Percussive Notes

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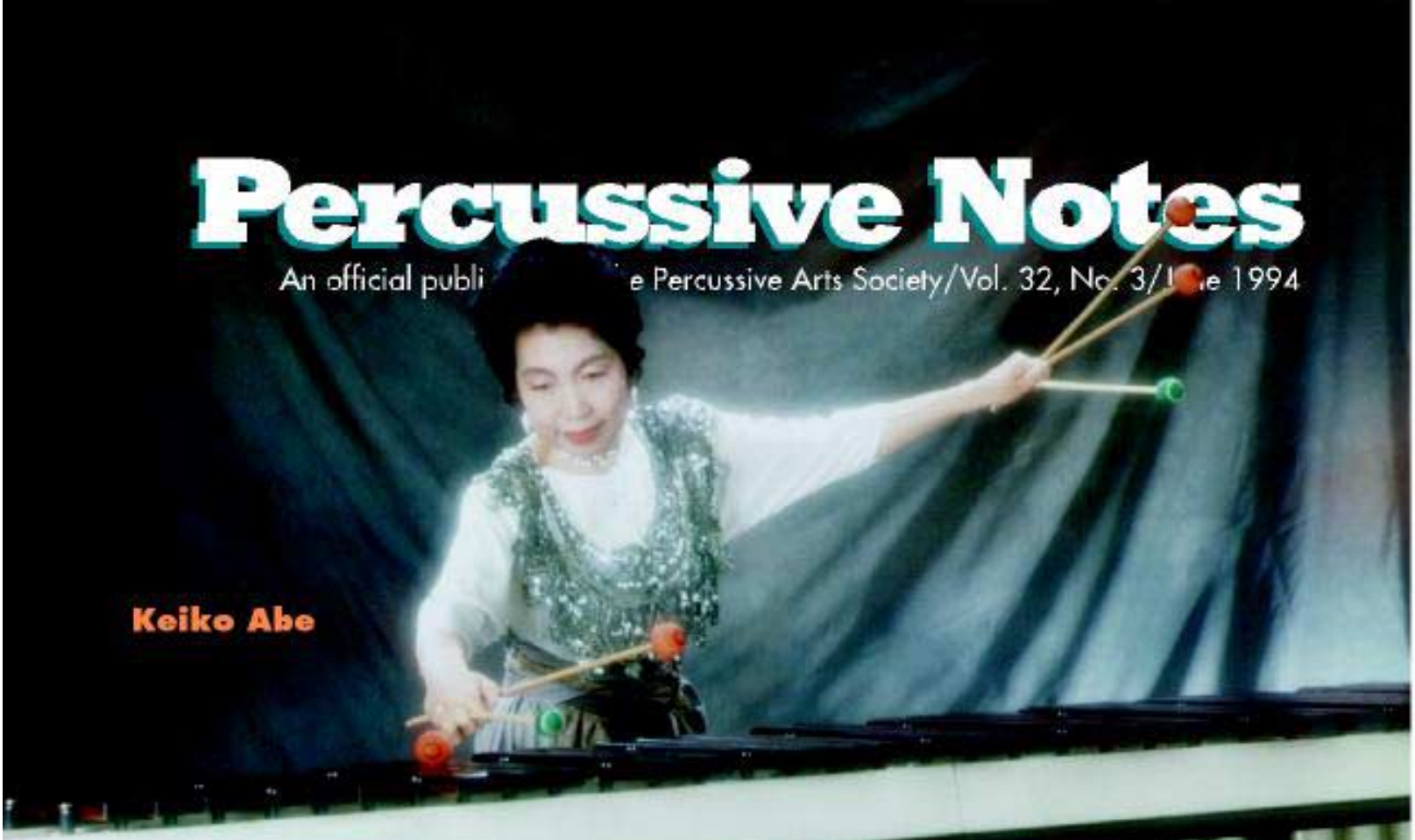
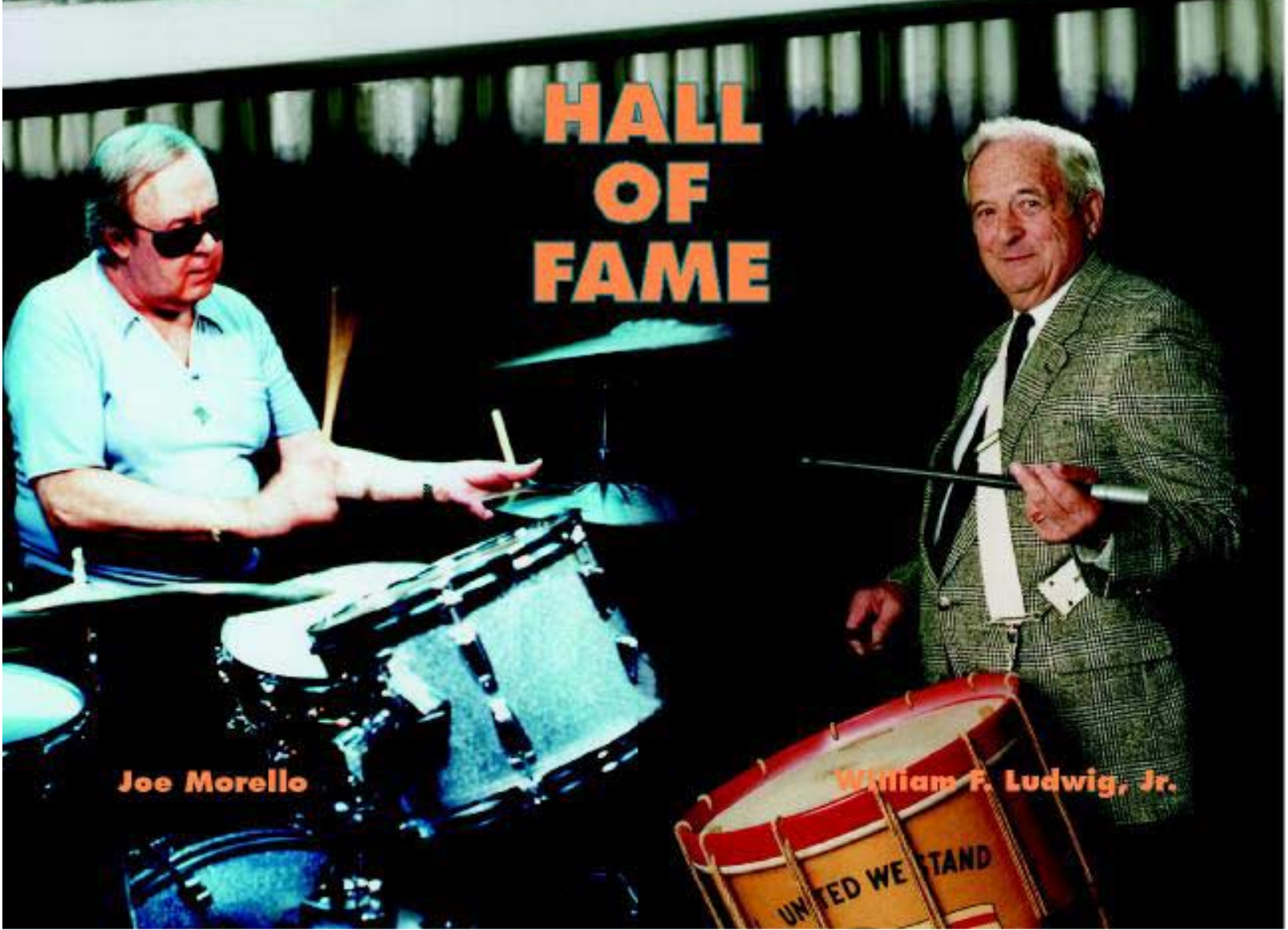


Keiko Abe

HALL OF FAME



Joe Morello

William F. Ludwig, Jr.

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Percussive Notes

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ON THE COVER: Keiko Abe/photo provided by Yamaha Corporation of America; William F. Ludwig, Jr./photo used with permission from *The Instrumentalist*; Joe Morello/photo by Rick Mattingly

Global Drums, page 39

Vida Chenoweth, page 53

Percussive Arts Society / Administration

Mission Statement

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

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Alfred Friese, 1978
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig, Jr., 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Avedis Zildjian, 1979

President's Report

By Garwood Whaley

THESE ARE EXCITING TIMES AT our headquarters/museum in Lawton, Oklahoma! The dramatic increase in membership over the past year and the many goals set by the Board of Directors are keeping all professional and volunteer PAS staff busier than ever.

This year's goals, of which there are more than 20, have been prioritized and members of the Board assigned to each goal. Executive Committee members have been assigned several goals each and will act as liaisons between the Board of Directors and the Executive Committee to ensure clear communication with the Board and achievement of each goal. By PASIC '94 each of the goals should be reached, or at least action on them should be well under way.

Percussive Notes has undergone an important change. Jim Lambert has been named Managing Editior of the journal and Rick Mattingly has been named Senior Editor. Together with Art Director Shawn Brown they will work towards developing our major publication into a truly state-of-the-art international journal of the percussive arts.

Another exciting development concerns the World Percussion Network (WPN), which was moved to Lawton in April and is now being operated from our international headquarters. With WPN now installed in Lawton, PAS is ready to establish a one-of-a-kind research center. Soon, percussionists from around the world will be able to access material by modem or visit Lawton to do hands-on research working with books, video and audio tapes, manuscripts, dissertations, articles, instruments and virtually any and all things that pertain to percussion.

Finally, our new membership category—"Clubs"—has drawn tremendous response from current members and from individuals outside our organization who are interested in this concept. Although it took more than a year to fully develop this concept, it seems as if we will soon see dramatic growth through this new membership opportunity.

As president of PAS, I sometimes feel as if I am holding the reins of a spirited horse ready to break into full gallop! PAS is moving into the 21st century at an incredible pace. Please be assured that the professional staff in Lawton, all volunteer workers including editors, chapter presidents, committee chairs, the Board of Directors and the Executive Committee, are working tirelessly to develop PAS into the finest instrumental organization of its kind. Your assistance through recruitment of new members, starting a club or attendance at PAS-sponsored events is appreciated and essential. Don't wait; now is the time to get involved in PAS.

Best regards,

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

By Tony McCutchen, Host

NOW THAT SUMMER IS HERE, it's the perfect time to start planning your trip to Atlanta, Georgia for PASIC '94, which will be one of the most exciting conventions yet!

As this article goes to press, many details of the programming are still being finalized, but plans are shaping up for a truly great line-up of artists and clinicians.

Some of the drumset personalities you can look forward to seeing are: Vinnie Colaiuta, Sonny Emory, Jack DeJohnette, Cindy Blackman, Paul Wertico, George Marsh and others. Brazilian percussionist/composer Ney Rosauro will be presenting a clinic on his music for marimba, while Steve Fisher will present a clinic on electronic percussion. Jim Campbell and Robert Schietroma will present marching percussion clinics, and Trichy Sankaran and Glen Velez will have sessions devoted to hand drumming. Look for percussion-education clinics by Ron Brough and John Bergamo, plus other clinicians yet to be named.

The evening concerts promise to be some of the best ever, including Common Ground (featuring Julie Spencer and John Bergamo), plus the first PASIC appearance ever by world-famous jazz vibraphonist/composer/bandleader Mike Mainieri.

If you have been reading the previous articles on PASIC '94, you know that the host hotel, the Westin Peachtree Plaza, is easily accessible from Hartsfield International Airport by taxi, airport shuttle, or MARTA (Metropolitan Atlanta Rapid Transit Authority). Be sure to look in the next issue of ***Percussive Notes*** for information on area attractions, especially if you wish to bring your family or just do some sightseeing on your own. If you have never been to Atlanta, or if you haven't been recently, you will be pleasantly surprised by a modern, progressive city that still has the flavor, charm and warm hospitality of the Old South. Y'all come! PN

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L - R – Will Hudgens, Tom Gauger, Tim Genis, Vic Firth (Boston Symphony Orchestra)

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REBOUNDS

MERLIN RESPONSE

Regarding Mark Ford's comment at the conclusion of his review of Andrew Thomas' composition *Merlin* in the October 1993 issue of ***PN***, perhaps you could print the following information for those interested in obtaining other works by this composer.

Andrew Thomas:
Works Featuring Percussion

Dirge in Woods (1973)
Soprano, Harp, Percussion (1)
Margun Music

Phythagorus and the Four Hammers (1980)
Percussion Quartet
American Composers Edition

Night Concerto (1982)
Percussion Quartet
American Composers Edition

Moon's Ending (1983)
Cello and Marimba
American Composers Edition

Dances for Five (1983)
Marimba, Flute, Clarinet, Bass, Percussion (1)
American Composers Edition

Merlin (1985)
Solo Marimba
Margun Music

Brief on Flying Night (1986)
Solo Percussion (Vibraphone/ Marimba)
American Composers Edition

Jessica's Song (1986)
Solo Timpani
American Composers Edition

Witchhowl (1987)
Timpani and Marimba
American Composers Edition

Loving Mad Tom (1990)
Concerto for Marimba and Orchestra
American Composers Edition

The Great Spangled Fritillary (1991)
Marimba and Violin
American Composers Edition

Lord Cavendish Strikes the Right Note (1993)
Marimba and Harpsichord
American Composers Edition

American Composers Edition
170 West 74th Street
New York, NY 10023

Margun Music, Inc.
167 Dudley Road
Newton Centre, MA 02159

William Moersch
New York, NY

BEGINNING SNARE DRUM

This is in response to your call for how to start beginners on snare drum. I'm sure we agree on the basics of grip and stroke. I teach matched grip with the fulcrum between the flat of the thumb and the first joint of the index finger; other fingers loosely curled around, allowing the stick to move slightly in that space.

Some specific reminders I use to keep the stroke straight up and down are: (1) maintaining the "hinge" in the center of the wrist and not the outside portion, which causes a rotational stroke desired when using Musser grip, for example; (2) having the butt end of the stick protruding from the fleshy portion of the palm, not the finger area; (3) always keeping the palms towards the floor.

For teaching flams, I've found it easiest to have the student let both sticks drop (without buzzing) from the same height (about two inches above the pad) and gradually raise one stick to a higher level, still maintaining the relaxed dropping motion. This may alleviate the problem of the notes being too separate. I teach alternate flams by using a preparatory motion where one stick goes up as the other comes down, like a "toy soldier."

I always teach the buzz roll before the open roll; drop the stick onto the pad from the elbow, not wrist and let bounce freely. Gradually tighten the fulcrum *and middle finger* to tighten the buzz. Let each buzz run into the next without a break. Keep the stick parallel with the floor. After teaching all the rolls as buzzes, I have the student relax the grip, heighten the stroke and use the "bounce-catch" method using the middle finger. This will lead into the open roll.

Kristen Shiner McGuire
Rochester, NY

TOTAL EDUCATION

This is in response to Andrew Spencer's thought-provoking article in the October ***PN***. Dr. Spencer raised some issues that most of us involved in university-level teaching have contemplated. I have several observations.

To look at the wide variety of musical styles (with regard to historical periods and ethnic origin) being performed today, or the popularity of so many diverse percussion instruments, is perhaps not the best starting point for making curriculum decisions. Rather, any curriculum decisions should be rooted in a sound philosophy of education. It is all too easy for a professor to make decisions based on the small picture, such as one's personal career experience or a student's desire. To act responsibly we need to first consider that the philosophy of a music conservatory is likely to differ significantly from a liberal arts college, for example.

We also need to consider how our conservatory and university musical environments represent society, or how they intend to influence society. For example, the concert band continues to be a focal point of most music depart-

ments, yet there is very little band music heard over the airwaves in this country and relatively few professional or community bands in existence. If we have failed to produce the demand in the general population for such music, should we continue to concentrate on it in our educational institutions? Regarding percussion, we first must consider why we teach what we teach. If, for example, it is to prepare a percussionist to earn a living, then our decisions about curriculum will reflect this purpose. If, however, our philosophy is more complex (and most will be), we must consider these issues of purpose before considering the fact that there are so many choices in the worlds of music and percussion.

I personally inform my percussion students of my views on the difference between a percussion-performance major and a music-education major having a percussion emphasis. For me, the former focuses on preparation for a career as a performer and considers many personal (student) factors in determining a course of study, while the latter treats percussion primarily as a means to develop musicianship. For the music-education major there is less emphasis on amount of literature to be covered and advanced techniques.

My personal belief is that undergraduates should not specialize, but this is based on my teaching position at a state institution with a small music department. First, typical students here might not yet fully understand their strengths and limitations or the employment situation. They will spend a considerable portion of their college years developing basic technique and musicianship. For them, graduate school is perhaps the best place for specialization. Masters degrees can be earned with minimal financial hardship considering the number of schools offering assistantships. At that point, students can pursue study with a teachers who have a particular expertise that interests them. If a percussionist intends to spend only four years in college, the challenge of earning a living as a performer is perhaps better met through versatility.

In order to have the luxury of devoting a portion of undergraduate lesson time to developing a particular emphasis (e.g., solo marimba), a professor of percussion should take a leadership role in the education of younger percussion students in the region. Through efforts such as establishing a preparatory division at the university or offering clinics at public schools, the level of incoming freshmen can be raised. The more they know when they enter a four-year program, the more they can know by the time they graduate, and the more time there is for specialization.

John Rack
University of North Carolina at Wilmington
Wilmington, NC

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

Share PAS with a friend! Percussive Notes has exciting news for everyone!

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($36) of dues are designated for subscription to ***Percussive Notes***. • ***Percussive Notes*** (ISSN 0553-6502) is **printed in the USA** at The Johnson Press, Pontiac IL, and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris, Lawton, OK 73507; telephone: 405-353-1455. Second Class postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$45, Library—$40, Student/Senior—$25. • **POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: 405-353-1455; fax: 405-353-1456. • Editorial material should be sent to: James Lambert, ***Percussive Notes,*** P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: ***Percussive Notes,*** P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

By Bob Schietroma

The PAS Hall of Fame award, established in 1972, is bestowed upon individuals who have significantly influenced the world of percussion, as evidenced by their contributions in one or more of the following categories:

- Excellence in Performance, Writing and/or Composition
- Excellence in Teaching, Inventions and/or Discoveries.

A complete list of Hall of Fame members appears at the front of each issue of ***Percussive Notes***, representing a remarkable diversity of excellence that can be categorized as follows:

- Excellence in Performance, Writing and/or Composition:
  9 Drumset Specialists
  9 Orchestral Performers (6 Timpani)
  7 Mallet Artists
  5 Composers
- Excellence in Teaching, Inventions and/or Discoveries:
  11 Educators (7 Private Studio and 4 College)
  6 Industry Entrepreneurs.

(A chart detailing their accomplishments appears on page 14).

The process begins with nominations by the membership at large, whose recommendations are forwarded to a special Hall of Fame committee consisting of the Advisory Board of Past Presidents and the current PAS President. This committee evaluates the nominations and selects the most deserving candidates. These individuals are considered for 10 years from the time of their last letter of nomination. The final slate is presented to the Board of Directors, representing the membership, for a final vote. Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Banquet.

Eighty-one individuals have been nominated for the Hall of Fame in the last 10 years. Twenty-one of these outstanding individuals have been inducted. In 1993, 14 nominations were received from the membership. This list was submitted to the Advisory Board of Past Presidents, which also considered 61 previous nominees and compiled a list of 17 for consideration. Three were recommended to the Board of Directors, who elected all three honorees: **Keiko Abe**, International Marimba Artist, Composer, Educator and Recording Artist; **William F. Ludwig, Jr.**, President of Ludwig Drum Co., Author and Educator; and **Joe Morello**, Drumset Specialist, Author, Educator and Recording Artist.

Keiko Abe

By Lauren Vogel Weiss

The first woman ever inducted into the PAS Hall of Fame, Keiko Abe was honored at the PASIC '93 Awards Banquet in Columbus, Ohio. As the diminutive lady shyly approached the microphone to thank her peers, one could only contrast her manner with the confident way she approaches the marimba.

Abe began her acceptance speech with humility: "Perhaps it is better for me to think of this honor as a recognition of the possibilities of the marimba, and the many fine composers who have written such wonderful music for me to experience and share with audiences and other marimbists. I also accept this award in honor of the many women who have made great contributions for humanity through music."

Keiko Abe (pronounced KAY-ee-koh AH-beh) is one of the most well-known solo marimbists in the world. Her unique musical approach has enchanted audiences and students alike for over 30 years.

Abe's first encounter with a marimba took place in the early 1950s when Lawrence L. Lacour, an American missionary and professor at Oral Roberts University, brought four marimbas to Japan. "One day I was going by the morning ceremony when I saw the marimbas and heard the hymns that were being played," recalled Abe in a 1986 *Modern Percussionist* interview. "I was so taken by the sound that I forgot where my seat was! It was a different sound, so deep—especially the low sounds—and it made a strong impression."

Despite a minor detour studying medicine (to please her father), Abe quickly returned to her first love: music. She obtained an education degree and became a music teacher, only to realize that she really wanted to perform. Fate assisted her decision when she was called to sub in a studio session. Composer and arranger Isao Tomita was present, and they soon began a working relationship in the studio.

Following a decade of studio work and orchestral playing, Abe sought to broaden her horizons through the study of improvisation. "First I tried to copy artists like Milt Jackson and Lionel Hampton," she explained, "but one day I realized that these were their voices, not mine. I decided that I needed to find out my own way—*my* music, *my* heart.

"I've always been concerned about making my own performance as rich and varied as possible," she continued. "I had to find a way to ensure 100% concentration during performances, and to achieve a creative space in my playing that transcends mere technique. I did not achieve that goal until I began to improvise, both alone and in ensemble. When improvising, you work with a presentiment of the sounds that are about to be created, and you place each

phrase in relation to an intuitive and sensual conception of the musical structure. For this to be successful, you have to concentrate on each note as it comes, and each note must count."

She blends the music and her marimba with unique creative power, acute sensitivity, and virtuoso technique to produce the consummate concert experience. In addition to the large number of composers who are still dedicating compositions to her, she is well-known for her own marimba compositions. *Frogs* and *Michi* are two works that appear on countless student and professional recitals all over the world, and her recordings (on Denon and other labels) are in music stores and music libraries alike.

"The marimba is very special for me," Abe said as she accepted her Hall of Fame award. "I listen carefully to understand its many possibilities. I have great respect for the marimba. When I play, I have a great desire to find its expressive possibilities—knowing that at one time this most beautiful wood came from a living tree with its own history and experience. It is as if the marimba bar breathes like a living tree, and when I make music I want to breathe with it.

"With these deep feelings, it is very important for me to continue to commission new works and try to compose music which explores the expressive and emotional possibilities of the marimba to communicate to the listeners who come to my concerts. Whether the composition has a strict form or explores improvisational possibilities, whether it is tonal or atonal, whether it is slow and ambles or it is fast and direct, I hope the music of the marimba will always focus on real communication rather than technical virtuosity for its own sake."

Appreciative of the support of her husband and daughter, Abe shares this support by working with young marimbists at the Toho Gakuen College of Music in Tokyo, as well as with students all around the globe. Among her more famous pupils is Evelyn Glennie, an outstanding percussion soloist in her own right. "During 1986 I went to Japan to study with Keiko," remembers Glennie. "Her lessons were full of energy and full of space as well. There was time to think. We played together; we improvised together; our lessons were full of communication."

Keiko Abe's music is a source of inspiration for all musicians as she continues to conquer new territory for the marimba. From its primitive origins with all the limitations they imply, Abe has transformed the marimba into a complete concert instrument. Anyone hearing her play for the first time will be astonished by the modern marimba's wealth of nuances and the tremendous scope it can offer a musician. Abe possesses the essential qualities of a great musician—the seeming union of a player and instrument—and she achieves a perfect combination of virtuoso technique with an abundance of truly deep feelings, from tender introspection to passionate ardor coupled with great integrity.

"I share this honor," Ms. Abe concluded, "in celebration not only of the marimba, but also for music, musicians, and music teachers from around the world who create good conditions for better communication and understanding through the universal language of music." PN

William F. Ludwig, Jr.

By J. J. Rusch

"It is the culmination of a lifetime...the highest award in percussiondom…I can finally die," says William F. Ludwig, Jr. of his induction to the PAS Hall of Fame. Though the PAS membership is composed of players, educators, students and industry people, Ludwig is overwhelmed about his election because, "Most of the people in the Hall of Fame are there for playing."

Ludwig has worked in the music business for over 50 years. He is articulate and quick-witted, and his presence is as commanding as his professional stature.

Ludwig says his most memorable moment, aside from family concerns, was winning the National Solo Drum Competition in 1933. "No, cancel that," he said a few hours before the '93 PASIC Hall of Fame banquet. "It was my bid to buy back the Ludwig name from Conn in '55 —against my father's wishes. My father sold the company in '29 because of what happened on October 15, 1927. It was all Al Jolson's fault," he said, referring to the first motion picture to feature sound. "The company lost its customer base almost overnight. There was no need for live music in the movie theaters anymore."

At that time, the company couldn't rely on steady sales of student-line instruments as public school music curriculums were still in the planning stage. "School music programs were just beginning to form in the very late '20s," Ludwig said. "It began with a gradual coming together of the educators themselves, who formed an association that sponsored solo and ensemble contests. This was when parents only rented their children's instruments because the schools wouldn't buy them. In addition to the contests, music camps were also organized. School administrators soon recognized the value of these promotions in that their town names would be seen all over the area. That is when they finally decided to participate.

"So the only customers my dad had after Jolson were the single players, and there weren't enough of them to sustain the business. He decided to sell the company in October of '29, and two weeks later the stock market crashed."

Ludwig, Jr. eventually bought the company back while his father was out of town. "I was so excited when I called him," Bill recalls. "As soon as he answered, I said, 'Hello Mr. President of Ludwig Drum Company.' But he was mad as hell at me. He said, 'You mean you bought it back? Are you nuts? You'll drive us into bankruptcy!' But you know what? Two years later my father told me it was a good decision."

Bill Jr. says that the value of a name is far more important than its sale price, but admits that he ultimately surprised himself. "I turned around 30 years later and did the very same thing when I sold the company to Selmer. Sometimes you have to make a business decision

when you don't necessarily want to."

William F. Ludwig, Jr. began playing drums at age eight, receiving early lessons from his father. He played percussion throughout his school years, and in college served as solo timpanist with the University of Illinois Concert Band. At the University, he was enrolled in the School of Business Economics.

He joined the Ludwig Drum Company in 1938, and except for 3 1/2 years of war service, guided its growth until the sale to Selmer. In 1940 he authored an instructional book, *Modern Dance Drumming* (formerly *Swing Drumming*), which is still included in many teaching lists and published in two languages. He also wrote many of the Ludwig Drum Company catalogs and brochures.

During the 1960s, he guided Ludwig Industries through its greatest growth period, which resulted in major building expansions and the acquisition of several companies, including the Musser Marimba Company. He was named president of Ludwig Industries in 1973 following the death of the founder, William F. Ludwig, Sr.

After 45 years in the business, Bill Ludwig, Jr. is recognized as a leading authority in the manufacture of all types of percussion instruments, and guardian of the Ludwig family heritage, including the most extensive museum of early drums dating from the Revolutionary War. He also collects percussion patents, having accumulated and cataloged every American drum and accessory patent ever issued by the United States Patent Office, beginning with the Zimmerman percussion patent of 1858.

Today, nothing seems to delight Ludwig more than seeing kids enthused about music. "They are the industry's future," he says, adding that his advice to any young drummer is basic: "Study and play in time FIRST.

"A lot of successful jazz drummers were tap dancers. Buddy Rich always used to say, 'I don't play drums, I dance on them. It's all in the feet.' I asked Louie Bellson about it and he agreed; he knew how to tap dance too. Today, it's the other way around. There are hundreds of books out on the hands, but none on the feet!"

He is not enthusiastic when it comes to electronics and drums. "Beware of anything you plug into the wall," he advises. "Drummers shouldn't be computer programmers. There's nothing like the sound of a real drum. I think the whole electric drum thing will collapse." His personal philosophy is a simple one. "No matter what, you always have to be prepared for what you're going to do," Ludwig said, reaching into his pocket and pulling out a single sheet of yellow notebook paper that contained eight handwritten points noted in single sentences on the page—his only guideline for that night's Hall of Fame acceptance speech.

William F. Ludwig, Jr. has lived through wars and depressions, rebuilt and sold a music empire, and now lectures extensively on the history of drums. No matter what endeavor he pursues, he is always—at the very least—prepared to do so. PN

Joe Morello

By Rick Mattingly

"I was very honored," Joe Morello says of his induction into the PAS Hall of Fame. "It was especially nice being there with Bill Ludwig, who I became associated with in 1954, and it was great seeing guys like Ed Soph and Peter Erskine again."

Soph, who presented Morello's award on behalf of the PAS, was equally delighted to spend some time with Morello during PASIC '93. "The thing that always impressed me about Morello," Soph said afterwards, "was that you would never know he had all those chops unless you heard him play a solo, because when he played behind people, he was never one to show off and grandstand. He always played for the music with beautiful, flowing time."

If he hadn't had eyesight problems at an early age, Morello would have pursued a career as a classical violinist. But the string world's loss was the drum community's gain, as Morello became one of the most technically accomplished drumset players to ever wield a pair of sticks, setting a new standard for mastery of odd-time signatures through his work with the Dave Brubeck Quartet.

Born July 17, 1929 in Springfield, Massachusetts, Morello began studying violin at age six, and three years later was featured with the Boston Symphony Orchestra as soloist in the Mendelssohn Violin Concerto. By age 15 he had switched to drums, first studying with a show drummer named Joe Sefcik and then studying with the legendary George Lawrence Stone. "I'd work out of his book, *Stick Control*, and after I could play the sticking patterns I'd start throwing in accents in various places," Morello recalls. Stone was so impressed with Morello's ideas that he incorporated them into his next book, *Accents & Rebounds*, which is dedicated to Morello. Later, Morello studied with Radio City Music Hall percussionist Billy Gladstone, one of the most technically advanced drummers of all time.

"My training was basically classical snare drum technique," Morello says. "But I used it the way I wanted to. The objective of a good teacher is to bring out the creativity of the pupil. Some teachers insist that a student play a certain style. Let the students be themselves and develop *their* talent. Give them a knowledge of the instrument; once they have that, they can use it the way they want to use it."

After moving to New York City, Morello worked with an impressive list of jazz musicians including Johnny Smith, Tal Farlow, Phil Woods and Stan Kenton. While working with Marian McPartland at the Hickory House, Morello's technical feats attracted the attention of a legion of drummers, who would crowd around him at a back table during intermissions to

watch him work out with a pair of sticks on a folded napkin. Jim Chapin tells stories about unsuspecting drummers who would try to impress Morello by showing off their fancy licks. Morello would listen intently, then say, "Is this what you're doing?" as he'd play their licks back at them twice as fast.

His 12-year stint with Brubeck made Morello a household name in the jazz (and drumming) world, and on the quartet's recording of "Take Five" he performed one of the most famous drum solos in jazz history. "When people use the word 'technique,' they usually mean 'speed,'" Morello says, commenting on the solo. "But the 'Take Five' solo had very little speed involved. It was more about space and playing over the barline. It was conspicuous by being so different."

After leaving Brubeck in 1968 Morello became an in-demand clinician, teacher and bandleader. He has appeared on over 120 albums, the latest of which is his own *Going Places*, released last year on DMP. He has written several drum books, including *Master Studies*, published by Modern Drummer Publications, and has done an instructional video for Hot Licks titled *The Natural Approach to Technique*. Morello has won countless music polls over the years, and was elected to the *Modern Drummer* magazine Hall of Fame in 1988.

Morello says that the secret to technique is relaxation. "It's a matter of natural body movement," he explains. "When your hand is relaxed, your thumb isn't squeezing against your first finger and your wrist isn't at some funny angle. The stick just rests in the hand in a very natural position. When you strike a practice pad, you should be able to hear the ring of the wood stick. The average person chokes the stick, and that comes through on the drum. The whole thing is relaxation and letting the sticks do most of the work.

"Technique is only a means to an end," Morello stresses. "The more control you have of the instrument, the more confidence you will get and the more you will be able to express your ideas. But just for technique alone—just to see how fast you can play so you can machine-gun everybody to death—that doesn't make any sense. Technique is only good if you can use it musically."

Throughout his career, Joe Morello has embodied that ideal to the fullest, achieving renown for both his technique and his musicality, and inspiring generations of players through the example he has set of always striving for excellence.

"I'm sure there are people who disagree with my playing," he says, "and there are some who think I'm the greatest thing that ever happened. That's what is so great about this art form. It would be awfully boring if everyone played the same. You would only have to own one record.

"I've heard people say, 'This drummer swings more than that one.' I think 'swing' and 'feel' are individual things. There is not just one way to swing. It's a feeling that comes from within that you project through the drums.

"I'm not the end-all and know-all of the drums. There's a lot out there I don't know, but I'm trying to do the best I can. The main thing is to be original." PN

PAS Hall of Famers and their contributions to the percussion world

	Author	Band Leader	Composition	Drummer	Education	Ethnic	Industry	Inventions	Mallets	Orchestra	Publisher	Radio/TV	Recording Artist	Rudimental	Sound Engineer	Score	Theater	Timpani	Total Percussion
Keiko Abe			•		•				•				•						
Henry Adler					•		•				•					•			
Frank Arsenault	•				•									•					
Remo Belli				•			•	•											
Louis Bellson	•	•	•	•	•							•	•						
James Blades	•									•		•							
Carroll Brannon							•					•					•		
Harry Breuer			•						•			•							
Gary Burton	•	•	•		•				•				•						
John Cage			•																
Bobby Christian	•		•		•					•		•							•
Michael Colgrass			•		•														
Cloyd Duff					•					•							•	•	
Alfred Friese	•									•								•	
Billy Gladstone							•	•		•		•					•		
Morris Goldenberg	•				•					•		•							
Saul Goodman	•				•					•		•						•	
George Hamilton Green			•						•				•						
Lionel Hampton		•		•					•				•						
Haskell Harr	•				•							•		•					
Lou Harrison			•			•													
Fred D. Hinger	•				•			•		•								•	
Richard Hochrainer	•									•								•	
Elvin Jones		•		•									•						
Jo Jones		•		•									•						
Roy Knapp	•			•	•							•					•		•
William Kraft			•	•														•	
Gene Krupa	•	•		•									•						
Maurice Lishon				•			•					•					•		
William F. Ludwig, Jr.	•				•		•												
William F. Ludwig, Sr.	•				•		•			•		•					•		
Joe Morello	•			•	•								•						
Clair Musser			•				•	•	•										
John Noonan	•				•		•					•							
Reid Nibrio		•							•				•						
Charles Owen					•					•			•						
Harry Partch			•					•											
Paul Price			•		•					•									
Buddy Rich		•		•									•						
Max Roach		•	•	•									•						
James Salmon					•					•		•							
Murray Spivack					•							•			•				
William Street	•				•					•		•						•	
Edgard Varèse			•																
William "Chick" Webb		•		•									•						
Charley Wilcoxon	•				•		•					•		•					
Avedis Zildjian							•	•											

INFORMATION COMPILED BY BOB SCHIETROMA AND STACI STOKES

Guidelines for Drumset Notation

By Norman Weinberg

HOW SHOULD ONE NOTATE music for the drumset? This seems a simple question, yet an examination of the published resource materials and performance literature reveals that composers, arrangers, editors, authors and educators often embrace different views on the subject. This article, based on my DMA dissertation, attempts to answer the question by surveying the published literature and forming a compendium of symbols and notational procedures currently employed for drumset notation.

By itself, a compendium of current notational practices does not completely answer the question. David Cope writes that: "The point is, what really needs to be done is not to keep listing the diverse ways each composer symbolized his music *or* create substantially new and negating *systems* of notation, but to concentrate on *codifying* one way for future composers to symbolize their music."[1]

Recent history offers two examples of attempts to codify a language. Esperanto was an effort to create an international spoken and written language that would be used by all the peoples of the earth. MIDI is a computer protocol that enables electronic musical instruments to communicate with other computer-based systems. Esperanto was a failure, MIDI a success. The success or failure of any codified system rests on the desire to adopt a standard without regard to special interests or personal views.

In an effort to avoid special interests, 20 reference works and 200 performance works were analyzed in this survey. Reference and performance materials were further divided into two categories: those employing precise notation, and those based on improvisatory frameworks. In an attempt to avoid bias, no composer, arranger, or author's material was represented in the survey more than twice.

These guidelines will not try to create a uniquely new notational system for the drumset. Instead, they present a clarification and simplification (when required) of the notational systems already in use in the majority of analyzed works. I have chosen to follow the path of Frank McCarty, who wrote that the main goal of a standardized notation "is to strengthen the notational language between composers and performers by simplifying and clarifying its content and standardizing its applicability without, however, limiting its potential for expansion."[2]

I have avoided a discussion of the conventions of normal musical layout (stem direction, beaming rules, spacing tables, etc.), except when traditional, accepted practice is obviously at odds with the notation encountered during the analysis. I have also avoided working with notational systems that are purely "graphic" in concept. These unique notational systems are highly individual—fusing the notation to a specific work—and not a part of the notational system generally in use by the majority of composers and arrangers. These graphic systems are "too special and distinctive either to offer or require any standards at this time."[3]

This article is intended as a guideline for the composer, arranger, performer, educator and editor who may be looking for a notational system for the drumset that will be clear, concise and (hopefully) adopted by the drumming community. Only when the composer and performer understand the same language can true communication take place.

THE NEED FOR A STANDARDIZED NOTATION

Hugo Cole writes: "The first purpose of a notation is to put over the message clearly and concisely."[4] While the purpose of using a musical notation may be obvious, the notation's meaning itself is not always so apparent. Kurt Stone writes: "Musical notation, after all, is not an ideal method of communication, utilizing, as it does, visual devices to express aural concepts. But it is all we have."[5]

All communication systems require convention, and musical notation is no exception. In order for communication to take place, the speaker must use a language familiar to the listener. Rastall assumes that the "composer and performer have a basic common understanding of what is implied by the notation."[6] Yet, this common understanding between composer and performer often breaks down, leaving the performer confused concerning the exact intent of the composer.

When discussing notational problems that create confusion for performers, Cole offers the following list of the eight most common causes of problematic notation:

1. Graphical faults (poor spacing and alignment, badly-formed symbols, unclear layout).

2. Inconsistency (contradictory markings, symbols used in different senses without good cause).

3. Too little information given (that is, too little for adequate performance under the prevailing conditions).

The most treacherous situation is of the generally consistent writer who abandons consistency. If, for instance, nearly all simultaneous notes are properly aligned, the few exceptions will be much more likely to mislead than if alignment was haphazard throughout.

4. Too much information given (that is, unnecessarily much under prevailing conditions).

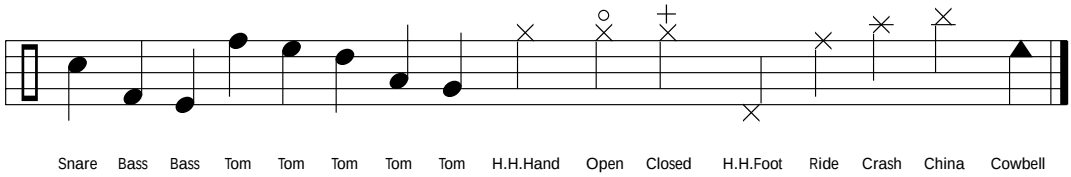
5. Meaningless precision.

... but unnecessary instructions, such as fingerings for expert players or bowings on every note, are unnecessary in all conceivable contexts, and so unjustifiable. Excessive use of redundant and precautionary markings is also a symptom of overanxiety, and is to be deprecated.

6. Uncertainty as to terms of contract (degree of latitude to be taken in interpretation).

7. Ambiguity (where signs may have two meanings, only one of which can be correct).

Ex. 1. Key



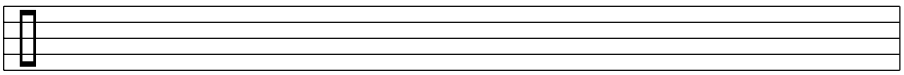
8. Insufficiency of notation for the job at hand.[7]

Percussion notation has its own unique set of problems in addition to those listed by Cole. As composers and arrangers invent signs, symbols and terminology, the percussionist is faced with learning a multitude of musical languages.

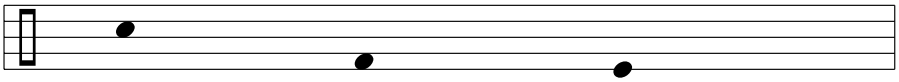
The dream of a standardized percussion notation has long been the wish of performers and composers. Yet the dream has not materialized. Over 25 years have passed since Frank McCarty's questionnaire on percussion notation was published by the Percussive Arts Society. The results of the questionnaire proved that 87% of the respondents agreed with the statement that "an international symbology should be adopted."[8] Donald Martino sums up the desire to clarify notation by saying "the need to clarify and standardize the existing symbols of our notation must surely be evident."[9]

Recently, there has been an explosion of drumset literature. An increase in the popularity of jazz, pop and rock music (all of which make strong use of the drumset) continues to produce more musicians who are interested in learning to play the drumset. These musicians are a potential market for publishers who produce books and materials for drumset instruction as well as written arrangements of recorded performances. The emergence of journals and popular magazines dedicated to a large extent toward drumset performance practices has produced additional exercises and transcriptions of recorded drumset performances. The increased influence of Latin, Caribbean, African and Indian music upon the commercial music scene has spawned a variety of "style" guides for the drumset. The evolution of the home-publishing industry has made it possible for anyone with a new idea to publish a method book, arrangement, or musical composition.

Ex. 2. The Staff and Clef for Drumset Notation



Ex. 3. Snare Drum, Bass Drum One, and Bass Drum Two Staff Positions



In the present state of affairs, each method book, performance transcription, style study, magazine article or musical composition requires a new and individual solution to the problem of drumset notation, and drumset notation falls into further disarray.

THE GUIDELINES

Drumset performance can be divided into two distinct styles: precise and improvisational. Precise musical notation is essential for many drumset solos, percussion ensembles, method books and educational articles. Improvisational notation is indispensable for popular music. Since these two performance styles have distinct notational requirements, the guidelines will be divided into two parts. The first part will cover notational guidelines for precise performance notation. The second part will present guidelines for improvisational performance notation.

In arriving at the recommendations for the guidelines, the criteria for selection employed by the International Conference on New Music Notation was constantly consulted. The Conference's criteria were:

1. Given a choice, the preferable notation is the one that is an extension of traditional notation.

2. The notation should lend itself to immediate recognition. This means it should be:

a) graphically distinct;

b) as self-explanatory as possible

3. Proposals should be made only in cases where a sufficient need is anticipated.

4. Analogous procedures in different instrumental families should be notated similarly.

5. Given a choice, the preferable notation is the one that has received relatively wide acceptance.

6. The notation should be sufficiently distinct graphically to permit a reasonable amount of distortion due to variations in handwriting and different writing implements.

7. The notation used should be the most efficient for the organizational principles that underlie the respective composition.

8. Given a choice, the preferable notation is the one that is spatially economical.[10]

Specifically applied to these guidelines, criteria 1 and 5 were interpreted

to mean that a preferable notation is one that is employed in a majority of the 220 publications examined for these guidelines. Criterion 2 ("graphically distinct") specifies that signs and symbols should not contradict one another. In other words, each notation recommendation must represent a unique sign, a unique staff position, and/or a unique symbol. Criterion 3 suggests that recommendations not be made for performance techniques of a highly individual nature. And criterion 6 was expanded to include notational symbols that are common to computer-based music-notation software.

PRECISE NOTATION

The Legend—The legend (called a "notational key" or simply "key") is a graphic explanation of the notational system used by the composer or arranger. These guidelines recommend the following concerning a notational key:

1. All compositions and charts should include a key.

2. The key should be given before any actual music is indicated in the work. The key may be presented during the introductory text in a method book, the first staff system in an improvisational-style chart, or above the music in an article included in a journal or magazine.

3. The key should include the staff positions for all instruments (written with their associated note heads), all articulation signs, all beater signs, and all additional notational graphic symbols used in the music.

4. All symbols, staff positions, notehead alterations, sticking, beaters, etc., must be strictly followed for the duration of the entire publication or section of the publication.

5. Do not include any notation signs or symbols in the music that are not defined in the key.

6. The only allowable addition to the music after the key is given, should be written text.

STAFF POSITIONS FOR DRUMS

These guidelines recommend that all drumset music be notated on the traditional five-line staff system. In addition, all drumset music should employ the "neutral clef" (also called the "percussion clef") to indicate that staff position locations are not indicative of precise pitch.

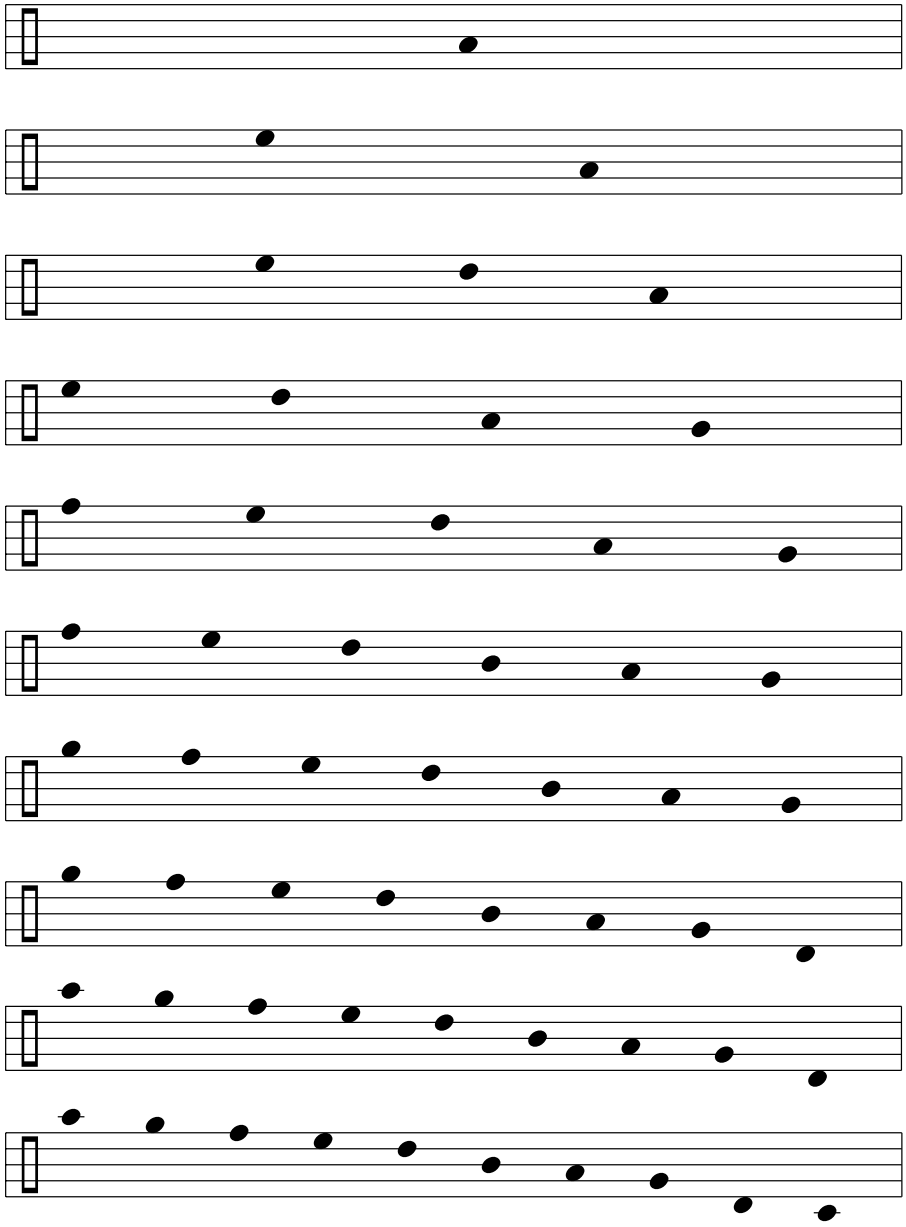
Snare Drum and Bass Drums—The snare drum should be written on the third space in the staff. This staff position was employed in over 86% of precisely notated performance literature, and in 97% of all improvisational charts included in the survey.

Works calling for a single bass drum should place this instrument on the first space of the staff. This location is used in nearly 70% of all precisely notated performance literature, and over 97% of all improvisational works. When a second bass drum is required, it should be scored on the first line of the staff. Over 57% of all precisely notated drumset literature that require a sec-

ond bass drum place the instrument at this staff position.

Tom-toms—As shown by the results of this survey, the position of tom-toms on the staff varies widely depending on the number of toms required in the publication. For example, when precisely notated works call for only two tom-toms, the most common staff positions are the top space for the first tom-tom and the second space for the second tom-tom. But, when compositions require four tom-toms, the most common staff positions are the top space for the first tom-tom and the fourth line for the second tom. For this reason, these guidelines will not present recommendations for staff positions based on first tom, second tom or third tom. Instead, the recommendation will be based on the total number of tom-toms included in the composition (see Ex. 4).

Ex. 4. Tom-tom Staff Positions—One to Ten Toms



STAFF POSITIONS FOR CYMBALS

Hi-hat—The hi-hat cymbals played with the foot should be notated on the first space below the staff. This location represents a solid majority of surveyed performance literature.

The hi-hat cymbals played by the hand should be placed in the space above the top line of the staff. This location keeps the notation of hi-hat cymbals (either played by the hand or the foot) consistently on a space of the staff.

This location represents the first instance of having two instruments at the same staff position location, as the highest tom-tom in a set of seven toms also uses the first space above the staff. It is assumed that composers will rarely need to notate the highest of seven tom-toms at the same time as a hi-hat cymbal played with the hand, but even if this is necessary, the cymbal's identification will be made clear with the use of an "X" note head. Example 6 illustrates how the hi-hat cymbal and the tom-tom can share staff locations.

Ride and Crash Cymbals—The ride cymbal should be placed on the top line of the staff. The crash cymbal should be placed on the first ledger line above the staff. By using this staff position for the crash cymbal, a logical consistency is achieved when a composition calls for the use of the three most common cymbals (this would include all of the surveyed works written in an improvisational notational style and all but a few works written in precise notation): hi-hat cymbals are notated on spaces of the staff and the hanging, or suspended cymbals, are notated on lines of the staff.

Additional Cymbals—If more cymbals are required for the performance, it would be logical to expand this system below and above the recommended staff positions. The top space of the staff should be reserved for a second set of hi-hat cymbals. While only two of the surveyed compositions call for a second set of hi-hats, their use is becoming more and more popular as drummers place an additional pair of hi-hats on

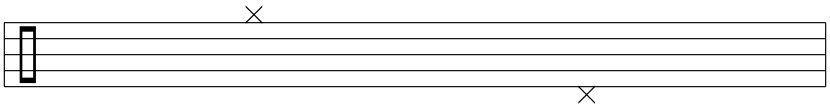
the right-hand side of the drumset. If this staff position is used, then all hi-hat cymbals will still be notated on the spaces of the staff, thus keeping a logical and consistent format.

The fourth line of the staff should be reserved for a second ride cymbal. Placing this instrument on the fourth line would again be consistent with the notion that ride cymbals are written on the upper lines of the staff.

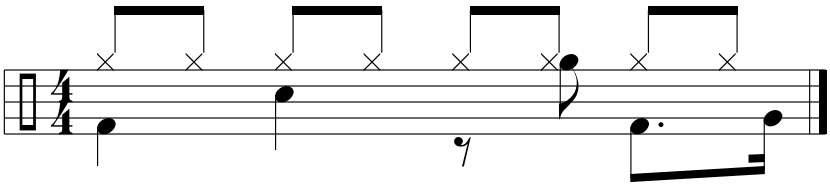
Additional crash cymbals should be placed above the first crash cymbal (starting at the space above the first ledger line above the staff). The exact cymbal types (China, splash, sizzle, swish, etc.) should be identified in the key of the composition. For the performer, the fact that a cymbal written at a certain staff location is a China cymbal or a splash cymbal is not relevant. Once the instrument is identified in the key, and the performer places the requested instrument at a convenient physical location for performance, the written identification of the cymbal type in the music is no longer necessary.

It is assumed that a composer or arranger will seldom need to notate cymbals above the second ledger line. With the system outlined above, seven cymbals can be placed on the staff (this represents the largest number of cymbals seen in the surveyed literature). Standard notation for cymbals will include two hi-hat cymbals, two ride cymbals, and three crash cymbals of various types. If more cymbals are required for performance, additional notes can be placed above the second ledger line, and continuing higher above the staff.

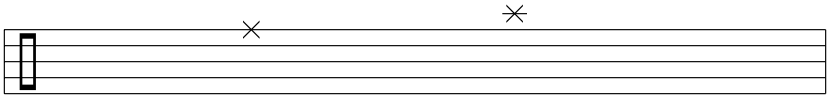
Ex. 5. Hi-hat Cymbals Staff Positions (Hands and Feet)



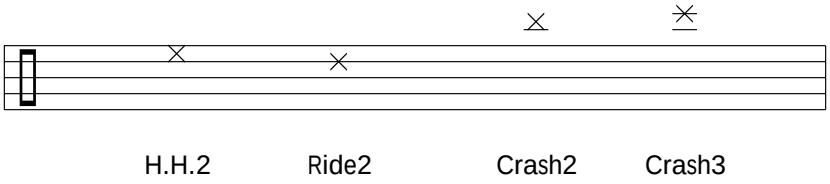
Ex. 6. Cymbal and Drum Sharing Same Staff Location



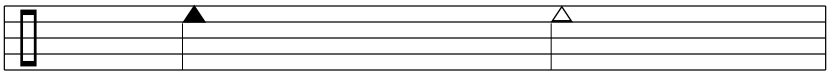
Ex. 7. Ride and Crash Cymbal Staff Positions



Ex. 8. Additional Cymbal Staff Positions



Ex. 9. Cowbell Notation



STAFF POSITIONS FOR ADDITIONAL INSTRUMENTS

The additional instrument most often scored in drumset music is the cowbell. With a total of 19 precisely notated compositions in the survey calling for the cowbell, a special, standardized cowbell notation is necessary. It is recommended that the cowbell be assigned to the top space in the staff. This will afford a unique staff position when the cowbell is being played with the first hi-hat in a common performance style called "two-surface riding."

In addition, a unique note-head symbol must be employed so that the performer will be able to differentiate between the other instruments and the cowbell. It is recommended that the cowbell be written with a closed triangle note head. When rhythmic values exceed a quarter note, the triangle note head can be written open, thus indicating a longer durational value.

SPECIAL NOTE HEADS

Cymbal Note Heads—The results of this survey on drumset notation show that a large majority of composers and arrangers continue to employ the "X"-shaped note head for the notation of cymbals. In the surveyed drumset music written in precise notation, this note head is used to indicate all of the cymbals in 65 examples. Surveyed drumset charts written in an improvisational style display a similar affinity for the use of an "X" note head to indicate cym-

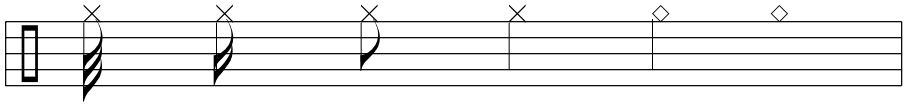
bals. Of the surveyed charts, 69 use an "X" for all cymbal notes.

With this magnitude of frequency, "X"-shaped note head should continue to be used in drumset music. The fact remains that the "X" note head is the most popular (and most consistent) note-head alteration in current drumset literature.

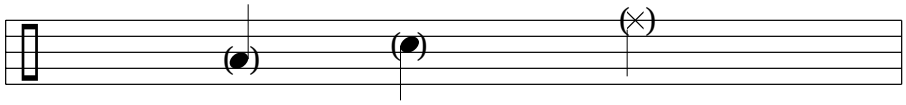
These guidelines recommend that all cymbals (hi-hat, ride, crash, China, splash, etc.) be indicated with "X" note heads. In addition to following the general convention of the surveyed literature, the use of "X" note heads provides the composer or arranger with a method for placing both a drum and a cymbal at the same staff location.

Due to the large number of improvisational charts that already employ this system, it is recommended that cymbal note values longer than a quarter note be written with diamond note heads. Stone recognizes this convention when he notes: "Cymbals— x-shaped note heads for black notes; open diamond-shaped note heads for half and whole notes."[11]

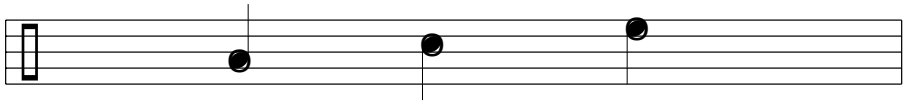
Ex. 10. Cymbal Note Heads



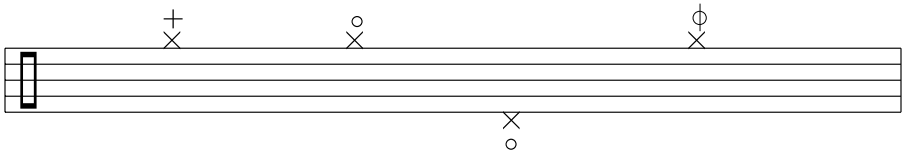
Ex. 11. Parenthetical Notes for Ghost Strokes



Ex. 12. Rimshot Notation



Ex. 13. Hi-hat Articulation Notations



Ghost Strokes—It is recommended that parenthetical note heads be used to indicate ghost strokes. With the exception of "X"-shaped note heads used to indicate cymbals, the most common altered note head found in the surveyed literature is one surrounded by parenthesis indicating a ghost stroke. Ghost strokes written as parenthetical notes allow the use of this performance technique on any type of instrument (drums, cymbals, cowbells, etc.).

Rimshots—In the works examined for these guidelines, five different note heads were defined as "rimshot" and 12 different note heads specified rimshot variations. These figures only represent the use of note heads to indicate rimshots. When articulations are used to indicate rimshots, 14 additional rimshots and rimshot variations are encountered. Obviously, drumset notation shouldn't require 31 different notational procedures for a single effect.

Just as the notational symbol for ghost strokes can be applied to any instrument of the drumset, a symbol for the basic rimshot must be able to indicate this performance technique on both the snare drum and the tom-toms. It is obvious that an "X"-shaped note head may cause confusion when a large number of drums or cymbals need to be placed on the staff, since an "X"-shaped note head indicating a rimshot would be indistinguishable from a note intended for a cymbal.

It is recommended that all rimshots be written as a normal note head surrounded by a circle. This conforms to the standards set forth by both Stone and Gardner Read's *Notation: A Manual of Modern Practice.*

Note Heads for Additional Instruments—Composers of both precisely notated works and improvisational charts write for instruments (such as the cowbell, woodblock, gong or triangle) that are not always associated with the normal instruments in the drumset. When additional instruments are notated in drumset music, they should use triangle-shaped note heads (either open or filled, depending on the durational value). Instructions for the use of additional instruments must be included in the key and strictly observed throughout the composition.

ARTICULATIONS

Hi-hat Articulations—It is recommended that open hi-hat cymbals be written with an "X" note head and an open circle articulation mark. Closed hi-hat notes should use the articulation of the plus sign. These articulation signs and their associated meanings are approved by the International Conference on New Musical Notation, and recommended by both Stone and Brindle.[12]

It is further recommended that the articulation for closed hi-hat not be indicated unless the composer or arranger feels that it would clarify a particular passage. The inclusion of circle and plus signs above every note

would be cumbersome and clumsy. It should be assumed that all hi-hat notes are to be played on the closed hi-hat unless the articulation sign for open hi-hats is present.

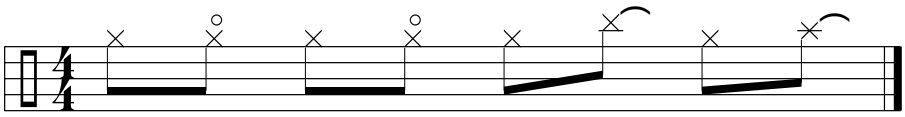
One of the main advantages of using the open circle for the open hi-hat is that this articulation works equally well for notes defined as a "foot splash." This performance technique involves playing the hi-hat pedal with the foot in such as manner as to create a sound similar to a pair of small crash cymbals, rather than the tight "chick" sound normally associated with the hi-hat cymbals played with the foot. Similar to the articulation for the closed hi-hat with hand, the closed hi-hat with foot should be assumed unless this articulation sign is employed.

The symbol of an open circle bisected by a line should be used to indicate a half-open (or half-closed) hi-hat. While this performance technique is not as common as the stroke for fully open hi-hats, it does offer a higher degree of precision and musical nuance to both the composer and arranger.

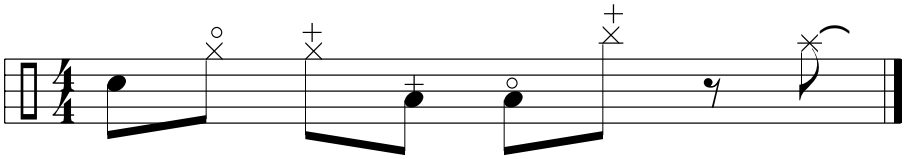
Decay Symbols—It should be assumed that all instruments of the drumset be allowed to ring for the entire length of their natural decay, and that the actual value of the intended durations be written in the music. It is recommended that composers and arrangers use the incomplete tie to indicate notes that are allowed to ring through their natural decay only if they feel that certain passages would benefit from additional clarification. Otherwise, no special articulation of durational value is required. Some of the surveyed compositions include the "L.V." instruction along with an incomplete tie. This practice is redundant, as only one sign is necessary and generally sufficient to indicate the desired result.

Notes on any instrument that are to be performed in a manner where the natural vibrations are cut off should use the hi-hat articulations of an open circle and the plus sign for such purposes. As seen in the example below, this articulation can be applied to both drums and cymbals with clarity and precision.

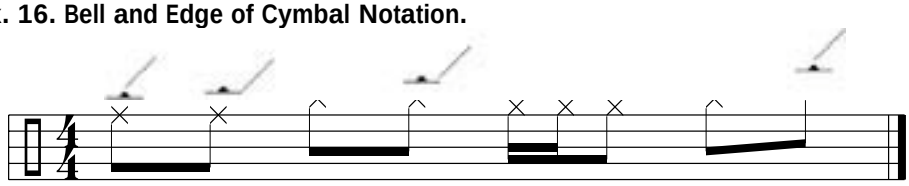
Ex. 14. Natural Decay Notation for Additional Clarity



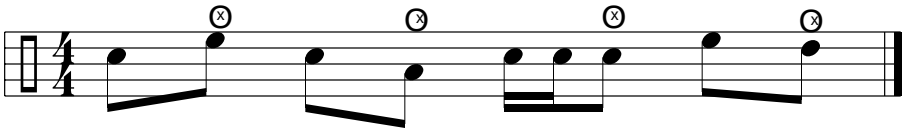
Ex. 15. Unnatural Decay Notation—Cymbals and Drums



Ex. 16. Bell and Edge of Cymbal Notation.



Ex. 17. Center and Edge of Drum Notation.



Surface-Area Indications—Few works surveyed for these guidelines incorporate any type of surface-area specifications other than a written instruction to play on the bell of the cymbal. While surface-area designations are more common in works written for multiple-percussion than they are on the drumset, composers and arrangers may want to incorporate more accurate surface-area designations in the future.

It is generally agreed that percussionists "will usually strike the same area of the cymbal unless otherwise instructed."[13] The Percussive Arts Society agrees with Adams' statement by saying that "the percussionist will play in the area that elicits the best tonal quality from the instrument."[14] Therefore, it is unnecessary to indicate any surface area specification unless the composer or arranger is asking for a specific musical color.

If the use of a special surface area is desired, it is best indicated by a brief word or two written above the music (such as "at bell," "at edge" or "at center." If the indications of surface areas change so often that written text becomes cumbersome, an additional articulation mark may be included for clarity. It is recommended that the method approved by the International Conference on New Musical Notation be used for such indications. An illustration of this notation is shown in Ex. 16 and 17.

Additional Articulations—All other articulations found in the surveyed works were seen in fewer than 3% of the compositions. There is no doubt that literally hundreds of different timbres can be coaxed from the drumset by the use of special mallets and performance techniques combined with various surface areas. It would be

an impossible task to codify every possible request from every composer, as innovative ideas for creating new sounds are constantly devised.

It is recommended that any additional performance techniques (such as rimshot variations or playing on the shell of a drum) be indicated with brief text. If the alterations and modifications occur so often as to make the use of text cumbersome, additional articulation systems should be devised. These additional articulations should be clearly defined in the key and strictly adhered to throughout the entire publication.

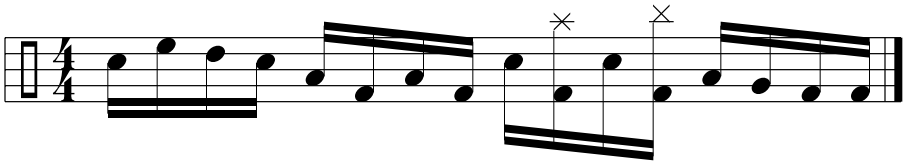
It is further recommended that the normal musical symbols for articulation and expression be avoided for the purpose of creating special articulation signs. Accent, marcato, tenuto, slurs, ties, staccato, staccatissimo and other markings usually associated with the normal expression of musical ideas should be avoided. In addition, individual or unconventional abbreviations should not be used for this purpose. Instead, composers and arrangers may be free to invent their own signs, or use special articulation symbols normally associated with non-percussion techniques.

Sticking—These guidelines recommend the use of the upper-case letters "R" and "L" for the indication of sticking. The method of writing an "R" above or below the note for the right hand and an "L" to indicate the left hand can be seen in over 73% of the surveyed works that use sticking indications. In addition, the recommendation of the Percussive Arts Society should be followed: "The sticking should not be included unless a specific sticking is necessary to produce a desired effect."[15]

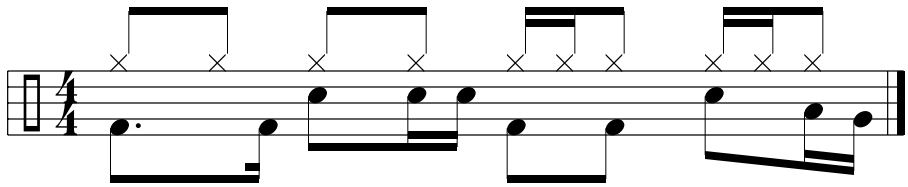
Voicing for the Drumset—The highest percentage of works surveyed for this paper write the drumset as a single voice, as two voices, or freely alternate between one and two voices. These voicing methods account for 80% of all surveyed precisely written works and 89% of all surveyed improvisational charts.

Ex. 18. Sticking Indications

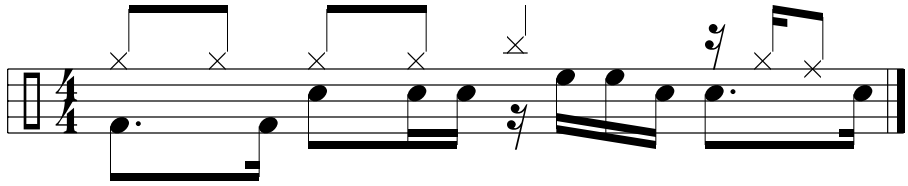
Ex. 19. One Voice Drumset Notation



Ex. 20. Two Voice Drumset Notation



Ex. 21. Changing from Vertical to Linear in the Same Measure



It is recommended that drumset music be written in one or two voices, depending on the musical context and the voicing that will provide the clearest intentions of the composer or arranger. Generally speaking, passages that are often called "beats" contain one or more instruments that perform an ostinato passage and one or more instruments that play a rhythmic figure of more freedom. Passages such as this are best notated in two voices. Passages that can be described as "fills" (horizontal or "linear" lines rather than a homophonic or "vertical" structure) are often best notated as a single voice. Changes between one and two voices in the same measure should be avoided. However, changes between one and two voices from one measure to another measure are acceptable.

Following general notational practices, when two lines of music are written on the same staff, the "stems of the upper part are drawn upward, the stems of the lower part downward, regardless of the position on the staff."[16] The position of rests placed upon the staff can be shifted so that it is clear to what line the rest belongs. However, if a rest is "common to both lines, it can appear once at its normal position on the staff."[17]

Beaters—The most common beater, other than the normal drum stick, is the brush, and the most common method of indicating the use of a brush is the written word. It is recommended that beaters be indicated by written word unless the composer or arranger feels that fast changes between a number of different beaters would be better understood by graphic symbols. If graphic symbols are to be used, they

should be defined in the key, and their use should be strictly observed throughout the publication.

The graphic symbol for a brush should be a pictogram of a brush. The symbol for a soft mallet should be an open circle at the end of a vertical line, and the symbol for a hard mallet should be a closed circle at the end of a vertical line. The symbol for a normal drumstick should consist of a pictogram of a drum stick or a very small closed circle at the end of a vertical line. Esoteric beaters (such as knitting needles, rattan sticks, Superballs or coins, to name but a few) should be indicated by a brief word in the score or defined as a graphic symbol in the key.

It is recommended that composers and arrangers not invent their own symbols for esoteric beaters if a common symbol already exists for this beater. When combinations of beaters are used in a graphic pictogram, it is recommended that the composer follow the guidelines approved by the International Conference on New Music Notation. It reads:

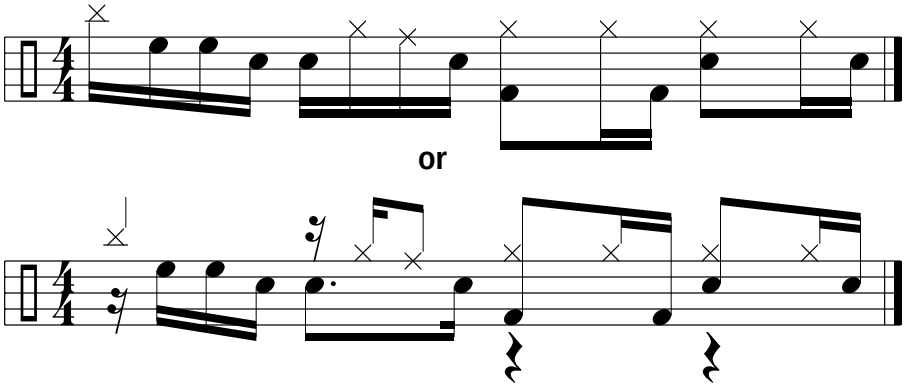
Combinations of sticks:

- All combinations should be boxed;
- Do not indicate L.H., R.H. at top of box;
- Always draw the striking end next to top of box[18]

Written Instructions—It is the recommendation of these guidelines that all written instructions be given in English. Instructions that are longer than a few words should be given a special symbol or short descriptive word and be defined as such in the key.

According to John O'Neill, the most common musical sign outside the staff is the written word.[19] However, it is cumbersome to include long passages of descriptive text in close relation to the staff. Karkoschka recommends that, "Symbols should be chosen where otherwise a lengthy text would be necessary, or when frequent recurrence makes it more convenient to use them instead of words."[20] Cope agrees when he writes: "If the verbal description becomes so long as to become cumbersome and space consuming, it is best to codify a single word or short phrase defining such, with further elaboration at the beginning of the score."[21]

Ex. 22. Changing from Linear to Vertical in the Same Measure



Ex. 23. Symbols for Standard Beaters

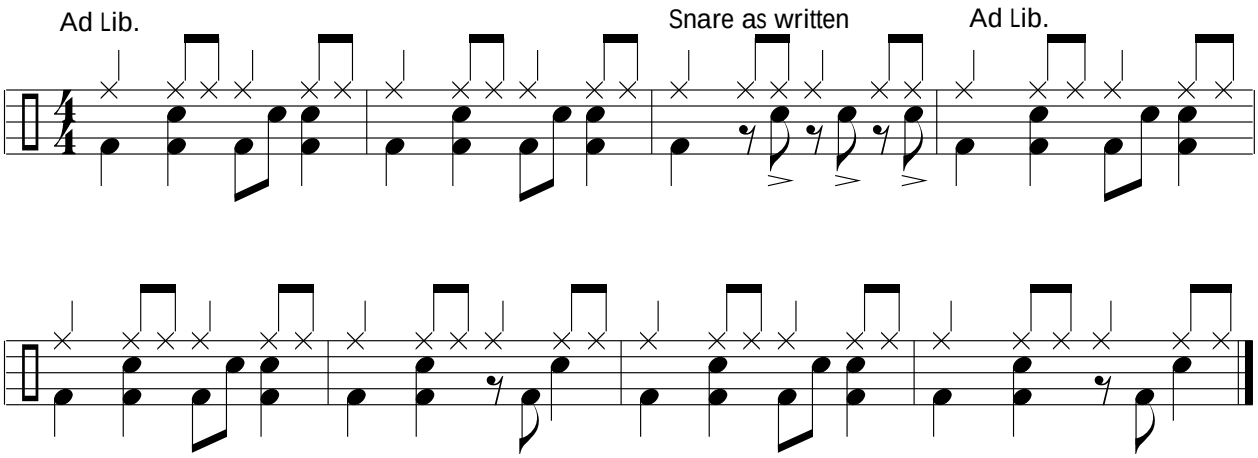
Both authors are saying that an instruction such as: "Turn L.H. over (back of hand facing ceiling). Lay tip of stick on head and play with shoulder of stick on hoop."[22] should not be included in the notation. Instead, this instruction should be given a symbol or a brief descriptive term in the key, and used consistently throughout the publication.

IMPROVISATIONAL NOTATION

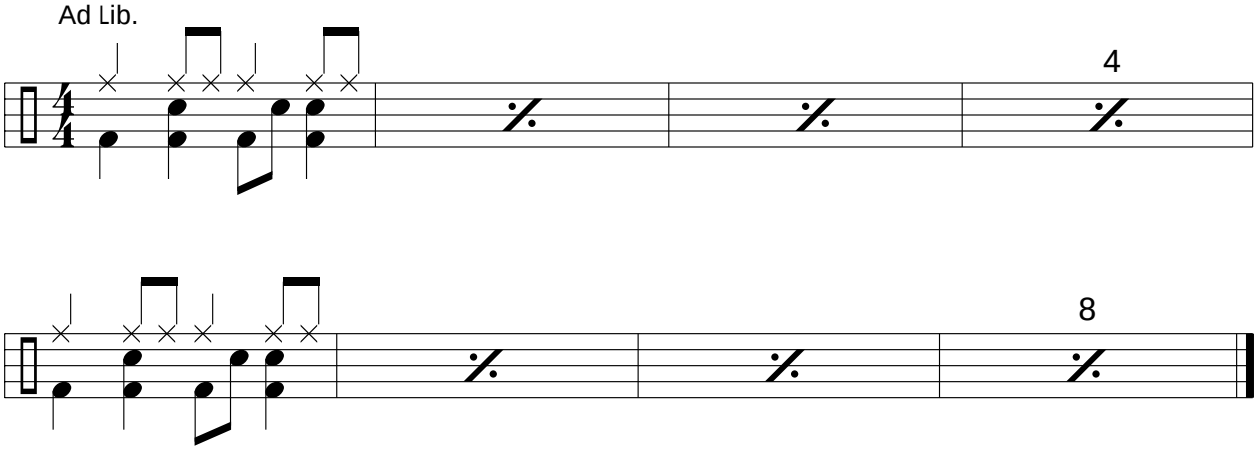
Written Beats—It is recommended that composers and arrangers provide the drumset player with a simplified version of a stylistically correct time pattern at the style's first appearance. If desired, additional clarity can be provided by the term "ad lib." written above the basic beat pattern.

If all composers and arrangers provided this service to all drummers, then younger players would be able to sight read a basic time pattern that was stylistically correct. When a composer or arranger begins a chart with only the instruction "Latin", young players are often left in the dark. In addition, expe-

Ex. 24. Time Pattern Notation With Variations



Ex. 25. Time Pattern Notation Without Variation



rienced players would certainly not expect to play the basic time pattern note-for-note, as the "ad lib." indication clearly shows the composer's intent.

Time Styles—It is suggested that composers offer basic beat patterns that contain written notes for two or more instruments of the drumset. Composers and arrangers can use the following methods to indicate that the performer is to play time for an extended period after the initial basic beat pattern has been introduced: A written beat pattern should be used when specific rhythmic figures are desired or if the performer is to play certain rhythms exactly as written. In such cases, the composer or arranger may choose to add indications such as "As written," "Bass drum as written," "Hi-hat as written," etc., for additional clarity. If these written indications are not added to the music, the performer should feel free to play (or not play) the notated passage.

The time style shown in Ex. 25 is recommended if the performer is free to improvise all parts. It is assumed that composers and arrangers will want to use both methods of time notation, depending on what best suits their needs.

Fills—Composers and arrangers commonly use the terms "Solo" and "Fill" seemingly without regard to the exact meaning of the text. It is recommended that the instruction "Solo" be used only when the performer is featured for the indicated length of time. Similar to the use of the term in orchestral parts, "Solo" indicates than no other instruments in the ensemble are playing, or that the part is to stand out from the remaining instruments in the ensemble. The term "Fill" is much less specific, and should be used for all indications that are not solos. Three methods of notation are recommended for fills and solos: Precise fills—when the arranger knows exactly what he or she wants the performer to play; Rhythmic fills—when the arranger knows what rhythm the drummer should play, but will leave the exact instrumentation up to the performer; and Free fills—when the arranger allows the drummer to create rhythms and voicings for the passage.

Precise Fills or Solos—Obviously, precise fills or solos should be notated exactly as the composer wishes them to sound. So there can be no question that the performer is to play the written notes, the instruction "as written" should be included above the fill or solo.

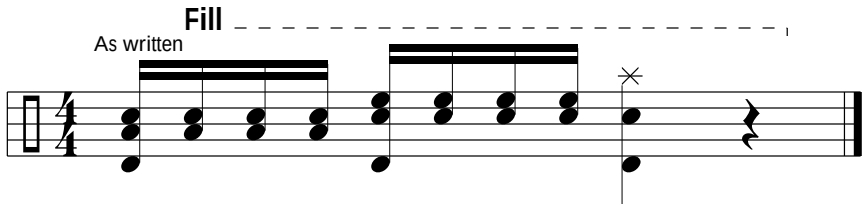
Rhythmic Fills or Solos—When any rhythm is written in the staff with regular (or even "X"-shaped) note heads, it can easily be misinterpreted as notes for a particular instrument (drums or cymbals). It is recommended that all fills and solos that notate a rhythmic figure without indicating instruments, be written with slashed note heads on the middle line of the staff. Slashed notes heads should alleviate any possible misinterpretation by the performer.

Free Fills or Solos—It is recommended that composers and arrangers use a series of slashes to indicate improvisation.

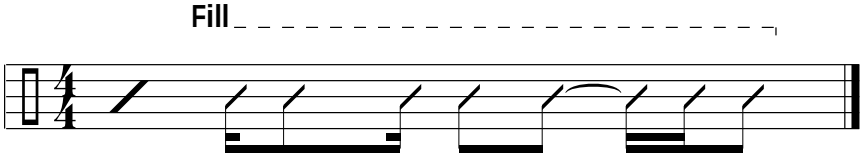
Kicks—It is recommended that all kick lines be written above the staff in cue-size notes. When kick lines are written in cue-size notes above the staff, their meaning is clear. It would be difficult to interpret kick lines as rhythms for any specific instrument in the drumset. In addition, it is recommended that all kick lines include a written indication that identifies the instrument or section performing the rhythm. This knowledge is vital to an intelligent, musical decision concerning how the performer will interpret the kick on the drumset.

Structural Indications—Since all kick lines will be identified by instrument, other structural indications are not required. However, the composer or arranger can be extremely helpful by providing indications concerning the composition's form. Written indications such as "Intro," "Verse," "Head," "Chorus," "Bridge," "Vamp," etc., will provide both the novice and the professional with a clearer picture of the form.

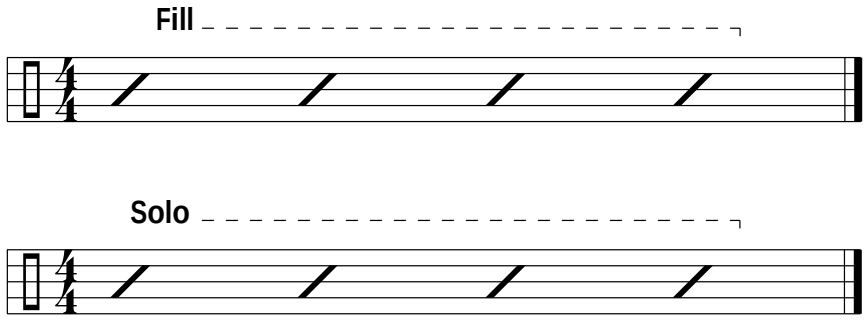
Ex. 26. Precise Flls or Solos



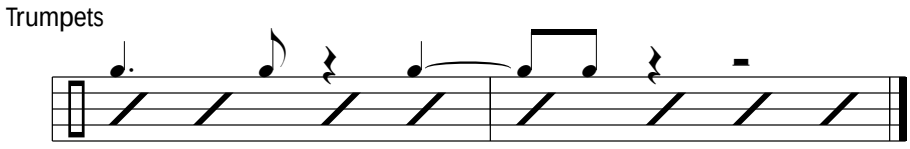
Ex. 27. Rhythmic Fill or Solo Notation



Ex. 28. Free Fill and Solo Notation



Ex. 29. Kick Line Notation



SUMMARY

During the course of this survey, a startling number of notational variations were found, including stave systems ranging from no lines to ten lines. Concerning the traditional five-line staff: six different positions for the snare drum, four different positions for the bass drum, and nearly 100 individual methods for notating tom-toms and cymbals were analyzed and cataloged. An amazing number of note heads and articulations were discovered in the literature: 91 individual note-head variations and 64 different articulations.

Obviously, the wide variety of notational procedures encountered in drumset notation can cause frustration for the novice and experienced player alike. No other instrument in traditional ensemble organizations asks a musician to work within such a disorganized and ever-changing notational system. O'Neill realizes that learning a standard set of uniform symbols is much preferred to learning unstan-dardized notation. He writes: "In the identification of elements within a series, subjects learn faster if the elements can be identified with reference to a norm. Learning proceeds most rapidly if there is some perceivable structure, particularly if that structure is developed (reinforced) through physical presence."[23]

Guidelines for Drumset Notation

The notational system presented in these guidelines will suffice for the vast majority of current drumset notation. In fact, this system would be applicable for each of the 220 publications analyzed in this survey. As drumset performance requirements advance past their current point, these guidelines can be expanded to fit the needs of both the composer and performer.

If all composers, arrangers, editors, and publishers adopted the guidelines presented in this paper, many aspects of drumset performance would be enhanced. They would be performing a great service to the drumset musicians who are expected to properly interpret their creations.

ENDNOTES

1. Cope, David, *New Music Notation* (Dubuque, Iowa: Kendall/Hunt Pub. Co., 1976), xi.
2. Frank McCarty, "Percussion Notation," *Percussionist* 15 (Winter 1978): 50.
3. Ibid., 51.
4. Hugo Cole, *Sounds and Signs: Aspects of Musical Notation* (London: Oxford University Press, 1974), 28.
5. Kurt Stone, *Music Notation in the Twentieth Century: A Practical Guidebook* (New York: W.W. Norton & Company, 1980), xvii.
6. Rastall, *Notation of Western Music,* 11.
7. Cole, *Sounds and Signs,* 32-33.
8. Frank McCarty, "Percussion Notation," *Percussionist* 15 (Winter 1978): 57-58.
9. John C. O'Neill, "Recent Trends in Percussion Notation," *Percussionist* 18 (Fall 1980): 51.
10. Herman Sabbe, Kurt Stone, and Gerald Warfield, eds., "International Conference on New Musical Notation Report," *Interface* 4 (November 1975): 33.
11. Stone, *Music Notation,* 219.
12. Ibid., p. 82; Stone, *Music Notation,* 224; Brindle, *Contemporary Percussion,* 82.
13. Daniel Clifford Adams, "Striking Implement and Surface Area Specification in Unaccompanied Multiple Percussion Solos: Its Compositional Significance" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1985), 2.
14. Percussive Arts Society, Inc., *Percussion Notation,* 5.
15. Ibid., 3.
16. Boehm, *Music Notation,* 33.
17. George Heussenstamm, *The Norton Manual of Music Notation* (New York: W. W. Norton & Company, 1987), 79.
18. Herman Sabbe, Kurt Stone, and Gerald Warfield, eds., "New Musical Notation Report," 77.
19. O'Neill, "Recent Trends", 39.
20. Erhard Karkoschka, *Notation in New Music,* trans. Ruth Koenig (New York: Praeger Publishers, 1972), 5.
21. Cope, *New Music Notation,* 5.
22. Jared Spears, *A Time for Jazz* (San Antonio, TX: Southern Music Company, 1975), 1.
23. O'Neill, "Recent Trends," 28.

PN

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Drumset's Struggle for Legitimacy

By Dennis Rogers

IN 24 YEARS OF COLLEGE MUSIC teaching my greatest dilemma has been the way in which non-percussion music faculty view drumset. General discussions with these colleagues confirms that drumset is a legitimate instrument that is quite acceptable in the percussion curriculum. Yet, when it comes time for juries or recitals, it is considered "most inappropriate" for students to display their drumset skills. In discussions with several college teachers as PASICs over the past decade, I have discovered that many of them share this situation.

Most college music departments seem to accept the fact that drumset is being taught as part of the college percussion curriculum. So the major problem facing percussion professors is not the acceptance of drumset into the curriculum but the need for organized and effective methods of drumset instruction. There now exist two PAS committees for addressing curriculum and instruction problems that relate to drumset: the PAS Drumset Committee, chaired by Ed Soph, and the PAS College Pedagogy Committee, currently chaired by interim Gary Cook.

The major question facing these committees is "How do we best teach drumset?" Drumset instructors—who are the best resource for solving these problems—tend to fall into two categories: 1. Formally trained "college type" percussion instructors who teach drumset as part of a formal curriculum; 2. "Player types" who have graduated from the "school of experience" and are teaching outside of the college environment—private studios, music stores, etc.

Both are valuable resources for the structuring and development of the most effective method of drumset instruction. The problem appears to exist in the difficulty of the two types of instructors to communicate with each other clearly to define and solve instructional problems. This lack of communication is often a result of their differing backgrounds. The player/teacher tends to lean heavily towards the pragmatic side, while the college instructor tends more to a theoretical and pedagogical approach. Both have valuable insights to offer, and combining both types of information into a balanced instructional method should ideally lead to the most efficient method of drumset instruction. One place to start in developing structured drumset instruction might be to organize existing high-quality drumset method books into a planned curriculum.

Another step towards legitimizing drumset in the overall musical world is in the commissioning of works for drumset and orchestra, or drumset and band. Percussionist Steve Houghton has already contributed to this effort by commissioning and performing works such as *Concerto for Percussion and Orchestra* by Billy Childs (1986), *Concerto for Percussion, Brass and Percussion* by John Serry (1985), and *Music for Solo Percussion and Winds* by Less Hooper (1984).

College percussion instructors should also consider writing structured drumset pieces that contain improvisational sections within the structured solos. Students should be encouraged to do the same. In fact, one of my former students, Rod Lincoln, wrote a drumset work with taped accompaniment for his senior recital, and the piece, "Moods for Interaction" was subsequently published by Studio 4 Productions. I have written and self-published eight drumset recital pieces for college students, which makes me think that many of us have music available to share with each other.

Developing drumset curriculum and instruction can take place if efforts at communication are made by all drumset teachers, regardless of differing backgrounds. In fact, it is the sharing of these differences that will lead to development of the most effective methods of drumset instruction. The two PAS committees are the best conduit towards achieving success in this area, and I encourage them to continue their important work. PN

Dennis G. Rogers *is Director of Percussion Studies at Missouri Western State College. He holds BM and MM degrees in percussion performance from the University of Missouri Kansas City Conservatory of Music, and MNA in Adult and Continuing Education and PhD in Curriculum and Instruction in Higher Education degrees from UMKC School of Education. His books* Solo Studies Book I, II, *and* III *and a drumset solo, "Flitation," are published by Southern Music Company. Dr. Rogers served on the planning committee for PASIC '87 in St. Louis. He is presently serving on two PAS committees—the College Pedagogy Committee and the Drumset Committee. Dr. Rogers is chairing the Curriculum & Instruction Subcommittee, which is a part of the College Pedagogy Committee.*

The War of the Rudiments

By Dan Moore

RUDIMENTAL DRUMMING IN general and drum rudiments in particular are often at the center of heated debate regarding their relevance to a contemporary percussion program. Should they be given only cursory mention due to their historical significance? Should they be a part of every percussionist's technical development? Should they be dismissed as a useless, antiquated teaching tool never to be used? All tough questions—none of which are about to be addressed in this article (I'm not that crazy). What will be addressed are the many positive aspects of rudimental drumming, and the importance and use of the fundamental philosophy of rudimental drumming known as the "rudimental idea."

Several years ago, percussion instructors seemed to have three main concerns about their students: 1. They did not read music well enough; 2. They could not play keyboard instruments; 3. They spent entirely too much time playing drum rudiments in an effort to earn that NARD button. With that, the first shots of the percussive civil war had been fired; the camps were divided, the battle lines drawn. On one side, percussionists denounced rudimental drumming as an antiquated method of rote learning; on the other side, drummers continued their relentless pursuit of the perfect three-minute roll.

The rudiments have a long and distinguished history, beginning, as noted conductor and author Frederick Fennell writes, "the early dawn of 19 April 1775; for it was on this day that William Diamond, the drummer for the Lexington Militia, beat the call 'To Arms' that assembled the Minute Men at Lexington Common."

The 26 standard American drum rudiments were developed by the National Association of Rudimental Drummers (NARD) in 1934, and remained relatively unchanged until the early '70s when respected percussionist Ron Fink suggested that there be 42 standard rudiments (***PN***, Vol. 10, #2). This suggestion sparked some lively debate, which led professor of percussion James Petercsak to write, "Instead of increasing the number of rudiments, might it not better serve our purposes as educators and performers to think seriously about reducing the number? For instance, why could not a roll be identified simply as a sustained sound? Why not identify a flam as a grace note as would any other instrumentalist?"

In a 1974 issue of ***Percussive Notes***, Dan Spalding suggested, in a slightly tongue-in-cheek manner, that there were by his count approximately 81 drum rudiments (excluding Swiss drumming, which is a whole other can of worms). Mr. Spalding went on to point out that any number of different rudiments could be derived from a list of seven essential techniques.

A few years later, after a great deal of work, the International Drum Rudiment Committee, under the leadership of Jay Wanamaker, released a list of 40 rudiments, which they grouped into four families: Rolls, Diddles, Flams and Drag Rudiments. The list included the standard 26 rudiments, yet it singled out what the committee referred to as seven essential skills: single-stroke roll, multiple-bounce roll, double-stroke roll, five-stroke roll, single paradiddle, flam and drag.

In a 1979 article for ***Percussive Notes*** (Vol. 18 #I Fall), PAS Hall of Fame member Haskell Harr wrote, "A drum rudiment is a fundamental rhythmic pattern which, when practiced diligently, will aid in developing a basic technique for the drum. The drum rudiments are the scales and arpeggios of the other instruments." Mr. Harr went on to describe the rudiments as being "misunderstood" and asserted that the purpose of the rudiments "is to provide a basic system for developing dexterity with the hands for the control of the drumsticks."

I began to think about the Haskell Harr article, and years later as I reread his precisely written statement, it occurred to me that perhaps what he was saying had less to do with ancient rudimental drumming or a list of rudiments and more to do with the development and maintenance of the most basic percussion skills. The common thread running through all aspects of percussion lay not in the rudiments themselves but in the philosophy behind them—the philosophy I refer to as the rudimental idea.

The rudimental idea is the concept of isolating specific patterns or techniques and perfecting them through numerous, exact repetitions, building stamina, control, and dexterity. There is no mention of ratamacues or flam drags or five-, seven- or nine-stroke rolls; it is the philosophy of the rudiments that is important here. There are several notable rudimental drumming techniques and benefits that can be applied to many areas of percussion.

CELLS

The use of cells is one such technique: taking a small cell from an existing composition and creating from it a new exercise. The new exercise can then be slowed to a tempo that will facilitate the methodic breakdown of all component parts of the cell. This weeding-out of trouble spots effectively economizes practice time, enabling the student to concentrate on the most difficult passages without having to muddle through an entire piece, wasting valuable practice time and energy.

FLEXIBILITY

The rudimental idea also provides for performance of these cells at a variety of tempos ranging from slow to fast, allowing for effective performance at any given tempo.

STAMINA

The development of physical and mental stamina is still another benefit of rudimental drumming, and is important to a percussionist performing a four-hour drumset job or a 13-minute drum corps

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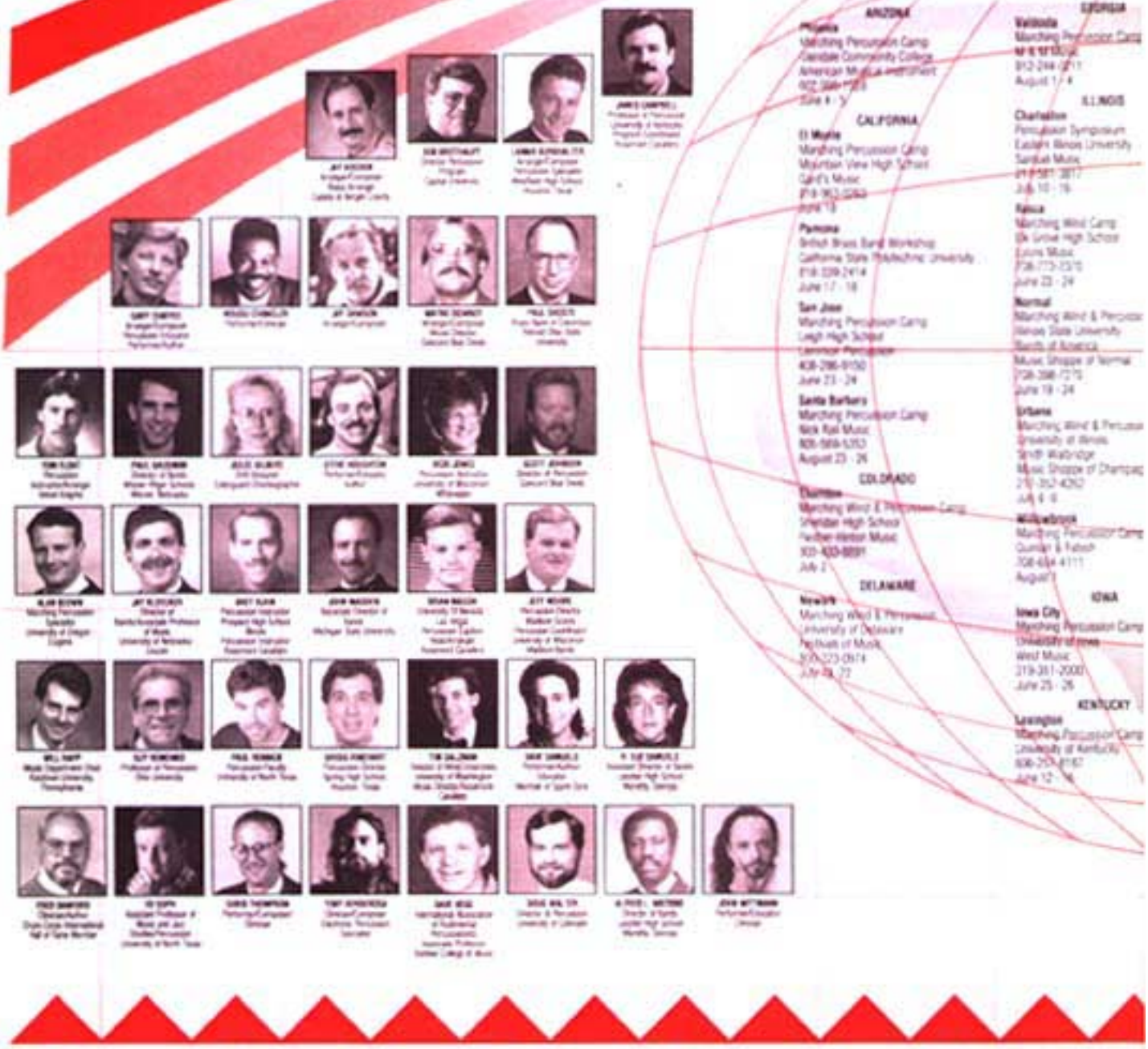

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show. It is equally helpful to a percussionist playing cymbals on a Sousa march, playing the snare part to Ravel's *Bolero*, or performing contemporary solo marimba literature.

DEXTERITY

An additional benefit of the rudimental idea is the development of "lead hand switching." This technique deals with the ability to perform a passage starting with either the right or left hand. This technique is particularly useful to keyboard percussionists and performers of multi-percussion music.

While most of the above-mentioned techniques and benefits fall under the "common sense" category, there are also some hidden benefits that result from the study of basic drum technique. For example, if a performer can confidently play a variety of single/double combinations on a snare drum, those skills can easily be transferred to other percussion instruments such as marimba, vibes, timpani, drumset or multi-percussion. The idea is not to associate a particular scale or key with a specific sticking, rather it is to empower any musical idea as much from a kinesthetic level as from a cognitive level. If you have a particular pattern or passage under your hands so well that it requires little or no thought to execute (kinesthetic), then you will be able to perform that pattern with less conscious (cognitive) effort in a performance situation.

Many percussionists subscribe to the philosophies of the rudimental idea. The

themes of practicing slowly and accurately and of breaking down difficult passages into smaller cells for practice purposes can be found in many great percussion instruction books. It is difficult or perhaps impossible to develop a list of rudiments that will suit every need because the rudiments mean different things to different people. To a band director teaching beginning percussionists, the rudiments might be down-stroke, up-stroke, double-stroke, buzz, and rimshot (which some say pretty much covers most of drumming). To a snare drummer in a DCI drum line, a list of rudiments may be incomplete without a fair share of "egg beaters," "Shirley Murphys," "Shocka-diddles," or "cheese-chas." A jazz vibes player or classical marimbist may use endless single/double combinations, flam accents, and flam taps. Of course, if you want to study ancient rudimental drumming, be sure to keep your ratamacue pyramids together. Or check out drumset artist Terry Bozzio's "rudiments from hell," which he has given such names as "fluff-a-diddles," "fluffed double para-fliddles" and "double para-fla-fla-fluffles."

The solution to the rudimental debate is not within the rudiments themselves—not the Ancient Rudiments, the 13 or 26 Standard Rudiments, the Swiss Rudiments, the 42 or 81 Rudiments, or even a list of essential skills. The solution cannot be found by attempting to change the names of the rudiments, streamline them, or rewrite them altogether. The importance of the rudiments is in the philosophy that they embody and how we choose to apply that philosophy to our specific situation.

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Dan Moore *is a marimba player and percussionist who has been a winner in the Percussive Arts Society composition contest and the National Educational Film and Video Festival. He performs with the Britain/Moore duo, is a professor of music at Montana State University and is currently working on his Doctor of Musical Arts degree at the University of Kentucky.*

Marching Percussion Warm-Ups

By Riley E. Rose, Jr.

PHYSICAL AND MENTAL WARM-UPS for the marching percussion section start long before the instruments are out of their cases. The demand on today's performers requires endurance and stamina—formerly thought necessary only of sports enthusiasts. As with any athlete, blood flow, muscle stretching and breathing are warm-ups for this machine we have been given that allows us to display our art. The mind gets our bodies primed for the task at hand. Once this cycle is completed, we are ready to hone our skills and perform to the best of our abilities.

Too many times I see ensembles get off the bus, throw a fast crank on a few heads and start playing their show. Would you jump out of bed from a deep sleep and run a mile? Hardly! Then why do we ask our musicians to do this? As time permits, we should devote as much time to warming up as to rehearsing ensemble parts before a show. If that time is only 20 minutes, then plan accordingly.

For the marching percussion section, slow unison playing helps warm the muscles, get oxygen to the brain for mental preparation and allow the ensemble to feel secure within each of the players. Example 1 utilizes 16th notes per hand in unison, followed by 16th notes with accents to achieve both physical and mental warm-up. This is nothing new to a lot of people, but you would be surprised at the help this exercise can provide in terms of establishing tempo awareness, ensemble cohesiveness and security of playing while having fun doing so—something we often tend to forget.

While you are practicing, pay strict attention to accents and unaccented notes. Inflections of dynamics are as important as the notes themselves. Be critical of your own playing and ask yourself, "What can I improve upon?" As with all exercises, start slow (mm = 70) then increase slowly in small increments. You will soon reach a plateau beyond which you cannot physically or mentally keep up. That's okay. This is your "threshold." Try to push that threshold higher each time you play. This increases your abilities and allows you to contribute to the ensembles' threshold.

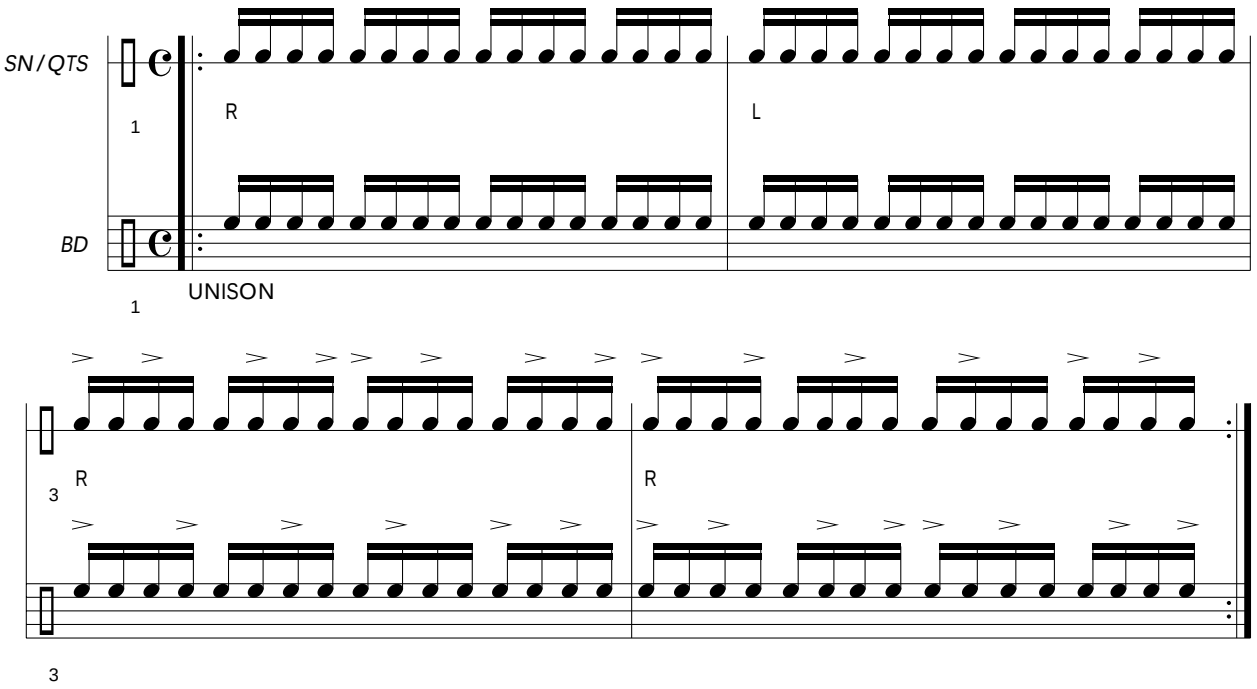
Rolls! Who cares how you play them as long as you play them together? Besides, isn't "together" (some call it "execution") the name of this game?

The roll is made up of two things: downbeat diddles and upbeat diddles. What could be more simple? NOT! Questions arise: How open? How closed? Following the attack, where does the roll start? Example 2 mathematically spells out where each note should fall. Again, start slowly and increase the tempo to the threshold we talked about earlier. Sextuplet execution is extremely important. Subdivision and artificial groupings are difficult physically, especially if you don't understand the concept mentally. A metronome is the best investment one can make.

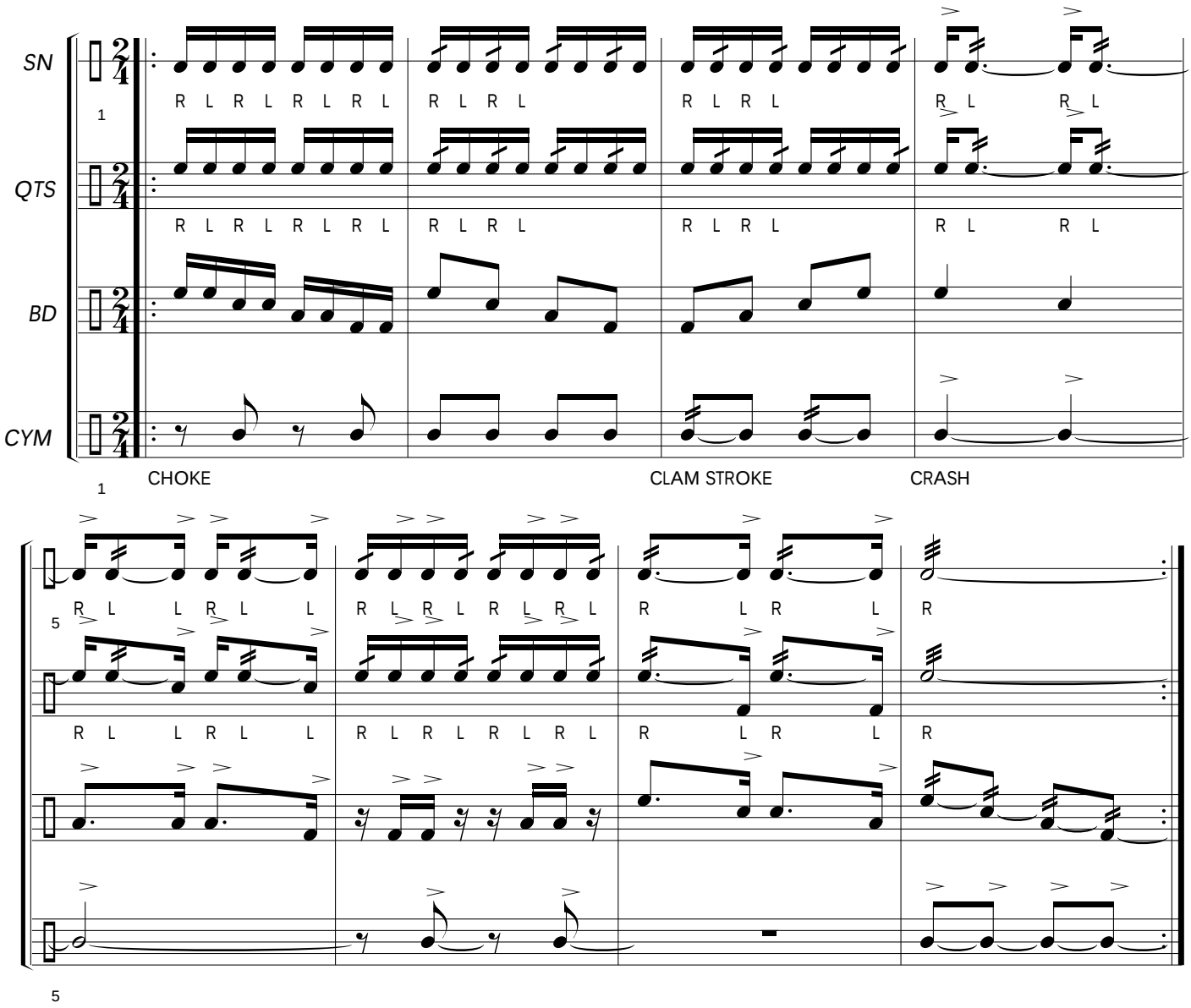
Example 3 takes you through the same process as Examples 1 and 2, but this time taxing both mental and physical awareness "to the max." This exercise progresses from quarter notes to sextuplets, preparing you for the mental and physical challenges of sextuplets. As you master these exercises, you should push yourself to practice at faster tempos. Being physically able to handle sextuplets at 160 will make the passage of sextuplets at 140 seem like a "walk in the park."

These exercises are not the only answer to ensemble warm-up problems, but they will surely cure a lot of them along the way—some even by accident!

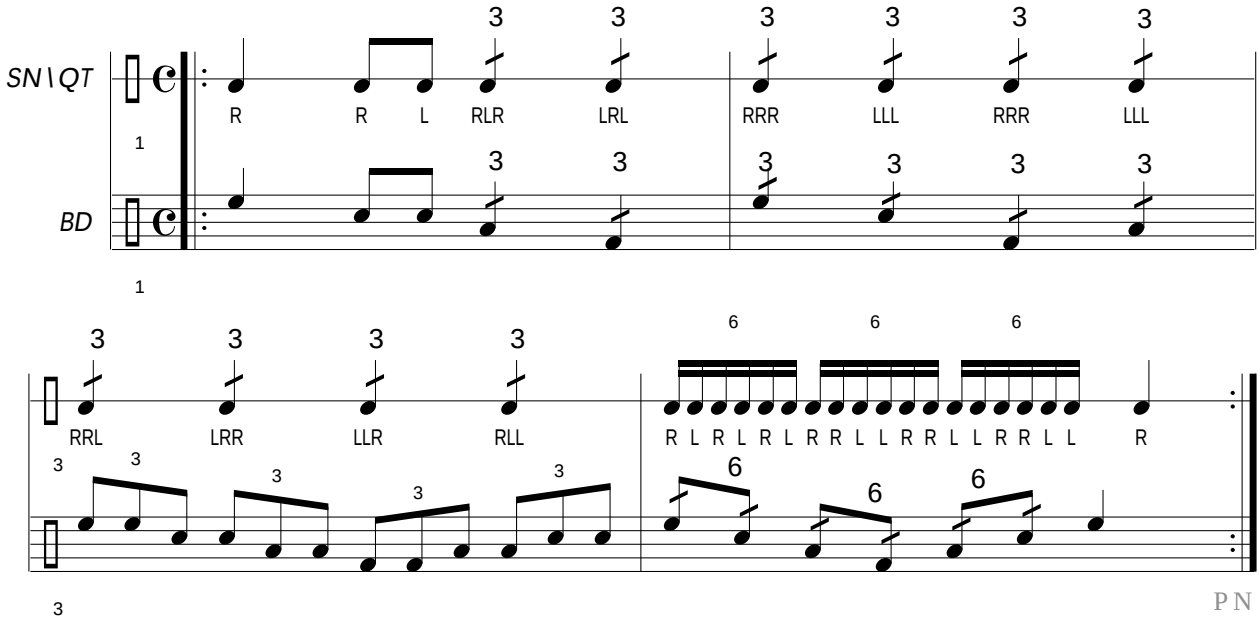
Example 1



Example 2


SN
QTS
BD
CYM
1
R L R L R L R L R L R L R L R L R L R L
CHOKE
CLAM STROKE
CRASH
5
R L L R L L R L R L R L R L R L R L R L R

Example 3



PN

Riley E. Rose, Jr. *is percussion instructor/arranger for "The Commandants Own" United States Marine Drum & Bugle Corps, with which he has marched as a snare drummer for over 13 years. Rose is also the Percussion Coordinator for the United States Naval Academy Drum & Bugle Corps, a member of the PAS Marching Percussion Committee, an adjudicator for both DCI and DCA, and an independent marching percussion clinician. He received his undergraduate music training at Ohio University in Athens, Ohio and is a graduate of the Armed Forces School of Music in Little Creek, Virginia. He is a co-partner in Rose Percussion.*

1995

PERCUSSIVE ARTS SOCIETY

22nd ANNUAL PERCUSSION COMPOSITION CONTEST

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

1995 Categories:

Category I: Vibraphone Soloist with Percussion Ensemble (5–8 players)
- *First Place:* $500.00 plus publication by Pioneer Percussion
- *Second Place:* $250.00
- *Third Place:* $100.00

Category II: Solo Percussionist (Small to Medium Set-Up) with Tape (cassette)
- *First Place:* $500.00 plus publication by Media Press, Inc.
- *Second Place:* $250.00
- *Third Place:* $100.00

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

Eligibility and Procedures: Previously commissioned or published works may not be entered. Compositions should be between 5 and 15 minutes in length. Total duration of piece should be stated on manuscript. Clean, neat manuscript is required. Composer may send 3 copies of score or 1 score which will be copied for judging purposes. (Composer may likewise send 1 or 3 tapes for Category II.) Composer's name may appear, but it will be deleted for judging purposes. All entry copies become property of PAS. The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

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

Deadline: All materials (application fee, application form and manuscript(s) must be postmarked by April 1, 1995.

For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502–0025, (405) 353–1455.

1995 PERCUSSIVE ARTS SOCIETY
22nd ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied)

COMPOSER'S NAME _____

ADDRESS _____

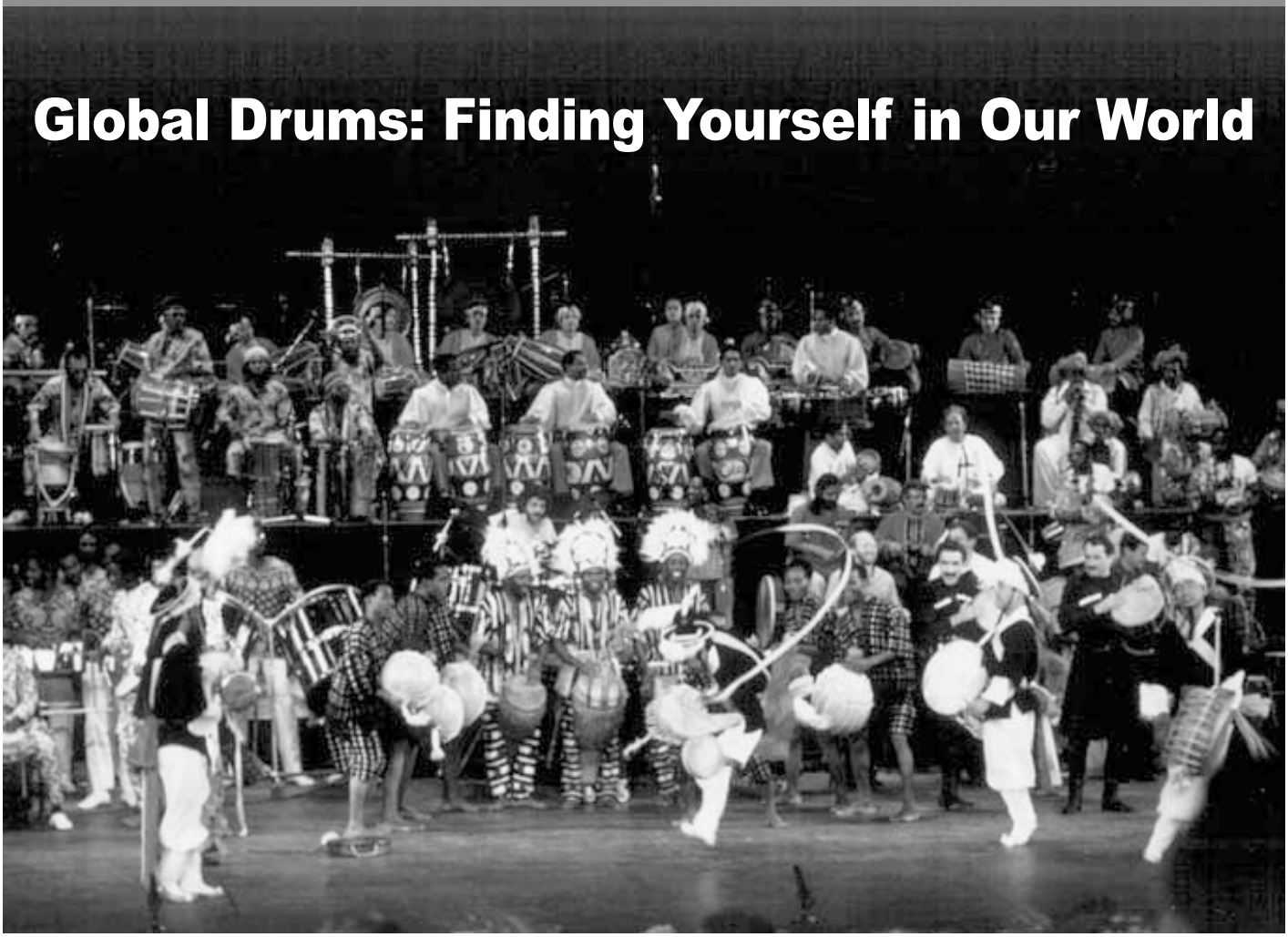
CITY _____ *STATE* _____ *ZIP* _____

TELEPHONE NUMBER (include area code) _____

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

SIGNATURE OF COMPOSER _____

Global Drums: Finding Yourself in Our World



JÜRGEN VOGT

World Drum Festival, Vancouver, British Columbia, 1986

By John Wyre

IN OUR SEARCH FOR THE ROOTS OF the drum, we can travel the ancient pathways of all the cultural traditions of humanity. Eventually we find that the origins of the drum are literally at the very *heart* of the human condition. The pulse of one's own being is an embryonic perception. The heart of the source—mother—is certainly a powerful pulse in the womb. The rhythms of the heart and the cycles of the breath are the tempo of our lives.

We see in the drumming traditions of the earth a huge motivational resource. Active in the arts of healing, revealing and appealing, *rhythm* turns work into dance, physical love into orgasm and trance into a glance of altered consciousness.

All drummers share an intimacy with rhythm, a perpetual love of the momentum of life. Drums celebrate life, from birth to death—the coming of age, battle and the dance of joy with the coming of peace. From the lullaby, the ballad, harvest celebrations and dances of ecstasy to the funeral procession, rhythm supports the ebb and flow of the human condition.

Drumming is dance—energy in motion. Most forms of drumming are an integral part of dance or movement of some sort. The Korean culture has combined drumming and dance into an extraordinary spectacle. Sri Lanka, Africa, the islands of the Caribbean and the Indian Ocean all have traditions of drummers who dance while they are playing. Aboriginal peoples around the world use rhythm and movement to access the consciousness for such functions as healing, dreaming, storytelling, etc. Most of the drumming schools or clubs of South America are based on dance forms. In many cultures the drummer functions as the leader, acting as director and providing the necessary cues for changes and the overview to shape the entire performance.

The music of the drum can inspire and direct our actions. Wandering through life, motivated by our natural curiosity and inspired by the creative responses to the challenges of our daily lives, we can reach out and explore. Once we embark on a course of action, guides will appear along the way to provide direction, motivation and inspiration.

GUIDES

Guides are those who inspire action. All cultures have established methods of teaching their traditional arts—schools, private studios of master teachers, recreational clubs that specialize in local musical traditions, i.e., the pan yards of the Caribbean and the samba clubs of Brazil. Go to the music that turns you

on. Go to the performers that inspire you. Great performers are not always great teachers, but if their performance inspires activity on your part, they qualify as guides. The greatest guides don't teach, they share discovery.

Let the drum be your teacher. Your instrument is a school for the imagination. The university of life offers no degrees, but teaches us that learning is the daily evolution of our collective experience. Share your knowledge, build a bridge to a new culture.

HANDS ON

We are all involved in the art of touching, using the energy we can access to get things to vibrate. No matter what your major instrument, consider the hand drum: direct physical contact, no sticks, ease of transport, instant interaction wherever you travel, great variety of drums available worldwide and that magical element—simplicity.

One of the major lessons we all have to learn in life is the lesson of simplicity. I remember an experience at a world drum festival where a young performer had his kit, as elaborate as could be, with every conceivable kind of rig for drums and cymbals and enough pedals to service an octopus. After a few rehearsals he approached a mrdangam master from Madras, India and said to him, "I'm sitting here next to you behind the wheel of a Rolls Royce of drumsets with all the bells and whistles, and you're blowing me away with a hollowed out log." The lesson of simplicity had appeared on the horizon of his life experience.

MUSIC—THE FAMILY ART

Any school reunion teaches us that "what we are today we owe to each other." In a very profound sense, NEXUS has been, and is, an amazing workshop/laboratory in my life. NEXUS came together in 1971 out of friendship, a need to explore the instruments we had constructed and collected in our young careers, and a shared interest in improvisation. After 23 years of performances around the world, our family and our music continue to grow. NEXUS has provided so many lessons over the years. Among them is that experience continually redefines everything, that everyone's perception is unique, and that we should embrace change.

World drum festivals have become my extended family. For the last ten years it has been my great fortune to direct and participate in many gatherings of drummers from around the world, providing opportunities to experience firsthand the extraordinary diversity in the art of drumming and discover those things that link us together along this

VANCOUVER SUN

A classic NEXUS improv, 1980

ancient path called music.

There are those who would say we should stay within our own traditions and be consistent and loyal to our own roots and cultural ways. Tradition can be a cruel padlock, and consistency demands that we stay as ignorant today as we were last week. Our roots are in this vast universe that supports us.

EXPLORE

Travel is a real education. The artist must explore (seek out), collect and reflect. Draw your inspiration from the extraordinary wealth of the families of humanity that inhabit the world. They provide a kaleidoscope of music that is amazing in its variety and inspiring in its depth of expression, sophistication and get-down-and-tell-me-about-your-real-life experience.

A university education can cost $5,000 to $20,000 a year. A year in Cuba, Brazil, Trinidad, Indonesia, Africa, India, Korea, Sri Lanka, Malaysia, China, or anywhere else for that matter, would be well within that budget.

Most major cities have attracted artists from many cultures, and many of these artists are adept at sharing their knowledge as teachers as well as performers. In North America, we live in immigrant cultures and share a wealth of global influences. Unfettered by centuries of tradition, we are free to explore and develop our own response to these influences.

World music courses and centers have already developed at many schools. Many colleges and universities offer steel pan ensemble, gamelan ensemble and African drumming ensemble, bringing the arts of the Caribbean, Indonesia and Africa to post-secondary levels of education in North America.

The gamelans of Indonesia represent some of the most sublime evolutions of the art of percussion and the art of ensemble performance in the world.

The steel pan is an instrument of the 20th century, an extraordinary example of recycling. The genius of the people of the Caribbean transformed the castoffs of the oil industry into amazing musical instruments. These sources of sound have enabled the artists of the islands to share the spirit of their culture with the rest of the world.

The drumming ensembles of Africa are as rich and varied as the myriad of cultural traditions that make up the creative treasure house that is Africa. African drumming offers an immediate insight into simplicity, finding one's place in the ensemble, perceiving rhythms in a variety of ways, drums as melodic instruments and drumming as language (the imitation of the spoken word).

FINDING YOURSELF

Don't be a clone. It is not for you to play like someone else. What you are is by far the best thing to be. If drumming is what you love to do, follow your heart because you'll bring joy and positive energy to your work. Communicate. Reach out and touch someone. Get involved. Real experience brings confirmation of understanding.

Nurture your dreams. You are the pilot of your own ship. You can be whatever you can imagine. Find your own way, create your own music, build your own ensembles, study dance or some form of movement, learn to store your songs in your instrument and sing your heart out.

Music is a universal language. World consciousness is evolving, and although this is challenging many traditions, we are enriched by our differences. Life leads those who will change; those who won't are dragged along complaining and screaming. To embrace change is to accept that life is so much more than we know. PN

JEAN DONELSON

John Wyre *performs regularly as a member of NEXUS and is active in a variety of world drum ensembles including Buka and world drum festivals. His music appears on NEXUS records and his latest CD,* Vagabond Dream, *is available from Interworld Music.*

Percussion in Armenia

By Leon Khodja-Einatian

ARMENIA—"COUNTRY OF mountains," "land of stones," "country of sun," "cradle of civilization." So many other names are given to this once from-sea-to-sea (and now very small) country, which is situated on the southwestern junction of Europe and Asia. For the musicians of Armenia it is primarily a country of Sharakans—ancient melodies—and the motherland of Comitas, Aram Khachatourian, Charles Aznavour and the Zildjian family. It is a country whose mountains echo with the sounds of Dhol—a percussion instrument that always accompanies Khochari, a dance as old as the people of Armenia.

Whether the people of Armenia wanted it or not, history went its own way, and for 70 of its 4,000-years of life the country was a member of the Soviet Union. As paradoxical as it may seem, that very period turned out to be the most significant in the formation of Armenian professional music. The opening of the first professional music education institutions—Yerevan Comitas State Conservatoire (1923), two music colleges, a great number of music schools—as well as the creation of a symphony orchestra (1924) and the opening of Opera and Ballet State Theater (1933), fell during the first half of the 20th century, when the people who had been suffering for centuries suddenly felt a real possibility to create freely and believed in the reality of the dream cherished for centuries—revival of free and independent statehood.

For all the rich traditions of Armenian sacred and national music (Shnorhali, Narekatsi, Sayat-Nova, Comitas and others) and the presence of self-taught, experienced musicians, the creation of professional groups revealed the need for well-grounded literate musicians, including drummers. The first percussion class was organized in the mid-1950s. During the past 30 to 40 years, similar classes were opened in almost all music schools, music colleges and the Conservatoire. At present the teaching process for percussion instruments is carried on in three stages: 1. music school; 2. music college; 3. the Conservatoire.

MUSIC SCHOOLS

For five years the pupils are taught to play percussion in music schools. The teachers are guided by an out-of-date state program, which consists of instruction on only two instruments from the family of percussion—xylophone and snare drum. However, owing to the enthusiasm of some teachers and directors of the music schools of Yerevan, in some classes pupils have the opportunity to master vibraphone, bells, Latin-American instruments and timpani. But because of the absence of a coordinated educational system, every teacher makes his own program, which, as experience shows, does not give positive results. Last year at the competition of drum students, the jury failed to reach a decision because of the absence of specific demands and criteria for the participants. Today, the teachers and the Educational Committee of the Armenian Chapter of PAS, which is being organized at present, have the task to draw up a specific educational program for percussion classes of music schools, colleges and the Conservatoire.

It is believed that one shortcoming of the present system of education is that the same instructor is teaching all the instruments in each school, and those teachers are mostly far from being skilled in playing all the instruments equally well. A few years ago, an attempt was made to divide the training of a pupil named Artashes Sinanian so that he had one teacher for snare drum and another for mallet instruments. Despite the positive results (Artashes is studying now in the Conservatoire, is a member of Yerevan Percussion Ensemble and is successfully playing in the Symphonic Orchestra as a drummer), the experiment was not continued. Now, in the music school where I teach, a group under my direction tries to work out a system for practicing the above-mentioned method of education in schools. However, for the realization of that objective, method books for each instrument are necessary. We are always in need of such educational supplies.

MUSIC COLLEGES

The education in music colleges lasts four years, and is the most oppressive of the three stages of teaching percussion. None of the four colleges in Armenia owns even elementary instruments necessary for the lessons. In Gyumri, after the 1988 earthquake, the college building was utterly destroyed and now the percussion class has only one two-octave xylophone, which is kept in a trailer.

The education during this second stage is carried out only on two instruments: xylophone and snare drum. Other instruments are out of the question. Consequently, the student who has already been acquainted with several percussion instruments in music school has to forget about them here. The graduates of the colleges who decide to continue their education in the Conservatoire will have certain difficulties there.

CONSERVATOIRE

The education in the Conservatoire lasts five years. Until recently the admission requirements were quite primitive. It was enough to play on marimba, which was the only instrument in the Conservatoire. Thanks to the persistence of the students and percussion professor Sigizmound Nersissian, the class recently was supplemented with new home-made instruments. Simultaneously the admission requirements changed for the percussion classes. Now the entrant is expected to be skilled in playing marimba, vibraphone, bells, snare drum, timpani and orchestral instruments.

There are serious difficulties for all the entrants because of the inferior

education in the music colleges. However, the shortcomings of the first two stages are overcome during the years of study in the Conservatoire. The graduate program requires students to study compositions for all kinds of percussion instruments.

Reforms in this system are certainly necessary, and they must be done beginning from the primary education. It is my hope that we would be able to find a partner in the USA who would like to share his or her rich experience of teaching with us and help us introduce it in our practice. We think it could be done in the following ways: to start a branch of an American educational institution in Armenia and use the already experienced programs and methods there. In my opinion, it is the best way as it will allow us not to waste time on experiments or on working out programs and their improvement. I would like to address my appeal to interested educational institutions in America for the establishment of contacts and further cooperation.

Besides the three-stage state system of education there is also a small sector of private lessons in Armenia. This is mostly due to the fact that drumset is not studied through the state system. Hence, some musicians try to fill this gap by organizing private drumset lessons.

PERCUSSION ENSEMBLES

The attempts to organize percussion ensembles were undertaken both by musicians in the music schools and professional drummers. For a long time there existed the Children's Ensemble of the Esthetic Centre, which was organized on the basis of the school directed by Sayat-Nova (leader Christofor Zakiyan). The pupils' ensembles of the schools directed by Spendiarov and Tigranian (leader Armen Melkumian) and of the Art School (leaders Sigizmound Nersissian and Vache Azatian) have been successfully giving concerts. However, none of those ensembles was permanent and the repertoire of the school ensembles was limited to popular compositions arranged for percussion ensemble.

In the fall of 1990 six students from the State Conservatoire and the music college directed by R. Melikian gathered together and decided to organize the Yerevan Percussion Ensemble. A year later they gave their first concert, during which they performed the "Toccata" of Chavez and "October Mountain" by Hovhannes, along with other compositions.

The object of the Ensemble is to promote the world's percussion classics, percussion music, to perform new compositions of Armenian composers and popularize the art of playing percussion instruments. For a short period of time

the group gained listeners and fans, got a firm place in the concert life of the Republic, and received invitations to participate in various festivals, primarily as a performer of modern music. For two and a half years the Ensemble introduced many compositions for percussion to its listeners from Yerevan, and their performances received many positive responses in the press. A series of compositions has also been written for the Ensemble.

Most of the members have finished their studies, so now it is a group of professional musicians. They continue through their own enthusiasm because, though the Ensemble is a welcome visitor at various events, concerts and festivals, the musicians do not receive any State support. If not for the tremendous love the members have for percussion and music, this Ensemble would have been a failure. The group consists of six musicians, but the cast is enlarged, if necessary, both with drummers and other instrumentalists, depending on the score.

INSTRUMENTS

The situation with percussion instruments is far from being good in Armenia. The State Philharmonic Orchestra, the Opera and Ballet Theatre and the Symphonic Orchestra of the State Administration of Radio and Television have the most complete sets of instruments in the Republic. The great bulk of the instruments were presented to the groups by our compatriots abroad. If not for those gifts, there would possibly be no marimba, vibraphone, or bells in Armenia. One can scarcely find professional instruments. So the musicians in Armenia have to make do with the ones made by the local masters, which are far from corresponding to even average standards.

The administration of the Armenian Chapter of PAS has several ideas to help the situation. In particular, we hope to arouse the interest of one of the percussion manufacturers in opening a branch in Armenia. That would surely be advantageous both to the firm and especially to Armenia. PN

Leon Khodja-Einatian *is a percussion teacher and performer in Yerevan, Armenia, and is president of the Armenian chapter of PAS.*

Live, From Japan, the Marimba Ponies!

By Steven R. Machamer

IN THE SPRING OF 1993 New York City played host to an internationally renowned group of ten young percussionists known as the Marimba Ponies. They came with their mentor, Masahiro Ogawa, and a group of dedicated roadies (their parents), to perform at the World Trade Center and give a recital at Carnegie Hall. The music was memorized, and rhythms and emotions flowed from this unique chamber group.

The countless hours Ogawa has devoted to the Marimba Ponies is evidenced by the high standards of their performances. They play with such discipline that audiences often can't get enough—even with several encores. I remember being thrilled by the Ponies on first hearing them in Tokyo in 1986. There seems to be an ageless quality to the ensemble because the age requirement makes the ensemble appear to not be getting any older, and also because of the universal appeal that their programs offer. The Ponies have been welcomed by audiences in Harlem's Apollo Theater as warmly as by the crowds at Carnegie Recital Hall and the U.S. Embassy in Japan. It is no wonder that the group is in demand everywhere.

Steven Machamer: *For those who have never experienced the joy of hearing a Marimba Ponies event, I want to say that I know of no one who has not been immediately captivated by their playing. Even the youngest and most animated members, who are dwarfed by the size of a four-octave marimba, display a certainty in time and accuracy. In short, their playing is awesome. What inspired the creation of a children's marimba ensemble, and how long has it existed?*

Masahiro Ogawa: I started the group as it now is 14 years ago, but I had been organizing marimba ensembles for 20 years prior. I needed those first 20 years of experimenting with arrangements and teaching techniques before I was sure I could do what I wanted with a group of ten young mallet players. My goals were to instill an appreciation for international culture along with the musical training.

Machamer: *What are the age limits for eligibility?*

Ogawa: The Marimba Ponies ensemble is for students under 13. The

Marimba Ponies in rehearsal at The World Trade Center, May 1, 1993

younger ones usually start getting interested around two or three years of age and are soon waiting for the older ones to graduate out and create an opening. We welcome anyone with an interest regardless of physical ability.

Machamer: *Approximately how many pupils have gone through your program since it began?*

Ogawa: In 14 years of existence I would say over 100.

Machamer: *How often do you rehearse, and how much practice at home do you recommend?*

Ogawa: Each student comes to my house twice a week—once for a private lesson and once for ensemble rehearsal. At home I ask them to work for two or three hours per day, minimum.

Machamer: *It sounds like the students devote themselves to the Ponies more than anything else in their lives, with the exception of school. About how many arrangements does this group play?*

Ogawa: The group knows over 20 pieces from memory.

Machamer: *Many of the individual mallet parts are very exposed and quite soloistic. Also, each of your students is versatile enough to play keyboard and drumset parts at times. How do the students learn their parts, by rote or by studying the written music?*

Ogawa: The youngest ones first become involved by observing specific parts at rehearsals. During private lessons they are taught simpler parts by rote. By the time they can read music they already know most parts by ear.

Machamer: *Do you teach any concentration techniques?*

Ogawa: No, nothing special. I just strive to keep them quiet and attentive during rehearsals.

Machamer: *Do all your students own a personal instrument?*

Ogawa: Yes, at the very least all the students have their own four-octave marimba.

Machamer: *I have noticed a lot of parental involvement. Exactly what is their role?*

Ogawa: Because the students are so young, mothers accompany their children to lessons and are usually observing the whole time. They pay only for the private sessions. My time for the ensemble rehearsals is volunteered. The parents transport the instruments and take care of the set-up for performances.

Machamer: *Approximately how much material does a student memorize?*

Ogawa: We keep the Marimba Ponies at ten members, so each arrangement has ten different parts. Some of the lines are very similar, but no two are exactly the same. By the age of 13 most members have memorized all ten parts to 20 or more different arrangements.

Machamer: *Your daughter, Kazuko Kashida, is a fantastic marimbist. Did she study mainly with you?*

Ogawa: Yes, and she used to be in the ensemble. In fact, before the Ponies were formed we had a family ensemble with my wife, son, daughter and I.

Machamer: *I know that your primary goal with the Marimba Ponies is to foster good will and friendship through the universal language of music. About what percentage of your pupils go on to pursue a career in music?*

Ogawa: About one-third turn professional. Some of my students are now percussionists in leading Japanese orchestras. Others are teaching in college and high-school programs.

Machamer: *Have the Marimba Ponies made any commercial recordings?*

STEVEN MACHAMER

Masahiro Ogawa, founder and director of the Marimba Ponies

Ogawa: No. We don't like the commercial aspects of the business. We are really only interested in performing for the purposes of good will. We occasionally play for a Rotary Club or Lions Club function, but nothing of a commercial sense. After all, these kids still have to be in school every day.

Machamer: *What other percussion ensembles have you had the opportunity to direct?*

Ogawa: In addition to the elementary-school-age ensemble, I also teach the Marimba Ponies Seniors (high school) and the Tokyo Marimba Soloists. With a group known as the Ladies Symphonic Marimba Orchestra, we have had up to 50 marimbas on stage with additional percussion instruments performing arrangements of Richard Strauss's *Also Sprach Zarathustra* and Dvorak's *Slavonic Dances*.

Machamer: *What were your musical beginnings like? When did you discover the marimba?*

Ogawa: When I was in elementary school, around 1938, it was the war time. By the time my musical train-

ing could have commenced peacefully, I was considered too old to begin training towards a performing career. Also, we were so poor at the time that my father discouraged my musical studies in no uncertain terms. However, I was not able to shake the desire to express myself musically, and I eventually took lessons from a member of the Japanese army band. My teacher was a wonderful instructor. More than anything else, he taught me to listen to my soul. Through him I was inspired to form my first student ensemble.

After the war it was not easy to find available musicians, let alone a full section of string players. I gathered as many players as I could, supplementing the group with non-orchestral instruments out of necessity. That is when I started making arrangements. I had the symphonic scores but not enough players to cover the parts. Hence, we might have settled for the accordion on violin one, guitar on violin two, harmonica instead of clarinet and so forth. Those arranging experiences later proved to be very useful when I got involved with marimbas.

At the age of 18 I was on a ship to New York to enroll in Columbia University as an economics major. With so much music to be heard in the city there were many times when I put my studies aside and went to the music halls. Once, in 1949, I saw a show featuring the xylophone at Radio City Music Hall. I do not remember the soloist, but I went away overwhelmed with enthusiasm to play a mallet instrument. I got to thinking that in Japan there were many good violinists and trumpeters but no marimbists. I realized that if I studied mallets over here in the United States, I could go back and be "Number One" on marimba in Japan! [laughs]

Machamer: *We have not had many groups like yours in America since 1935 with Clair Omar Musser's International Marimba Symphony Orchestra, except for some of the college-level programs. More recently in the United States we have started to see a revival of interest in the marimba bands of Mexico and Central America. I know of no one, however, that has been as successful with the age group you concentrate on. Quite possibly the marimba industry in this country could benefit from your expertise.*

Ogawa: Actually, I find it slightly humorous, but heartening, that when we visit cities in Japan, the local music stores often report a sudden increase in marimba sales soon after our performances.

The Marimba Ponies with U.S. Ambassador to Japan Mr. and Mrs. Michael H. Armacost, Prince and Princess Hitachi, Mr. and Mrs. Ogawa and business agent Katsuya Abe

Machamer: *Where did the group's unique name come from?*

Ogawa: The name Marimba Ponies was chosen for two reasons. In part, because the children keep time in unison with one another by moving their bodies to the music, not to mention the fact that one of our first sponsors owned a horse-breeding farm, and the children's movements, according to him, brought to mind the image of young prancing ponies. PN

Steven R. Machamer *has played percussion with dance groups including the Kirov Ballet, Martha Clarke and Laura Dean Dancers and Musicians, and has played Baroque timpani with a number of ensembles. He has also toured nationally with a concert production of Andrew Lloyd Webber's music, and his CD,* Vibrant Baroque, *was released on the Ashlar label. Machamer holds BM and MM degrees from Juilliard, where he studied with Saul Goodman.*

"If I Were a Bell": An Analysis of Bobby Hutcherson's Solo

By Roger B. Schupp

REPRESENTING THE POST-BOP school of modern jazz vibraphonists is the ever-talented Bobby Hutcherson. "If I Were A Bell" is from Hutcherson's album *Four Seasons* (Ballaphon label) and is reminiscent of the mid-1950s recordings by the first great Miles Davis Quintet and features the great drumming of "Philly" Joe Jones, who also played with Davis.

Although the solo begins diatonic it quickly becomes a bop-oriented solo through the use of altered tones that appear in the form of chromatic passing tones, neighbor tones and a lot of surround-tone figures. Examples of passing tones can be seen in measures 15 and 24; neighbor tones are in measures 19, 40 and 54; and the most frequently used, the surround-tone and double-surround tone figures can be found in measures 9, 10, 15, 17, 48 and 55. These are not all of the ornaments used in this solo, but they are representative of Hutcherson's solo in "If I Were A Bell." Occasional tri-tone substitutions are present, such as the one in measure 8.

Some general characteristics of Hutcherson's playing include frequent anticipated chord changes, such as the anticipation of the AMaj7 chord by a bar-and-a-half in measure 17. He is an expert at working guide-tone lines. This tune is very well-suited for guide tones because of the presence of numerous ii-V progressions. In particular, look at measures 40 to 44. Hutcherson frequently plays on the upper harmonic extensions of the given chord, which adds a bop orientation to his soloing style. It may be unique to this particular solo, but on minor chords he appears to place a natural 11 at the beginning of the change. On other occasions he will employ a type of minor-major 7 tonality (harmonic minor) on minor chords.

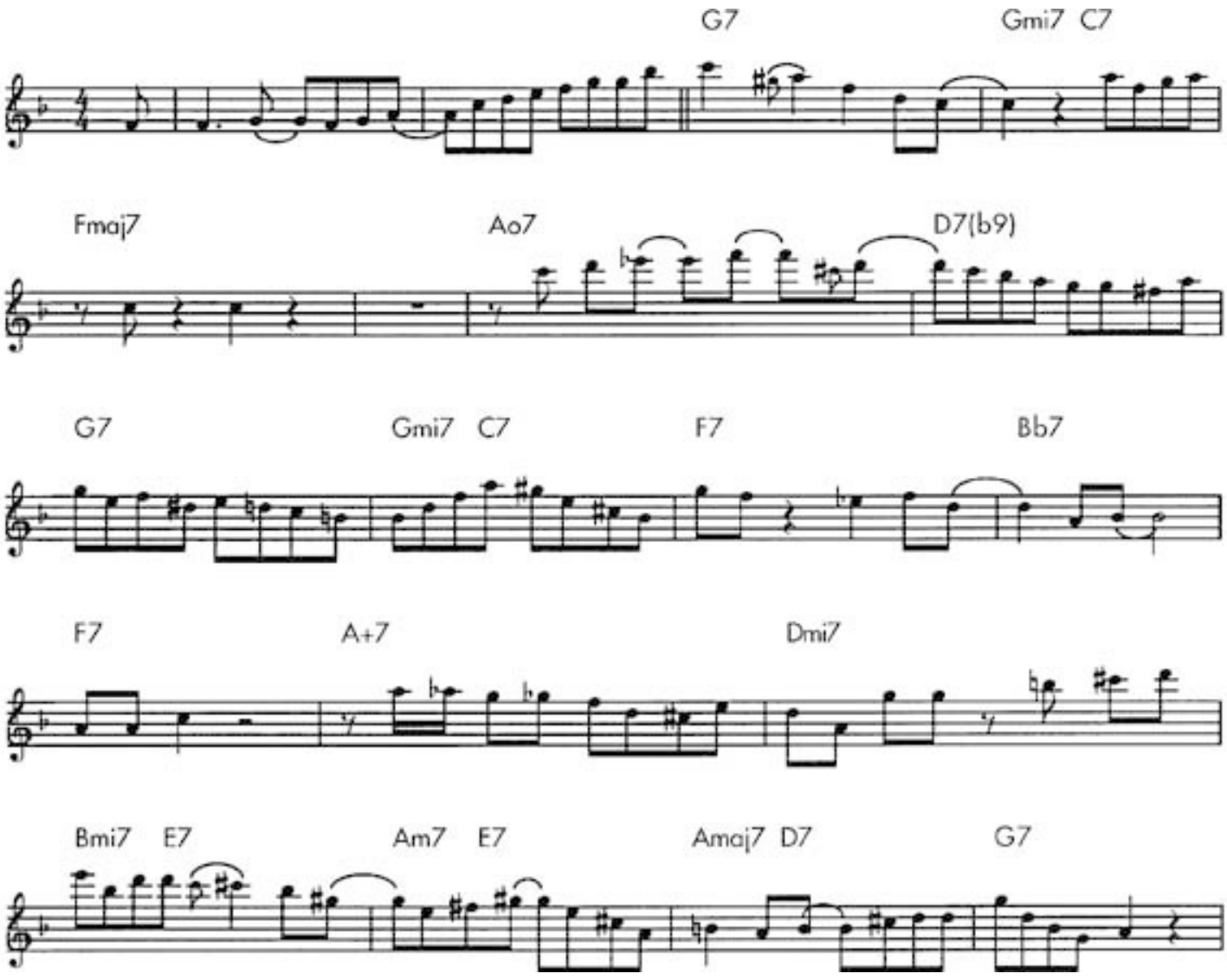
The solo ends in much the same way it began. Hutcherson combines diatonic with altered tones to the key signature being supplied by the chord changes (generally ii-V progressions borrowed from other keys). Enjoy!

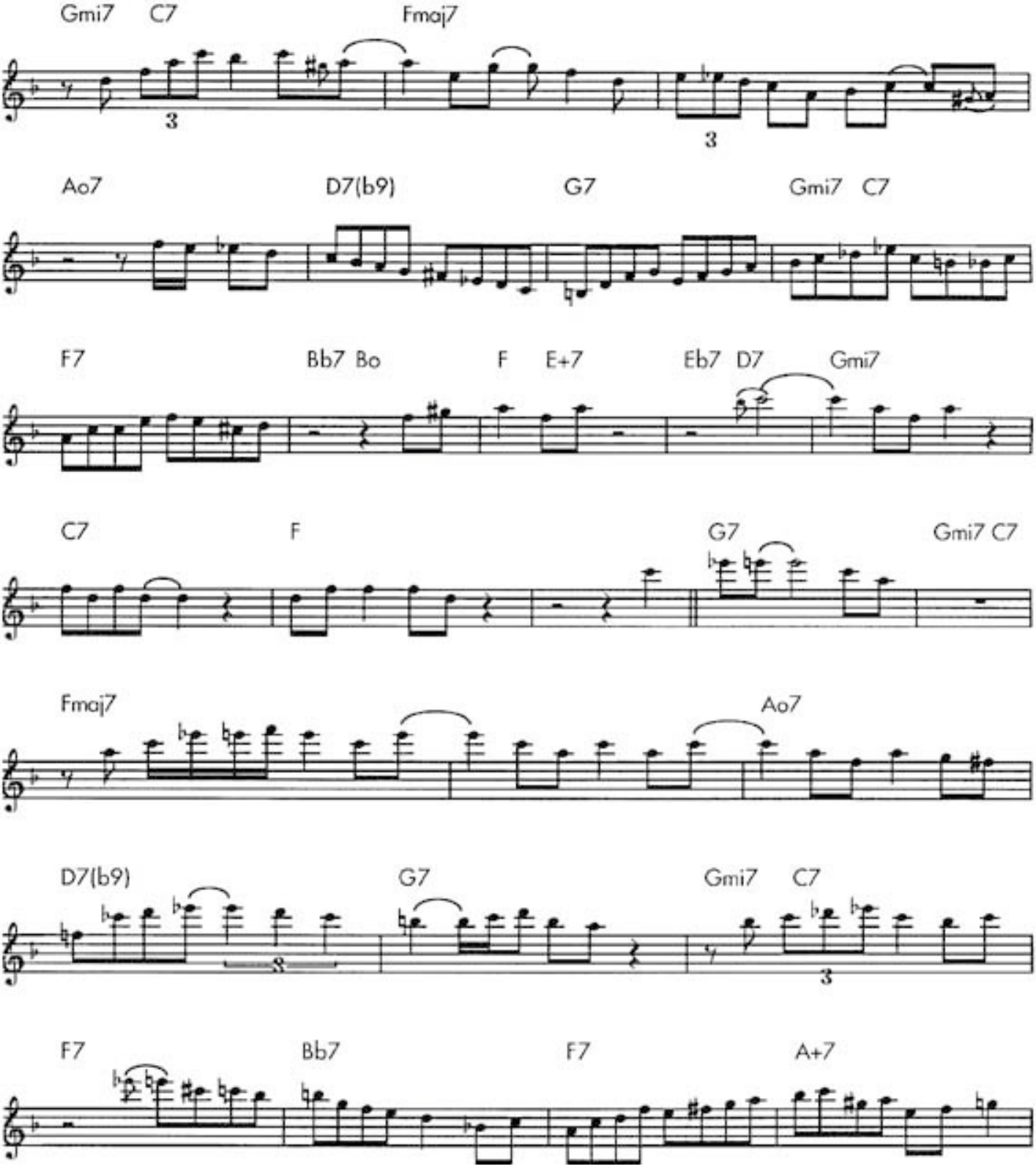
If I Were a Bell

Bobby Hutcherson's Solo

Four Seasons, Bellaphon CDSJP 210
Transcribed by Roger B. Schupp

Frank Loesser

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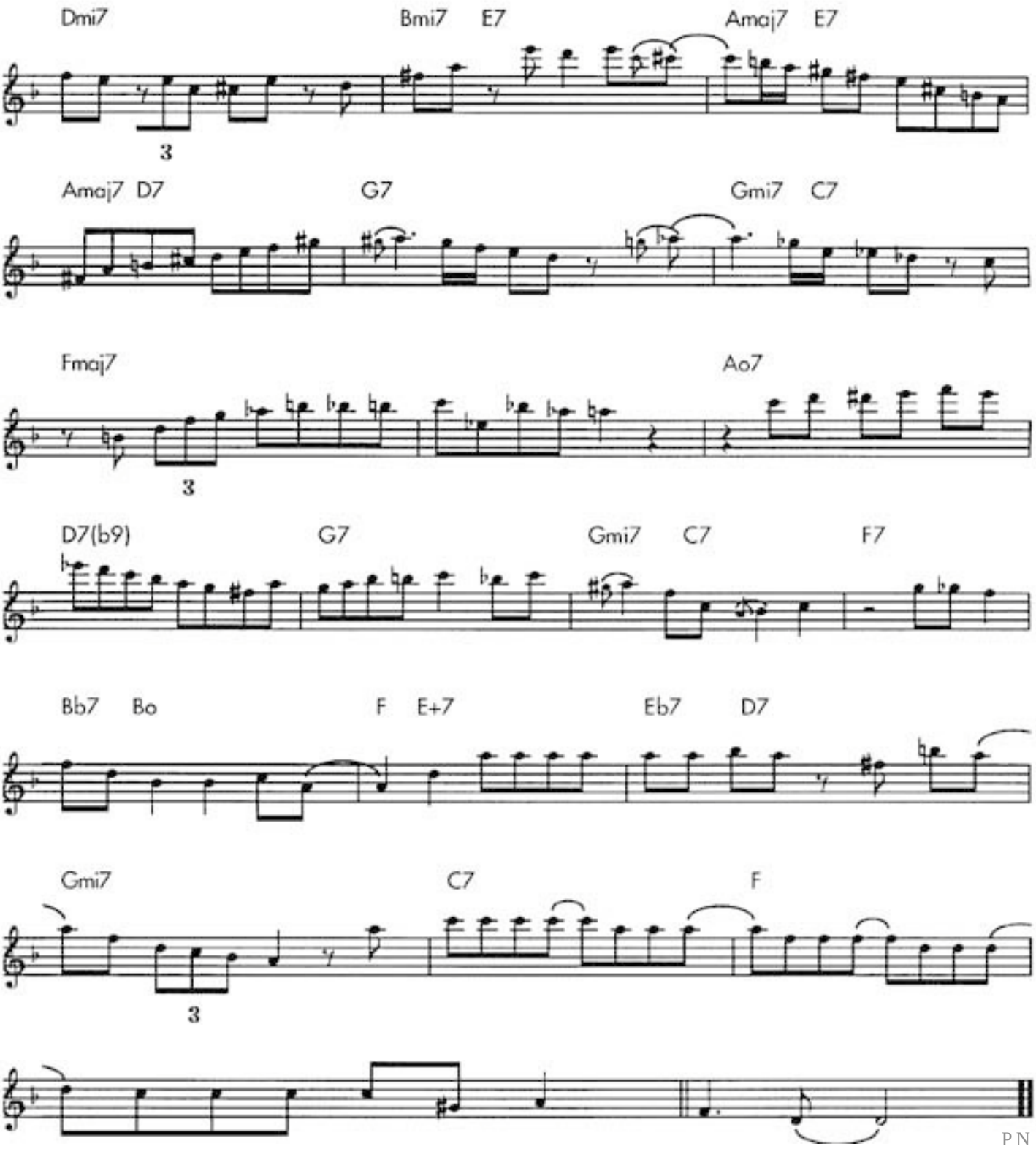

Roger B. Schupp *holds Bachelor's and Master's degrees in Music Performance from Central Missouri State University and is a candidate for the degree Doctor of Musical Arts in Percussion Performance/Jazz Emphasis at the University of Texas at Austin. He has worked as a concert and recording percussionist in Nashville, Tennessee and Austin, Texas, and is currently Assistant Professor of Percussion at Bowling Green State University and actively performing in the Toledo area.*

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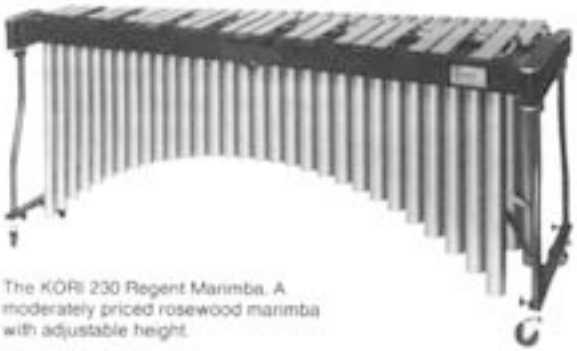

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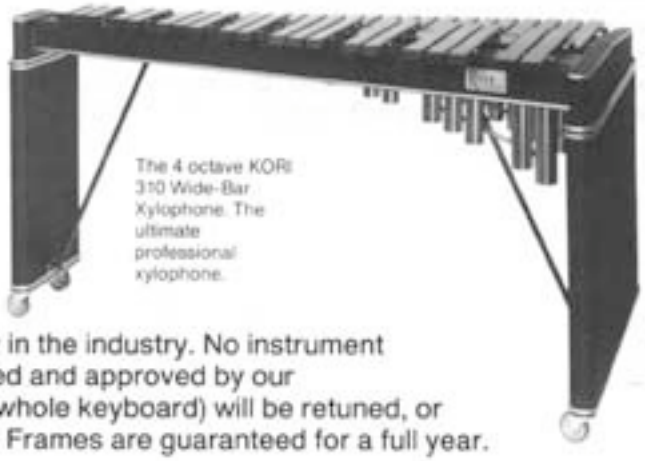

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Catching Up With Vida Chenoweth

By Martin Weir

VIDA CHENOWETH IS ONE OF the most influential marimbists of the 20th Century, her name ranking second perhaps only to her former teacher, Clair Omar Musser. The peak of her career was from 1957 to around 1963, during which time she performed steadily throughout the United States and Europe, as well as in Guatemala—the home of the marimba. She premiered numerous works during this time, many of which were written specifically for her. Her last performance was in Alice Tully Hall, in New York's Lincoln Center, in 1981. Dr. Chenoweth has been out of the mainstream of percussion for several years and now spends her time as a working and teaching ethnomusicologist at Wheaton College.

As a marimba instructor, she is noted for her "no mistake" practice system, a method that has helped produce some renowned marimbists including Leigh Howard Stevens, one of today's leading clinicians and an authority on modern marimba pedagogy.

Dr. Chenoweth's literary contributions to music, and the marimba in particular, have been printed and re-printed due to their unmatched quality of research and first-hand knowledge. These contributions include The Marimbas of Guatemala *and her translation of David Vela's* Information on the Marimba.

The Epic LP Vida Chenoweth: Classic Marimbist *and a cassette of her recordings of the Jorge Alvaro Sarmientos* Concertino for Marimba and Orchestra *and the Paul Creston* Concertino for Marimba and Orchestra *can be obtained through Wheaton College Bookstore, Wheaton IL 60187. A cassette of the premiere of the Robert Kurka* Concerto for Marimba and Orchestra *and Darius Milhaud's* Concerto for Marimba and Vibraphone *is available through Steve Weiss Music.*

This interview is a follow-up to an interview I conducted with Dr. Chenoweth while I was making a new edition of Robert Kurka's Concerto for Marimba and Orchestra. *That interview was conducted across a table; this interview was conducted across the ocean. I mailed the questions to her in New Zealand, where she could get them on her way to her summer project in New Guinea.*

Martin Weir: Your last interview with PAS was in 1981. What have you been up to since then?

Vida Chenoweth: My major commitments have been to Wheaton College, where I am Professor of Ethnomusicology, and to members of the Summer Institute of Linguistics, whom I serve as International Consultant in Ethnomusicology. In the first instance, I am proud of my students who work as linguists-ethno-musicologists in 12 countries at present. My volunteer work as a consultant takes me to wondrous ethnic groups all over the world.

I have made time to write a book on the singing and dancing of New Guinea peoples, which traces historical and eyewitness accounts of communal music making. I have also contributed a dozen or more entries

to the forthcoming *Encyclopedia of World Music* put together by the Smithsonian Institute, published by Garland Press. My book of seven Bach chorales edited for marimba was published last fall by Belwin, as well as a series of Guatemalan marimba music published by Honey Rock. For those who do not know, I never "arrange" a work of Bach's but adapt it to the marimba without changing any notes. That's why I refer to the chorale book as "editing," not "arranging" for marimba. It's a matter of transferring performance technique.

I am now in the midst of several projects: (1) reviewing the Usarufa language, as I hope to visit these New Guinea friends next month; (2) supervising the second printing of *Information on the Marimba*, a book on the Guatemalan marimba that I translated from Spanish and edited from materials collected by my friend David Vela, an anthropologist and retired newspaper editor in Guatemala City; (3) preparing for the fourth printing of my book *Melodic Perception and Analysis*.

I give papers here and there as well as lecture, but I don't do windows!

Weir: Have you done any concertizing since your 1980 concert at Lincoln Center's Alice Tully Hall?

Chenoweth: I teach some master classes but, hard as I try, I cannot find uninterrupted time to practice for concerts. Without advertising it as such, Tully Hall was my farewell appearance.

My Canterbury marimba, which saw me through my entire public career—including recordings, Carnegie Hall, playing for leading composers and conductors, all the historic moments—is finally for sale. I reason that it should belong to someone who is now performing. For my own well being, now that I am not playing professionally, I have a smaller, less glorious instrument. I remember what a Swiss friend told me about their cows! The most productive cow is given the largest, deepest-sounding bell. When a younger cow eventually takes her place, the old dear is given a small tinkling bell. They say it depresses her. Cows haven't many alternatives. I have.

Weir: Being that you live the life of an active ethnomusicologist, has your focus on the marimba changed? Do you combine your work in the field with marimba?

Chenoweth: Where I work overseas are unnamed places on the map. Just to arrive is often strenuous physically, so taking a marimba would be impossible. My feelings for the instrument have not diminished, but the present demands on me prevent its being the single focus of earlier years. It's like a good husband, I guess: nice to come home to.

Weir: It must be very exciting to travel to exotic places. How and when did you get started in these projects?

Chenoweth: Believe me, my trips are not travel-poster experiences. They are often, in fact, life threatening. Yet it is a privilege to help, wherever I can, my colleagues who are struggling with unknown languages and music systems, and to encourage the unnoticed peoples they serve.

You know, a musician does not stop being a musician. One can stop a career or a profession, but in one form or another, music is bound to resurface. When my linguist partner and I lived with the isolated Usarufa tribe in New Guinea, I became interested in their songs and their creativity as part of what made up the identity of these folk. We convey facts with words, but we convey feelings with music. I wanted to join them in both rather than teach them my tongue or my music. I believe that the highest and, at the same time, the humblest act of man is to praise God, and that is very difficult to do in someone else's language or music system. So I see part of my job as helping people to believe in themselves so that they can create naturally. This is a short explanation to a very long subject.

Weir: Could you go into a little more detail as to what this process involves? For example, how do you write down what you hear? Is it a graphic notation or standard western notation?

Chenoweth: Auetic transcription is notating what one hears. However, in dealing with a foreign music system, we do not necessarily hear what *they* hear. A preliminary analysis gives us material by means of which we can check with local music-makers to see if we have heard their music as they hear it. Any music can be transcribed in terms of a graph, that is, a device for showing time and pitches—rhythm and melody. This is exactly what we have inherited in our western notation—a graph. With extra symbols to designate features not inherent in our own music, such as microtones, the staff for plotting pitches and note values for plotting rhythm will suffice for transcribing any music system, I should think.

Weir: What do you have to go on, both musically and communicatively, when you first get to your destination?

Chenoweth: If data has been recorded and transcribed in advance, there is material to act upon, but unless there is a linguist present who can speak the language, collecting songs is done in ignorance of what is being collected. Any attempt to check an analysis is futile.

Weir: What has changed by the time you leave?

Chenoweth: If, for any reason, the people have a feeling of inferiority about their own music, it will be, I hope, put to rest. If they already love their own music, they will, I hope, love it more. I have never met with an attitude that was not positive and, more often than not, one bordering on elation for having been es-

teemed. Sometimes they are inspired to create new songs just from the suggestion and interest shown.

Weir: Where are some of the places that you have worked, and where would you like to go that you have not been?

Chenoweth: First as a concert artist, then as a translator, and then as an ethnomusicologist I have circled the globe more times than I can recall. Wherever my work leads me, I go. I don't recall ever wanting to go to a place just to see it, so I have no ambitions that way. I will say that I have worked or performed on every continent.

Weir: Do you ever record the music that you work with?

Chenoweth: I have never made commercial use of any ethnic music collected over the years.

Weir: I have heard from many performers that playing for a European audience is a much more rewarding experience. Do you feel that American audiences have learned, are learning, or are fading in their appreciation of musicianship?

Chenoweth: Musical training has been sadly neglected since the '60s. Judging from the many college "prep" departments, things are beginning to turn around. Parental encouragement is vital. I attribute the greatest educational foundation to what is promoted at home. PN

***Martin Weir** has been principal percussionist with the Whitewater and Sorg Opera Companies, and has played with the Middletown (Ohio) and Richmond (Indiana) Symphony Orchestras. He holds a Master of Music Degree from Miami University of Ohio, and is presently studying with Professor James Campbell at the University of Kentucky.*

Crash Cymbals

By Jean-Louis Matthey / translated from French by Michael Rosen

CRASH CYMBALS HOLD A CHOICE position in the vast domain of percussion. Each brilliant crash is a spectacular flash that is extremely visual to the audience. The cymbal player is often a close ally to the conductor of an orchestra or concert band. Just before a loud cymbal crash, with a glance of the eye or a subtle nod of the head (often anticipated by the cymbal player), the conductor and cymbal player have a precise musical rapport that is almost surgical in nature.

A SHORT HISTORY OF CYMBALS

We know that crash cymbals date back to antiquity and have their origins in Asia, most notably Turkey. Cymbals have been depicted on bas-reliefs where they are no larger than a dinner plate. One also finds them in art works of the Middle Ages, notably on sculptures and in illuminated manuscripts where they serve as part of the large letters that begin each paragraph.

We also know that the sound of cymbals from the 17th century was probably very similar to those we have today. The artisans from Constantinople who made these cymbals were experts in their manufacture. To this day, the names Zildjian and Sabian practically dominate the market. The name Zildjian comes from the original Turkish cymbal maker named Avedis Zildjian who, in 1929, emigrated to the United States, where his business developed into what it is today.

The exact proportions of the alloy from which cymbals are made remain a closely guarded family secret. It is composed of copper and tin in the proportions of roughly 4 to 1. Of course, the secret is well-guarded because it takes a special touch with the molten metal to produce the correct design and the grooves, which influence the tone so much. The instruments go into an oven and are rolled, hammered and then cut on a lathe. The thickness varies from about 1 to 2 millimeters. The weight is a function of size, thickness and composition of the metal. The size and shape of the dome varies from model to model.

Certain alloys create a dark-sounding color, for use with the music of Mahler, and others a bright color for Debussy or Ravel. Works for full concert band, such as *Poem of Fire* by Ida Gotkovsky, necessitate cymbals that are loud and brilliant with a full tone. In symphony orchestras cymbal players choose instruments of 16 or 18 inches, the choice being a function of the size and type of ensemble, the work being performed and the acoustics of the hall. When the cymbal player performs in conjunction with the bass drummer in a pit, like at the Paris Opera, the cymbals should be a bit louder than the bass drum, never the other way around. One must always be aware of the efforts of the cymbal player, who should never be overlooked.

TECHNICAL PROBLEMS OF THE CYMBAL CRASH

The technique of cymbal playing cannot be completely mastered by studying it from a book. The student who wants to learn more about cymbal playing must, therefore, seek the guidance of an experienced cymbal player.

Because cymbal players usually stand, they must be sure that their weight is well-balanced so that the cymbals can be played with power and panache. In order to play pianissimo, on the other hand, the performer sometimes sits on a chair or a high stool. Above all, the idea is to achieve the greatest amount of stability. (For example, wedge your feet into the rungs of the stool if seated.)

The actual technique of the cymbal crash differs from one country to another. Some percussionists hold to the principle that the two cymbals strike each other at every point on the circumference at precisely the same time in a kind of perfect symmetry, which avoids the flat sound as well as false sounds. This is true when the cymbals are muffled, also. (By the way, be careful of the buttons on your coat!) This technique presumes that the attack is on the vertical plane at about the height of the chest.

Another technique requires that the left hand assume the role of an anvil while the right hand strikes, acting like a sort of "cymbal-mallet." The left hand remains stationary, or almost stationary, and traces a light circle in the air from low to high, on the diagonal. At the same time, the cymbal in the right hand sweeps against the left cymbal in an inverse motion. The cymbals come together practically parallel to each other. This is the technique that I use. I hold the highest pitched cymbal in the right hand and the lowest pitched cymbal in the left hand.

The tone is also a function of a rubbing of the cymbals together, which creates the "zzzzzzzzzzzzmmmmmmmm" sound. The longer the cymbals remain together the more this sound is apparent to the benefit of the quality of the crash. How long the cymbals remain together is, naturally, a matter of degree and bit of chance too!

Bad luck sometimes makes the cymbals stick together and not pull apart from each other. To avoid this catastrophe (the "pop" sound) in both techniques mentioned above, one can tilt the cymbals slightly so that they are not strictly parallel. Here is where the weight of the cymbals has an effect on the sound: the weight of the two cymbals together, the weight of the bottom cymbal, which is acting like an anvil, or the weight of the top cymbal, which is acting like a "cymbal-mallet" and which should be slightly less heavy by a few grams. In this manner, the air pocket—which could have disastrous consequences—can be avoided.

In terms of holding the cymbals, one could wrap the leather strap around the fist, but this method is not recommended. It is much better to grasp the leather strap firmly between the index finger and thumb in a manner that will assure a confident control of the cymbal crash.

CONDUCTORS AND CYMBAL PLAYERS

The cymbal player must have a creative, unquestioning fidelity to the wishes of the conductor, who understands the levels of nuance that he wants and demands the kind of cymbal crash desired. The cymbal player must anticipate an entrance by attentive observation 20 or 30 measures before the actual note. The gesture or cue from the conductor must be felt internally and will thus be integrated with both the ensemble and the musical context. Above all, concentration must be unwavering. When possible, memorize the measures between entrances. This will help you concentrate. A healthy atmosphere of camaraderie and a sense of working side by side within the percussion section is indispensable. The cymbal player and the bass drummer must play together like one musician. In addition, they must also think alike when it comes to rhythm and interpreting the intent of the conductor's gestures.

PREPARING YOUR MUSIC

It is incumbent upon the cymbal player to know the arrangement of the percussion instruments if there are many in a composition. The cymbal player is also responsible for other instruments such as the suspended cymbal and gong, and must not roll too fast on the suspended cymbal or gong so that the sound does not "spread" too soon. The cymbal player must also take care that there are no extraneous sounds from the instruments and that things run smoothly. When I play a very loud crash, I move the cymbals in the following manner to create what I call a "sonorous cylinder of sound" (see right):

Crash Cymbals

In addition, the cymbal player must see that the music stand is at the proper height and that the music doesn't fly off because of a gust of wind as the result of a particularly loud crash. (One should clip the music to a piece of stiff cardboard so that it doesn't fly off the stand.) If it is necessary to use more than one pair of cymbals in a composition for changes in color, the player should use some sort of rack made to hold the cymbals. In addition, be very careful not to make any noise when you change cymbals or put them down in the middle of a piece.

MUSICALITY

Technique, especially for cymbal playing, is a means to an end. The act of striking the cymbals and the complete preparation of a crash must be integrated into the musical line. This is of utmost importance. To be an important part of the musical line and to relate to the music in the most artistic manner possible, the percussionist must project himself somehow into the rests and be a part of the melodic context.

When preparing to play compositions that have been recorded, I suggest memorizing the music before and after your entrance. Memorize the melodic line, of course, but also memorize the rhythmic tension that is called for at the precise moment of your entrance. A rallentando, or more rarely an accelerando, is often revealed by the cymbals. One is reminded that the player can help the music's intent by holding back for dramatic effect. It is also of utmost importance to master and control the duration of the cymbal sound and be aware of cutoff, which is not always clear in the music.

We never want to confuse rhythm with mathematics. Like the great conductor Furtwangler once said, "Solfeggio is one thing and mathematics is quite another." Relationships give birth to music. In the orchestra, a cymbal crash only has significance in the music's melodic, harmonic, dynamic, dramatic and scenic context. If I play one cymbal crash in a room, I make

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

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

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

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

Jean-Louis Matthey *is second timpanist, first cymbalist and bass drum player of the Wind Orchestra Concordia in Fribourg, and timpanist of the professional Chamber Orchestra of Villars sur Glâne, France. He also works part-time in the music department of the university library in Lausanne, Switzerland. He studied at the Conservatory of Lausanne and received private timpani instruction from Charles Peschier in Geneva and with Harald Glamsch at the Conservatory of Bern.*

Terms Used in Percussion: Oliver Messiaen's *Des Canyon Aux Étoiles*

By Michael Rosen

DES CANYONS AUX ÉTOILES (From the Canyons to the Stars) is scored for Piano Solo, Horn, Xylorimba, Glockenspiel and Orchestra. The first performance took place on November 20, 1974 at Alice Tully Hall in New York with Frédéric Waldman conducting. Richard Fitz played the xylophone solo, Gordon Gottlieb played the glockenspiel solo and Barry Jekowsky played the crotales/ géophone part.

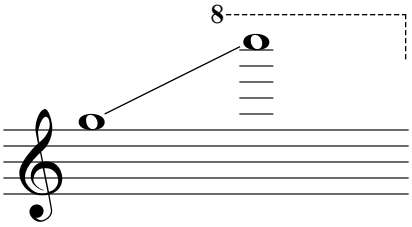
This monumental work is in three large parts divided into 12 movements. The piece was commissioned in 1971 by the American patron Alice Tully as a work to celebrate the bicentennial of the Declaration of Independence. The story goes that Messiaen simply consulted an encyclopedia in search of a suitable subject in fitting with the American sensibilities he was trying to capture. He discovered the canyons of Utah, which are among the most marvelous natural phenomenon in the United States. Then, in the spring of 1972, he visited the canyons and was overwhelmed with their awesome grandeur. Everything was there: the colors, the bird songs and the spaciousness that characterizes Messiaen's music. The music flowed easily.

The 12 movements taken together make a complete tour of the sights, sounds and colors of Utah. It takes the listener from the canyons to the stars, beginning chromatically in the desert and ending up diatonically in the celestial city. Other progressions go from darkness into light, from bass to treble and from sparseness to density.

Here are the percussion terms that Messiaen uses: [Text appearing in square brackets is my own explanation and does not appear in the music.]
Des Canyons aux Étoiles. (1971-74)

Claviers:

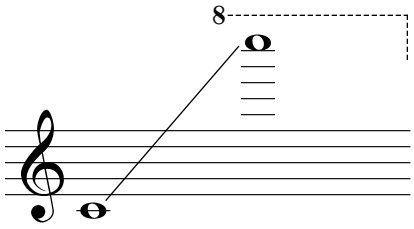
1 glockenspiel (à baguettes)-(le glockenspiel est solo, sa partie est difficile)-étendue du glockenspiel, en sons réel: — one glockenspiel played with mallets. The glockenspiel is a solo instrument and the part is difficult, the range is as follows and sounds as written:



[Messiaen asks specifically for orchestra bells played with mallets. In France a keyboard glockenspiel is actually used as often as, or more than, the type we use in America, which is played with mallets. The keyboard instrument makes such difficult parts as *Sorcerer's Apprentice* and *Pines of Rome* much easier—mainly because we wouldn't have to play it at all! The first person in France to play *Sorcerer's Apprentice* with mallets, by the way, was the percussionist Serge Baudo, who is now a conductor in Lyon.]

Glock à marteaux—Same as above, orchestra bells with mallets. [*Marteaux* means hammers. This term appears on the glock part.]

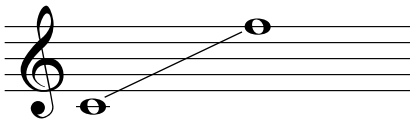
1 xylorimba (le xylorimba est solo, sa partie est difficile)-étendue du xylorimba, en sons réels:—one xylorimba, the xylorimba is a solo instrument and the part is difficult, the range is as follows and sounds as written:



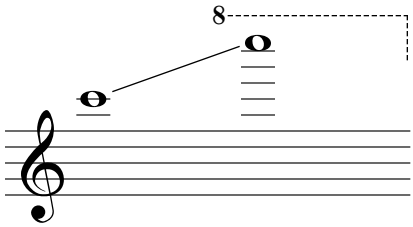
[Unlike a xylophone, the xylorimba is non-transposing and has a range of 4 1/2, often 5 octaves, with the lower register tuned like a marimba and the upper register tuned like a xylophone. This instrument was made by Premier and Bergerault in Europe as well as Deagan in America and was used often by composers such as Boulez, Berio and Messiaen in the 1960s and '70s. The J.C. Deagan Co. made these instruments up until the late 1930s and ones can still be found that sound beautiful. A 5-octave instrument is needed for this part. See ***Percussive Notes Research Edition***, Vol. 24, No. 3/6, March/September, 1986, p.128-133 for photos of the instrument.]

Percussions:

1. Jeu de cloches-tubes-étendue du jeu de cloches-tubes, en sons réels—A set of tubular chimes, the range is as follows and sounds as written:



2. Triangle-Jeu de crotales (pour les crotales, il faut: 2 baguettes, une tige de métal, et un archet de contrabasse)-étendeu du jeu de crotales, en sons réels:—Triangle, a set of crotales (for the crotales it is necessary to have two mallets, a metal stick and a bass bow), the range of the crotales is as follows and sounds as written:



N.B. Pour les crotales frottées par un archet de contrabasse, on peut avoir des crotales isolées, que l'on tient en main. Pour le rest, jouer sur les crotales montées en jeu chromatique.— For the crotales that are bowed the player can hold the one to be played in the hand. For the remaining sections play crotales that are mounted

chromatically on a stand.

fouet—slapstick

une paire de maracas—a pair of maracas

réco-réco—reco-reco [bamboo guiro]

clochettes de verre—glass wind chimes

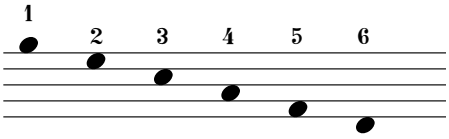
clochettes de coquillages—shell wind chimes

clochettes de bambous—bamboo wind chimes [Messiaen translates this himself in the score as "wood-chimes" although the word *bambous* actually means bamboo in French. I would use bamboo wind chimes.]

géophone (machine à sable) (c'est un très grand tambour plat, à 2 peaux très minces, rempli de grains de plomb-on le fait osciller de gauche à droite et droite à gauche. Le géophone est noté ansi: —a *géophone* (sand machine) is a very large flat drum with two very thin heads filled with small pieces of shot made of lead, i.e., BBs. It is played by tilting it from left to right and then right to left. [From François Dupin of the Orchestre de Paris: "The name means the earth, geo = earth. The *géophone* is a kind of flat drum with two heads, similar to a Chinese drum where the heads are fixed with nails. Inside there are small lead seeds that roll around inside the drum as you slowly tilt it (like a toy airplane). It is about 4 inches thick by 24 inches in diameter. The larger the drum, the longer the sound is sustained because there are more metal seeds and they roll around for a longer time."] The *géophone* is notated as follows:

[Remo makes an instrument they call an Ocean Drum that is astonishingly similar to what Messiaen describes. They make three sizes and I would suggest the largest for this part. The painting on the head is optional and doesn't really make the drum sound better!]

3. 6 temple blocks, ainsi notés:—6 temple blocks, noted as follows:



claves—claves

wood-block—woodblock

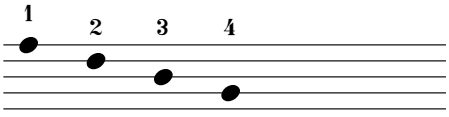
Une paire de maracas—a pair of maracas

tambour de basque—tambourine

petite cymbale suspendue—small suspended cymbal

cymbale suspendue—suspended cymbal

4. 4 gongs, ainsi notés—4 gongs, noted as follows:

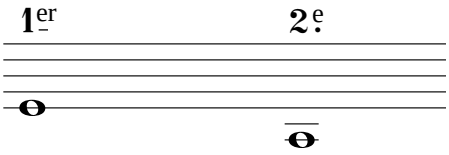


cymbale suspendue—suspended cymbal

tumba (à jouer avec les mains—au bord: son plus aigu-au centre: son plus grave)—conga drum played with the hands at the edge, the sound should be very high and in the center of the drum where the sound should be very deep. [To be specific, a tumba is the largest of the three drums in a set of congas. However, in Europe composers usually use the word tumba generically much the same way that we use the word conga.]

grosse caisse—bass drum

5. 2 tam-tams (un tam-tam médium grave, et un tam-tam très grave), ainsi notés:—2 tam-tams (one tam-tam medium large and one tam-tam very large), notated as follows:



le 2e tam-tam doit être très profond—the 2nd tam-tam should be very large and have a very low sound.

1 tôle (immense feuille d'acier suspendue que l'on secoue violement)—one thunder sheet (a very large sheet of metal suspended in such a manner so that it can be shaken vigorously)

eoliphone (machine à vent) (toile ou soie tendue sur une roue à échelons-on l'actionne avec une manivelle) L'Eoliphone est noté ainsi—the eoliphone is notated as follows:

—eoliphone (wind machine) (canvas or silk laid over a wheel made of wooden slats—it is played by turning a handle attached to the wheel) [It is very difficult to find a wind machine these days. I would suggest using a synthesizer. I have also used a wind machine that is activated by blowing into it much like a mouth siren. It is also very rare. See ***Percussive Notes*** Vol. 29., No. 2, December 1990, page 55 for an illustration of an eoliphone.]

PART I

frotter sur la tranche avec archet de C.B.—bow on the edge [of the crotales] with a bass bow

avec archet—with a bow

centre—at the center [of the conga drum]

bord—at the edge [of the conga drum]

d—abbreviation of *droite*, right hand

g—abbreviation of *gauche*, left hand

Terms Used in Percussion:
Messiaen's *Des Canyon Aux Étoiles*

mailloches en feutre compact—hard felt tam-tam beater
baguettes de timbales—timpani sticks [on bass drum]
pour assurer ce fa dièse avec archet, on peut prendre la crotale en main—to assure this F-sharp is executed well with the bow, hold the crotale while you bow it
très long—very long [refers to a fermata]
3 (pour 2 e)—three in the place of two 8th notes
laissez résonner—let ring
au centre—at the center [of the conga drum]
gliss. sur les tranches (tige de métal)—glissando on the surface [of the crotales] with a metal stick [triangle beater]
avec la main—play with the hand
avec le pouce—with the thumb [on the tambourine part]
4 baguettes—with 4 mallets
jouer avec les mains—play with hands
avec batte de triangle—with a triangle beater [on the chime part, actually two are needed to play a trill]
maillets—mallets [indicates to go back to the chime mallets on chimes]
laissez traîner sur la cymbale une "arraignée" de métal—drag [scrape] a cymbal claw [spider] on the cymbal.

PART III

mailloches en feutre compact—a tam-tam mallet with a firm felt head
baguettes de timbales—timpani sticks

PART V

pte. cymb—(abrv. for *petite*) small cymbal
cymb. susp—suspended cymbal
avec 4 baguettes—with 4 mallets
roulement avec 2 baguettes—roll with 2 mallets [crotale]

PART VI

cloches—chimes
gr. caisse—[abr. for *grande caisse*]—bass drum
très long—very long

PART VIII

3 (pour 2 e)—three notes over the space of two notes [in this case it is three 8th notes over two 8th notes, which is an 8th-note triplet]

PART XII

jouer avec les mains—play with the hands
laisser traîner sur la cymbale une "araignée" de métal—place a cymbal rake on the cymbal. [The literal translation of *araignée* is spider. The player actually plays the cymbal with a mallet and then lightly places the rake on the cymbal to create a sort of sizzle effect.] PN

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

Percussionists and Networks

By Doug Harbord

IMAGINE HAVING THE ABILITY TO talk to any percussionist in the world at any time—about technique, opinions, equipment, etc. This may sound far-fetched for the average musician, but in fact, this capability exists today. The World Percussion Network (WPN), a membership service of the Percussive Arts Society, is devoted exclusively to all topics of percussion. In addition, because I have been fortunate to have worked for a large computer software/hardware company for the past five years, I have managed to find access to other valuable communication tools for the drummer/percussionist/musician. These tools are all based on a large high-speed computer network known as "Internet." These days, the Internet is being coined the "Information Super Highway."

THE VEHICLE

Internet, in brief, is a highly sophisticated computer network implemented by the Federal Government to connect a multitude of agencies, corporations and universities to one another. Since the equipment needed to connect directly to the Internet is quite expensive, only large corporations and institutions can typically afford to have direct Internet access. Until recently, access to this power was out of reach to the average computer user, much less the average musician. But now, there are virtually hundreds of Electronic Bulletin Boards and Internet Service providers around the country and the world that have some type of Internet access to offer you.

What does this mean to the musician that wants a piece of this enormous information "pie"? If you own a personal computer with a modem and are willing to do some investigation to find a local BBS (Bulletin Board Service) that has Internet services, you can participate right now. If you don't have your own computer, but you are a student at most any college or university, you should have some type of computer service available to you at your school. Check with the people in your library or computer science department to see how Internet access works on your campus.

With this brief summary of the technology required to interact with the network, you're probably asking, "What is out there for me?" Absolutely everything! To start, there is USENET, which is a huge electronic-mail facility that is broken up into many special interest groups. USENET is a service provided by a company called UUNET, and uses the Internet to transmit data to millions of users. With some 3000+ information forums, you will be able to locate and share information on just about any topic. There are, however, several specific newsgroups (as they are called) that are targeted to the music industry and musicians in particular. The following are some sample newsgroups of interest to percussionists and a description of the contents:

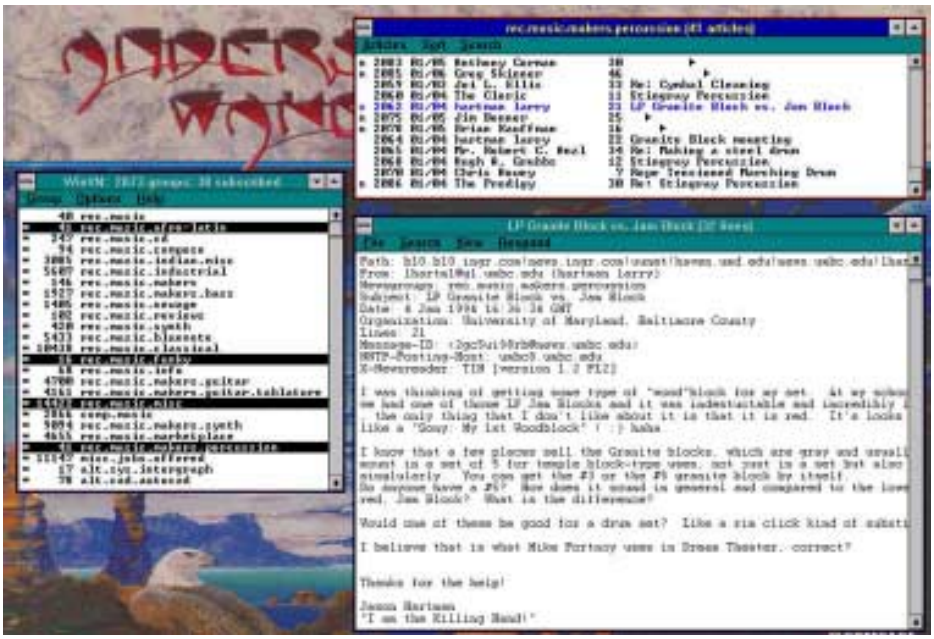
rec.music.makers.percussion—General exchange of drums and percussion ideas and opinions. You can also buy and sell equipment on this newsgroup.

rec.music.marketplace—General music topics and sales of music recordings etc.

comp.music—Computers and musical instruments, MIDI synthesizers, etc.

These are only a sprinkling of the newsgroups that relate to music and drums that are available through USENET, and are by no means a limitation to the categories of discussion. The great thing about USENET is that the users have a pertinent role in what groups are created and the exact purposes of each section. New groups are created by way of an election process, and a moderator within the USENET community will then introduce the new group if there is enough interest. Once the group is established, it will begin propagation throughout the USENET community via Internet and BBS interaction. As people on the Net become aware of the newly formed topic area, they will begin posting questions, answering others' queries, trading ideas, and sometimes even disagree with each other's views and comments. This is what USENET is all about; people interacting with people.

Newsgroups of interest to percussionists are as close as your computer on USENET.



NET SURFING

Once you have established a link to the Internet, it is time for some intense Net Surfing (a slang term used to describe interacting with the Internet). A great place to start is by finding a simple News Reader application for your PC. These types of programs are found on virtually every BBS. These application programs allow you to read USENET mail either on- or off-line. If you are unable to find a local phone BBS or Internet access service, then you want a News Reader that can operate in an off-line mode to save on your long-distance phone bill. These readers operate in a "batch mode" and connect to the source only when you are ready to receive the data you have chosen. Once you are connected to an Internet newsfeed, you will likely have some assistance from the Systems Operator (or SYSOP, as they are known in the BBS world) if you have questions or problems.

To veteran computer users, this may all be review. For those contemplating entering the world of personal computers, this article may seem intimidating and foreign. Over the past year, there have been hundreds of books and articles written on the Internet and what it can bring to users of all types—novice through expert. A quick walk through the computer section of your local book store will yield a great wealth of material on Internet and BBSs in general.

Merging into the fast lane of the Internet is best done by putting the pedal to the metal. After all, you can't get stopped for speeding on this highway! PN

Doug Harbord *is a drumset player and percussionist who toured with the Anaheim Kingsmen corps in 1976-77 and was a member of the California State Drumline Champions at El Dorado High School. He holds a degree in mechanical engineering and has been involved in various forms of music including recording sessions, nightclub circuits, orchestras, ensembles and private instruction, as well as being a drum equipment inventor/entrepreneur. Currently he is a Systems Analyst with Integraph Corporation, specializing in software performance analysis, and plays with two club groups, the Funky Monks and Mr. Charlie.*

Bars & Pipes Professional

Reviewed by Greg Malcangi

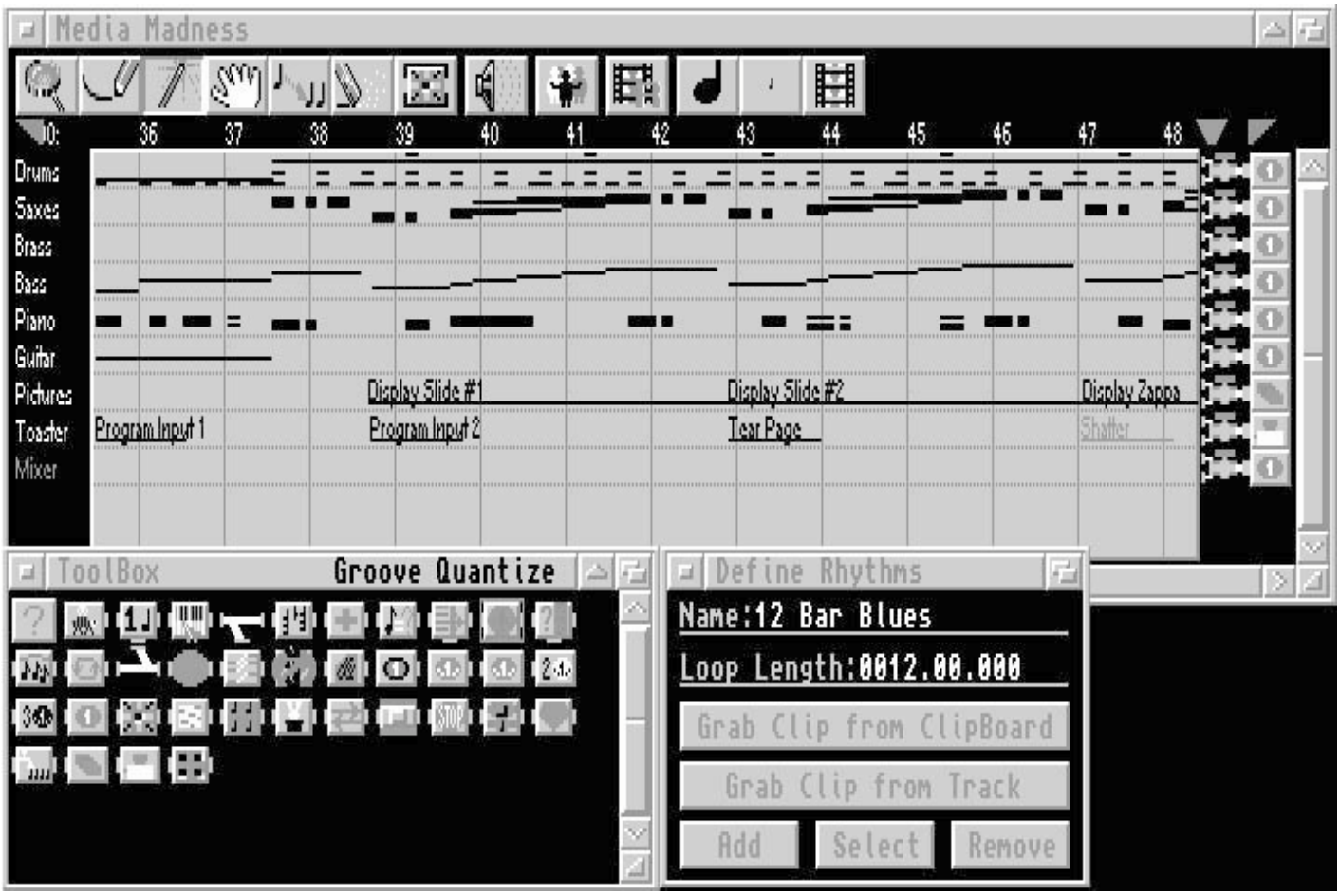
IN ITS SIMPLEST FORM, a sequencer is a program that enables the user to record, edit and replay MIDI data. Graphical display in standard music notation, score printing, automated mixing, quantization, cut, copy, pasting, looping, metronome, auto punch-in/out, location points, syncing to SMPTE/MTC and a host of other facilities are available on most of today's better sequencers. Although you may not be familiar with many of these terms and features, they allow the user to complete a finished mix of a full MIDI performance at home and then take the computer onto the stage or into the studio where all that is needed is a sprinkling of live musicians and a pinch of effects for flavor.

The first thing you notice about The Blue Ribbon Soundworks' Bars & Pipes Professional v2.0 (B&PPro2) is the layout. The MIDI data travels through a graphical representation of a pipeline to the track window, then out of another pipeline. In ther of the pipelines, "tools" can placed to affect and alter the MIDI d that passes through them. These to are the secret to B&PPro2's enorm power.

As standard, B&PPro2 comes with about 70 different tools; by adding the "Creativity Kit" and others, roughly 100 more are available: Quantize, Repeat, Reverse, Tempo Tap, Phrase Shaper, Keyboard Splitter, Chord Generator, Transpose, Legato, Echo, Delay, Stretcher, etc. The list is almost bewildering.

One that is particularly useful for drummers is the "Pattern Tool," which can be displayed either as a keyboard map or as a drum map. Phrases, loops, or entire tracks can be played straight into the pattern tool from a keyboard,

B&P Pro's Track Overview window with the icon-based toolbox. Notice the multimedia tracks called Pictures, Toaster and Mixer.



DrumKat, Octopad or other MIDI instrument and are displayed as Hi-hat, Snare, Bass drum, etc. It is easy to customize the pattern tool for your particular MIDI instruments and sound modules, after which you can save it in the "ToolTray" for future use.

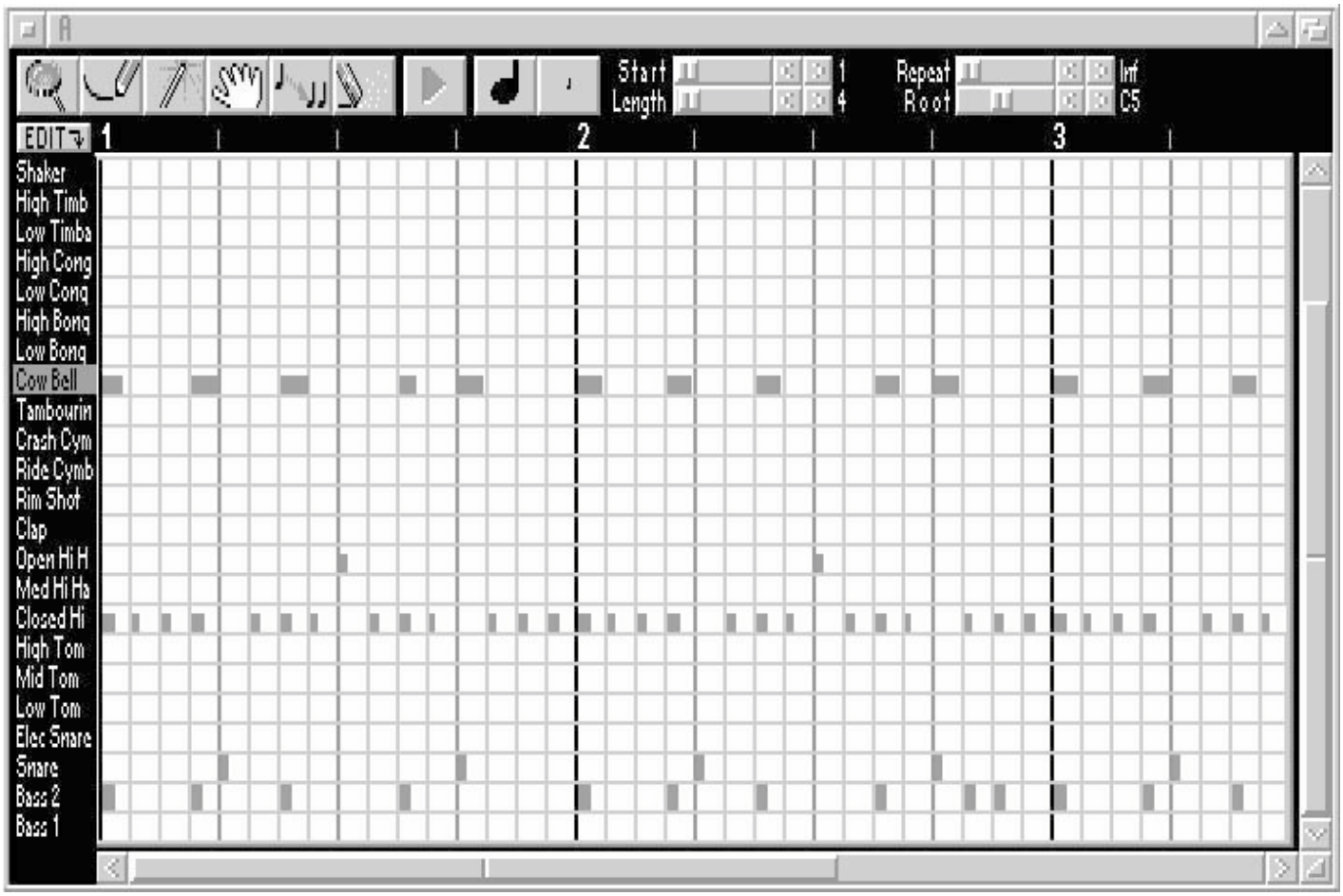
Tools can be placed in the pipeline to affect a whole track, or they can be dropped into the "Toolbox" and only the section of track between the edit flags will be "Toolized." There is no limitation to the number of tools that can be placed in the pipelines. With each of these tools, which simply are not available on other sequencers, B&PPro2 provides a range of facilities for producing a finished MIDI mix.

Getting around B&PPro2 is straight forward: double click on a tool, and a window appears displaying all its parameters; double click on the "Mix Maestro" icon and a window opens with faders and pan pots for the automated mixing. The track window can display the MIDI data as standard music notation, piano roll, staff hybrid, a table of MIDI "events" or even in guitar-tablature format. In all, there are 19 display options, which can be shown simultaneously if required, although this does slow the screen update when scrolling. In general, four or five of the options are ample for most projects.

Editing whole bars or tracks can be achieved in the "Song Construction" window, while individual notes or groups of notes are edited from within the track window. There are a number of icons common to many of the windows. Click on the pencil icon and write notes, click on the hand icon and you can move them. There are icons for erasing, copying and changing the duration of notes. Click on the group icon in conjunction with one of the others and draw a box around all the notes you wish to edit. Other icons will magnify the display and flip between bar numbers and SMPTE time. Keyboard shortcuts are provided for most of the functions.

B&PPro2 provides for simultaneous output to 48 separate MIDI channels and an unlimited number of tracks. However, using a large number of tracks really does eat up the memory. The program states that two megs of RAM are required, but four or six megs are needed for really serious work. The overall speed of the package, while not blistering, is fast enough. The program seems to be very stable, even with 10 or

B&P Pro's Pattern Tool displays a drum map for easy programming.



more windows open simultaneously. In over 300 hours of use I have not experienced a single crash. [**Editor's Note:** this has got to set a record for the most "bullet proof" software!]

Not content with creating a superlative MIDI sequencer, Blue Ribbon has gone much further. Opening the "MediaMadness" window in B&PPro2 takes us into the world of Multimedia and Video production. All our MIDI tracks are in evidence, and in addition we have the ability to drop in tools (specific to MediaMadness) that allow us to integrate a number of other companies' hardware with the MIDI data we've created.

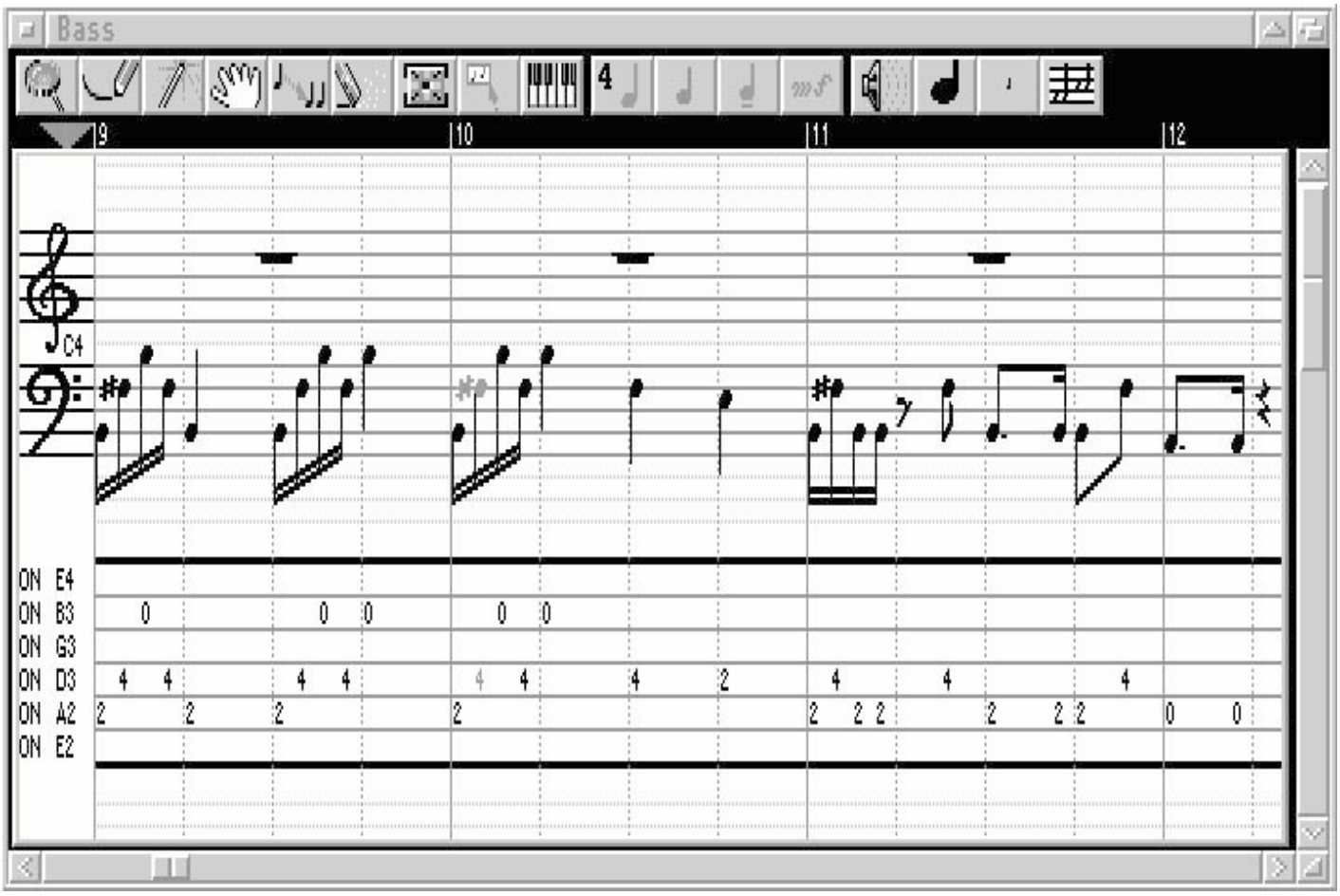
One set of tools controls of video recorders. Being able to have a video picture synced and controlled by B&PPro2, displayed in a user-defined window right next to your MIDI data, takes a lot of the hassle out of writing music for video and TV. There are special tools to control the Video Toaster (an internal card), used to create the special effects in programs such as Babylon 5 and Seaquest DsQ.

Inserting one or more of Sunrize Industries' plug-in boards and dropping in the appropriate tools allows you to record up to 12 tracks of 16-bit (CD quality) live sound direct to hard disk, again all from within B&PPro2. Forget about having a computer controlling all your MIDI data for the rock concert or music video; B&PPro2 can control the whole show. Plug in a few massive screens, a bit of dry ice...lights... action...press return.

Blue Ribbon seems to have paid attention to an area that is often neglected in the software community: an easily understandable manual. If there is a problem that the manual can't solve, then after-sales support becomes an issue. Not only does Blue Ribbon have the standard telephone help lines, but they run their own Bulletin Board (404-315-0211) and can also be found in the MIDICVendor forum of CompuServe.

In Conclusion: Once you get used to its unusual appearance, B&PPro2 is very difficult to fault, the only real area of concern being the poor quality of the score printing. As a sequencer, B&P Pro2 is one of the most powerful available on any computer platform. Add to this its multimedia control capabilities, and it really is in a class of its own. If you own an Amiga and wish to start sequencing, there is nothing to compare

While spartan, B&P Pro's notation capabilities allow you to use MIDI data in standard musical notation.



with it. If you are thinking of setting up your own studio and want to record live music and MIDI, then an Amiga with a Sunrize board and B&PPro2 is worthy of very serious consideration. PN

Greg Malcangi *studied the tuba at the Guildhall School of Music and Drama in London. As a freelance musician, he worked under the batons of conductors such as Leonard Bernstein, Ashkenasy and Haitink. Today Malcangi is a recording engineer at Heritage Studio in Cambridgeshire, England, which he co-owns with his wife, percussionist Evelyn Glennie.*

SuperJAM!

Reviewed by Rebecca Ifland

SuperJAM! from The Blue Ribbon Soundworks Ltd.

Pros: Windows environment music creating and editing. MIDI inputs and outputs. Can be used with an internal soundcard. Ability to change styles, chord design, rhythm, tempo; create melodies and record all as saveable songs. Can "jam" with 20-plus styles and create more for personal taste.

Cons: No use of true musical notation, though it can be saved as a MIDI file and converted.

Requirements: Windows 3.1, VGA or better graphics display, Two megabytes of RAM, 25Mhz 386 or higher processor, Windows 3.1 compatible sound card or MIDI interface.

Suggested retail price: $129

Contact:

Venture Center
1605 Chantilly Drive
Suite 200
Atlanta, GA 30324
(404) 315-0212

RECREATIONAL COMPUTING, to date, has produced countless disks full of games for wasting time. With all this junk on my disks, I'm grateful for the "file delete" function on the computer. But do no deleting with SuperJAM! This is a program of character and depth with several worthy applications. And it is fun!

SuperJAM! is set in Windows, which makes it easy to use with either a mouse or keyboard. It is easily installed, and a tutorial at the beginning of the 160-page user guide draws you right into the program. After workir through the tutorial, the manual easily left for trouble shooti SuperJAM! is interesting to expl icon by icon. It can be used by a chil I tested it on mine—but has enou depth for the serious musician.

REVIEW SYSTEM

I reviewed SuperJAM! on a 25Mhz 486 color laptop using a parallel port MIDI interface hooked to a KAWAI K1 synth. I was also able to run SuperJAM! on a 20Mhz 386 machine, but response time was frustrating. SuperJAM! suggests a 25Mhz 386 machine as a minimum. Other MIDI interfaces tested with this program were the Roland MPU401 MIDI interface, and an 8-bit Soundblaster card, both using the standard Windows drivers.

JAMMING WITH SUPERJAM!

SuperJAM! allows you to jam in real time in several different ways. You can use one of over 20 styles to change chords, patterns, rhythms, tempos and keyboard, you can play a melody along with the program, but only if you have enough hands. Or you can record a groove or pattern—even build a song—and save it, then play it back and improvise along with yourself.

SuperJAM! has a "house band" of five instruments plus a soloist. All instruments follow the General MIDI format of program-change messages. So, if you are using a GM compatible sound module or card, you can be up and running in no time. (Unfortunately, our K-1 from Kawai pre-dates General MIDI format and we had a hard time finding a good drum patch.)

To just start makin' music is a cinch, because SuperJAM! has so much pro-

Figure 1. The Keyboard window includes all the icons and keys you need to create music on the fly.

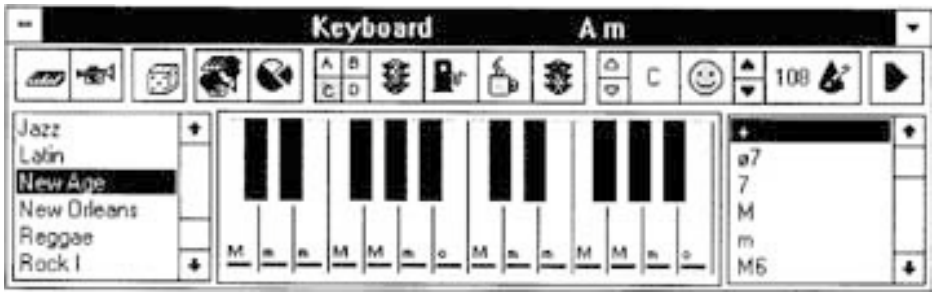
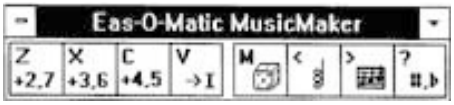


Figure 2. The Eas-O-Matic window allows you to point-and-click the icons or use the (blue) PC keyboard keys to change chords and create melodies.



grammed into it. Each style has an "introduction" and an "ending" pattern," with a "break" (drum solo/tacet) and "gas" (short and lively drum variation) pattern to vary the style when you feel like it. These variations are run by nifty icons: a green and red stoplight for beginning and ending; a cup of coffee for the "break"; and a filling station for the "gas." You click on the "go" button and out comes music to be edited on the fly.

Chords are changed by selecting the tonic on the on-screen keyboard. Depending on which key you choose, chords will be major, minor or augmented. (Chord qualities can be edited for more color, but I can't seem to get this feature to work while the program is running.) To program a melody line, you can use the MIDI controller of your choice, or take a random melody from the "Eas-O-Matic MusicMaker" (which will also change chords for you if you desire). The novice using SuperJAM! may stick with the pre-packaged styles, but there is much more to delve into. Bringing up the SONG window, you can create full compositions by piecing together styles, bands, or chord changes—it is possible to alter and fiddle with many musical parameters to suit your musical desires or needs: volumes of each instrument, patterns played by each instrument, sounds used by the bands, etc.

All the editing is done in various windows, using several icons. A pencil icon enables you to write new music; an eraser deletes it. To move something to another place in the song, click on a hand icon and drag it; a copy icon duplicates and drags material to a new position.

The SuperJAM! musical "score" is NOT black notes on white paper. Instead, notation is given as charts divided into quarter-note divisions. Chords are inserted at the desired beat, and accompaniments are designed on a two-dimensional graph showing time and note name.

Figure 3. Changing windows also changes menus. Compare the Song window here to the Patch Lists window in Figure 4.

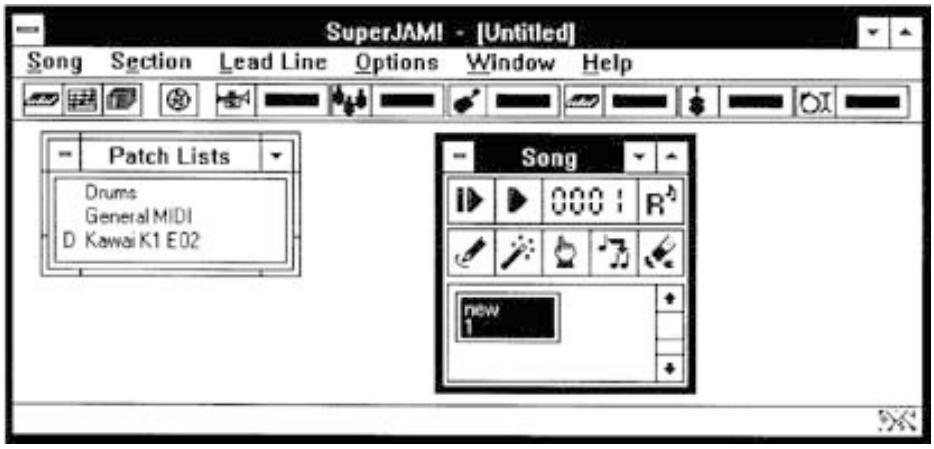
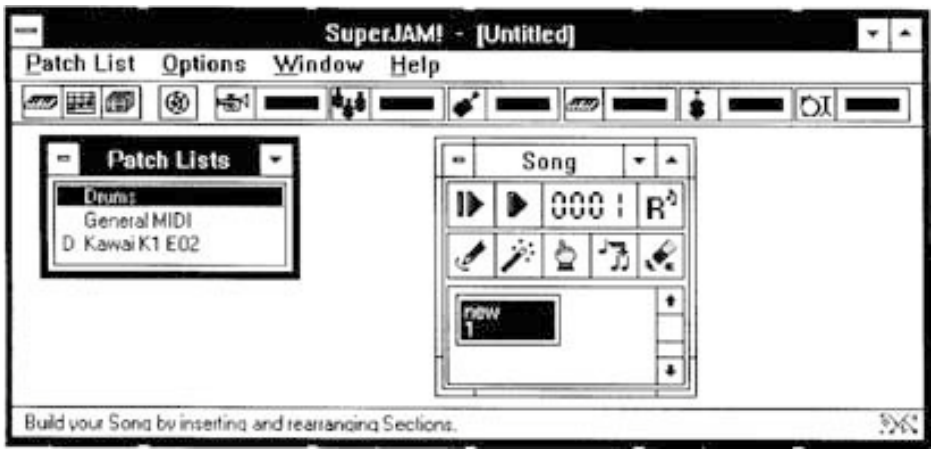


Figure 4. The Patch List window shows fewer menu items than other windows.



SUPERJAM! AND THE PERCUSSIONIST

SuperJAM! has a lot to offer the percussion community. It can be used as a tremendous practice helper. By muting the drummer, you can use the SuperJAM! accompaniment to practice that drum groove you haven't been able to master. Keyboard percussion instruments, especially vibes, are well suited for improvising along with a SuperJAM! song. For the student of music theory, SuperJAM! develops a good sense of chord usage, arrangement, and style. Whether you want to easily pull together some musical ideas you have, or just play around with something more than a video game, SuperJAM! is a welcome addition to Windows software. PN

Rebecca Ifland *is a marimbist who, with her seven children, has performed in churches, rest homes and at Washington State Days of Percussion concerts. She is an active member of the World Percussion Network.*

Drumset in the University Percussion Curriculum

By Tom Morgan

PURSUING AN UNDERGRADUATE degree in percussion involves learning to perform at a high level on a large family of instruments. As John J. Papastenfan has stated, "Teachers at all levels are encouraged to teach 'Total Percussion,' defined as the training of students to play with equal ability, in the three major areas of percussion, snare drum, timpani and keyboard mallet percussion. The concept of total percussion also implies that the student will be trained to play any of the vast number of accessory percussion instruments correctly and with confidence. This holds true for drumset and Latin percussion."[1]

Many of the instruments in the percussion family demand lifetime study, and a growing number of percussionists have spent their careers specializing on individual instruments. Well-known performers include marimbists Leigh Howard Stevens and Gordon Stout, and vibraphonists Gary Burton, Milt Jackson and Bobby Hutcherson. The list also includes timpani specialists in major symphony orchestras and drumset artists.

The increasing number of specialty performers has not changed the fact that the undergraduate percussion student still is faced with the task of developing a "total percussion" competency. Because so much has to be learned in a limited amount of time, the percussion teacher must chart a course of study for the undergraduate student that will adequately cover the major areas of percussion, including the drumset. While general agreement exists concerning the teaching of the three major areas of percussion (snare drum, timpani and keyboard mallet percussion), there remains uncertainty among percussion teachers as to the precise drumset skills that should be taught and how to best approach teaching those skills. The tradition of teaching "classical" instruments as opposed to "jazz/pop" instruments in many music schools is perhaps most evident in the teaching of classical percussion versus the drumset.

The purpose of this study was to determine basic drumset objectives for the undergraduate percussion major and to create a suggested course of study designed to allow the student to meet those objectives. College and university percussion teachers were surveyed, via questionnaire, to determine the extent of their knowledge of the drumset and to identify their pedagogical needs and teaching strategies. In addition, four prominent drumset performer/teachers—Bob Breithaupt, Guy Remonko, Steve Houghton, and Ed Soph—were interviewed to solicit their views on the survey results and on drumset teaching in general.

…there remains uncertainty among percussion instructors as to the precise drumset skills that should be taught and how to best approach teaching those skills.

The results of the questionnaire and interviews raise interesting questions about the effectiveness of drumset instruction in the university setting. The questionnaire was administered to college and university percussion teachers listed under the category "Percussion Instruments (all)" in the *Directory of Music Faculties in Colleges and Universities, U. S. and Canada*.[2] Part-time and adjunct percussion teachers were omitted. Of the 469 questionnaires sent, 237, or 50.3%, were returned.

Part One of the study's questionnaire was designed to identify (1) whether drumset is being taught; (2) who is teaching drumset; and (3) the respective levels of drumset experience for both the drumset teacher and the typical drumset student in colleges and universities throughout the United States and Canada. It is clear that drumset instruction is established as a part of the overall percussion curriculum in the vast majority of colleges and universities in North America. Over 96% of the respondents believe that drumset should be a part of the curriculum and 90% of the respondents state that their institution offers drumset instruction. Of the 17 respondents who indicated drumset instruction is not offered at their institution, 15 stated that drumset instruction should be included as a part of the total undergraduate percussion curriculum.

The survey indicated that the majority of drumset instruction in colleges and universities in the United States and Canada is done by a full-time faculty member. Adjunct faculty members, graduate assistants and part-time faculty members make up the next largest group. Surprisingly, 18% of the respondents indicated that drumset was taught by two or more faculty members at their institutions. Instruction by

full-time faculty is an indication of the relative importance placed on drumset instruction.

Regarding drumset ability levels, almost an equal number of the respondents rated themselves as either moderate or high (85% and 86% respectively) and 13.5% of the respondents rated themselves as extremely high. Very few respondents rated themselves as poor or as having no experience. It is clear that most of the respondents feel they are competent or better as drumset players.

Over half of the respondents indicated that they had received pre-college private drumset instruction, while a significant number of the respondents (41%) indicated they were self-taught. Of those respondents indicating they were self-taught, 14% of the total group indicated they were completely self-taught with no other drumset instruction of any kind and 38% of the respondents indicated they had received drumset instruction as part of their college percussion curriculum.

Most percussion instructors feel drumset instruction should be part of the overall college percussion curriculum even if they did not receive drumset instruction as part of their own college percussion study. Percussion instructors seem to have understood the need to develop their drumset skills and have been willing to obtain drumset instruction from outside sources if it was not available in the college curriculum.

Over half of the respondents rated the drumset playing level of the typical percussion student entering their program as either moderate or poor. This indicates that most percussion students enter college percussion programs with at least some background in drumset playing but not at a level desired for college entrance.

Part Two of the survey, "Drumset Teaching Philosophy," was designed to identify the manner in which the drumset fits into the total percussion curriculum. When asked which college percussion majors should study drumset, 78% of the respondents said all percussion majors—both performance majors and music-education majors—should study drumset as part of their overall percussion program.

Respondents were asked to indicate the percentage of a typical percussion curriculum devoted to drumset study at their institution. The average response was surprisingly large at 20.2%. Among those surveyed, an average of one-fifth of the overall percussion curriculum is devoted to drumset study.

Concerning the drumset curriculum, respondents indicated they favored a course of study adapted to the students' needs (55%), abilities (28.6%), and interests (35.7%). A somewhat structured approach was selected by 25.7% of the respondents. Many respondents selected several responses to this question. This mixture suggests that percussion instructors employ a structured approach that may be adapted when required to fit the needs of individual students.

When asked about the drumset curriculum at their institution in the future, 36% of the respondents indicated they would like the drumset curriculum to remain the same, while 38. 8% of the respondents reported they would like the drumset curriculum at their institution to become more structured. This result suggests that many percussion instructors strive to strike a balance between a curriculum adaptable to the student's particular needs and abilities but structured in its approach.

Part Three of the survey was designed to determine what respondents believe are the important drumset skills and objectives to be taught. Respondents were presented with a list of competency statements, which required a two-part response. Each competency was then rated first as to its importance as a basic drumset objective, and second as to the respondent's effectiveness in teaching each competency. The ratings used a Likert scale ranging from N (none), then from 1 (low) to 5 (high).

In terms of importance, all of the overall abilities ("ability to set up the drumset in a logical manner," "ability to tune the drumset appropriately," "ability to play in a big band setting," "ability to play in a dance combo," "ability to play with brushes," "ability to play convincing fills and solos" and "ability to improvise") were rated four or higher except "ability to transcribe fills, solos, etc." and "knowledge of drumset history." This result indicates that all of the overall abilities listed are important as basic drumset objectives. Respondents also were asked to rate the importance of the ability to play in a number of different styles. The styles rated above a four in importance include "Latin styles (bossa nova, samba, etc.)," "modern jazz/swing style," "funk/fusion style" and "rock style." Respondents also were asked to indicate their own overall objective(s) and/or basic style(s) and rate each as to its importance under the category of "Other." A long and varied list of overall objectives and styles was generated that included items such as reading ability, listening, drumset as a multiple-percussion instrument, vocal group accompaniment, published drumset solos, drumset in the symphony orchestra, playing with a click track or sequencer, electronics and MIDI, club-date style, waltz and odd meters, gospel style, new-age style, salsa style, country style, calypso style, polka style, and free or third-stream style. There was little consensus among this list, but the list as a whole did score 4.1 in importance and 4.2 in teaching effectiveness, indicating that respondents felt strongly about the importance of the objective or style they indicated and slightly more strongly as to their ability to teach that objective or style effectively.

Respondents were asked to rate

their own effectiveness in teaching each listed competency. The four overall abilities that scored 4.0 or better were "ability to set up the drumset in a logical manner," "ability to play in a dance combo," "ability to tune the drumset appropriately" and "ability to play in a big band." "Ability to improvise" scored 3.9, while "ability to play with brushes," and "ability to play convincing fills and solos" each scored 3.8. The two lowest ratings were "ability to transcribe fills, solos, etc. from recordings" and "knowledge of drumset history," which scored 3.4 and 3.3 respectively. The relatively low ratings for transcription skills and drumset history is interesting and suggests a lack of understanding of drumset techniques and styles among college percussion instructors.

Respondents were asked to indicate the percentage (0 percent, 25 percent, 50 percent, 75 percent, or 100 percent) of their percussion students that actually obtained those basic skills rated as either four or five indicating a high level of importance. The average response was 52.1%. This response suggests a serious problem with the effectiveness of drumset teaching in our colleges and universities.

Respondents were asked if they felt a single drumset teaching resource exists that adequately addresses the basic skills rated as a four or a five in importance. The response was an overwhelming "no" (86%). Among the small percentage of respondents who reported an existing adequate drumset teaching resource, there was no consensus. *Studio and Big Band Drumming* by Steve Houghton and *Essential Styles for the Drummer and Bassist* by Steve Houghton and Tom Warrington were each cited twice. While these are both excellent teaching resources, neither of them is designed to be a complete drumset curriculum. There clearly is a need for a complete drumset course of study.

Respondents were presented with a list of drumset instruction books and asked to select those they currently use. The drumset instruction books with the highest scores were *Advanced Techniques for the Modern Drummer* by Jim Chapin (74%), *Advanced Funk Studies* by Rick Latham (41.3%), *Studio and Big Band Drumming* by Steve Houghton (38.8%), *The New Breed* by Gary Chester (34%), *Four-way Coordination* by Dahlgren/Fine (24%) and *The Sound of Brushes* by Ed Thigpen (22.8%). It is interesting that all of these books are very practical in nature, dealing with specific techniques that can be clearly articulated and understood by the student and teacher. None of these books deals with drumset history or the evolution of style. The more conceptual books on the list, such as *Drum Wisdom* by Bob Moses, *Different Drummers* by Billy Mintz and *Masters of Time* by Steve Davis, scored surprising low. Respondents also were asked to report drumset instruction books they use that were not included on the list. This question generated a list of 124 different instruction books. The book scoring the highest on this list was *Syncopation* by Ted Reed.

There is clearly a need for a complete drumset course of study.

Respondents were presented with a list of drumset videos and asked to select any currently used. The drumset videos with the highest scores were *Back to Basics* by Dave Weckl (26.6%), *Steve Gadd: In Session* by Steve Gadd (26.2%), and *Steve Gadd: Up Close* by Steve Gadd (26.2%). Respondents were asked to indicate names of videos used that were not included on the list. This question generated a list of 25 different videos (see video list at end of article). There was no consensus among those selected. The drumset video seems to be an untapped resource among drumset teachers, students and even video producers. Even the most popular videos were used by only about 26% of the respondents. *Drumset: A Musical Approach* by Soph/Arnold, an excellent basic guide to the drumset that includes a demonstration of historical drumset styles, was selected by only 13.9% of the respondents, while 130 respondents, or 54.8%, did not select any of the videos on the list, indicating a lack of knowledge or interest in the use of video material in drumset education.

Respondents were asked to list the five most important recordings with which undergraduates should be familiar. Many listed specific recordings while others listed artists or groups. There was very little consensus concerning specific recordings. The list is weighted heavily toward the jazz style; however, it does represent a good overview of the jazz drumset playing style. While many of these recordings were cited as few as four times, it is clear that no consensus exists among college and university jazz educators regarding specific audio recordings important for undergraduate percussion majors.

The list of most-often-cited artists is also weighted heavily toward jazz performers. All but two of the artists cited are drumset players, with Count Basie and John Coltrane included on the list as exceptions. Buddy Rich was most often cited by respondents as an important artist, but it is clear that no con-

sensus exists among college and university jazz educators regarding those musical artists important for undergraduate percussion majors.

Respondents were asked to identify what they believed were the three most difficult aspects of drumset teaching/learning. Four principal aspects of drumset teaching were selected most: time-keeping (51%), listening skills (47%), independence techniques (43%) and improvisation (40%). Respondents were also given an opportunity to indicate other aspects of drumset teaching under the category "Other." There was little or no consensus among the respondents; however, the responses centered around more abstract aspects of drumset teaching, such as musicianship, swing feeling, groove, taste, interaction with other musicians, musical editing, knowledge of all styles, creativity, touch, and self-awareness. For the most part, respondents selected the more abstract concepts of drumset playing as the most difficult aspects of drumset teaching/learning.

Respondents were presented a list of components of the undergraduate percussion curriculum and asked to rate them by order of importance using a scale from one to ten (1=most important; 10=least important). Snare drum, keyboard percussion, and timpani were clearly indicated by the respondents as the three most important components of the undergraduate percussion curriculum. Drumset was rated at 5.1, which placed it fourth in priority, between timpani and multiple percussion.

Respondents were presented a list of components of the undergraduate percussion curriculum and asked to indicate the approximate percentage of their percussion curriculum that is devoted to each of the listed components. Again, snare drum, keyboard percussion, and timpani were clearly identified as the three most important components of the undergraduate percussion curriculum. Drumset was rated fourth, just behind timpani, with an average of 15.7% of the total undergraduate percussion curriculum devoted to its instruction.

In addition, respondents were presented a list of components of the undergraduate percussion curriculum and asked to indicate the approximate percentage of the "ideal" percussion curriculum that should be devoted to each of the listed components. Drumset again rated fourth, just behind timpani, with a recommended average of 13.3% of the total undergraduate percussion curriculum. Respondents see a need to bring the percentages for the components into a balance.

Over half of the respondents rated the drumset playing level of the typical percussion student entering their program as either moderate or poor.

Part Four of the survey was optional and consisted of two open-ended questions and a request for additional comments. Respondents were asked to list three of their greatest needs as drumset teachers. The comments fell into seven general categories: (1) Facilities/equipment: Many respondents cited their need for items such as a school drumset, better practice-room facilities, and recording and playback equipment. (2) Text/videos: Respondents had specific ideas about texts and videos they would like to see created. Play-along tapes and videos often were cited, even though it is clear that many of the respondents are not aware of the materials of this type that already exist. (3) Load time/study time: Many respondents expressed frustration at the lack of time in the undergraduate percussion curriculum for adequate drumset instruction. Also, a desire for more drumset study and practice time for instructors was expressed. (4) Performance opportunities for students: Respondents noted that it is important for drumset students to have groups with which to perform while learning to play the drumset. Many institutions do not provide sufficient ensemble offerings to allow each drumset student performance opportunities. (5) Instructor training: Many respondents expressed the need for more drumset training. (6) Student training: Respondents expressed the desire for students entering their programs with more extensive drumset background and training. (7) Funding: Respondents expressed a need for funding for materials and equipment pertaining to drumset teaching such as recording equipment, music, drumsets, clinicians, etc.

Respondents were asked to identify those additional teaching materials that would make drumset teaching more effective. The comments were quite varied but the following five categories were cited most often: (1) Play-along materials developed especially for drumset players; (2) A comprehensive text/video that would deal with every aspect of drumset playing; (3) Materials (both written and audio/visual) dealing with drumset history; (4) Materials (both written and audio/visual)

dealing with drumset chart reading; (5) Respondents believing that adequate materials exist.

The survey as a whole indicates that while many percussion teachers in colleges and universities view the drumset as an important part of the overall percussion curriculum, no consensus exists as to the specific skills that should be taught or as to effective teaching strategies. Methods and materials that focus on technique exercises and beats are stressed by many while activities such as transcription and the study of drumset history are not. This may be the result of a lack of understanding concerning the drumset by many percussion instructors. Many respondents expressed a need for assistance in teaching the less tangible concepts of drumset playing such as style and improvisation.

Results of the drumset questionnaire, along with a list of interview questions were sent to four drumset performer/teachers: Bob Breithaupt, Guy Remonko, Steve Houghton, and Ed Soph. Phone interviews then were conducted with each of them with their comments recorded on audio tape. All of the interviewees learned to play drumset through such non-formalized methods as listening to recordings and live performances; transcribing drumset solos, fills, and segments of time-keeping from recordings; and practicing technical exercises from well-established method books, some of which were not originally designed for drumset instruction. Structured drumset lessons played less significant roles in their development than did personal investigation and study.

All of the respondents felt strongly that drumset should be a part of the overall percussion curriculum because of its musical and commercial viability, as well as the fact that improvement in general time-keeping skills is always a by-product of drumset study. They also expressed concern that many percussion curriculums place too much emphasis on marimba study. They felt that drumset should play an equal role with the other major percussion instruments in the percussionist's development.

The respondents chose broad areas as the fundamental drumset skills such as listening (both self-evaluation and analytical listening to important drumset artists), styles, technique, and improvisation. Each respondent has developed his own unique approach for teaching these fundamental skills.

All of the respondents provide some type of listening resources for their students, but there were differences of opinion regarding how students are encouraged to listen. A large list of important drumset artists was generated by the respondents, which covered a very wide range of playing styles and historical time periods. The respondents generally believed that the list of important recordings and artists in the survey indicated a more superficial understanding of the drumset, although they did not take issue with the value of any particular recording or artist on the list. The respondents favored drumset instruction material that has many applications and can continue to be used even as styles change. *Syncopation* by Ted Reed was mentioned by all four of the respondents as an example of this type of resource. A concern was expressed that technique books may be overemphasized in drumset teaching and that musical concepts should instead be stressed. Basic and intermediate drumset skills and concepts were cited as areas in which instructional materials still need to be produced. Video was cited by all the respondents as being a very useful drumset teaching tool. Also suggested were drum machines, amplified metronomes, and various kinds of play-along resources.

Overall, the interviewees believed that weaknesses exist in drumset instruction in colleges and universities, but that analytical listening, transcribing, musical practice and studying drumset history were activities that might improve the overall knowledge and understanding of drumset playing among college percussion students and teachers.

DRUMSET VIDEOS

Acuña, Alex	*Drums & Percussion*
Aronoff, Kenny	*Basics of Rock Drumming*
Bissonette, Gregg	*Private Lesson*
Buddy Rich Memorial Concerts	
Smithsonian 1 & 2	*Art Blakey & the Jazz Messengers*
Bozzio, Terry	*Solo Drums*
Bruford, Bill	*Bruford and The Beat*
Cameron, Clayton	*Living Art of Brushes*
Horton, Yogi	*Funk Drumming*
Jones, Elvin	*Different Drummer*
Morales, Richie	*Hitting the Groove*
Morgenstein, Rod	*Putting it All Together*
Roach, Max	*In Session*
Roach, Max	*Max Roach in Concert*
Silverman, Chuck	*Afro-Cuban Rhythms for Set*
Steinholtz, Jerry	*The Essence of Playing Congas*
Smith, Steve	*Part 1*
Smith, Steve	*Part 2*
Thigpen, Ed	*The Essence of Brushes*
White, Lenny	*In Clinic*
Zildjian Day in New York	

ENDNOTES

1. John J. Papastenfan, "Private Lessons: The Need and Content," *Percussive Notes* 27, (Winter 1989): 34-35.

2. _____. *Directory of Music Faculties in Colleges and Universities, U. S. and Canada*. (Missoula, MT: CMS Publications, 1990-92).

Note: The above article was extracted from Tom Morgan's DMA document entitled *A Basic Drumset Course of Study for the Undergraduate Percussion Major*, which is available from University Microfilms in Ann Arbor, Michigan. PN

Dr. Tom Morgan *is Director of Percussion Studies at Washburn University in Topeka, Kansas. He holds degrees from the University of Northern Colorado and the University of Oklahoma. Morgan is an active drumset player in the Kansas City area and is a member of the Topeka Symphony Orchestra. He endorses Sabian Cymbals and Sonor Drums and is a clinician at festivals and music camps throughout the region.*

Selected Reviews of New Percussion Literature and Recordings

Edited by James Lambert

Publishers and composers are invited to submit materials to ***Percussive Notes*** *to be considered for review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of* ***Percussive Notes****. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton, OK 73502 USA.*

Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXTS

Orchestral Excerpts—A Comprehensive Index
Carolyn Rabson
$35.00
Fallen Leaf Press
P.O. Box 10034
Berkeley, CA 94709

This 331-page hardcover book is just what the title implies: an index of orchestral excerpts information for all instruments of the orchestra. One must only look for the composer and title of the work to be given the source information, which lists the book title and page number of the excerpt desired. There are 21 source books listed for percussion, such as Morris Goldenberg's *Modern School for Snare Drum* and Waldemar Zyra's *Orchestra Studies*. Note that *Orchestral Excerpts—A Comprehensive Index* does not contain the actual excerpts, but will only tell you where to find them. The individual must own the source books or have access to them through a library or some other source. Still, this index provides the instrumentalist with a quick guide for researching excerpts, thus eliminating precious time spent thumbing through one book after another.

—John Beck

The Complete History of the Leedy Drum Company
Rob Cook
$19.95
Centerstream Publishing
P.O. Box 5450
Fullerton, CA 92635
Distributed by Hal Leonard Publishing Corp.

Unlike many academic books related to the history of something with page after page of text, this 177-page book is literally a walk through the Leedy Drum Company history with advertisements, pictures, family tree, biographical sketches of prominent personalities of the Leedy legend, short editorial comments and a chronological profile of the rise and fall of the company. For anyone who has experienced Leedy drum equipment, this book is a nostalgic adventure that causes one to reflect on the past and the future of percussion. Certainly the mark that the Leedy Drum Company left on the percussion community will be felt forever, and it is well to note that there is a resurgence of interest in the Leedy equipment today.

The Complete History of the Leedy Drum Company is a well-compiled book for anyone who is intrigued by drum history.

—John Beck

Franks For The Memories
Maurie Lishon
$19.95
Rebeats Publications
P.O. Box 6
Alma, MI 48801

Anyone who ever entered Frank's Drum Shop felt the mystique, history and camaraderie contained within. Anyone who ever talked to owners Maurie and Jan Lishon felt the pride they had in their contribution to this shrine of percussion. *Franks For The Memories* puts it all into perspective and the reader is left with a sense of history and the Lishons' part in it. Never before in percussion history, nor perhaps in its future, will there be a Frank's Drum Shop or Maurie and Jan Lishon. Their contribution was sincere and fulfilling, and we profited from it. This book is a way of saying thank you for what they gave us.

The 177-page book includes chapters on The Dixie Music House, the Lishon family, equipment, the mystique of Frank's, Roy C. Knapp, and Gene Krupa, Buddy Rich and Louie Bellson, plus an appendix on the students of Roy C. Knapp and "Messages From Friends" who pay tribute to Maurie and his contribution to and influence on the percussion community.

—John Beck

Tambourine! The Happy Sound
Tabourot
$15.00
The Tactus Press
P.O. Box 9704
Department B 2
Austin, TX 78766-9704

Tambourine! The Happy Sound is a 79-page instruction book, history book and, at times, joke book on the tambourine. Although there are no technical exercises, the book contains short examples of rhythmic patterns pertinent to the text, and there are numerous illustrations describing techniques for the tambourine, some of which are humorous. It is assumed that the reader has the ability to read music and possesses a basic familiarity with the rudiments of music theory and history.

The book is divided into 18 chapters with titles including: The Selection, Care and Feeding of Tambourines; Zen and the Art of Tambourining; Mazhar, Tar, Doira and Other Beasts from the East; Where There's a Zill There's a Way; The Complete Zilsmith; and Eons at the Improv. There is also a Bibliography for Tambourine and Basic Early Dance and an index.

There is much information scattered throughout the book, and for those who take the time to look for it, their knowledge of the tambourine will certainly be enhanced. In this day when there are literally hundreds of instruction books on the market, perhaps a different approach to learning is needed. If so, *Tambourine! The Happy Sound* will fulfill that need.

—John Beck

Fundamental Method for Timpani
Mitchell Peters
$21.95
Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys, CA 91410-0003

Anyone who decides to write a new comprehensive method for an instrument works under the long shadows cast by those texts that have been in general use for many years. In the case of timpani, one cannot help but make comparisons with methods such as the Goodman or the Friese-Lepak. Peters states that his goal was "to provide the beginning timpanist with a complete and comprehensive course of study covering all of the basic techniques involved in timpani playing." This is much more limited in scope than the texts mentioned above, which also include material for the mature player, such as orchestral repertoire.

Peters' 215-page publication falls into four large chapters:—"General Information," "Basic Technique," "Etudes for Two Timpani" and "Exercises and Etudes for Three and Four Timpani." In addition, an appendix includes such information as directions for changing a plastic head, a glossary of terms relating to timpani, a discussion of special effects, foreign terminology, musical terminology, parts of the timpani, care and maintenance, and information about calfskin heads.

There is little that is strikingly new or unique. Every turn of the page reveals material you will probably have encountered in other texts, such as familiar tunes provided for pedaling and ear-training drills, cross-sticking exercises and etudes prefaced by exercises for vocalization and the development of the ear. Nonetheless, the advantages of the new method are noteworthy. The text is clearly written and thorough, with appropriate explanations and descriptions given for all essential techniques, i.e., legato and staccato strokes, muffling, counting rests and tuning and returning the drums. And, most importantly, the 63 etudes provide a much more systematic and realistic regimen for the younger student than can be found in the older methods. There is certainly enough material to avoid the necessity of searching for additional literature. The book is also quite generous in regard to photographs and illustrations.

Given the constraints of size and cost, and given that all will not agree on what constitutes "all of the basic techniques," Peters

must be complimented for accomplishing the mission he set out to perform.

—John R. Raush

DRUMSET

Jazzmania et Rapmania **III-IV**
Jean Francois
$4.75
Edition Aug. Zurfluh
73 Boulevard Raspail
75006 Paris

These two short solos for drumset are each in a contrasting style. The solos require a standard five-piece drumset with cymbals. *Rapmania* calls for a Charleston Cymbal, but the notation indicates it is probably a hi-hat. *Jazzamania* is to be performed at 132-160 mm and is written in a triplet or swing feel. The solo opens with a display of triplets moving from drum to drum, then moves to a four-measure solo of 16th notes. The remainder of the solo is a time feel with interplay between the hands and bass drum. *Rapmania* is a 19-measure solo (84-100mm) written with an 8th-note rock feel. It starts with a time feel on hi-hat and eventually moves to fill patterns between the drums. The print is very clear with each solo printed on a single page. These are excellent training pieces for the young drumset player.

—George Frock

10 Progressive Soli fur Drumset **II-V**
collected by Joachim Sponsel
DM 18 (Deutschemarks)
Musikverlag Zimmermann
Postfach 940183
Gaugrafenstraße 19-23
D-6000 Frankfurt/Main 90
Germany

The ten solos in this collection were written by nine different drum teachers/performers and range from elementary for solo #1 to advanced for solo #10. All of the solos are playable on a standard five-piece drumset. A few of the solos also require a cowbell and/or a specific type of cymbal, such as a splash or china. The pieces range from one to three pages in length. Except for solo #6, which is in 12/8, the collection deals solely with the rock/funk/fusion style of playing. Because the solos were written by different composers, the instrument notation varies slightly from piece to piece, and each has its own separate key to the notation. A cassette tape (which was not included for review) is also available. This book offers a variety of ideas and demands for those looking for solo drumset material.

—Lynn Glassock

KEYBOARD PERCUSSION SOLOS

Solfegietto **IV**
C.P.E. Bach
arranged by Eric Chandler
$3.00
Pioneer Percussion
Box 10822
Burke, VA 22015

Using a piece that is familiar to every young pianist who progresses beyond the neophyte stage, this arrangement adapts yet another work from the piano repertoire for a keyboard-mallet instrument—in this instance, the vibraphone. The arrangement provides a good test for a student's abilities to use a fully-integrated, four-mallet approach in the execution of the two-voice counterpoint. A contrapuntal work, such as this, is even more demanding on the vibraphone than on marimba requiring, as it does, judicious use of pedaling and/or mallet-dampening techniques. In this publication, decisions about pedaling and mallet dampening are, with but few exceptions, left up to the player. Phrasing is also left primarily to the discretion of the soloist. Since phrasing is such an important consideration in performing this piece in a musically satisfying manner, a few comments or suggestions for the user would have been appropriate and welcomed in the performance notes.

This is literature for college vibists, or very advanced high-school players. There is no doubt that students who devote the time and effort needed to master this piece will get a generous return on their investment. It is, simply put, one of those pieces that is great fun to play—and, of no less importance, something a general audience will enjoy.

—John R. Raush

Marimbasonic **VI**
Markus Halt
$15.00
N. Simrock
Selling agent Theodore Presser Co.
1990 Presser Pl.
Bryn Mawr, PA 19010

Certain performance techniques seem to become associated with a particular instrument and historical period. For example, passagework of broken chords and scales set in a fabric of repeated 16th-notes calls to mind a style characteristic of baroque string music. *Marimbasonic* displays a style of writing found so frequently now in contemporary marimba literature that it is perhaps equally identifiable with that instrument and the present era. Most of Halt's well-crafted four-mallet solo is set in rapid 16th-note patterns of alternating double vertical strokes, single alternating strokes and double lateral strokes.

Starting off at a brisk tempo (quarter note = 132), the listener gets the impression that the piece will be something of a *perpetuum mobile*; however, Halt alternates the fast "perpetual motion" portions with slower sections with angular melodies *á la* Prokofiev. The piece is dissonant but tonal, centered on "d." A marimba extending down to low-F is required.

This piece clearly has all of the prerequisites for earning a place in the standard repertory for the marimba. It is idiomatically written for the instrument, provides opportunities for the player to display musicianship as well as sheer technical prowess and is appealing to the ear. (A recording of *Marimbasonic* is available on a Bayer Records CD #160 006).

—John R. Raush

MULTIPLE PERCUSSION REPERTOIRE

The Anvil Chorus **V**
David Lang
$8.95
Novello
Selling agent Theodore Presser Co.
1990 Presser Pl.
Bryn Mawr, PA 19010

This is an interesting eight-minute multiple percussion solo that, as expected from the title, features predominately metallic sounds. The instrumentation includes 2 woodblocks, 3 resonant metals, 4 non-resonant metals, 4 metal plates played with pedals and pedal bass drum. The solo opens with chime hammers playing a steady pattern of 8th notes, which are spiced with punctuated accents on the non-resonant instruments. The middle section of the solo includes groups of staccato patterns that dialogue between the different instrument groups. The solo closes with a group of running 16th notes that accelerate to a climax. It's an excellent solo that would present a unique addition to an advanced recital.

—George Frock

Jardins de Paille **VI**
Gerard Siracusa
$34.50
Gerard Billaudot
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010

This is an eight-and-a-half-minute solo for a large multiple-percussion setup. Instrumentation includes 3 toms, vibraphone, cymbals, tam tam, bass drum with pedal and assorted accessories, and tuned gongs. There is an excellent sketch to assist with the arrangement of instruments, which are specified by pictograms on the scores. The solo is printed on 11 unbound pages, which assists with avoiding page turns. The solo opens with a flurry of 32nd-notes, then moves to more spaced and sustained tones. There is a sense of freedom and a feeling of improvisation in many of the sections. This is an excellent solo for the advanced performer and should have considerable audience appeal.

—George Frock

SNARE DRUM

Pile Driver **I-II**
Todd Ukena
$2.95
RBC Publications
P.O. Box 29128
San Antonio, TX 78229

Pile Driver is another training snare solo in the Construction Series by Todd Ukena. This 48-measure solo is a quick-tempo solo in common time. There are no technical demands other than single

strokes. The pattern of an 8th note followed by two 16ths is found throughout the solo. There are numerous dynamic changes that provide both technical control training and interest. The print is very clear, and there are both rehearsal and measure numbers provided. A good solo for the beginning or young student.

—George Frock

Six Slick Stix Click Licks **IV-V**
Paul Goldstaub
$16.00
Baker Publications
SMU Box 752510
Dallas, TX 75275

This is a trio for three snare drummers each utilizing various acoustical expressions including snares on and off, playing with fingertips and performing both rim and stick clicks. In addition, there are spoken sounds, hand claps and silent strokes which produce visual interest. The trio is written as a fugue, and there are numerous dynamics contrasts. Techniques required include mostly single note patterns with occasional short rolls. There are numerous passages that are played in unison, and the interplay between the parts will require both rhythmical and technical precision. The vocal sounds will add to the fun and provide audience appeal.

Each part is 4 pages in length but is printed to avoid page turns. Highly recommended.

—George Frock

PERCUSSION ENSEMBLE

Ungarischer Tanz Nr. 5 **II-III**
Brahms
Arranged by Gunther Treb
DM 20 (Deutschemarks)
Otto Wrede Regina-Verlag
Schumannstraße 35
Postfach 6148
D-6200 Wiesbaden
Germany

This is an arrangement of the familiar "Hungarian Dance No. 5" by Johannes Brahms and is scored for xylophone, marimba, snare drum and bass drum. The melodic material is assigned to the xylophone throughout the arrangement. The marimba accompaniment normally plays 8th-note patterns, which play the root of the chord on the counts, answered by thirds or double stops on the afterbeats. The snare drum plays typical march-style patterns with techniques including single notes, flams and a few rolls. There are notated x's in both the snare and bass drum parts. No instructions are presented, so it is assumed these are to be played as stick beats. The print is excellent, and the opportunity to introduce young students to the standard literature is important.

—George Frock

La Danza **IV**
G. Rossini
Arranged by Steve Grimo
$12.95
Southern Music Co.
San Antonio, TX 78292

Rossini wrote his *Soiree Musicales* in the form of eight chamber arias and four duets. They were completed after he retired from his successful career as an opera composer. This publication features one of those pieces, the *Tarantella Napolitana*, arranged by Steve Grimo for mallet ensemble. Grimo's adaptation is scored for a core quartet comprised of xylophone, 3 1/2-octave marimba (or vibe), 4-octave marimba and a low-A marimba. This core quartet can be expanded through the addition of optional parts for bells, string bass or bass marimba, tambourine and triangle (one player) and two timpani.

The success of a mallet arrangement of a transcription is often predicated upon the nature of the original material. Grimo could not have made a better choice. This is dance music—a tarantella featuring whirling 8th-note rhythms set in a rapid 6/8 meter—and makes an ideal vehicle for adaptation to the more staccato orientations of the wooden keyboard-mallet instruments.

The arrangement has been thoughtfully planned to be as versatile and accessible as possible to high school and college ensembles. It can be performed with a minimum of four players using three marimbas and a set of bells, with player I and IV sharing the low-A instrument. Of course, the addition of four parts in the expanded version adds a valuable dimension in terms of color and excitement. Thanks to Rossini and Steve Grimo's astute eye and industriousness, mallet students now have the pleasure of playing and learning some delightful music they might otherwise have never encountered.

—John R. Raush

MIXED MEDIA

Sequences Concertantes **V-VI**
Mickey Nicolas
$38.25
Gerard Billaudot
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010

Sequences is a 15-minute composition for trombone and one multi-percussionist who performs on 4 timpani, bells with pedal, 2 bongos, 3 toms, vibraphone and marimba. The composition opens with a fanfare-type intro by the trombone, which moves to a series of scale-type passages on the glock. Several contrasting sections follow, each employing a different color of percussion instruments. The marimba section has numerous block chords that require four-mallet technique. At measure 268 there is a loud chord on vibes that is sustained over a four-mallet roll on marimba.

The print is excellent and the seven pages are not bound, thus enabling the percussionist to place the music at various sound locations. An excellent diagram helps with the arrangement of instruments. This is an excellent composition for the advanced recital.

—George Frock

Phantasmata **VI**
Gunther Schuller
$30.00 (includes 2 performance scores)
Margun Music, Inc.
167 Dudley Road
Newton Centre, MA 02159

This 14-minute composition for violin and marimba was written for the Marimolin duo of marimbist Nancy Zeltsman and violinist Sharan Leventhal. The piece is in four movements. Movement I—Maestoso, dramatic and volatile in its gestures and character; Movement II—Lively, nervous and mercurial, challenging the virtuosic capabilities of the players; Movement III—Molto Adagio, music of utmost stillness, static and inner-directed; Movement IV—Grave, prolonged cadenza—like peroration for the marimba. The composition requires a five-octave marimba, the ability to play a five-note chord every now and then and uses a graduated mallet concept.

Phantasmata is an excellent composition that requires a master marimbist. The violin part is also difficult and requires an excellent player. The music is written in manuscript and printed on good paper stock. Congratulations to Gunther Schuller for an excellent composition.

—John Beck

Suite: The Two Sisters **VI**
Ian Finkel
ed. Nancy Zeltsman and Sharan Leventhal
$40.00 (includes 2 performance scores)
Margun Music, Inc.
167 Dudley Road
Newton Centre, MA 02159

Dedicated to Marimolin, the talented duo of violinist Leventhal and marimbist Zeltsman, this duet represents a genre not often encountered in contemporary percussion literature—a piece that is inspired by a program. The program is evident from the subtitle "One Day in the Life of a Chamber Group."

The program notes explain further. "This suite is inspired by the basic insanities freelance musicians in New York go through each day. The requirements of a freelancer are vast and on any gig he or she might be called upon to perform an amazing smorgasbord of music. Couple this intense musical pressure with the lousy challenges of everyday life in the city, and you come up with a virtuoso society which is completely flipped out."

The story unfolds during the course of the six movements of the suite, each of which is provided with its own provocative title. Movement I, "Pick'em Out on 8th Avenue," portrays the protagonists at a hall "...complete with bad acoustics, high prices, management with a bad attitude and an asbestos problem. We feel and hear their rage...as they are put through the different bags of music." Repeated four-note chords played fortissimo in the marimba and "smears" for both instrumentalists convey some of these violent emotions.

The second movement, "Pas de Deux," portrays an effort by the duo to forget the "bad musical experience of the morning" by turning to "dancing to clear their minds and bodies..." Much of this

movement is framed in triple meter, and, in one section, becomes a frenetic waltz.

Movement III, "The Cockroach Rehearsal," is inspired by a rehearsal in which the performance is a "free-for-all," thanks to the conductor who is nowhere to be found. Finkel's music is of an appropriately scurrying nature, with ostinato-like patterns. One interesting requirement has the violinist playing four-note chords with loose hairs around the instrument "*a la* Joe Venuti."

The music of the fourth movement, "Scaring the Rats (Home Suite Home)" conjures up scenes of "ex-lovers" and "rat-humans." As is true throughout the piece, Finkel's rhythmic inventiveness can be readily appreciated as he characterizes the bizarre story-line with constantly changing rhythms, including a shuffle.

Movement V, "Disappointment" (in their brief romance with the rat-humans), ends in a virtuoso cadenza, a tour-de-force for both performers, "to prove the love and respect they have for each other..." Preceding this cadenza, Finkel provides a section set in swing style. The last movement, "The Check is in the Mail (All Gigs End This Way)," is a finale to end all finales, and displays the composer at his very best in terms of inventiveness and cleverness.

Written for the abilities of a Zeltsman and a Leventhal, this suite will challenge all who choose to play it. For those who can master its technical hurdles, it will be an extremely gratifying experience. Both violinist and marimbist will need to be technically and musically advanced. (A five-octave marimba is required.) The publication is admirably done, with two performing scores and details such as page turning notes for the performers provided.

Thanks to his background as a mallet virtuoso and his experience as a composer and arranger, Finkel was admirably suited to the task of writing a piece such as this. And we can readily agree with him when he writes in the program notes that "this suite is dedicated to Marimolin not just because of their virtuosity and true love of music, but also because they hired the right man for the job."

—John R. Raush

PERCUSSION RECORDINGS

Ask
Julie Spencer
$15.95
Interworld Music
RD 3, Box 395A
Brattleboro, VT 05301

As I listened to this compact disc and read the insert, a "light-bulb" experience occurred. One word caught my eye as I read the insert, "soulful," which perfectly describes the music performed so superbly by Julie Spencer, Common Ground (Spencer, John Bergamo, and Gernot Blume) and Colored Fish (Spencer, Blume, Pedro Eustache and Dan Morris). All selections were written by Spencer, with the exception of "Infinity," which is credited to Spencer, Blume and Bergamo. Not only will the listener find Spencer's compositional abilities outstanding, but her technical facility and musical expression on vibraphone and marimba are equally as riveting.

Most selections on this disc are for solo marimba; however, several selections occur in an ensemble setting and "Ask" is a hauntingly beautiful solo for vibraphone. For those familiar with Spencer's composition "Cat Clock I & II," "Cat Clock III" is another delightful selection reminiscent of the earlier work. "Tribeca Sunflower" is an interesting solo marimba work in which Spencer makes use of rattle mallets.

The quality of the recording is outstanding, especially in regard to the lower range of the marimba. The marimba Spencer uses for the recording (4 1/2 octave Kori) is extremely rich and resonant, providing an added bonus to the overall flavor of the recording. I applaud Julie Spencer's creative genius and highly recommend *Ask* to anyone.

—Lisa Rogers

Coming Home
Stefan Bauer Band
Village Productions, Germany

Coming Home features selections written by marimbist/vibraphonist Stefan Bauer and saxophonist Matthias Nadolny, who are accompanied on this recording by Tim Wells on bass and Thomas Alkier on drumset. Bauer's jazz virtuosity is apparent on every selection. Several particularly mesmerizing selections are: "Wagaye," "Coming Home," "Belebam," and "Miniatur(l)," which is a wonderful solo vibraphone work that emulates the style of and expresses admiration to David Friedman. *Coming Home* is an appropriate title for this disc because the listener always "comes home" to a peaceful, loving and friendly state-of-mind with each selection.

—Lisa Rogers

Woodcuts
Nancy Zeltsman
$14.98
GM Recordings, Inc.
167 Dudley Road
Newton Centre, MA 02159

Zeltsman's album provides a veritable smorgasbord of contemporary marimba repertoire, and serves as something of a sampler of the rapidly expanding solo marimba literature. The second movement of Daniel Levitan's "Marimba Suite #2" is the opening work on the album. It bears his unmistakable stamp in terms of its rhythmic vitality brought about by asymmetrical meters and a penchant for syncopation.

Andrew Thomas' "Merlin," composed for and dedicated to marimbist William Moersch and inspired by the Arthurian legend, is in two movements. The brooding opening movement capitalizes on the lush sonorities of the marimba's organ register. The second movement imparts a vivacious mood with shifting accents and a dance-like quality. Both receive a convincing interpretation at the hands of Zeltsman, an artist of the first rank.

One of the "sleepers" on this album—something that will not be known even by marimbists—is the delightful "Tango Suite" by Astor Piazzolla, originally for two guitars. Both parts are performed by Zeltsman. The music of the three tangos comprising the suite is quite eclectic stylistically. One hears an interesting amalgam of Latin American, contemporary Western art music and jazz elements.

The title piece of the album was composed by Zeltsman. *Woodcuts* began, she says, "as an experiment to learn the ropes of a multitrack cassette tape recorder." Using same, she "developed" the final version of the work heard on this CD, which includes "five layers of marimba, triangle, maracas, kalimba and one or two layers of vocals." *Woodcuts* was inspired by the third and final "Danses de travers" from Satie's *Pieces froides*. Zeltsman gives as strong an account of her abilities as a composer as of her talents as a marimbist.

Nick Kirgo's "November Marimba" displays the marimba's potential for lyricism as well as frenetic action. "Gypsy" by Suzanne Vega (transcribed by Zeltsman) features a soothing, simple melody with broken chordal accompaniment, while "Ragamuffin" by Michael Hedges (also transcribed by Zeltsman) shows off the marimba's piano-like capabilities of fusing a melodic line and several layers of background accompaniment.

Caleb Morgan's "Pay No Attention To That Man Behind The Curtain" displays the exciting possibilities of combining marimba and tape, the latter in this case a product of a Synclavier II MIDI'd to a TX816, D50 and S900. Concluding the album are two excerpts from Robert Aldridge's "From My Little Island," dedicated to Zeltsman. She could not have chosen a better closer. The "Hymn" is evocative—hauntingly beautiful—and the "Dance of Passion" elegant and expressive. They are demanding musically as well as technically and hearing Zeltsman's performance leaves the listener with admiration for her on both counts. The CD certainly leaves the listener wanting to hear more.

The quality of sound on this recording is magnificent, a tribute to both the recording engineers and to the five-octave marimba from Marimba One, designed and built by Ron Samuels. This recording has something for everyone—the serious composer, the connoisseur of contemporary music and the marimbist, not to mention music lovers in general.

—John R. Raush

Vagabond Dream
John Wyre
$19.95
Heron Pond Productions
P.O. Box 100
Norland, Ontario, Canada KOM 2LO

Vagabond Dream is a CD of three compositions by John Wyre—Vagabond Dream, Bronze Blossoms and Journey of the Bells. The words, music and performances of the com-

positions are by John Wyre. The artistic and technical production is by Ray Dillard. The bells and gongs used on the compositions are from the collection of John Wyre and represent instruments from around the world.

Vagabond Dream is in a sense the realization of a fascination John Wyre has with bells and gongs and particularly, the sound at the end of their natural decay, a sound not always experienced by an audience in a concert hall. "Digital technology now allows me to share these sounds with a larger audience," says John Wyre.

Each composition uniquely displays John's ideas musically, artistically and compositionally. The listener is for a brief moment in time suspended in it. There are no pulsating rhythmic patterns, no melodies other than those created by the ringing sounds and seemingly no beginning or endings to the compositions. One is surprised to find that the composition has started or ended. This CD should be listened to in a room of total silence and when one is in a meditative mood. John's text reading at the beginning of Vagabond Dream and Journey of the Bells helps to set the reflective mood of the compositions.

Vagabond Dream represents a different approach to music. John Wyre's compositions are uniquely different and create a level of listening not found in most music. The compositions are excellent as is the sound of the CD. Recommended.

—John Beck

Music From Big Red
The Utopian Futurist Society
$15.95
The Ucross Foundation
2835 U. S. Highway 14-16 East
Clearmont, WY 82835-9712

The Utopian Futurist Society consists of four members: Tom Blomster, Mark Foster, Dean Peer, and Donald Roberts. On this particular compact disc recording, special guest artist, Andrew Stevens also performs with the group. Blomster, Foster, and Roberts perform on a variety of percussion instruments (i. e. vibraphone, marimba, drumset, bells). Peer is the bass player and Stevens employs flute, clarinet, bass clarinet, and tenor saxophone to complete this unique recording.

Most selections on *Music From Big Red* were written by Tom Blomster, who was inspired by towns and places in rural Wyoming while in residency with the Ucross Foundation. In addition, these compositions combine various musical forms—jazz, rock, classical. For example, "Wyarno" is a selection in which the listener hears a constant train whistle motive against a jazz-oriented melodic line. "Quiet Hero" is another selection written by Mark Foster and dedicated to scientists and doctors continually striving for cures to diseases that plague society.

The recording quality is excellent and the technical and musical diversity of the group is astounding. Some of the other selections on this disc are: "Two of Us," "Big Red," and "Ucross." *Music From Big Red* definitely evokes images of the people and places of rural America. What a refreshing and unique recording in which percussion performance is taken to new heights! Highly recommended.

—Lisa Rogers

VIDEO INSTRUCTION TAPES

Drums and Percussion: Working It Out—Parts I & II
Dave Weckl & Walfredo Reyes, Sr.
$39.95 each
DCI Video
CPP Media Group
15800 NW 48th Ave.
Miami, FL 33014

These two videos are valuable educational resources for establishing the right groove and rapport between drumset and percussion within a variety of feels. Both videos follow an organized format with a demonstration and discussion of certain grooves between drummer Weckl and percussionist Reyes, followed by a demonstration within a group setting. Weckl and Reyes do an excellent job of defining their roles as drummer and percussionist and demonstrating how to work together as musicians.

Part I examines the following feels: 8th Note Feels—Ballads & Rock, Funk/Rock Feels (cha-cha beat for percussionist), Triplet Feels—Shuffle Funk or Hip Hop, Latin Rhythms (danzon, songo). Part II examines Reggae, Latin American rhythms (bomba, mozambique, samba), 6/8 Clave, Triplet-Oriented Grooves (shuffle rhythms, straight-ahead jazz). Part I also includes a discussion between Weckl and Reyes that focuses on applying rudiments to playing. (For example, the 6/8 Clave feel incorporates the double paradiddle.) Part II includes a more lengthy discussion in which Reyes gives advice on the role of the percussionist in a studio situation and the exploration of Cuban rhythms.

Each video is slightly over one hour in length and the two should be viewed as a set. The camera angles are great and the demonstrations of feels in a group setting serve as reinforcement to the previous discussion of each feel. These videos successfully examine the critical relationship between drummer and percussionist.

—Lisa Rogers

The Drummer's Guide To Reading Drum Charts
Steve Houghton
$39.95
CPP Media Group
15800 N.W. 48th Ave.
Miami, FL 33014

The goal of this video is to provide drummers with the necessary tools to successfully read charts. Houghton attains this goal through a very systematic and thought-provoking presentation that includes a discussion on the importance of reading, the demonstration of various concepts to strengthen reading skills, and the examination of charts that pose various problems and their solutions. In his examination of several charts, Houghton is accompanied by Tom Warrington on bass and Bill Cunliffe on keyboards.

Several important conceptual areas Houghton covers are: mechanics of reading, figures/kicks/accents, common figures, the 8th-note concept, right-hand lead, set-up rules, verbalization of a chart, and articulation. Within all these areas, he has great advice for strengthening reading and performing skills. The development of the drummer as a musician, not a "chart-reading dynamo," is apparent in his discussion of articulation, which, as Houghton states, is often overlooked.

A booklet with all charts and important examples is included, which reinforces the concepts presented. *The Drummer's Guide To Reading Drum Charts* is a must for anyone who wants to become not only a better reader, but a better drummer and musician.

—Lisa Rogers

Gene Krupa: Jazz Legend
Bruce Klauber and Glenn Mangel
$39.95
DCI Music Video
CPP Media
15800 NW 48th Avenue
Miami, FL 33014

Hard as it is to believe, there will soon be (if there are not already) students who will not recognize the name Gene Krupa, let alone know what he accomplished and contributed to music in the 20th century. Therefore, this video, a retrospective of Krupa and the music with which he was associated, is of special importance to a widely divergent audience—historians, music lovers, students of jazz history and, of course, percussionists.

The video utilizes a wide variety of source material, including 1940s film footage and still photos, and clips of Krupa playing with the likes of Benny Goodman, Lionel Hampton, Teddy Wilson, Anita O'Day and Charlie Ventura. It shows Krupa playing solos in tunes such as "Avalon," "Big Noise from Winnetka" and "Sing, Sing, Sing." Much information can be gleaned from the narrative, provided by Louie Bellson, such as his comment about Gene's technique, which favored "singles," and Buddy Rich's admiration for Krupa, which was reflected in the fact that Rich used the same setup.

If this video helps in any way to make future generations aware of the contributions of the man who did so much to make the drumset a solo vehicle, it will be more than worth the effort that has gone into its production.

—John R. Raush

Playing, Reading and Soloing With a Band
Gregg Bissonette
$39.95 video
$21.95 book with cassette
DCI Music Video
CPP Media
15800 NW 48th Avenue
Miami, FL 33014

This 99-minute video features five songs from Gregg Bissonette's solo CD *Siblings*, and features Rocket Ritchotte on guitar, Brett Tuggle on keyboards and rhythm guitar, and Gregg's brother Matt on bass.

After a short musical intro, Bissonette talks about reading and the way he uses "cheat sheet" charts in his various performance situations. Then the band plays "Teenage Immigrant," which uses beats similar to those heard on "The Immigrant Song" (Led Zeppelin/John Bonham) and "Teen Town" (Weather Report/Alex Acuña). This is followed by a fairly lengthy discussion on chart reading and some terms that are commonly used in such circumstances. Bissonette then plays the basic beats and some of the solo ideas that he uses during the piece. The complete song is played again while Gregg talks through the chart, which is shown on split screen.

The next selection is "The Vulgar Boatman." After the band plays through the tune, Gregg demonstrates some of the basic solo ideas he uses, as he did with the first song. (This is the only tune on the tape that is not repeated while Bissonette goes through the chart.)

The importance of finding and keeping the right tempo is then discussed at length. The other songs are covered in basically the same manner, with Gregg playing some of the ideas separately and occasionally telling a story about his previous experiences. The book with cassette (or CD) covers much of the material in a similar manner. There are, however, some important differences in that the cassette has all of the songs repeated at the end without the drums and Gregg's playing has been transcribed in the book by Chris Brady. There is some overlapping and repeating of information, but having all three sources is definitely the way to go.

This is a very impressive demonstration of technical and musical ability by one of today's best drummers. Soloing and "busy" playing styles are emphasized rather than "groove" playing, which is to be expected for this type of "lesson." The video, book and tape offer a great deal of information (and inspiration) to those at the intermediate to professional level.

—Lynn Glassock P N

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

By J.B. Smith, Host

SOME OF YOU MAY BE WONDERING why Phoenix was chosen as a location for PASIC '95. You may be asking "will prominent artists, exhibitors, contest participants, school groups and world-class clinicians come to the desert Southwest for a percussion convention?" Unquestionably, the answer is "yes!" Phoenix is one of the most popular winter-month convention sites in the nation. The facilities, location and weather make it ideal for PASIC. As well, with PASIC positioned between the NBA All-Star game and the NFL Super Bowl, the city will be ready to shine in the national spotlight and prepared to accommodate thousands of guests from around the globe. The proximity of the convention center to the Hyatt Regency, Symphony Hall and a wide range of restaurants and entertainment facilities will make it easy to enjoy the convention and take advantage of all Phoenix has to offer. As for member participation, a very active Arizona Chapter is already vigorously pursuing regional artists and students to be involved. School groups have already begun to make plans to attend. We anticipate a large number of west coast members making the trip to Phoenix since it is only a half-day's drive away, as well. Given the circumstances and opportunities that are in place, PASIC '95 will be a great convention! PN

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

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WORLD PERCUSSION NETWORK MOVES TO LAWTON

LAWTON, OKLAHOMA—Remember this number: **405-353-1441**.

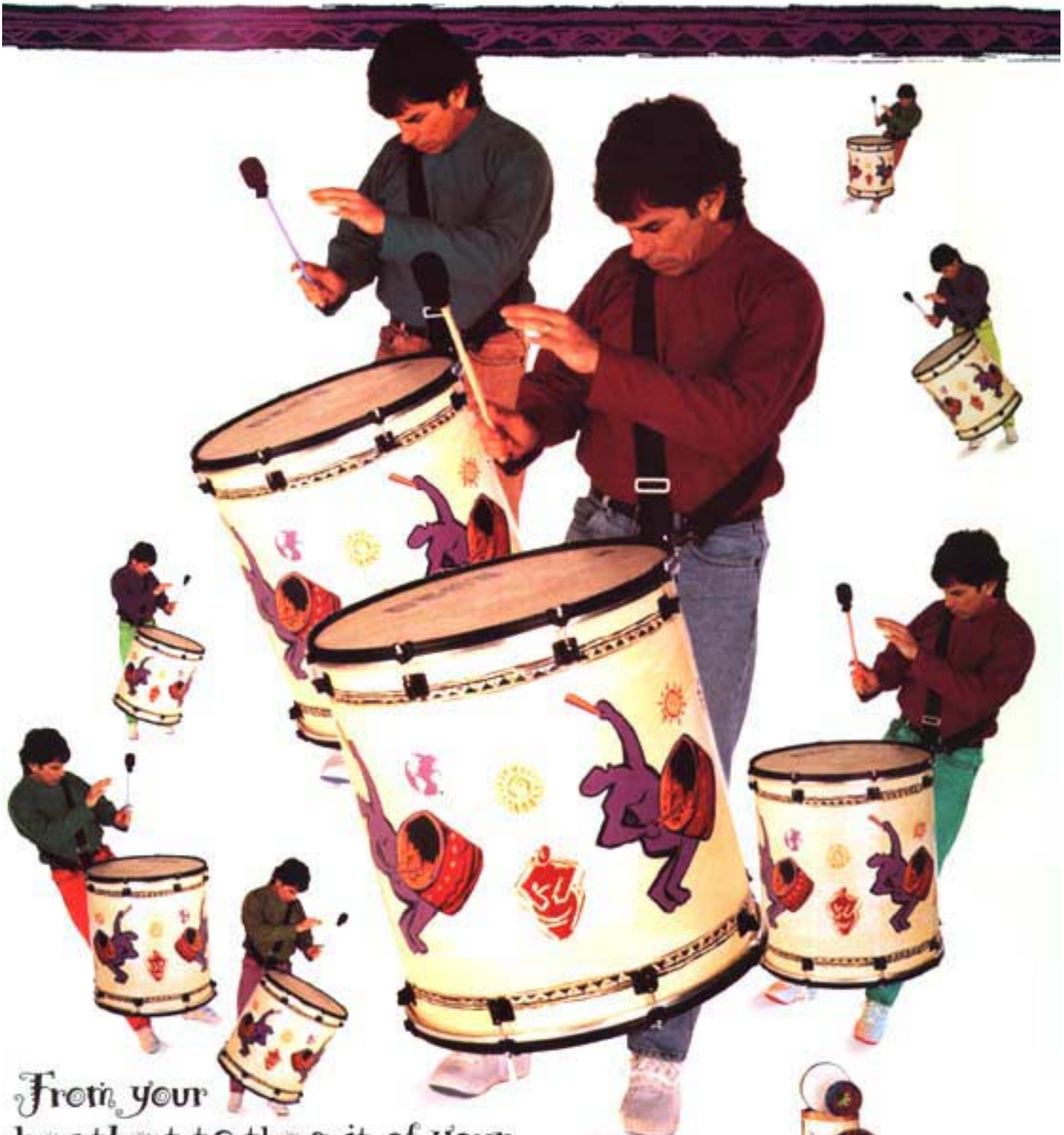
It's the new phone number for the World Percussion Network (WPN), the Percussive Arts Society's bulletin board system devoted to percussion topics and percussionists everywhere.

The WPN was recently moved to PAS headquarters here, thanks to the efforts of systems operator Barry Zimmerman, World Percussion Network Committee chairman Norman Weinberg, committee members Blair Helsing, D'Arcy Gray, Ed Hartman, James Lambert, Joseph Youngblood, Rebecca Kite, Richard Gipson, Richard K. Jones and Russ Girsberger, as well as the many users and industry members whose contributions made purchasing the necessary hardware and software possible.

"Now that the PAS has officially taken the WPN under its wing, its visibility, growth, and usefulness to the percussion community at large is certain to increase," noted Weinberg.

The WPN has been in operation since April, 1991, when Zimmerman set up the network prototype in his home in Lakeland, FL. Since that time the network's user base has expanded from just a few to more than 300 active users, with new users logging on daily.

The network is designed to provide PAS members the opportunity to exchange electronic mail, MIDI and text files, and the ability to research percussion material on-line. In addition, some percussion industry members have uploaded their catalogs to the File Libraries section of WPN, and a number of publication indices, such as those for back issues of *Percussive Notes, Electronic Musician, Modern Percussionist* and *Modern Drummer,* are available. Future plans for the WPN include on-line access to back issues of *Percussive Notes* and other research materials stored at the PAS Research Library, and access to an annotated bibliography of percussion works compiled by graduate students at the University of North Texas under the guidance of past PAS president Bob Schietroma.



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