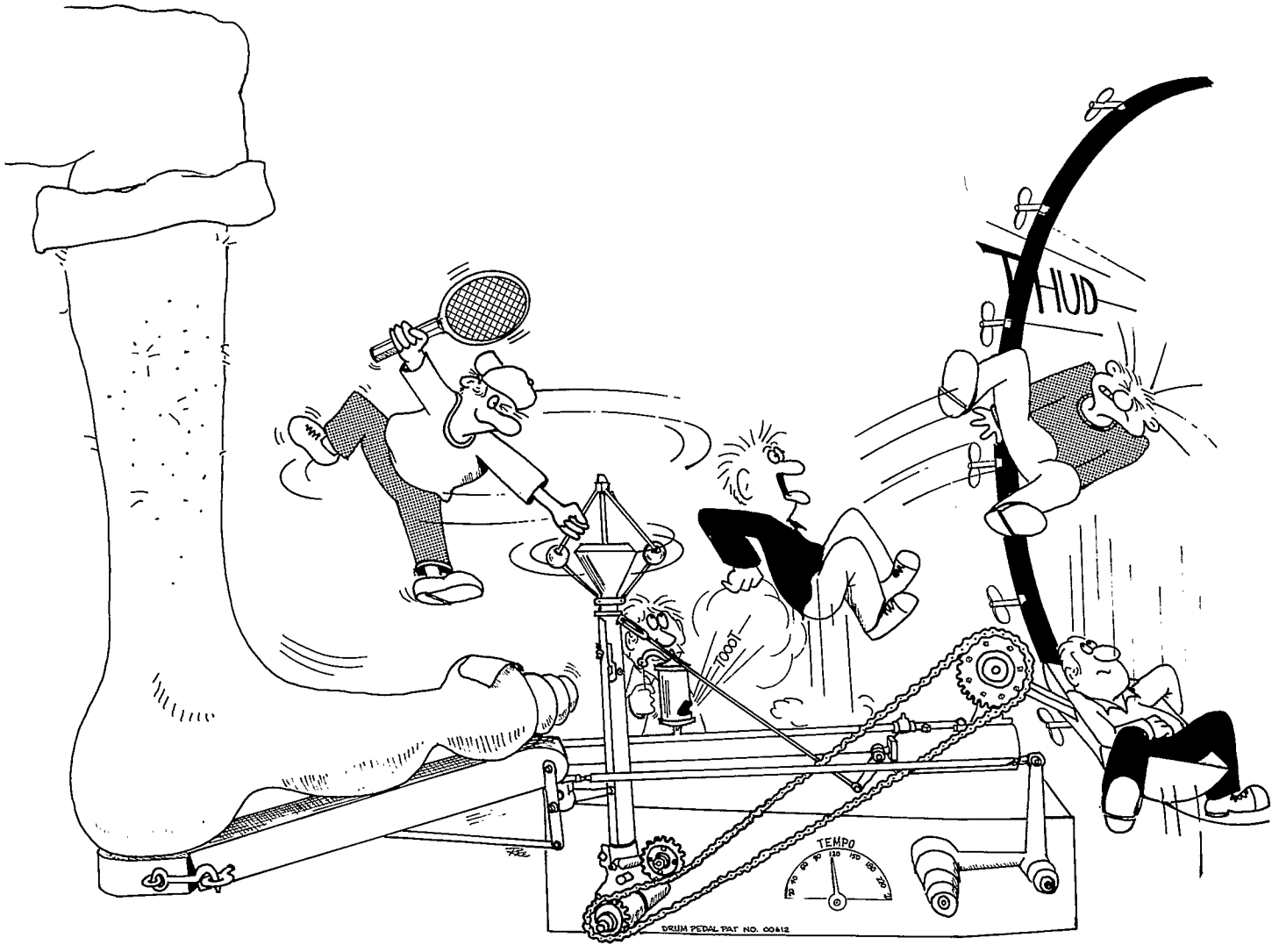
[4]Ibid., p. 164.

[5]William F. Ludwig, *My Life at the Drums,* (Chicago: Ludwig Industries, 1972), p. 15.

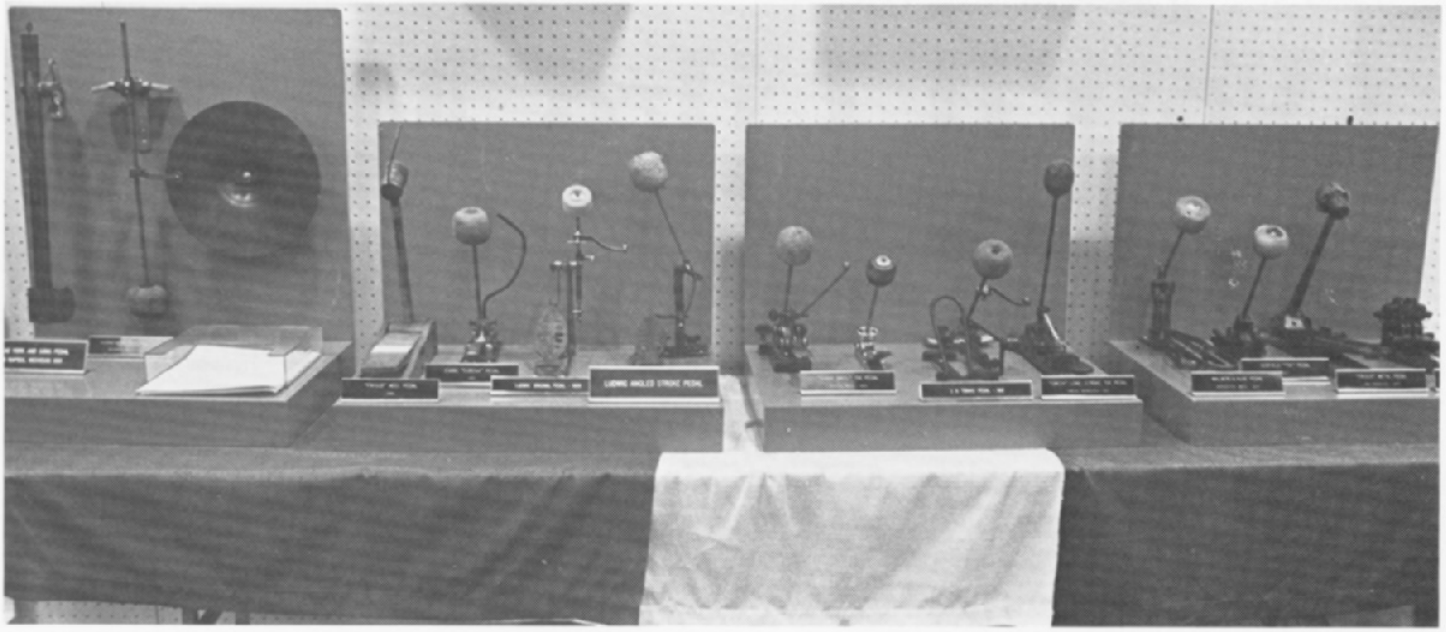
[6]Theodore Rohr, "Mechanical Drum Beater", Patent Number 1,604,945, May 28, 1924 (Washington: U.S. Patent Office, Oct. 26, 1926), p. 1

[7]William F. Ludwig, "67 Years of Drum Pedals", *The Ludwig Drummer,* (Chicago: The Ludwig Drum Company, Summer 1962), p.6.

[8]*Billboard*, (November 13, 1920), p. 38.



THE LUDWIG ANTIQUE DRUM PEDAL COLLECTION



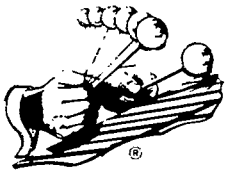
One hundred years ago, there were no drum pedals. Three percussionists were required to perform every drum part—a snare drummer, a base drummer, and a cymbal player. George R. Olney changed all of that. In 1885 he applied for a patent on the very first bass drum pedal, an over-head swing pedal mounted on the top hoop of the bass drum and controlled with a foot pedal. A rawhide thong activated the swing beater ball from a foot pedal.

Through the years, the Ludwig family has sought out and collected these antique pedals, and assembled them into the only complete Drum Pedal Collection in the world. The Collection is permanently housed in the Showcase of Mr. William F. Ludwig, Jr.'s office at the headquarters of Ludwig Industries and encompasses the period from 1891 through the present.

Mr. William F. Ludwig, Sr., the Founder of Ludwig Industries, began the Collection with the wooden "Frisco Heel Pedal," which he played with the Wood Bros. Circus in 1895. The hand-made, wire Cymbal Striker was Mr. Ludwig's first invention—he was then 16 years of age! Mr. Ludwig later founded a drum shop in Chicago in 1909, to occupy his time between jobs. His brother, Theo, eight years younger, and also a percussionist, assisted in the shop, and this is where the name, "Ludwig & Ludwig" originated. Together, the Ludwig brothers began to establish a reputation as able percussionists, as well as entrepreneurs of the "Ludwig & Ludwig" business.

Mr. Ludwig was using the "Over-Head Leedy Swing Pedal" in the "Follies" of 1908, and found it did not produce a quick enough return to keep up with the new "Ragtime" tempos. Thus, he concentrated on a new version of a *Toe Pedal,* made first out of wood like his "Frisco Heel Pedal," and later cast in metal.

The "Original Lugwig Pedal," features an all-metal cast footboard with holes to lighten the weight, but is heavily ribbed for great strength. Two hole positions for the wire connecting strap in the rocker arm are for short or long strokes. The spring tension adjustment is conveniently located, and the spring can be easily replaced if damaged. The oil lubricating hole in the bushing at the top, as well as the "On and Off" Cymbal Striker feature, was added a few years later. The major feature of this pedal is the ease with which it could be dismantled into a one-hand package for transport, a feature not found in any other pedals. Thus, an empire of percussion manufacturing was begun based on the creed, light weight, sturdy construction, and fast setup and knockdown to aid the drummer in his travels.



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A Study in Multi-Percussion Setup Design

by Steven Brown

Consider this hypothetical situation: you have just purchased a new multi-percussion work and, to your horror, you discover that there is no set-up diagram included with the music. This means, of course, that you must design your own layout. If this sends you into a panic, then this article is intended to aid you in approaching such a problem. It does not require an enormous intellect or a great intuitive thought process. All it takes is some planning and a little time.

For the purpose of discussion, most examples cited are from a relatively new and monumental work for cello and percussion by David Baker of Indiana University. *Singers of Songs/Weavers of Dreams* is probably the most significant contemporary composition for percussion since Stravinsky's *L'Histoire du Soldat*. I hope that this article will give the student percussionist some insight into an area of percussion which can seem overwhelming to the uninitiated and at the same time give some much deserved attention to this milestone in composition. The following are some basic things to remember when planning a setup.

First, take enough time to go through the entire piece to comprise a *complete* instrument list (if the manuscript does not include one). While doing this, decide which instruments are the most prominent throughout the piece so that you can place them in the most convenient locations for playing. Now you are ready to spend some time designing your layout on paper. Remember that it is much easier to shuffle your instruments around on paper than it is to rearrange them "in the flesh". This will all save you a great deal of time and energy and will result in a better instrument setup.

Because the Baker provides so many unusual problems in logistics and interpretation, I will be referring to the photo above to give some explanation of how I arrived at this configuration for the instruments. Because of the enormity of the instrument list (and no diagram of any kind), one might well imagine the complexity involved in undertaking a project like this.

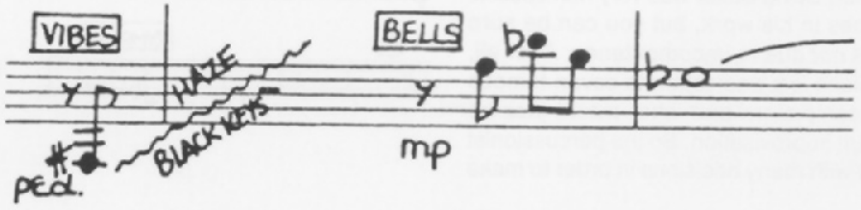
In movememt six, "Duke", the instrumentation is vibes, bells, cymbals, triangle and wind chimes. Notice that all of these instruments are placed in close proximity to one another. Here, there is very little time to move from one instrument to the next, so keeping the footwork to an absolute minimum is essential.
(See photo above and musical example on top of next page.)

Movement one, "Miles", uses basically the same instrumentation and the player encounters similar problems. The following is typical of places in both of these movements where some unusual mallet combinations are necessary to make the quick instrument changes smoothly. This situation calls for the use of no vibe mallet in the left hand with one vibe mallet and one xylophone mallet in the right hand. This combination allows the player to change instruments without having to actually change mallets.

Movement five, "Trane", presents (among other things) one very quick instrument change at measures 79-82. Here, the player has two measures to change instruments and mallets without losing his count. At this tempo, that is easier said than done. The player's only salvation is to use the back end of the marimba mallets on the tuned drums so that he does not have to *change* mallets. This should give him just enough time to make the change. (Musical example next page.)

At this point, the reader may be asking himself, "self, why are those two instruments so far apart if that change is so difficult?" Well, the Roto-Toms could have

(MOVEMENT 1, measures 8-10)



been placed nearer to the marimba were it not for the last movement, which allows no time at all between some changes from timpani to Roto-Toms (timbales).

There are times when one must make certain consolations in one situation in order to make the entire piece viable. For example, see Movement 7, measures 60-68. As you can see in the photo, I have placed the Roto-Toms over the timpani so that there is easy access to both from a seated position. This also frees the player's feet so that he can make the necessary timpani tunings.

This piece also calls for the playing of small instruments such as guiro and vibraslap. These are traditionally hand-held instruments, but there are places in this piece, as in many other multi-percussion works, where there is no time to put your mallets down, grab the instrument (and something to hit it or scrape it with), play the part, put it down (quietly), pick up your mallets and start playing the original instrument again. For example, see Movement 7, measures 47-50.

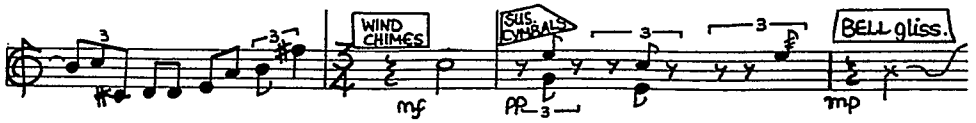
In a situation like this, what is a percussionist to do? Well, I found that the best solution here is to hang the vibra-slap around my neck (yes, that's right) so that there is easy access to the instrument and no problem in putting it down noiselessly. You may feel a little foolish while attempting something as unorthodox as this the first time, but you would feel much more foolish if you missed the part, right?

The guiro part in measures 85-88 is handled similarly. If it is mounted on a cymbal stand, there are less moves involved and the part is less likely to pass one by. This is not a problem new to percussionists—remember that tambourine part in Stravinsky's *L'Histoire du Soldat*? It is played by mounting it on a cymbal stand and playing it with a mallet. This was traditionally a hand-held instrument at one time also.

The reader may notice an abundance of stick trays in the photo. A few of these, strategically placed, will eliminate a good deal of extraneous noise.

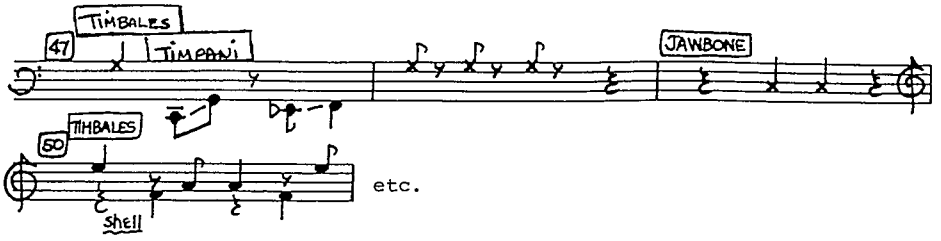
Interpretation is often another problem with pieces such as these. Some composers are very explicit in this area as was Stravinsky in *L'Histoire*. He was very specific about mallet choices, dynamics and even stickings. Other composers leave a lot to the imagination for one reason or another. David Baker was very non-specific at times in his work, but you can be sure it was *not* due to imcompetence. After all, the piece *is* a dedication to seven famous *jazz* composers and what would jazz be without improvisation. So the percussionist is left with many decisions in order to make

(MOVEMENT VI, measures 28-31)

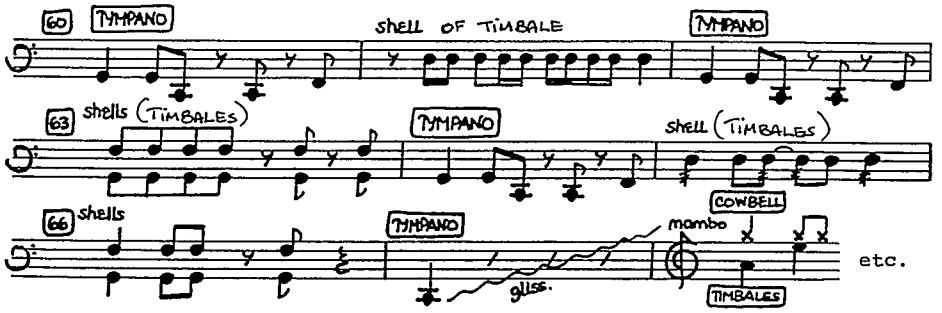


(MOVEMENT 5, measures 79-82)

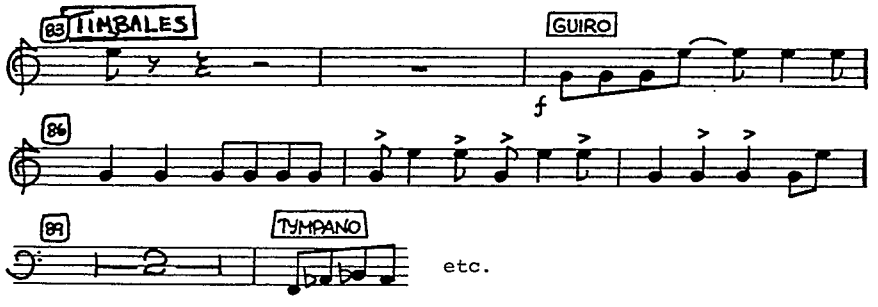
(MOVEMENT 7, measures 47-50)



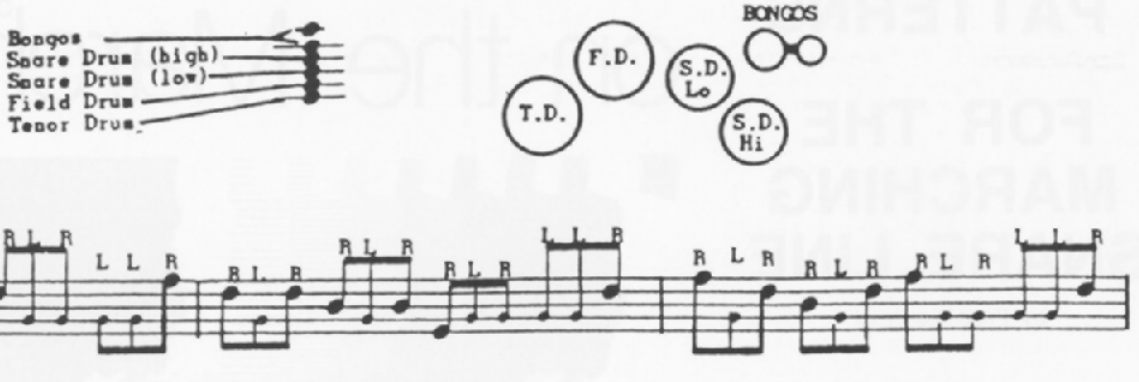
(MOVEMENT 7, measures 60-68)



(MOVEMENT 7, measures 83-91)



(LETTER "A" from "GIGUE" by William Kraft)



music amidst a scramble of footwork and a flurry of notes.

Don't feel obligated to use the setup diagram provided in some published works. The following example is the setup suggested for William Kraft's *Gigue* from the *French Suite for Solo Percussion*. This is a relatively easy setup and it works well for right-handers, but the end of the movement requires some smooth moves which may be difficult for left-handers in this position. The solution is relatively easy—just reverse the setup if you're left handed.

In summary, don't be taken in by any "perfect" setup solutions. Be on the alert for new ideas, but remember, your setup should be as unique as your playing. Whatever works for your teacher or your friends may not be the best solution for you. In short, don't be afraid to experiment and use your imagination. You may be amazed at the results.

Steven Brown studied percussion with Robert McCormick at the University of South Florida in Tampa. He has taught percussion and music education at the University of Tampa, Hillsborough Community College and Manatee Jr. College and has served as clinician for schools throughout the state of Florida, promoting interest in total percussion education.

Mr. Brown has performed with the Florida Gulf Coast and the Florida West Coast Symphonies and with many of today's most prominent entertainers. He is currently working as a free-lance percussionist in the south, where he is well known for his appearances in countless musical theatre productions. He has collaborated closely with David Baker to restore "Singers of Songs/Weavers of Dreams" to its original state.

Steven Brown performs "Singers of Songs/Weavers of Dreams" with Antony Cooke, cellist, on Golden Crest's digital recording CRDG4223.

Bruce Carver of Chicago submitted this photograph of the set up he used when he played Snow White at the Arie Crow Theater in Chicago. The musical was written for two percussionists but, according to Carver, the contractor wanted to save money so he assigned both parts to one player.

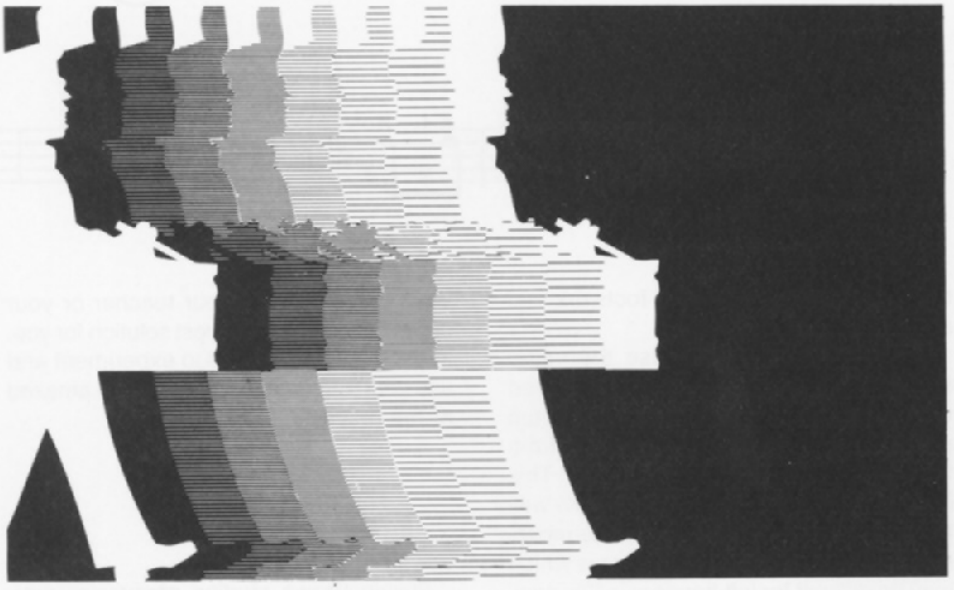
Percussion on the March

Edited by Jay Wanamaker

Assisted by the
PAS Marching Percussion
Committee

WARM-UP PATTERNS FOR THE MARCHING SNARE LINE

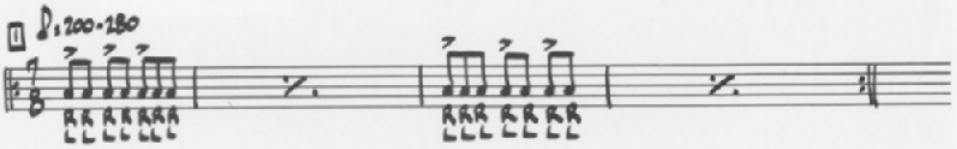
by Fred Sanford



The following exercises represent a sampling of the various types of patterns used in my technique development sessions. Each exercise is designed for specific physical motion. The forearm, wrist, hand, and fingers work in harmony to produce rhythmic eveness and flow.

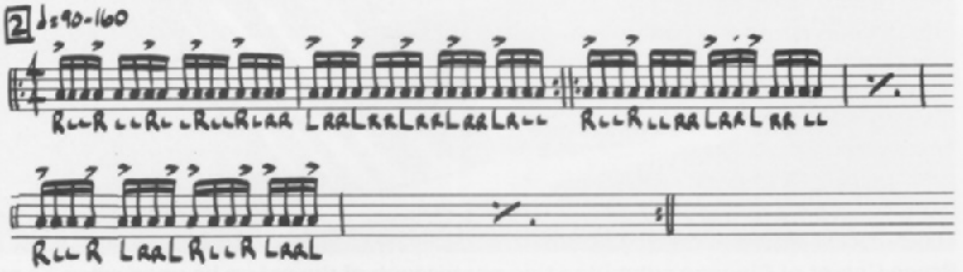
A part of your daily practice routine should include a wide range of dynamic contrasts. You will find that playing softly requires greater control of the sticks or mallets. Strive for accuracy rather than speed. When you become fully confident of a pattern, speed will follow.

1. This odd time pattern involves groupings of 2 and 3 beats. The groupings are then reversed.

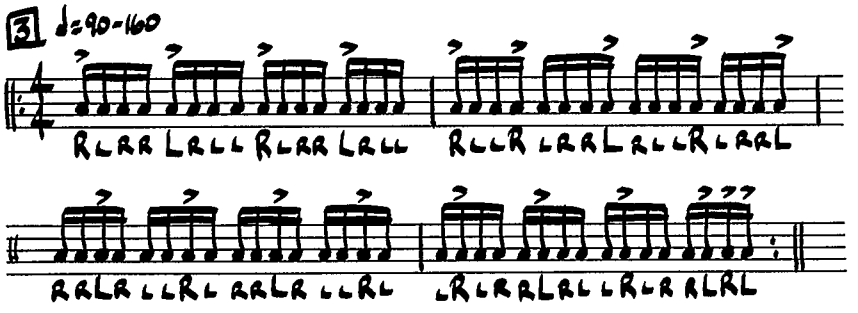


1-A. By substituting a paradiddle for every group of 2, and a double paradiddle for every group of 3, the exercise can be expanded by combining the repetitions of 1 and 1-A.

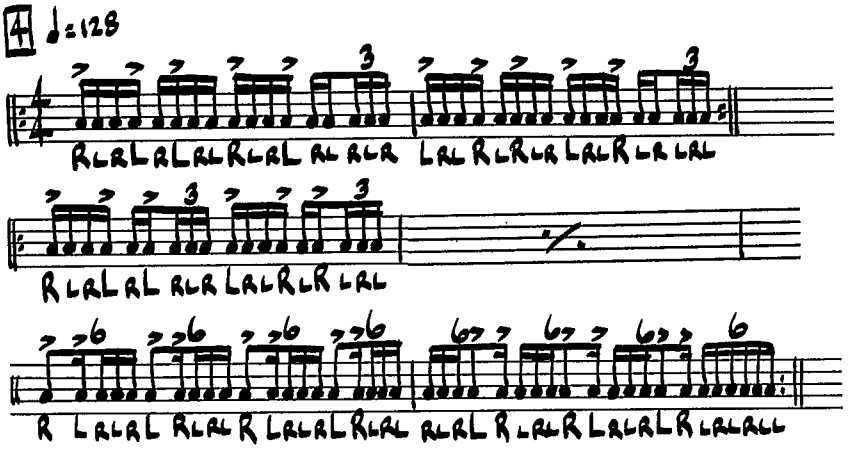
2. This control exercise utilizes a combination of single and double beat patterns. The resulting 32 count phrase (Play the first line twice) is a diminution of the accent pattern.



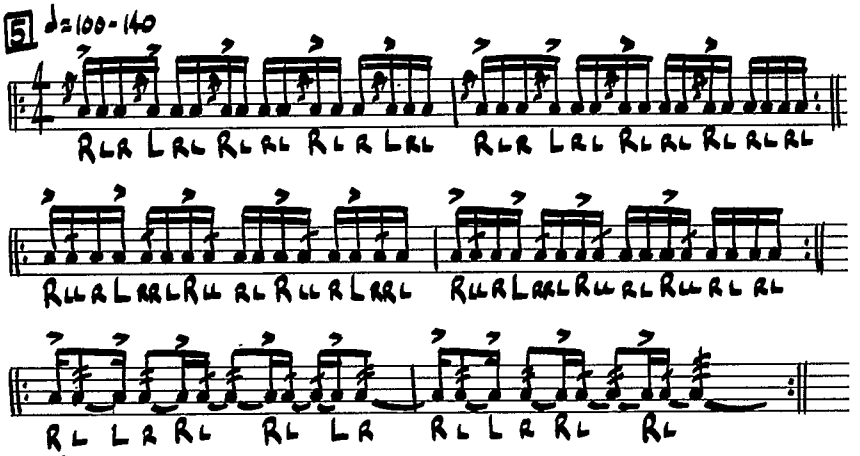
3. Control and coordination is the key to this exercise which experiments with the shifting of the paradiddle within the four 16th notes of a quarter note value.



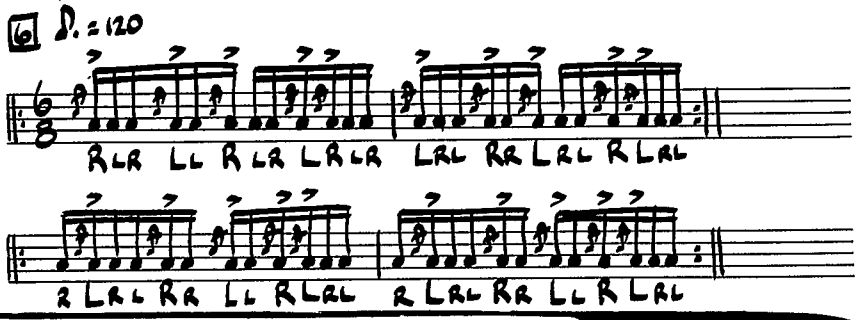
4. A triplet is used to transfer the accent pattern to the opposite hand. The only double sticking used is at the end.



5. In this exercise the rhythmic theme is presented with flam patterns, single drag patterns, and accented roll patterns.



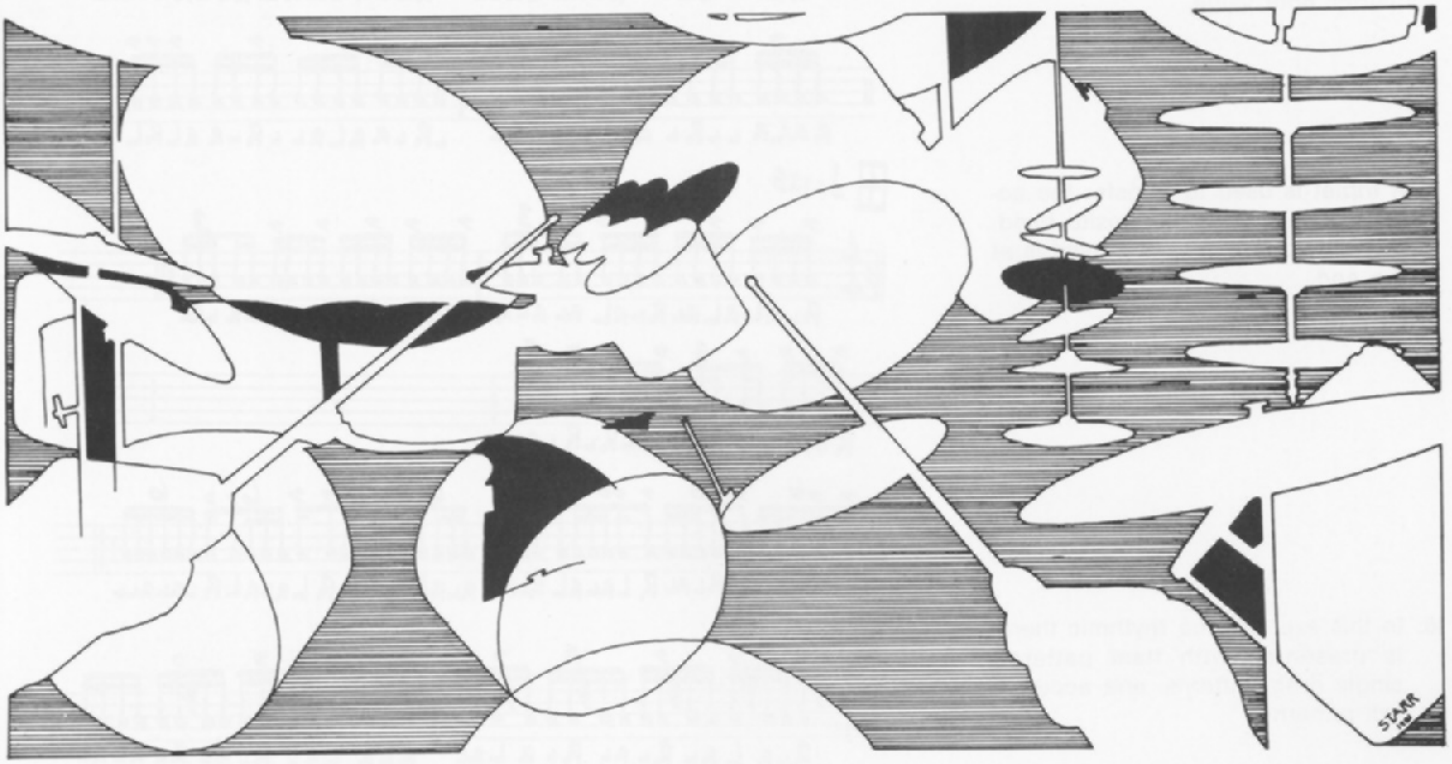
6. Compound time adds to the interest of these flam patterns. Try isolating each hand on a different sound source once these patterns are mastered.



Fred Sanford is one of the country's foremost authorities on marching percussion. He is a member of PAS, has given clinics and workshops at many PAS meetings, and is one of the organizers of the marching percussion competition held at the PASIC '82 in Dallas. Sanford has served on the staff of the famous Santa Clara Vanguards and is now with Ludwig Industries. Regarding the technical aspect of marching percussion, Sanford offers his own warm-up patterns for the snare line.

Drum Set Forum

Edited by Ed Soph



AN INTERVIEW WITH ELVIN JONES

by Anthony George Bravos

ANTHONY G. BRAVOS is an active free lance percussionist/composer, having worked with the "Chicago Chamber Orchestra", and with numerous jazz ensembles in the Chicago area, and has composed and performed in radio and TV commercials. He formerly taught percussion at Concordia College in River Forest, Illinois. Tony has begun work with computers and is exploring their application within the music field.

ELVIN JONES is a reknowned drumset player, having performed with the top jazz artists for over 25 years. During the 60's with McCoy Tyner and John Coltrane, Mr. Jones participated in one of the most innovational jazz groups. It was in this period that he developed a rhythmic independence that marks his style. His manner of treating timbre and emotional levels is unique. Without doubt Elvin is one of the most emotionally explosive musicians on the jazz scene today. Since the late 60's, he has led his own band with such notable musicians as Steve Grossman, Frank Foster, and Pat LaBarbara.

TB: You and Pat (LaBarbara) worked together really well; you know what he's going to do and he know's what you're going to do. That's impressive.

EJ: When he came, when I first got acquainted with him, he was still with Buddy, Buddy Rich's band and I think at first he was really kind of nervous. He didn't have the confidence, and I'm sure he wasn't sure of himself. I think there's a part in anybody's career in development when you reach a point where technically you know you can handle your instrument, but as far as the authority that you need, you know there's a thin line between *getting* that authority, and the right environment. I think the right environment has a great deal to do with accomplishing that extra step. That step means you're confident and can play your instrument with authority. It's the environment that develops that.

TB: Did you ever play in a big band?

EJ: Well no, I can't say that I'm a big band drummer, but I have done big band. Remember Johnny Richards band? I worked with Johnny; well I was a sub. Charlie Pursip was the drummer for Johnny Richards and at that time I was sort of unofficially one of Charlie's students. I was hanging around trying to learn as much as I could from him. We were good friends and he showed me a lot of things. I'm grateful to him for a lot of the opportunities for big band experience that he gave me. Charlie would take off to do his record dates, and I would jump in the seat and take care of the show. I got to like it. I got to be very comfortable in the big band, so it didn't scare me at all, because it can be very frightening and that band was pretty technical. This was a little different from most big bands, and I had to really be a complete percusionist. I had to play a xylophone part and vibes, as well as tympani in some of the arrangments, and the regular drumset chores, so it was all of that. I liked it because it gave me a chance to say "well listen, I can do these things." I had a chance to apply some of the things that I'd studied; some of the things that I knew, I *applied* them in a practical way. In that context it was great!

TB: What differences did you find going from big band to small group?

EJ: Well, it was just the opposite with me because I was going from small group to big band, so I was able to bring into the big band the impressions of a small group player.

TB: Did that work?

EJ: It worked because it was an asset. I could relate more closely with the soloist, which is something that is largely ignored alot of times in a big band. You just go on straight ahead with the rhythm and the soloist has to stand out there.

TB: Do you think that's because of the player himself, or because of the leader? I notice some leaders say "don't get in the way here!"

EJ: No, I'm talking about big band twenty years ago. I'm not talking about it now. You're thinking about it now, but twenty years ago, the leaders could not be bothered with that. What they were talking about was "say listen, keep the big band tight, keep that rhythm tight." The rhythm section was just one thing. It wasn't the bass, piano, guitar, drums, as such, as individuals. All of that was just one thing, it was the rhythm section, Period! The rhythm section had to carry the rhythm for the big band, so you didn't try to branch off and do little things. My experience with a small group, I brought into the big band my conceptions. I believed it enhanced the overall effectiveness of the rhythm section, because of that experience.

"You don't want to draw too much attention to yourself as a star even if the star is out in front soloing."

TB: When working with a soloist you're listening to his phrasing, and all of a sudden you take off at times. You do this triplet thing, this just everpowering sound. Now how did that work out in a big band?

EJ: I didn't do it very often in a big band. We were playing mainly stage work. So it's in a theatre, it's for a show, and if there's a soloist featured, occasionally you can do a few things, but you don't want to distract at all. You don't want to draw too much (attention) to yourself, as a star, ever the star that's out in front soloing. You try to maintain a profile that isn't going to infringe on somebody else's territory. So, I didn't do it that much, but I did it with Gil Evans Big Band, which was set up a little bit differently and this is a later point in time, closer to what we are now. During the late 60's and early 70's, I did a lot of work with Gil Evans.

TB: Did that throw them a loop when you did that sort of thing?

EJ: Well, I think they were more or less ready for it by that time. Things were a little bit looser, we look at things in an entirely different context now. So now we can see ourselves functioning like that. It shouldn't be too much of a trauma for a drummer to do his own thing, as long as you don't deteriorate the time consistancy.

TB: You are one of the freest players I've seen, to just be able to take off in ways that you want to, where other players can't get away with that. Where were you able to develop that way of playing, was that with Coltrane?

EJ: Well *mainly* with Coltrane because that was my longest period of consistant work with one group. One person. After all, that was for six years and practically every day.

TB: Another thing . . . Time! That is possibly the most confusing thing with young drummers and percussionists; how to approach it. The reason why I say that is because some guys listen to you, and they want to go all over the place, and they listen to Cobham and they want to play rolls around the drumset all night as fast as they possibly can and play everything they know in the space of one measure!

EJ: Yeah!

TB: Some don't seem to really get a feeling for time. How do you approach it? Is it consciously in your mind or is it just back there because you've been doing it for so many years?

EJ: I had to learn to suppress all those urges. The same thing that happens to these young musicians, drummers; they happened to me too. I had to live through all of that and learn how to suppress that tendency. In other words you have to learn how to respect the *value* of time. Every note has to receive it's full value, especially in percussion. It's even more important there because you don't have the ability as a horn player; for instance controlling the duration of the note. A horn player can blow a whole note in whatever tempo it happens to be. At the end of the four beats, you stop the air and the note is stopped, other than what is reverberating thru the room in the form of sound waves. But the drummer can't do that, unless . . . okay, a roll is the closest you can come to that. Otherwise it has to be spaced in terms of beat intervals. That's how one has to subdivide his time, by the intervals of the beat. It's important that one learns how to control the content of the things that he's doing so that the things that are executed are given the full value so what it means can be understood. In other words it can be articulate. Once you get a drumset; I know the first time someone sees a drumset, he wants to hit everything in front of him all at once and as long as possible! This is a natural kind of tendency. So gradually, I suppose as your education continues and as you learn how to respect the instrument for what it really is, I think these things can be overcome. But that's something that's in all of us, we've all had that experience.

". . . the first time someone sees a drumset, he wants to hit everything in front of him at once . . ."

TB: Did you ever have leaders get on your case (saying) "keep the time there."

EJ: Yeah, Sure! Well it's learning how to handle those machines! The foot pedal and the high hat stand. Learning how to control that, and to sustain a tempo for however long the composition is going to last. To put it in workable terms, say five minutes; to sustain that tempo for five minutes and with a consistant pattern, so the rhythm is a steady flow of pulsations for that brief interval of time and learn how to do all of the things that one does, keeping the ride cymbal going, the hi-hat going, and reading, playing and interpreting the composition; supporting and listening to the soloist. Doing all this using the whole range of dynamics. In other words, playing your instrument! So when you get to a point where you've got a four bar break (laughs) naturally the first thing you want to do is hit everything in sight as fast as you possibly can. At that time it's very easy to interrupt the consistancy of the tempo! In other words, louse up the time. (laughs) It's easy to do that . . . You get to the point in your development where that deals with phrasing. It applies to the percussionist as well as it applies to the trumpet player or the saxophonist or the pianist. It's phrasing your solos so that they relate to that point in the composition.

TB: Yes, I noticed you did that on one of the tunes, I enjoyed that. By the way, you did a ballad last night, *Sentimental Man*, and you guys went into a double time grooove there for a while, and almost out of the clear blue sky *you* started playing a double time on top of the double time.

EJ: You know what I was doing? I was teaching the guitar player a lesson.

TB: (laughs)

EJ: Because he's young and full of ginger, and fire. He wants to play on his guitar, like 99 beats per second. So, he didn't know I was going to do that so I said,"I'm going to double up on him." It got to him, he understood it. Because that has the effect of putting him out . . . it leaves him without any support. It has that effect. In other words, you turn the situation around and he is supporting me, instead of the opposite. It's a good way to learn the value of the notes.

TB: Who do you think has got the job of keeping time? In other words, would that be your job, is it the bass player, is it the rhythm section (as a whole)?

EJ: I think it is the drummer's job to keep the time, and it's everybody's responsibility. That is, it doesn't matter (what you play), if you're playing bass, you have that responsibility too. But, the time-keeping is the job of the drummer. That's who the job belongs to, no

matter what. You can spread it around, (but) I think everybody has the responsibility. This goes with being a professional, it goes with the territory. So if you think you're going to jump up on somebody's bandstand and not have any responsibility for time, you're sadly mistaken. But, the job of it belongs to the drummer. Primarily that is his fundamental role.

TB: Okay, so you're saying that first, and everything else later.

EJ: That's first, everything else next. If you can build on that, if you can elaborate on that, fine! That has to do with your own development, your own mastery of your instrument to the extent where you can become sophisticated enough to do a multiplicity of things with it.

TB: It seemed to me that when you played fills, you would more or less, on occasion, push back the next downbeat just a touch. The reason I say that is because everyone seemed to go with you, like it (downbeat) should be just a hair over, instead of here, just a touch over there. Is that the case?

EJ: It might be illusory, but it could happen only in this sense. There are times when the whole thing is flexible enough for you to allow for compensation.

TB: Right, that's what I'm leading to, because it seemed to me that it was that (compensation) rather than someone goofing off and just putting the down-beat back. It seemed to me that it was quite intentional, like you were driving at something and that was the way to do it, I'm not trying to be a wise guy . . .

EJ: No, no! That's an accurate assessment.

TB: Another thing that stood out in my mind about your playing more so than any musician, the way you handle music. Handling music through the drumset, at the emotional level; I noticed you'd be very calm and then all of a sudden you would explode! That really stuck out in mind. Did you always do that?

EJ: This is what I've always believed to be some of the capabilities of the instrument, depending on the operator. Now I happen to be the operator. If it's the drums, to me the drumset is a musical instrument. And there's no reason why the full range of emotional possibilities can't be realized with the drums just as well as any other instrument. A piano for instance, a harp, or whatever. The complete range, it can be applied to the drums as well.

TB: Did you study formally? Be it drumset, or the standard way where you take out the Haskell Harr snare drum book and do that, study mallets formally . . ?

EJ: I did go through that book as a matter of fact. I went to public school in Pontiac, Michigan, so I didn't do anything extra. Our family paid for piano lessons for my brother Hank, and Thad had trumpet instruction and all this. But the money just didn't stretch far enough down the line for me. I didn't have that advantage of being able to take private lessons, so I had to get everything that I had, at least up to that point, for myself. Originally when I joined the band in Junior High School when most kids do, our band leader said, "Now listen, we have to have that book (Paul Yoder), and you got a pair of drumsticks and a pad." So I got that book and that night I went home and sat over it and poured over it and read it from cover to cover, trying to make some sense out of it. Finally, all of a sudden I understood what it was. I knew exactly what it meant, what all of it (meant) from page one to the back cover. I pondered over that the next day, and so I learned how to do it. In two days, I mastered that book, and the rudiments.

TB: All of them?

EJ: All of them! From then on, it was just a matter of applying myself to it. So I practiced as much as I could. Every spare minute that I had, I practiced. Instead of going out to play ball, or whatever, I practiced on the drum pad. I didn't have any drums, so I kept that pad until I was able to buy a drum or at least be assigned one. When I got into the first band, I won the first chair for sight-reading. I had a drum from the school supply room. I'd check out a drum and take it home and so I had that from then on and right through high school. I wanted to be in a symphony orchestra. It wasn't until I was two years into the air corps career that I thought about jazz.

TB: Did you play in the band then?

EJ: I played in the band in the Air Corps, yeah. We had a big show that we took around to all the air bases around the world, called "Operation Happiness". It was like a stage show and they had a big band, my part in it; they used most of the personnel of our band. We had a huge band; 100 piece marching band. Most of the people in the band were part of that. My job, I was a stage manager. I handled all the electricity and the lighting for the stage. The drummer had a tragedy in his family and he was sent home, so they were stuck. They auditioned people trying

to find a drummer, so I said I guess I'll take the audition and so I started playing the show.

TB: Now this was drumset you're talking about?

EJ: This is drumset now, yeah.

TB: Was this your first experience on drumset?

EJ: Well I had practiced at home but a . . .

TB: Actual playing experience!

EJ: Actual playing experience, yes. Something that I had to do, not just practicing.

TB: Didn't that make you a little nervous about it?

EJ: Very nervous! Not a little nervous, alot nervous! But I did it. I don't think anybody else was aware of it. I hid it pretty well. I was scared to death, but I did that.

TB: Who were some of the players that you first started listening to, at least on drumset?

EJ: Kenny Clarke, Sid Catlett, Chick Webb. These people had records out, I just discovered Jazz records then. The bands I knew about were, Duke Ellington, the obvious big bands, Benny Goodman and his band, all the guys, Buddy Rich, and Jo Jones. I listened to people like Count Basie, and then of course "Jazz at the Philharmonic" started and my brother played with them, Hank, he was with Ella Fitzgerald as accompanist at that time. "Jazz at the Philharmonic" came to us in Columbus, Ohio, and I went down and met Charlie Parker, Fats Navarro, Coleman Hawkins, Lester Young, Ella, Flip Phillips and Buddy Rich. Up to that time, I had heard some of Charlie Parker's records. Alot of guys on base had those records. Kenny Clarke playing, Max Roach, that's the first time I heard Max Roach.

TB: Yeah! What were your impressions of Max?

EJ: From listening to Kenny Clarke and Jo Jones, right up through that progression, I said "this is the way the drums are supposed to be utilized." I was convinced that was absolutely the way as far as solos (should be played) because I heard Max play very musical. Everything was oriented to the composition, to the melodic line. I heard that in his solos, "he's playing the tune." The way he had the tom-toms pitched, he only had two tom-toms, a bass drum, and snare. The way they were tuned, pitched and the way he used the sound, the sound of the tom-toms. It was unique and beautiful to me. I think it opened up my (eyes), it was like a layer being peeled off of my *brain*! It gave me tremendous insight into what it was, as some of the possibilities. So I was convinced, I said "this is for me." Right at that point, I thought I would stay in there, I was going to make a career, I would do twenty years and get out and then do something. But at *that* time I said, "I'm going to get out of the Army and go and pursue this music."

". . . the best way to make yourself known is to excel in what it is you do . . ."

TB: Any regrets?

EJ: Not at all, none at all! I never regretted, not one minute of it. That decision is still paramount in my mind.

TB: I'm glad of that. I hear some guys from what we call the "discouragement fraternity" (who say) "Oh no, don't go into music!" But I'm listening to them less and less.

EJ: If I had thought about economics, if I had even considered that, I probably wouldn't have (gone into music). This is what I dream, this is what I want. That's for me. I've heard alot of other things and I suppose everybody has their reasons, but I was thinking from a purely educational (view) . . . this is what I can do to develop my mind. If I pursue from that point of view, and it's proved to be right. There's still as much in front of me or if not more as it was at that time. That's the way I feel, there's just as much of a mystery ahead in the future as there was at that point.

TB: Well, the obligatory question; your drumset. There are a couple of things about your set that intrigue me. I was wondering about the sizes, you use a standard snare drum.

EJ: Standard snare drum; that drum happens to be a Tama, and it's metal. Just right off the rack, it isn't custom built. I think it's great! It's got a great sound and it responds, and everything. One can adjust it to practically anything that you want; any kind of general sound that you desire.

TB: Weren't you using wood (drum) for a long while?

EJ: Yes, I've still got a wood snare drum. That (Tama drum) was the one that was in the case (laughs) so I brought it along. I'm not that particular, I don't split hairs about things that closely. I think a metal snare drum is good for small group work. That may be a debatable thing. I like it, but I like the wooden one too. I think in an open air context, playing concerts, the wooden drum, it's another kind of a sound. And for recording, I'd rather record with a wood drum.

TB: How about the rest of the drums, what's the set-up you're using?

EJ: The two floor toms are 18x18 and 16x16. Now I used to use 14x14 tom and a 16. But I like the timbre better in the 16 and 18, not that the pitch can be any different, that doesn't matter. But I think the timbre is a little bit heavier and of course I look for that heavy timbre. When you say tom-tom, I think the whole mental image I get is that sound image, it's something very strong, very masculine. And that timbre is what I look for. I get it and I'm very happy with that size, and it's manageable. Also now, the mounted toms are 8x12 and 9x13 and this is fine. It's a perfect complement to the floor tom-toms.

TB: What intrigues me is your bass drum.

EJ: Oh that's an 18". That's my pet! That little baby is a *beautiful* thing, a very versatile instrument.

TB: It's a compact little thing.

EJ: Right! (laughs) And as I said it's really versatile and it can do anything. Obviously you're not going to have the timbre of a 24" or a 26", but tone quality, sound intensity, it's all there. Not only that, it's easy to carry. (laughs) That's another reason.

TB: Yes, I know that! Also what intrigues me is that you're using a wooden beater on your bass drum pedal, now why a wooden beater?

EJ: You know, you've got a very close sound association there. Okay, I've got an 18" tom-tom, there's a 16" tom. You need something there to make a definite *statement* as to what it is and that wooden beater does that better than the felt one in that close association with these other heavy sounds. So that separates the sound adequately and that's what you need. You need that clarity, that sharpness. You can be as delicate as you like, you don't have to *pound* it and drive it through the floor. That beater is versatile enough, it can be handled any way you like. It takes a little getting used to. I use a mole skin patch, it takes the edge off.

TB: Are you using a Camco pedal?

EJ: Yeah.

TB: With a strap?

EJ: No, I've got a chain on it. That was *made* for me. That was designed for me by Al Duffy and Frank Epilido. They made that modification on it, because I broke so many straps! I

said, "Al, make me a pedal that *won't break*" and they came up with this chain and reduction gear. I've got the original one.

TB: How about cymbals? I noticed you're using two rivet cymbals; what's the reason there?

EJ: I always like to have one that's going to work. Just by the nature (of the cymbal) you drill those holes and put the rivets in there; it's a great sound but it weakens the body of the cymbal tremendously. What's liable to happen at any time is a split. That's one of the hazards; that it's subject to split. So if it does, I'v got another one right there. It makes a great crash and for a different *sound* for say sharp keys for instance, that cymbal on the extreme right is beautiful, depending on if you use alot of brass. If I have a piano player; sometimes we do, I would use that (cymbal) for piano, brass, for vibes and that kind of instrumentation. It's beautiful for that, it's a perfect blend. All those cymbals sound different, they are all 20" and they all have a different sound.

TB: Let me move on to practicing. Here, everyone has their own practice routine. When you practice, do you work towards specific patterns, or do you tend to work toward flexibility and let things come out, because you have the flexibility to do them?

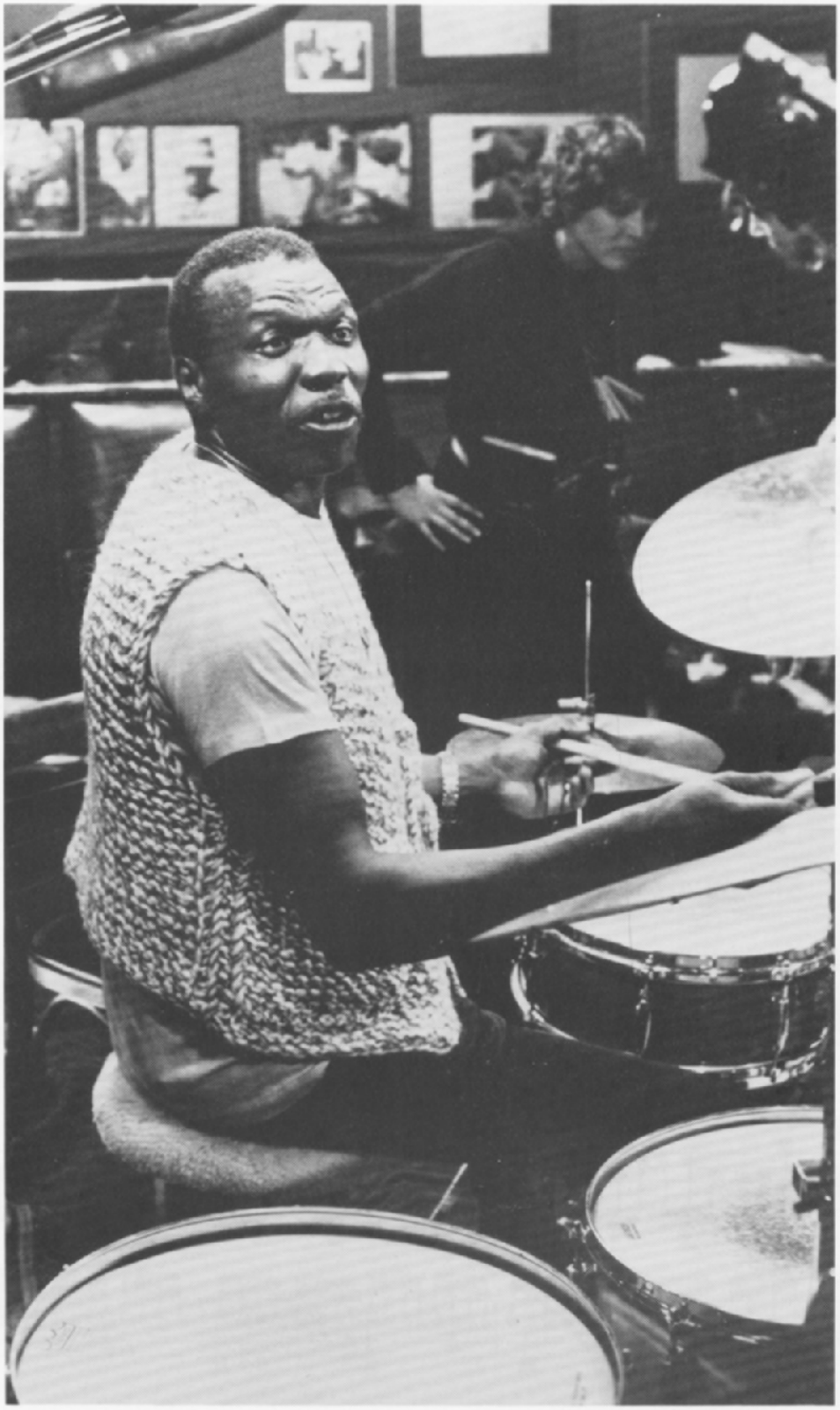
EJ: Well, there's two things that I can suggest right now. One thing is to get yourself up to your working standard. There's a warm-up practice, you can run through exercises that put that tension and strength into your body, that build up the adrenelin more or less up to that point where it's needed. Another is for working out, solving problems. Solving problems of coordination for instance. I don't believe in blocking out solos, because once that's done, it isn't from my point of view, a solo anymore. It's something that you assimilated, a data more or less. From a creative point of view it isn't that. That isn't what I consider creativity, although you can argue about that! But in jazz, it's the spontaneity that delivers the excitement. This is the real incentive for mental stimulation, the fact that you know something is going to happen that's never (happened before), okay maybe it's happened before but it's so long ago that when it happens again it's something that's almost new.

TB: Well then, you're more or less talking in terms of practicing for flexibility, so that things can come out.

EJ: Sure, so that you can respond to that thought or an idea. So that your body can instantaneously (respond); that's the kind of reaction you want, instantly! But you have to be in condition for that, so you practice to condition yourself.

TB: For guys who want to break into the music business, what advice would you give them as far as getting themselves musically ready, and also as far as making themselves known?

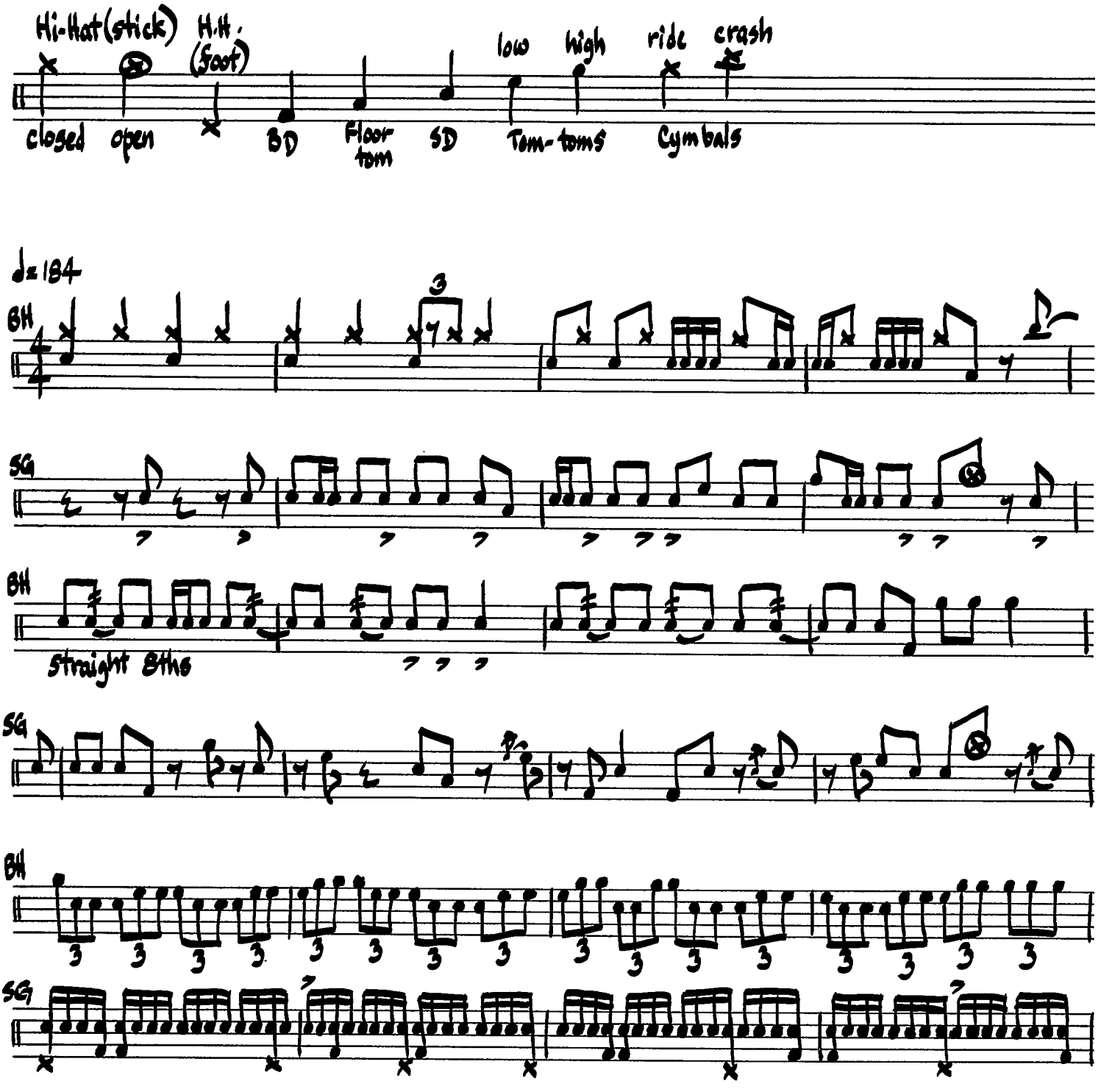
EJ: I think the best way to make yourself known is to excell in what it is you do and from that reputation that you establish; because of your own competence, not because you've got a smart press agent. It's your own competence in the long run; it's what matters. —●

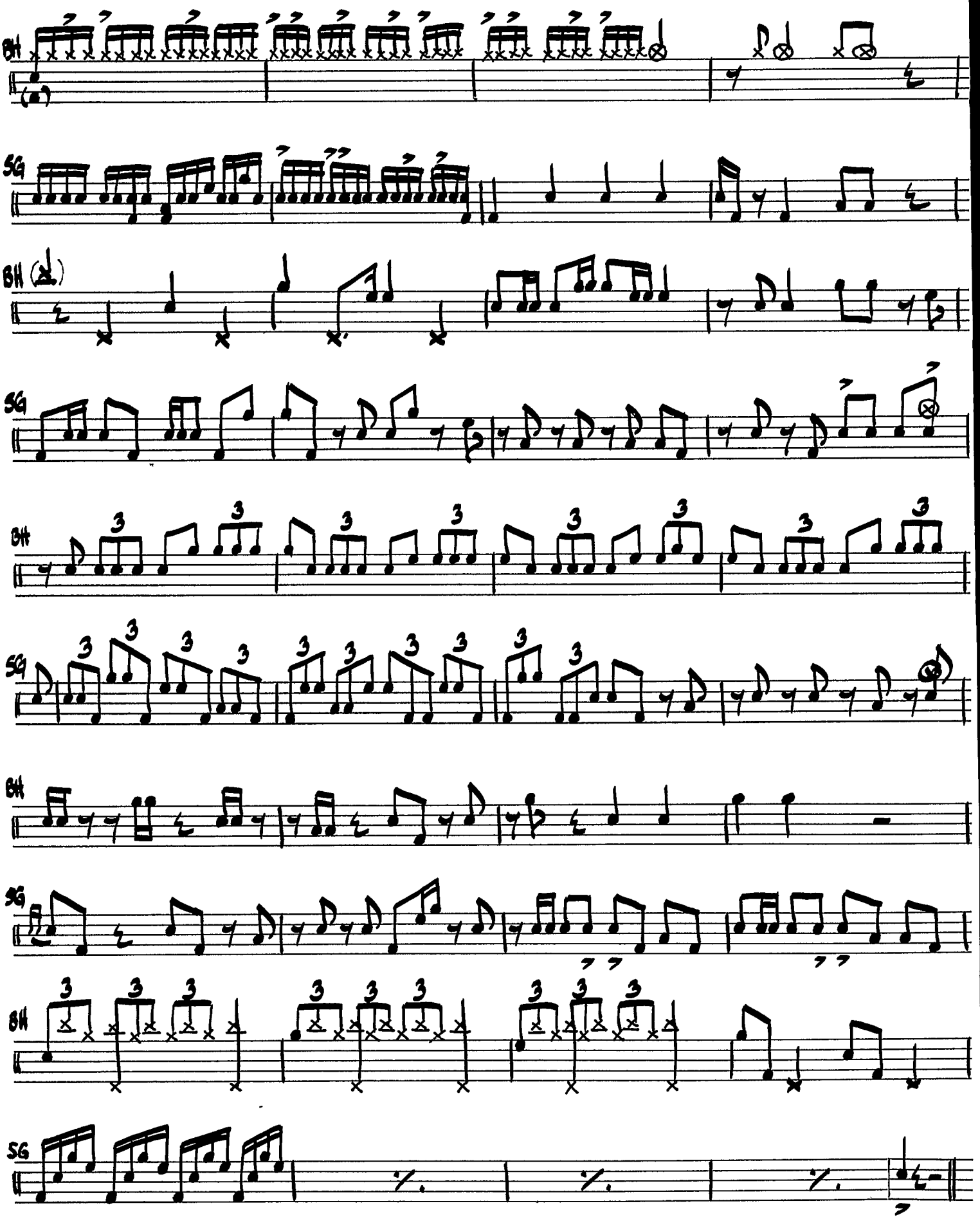


DRUM SET TRANSCRIPTION

by William Lutz

The following transcription was taken from a live recording of "Stompin' At the Savoy" which appears on the album *Bob James—All Around the Town* (Columbia—Tappan Zee CZX 36786). The two drummers, Billy Hart using sticks and Steve Gadd using brushes, trade "fours" for sixty-four bars beginning with Hart.

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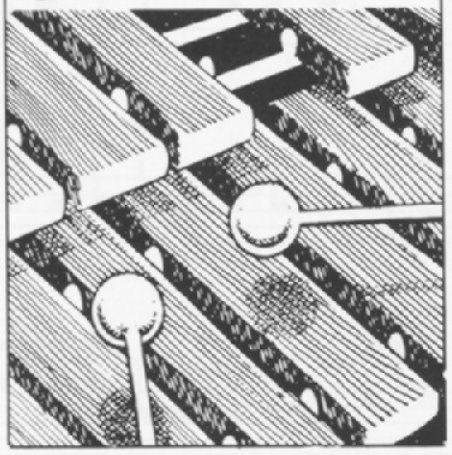


MARIMBA EXCHANGE

by
Dr. Linda Pimental

A lively exchange of information has stemmed from the "The Aristocracy of Manufactured Marimbas" article that appeared in the last issue of *Percussive Notes* magazine.

Trudy Muegel, Ohio Wesleyan College, owns a "King George" marimba. She thinks that 102 instruments were built, 100 for the ensemble, one for spare parts, and one was built to present to King George.

The European Tour, in 1935, was planned to celebrate the 25th Anniversary of the Coronation of King George V of England, and not to celebrate the Coronation of King George VI which occurred in 1937.

Bob Saydlowski, "Product Close-up" columnist for *Modern Drummer*, writes, "I have a Deagan #844 3-octave xylophone on a 'pit' stand. I would like to know the approximate date of manufacture, original retail price, and approximate current value."

Steve Weiss, Steve Weiss Music, Philadelphia, is trying to get information about the "Marimba Celeste." He has recently come across one that was stored in an attic for 27 years!

If you have information to pass on to these people or if you have questions or pertinent information that verifies, corrects, or extends that which I had when I wrote the article, please write so that we can share with other readers.

Dr. Linda Pimentel
Faculty of Education
University of Lethbridge
4401 University Drive
Lethbridge, Alberta, Canada T1K 3M4

Dear Linda,

Several months ago in *Percussive Notes* you were asked about the measures in the third movement of the Creston. These measures are always a shock the first time they are played with the piano. In treating the passage you mentioned the groups of two and three but stopped there. I take it one step further and redivide the measures into a 5/8, 5/8, 2/8, 6/8 sequence, there are many ways to break it up, this one is easiest for me.

There seems to be no apparent reason for the composer to remain in 6/8 when the rhythmic and harmonic movement is clearly based on this shifting metric cycle. The only problem I see is in changing the natural accent patterns created by the bar lines. Measures #138 and #144 would take some care in the phrasing of the second eighth note which before redividing was a downbeat and is now falling on a weaker beat. I have marked these notes with an editorial accent.

By your answer, I thought you had this in mind and was wondering if you thought that tampering with the composers bar lines was going one step too far.

Sandy Schaefer
Percussion Instructor
Cal. St. Univ., Fresno

Dear Sandy,

Thank you for your excellent editing of this difficult passage. I am going to keep copies of it available to appropriately pass out to others.

My original answer was taken from a tape made at the San Jose Convention, 1980. What you cannot hear in the article as it appeared in *Percussive Notes* magazine is me playing the piano, demonstrating that the harmonic structure evolves in groups of two 8th notes and three 8th notes.

Another structural key, an important one I think, seems also to have escaped the tape transcription. To demonstrate this structural key, the circular resolutions of the bass line, I have taken the liberty of circling notes in your edition. At the convention, I heavily accented these notes as I played the accompaniment. Both the marimbist and the pianist may find it helpful to heavily accent the circled notes during the initial stages of rehearsal.

Sandy, thank you again for writing to us. Your restructuring of the bar lines should be most helpful to many readers.

Sincerely yours,
Linda L. Pimentel

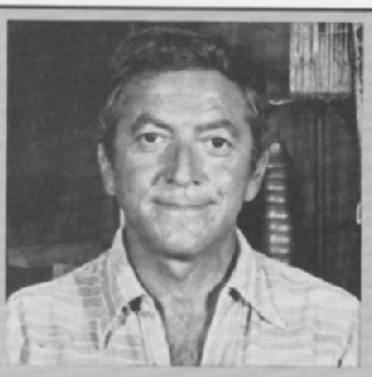
ASK THE EXPERTS

In each issue of *Percussive Notes*, Anthony J. Cirone secures answers from prominent percussion experts to questions submitted by members of the Percussive Arts Society. Any member of PAS may submit a question directly to Anthony J. Cirone, P.O. Box 612, Menlo Park, CA 95025 and every effort will be made to answer as many questions as possible. Selected questions with answers will appear in coming issues.

This question was submitted by Jim Munzenrider of Helena, Montana:

What advice can you offer on improving sight reading for professional studio work?

Question submitted to Emil Richards-Los Angeles Studio Musician.



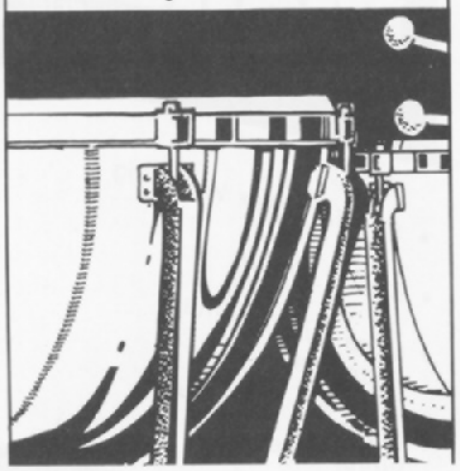
ANSWER:

The advice I can give you for improving sight reading in professional studio work, is the same as for any and all aspects of a professional musical vocation. Constantly read as much new music as possible. Get plenty of experience playing under a conductor. Read music while listening to a click track or metronome. Read as much odd time rhythmical music as you can. Sight sing every day.

There are no short cuts or easy techniques for improving sight reading. I would suggest all of the above and any other methods that may be available to help the improvement of sight reading.

Reading new music each day by yourself or with others in a musical group will continue to improve sight reading.

Focus on Timpani



edited by Kalman Cherry

About the Author

Eric Remsen received the Bachelor of Music degree from California State University, Los Angeles and received his training as a timpanist from William Kraft and Cloyd Duff. His professional career began in Los Angeles, where he was one of the original members of the Pacific Percussion Ensemble. In 1969, he joined the percussion section of the Milwaukee Symphony and in 1970, he accepted the position of Assistant Timpanist with the San Antonio Symphony. In 1977, he returned to Los Angeles as a freelance performer, appearing and/or recording with the L.A. Chamber Orchestra and the L.A. Philharmonic, and working in the musical theater and motion picture/television recording fields. In the fall of 1981, he accepted the position of Timpanist/Percussionist with the St. Paul Chamber Orchestra. In addition to performing, he has written numerous works for and articles about percussion and many of his students have become professional performers.

Editing the Timpani Parts of the Orchestral Music of the 18th and 19th Centuries

by Eric Remsen

The practice of editing the timpani parts of the standard orchestral repertory, most particularly that of the Eighteenth and Nineteenth Centuries, has been encountered by most percussionists who have made a serious study of this instrument. There seem to be as many different opinions regarding the limits of propriety in this area as there are personalities involved, ranging from those of the extremely conservative persuasion who argue that interpretation should not exceed the indications of the printed page, to the most liberal interpreters who make ammendments virtually at will, often disregarding stylistic integrity. Strict and literal adherence to the printed page can result in dissonances, inappropriate sonorities, or in phrasings and articulations which are at odds with the rest of the orchestra. Therefore, a reasonable path seems to lie somewhere between these extremes. The question, then, is: Given the practice, now a tradition, of editing timpani parts, what parameters may be established for it so the most satisfactory results may be obtained?

Editing can manifest itself in four ways: Alteration of the duration of existing notes, alteration of the rhythm of existing passages, alteration of the pitch of existing notes, and the addition of notes or passages beyond what may already appear in the part or score. Strictly speaking, alterations of dynamic level and tempo are also aspects of editing, but these are so common and so easily communicated by the conductor that they need not be discussed here.

The performer's role as editor is necessarily limited by the presence of the conductor, who should be the final authority on interpretation. Although the performer must defer to the artistic judgement of the conductor, he or she will discover that the majority of conductors are amenable to tactfully presented suggestions in this area, and that many expect to receive them; indeed, some would be disappointed not to receive such suggestions. The conductor's greatest source of knowledge regarding such specialized information is usually the individual musician and, when properly presented, it is usually received with gratitude.

The practice of editing evolved as the instruments became more sophisticated and the quality of their sound improved. Timpani were introduced to the orchestra in the 1670's and were firmly established members within thirty years, but it was not until the 1830's that it became common to use more than two drums. Also, a mechanism to effect rapid tuning changes was not perfected until the second half of the Nineteenth Century and the art of manufacturing timpani heads capable of pure tone and clear pitch did not reach its highest point until well into the Twentieth Century. These factors, coupled with the improvement in performing skills over the years as new techniques were developed and older ones were refined, served to magnify the defects which resulted from writing within the limits of the more primitive instruments. Finally there is the temptation to conjecture what use the earlier composers would have made of more sophisticated and flexible instruments had they been available.

Music is a language, not the sort which conveys information, but rather that which communicates emotion or, to be more precise, the composer's emotional reaction to his or her environment. Since the vocabulary of music is abstract and each composer seems to have a unique version of it, we cannot as listeners be expected to understand everything we hear in a given work, but we should at least be able to appreciate what we are hearing if it is delivered to us in a manner which is consistent with the composer's intentions. Like spoken language, the style, syntax and vocabulary of music is subject to change over time and according to locality, and one could no more expect to give a comprehensible performance of an eighteenth century piece of music with a knowledge of only twentieth century musical style than one could give a coherent reading of Chaucer with a knowledge of only twentieth century American English.

The vocabulary of musical notation is not (and has never been) exhaustive. This is why one performance of a given composition can sound so different from another, even if both performances in question are by the same conductor with the same orchestra. In the earliest eras of orchestral music, the printed page held specific information as to pitch, moderately accurate indications regarding rhythm and usually vague directions pertaining to dynamics and tempo; if any printed directions regarding phrasing and articulation were present, they were ambiguous at best. This was a result of the fact that the composers of the time usually wrote music for specific occasions and for groups of musicians who were familiar with their style; the specific details of a work could be tended to in rehearsal because the composer was usually the conductor as well. Moreover, the western world was a considerably "smaller place" then, there was less diversity of musical style, and the composer had no need to write highly detailed parts because he was reasonably sure how the players would interpret them.

The primary problems for today's timpanists in the interpretation of eighteenth century music are the selection of mallets, the question of the precise duration of tones and, in certain cases, the decision as to whether certain notes of long duration should be rolled or simply struck and allowed to ring. The quality of the timpani sound derives both from the vibrating qualities of the head and from the degree of the ballistic quality of the attack, which is affected by both the hardness of the mallet and the character of the stroke. A discerning timpanist will select a mallet as much for the timbre that it will produce as for the type of attack desired, for a skilled performer can produce a variety of attacks from a given mallet. The timbre produced by mallets which are somewhat harder and lighter than today's general purpose models seem to be the most appropriate for the music of the Eighteenth Century, especially when playing on the best modern instruments, which produce much more resonance and a greater volume of sound than those for which the parts were written. There is no evidence, however, for the popular misconception that only wood or ivory-tipped sticks were used prior to the time of Berlioz; indeed, there is evidence to the contrary, so one should guard against the tendency to automatically reach for the hardest sticks available when a piece of Baroque or Classical music appears on one's stand.

The adjustment of duration is the most fundamental aspect of editing and is as necessary as the conductor's adjustment of tempo and dynamic balance for the sake of a thoroughly musical performance. Today's composers use notation in a much more literal manner than those of two hundred years ago and our ears are accustomed to the short, percussive effects demanded by such as Stravinsky, Richard Strauss and Mahler, so when we see, for instance, a succession of quarter notes separated by quarter rests, our natural impulse (based on our training) is to dampen the sound on those rests; to do such a thing would probably never occur to a timpanist of an earlier period. It was the practice of the composers of that time to leave a great deal to the discretion of the performer and the trumpets and timpani came into the orchestra with an already firmly established performing tradition of their own. A substantial amount of musical direction never had to be notated because it was included automatically by the performers.

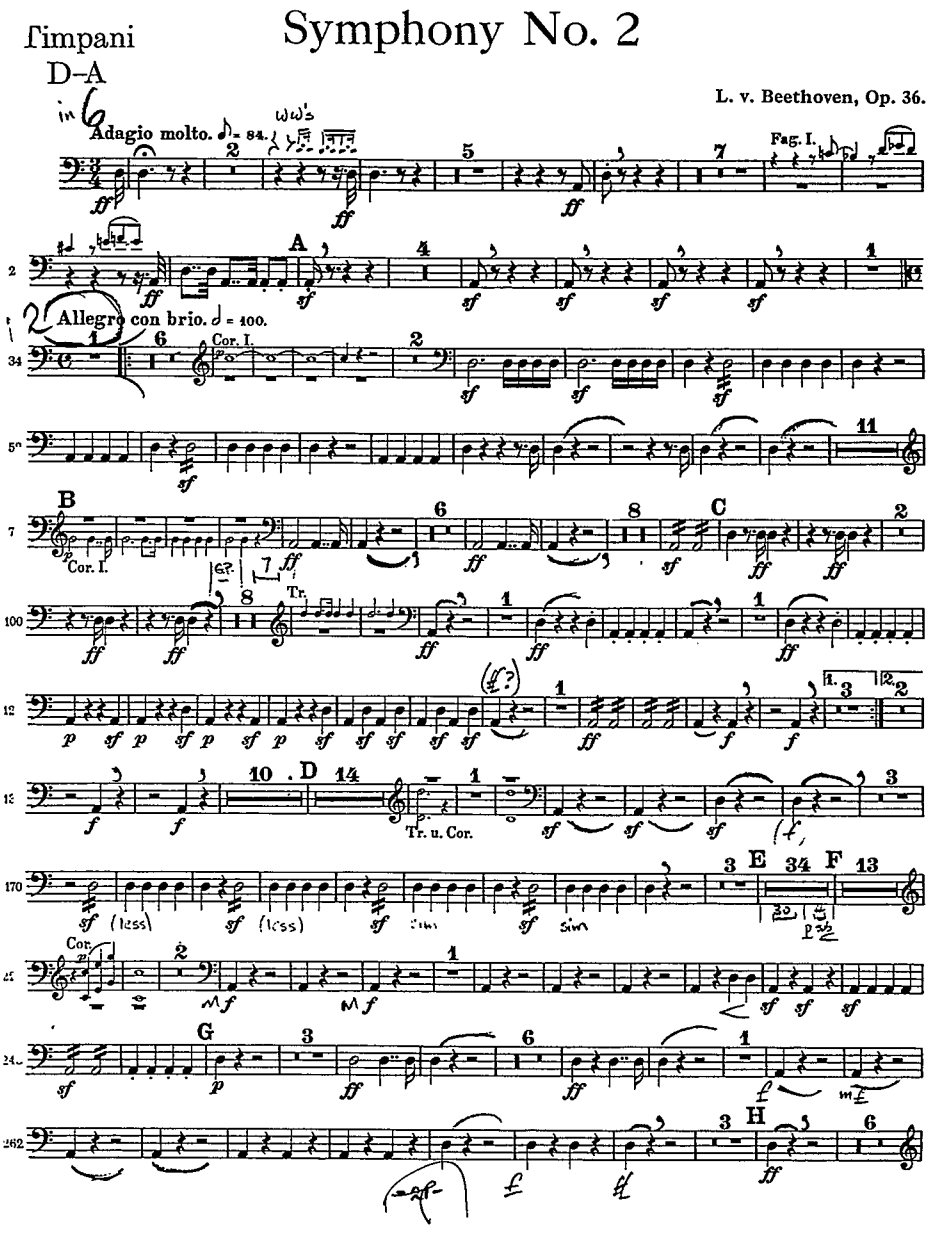
If the duration of the timpani tone is to match that of the other orchestral instruments, then the printed note values must often be disregarded. What then is the purpose of the printed note values? Dr. Richard Hochrainer tells us that if we have a note which falls on the downbeat of a

measure, we will instinctively make different attacks depending upon whether that note is an eighth, a quarter or a half note. The difference in these attacks causes a difference in timbre and therefore a difference in the emotional effect upon the listener. If we approach the timpani parts of such as Haydn, Mozart, Beethoven and Brahms with this idea in mind, it clears up a great deal of confusion as to what the notes are telling us to do. The recommended procedure is to allow all notes to ring (since timpani are resonant instruments by their very nature) using the printed values as a guide to the quality of the attack, and damping the tone in accordance with the releases of the other instruments or other factors such as sudden shifts in dynamic level or tonality. Marking one's part using the "open tie" to indicate that a tone should ring and the comma (in the manner of a breath mark for a wind instrument) to show cessation of sound is recommended (see Example No. 1) because it preserves the composer's original notations and allows the performer to phrase and articulate with the rest of the orchestra. (For a more thorough discussion of this, refer to Dr. Hochrainer's articles in *Percussionist*, Vol. XIV No.3, Vol. XVI No. 2, and Vol. XVII No. 2).

What is meant by the terms *phrasing* and *articulation*? To make a phrase in music (as in spoken language) is to employ stress and inflection in such a manner as to communicate most effectively the meaning of the line, i.e. the relationship of the individual notes to one another. Articulation functions as punctuation; it deals specifically with the length of each tone and the space between adjacent tones. (This should not be confused with another use of the term which refers to the sharpness or softness of attack, e.g. "clear" vs. "muddy" articulation.) If one were to speak without stress or inflection, disregarding punctuation (even though the diction might be flawless), the meaning of the words thus spoken would be incomprehensible to the listener, and so it is in music. Appropriate phrasing and articulation are essential to the understanding of music by the listener.

The Nineteenth Century saw the beginning of the business of music publishing—the printing of large quantities of scores and parts which over time became widely disseminated. This accounts for the widely-held generalization that composers prior to the 1800's wrote for the immediate occasion and those thereafter wrote for posterity. There are two consequences of this situation which affect today's performer: First, composers became aware that notation needed to be more complete and more specific, so from the time of Beethoven we find increasing amounts of information in the parts. Second, there is the phenomenon of scores and sets of parts being printed which contain errors or which may not have had the benefit of revision by the composer prior to publication.

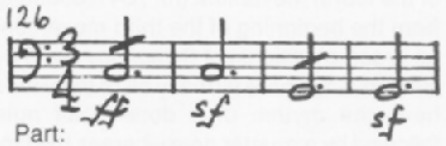
EXAMPLE NO. 1



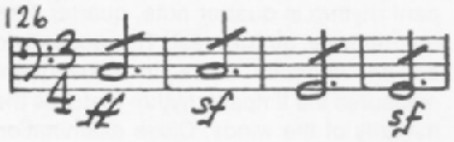
The question of the alteration of notated rhythms and pitches, to say nothing of the addition of notes to the printed part, is much more subjective and controversial than that of adjustment of duration. It is here that one begins to conjecture what differences might have been found in the work of particular composers, had more sophisticated instruments been available to them, or to question whether one is encountering an error in the part or even in the score. When there is a discrepancy between part and score, the score traditionally prevails, though it is possible, although unlikely, for an error to have been corrected in a part but not in the score prior to publication. It is also possible that identical errors exist in both score and part and it is this possibility, coupled with that of what certain composers might have done given the existence of more modern instruments, that is the basis for the sort of musical scholarship which attempts to provide objective criteria by which to judge the validity of ammendments to the printed part. Validity is defined as consistency with a given composer's style and artistic intentions.

Scores and sets of parts to the standard repertory are available from a variety of publishers and each of these represents an individual problem, since each publisher of a given work may or may not have chosen to make corrections and/or ammendments of its own, especially in the music of the Baroque Era. the Breitkopf & Härtel editions are generally favored for the music of the Classical and Romantic periods by the major symphony orchestras of the United States, but the Kalmus editions are also frequently used because of their lower cost. Examples found throughout this study are drawn from either or both of these sources.

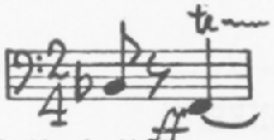
The most commonly cited examples of discrepancy between score and part are: Measures 127 and 129 of the third movement of *Symphony No.* 1 by Beethoven—
Score:



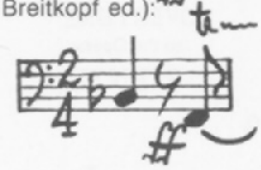
Part:



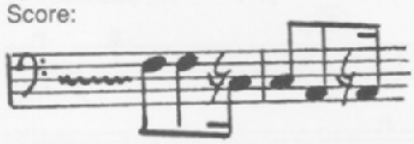
The twenty-eighth measure before rehearsal letter "H" in the fourth movement of *Symphony No.* 4 by Beethoven—
Score:



Part (in Breitkopf ed.):



The sixth measure after rehearsal letter "T" in the first movement of *Symphony No.* 4 by Tchaikovsky—
Score:

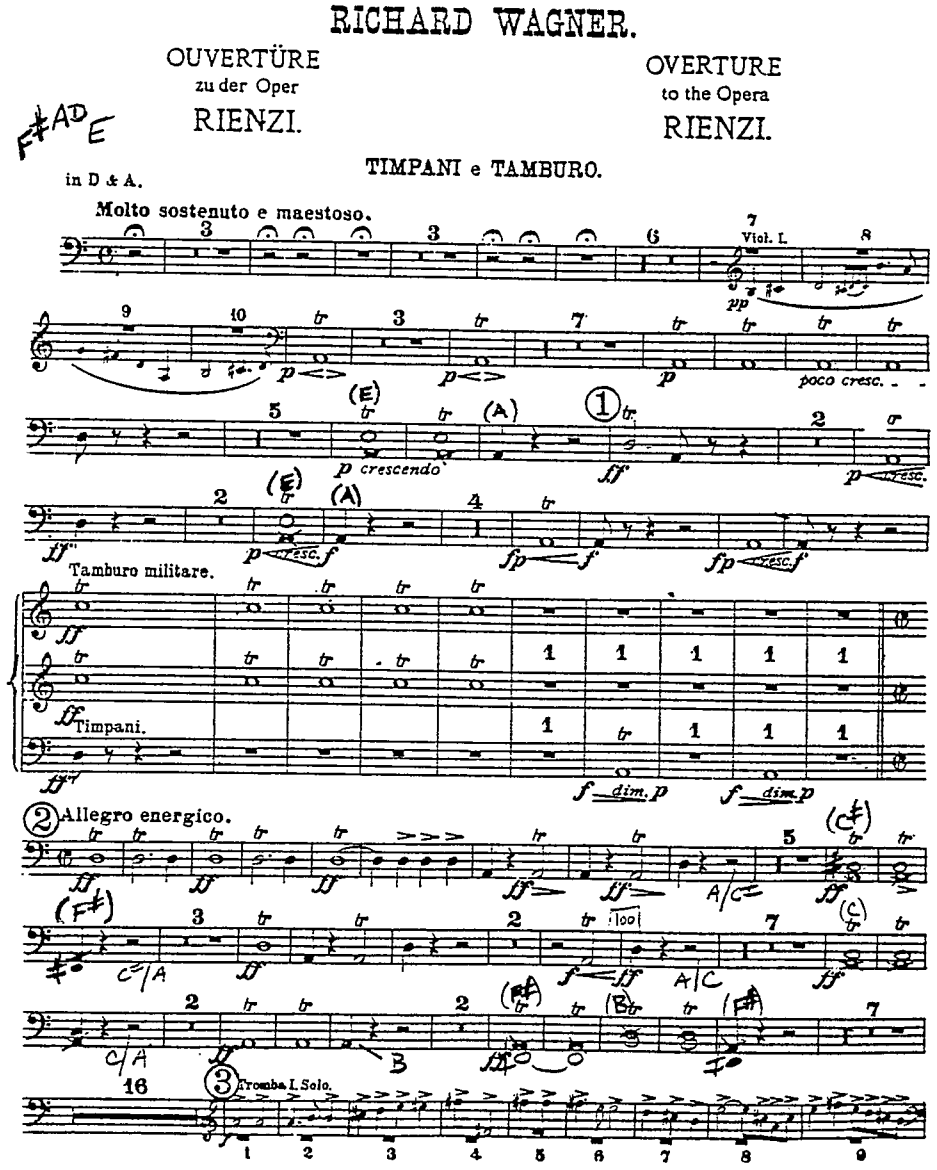


Part:

Cloyd Duff to Teach at Summer Symposium

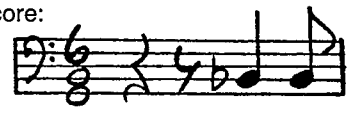
Cloyd Duff, who served as timpanist with the Cleveland Orchestra for the past 39 years and is a member of the PAS Hall of Fame, will be a member of the instructional staff at the International Symposium to be held on the campus of the University of Tennessee at Knoxville. The symposium, sponsored by Ludwig Industries and the Department of Music at UTK, will include a number of outstanding teachers in all areas of percussion, but this summer will feature a special offering in the area of symphonic percussion. The symposium will run for one full week beginning July 17th and will include programs designed for any age and area of interest. For further information about the symposium, write to F. Michael Combs, Symposium Coordinator, Department of Music, University of Tennessee, Knoxville, TN 37996-2600.

EXAMPLE NO. 2

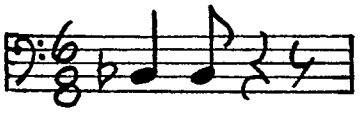


The eighth measure before rehearsal letter "Q" in the first movement of *Symphony No.* 5 by Tchaikovsky—

Score:



Part:

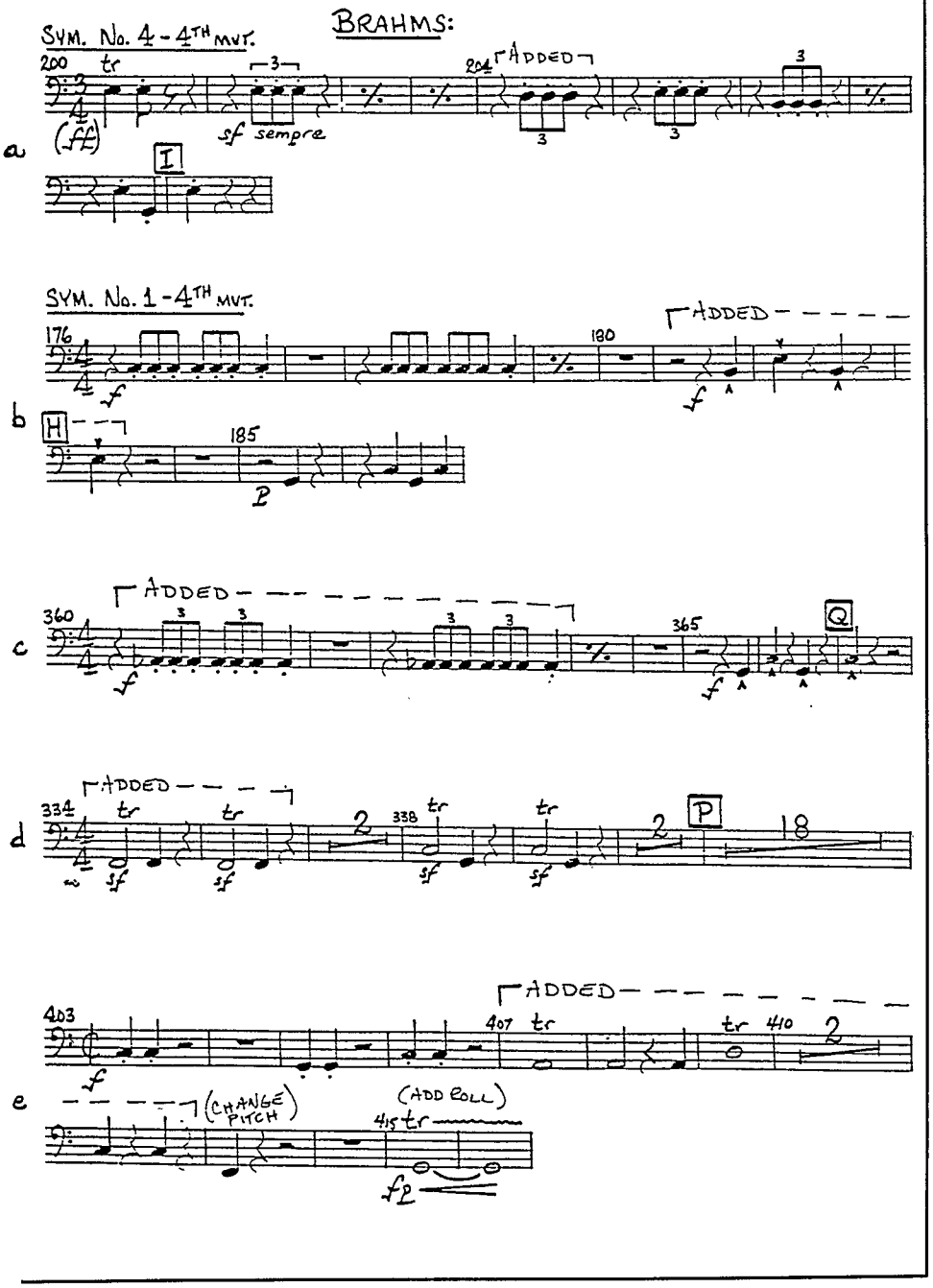


An example of the possibility of an error in both score and part may be found in mm. 131 and 133 of the third movement of *Symphony No.* 1 by Beethoven, where every instrument in the orchestra has the indication *sf* except the timpani.

An example of what seems to be an error in both score and part is measure 391 of the fourth movement (m. 764 if counting from the beginning of the third movement as in some editions) of *Symphony No.* 5 by Beethoven, where virtually all of the winds have the rhythm of a dotted half note followed by a quarter note whereas the timpani rhythm is quarter note, quarter rest, quarter note, quarter rest. This appears to be an anomaly since in subsequent measures the timpani rhythm matches the majority of the winds. Close examination of the score reveals that in this, the final stretto of the Coda (beginning in measure 390), the timpani function as rhythmic reinforcement, first to the winds (m. 390), then to the contrabassoon, celli and string basses (m. 391), which are in canon with the former instruments. In measure 392, however, the timpani return to the reinforcement of the winds, creating the impression (to some ears) that some sort of error has been committed. Indeed, in examining ten different recorded performances of this work, only Szell (Columbia M7X 30281) and Karajan (Angel 35231) retained the notated rhythm; the rest altered the timpani rhythm to conform to the winds.

The argument for retaining the notated rhythm but altering the pitch of certain notes is based on the assumption that the composer desired the extra weight of the timpani sound in the orchestration at a given point, but the tuning limitations of the instruments with which he was familiar did not allow for the note(s) to be placed on the most desired pitch. A compromise was made by using a pitch which was available. The resulting effect is sometimes disconcerting when played on modern instruments because of their increased clarity of pitch; the extent to which this is objectionable is primarily a factor of how far from the prevailing tonality the compromise pitch is located. The problem generated by placing every note on what seems to be its

EXAMPLE NOS. 3a-3e



ideal pitch is that the altered part may no longer be stylistically appropriate, and a degree of restraint must be exercised. The vast majority of orchestral music of the Eighteenth Century had them tuned in perfect fourths; J.S. Bach used them tuned in perfect fifths in only four (*Cantatas Nos.* 79, 91, 100 and 195) of the forty-nine works in which he employed timpani, and Handel used them in fourths exclusively. As time passed, the use of the fifth tuning became more commonplace and other larger intervals began to be used beginning with Beethoven in the Nineteenth Century. Even today, movement over the interval of a perfect fourth or perfect fifth remains the most idiomatic of timpani sounds and movement over smaller intervals will usually sound out of place in the music of Haydn, Mozart, Beethoven, Schubert and Mendelssohn.

The traditional function of the timpani is that of a bass instrument which sounds the tonic and dominant in root position. The most conservative of the older composers used them in this manner only, leaving them silent when modulating from the principal key. The more adventurous composers placed the timpani in chords where their pitch was other than the root, resulting in occasional dissonances and/or questionable sonorites. The timpani pitch can be that of the third or fifth of a chord without necessarily creating the effect of an inversion of that chord; this is dependent upon the spacing of the other orchestral voices and the register in which the timpani note occurs. An illustration of this is measure 95 of the first movement of *Symphony No.* 9 by Beethoven, where the orchestra sounds the chords of B-flat major, F major and the timpani notes are D-natural, A-natural respectively. It should also be mentioned that a composer may have placed the timpani on the third or fifth of a chord in order to create a specific coloristic effect, such as the B-natural roll in the final E major Chord of the *Midsummer Night's Dream Overture* by Mendelssohn.

Dissonances are created when the timpani pitch is one that is not a member of the chord which is sounding. This situation is most often created by a modulation to the dominant where the lack of either a third drum tuned to the supertonic or a rapid tuning mechanism necessitates the use of the tonic or dominant drum as a substitute, neither of which is a member of the supertonic (V of V) chord. Numerous examples of this may be found in the music of Schubert, e.g. between rehearsal letters "I" and "J" in the first movement of *Symphony No.* 2, the four measures before and the third measure after rehearsal letter "F" in the last movement of *Symphony No.* 3 and in numerous places throughout *Symphony No.* 6. The first movement of Schubert's *Symphony No.* 8 contains several possibilities for the editor's pencil. Based upon the previous examples, the three measures leading into rehearsal letter "F" would benefit from a change from B-natural to C-sharp. Also, measures 91, 107-172 and the downbeat at rehearsal letter "D" might well be changed from B-natural to E-natural, although these last would only be a matter of substituting the root for the fifth of the chord as discussed earlier. Additionally, the measures on either side of rehearsal letter "C" represent a full cadence in G major, and a change to G-natural on the downbeat of "C" and to D-natural in the penultimate measure would probably not be unwarranted. Additional examples such as these may be found in the music of most nineteenth century composers, but care must always be exercised in the making of revisions which consist of the alteration of pitch. One must take care not to destroy a calculated effect such as the coloristic shading of a chord which is effected by placing the timpani on a chord tone other than the root, or to negate a legitimate harmonic device such as organ point, by altering a pitch simply because it is not a chord tone. Careful analysis of the score is required whenever such revisions are being considered.

continued from page 55

Probably the most controversial aspect of editing is that which involves the addition of notes to the printed part. This presupposes that a given composer would have made use of the subsequent improvements in the instruments and further presumes to calculate how that composer might have exploited those improvements. A composer's style derives in part by the limitations imposed by the instruments and performers whith whom he or she is familiar, and to add notes to a score based upon subsequent expansion of instrumental resources must of necessity alter the style of the music. When the degree of stylistic change exceeds nominal limits, the artistic intentions of the composer are no longer served, so care must always be exercised that the integrity of the music is preserved. Mozart and Haydn were skillful and generally conservative in what they wrote for the timpani and, generally speaking, the parts which they wrote for them need very little, if anything, in the manner of amendment. Examples may be found in their music of compromise in order to include the timpani at certain points, but they are usually so ingeniously calculated as to be obvious only to one who is listening specifically for such things. Likewise, Beethoven calculated sonorities very carefully, preferring to leave the timpani silent rather than to create dissonances by writing for them where the notes to which they were tuned did not fit the tonality. This, however, led to the existence of "empty spots" in the orchestration—places where the timpani sound is conspicuous by its absence. In earlier music, the trumpets and horns were almost as limited as the timpani in terms of available pitches, consequently they tended to play as a group or not at all. But by Beethoven's time, the brass could play many more pitches than the timpani and it can be disconcerting to hear a loud tutti passage which includes brass and timpani where the timpani are occasionally silent only because their available pitches do not fit into certain chords. It has therefore become generally acceptable, for instance, to add a D-natural to the downbeat of the sixth measure after rehearsal letter "B" in the fourth movement of Beethoven's *Symphony No.* 5, also to add D-naturals to the fourth measure before rehearsal letter "D" in the same rhythm as in the surrounding measures, which may be observed in the Ormandy/Philadelphia recording (Columbia M31634). Adding these notes produces movement over the interval of a major second which, as noted earlier, is not in keeping with Beethoven's style, but those who advocate these particular ammendments argue that they represent the lesser of two evils. Following the same line of reasoning, it is not beyond the bounds of propriety to add C-naturals in the form of quarter notes on the third quarter of the measure to the eleventh and thirteenth measures before rehearsal letter "D" in the first movement of Beethoven's *Symphony No.* 4 and in the form of a whole-note roll to the measure before "D". The rationale for these last ammendments is strengthened by the manner in which the timpani are treated later in the same movement preceeding rehearsal letter "I".

At this point it would be useful to make a distinction between those composers who, either by circumstance or by design, were limited to the use of only two timpani which did not have an efficient enough tuning mechanism to effect rapid changes, and those who were able to make use of at least some of the subsequent improvements which we take for granted today. It will also be helpful to make some general judgements as to the skill of certain composers as regards orchestration. In speaking of a composer's skill as an orchestrator, the primary emphasis will be

upon that person's ability to calculate clear, well-balanced sonorities using the resources of the available instruments, rather than upon imaginative use of timbre.

Among the composers who never wrote for more than two timpani in their major orchestral works are J.S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert and Mendelssön. Those who must have been aware of the possibility of using more than two instruments but chose to use only two, perhaps owing to the space limitations of the opera orchestra pit, and to depend upon the limited flexibility of the then current tuning mechanisms include Rossini and Bizet. Brahms is a unique case; he was aware of the use of more than two timpani and used three in some of his works, e.g. *A German Requiem*, the *Academic Festival Overture* and *Symphony No.* 4, but usually limited himself to the standard pair in keeping with his affinity for the Classical forms and the restrictions within which they evolved. There are isolated examples of the use of three, four and even five timpani as far back as the timpani marches of André and Jacques Philidor for the court of Louis XIV, the *Sinfonia No.* 99 of J.M. Molter (c. 1750) and Mozart's *Divertimento*, K. 188 (c. 1773), but it was not until the time of Berlioz, Weber and Schumann that the use of more than two instruments began to be accepted, and not until the time of Wagner and Tchaikovsky that it became the rule rather than the exception. Indeed, it was not until Richard Strauss and Mahler that all the possibilities for multiple timpani with rapid tuning mechanisms began to be explored.

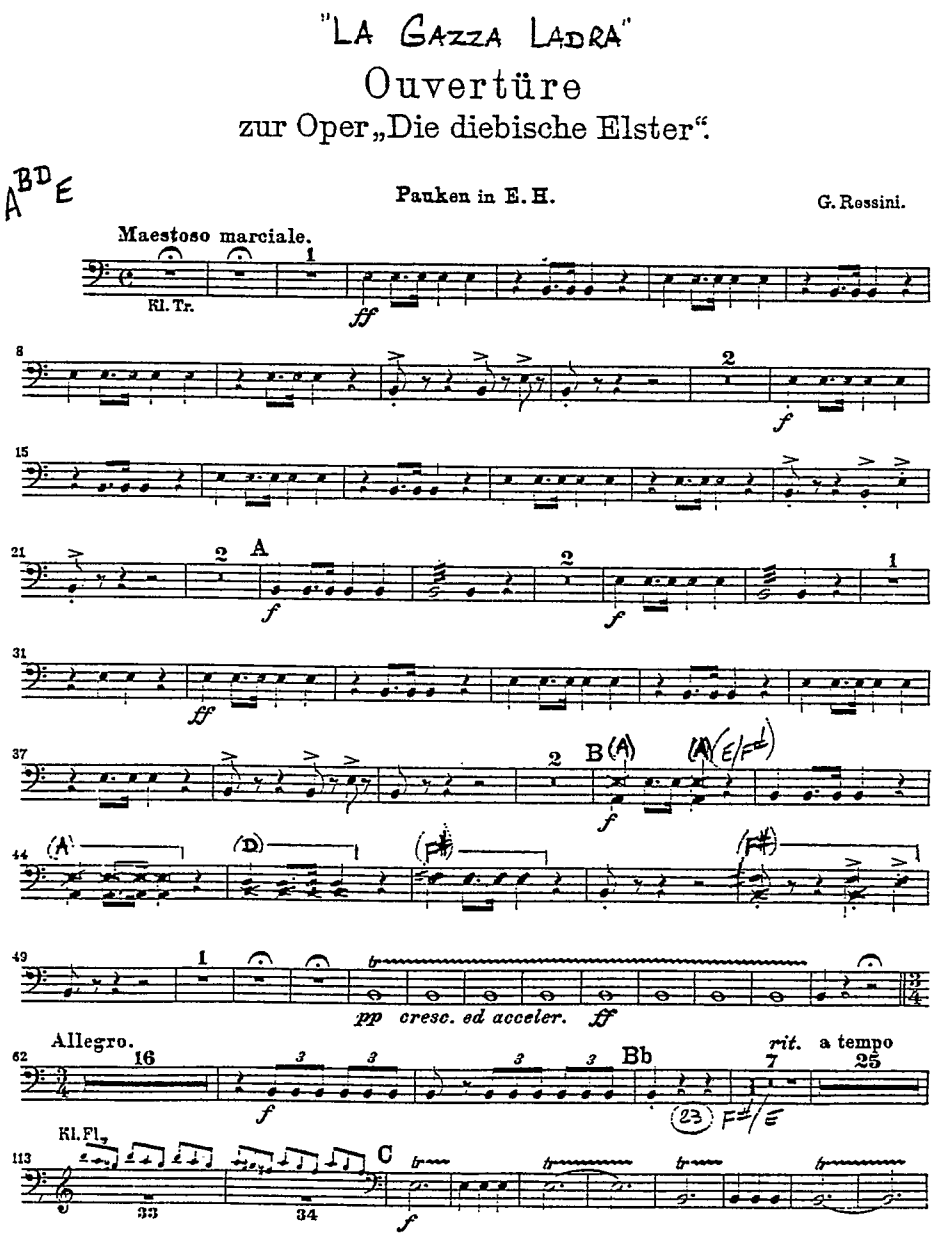
Of the aforementioned composers, it has already been established that Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn were skillful orchestrators whose timpani parts require the barest minimum of ammendment, if any, and those ammendments which might be made must be postulated on the basis of sound musicological research and not simply on the whim of the performer or the conductor. Although he was primarily a composer of opera, Weber should be included in the preceeding list because his overtures are a part of the standard orchestral repertory and because he was an excellent orchestrator. As already noted, the music of Schubert contains more possibilities for editing, probably because he had fewer opportunities to make firsthand aural judgements of his orchestral music. Still, one must take care not to make gratuitous ammendments on this account, for although he was a forward-looking composer vis-à-vis melody and harmony, he still worked within established frameworks in regard to form and instrumentation.

It is a matter of history that Berlioz wrote the first treatise on orchestration and his innovations in writing for the timpani have been documented many times, so it is somewhat ironic that this writer's initial encounter with the phenomenon of editing occured at a lesson where the work being studied was the *Roman Carnival Overture*. It was pointed out that the A-naturals in the eighth measure before rehearsal number "8", the second and fourth measures following number "8" and in the eighth measure before number "13" were clashing with B major chords. This seems to be a strange circumstance, coming as it does from the pen of the person who scored for sixteen timpani to play ten different pitches, but when one considers that this piece is in fact the overture to the second act of the opera *Benvenuto Cellini*, the thought arises that in writing for only two timpani, Berlioz might have been allowing for the space limitations of the orchestra pit, making what compromises he deemed necessary. The credibility of this argument is destroyed by the fact that the overture to the first act is scored for three timpani and calls for three separate timpanists. In all likelihood, the true reason for this piece's conventional timpani scoring is that upon its first performance separate from the opera in 1844, it had been altered to suit the orchestra which performed it, that of the prince of Hohenzollern-Hechingen in Germany, and this was the form in which it was later published.

Tchaikovsky and Wagner skillfully exploited the sophistications which had evolved in the timpani of their time in their mature works, but their earlier works reveal a more parochial approach, resulting in passages which could benefit from editing. For example, the first movement of Tchaikovsky's *Symphony No.* 1 could use A-naturals instead of G-naturals in the thirteenth measure before the penultimate measure to rehearsal letter "G" and Wagner's *Overture to Rienzi* contains numerous opportunities for pitch adjustment (see Example No. 2).

Earlier it was mentioned that Brahms' affinity for the Classical traditions was reflected in the manner in which he limited his orchestral resources. He held Beethoven and his music in the highest esteem and it is therefore a logical consequence that his timpani parts and Beethoven's share a great many characteristics, not the least of which is a propensity for economy; both preferred to leave the timpani silent rather than to create clashes or questionable sonorities. If anything, this tendency is even stronger in Brahms' music than in Beethoven's. The temptation to add notes to the Brahms symphonies can be strong, as evidenced by the following (see Examples 3a-3e) which, among others, may be observed in the Ormandy/Philadelphia recordings (Columbia D3M 31636). The D-naturals added to measure 204 of the last movement of *Symphony No.* 4 are predicated upon the same rationale as the notes added to the finale of Beethoven's *Symphony No.* 5, which were discussed earlier. In the final movement of *Symphony No.* 1, the added notes in mm. 181-183 are based on the existing notes in mm. 365-367, those in mm. 360-363 are based on those pre-existing in mm. 176-179 and those in mm. 334 and 335 are based upon those in mm. 338 and 339. The added notes of mm. 407-416 are extrapolated from the score. The extent to which the numerous ammendments to the first symphony are appropriate and respectful of Brahms' intentions is certainly open to question, since his own use of more than two timpani, which would have made most of the added notes possible, predates the four symphonies. Moreover, his knowledge of the possibility of changing the pitch of a drum during the course of a movement is evident in the second and third symphonies and this would have facilitated the performance of the remaining added notes, although it must be said in fairness that the ability to execute the

EXAMPLE NO. 4



continued on next page

revised passage beginning at m. 403 on three drums was almost certainly unknown in Brahms' time.

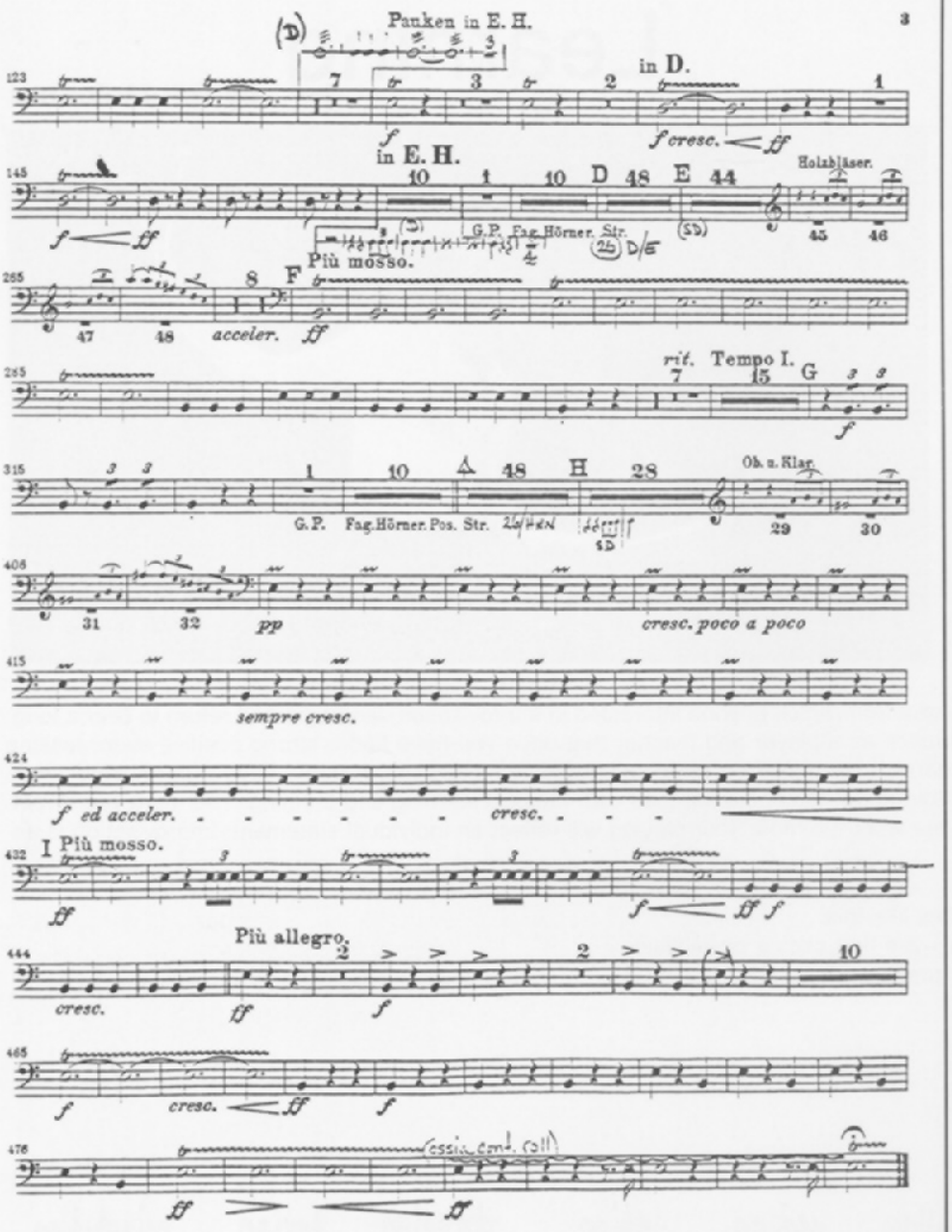
Bizet's largest reputation is as a composer of opera, but he is well represented in the orchestral repertory by his *Symphony in C*, the suites from *Carmen* and other works. His skill as a calculator of orchestral effects was considerable, but his timpani parts often contained notes which could benefit from pitch adjustment. In fact, at least one published edition of the *Symphony in C* contains alternate pitches printed in the part.

Rossini, also primarily a composer of opera, merits mention because his overtures are staples of the orchestral repertoire and because his timpani parts are prime examples of the *raison d'être* of editing. His genius lay in his ability to construct beautiful melodies and to calculate brilliant orchestral effects, full of virtuoso passages for the winds and strings. His timpani parts, however, demonstrate a degree of carelessness which is probably due to the well-documented haste in which he composed, especially in the case of the overtures. Up to this point, the composers being studied tended either to write notes on less than ideal pitches or to leave the timpani silent in places where their sound might logically be desired. Rossini's music contains examples of both these tendencies. He was also inconsistent in his use of the timpani in combination with the winds, sometimes matching their rhythm, sometimes accompanying a rhythmic figuration with a roll, but not in any discernably calculated manner. Example No. 4 demonstrates a typical possibility for editing his overtures.

No single composer's orchestral music has been edited more than that of Robert Schumann. Mahler went so far as to completely reorchestrate all four of the symphonies and virtually every major conductor who has seriously undertaken the study of these works has been obliged to make some adjustment of the scoring, ranging from simple dynamic changes to what Szell described as "the radical surgery of reorchestrating whole sections". The issue of the appropriateness of such changes and the reasons for them is extremely complicated and considerably beyond the scope of the present discussion, but it is worth noting that the majority of adjustments consist of thinning out Schumann's characteristically thick textures. For the timpanist, changes are manifested largely in the form of altered dynamic markings, deleted notes, and pitch adjustments; added notes and rhythmic adjustments are relatively rare. Because there are so many "versions" of Schumann's symphonies, the inclusion of examples for the timpani alone would be rather pointless; knowledge of the changes made in the entire score would be necessary in order to understand the significance of alterations in any single part. It is, however, extremely instructive to compare the recorded performances of several different conductors to the published scores.

By now it should be apparent that the practice of editing transcends any single instrument of the orchestra. Examination of numerous recordings will reveal that many interpreters of the orchestral literature have undertaken to make certain adjustments in the scores of certain composers, some considerably more than others. Examples may be found of conductors who have made extensive revisions in the scores of even the most competent orchestrators, while others seem to have insisted upon the strictest adherence to the indications of the published part regardless of the sometimes questionable result. The purpose of this study has been to recognize some of the possibilities for a single instrument and to explore a few of them so that

EXAMPLE NO. 4 (cont.)



the general body of knowledge might be expanded. When dealing with an area as subjective as editing, the necessary research inevitably raises as many questions as it answers. It should be mentioned that once one has acquired the habits of questioning notes which somehow do not seem to fit the context in which they occur and being on the alert for places where notes might be added, the temptation to do so with practically every piece of music begins to grow. Indeed, if one is so predisposed, it is possible to construct valid arguments for the ammendment of even the music of the Twentieth Century. In the final analysis, the tasteful musician will conscientiously research a piece of music and postulate his or her interpretation of it upon what relevant facts become evident, for it is only in this manner that the intentions of the composer have a chance of being served.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION 1983

Knoxville, Tennessee

Program Selection

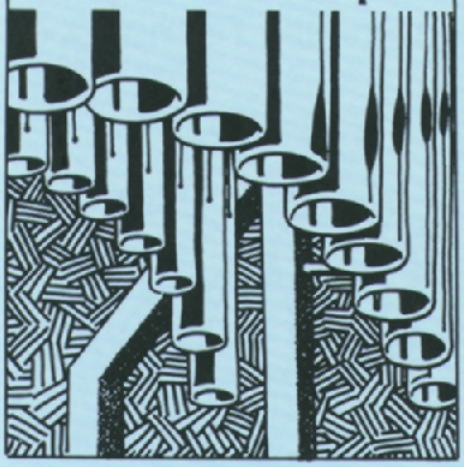
With the great deal of interest already generated for PASIC '83, a few words about how the program is developed might be of assistance to members interested in participating or being involved in the program.

Several weeks ago, Mike Combs, PASIC '83 Host, established a committee of 12 PAS members with the charge of screening performers, clinicians and performing groups. Each committee member has been assigned to one specific area (i.e., drum set events, marching percussion clinics, etc.) and will soon be making their recommendations to the Host. Working closely with the PAS Executive officers, the Host will then establish a program that (1) reflects the needs and interests of the majority of the PAS membership, (2) is financially feasible and (3) fits into the logistics and facilities of the Knoxville Convention Center.

Mike Combs welcomes suggestions and comments from PAS members and is eager to involve as many members as possible in the planning and organizing of PASIC '83. To avoid any misunderstandings, however, keep in mind that the final responsibility for program planning and confirmation of sessions lies with the Host who has been officially appointed by the PAS Board. Correspondence regarding PASIC '83 should be directed to Mike Combs

PASIC '83 Host
Department of Music
University of Tennessee
Knoxville, TN 37996-2600

Vibe Workshop



Edited by
Ed Saindon

Improvisation - A Tool for Self-Generated Learning

by Bill Molenhof

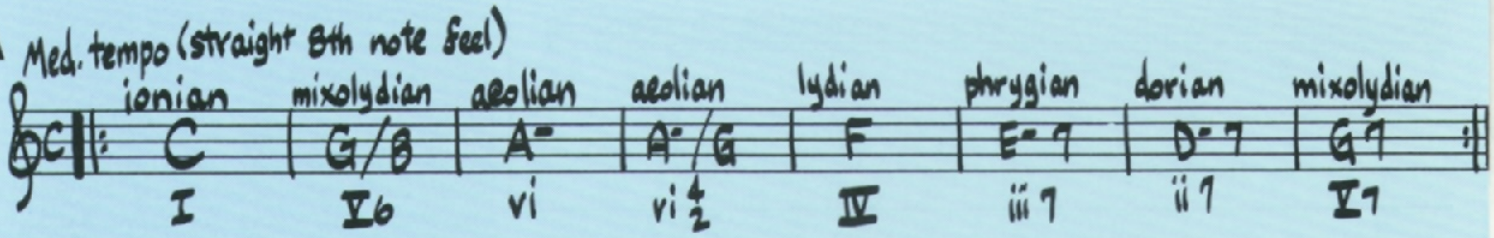
My idea for this article is to offer a starting point from which anyone interested in improvisation can begin and return to over a long period of development. It has been my experience as a player and teacher that once you have had a strong positive event making your own music, the "process" of individual learning changes to a more self-originated discipline. A goal I have with my students is to shift their thinking from "What I have been told to do" to generating their own musical learning and creating. The more you invest your personality, ideas and discoveries into your work the more your playing will reflect an individual statement. Improvisation is an excellent vehicle for this procedure.

The C scale game I play with students works like this:

1. All the natural notes—lower manual—are first choice possibilities
2. Play whatever music you feel the strongest
3. Listen to the comping
4. Enjoy yourself

See Figure A

A

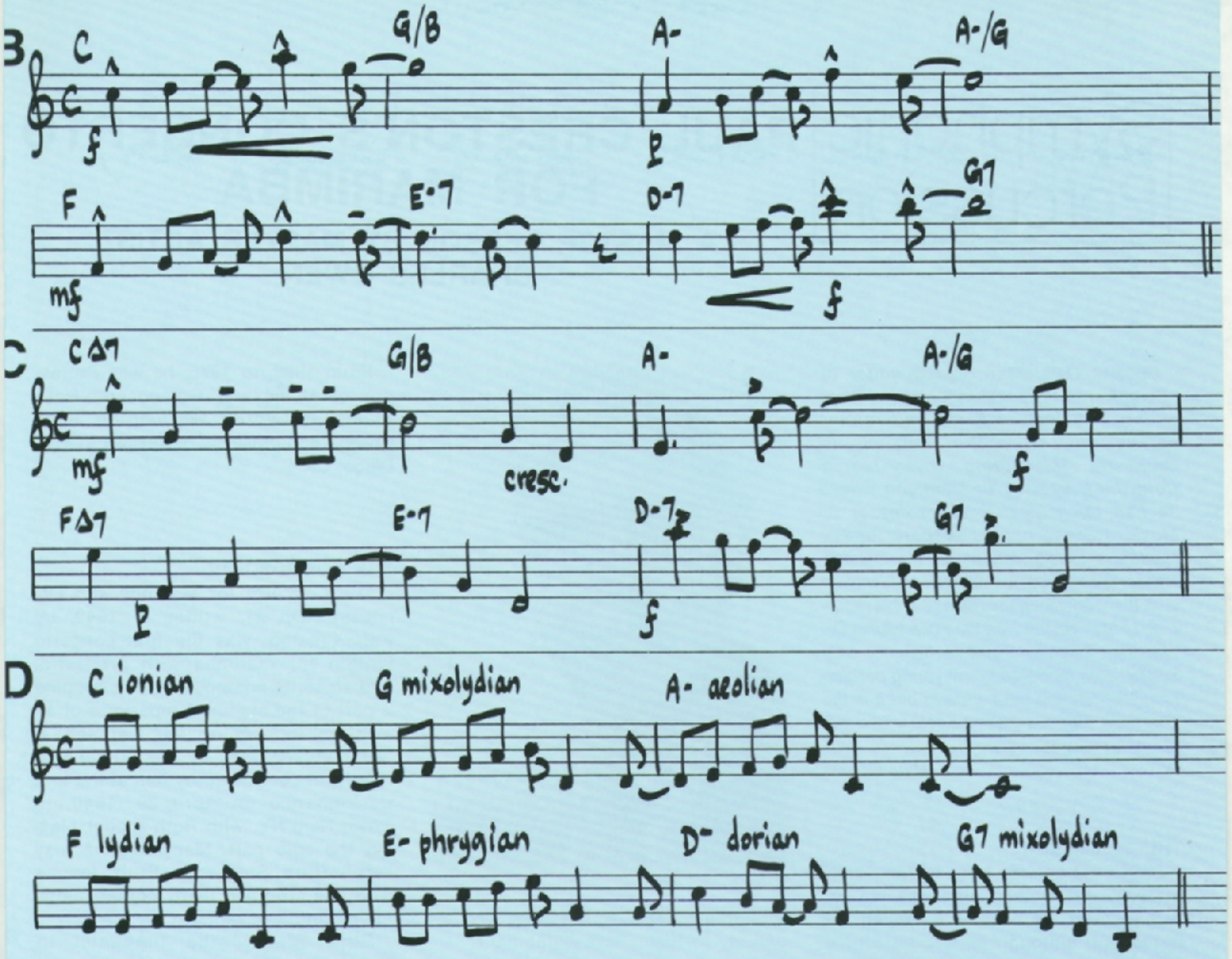


I play this progression on the piano and after a few hearings the student joins in. Often the younger player will feel less inhibited, respond faster and play stronger than an older musician who has been programmed to only play what is written, only knows C scale from root to root, and has poor listening habits.

Continuation of Ideas

After the initial series has been played several times, the concept of compositional integrity, motivic development or contiuity of expression must be considered. "Anything you play once should be good enough to play again." The goal is to state your communication to the listener in such a manner that it can be absorbed and understood.

See Figures B, C, D:

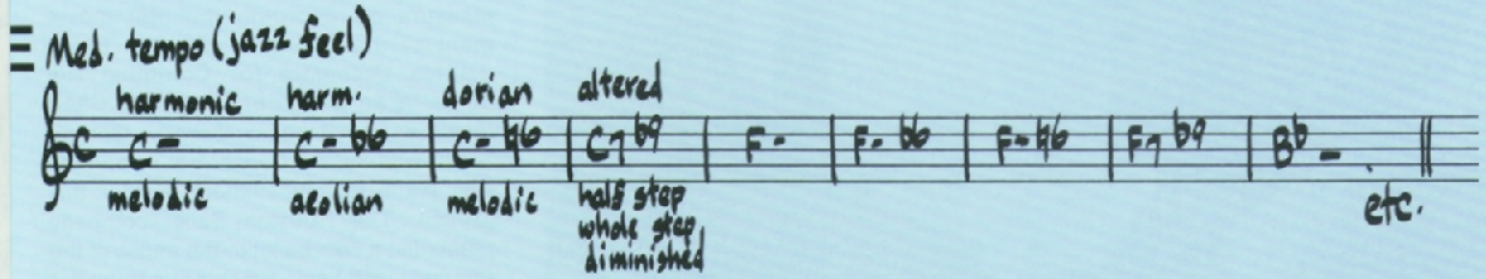


1. The similarity and repetition of rhythms.
2. Melodic shape and contour of phrases.
3. Pitch sequence relationships to harmony.
4. One central idea that is re-worked through the 8 bar progression.
5. Use of space—time for the listener to absorb material.
6. Variety of intervals and placement of melodic line.
7. Phrasing, dynamics, attack.

The next level, **which is mandatory**, is to play this game in all 12 keys so that a working facility with the basic language of music can be gained. A possibility would be to start or end your practice with one or two repetitions in all keys but spend a significant period in ONE KEY PER SESSION. After several cycles of this the player may want to investigate more chromatic embellishment, chord substitution, polytonality, scale alterations, instrumental devices and techniques, etc.

Another one of my favorites is this tonic minor to dominant 7 sequence. The root moves up a perfect 4th every four bars. See Figure E.

It is essential to practice these games and tunes you know with other players. Hearing and reacting with other musicians is vital to learning this language. Between sessions tape record several repetitions of accompaniment (use the metronome) and improvise while hearing the tape played back. It is crucial to reach conversational fluency over the tunes you are interested in playing, and in any conversation the participants must be listening to each other!



* As you register more original playing, ideas, and efforts into your musical process; the ability to work out your own problems, create your own pieces, style, and identity will improve dramatically.

Symphonic Percussion

PAUL CRESTON'S CONCERTO FOR MARIMBA

A MASTER LESSON BY MASTER ARTIST CHARLES OWEN

Charles Owen, the regular editor of "Symphonic Percussion," is a member of the PAS Hall of Fame and former percussionist with the Philadelphia Orchestra. This spring, Owen retired from the University of Michigan where he had been serving as Professor of Music. I asked him to prepare for PN readers a master lesson on the Creston Concerto because he has been so identified with the work since the release of his recording of the Creston with the Philadelphia Orchestra. That performance has not only served as a model to many young percussionists studying the concerto but it is the only recording of a marimba solo with a major symphony orchestra.

—Mike Combs

Owen

THE COMPOSER

Paul Creston was born in New York in 1906, and studied piano and organ in his youth. He became a church organist and although he had no formal training in composing, in 1932, he embarked on a career in composition and became one of America's foremost composers. Creston made rhythm the keynote of his style depending primarily on constantly shifting subdivisions of a regular meter with free tonality, spontaneity and ingenuity in thematic development.

He is among the most widely performed of American composers and is the recipient of many awards and commissions. Over 100 of his compositions are published for orchestra, vocal, chamber, and instrumental groups.

From 1968, to 1975, he was Professor of Music and Composer-In-Residence at Central Washington State College and presently he resides in San Diego, CA.

Paul Creston

THE COMPOSITION

The *Concerto for Marimba and Orchestra,* Op. 21, written in 1940, by Paul Creston, was the first concerto written for marimba with orchestra, and since its composition has become a part of the standard repertoire of all artist performers on the marimba. It was commissioned by Frederique Petrides and conducted by him at the first performance on April 29, 1940, in Town Hall, NY, with Ruth Steger playing the solo part. Many readers may recall Ruth Steger as Ruth Jeanne who has arranged many compositions for marimba ensemble.

Ruth Steger, the timpanist in Petrides' orchestra, was also a very able marimbist and she demonstrated the instrument to Creston; its range, possibilities and limitations, and two-mallet and four-mallet playing as well. This happy collaboration resulted in a superb composition well suited to the instrument, brilliantly exploiting the technical possibilities which were current at the time, and in need of no alterations for its performance.

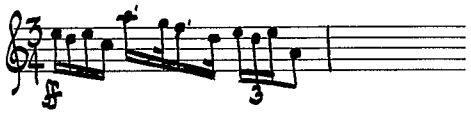
There have been 25 performances of the *Concerto* with orchestra to date, and innumerable performances with piano. Many years ago, I had the pleasure of recording the first movement of the *Concerto* with the Philadelphia Orchestra for Columbia Records in an album entitled *First Chair Encores, Vol. II."* Just recently, Gordon Stout recorded the *Concerto* in its entirety with piano accompaniment. Earlier this season, The Houston Ballet company presented a new ballet to the music of the *Concerto* with Lovie Smith performing the solo marimba part.

THE PERFORMANCE

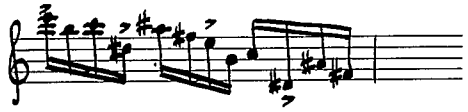
Now, let's take a good look at the Creston from a performance standpoint and examine some of the difficulties to see if we can minimize their effect on the performance.

Initially, it might be noted that nothing is more important than engaging the service of a fine piano accompanist who will take the time to become thoroughly familiar with the music, as the score reduction is challenging for the best of accompanists.

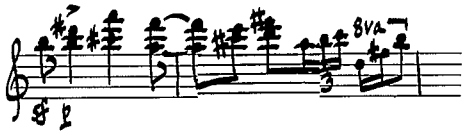
After the introduction, however, the first entrance is marimba alone and it is your opportunity to set the tempo exactly as you want it and set the rhythmic style of the movement by the way you play the even 16ths, the dotted 16ths and the 32nds, and the triplets, contrasted with each other in the first measure.



Accents should be carefully observed throughout the piece, as these rhythmical subdivisions through the use of accents is a characteristic of Creston's writing.

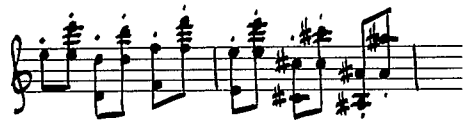


In the passage beginning at bar 49, observe the long slurs by using a measured roll of either 32nds or 16th triplets for the duration of the slur.

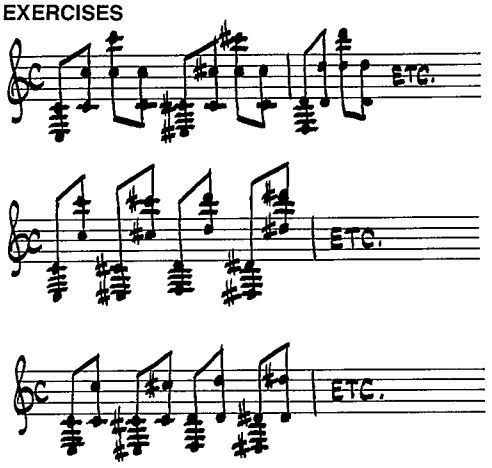


The octave passage in bars 58 and 59 is one of those passages that takes some special effort in order to play accurately. I developed the following exercises for this passage and found them very helpful. Practice these with each hand separately and then in octaves and only as fast as you can play accurately.

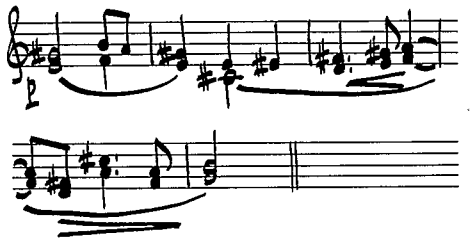
PASSAGE



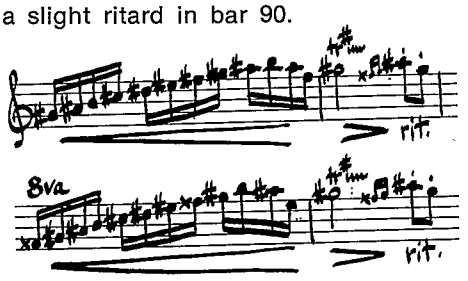
EXERCISES



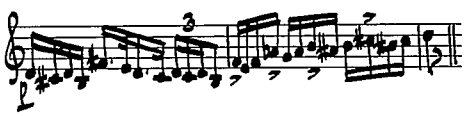
In playing this beautiful melody starting in bar 72, you should observe the long slurs, crescendos and diminuendos carefully while using a continuous, unbroken roll.



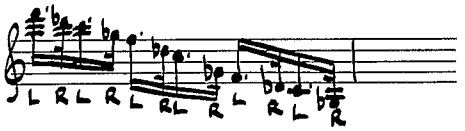
In bar 87-90, use a legato touch with a slight ritard in bar 90.



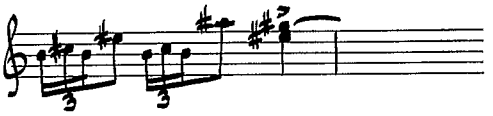
After the interlude is over at 103, although you start softly, suddenly play with spirit, signaling the change in mood, and, again, stress the syncopated accents for the 4:3 sound at 104.



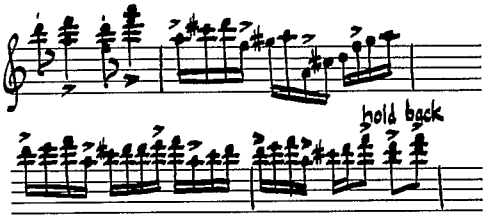
In bar 123, try the sticking l r l r etc. and the same for bars 128 and 129.



At 142 continue in the rhythmic style of the accompaniment and don't miss the E# in the left hand at the end of bar 144.



At 158 use l r r sticking throughout this passage to the end of 162.

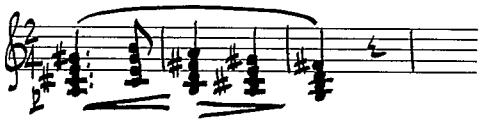


At 177 establish a firm playing position for the first four notes, so that you can direct your attention to the high notes, always returning to the first four notes without looking at the instrument and with accuracy.

The glissando in the next to the last measure is usually delayed until just before the last note so it will sound louder and more exciting than a slower glissando.

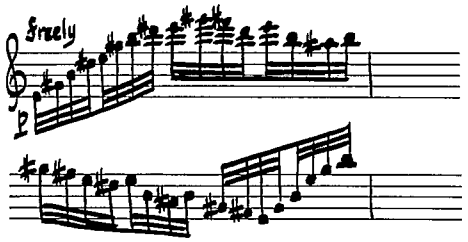
The second movement is very beautiful writing for four mallets. The skillful use of open and close voicings of the chords contributes much to the effectiveness of the melody. The changing dynamics are very well placed and should be played exactly as written. Use the traditional roll or the ripple roll, whichever sounds the best to you and with which you feel the most comfortable.

In the opening statement and throughout the movement, avoid sliding from one chord to another, striking unwritten notes in between.



This can be made easier by keeping in mind that chord changes when rolling are made by moving only one hand at a time. Practice the roll very slowly and open, until the necessary shifts in position are clear in the mind.

In bars 61 and 62, start with a slight pause on the first note and then gradually increase the speed to the end of the bar and continue to the middle of bar 62 and then decrease the speed gradually in direct contrast to the beginning of the phrase.



The passage at bar 66 is playing in much the same manner as 61 and 62.

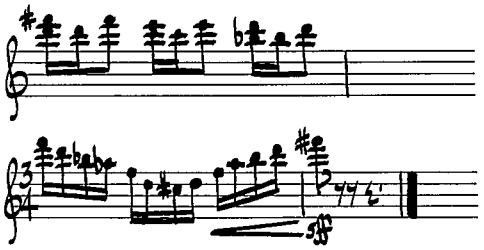
At the Tempo Primo (bar 86) start quietly and smoothly as at the beginning of the movement, carefully playing the crescendos and diminuendos with a climax at bar 106, and then dying away in a langourous mood.

The tempo marking "lively" is appropriate for the finale to this exciting piece of music, and I might suggest that you keep this in mind when beginning the last movement, by selecting a tempo which will not change to "frantic" as the piece progresses. The stickings should be determined with care at the early stages of learning the movement, so that time will not be wasted learning stickings to be later discarded.

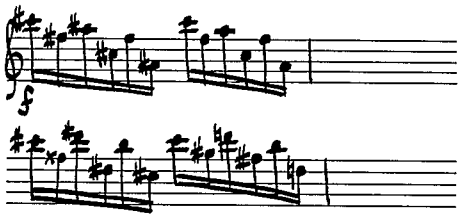
Measure 25 and subsequent similar passages using double notes can present a very difficult problem for many players at a tempo of quarter note at 120 m.m. If these passages still do not come off smoothly at the suggested tempo even after diligent practice, it might be wiser to play the following as a substitute in these passages rather than slow the tempo.

Passage

Substitute



The passage starting at bar 76 requires much practice. Try practicing each hand alone and then slowly with both hands. The difficulty lies in learning the notes to play and then being able to recall them fast enough to keep the tempo.

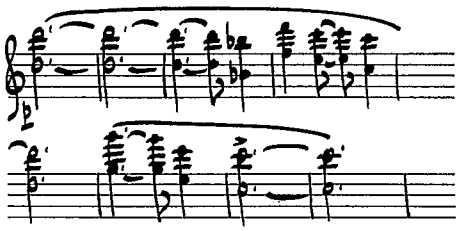


Experiment with mental practice. Sit in a comfortable chair, music in front of you and slowly pretend you are playing the marimba. Imagine you are striking every note **individually** on your imaginary keyboard. You will find that you will learn much faster and suffer no frustration from striking wrong notes.

This passage is in direct contrast to the octave passage at 58 in the first movement where the notes are easy to remember but difficult to play accurately. However this kind of practice will improve every kind of difficulty as it improves your mental concept of what you are supposed to do before you are confronted with the technical difficulties of the instrument. It is analagous to the necessity of studying a road map to determine your course of travel before you venture into the downtown traffic of a large unknown city.

The material from bar 94 to 122 is much like the beginning of the movement and doesn't present any new problems, however, it might be added that if stickings are troublesome, lead with the left hand. (It also might be added that I'm left-handed!)

The passage at 128 is a very effective part of this movement and very skillfully written.



I would suggest that you memorize the accompaniment from 122 to 147, both aurally and visually, so that the solo melody can soar high and undisturbed above the turbulent syncopation of the accompaniment without fear of getting lost or out of phase with the accompaniment. In this case, it is ideal for the soloist to follow the background music.

Bar 230 to the end of the piece is one of those passages to memorize away from the instrument so that you have a good understanding of the notes before you practice it and it will come much easier. Keep the tempo moving right up to the last four bars where the accompaniment stops and then play "freely" until the last two measures which are better thought of as in ¾ meter.

While there is much more that can be said about the *Concerto,* we hope this will help you get started. So, develop your own ideas—its a great piece to work with!

Percussion in the Schools

Edited By William J. Schinstine

FLAMS & RUFFS

by William J. Schinstine

Very little has been written in any depth about the technical aspects of performing flams and ruffs in drumming. As a teacher, I have noted that a great many students and performers seem to have very little understanding of just how they should be correctly performed. Learning to play flams and ruffs is often a hit or miss type of procedure requiring much more time to develop than necessary. Improvement can be more rapid if a few fundamental rules are observed.

The basic rules apply to both flams and ruffs.

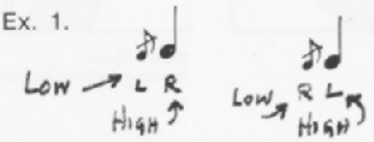
In order to describe exactly what takes place one must first understand the four basic stick movements.

1. **High to Low.** Beginning with a stick high, strike the drum and catch the rebound just off the head.
2. **Low to Low.** Beginning with the stick close to the head, strike the drum and keep the stick just off the head.
3. **Low to High.** Beginning with the stick close to the head, strike the drum and pull the stick to the high position.
4. **High to High.** Starting with the stick in the high position, strike the drum and rebound back to the high position.

The height of the strokes depends upon the dynamics intended; higher for louder sounds, lower for softer sounds.

To properly play any flam or ruff, the position of the sticks should be one stick high and the other low or close to the drum head. If alternate flams or ruffs are to be played, the low hand executes **Low to High** while the high hand plays **High to Low.** This leaves the sticks in position for the next alternate flam or ruff.

Ex. 1.

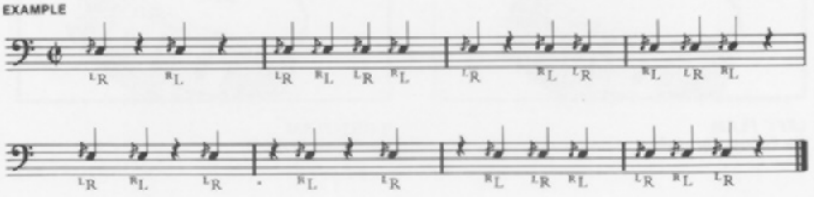


I call this process **Direct Follow Through** flams or ruffs.

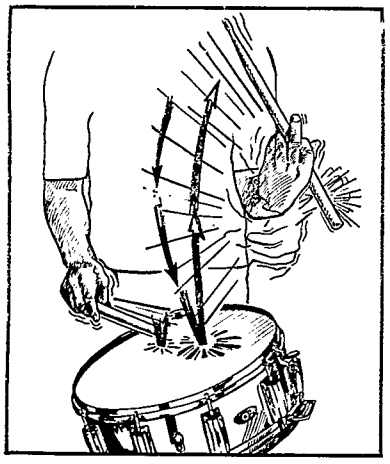
LEFT FLAM

RIGHT FLAM

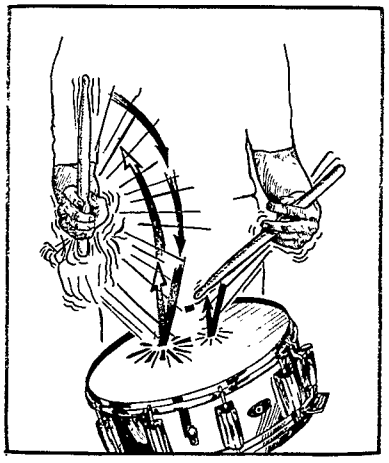
EXAMPLE



If flams or ruffs are to be repeated in the same hand, the low stick is played **Low to Low** and the high stick is played **High to High.** Note that this is considerably different from the direct follow through beat. I call this one **Reverse Follow Through.**



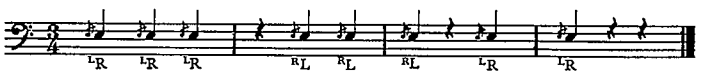
LEFT FLAM
Reverse Follow Through



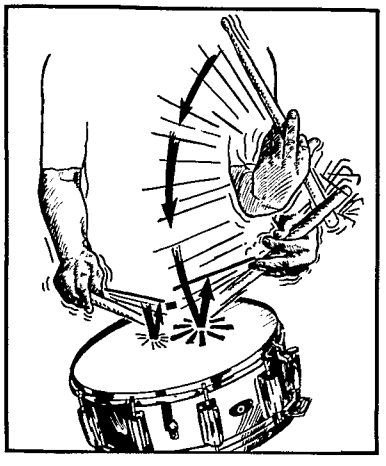
RIGHT FLAM
Reverse Follow Through

For practical application in concert music, groups of flams are generally played with the same hand for consistent sound. Alternating tends to produce a different sound because of the usual difference in sticks, strike zone, and natural unevenness of the hands. This also applies to ruffs. Please note that for parade drumming and contest solos this rule does not apply.

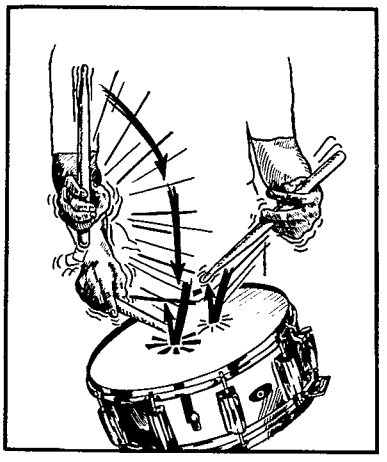
EXAMPLE



If a flam or ruff begins a group of rapid single notes, a third procedure is necessary. In this case the low hand plays **Low to Low** and the high hand plays **High to Low.** I call this one **No Follow Through.**



LEFT FLAM
No Follow Through



RIGHT FLAM
No Follow Through

This process is used whenever fast single strokes or a roll follow the flam.

EXAMPLE

Failure to follow these rules will cause the player to be out of balance, thus not being able to function with the greatest of ease or speed.

To demonstrate exactly how these techniques are applied to a practical music situation, I have included an excerpt from the Schinstine & Hoey *Intermediate Drum Method* at the bottom of the next page (Flim-Flam-Flum).

Another difficulty frequently occurs when a flam or ruff immediately follows a roll. **(see ex. 2)**

If the flam is to be played by the next alternate hand, the roll must be ended with the hand opposite to the ending note lifted in preparation to play the flam or ruff. If on the other hand, the flam or ruff is to be played with the same hand as ends the roll, the ending note must be lifted to prepare for the flam or ruff. This is often the case when a roll precedes rudiments such as Lesson 25, Ratamacues, Drag Paradiddles or Double Drags.

The basic rule is to lift the hand necessary to be in position to play the next beat.

Remember, a roll can be ended with either hand high or low as needed for the next beat. **(try exercise 3)**

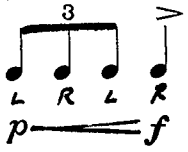
When a roll precedes one of the of following beats, we usually interpret the roll as a substitute for the flam or ruff. **(see ex. 4)**

The letter with an arrow pointing upward indicates a low to high note or upstroke.

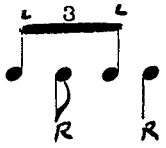
Once the technical aspects of playing flams and ruffs are developed, the most difficult remaining problem is to maintain a consistent sound. Inconsistency is caused by inconsistent stick heights. Flams too close together are called flat flams and must be avoided at all costs. A true flam is one that develops a closeness that allows both notes to be heard while giving the effect of a single stronger sound. Recording one's playing on a reel-to-reel tape recorder and playing back at a slower speed will allow the player to examine instantly the consistency of both flams and ruffs.

Performance of the four stroke ruff

is difficult for many players. This beat is frequently played incorrectly by students. Even professionals may not understand its complexity. Most often is performed hand to hand. In the great majority of cases, playing it LRLR is the best and most useful approach. However, every player should be able to play it starting with either hand. There are two meothods of developing this technique. First start with slow triplet



gradually increasing the speed. In the final analysis though, one must develop the ability to play it as two overlapping double strokes.

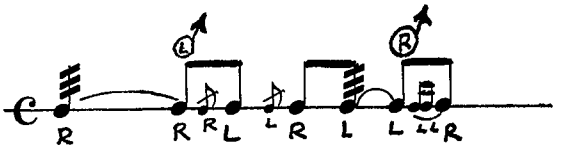


To do this one must start the beat with the left slightly lower than the right and move both hands toward the drum at the same time. Immediately after executing the beat both hands must be lifted with a snap. This method can be started reasonably slowly at first and gradually increased in speed. The literature demands that we be able to play four stroke ruffs at incredible speeds and at every dynamic level from ppp to fff. Control demands practice. Technically, there are several other possible sticking arrangements that could be employed such as (RRLR-LLRL, RLLR-LRRL, RRRL-LLLR, and RLRR-LRLL). However, unless specifically indicated, I would not recommend their use.

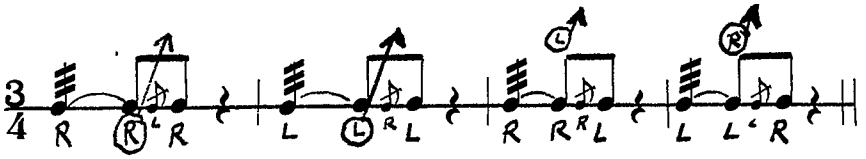
When confronting longer groups of grace notes, they are usually found to have even numbers of notes and are usually intended to be played using double strokes.

If each student can be brought to understand these processes, they will be able to interpret flams and ruffs correctly wherever and whenever they occur.

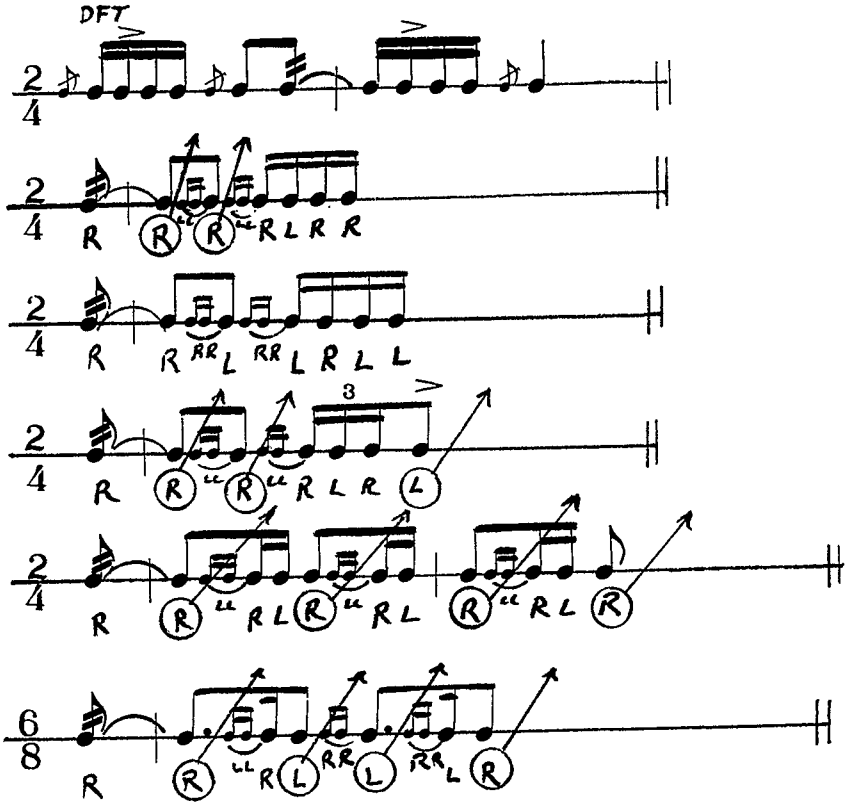
Ex. 2.

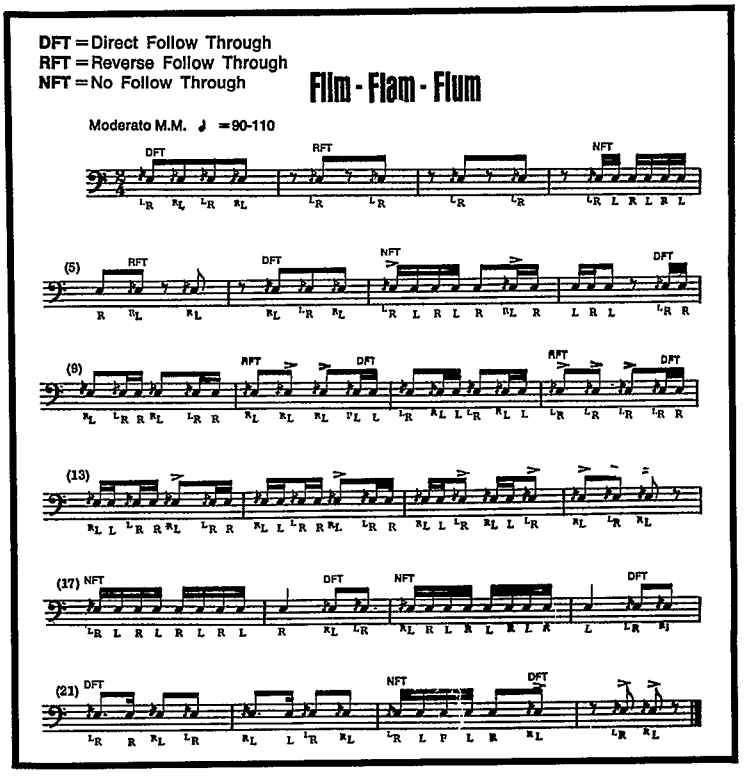


Ex. 3.



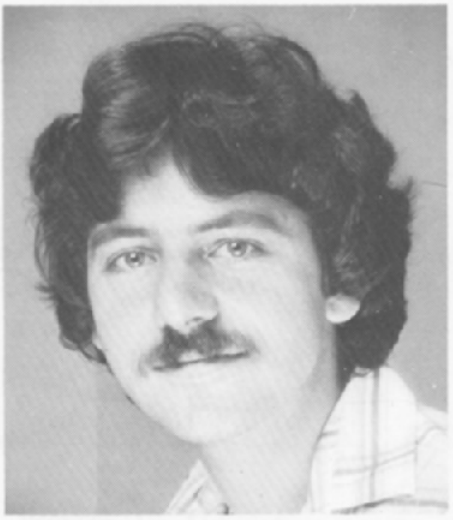
Ex. 4.





Ethnic Percussion

edited by Norbert Goldberg



PAS Welcomes Norbert Goldberg as editor of the Ethnic Percussion Column.

Born in Argentina, Norbert Goldberg began his professional playing career in New York City. Along with his study of orchestral percussion at Brooklyn College with Morris Lang, he also studied Brazilian drumming and percussion with Dom Um Romao. This led him to travel to Brazil where he spent six months in research and performance. Having been a clinician at two PAS International Conventions as well as at various universities, Norbert has become established as an authority on Latin and Brazilian percussion. He has published articles in *Percussive Notes* and in *Modern Drummer* Magazine under the column "South of the Border." Aside from his educational activities, Norbert is active free-lancing in New York in diverse musical situations such as Broadway shows, concerts with Brazilian and Latin artists, recordings, and club work. Recently, he has been focusing his research on Afro-Cuban percussion and is planning a Latin feature in the April '83 issue of *Percussive Notes* which will contain some articles on that subject.

PAS members wishing to contact Mr. Goldberg regarding the Ethnic Column, may write him % PN.

Fiberglass batá drums made by Latin Percussion.

Photo courtesy of M. Cohen, Latin Percussion.

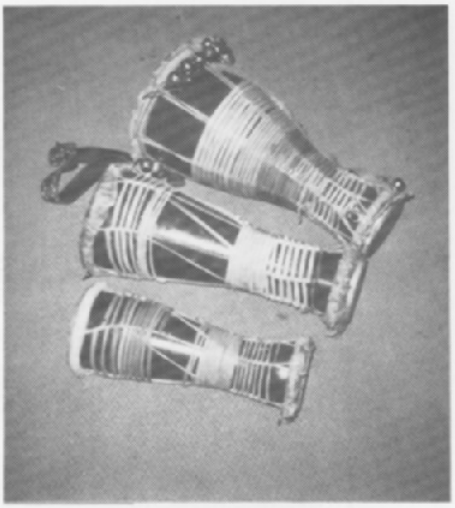
BATÁ DRUMS

by Norbert Goldberg

The batá drums of Cuba reflect one of the closest links to African culture found in the Western world. Used almost exclusively in religious ceremonies, the batá drums and their corresponding rhythms are direct descendants of the Yoruba from Nigeria who made up a large portion of the black population in Cuba where they were called lucumí.

The batá are double headed drums usually made of wood and shaped similar to an hourglass. Each head is a different size and tuned to a desired pitch so in effect the drum can produce at least two pitches, certain overtones, and other sounds such as slaps and muted tones.

Traditionally played in sets of three, each batá is a different size and has a specific function. The smallest drum called "Okónkolo" usually plays a basic rhythm while the mid-sized "Itótele" and the large drum called "Iyá" communicate in a complex rhythmical language which takes years to master. The Iyá plays the most important function in the batá "orchestra" and is always played by the more advanced player who sits in the middle and heads the trio. The Iyá also has bells strapped around the large rim of the drum which sound when that head is struck.



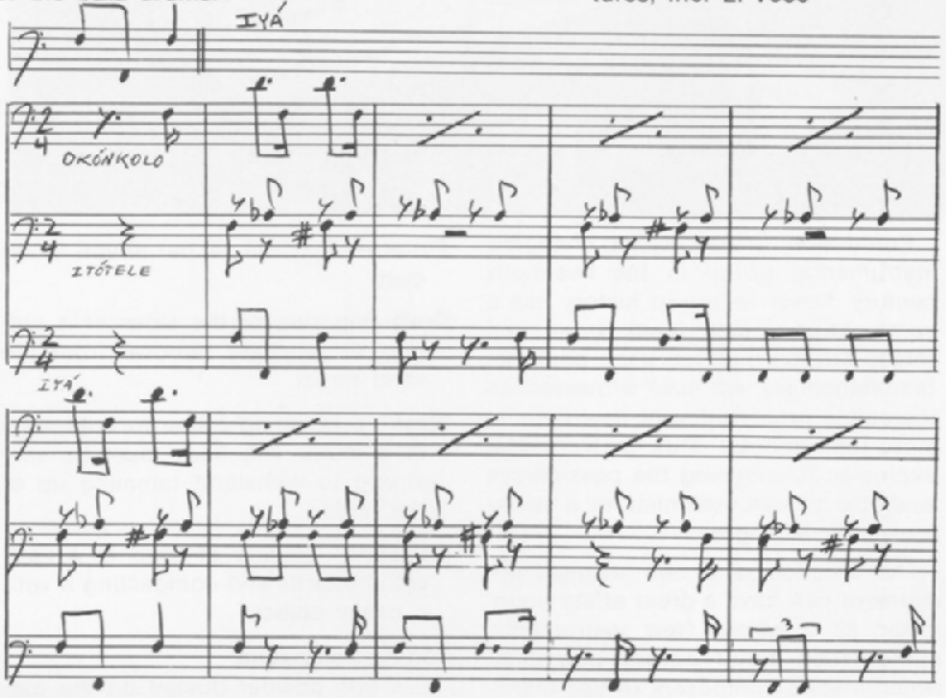
Traditional Cuban batá drums with rope tensioning. **Photos courtesy of Jay Bereck, Skin on Skin**

The batá drums are placed above the knees of the sitting player, a strap around the legs provides added support. In this way, both hands are free to strike the drum with sideways motions. The smaller, higher pitched half of each drum is played with the left hand, the right plays the larger head. Different tones and sounds can be produced by striking the heads with certain finger combinations on the middle or the edge of the drum. Since the batá is a two headed drum, each head a different size and pitch, it will naturally produce certain overtones which give these drums a unique sound to which supernatural powers are ascribed.

The rhythms of the batá trio are comprised of six parts which when combined, form one phrase containing rhythmic, tonal and harmonic elements. These being liturgical drums, each batá rhythm is associated with a certain deity of African origin which reigns over a specific aspect of life or nature. Initially the Iyá summons each deity by playing a series of short fragments or "calls" in a prearranged order while the two other drums maintain a basic rhythmic pattern. The batá trio then continues by playing and improvising on the extended versions of the "calls" which are rhythmically related. Below is an example of a "call" followed by the extended version. Notice the development of the thematic fragment by the Iyá. The pitches are approximate to the actual tuning of the batá drums.

Bibliography: *La Africania de la Musica Folklorica de Cuba*, by Fernando Ortiz.

NOTE: There is a record available which will give an idea of batá drum music, called *Batá y Rumba*, Latin Percussion Ventures, Inc. LPV586



FORGING A NEW INSTRUMENT

by Kenneth Morehead

Percussion is the fastest changing instrumental group in the twentieth century. Never before in history has a combination of instruments from such totally diverse cultures been possible. Simultaneously, we have witnessed an incredible proliferation of new percussion instruments. This instrumental explosion is widening the possibilities available to percussionists to a seemingly infinite degree.

The creation of a new musical instrument can have a great effect upon music as a whole. New instruments make fresh tonal colors possible, which inspire composers to use them. If the instrument has a truly profound influence, new musical styles and performances will result.

Although the Zildjian Company has been making crotales since 1623, their history dates back before Christ. In the Bronze Age, vinegar was kept in bronze cups. The shape of these exotic sounding cups has been altered in many ways to enhance their tonal qualities. Today, shaped like small plates, these cups or crotales (from the Greek, meaning vinegar cups) sound similar to pitched triangles. The low octaves I have cast sound like small pitched gongs.

I hope to inspire future players to the creative possibilities open to them in instrument building. If a few "tricks of the trade" are known, instrument building is not an impossible dream. This article will describe the methods I used in building the crotalephone.

There were three phases of construction: the foundry work, tempering and turning, and woodworking. Since information on woodworking is easily accessible and widespread, and because I did not depart from normal woodworking practices, I will discuss only the first two phases.

A few definitions will greatly simplify your introduction to foundry work.

Pattern—a model of the shape to be cast.

Draft—tapering of the sides of a pattern to facilitate removal from the sand mold.

Flask—a retaining frame to hold sand in a mold. The flask must be very strong to withstand ramming up of the mold.

Ramming—placing of sand in a flask with patterns and compacting it with a heavy object.

Parting Compound
—a fine powder dusted on the pattern which facilitates its clean removal when the sand is hard packed.

Sprue—a hole cut in the sand through which the molten metal is poured and which carries the metal to the void left by removal of the pattern. After pouring, the residual metal in this hole is called sprue.

These are the steps I followed:

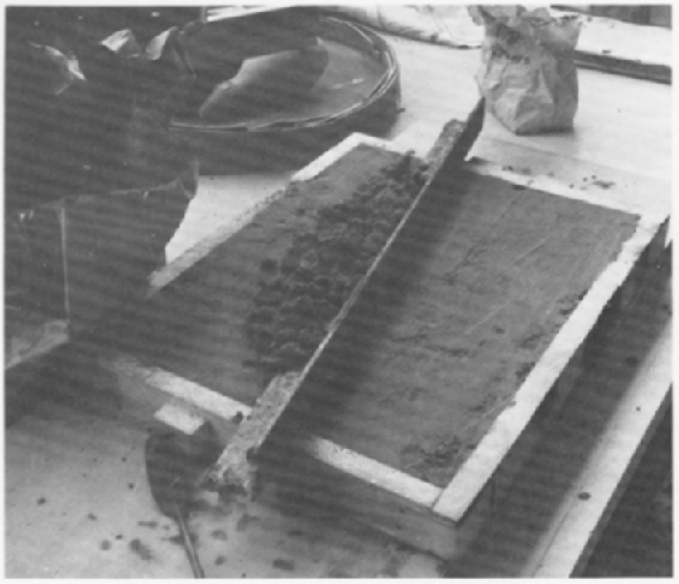
1. Place the bottom half of the flask on a piece of plywood slightly larger in size than the flask itself.
2. Ram this flask full of sand and smooth off the top with a straight edge (see illustration #1).
3. Place the top half of the flask (not containing sand) over the bottom and dust with parting compound (see illustration #2).
4. Place pattern(s) on top of parting compound at least ¼" from the sides of the flask. Re-dust with parting compound over the pattern(s) (see illustration #3).
5. Ram sand on top, being careful not to disturb the placement of the pattern(s), and smooth off the top.
6. Separate both halves of the flask (see illustration #4).
7. Withdraw the pattern(s) very carefully, using a threaded screw to pull straight out (see illustration #4).
8. Cut sprue holes and dig troughs for metal flow.
9. Replace top half of flask, being careful not to disturb the shape of the mold (see illustration #5).
10. Weight down the sides of the flask to prevent molten metal from separating the two halves when pouring.
11. Pour! I usually poured high-tin bronze at around 2150°F (see illustration #6).
12. The rough casting fresh from the mold (see illustration #7).

Contrary to normal procedure, I used the knobs on the crotales as sprues, so the steps above are of my own invention. Normally, passages (called gates) are cut from sprues beside the pattern. Also, the flask functions in a completely different manner. In large crotales, the distance is too great and the space too narrow for the metal to fill the mold completely before hardening. I was successful in pouring the larger crotales only after I adopted the changes listed above. For a complete description of the usual method, please refer to *Metalwork, Technology and Practice*, by Ludwig and McCarthy.

The Zildjian Company makes crotales from the same alloy as their cymbals. In order to easily reproduce this alloy, I scrounged for broken Zildjian cymbals for melting. Only one problem is created by this process. During melting time, although copper is stable, tin will evaporate from the alloy, altering it. To compensate for this, I heated the crucible to temperature before tossing small pieces of metal into it through the hole in the top of the furnace. This ensures that the metal will melt very quickly, preserving the alloy.

I highly recommend petroleum-bonded sand for making molds. It offers greater precision, a better finish, is safer, and is easier to use than water-bonded sand. It is well worth the extra expense. Since the foundry I used was outdoors, fumes were not a problem.

In copper-based alloys, stresses from uneven cooling will eventually cause cracks or breakage in a casting. A process of stress-relieving is used to prevent this. All that is required is a very gradual heating of the casting to approximately 450°F for four to five hours. Then the casting is allowed to cool



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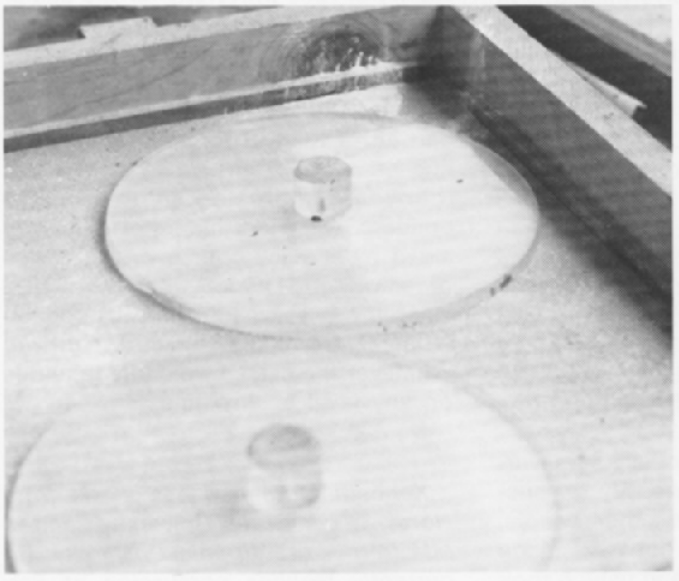

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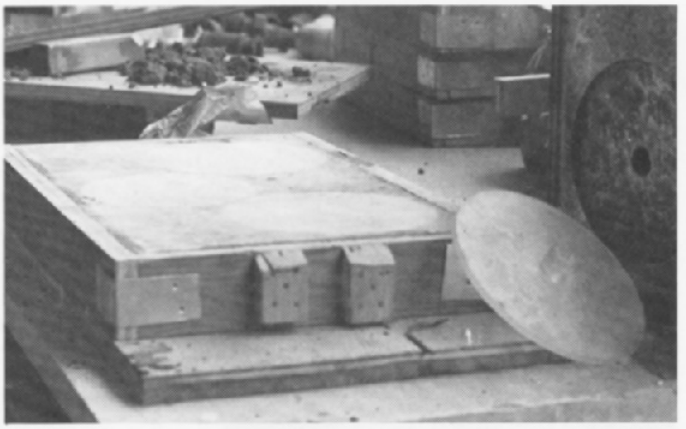

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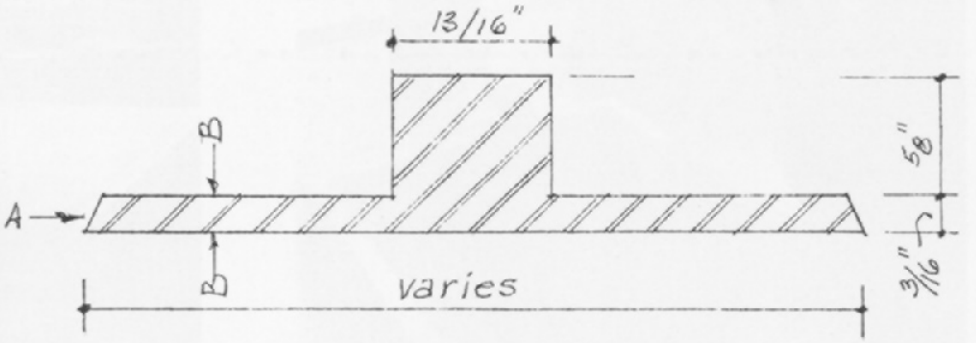
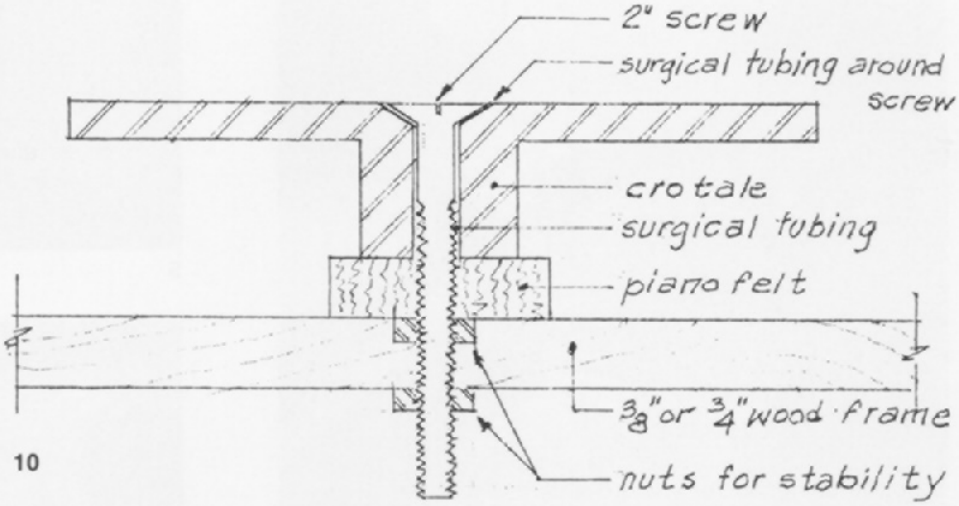


A - remove metal from edge of crotale to raise pitch.
B - remove metal from face of crotale to lower pitch.

9



10

very slowly. Specially insulated ovens ideal for this are common in most Mechanical Engineering Departments (see illustration #8).

Turning the final castings in a metal lathe tunes and adds a pleasing finish to them. As each crotale is turned, a cutting bit is brought to bear upon it, cutting a groove in the metal. After cleaning up the rough casting in this manner, tuning is easy. Removing metal from the outside edge sharpens the pitch. Thinning metal from the sides lowers the pitch (see illustration #9).

Once the forty-nine crotales (four octaves) were completed, I mounted them on a wooden frame. Each crotale is suspended on this frame to prevent a percussive attack from resonating throughout the entire frame. This suspension is achieved by using surgical tubing around the mounting screws, and by resting all the crotales on piano felt. The mounting screws are rigid to prevent the crotales from excessive movement during use (see illustration #10).

I raised the sharps and flats to increase accuracy in performance. For strength and beauty, I used solid cherry for most of the frame. The crotales are mounted directly on the plywood, and baffles over the lower pipes are ¼" plywood. In both cases, the plywood is covered with cherry veneer. The crotales are dampened from the outer edges by a scolloped cherry bar mounted on a piano hinge and operated by a foot pedal. The entire instrument is 8'-8" long and weighs approximately 175 lbs. Due to its great length, it was necessary to build the frame in three sections which clamp together.

As with any long project, perseverance is an absolute necessity for success. So is the help of other people, without whom I would not have made it past collecting the metal (which took eight years). I owe infinite thanks to both my parents for their help on every level, to Professor David G. Parsons of Rice University for his help with the foundry work, to Mr. Roy Guidry of Rice University for the use of his metal shop, to Dr. Franz Brotzen of Rice University for his help with the tempering process, and to Bob Becker, Bill Cahn, Robin Engelman and all of NEXUS for their inspiration and encouragement.

Anyone interested in instrument building will find his efforts greatly aided by a quick course in the basics of wood and metal working. These classes are easy, fun, and a good diversion from the normal routine. Whatever the case, I welcome inquiries on any level at any time.

Kenneth Morehead has a BM from North Texas State University, and a MM from West Virginia University. He currently teaches percussion at San Jacinto College and free-lances in the Houston area.

Reviews

Publishers and composers are invited to submit materials to PERCUSSIVE NOTES to be considered for review. Selection of reviewers and editing of reviews is the sole resposibility of the Editor of PERCUSSIVE NOTES. Comments about the works do not necessarily reflect opinions of the Percussive Arts Society.

Reviewers for this issue are:
Doug Howard, Dallas Symphony; Niel DePonte, Portland Symphony; Michael Combs, University of Tennessee; Bill Molenhof, New York City; John Beck, Eastman School of Music; Fred Fairchild, University of Illinois; Jim Petercsak, State University of New York at Potsdam; John R. Raush, Louisiana State University; and the drum set staff of North Texas State University.

SNARE DRUM

SNARE DRUM SOLOS
J. Michael Roy
Medici Music Press
P.O. Box 1623
St. Cloud, MN 56301

This group of very easy snare drum solos is designed for young students. Three of the solos, "Rakoczy Hungarian March, "Radetsky March," and "Toreadore March," have piano accompaniment and involve rolls, flams, and some dynamic changes. (Each lists for $2.50.) Four other solos, "A Little Slam, "March Frisch," "Waltz Melange," and "Rondino," are also quite easy but do contain some musical material such as dynamic changes and basic rudiments. These solos are unaccompanied and list for $2.25 each. Compared to so many elementary level snare drum solos that contain very little musical material, these solos should be quite valuable to the elementary school educator.

—Michael Combs

AUDITION ETUDES
Garwood Whaley
$5.00
Meredith Music Publications
170 N.E. 33rd Street
P.O. Box 24330
Ft. Lauderdale, FL 33307

AUDITION ETUDES is a source book of graduated reading studies for snare drum, timpani, keyboard percussion, and multiple percussion instruments. The fourteen studies in each category can be used to measure student progress, as supplementary lesson material, or as sight-reading or prepared literature for band and orchestra auditions. Each etude is a complete musical work based on a rhythmic and/or melodic motive. The collection includes a wide variety of meters, keys, dynamics, tempi, and rhythms and seems to be aimed at the intermediate through advanced high school student. The etudes for timpani first require the use of two, then three, and finally four drums. The pitches remain constant within each etude with no pedaling required. Of particular interest are the multiple percussion etudes which contain passages for snare drum, bass drum, cymbals (plates and suspended), tambourine, castanets, triangle, and wood block. The specialized techniques required include tambourine thumb rolls and rapid fist-to-knee playing; bass drum rolls using two beaters; triangle rolls at various dynamics; cymbal crashes (short articulations and muffling); and the ability to move smoothly from one instrument to another while accurately counting measures of rest. AUDITION ETUDES has an excellent introduction with suggestions for use of the book. It also contains a recommended evaluation chart for each instrument category to be used in judging auditions. This book should be a useful and welcome addition to the materials available to percussion educators.

—Doug Howard

KEYBOARD

CONTEMPORARY SOLOS FOR VIBRAPHONE AND MARIMBA
Gitta Steiner
Belwin Mills Publishing Corp.
Melville, NY 11746
$3.00

This is a collection of 11 original works for vibes and marimba, each one approximately 1 - 2 minutes in length. Four of these vignettes are for marimba; four are for vibes, one is for both instruments, and two are for either instrument (your choice). The *Scherzo* can be played on either vibes or marimba but you'll run into some tricky sustentation problems in the right hand if you play it on marimba. If you are familiar with some of Ms. Steiner's earlier works, especially those published by Seesaw Music, then you may regard her strictly as an "East Coast serialist" or feel that her music's great interest lies only in its technical demands on the percussionist (in which case you've missed the point of it anyhow). However this collection **does not** fall under these headings and either reflects something of a departure in style for Ms. Steiner or gives us another view of her multi-faceted compositional approach. Though not strictly "in a key" many of these works provide a clear tonal center and the harmonies are tame in comparison to the intense dissonances we have heard in Ms. Steiner's earlier works. This is especially true in four of the eight 4-mallet pieces of this collection. The other four 4-mallet pieces and the three 2-mallet works seem to be a blend of Ms. Steiner's serial techniques and her jazz background. They are all enjoyable to listen to and fun to play. A good college level player could handle these works from a technical standpoint. There are some extremely awkward chromatic passages in thirds and seconds, for one hand, in two of the 4-mallet pieces, but they are do-able. The manuscript is excellent, but I could use a bit more information in the editing. For instance not everyone knows what a "drop roll" is on marimba (at least I don't) and this technique should be either explained or omitted. Also some of the articulation markings (especially slurs) are confusing considering the instrument's inherent limitations. But these are minor points and this collection is definitely a good one for developing vibe techniques and for playing some accessible 20th century music on both marimba and vibes.

—Niel DePonte

MY LADY WHITE
David Malanka
Marimba Productions
487 West End Ave.
New York, NY 10024

One of the best new pieces of marimba solo literature to come along in years, this piece has the musical credentials to stand next to the best "tonally-oriented" works for solo instruments written in recent memory. It is for 4-mallets throughout, 3 movements long, and lasts approximately 10 minutes. Filled with lyric chorale-style writing, the composition alternates between this compositional approach and one that is rhythmically intense and requires a fairly sophisticated 4 mallet technique to handle the lateral-movement passages (you must be strong in the 1234 and 1234 mallet permutations). There are also some recitative-like "single-line" melodies. The renaissance madrigal harmonies used throughout give the piece a lyric charm and make it highly accessible to the general public. Engraving and editing are exemplary as usual. You'll really enjoy this work.

—Niel DePonte

MARIE JOSEÈ SIMARD
(keyboard percussion recording)
Les Productions Percudisc Inc.
C.P. 737 Succ. "A"
Montreal, Quebec, Canada H3C2V2

This is the first recording of the young Canadian keyboardist Marie Joseè Simard. The selections on the album reflect the soloist's "traditional" approach to keyboard percussion literature and technique. All selections, save for one movement of a work, are 2-mallet pieces and all renditions are extremely accurate. The selections are a mix of "popular" music (*Pot-pourri D'airs Folkloriques* which is a fancy name for variations on *Turkey in the Straw, Golden Age Polka,* and *The Typewriter*) as well as light classics (Bach—*Sonata in C major,* Bartók--*Danses Populair Roumaines*, and the Creston - *Concertino*). All pieces are performed with excellent piano accompaniment by Ms. Mimi Blais. The "pops" pieces go over very well and are done with great spirit. The "classics" come off a little less well. The Bach (on vibes) is very accurate but musically lacking in terms of linear concepts. The Bartók is played on Marimba for movement 1, vibes for movement 2, and xylophone for movement 3. The mallet choices and instrumental colors evoked by Ms. Simard seem to indicate an extremely "bright" sound concept on the wooden-bar instruments. One wishes the darker and more mellow color she gets on vibraphone were transferred to the other instruments. The Creston is the mainstay on the disc and receives another very accurate performance (with one or two glaring mis-cues in the accompaniment harmonies). However, the marimba is very weak and this hurts the spirit of the performance. The recording quality is excellent throughout. If I were a non-musician I would find this album positively delightful; it represents the best recording of "percussion music for entertainment" produced in recent memory. As a percussionist, I would recommend buying it to hear one more interpretation of the Creston and the ebullient spirit of a fine young player.

—Niel DePonte

SOLACE
SLEEPY HOLLOW
DEPARTURE TO
VIGNETTES
individually priced from
Ed Saindon
R.F.D. #5, Island Pond Road
Derry, NH 03038

These vibe solo pieces from Ed Saindon are a segment of his company's initial release. The music is all on high quality card stock, the printing is very clear, perfectly legible and the lay-out easily understandable. These are good examples of contemporary four mallet vibe literature and the cassette tape I heard of the composer performing the material was well played.

SOLACE is a nice AAB tune with an intro and ending. This well-constructed melody and form are fine for improvising. A written-out version is available for $10.00.

SLEEPY HOLLOW is a piece in 5/4 which features unusual melodic phrasing throughout the various sections of the tune—a good example of an odd meter where the harmonic rhythm falls at unexpected places. $10.00.

DEPARTURE TO is a written out piece, 18 original bars which are repeated once. Left plays bass and pedal note functions, right hand plays melody which utilizes interesting intervals and one hand dampening. This is a pretty etude at a fairly easy level. $3.50.

VIGNETTES is a medium slow country-rock tune in the Burton/Jarrett style. This one consists of six different phrases which modulate up a whole step every eight bars. The solo sections provide melodic passages supported by various left hand techniques. $10.00. —Bill Molenhof

MIST
Murray Houllif
Kendor Music, Inc.
P.O. Box 278
Delevan, NY 14042

MIST is a piece for the intermediate 4-mallet vibe player. Based on arpeggiated major and minor 9th chords with harmonic extensions this 3 minute 40 second work is a lyrical study with a latin "feel" to it. Vertical and lateral strokes are used throughout, and the work involves very little "single line" playing. Though there is little melodic material and the chord changes are a bit monotonous in their sequential repetitions, it is a very pretty piece and would hold the interest of an intermediate vibist quite nicely. No dampening problems, good manuscript, and intelligent phrase markings throughout.

—Niel DePonte

Selections from: ALBUM FOR THE YOUNG
Robert Schumman/Stevens
Marimba Productions
487 West End Ave.
New York, NY 10024

This is a set of 5 pieces from the piano masterwork by the romantic composer R. Schumann. By far this is the most easily accessible work, from a musical standpoint, that Leigh Stevens has published. Audiences will love this group of transcribed solos for 4 mallets; which includes the well known *The Happy Farmer*, along with *Knecht Ruprecht*, the untitled *No.* 26, *No.* 30, and the *Wild Rider*. And for once, folks, you don't have to be Leigh Stevens to play them. These should be playable by the advanced 4 mallet player. But one thing you'd better have going for you, as Leigh does, is a musical point of view. No hiding behind flashy licks and dissonances, gang. Many people know these pieces and you'd better be sure you're artistically ready to play these before getting on stage with the ghost of Schumann watching you.

—Niel DePonte

TIMPANI

TECHNIQUE FOR THE VIRTUOSO TIMPANIST
Fred D. Hinger
Jerona Music Corporation
Hackensack, NJ 07605
$13.95

TECHNIQUE FOR THE VIRTUOSO TIMPANIST is Fred D. Hinger. It is his technique, his style, his philosophy and his book. It is divided in Section I, Section II and Etudes. Section I covers in words, the technique of playing timpani. It is a comprehensive text of the Hinger technique which covers five pages. Section II covers the playing material needed to practice the technique. It is basically short exercises covering each aspect of technique with a few short studies inserted for added practice. The Etude section covers two timpani, three timpani and four timpani. The etudes are demanding and primarily based on orchestra literature. The book concludes with three pages of timpani repertoire (titles) which the professional timpanist will most likely encounter.

This is an excellent book for the serious timpani student preparing for a career as a professional timpanist. Much satisfaction and knowledge will be derived from its contents.

—John Beck

PERCUSSION ENSEMBLE

PRELUDIO FOR PERCUSSION
Elliot A. Del Borgo
$9.00
Kendor Music
P.O. Box 278
Delevan, New York 14042

A Percussion Sextet for tom-toms/sus.cym./temple blocks/bongos, triangles/marimba, Field Dr./vibes, xylo./S.S., Bell tree/B.D., W.B./timpani, claves/Guiro, ant. cym., playing time 4:15, PRELUDIO FOR PERCUSSION is a welcome addition to the percussion literature by one of the country's most exciting composers of band and wind ensemble music, Elliot Del Borgo. This composition is written for traditional percussion instruments and presented in a well organized musical form which is easy to read and interpret. Playable by any advanced high school ensemble or a good college group, the work is an ideal concert "opener". Features include a challenging and melodic xylophone part for two mallets, crafty and intricate use of groups of two's against three's as well as quarter note triplets. Assigned parts may be shared or doubled between additional players. The technical demands are reasonable with little if any logistical concerns or problems. This composition uses a contemporary aesthetic and is functional in that it can be used for serious concert performance or training for workshop purposes. Additional highlights include some structured improvisation for each battery and subtle timbre changes from membranes to wood and metal. A very strong dramatic finale makes effective use of nuances to maintain interest and achieve a musical climax. PRELUDIO FOR PERCUSSION should be ready for concert performance with three to four rehearsal sessions of 20-25 minutes. Very highly recommended.

— Jim Petercsak

CALATA A LA SPAGNOLA by Dalza
ALLEGRO from OP. XIII by Telemann
and DIVERTIMENTO by Haydn
arranged by Siegfried Fink
DUO by Dittersdorf
arranged by Martin Kruger
Musikverlag Zimmermann
Frankfurt (Sole agents for USA: C.F. Peters Corp., New York

This collection of works from the series *Classical Percussion (Schlagzeug Klassisch)*, edited by Siegfried Fink, makes accessible to the mallet player, transcriptions of music from the Renaissance to the Classic era, in the form of duets for two marimbas, or vibraphone and marimba. CALATA A LA SPAGNOLA is a charming, short (2'50") dance in triple meter by the Renaissance lute and vihuela composer Joan Ambrosias Dalza, adapted for two marimbas with tambourine accompaniment. The Telemann ALLEGRO (2'), originally one of the twelve "technical sonatas" for solo violin or flute, and DUO (at least 20', with repeats), transcribed from a duet for viola and cello by the Austrian composer Dittersdorf, are scored for vibraphone and marimba. DIVERTIMENTO (2'50") by Haydn, is arranged for two marimbas. Several noteworthy features of these publications are: bilingual text (German-English); program notes; the use of score format; a first-rate printing job; single fold-out pages in all except the rather lengthy Telemann work; and—perhaps the best touch of all—preliminary exercises to help work out technical difficulties and malleting problems, making the pieces educational as well as entertaining. Treble clef is used for all parts except the 2nd marimba in the Dalza and Telemann, which are written in bass clef. In the Dittersdorf, the marimbist needs to be forewarned about the use of the G-clef sign with a joined "8" beneath, to indicate playing an octave lower than written. The marimba parts in the arrangements by Fink can be played on an instrument extending to C below middle C; the Dittersdorf requires a low A. The Dalza and Telemann would be excellent choices for the young mallet student; however, technically (three and four-mallet broken chord playing), and perhaps more importantly, stylistically, the Haydn and Dittersdorf arrangements do require a more mature performer. Although you will appreciate the effort demonstrated in this series to set a generally high standard, you may wonder, along with this reviewer, why important instructions in the Dittersdorf concerning vibraphone dampening are not

translated, as are the program notes, into English. It would also have been helpful if, in that same arrangement, there was a word of explanation concerning the correct interpretation of the appogiatura figurés, which bear deceptively similar appearances to grace notes but must not be played as such. Happily, the music chosen for these mallet duets works well in this medium—a reflection, no doubt, on the good musical taste and experience of the editor. Because this is so, if proper attention is given to the important matter of style, this music should be most rewarding and enjoyable for players and audience alike.

— John R. Raush

DRUM SET MATERIAL

THE FUNK DRUMMING IDEA SERIES—Book 3
Chet Doboe
$4.75
427 Uniondale Ave.
Uniondale, NY 11553

In THE FUNK DRUMMING IDEA SERIES—Book 3, Chet Doboe has focused on the "Alternating sticking" sections of *Funk Drumming Workbook* by dividing it into two sections with section one focusing on concepts and section two on ideas. Preceding section one are eighth-note bass drum patterns composed to complement the 56 exercises found in section one (Concepts). Section one incorporates 56 alternating sticking patterns on the hi-hat with different open and closed combinations. Although the hi-hat foot part is notated to show precisely where the open sound should end, it might have been interesting to indicate exactly where the foot should lift to produce the open sound as well. In section two, ideas section, 176 funk patterns with the alternating sticking concept on the hi-hat are used on a central theme. The melodic rhythm implication is then divided mostly between the hi-hat, snare and bass drum; there are several exercises using up to four toms in addition to the basic three (3). Although no time signatures are shown, all of the exercises are obviously 4/4. (a metronome marking on a few of the exercises would have been helpful) THE FUNK DRUMMING IDEA SERIES—book notates and elaborates on current funk patterns used by studio funk-rock drummers; a style that requires quite a bit more independence than one might think upon a casual perusal of these studies. This material is a welcomed addition to the drumset literature catalogue.

—NTSW Staff

FOUR-WAY FUSION for the modern drummer
William Norine, Jr.
$9.50
Berklee Press Publication
Boston, MA

The complexity of the notation found in this publication makes the understanding of the exercises extremely difficult, without exhausting study. Using Marv Dahlgren and Elliot Fine's notation for hands and feet, as found in their four way independence studies, as a basis, Mr. Norine expands to include his own notation for such sounds as "tip of stick on cymbal," "shoulder of stick on cymbal," "latin rim shot," "loud rim shot," etc. However, the notation is consistent and exact throughout the entire book. The studies progress logically and are definitely relevent to today's music with exercises in 4/4, 3/4, 5/4, 7/8, and 7/4. An extended solo section containing eight solos concludes the book. Sight reading is out of the question. Here, the student must decide whether or not the material included in the studies is worth the time spent learning the notation. Tape recordings may have proved helpful in this regard. The rewards of studying this material will go to those who are really into four-way playing and are willing to take the time necessary to learn the notation.

— NTSW Staff

Programs

Wilber England, Editor and Compiler

READERS ARE INVITED TO SUBMIT PERCUSSION PROGRAMS TO BE PRINTED IN PERCUSSIVE NOTES. PLEASE BE SURE TO INCLUDE THE PUBLISHER OR SOURCE OF EACH WORK AND CHECK TO MAKE CERTAIN THAT THE PROGRAM CLEARLY INDICATES THE COMPLETE ADDRESS AND DATE OF THE PERFORMANCE. BECAUSE OF SPACE LIMITATIONS, PLEASE AVOID PROGRAMS OF STUDIO RECITALS OR CLASS PERFORMANCES. DIRECT ALL MATERIALS TO PERCUSSIVE NOTES, **c/oWILBUR ENGLAND, SCHOOL OF MUSIC,INDIANA UNIVERSITY, BLOOMINGTON, IN 47401.**

CALIFORNIA

California State University, Fullerton

Recital 12/1/81
Michael Rydzynski, Percussion

Ice Storm-Feldstein-Belwin Mills
March for Two Pairs of Kettledrums-Philidor-McGinnis & Marx
Ten Characteristic Solos for Small Drum-Weinberger-Belwin, Inc./Assoc.
Suite for Marimba and Violoncello-Rydzynski-Manu.
Duet for Snare Drum and Bass Drum with Cymbals-Paschke-MFP
Drawings: Set. No. 3 for B flat Clarinet and Three Drums-Hodkinson-MFP
Scherzo a due-Kraft-TRY Pub. Co.

Recital 3/18/82
Michael Rydzynski, Percussion

March, Opus 1-Kaszanski-MFP
Arabian Minute Dance-Green-Fisher
M.G. to M.G.-Gould-Chappell Music
Sonatina in F Major for Timpani and Piano-Cherepnin-Boosey & Hawkes
Three-Play-Ervin-Peters
Drums on the 'Phone-Thome-MFP
Parade for Perc. Ens.-Gould-Chappell
Duet for Snare and Bass Drums-Brodkorb-MFP
Menuet Tres Antique-deGastyne-Fereol
Diversions for Flute and Marimba-Tanner-MFP
Rhythm Serenade-Bennett-Chappell

San Jose State University

Graduate Recital 5/24/82
Mark P. Bonfoey, Percussion

Etude Op. 11, No. 4-Musser-Studio 4
Scherzo Cappriccio Fur Pauken-Striegler-Manu.
Partita No. 3 for Violin Solo-Bach/Bonfoey-Schirmer
Nr. 9 Zyklus-Stockhausen-EA Editions
Sonata #4-Cirone-Cirone
Fugue for Percussion-Harrison-MFP

ILLINOIS

Eastern Illinois University

Recital 10/8/82
Dave Markgraf, Percussion

Sea Refractions for Solo Marimba-Peters-Peters
Solo Dialogue-Leonard-Leonard
Waves for Marimba-Peters-Peters
Ballade for Vibraphone-Stabile-WIM
Yellow After the Rain-Peters-Peters
Sonata for Three Timpani-Ramey-MFP
Etude in A Flat, Op. 6, No. 2-Musser-Studio 4

Northwestern University

Recital 9/29/92
Joseph Trekles, Percussion

Home-Made Rainbow-Weiner-Pustjens Perc. Pro.
John Coltrane's solo from "Giant Steps-Coltrane-Manu.
Fourth Phrase-Trekles-Manu.
Concerto 440 for Perc. and Piano-Spalding-Manu.

Wheaton College

Percussion Ensemble 1/26/81
Kathleen Kastner, Conductor

Three Episodes-O'Reilly-Schirmer
Scherzo from Symphony No. 4-Tschaikovsky/Peters-Peters
Bolero-Rosales/Musser-Forster
Chamber Piece-Colgrass-MFP
Toccata Without Instruments-Meyer-Kendor
Toccata for Perc. Instruments in three movements-Chavez-Mills Music
Comedian's Gallop-Kabalevsky/Peters-Peters

Recital 4/13/81
Jack Daniel Martinez, Percussion

Nomad-Gauger-Gauger
Three Pieces for Vibraphone-Beale-Comp. Fascimile Edition
Duo for Trumpet and Perc.-Sydeman-SeeSaw
Meditation for Marimba and Organ-Creston-Schirmer
Concertino for Tympani with Brass and Perc.-Colgrass-MFP

Faculty Recital 12/1/81
Kathleen Kastner, Percussion

Wellington 22-Gauger-Gauger
Lanterns and Candlelight-Childs-Smith
Cantos 1975-Steiner-SeeSaw
Options II-Schwartz-Media Press
Duo-Stout-Studio 4
Partita II-Bach-Kalmus

INDIANA

DePauw University

Percussion Ensemble 11/9/81
Thomas N. Akins, Conductor

Fuga-five-Bach/Faini
Roll-London-Boonin
Symphony No. 2 for Percussion-Cirone-Cirone

Percussion Ensemble 3/22/82
Thomas N. Akins, Conductor

Coonhound Johnny-Fletcher-Hamar
Trio for Percussion-Kraft-MCA
Myshe-Thead-MFP
Interplay-Horvit-Southern
Concerto for Drum Set and Perc. Ensemble-Beck-Kendor

Indiana State University

Graduate Recital 4/21/82
Lonni Ann Ackermann

Four Verses for Timpani-Houllif-Paul Price
Partita No. 2 in d minor-Bach-International Music Co.
Suite for Marimba-Fissinger-Perc. Arts
Encounters VII-Kraft-New Music West
Grand Fantasy in C Major-Helble-Studio 4

Percussion Ensemble 4/29/82
Neal Fluegel, Robert Chappell, Conductors
John Bergamo, Guest Artist

Kotrab-Rhythmic Development of a Theme by Bartok-Kvistad-Cont. Perc. Library
3 Things for Dr. Seuss-Hutcheson-Hamar
Three Movements for Five Percussionists-Long-Manu.

Geometrics-Bendrick-Manu.
Coonhound Johnny-Fletcher/Fluegel-Autograph Scores
Holiday for Percussion-Heussenstamm-MFP
Wuhan Darshan-Bergamo-Talamala
Piru Bole-Bergamo-Talamala

LOUISIANA

Louisiana Tech University

Recital 9/21/81
Janet Neal, Rory Thompson, Duo Pianists
Gray Barrier, Drum Set

Sonata for Two Pianists-Bolling-Silhouette

Faculty Musicale 11/2/81
Gray Barrier, Vibraphone

Visual Image-Molenhof-Kendor
Waltz King-Molenhof-Kendor
Precision-Molenhof-Kendor
Green Mountains-Swallow-Manu.
Moonchild/In Your Quiet Place-Jarrett-Manu.

Percussion Ensemble 11/9/81
Gray Barrier, Conductor

Three Brothers-Colgrass-MFP
Multiples-Schwartz-Manu.
La Flute Enchantee-Ravel/Barrier-Manu.
Double Music-Cage/Harrison-Peters
Variations on An Indian Tala-Shrader-Media Press
Throb-Gibbs/Burton-Berklee Press

Faculty Musicale 12/11/81
Gray Barrier, Marimba

Selections from "Album for the Young"-Tschaikowsky/Stevens-Studio 4
Four Preludes for Leigh Howard Stevens-Penn-SeeSaw Music
Etude Op. 6 No. 8, Op. 6, No. 10-Musser-Studio 4

Percussion Ensemble 2/1/82
Gray Barrier, Conductor

Foreign Objects-Bergamo-Manu.
Tune-Bertancini-MFP
Concerto for Drumset-Beck-Kendor
Liberty Bell-Henry-Manu.
"Largo" from the "New World" Symphony-Dvorak-Manu.
Beelzebub-Bruford/Schietroma-Manu.

Ark-La-Tex Band Conference 2/5-6/82
Percussion Clinic
Gray Barrier, Clinician

Foreign Objects-Bergamo-Manu.
Tune-Bertancini-MFP
Concerto for Drumset-Beck-Kendor
Liberty Bell-Henry-Manu.
"Largo" from the "New World" Symphony-Dvorak-Manu.
Beelzebub-Bruford/Schietroma-Manu.

Leigh Howard Stevens, Classic Marimbist 2/8/82

Preludes for Marimba
No. 5-Helble-Studio 4
No. 3-Penn-SeeSaw Music
No. 2-Helble-Studio 4
No. 4-Penn-SeeSaw Music
Sonata in B Minor-Bach-Marimba Prod.
Selections from the album for the Young-Tchaikowsky-Studio 4
Op. 68, No. 30-Schumann-Marimba Prod.
Rhapsody for Marimba-Serry-Marimba Prod.

Senior Recital 4/26/82
David J. Jewell, Percussion

Etude Op. 6 No. 8-Musser-Studio 4
Etude Op. 6 No. 10-Musser-Studio 4
French Suite-Kraft-Western Inter.
Four Pieces for Timpani-Bergamo-MFP
Sonata for Marimba and Piano-Tanner-Cole
Seven Steps to Heaven-Davis-Manu.
Take the "A" Train-Ellington/Strayhorn-Manu.

Senior Recital 4/29/82
Russell Roberts, Percussion

Green Mountains-Swallow-Manu.
Waltz King-Molenhof-Kendor
Time for Marimba-Miki-Ongaku No Tomo
Gambit-Duckworth-Media Press
Confirmation-Parker-Manu.
Maiden Voyage-Hancock-Manu.

Percussion Ensemble 5/14/82
Gray Barrier, Conductor

Suite for Percussion-Kraft-Mills
Time for Marimba-Miki-Ongaku No Tomo
32 Heads Are Better Than 1-Ipri-Manu.
Bacchanale-Hovhaness-Peters
Suite for Sideman and Handclappers-McKenzie-Media Press
The Swords of Moda-Ling-Peters-Manu.

Recital 5/17/82
Stan Rougon, Percussion

Sonata for Timpani-Beck-Boston
Suite for Marimba-Fissinger-Perc. Arts
Ballade for a Flat Tire and Falling Star-Molenhof-Kendor

Northeast Louisiana University

Recital 2/5/81
William Nichols, Clarinet
Allen Wojtera, Percussion

Illegible Canons for Clarinet and Perc.-
Bergsma-Galaxy Music Corp.

Percussion and Marimba Ensemble 3/19/81
Allen Wojtera, Director

Frippery No. 17-Shaw-Hornist's Nest
Serenade No. 8-Persichetti-Elkan Vogel
Andante for Marimba-Tanner-MFP
Xylophonia-Green-Becker/Cahn
Blue Rhythm Quintet-Korf-PPP
Encore in Jazz-Firth-Fischer
Three Poems to Handicapped Children-
Lacina-Studio 4
African Welcome Piece-Udow-UMP

Guest Artist Recital 3/21/81
Leigh Howard Stevens, Classic Marimbist

Op. 68 No. 30-Schumann-Schirmer
Time for Marimba-Miki-Ongaku No Tomo
Op. 6 No. 9, Op. 6 No. 10-Musser-Studio 4
Sonata in B Minor-Bach-Manu.
Rhapsody for Marimba-Serry-Marimba Prod.

Symphonic Band Spring Tour 3/25-27/81
Allen.Wojtera, Soloist

Concertino for Marimba and Band-Creston-
Schirmer

Faculty Recital 9/24/81
Allen Wojtera, Marimba

Un Cygne(The Swan)-Hindemith-Assoc.
Music Pub.

Faculty Recital 9/29/81
Allen Wojtera, Percussion

Suite for Flute and Piano-Bolling-
Silhouette Music Corp.

Percussion and Marimba Ensemble Fall Tour
11/2-3/81
Allen Wojtera, Director

Antiphon-Combs-Southern
Swords of Moda Ling-Peters-FDS
4/4 For Four-Cirone-Cirone
Ritmicas No. 5 & 6-Roldan-SMPC
Eine Kleine Nachtmusik-Mozart-Permus
Pizzicato Polka-Strauss/Schinstine-S & S
Selections from "Carmen"-Bizet/Musser-Forster
Gonna Fly Now from "Rocky"-Conti/Eyler-Manu.

Percussion and Marimba Ensemble 11/9/81
Allen Wojtera, Director

Antiphon-Combs-Southern
Ritmicas, No. 5 & 6-Roldan-SMPC
4/4 For Four-Cirone-Cirone
Swords of Moda Ling-Peters-FDS
Eine Kleine Nachtmusik-Mozart-Permus
Pizzicato Polka-Strauss/Schinstine-S & S
Selections from "Carmen"-Bizet/Musser-Forster
Gonna Fly Now from "Rocky"-Conti/Eyler-Manu.

Percussion and Marimba Ensembles 3/10/82
Allen Wojtera, Director

Dances from "Terpsichore"-Praetorius-Vincent
Golliwog's Cakewalk-Debussy-Vincent
Adagio for Strings, Op. 11-Barber-Schirmer
Dance of the Comedians-Smetana-Forster
Pythagoras & The Four Hammers-Thomas-ACA
Ku-Ka-Ilimoku-Rouse-Helicon

Contemporary Wind Quintet 4/6/82
Assisted by Allen Wojtera, Marimba

Woodwind Quintet No. 13 with Marimba-Wilder-
Manu.

Guest Recital at Louisiana College 3/30/82
Richard Robinson, Percussion

Praeludium XXI-Bach-Peters
Excerpts from Suite for Marimba-Fissinger-
Percussion Arts
Suite Moderne for Marimba-Smith-Permus
Soliloquy for Solo Percussion and Tape-
Kraft-New Music West
Mayflower, Waltz King-Molenhof-Kendor
Excerpts from Sonata-Pitfield-Peters
Etude in C major-Musser-Studio 4

Fourth Annual Percussion Symposium
3/20-21/82
Featuring Guest Artists and Clinicians:

University of Texas at Arlington Perc. Ens.
Larry Rachleff, Director

Gainsborough-Gauger-Southern
Ostinato Pianissimo-Cowell-Presser
Take That-Albright-Presser
Ku-Ka Ilimoku-Rouse-Helicon

Northeast Louisiana Univ. Perc. Ens. and
Marimba Ens., Allen Wojtera, Director

Encore in Jazz-Firth-Fischer
Three Poems to Handicapped Children-
Lacina-Studio 4
African Welcome Piece-Udow-UMP
Frippery No. 17-Shaw-Hornist's Nest
Andante for marimba-Tanner-MFP
Xylophonia-Green/Becker-Cahn

Various Solo and Ensemble Performances:

West Monroe High School Perc. Ens., Dr.
Michael Spears, Director
Hava Nagila-Jacobs-MFP
A La Naningo-Peters-Peters
Ouachita High School Marimba Quartet-
Mist, from Suite for Marimba-Fissinger-
Perc. Arts
Harold Morgan, UTA
Tornado-Markovich-Creative Music
Dave Mayo-UTA
Op. 6 No. 2, Etude in A Flat Major-
Musser-Studio 4
Fred Brunz-UTA
Sonata for Timpani-Beck-Boston
Dave Cotton-LSU
Two Movements for Marimba-Tanaka-
Ongaku No Tomo
Rick Robinson-NLU
Sonata-Pitfield-Peters
Jim Hanson-SHSU
Two Mexican Dances-Stout-Studio 4

MISSISSIPPI

Delta State University

Percussion Ensemble 11/19/81
Douglas Wheeler, Director

Symphony for Percussion-Parchman-Elkan-
Vogel
From Eight Trios for Percussion-Balazs-
Editio Musica Budapest
Chamber Music IV-Suderburg-Presser
Musica Battuta-Schiffman-Assoc.
Four Visions of Paradise-Caudill-Manu.
Ritmo-Fink-Simrock

Senior Recital 2/4/82
Edward F. Girling, III, Percussion

French Suite-Kraft-Western Inter.
Sonata-Jones-Peters
Prelude IV, Op. 37 No. 4-deGastyne-Fereol
Variations-Barraine-Costallat
Two Movements-Tanaka-Ongaku No Tomo

Percussion Ensemble 3/9/82
Bill Halbrook, Director

Prelude for Percussion-Miller-MFP
Percussion Sextet No. 1-Coleman-Gwyn
Introduction and Samba-Smith-MFP
Chamber Piece for Perc. Quintet-Colgrass-MFP
Rondino for Eight Hand Clappers-Benson-Marks

MONTANA

Montana State University

Percussion Pastries 4/13/82
Michael Blessing, Percussion

Three Pieces for Vibe-Beale
Rhythm Studies-Parsons
Clowns-Hatch-Marimba Center
Inspirations Diabolique-Tagawa-Try
Rondo for Marimba-Frazeur-MFP

NEW YORK

Syracuse University

Graduate Recital 11/5/81
K. Leopold Reiss, Percussion

Op. 11 #15-Scriabin-Manu.
Op. 11 #27-arr. deGastyne-Manu.
Zyklus No. 9-Stockhausen
Numbers, Names-Sullivan-Manu.
One-Bagale-Manu.
Eight Miniatures for Vibraphone-Steiner-
SeeSaw
Variations for Solo Kettledrums-Williams-MFP

Percussion Ensemble 4/4/82
Ernest Muzquiz and Michael Bull, Co-Directors
Gordon Stout, Marimba Soloist

Chamber Music-Suderberg
Electra-Flagello-MFP
Three Things for Dr. Seuss-Hutcheson-Hamar
Dyptich II for Solo Marimba and Perc. Ens.-
Stout-Manu.

Recital 4/17/82
Kathleen Fabricius, Percussion

Concert Etude-Goedicke/Bull-Manu.
Eight Pieces for Four Timpani-Carter-
AMP
Batteris - Sketch-Dervaux-LeDuc
Reverie-Stout-Manu.
Partita for Solo Unaccompanied Perc.-
Cahn-Manu.
Concertino for Marimba-Creston-Schirmer

Recital 4/20/82
Caryn Falk, Percussion

Morris Dance-Kraft-WIM
Diversions for Flute and Marimba-Tanner-MFP
Six Allegro Duets for Percussion-Colgrass-
Schirmer
Invention I in C, IV in d, VIII in F-Bach-
Manu.
Four Pieces for Timpani-Bergamo-MFP
Suite for Xylophone and Orchestra-Carey-
Galaxy Music

Recital 4/28/82
David Durst, Percussion

Eight Pieces for Four Timpani-Carter-
Assoc.
Four Preludes for Vibraphone and Piano-
Ptaszynska-Polskie Wydawnictwo Muzyczne
Scherzo for Xylophone and Piano-Ptaszynska-
PWM
For A Percussionist-Houllif-Postdam Pub.
Fantasy on Japanese Woodprints-Hovhaness-
Peters
Busy Signal-Molenhof-Kendor

Recital 5/4/82
Elizabeth R. Easson, Percussion

Inspirations Diabolique-Tagawa-WIM
Marimba Suite-Sifler-WIM
Allegretto Alla Turca-Mozart/Luttings-Manu.
Drawings Set No. 9-Hodkinson-Merion Music
Tamborin Chinois-Kreisler/Green-Fischer
Busy Signal-Molenhof-Kendor

Recital 5/6/82
Jody Carroll Hinton, Percussion

Cadenza-Ptaszynska-Manu.
Etude Op. 6 No. 8, Op. 6 No. 9-Musser-
Studio 4
Preludes for Vibraphone-DeGastyne-Fereol
Drawings Set No. 9-Hodkinson-Merion Music
Recital Suite for Marimba-Watson-MFP

OREGON

University of Oregon

Faculty Artist Series 10/14/81
Evening of Contemporary Jazz
Charles Dowd, Vibraphone, Marimba

Scrapple from the Apple-Parker-The Real Book
Vargas-Friedman-Manu.
Hidden Agenda-Kammerer-Manu.
Mountain Dance-Grusin-Manu.
Senor Mouse-Corea-Manu.
Dot Dot Boo-Dah-Dowd-Manu.
Untitled-Coleman-Manu.
Green Mountains-Swallow-Manu.
Borealis-Dowd-Manu.
In Between-Friedman-Manu.

Percussion Ensemble I 12/3/81
Charles Dowd, Conductor and Music Director

Variations and Interludes-Mamlok-Peters
Scenario, Op. 53-Cunningham-SeeSaw
Symphony No. 2 for Percussion-Cirone-
Cirone

Percussion Ensemble I 2/28/82
Charles Dowd, Conductor and Music Director

Piece for Three Pair of Hands Clapping-
Prior-MFP
Encounters VI-Kraft-European American Music
Partita No. 3-Bach/Long-Manu.
Adagio for Strings, Op. 11-Barber/Dowd-Manu.
Sonata No. 1 for Timpani-Cirone-Cirone
Interjections-Olsen-Manu.

Percussion ensemble II 3/4/82
Michael Skiles, Conductor

Quartet-Payson-MFP
Invention No. 1 in C Major-Bach-
Schirmer
Prelude and Fugue-Wuorinen-MFP

Faculty Artist Series 4/8/82
Charles Dowd, Percussion

Sonata for Two Violins, Op. 56-
Prokofieff/Dowd-Boosey & Hawkes
Four Pieces for Four Timpani-Carter-Assoc.
The Auric Light-Thomas-MFP
Lamentation-Simone-Manu.
Lift-Off-Peck-Manu.

Percussion Ensemble I 5/2/82
Charles Dowd, Conductor and Music Director

4/4 for Four-Cirone-Cirone
Partita No. 2 in D Minor-Bach/Larson-Peters
Of Voyages/Mythical Tales-Olsen-Manu.

Brass Choir May Tour
Charles Dowd, Timpani Soloist

Concertino for Tympani with Brass and Percussion-Colgrass-MFP

Senior Recital 5/9/82
Mark Allen Edwards, Percussion

Four Etudes for Timpani-Firth-Fisher
Etude No. 1 for Snare Drum-Delecluse-LeDuc
Portrait in Rhythm No. 32-Cirone-Belwin Mills
Sea Refractions-peters-Peters
Prelude Op. 11 No. 7-Musser-Manu.
Concerto for Organ and Percussion-Genzmer-Peters
Conga Postlude: Type B, Neo-Beat-Carter/Edwards/Hertz-Manu.

Senior Recital 6/6/82
Michael J. Snyder, Percussion

Concerto for Percussion and Small Orch.-Milhaud-Universal
Etude No. 1 for Marimba-Smadbeck-Studio 4
Partita No. 1-Bach/Snyder-Peters

Etude No. 2 for Marimba-Stout-Studio 4
Portrait No. 31 for Snare Drum-Cirone-Belwin Mills

Two Etudes for Orchestral Drum, No. VIII, No. IX-Coutelier-Frank's Drum Shop
Sonata No. 1 for Timpani and Piano-Cirone-Cirone

TENNESSEE

Memphis State University

Graduate Recital 8/8/82
Mario Gaetano, Percussion

Selections from Eight Pieces for Four Timpani-Carter-Assoc.
Two Movements for Marimba-Tanaka-Ongaku No Tomo
The King of Denmark-Feldman-Edition Peters
Variations for Four Drums and Viola-Colgrass-MFP

WISCONSIN

University of Wisconsin

Graduate Recital 2/7/82
Robert Meunier, Percussion

Suite for Marimba-Fissinger-Kayser Music
Inspirations Diabolique-Tagawa-Western

4 Verses for Timpani-Houllif
The Little Fugue-Bach/Weiner-Lang
Wave Motion-Molenhof-Kendor

Senior Recital 4/23/82
Michael Ipri, Percussion

VIII March-Carter-Assoc.
French Suite-Kraft-Wolf-Mills Music
Concertino for Marimba-Creston-Schirmer

Graduate Recital 5/7/82
Robert Meunier, Percussion

Concertino for Xylophone and Orch.-Mayuzumi-Peters
Divertimento for Marimba and Alto Saxophone-Yuyama-Ongaku No Tomo
Monody-Sermila-Edition Frazer, Helsinki
Metamorphisis for Perc. and Saxophones-Meunier-Manu.
Moonbeams-Manu.
Some Other Time-Bernstein-Manu.

University of Wisconsin, Eau Claire

Recital 6/30/82
Michael Allen, Marimba

Etude Op. 6 No. 8-Musser-Studio 4
Casper's Dance-Houllif-Kendor
Marie-Larrick-Permus
Two Mexican Dances-Stout-Studio 4
Yellow After the Rain-Peters-Peters
Conversation-Miyoshi-Ongaku No Tomo
Grand Fantasy in C Major-Helble-Studio 4

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COMING IN THE NEXT ISSUES

The next issue of *Percussive Notes* will be the research edition (Percussionist) due to be released in March. That issue, as well as the following research edition, will be edited by Dr. Stuart Smith. Dr. Smith is a former student of Tom Siwe and is presently on the music faculty at the University of Maryland - Baltimore County. He is an active composer and has written several new works for percussion.

The March issue is now in preparation and the following research issue will be released in September. Both issues, according th First Vice President Tom Siwe, will be printed in Urbana.

According to Dr. Smith, articles planned for the coming research editions include:

—An analysis of Stuart Smith's Links Series

—"Knocking Piece" by Ben Johnston and Tom Siwe

—An interview with John Cage

—"Three Dance Sketches" by Karel Husa

Dr. Stuart Smith

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WHEN BILLY COBHAM PLAYS HIS ZILDJIANS, HE'S PLAYING WITH DYNAMITE.

Someone once said of Billy Cobham: "He does certain things because he just doesn't know they can't be done." In the course of doing things that "can't be done" with his own Glass Menagerie group, with the likes of Bobby and The Midnights, George Duke, Stanley Clarke, and Freddie Hubbard on some 300 albums, he's been named Down Beat Drummer of the Year time and time again.

Here are some of Billy's observations:

On His Schooling. "I graduated from Grossingers resort up in the Catskill Mountains. No, I'm just kidding. Actually, I went to the School of Music and Art in New York City, but at graduation time I got a gig at Grossingers and they had to send my diploma up there."

On Playing Cymbals Upside Down. "I first got the idea of inverting my cymbals a few years back when I was in Finland. I was at an outdoor concert and a band from Prague was playing about 500 meters away. The drummer had an old Chinese cymbal and he was playing it upside down, way up above the drum set. You could barely hear the rest of the band at that distance. You just heard this great explosive cymbal sound. Now I play one 22" China Boy High upside down and one 18" China Boy High in the regular position. The reason I play one upside down is the way it projects.

Why does Billy use our new China Boys for his crash and ride Cymbals: Explosive POWER!

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On China Boy Cymbals. "I started using China Boys for my crash and ride cymbals because of the explosive effect they have. When you hit them you get this 'POW'! There's an amazing amount of projection. I can get a lot of different effects from my China Boys. If I play them upside down, hitting the outer lip will give me a nice slapping solid stick sound. They also sound great with mallets, almost like small gongs. You can ride on them and get a very different kind of ride sound. And because they cut out fast, you can get very nice short crashes."

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