Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 3 • June 1997

The State of Pan

Jazz Drumset Styles

Brazilian Frame Drum Festival

A History of Mallets, Amplification and MIDI

"The Greatest Music, Performed in the Most Famous Concert Halls, Deserves the Finest Cymbals."

Tony Cirone, San Francisco Symphony

Zildjian Classic Orchestral Selection

Zildjian is very proud to introduce the new Heavy Classic Orchestral Selection Cymbals. Available in 16", 18" & 20" pairs, they are a welcome addition for those Orchestral players looking for stronger projection qualities, more sustaining power for larger halls and heavier articulation. These new cymbals give overall powerful, full-bodied crashes and a rich, full overtone spectrum.

They enhance and compliment the existing line of Classic Orchestral Selection Cymbals in the Medium-Light and Medium-Heavy weight, offering a complete variety of musical sounds from the light, fast cymbal crashes, to the full, rich, bright crashes and stronger, darker, dramatic crashes.

As the finest Orchestral cymbals anywhere, every pair is individually matched under the direction of Frank Epstein, Principal Cymbalist with the Boston Symphony Orchestra, for the perfect blend of overtones, harmonics, balance and response. And no cymbal will leave the vault before its proper aging process.

To find out where and how you can try these new cymbals, please contact us at (617) 871-2200.

Frank Epstein
Boston Symphony

Patsy Dash
Chicago Symphony

William Platt
Cincinnati Symphony

Tom Stubbs
St. Louis Symphony

Franz Zamazal
Vienna Philharmonic

Jonathan Haas
American Symphony

Alon Bor
Israel Philharmonic

Heung-Wing Lung
Hong Kong Philharmonic

Niels Le Large
Royal Concertgebouw Amsterdam

Robert Clarke
Melbourne Symphony

Sam Tundo
Detroit Symphony

Neil Percy
London Symphony

David Searcy
La Scala Orchestra Milan

Zildjian

Cymbal Makers Since 1623

Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 3 • June 1997

Bumba Meu Boi, page 64

Red Norvo, page 70

PAS ADMINISTRATION

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

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

PERCUSSIVE NOTES

Mission Statement

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

FROM THE PRESIDENT

A busy summer ahead for PAS

BY GENARO GONZALEZ

I WOULD LIKE TO TAKE THIS OPPORTUNITY to bring you up to date on recent PAS accomplishments and upcoming activities.

In March, the PAS Museum attracted over 500 visitors! This is more attendees than the museum attracted the whole year in 1995. If you have attended any of the recent PASICs, you have probably noticed the variety of instruments brought from the PAS Museum that have been put on display in the PASIC exhibit hall. Each issue of *Percussive Notes* also features photos of instruments on display in the PAS Museum. In addition, a variety of recitals and musical performances have been scheduled in the museum. If you are ever in the Oklahoma area, a trip to the PAS Headquarters and Museum in Lawton would truly be an educationally rewarding experience.

In February, the PAS web site received the Editor's Choice Award from Look-Smart International, a web site directory and subsidiary of *Reader's Digest*. This award recognizes the outstanding quality and contributions of the PAS web page on the Internet. Congratulations to the WPN Committee for their work on the PAS web page!

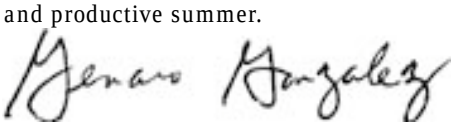
The Spring also saw the initiation of the Fred Hoey and Larrie Londin memorial scholarships. These prestigious scholarships, administered through PAS, were made possible through seed money donated by Remo, Inc. and Sabian, Ltd. along with the Larrie Londin family.

In May, PAS was present at the Modern Drummer Festival Weekend held in Cedar Grove, New Jersey. PAS representatives attended the Festival handing out PAS literature and membership applications.

In June, the PAS Nominating Committee will be meeting to develop a slate of candidates for your consideration for the upcoming Board of Directors election.

In July, the PAS Executive Committee, consisting of Genaro Gonzalez—President, Bob Breithaupt—First Vice-President (President Elect), Jim Campbell—Second Vice-President, Jim Coffin—Secretary, Mike Balter—Treasurer, Garwood Whaley—Immediate Past President, and Randy Eyles—Executive Director, will have its annual summer meeting at the PAS Headquarters in Lawton, Oklahoma. Two to three days of intense meeting time will be spent dealing with a wide variety of PAS topics ranging from various Board of Directors special projects to the proposed fiscal 1998 budget.

As I conclude this message, I realize that many of you have recently completed another long and busy school year, and are looking forward to a much anticipated summer. As you read this issue of *Percussive Notes*, I wish you an enjoyable and productive summer.



PERCUSSIVE ARTS SOCIETY PRESS RELEASE

Committee chairs announced

The Percussive Arts Society has selected new chairs for its Marching Percussion and World Percussion Committees.

Heading the Marching Percussion Committee will be Jeff Hartsough, Director of Artist Relations for Pro-Mark Corporation. Hartsough has served as Director of Percussion for the Spirit of Atlanta Drum and Bugle Corps and percussion caption head for the Magic of Orlando Drum and Bugle Corps. He consults and arranges for many independent and high school percussion ensembles throughout the U.S. Hartsough has served on the Marching Committee since 1992.

Randy Crafton will chair the World Percussion Committee, the society's newest committee, which was formed at PASIC '95 in Phoenix. Crafton is a composer, percussionist and producer whose credits include performances with Glen Velez and the lead on such recordings as *Inner Rhythms*, *Duologue* and *Bridges*. Through his studies of percussion from around the world, Crafton has become involved as an educator and proponent of the therapeutic effects of rhythm-based music.

In addition to their other endeavors, the Marching Percussion and World Percussion committees are very involved with coordinating activities that are extremely important to the success of each PASIC. Jeff and Randy are already working hard preparing for 28 hours of marching percussion and 40 hours of world percussion events for PASIC '97.

The Percussive Arts Society would like to thank former committee chairs Lauren Vogel Weiss (Marching) and John Wyre (World Percussion) for their efforts on behalf of PAS.

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($40) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; telephone: (405) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$50, Library—$50, Student/Senior—$30. • **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: Rick Mattingly, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris Ave., 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).

PASIC '97 overview

BY THERESA DIMOND

SUMMERTIME IS HERE! JUST THE time to start planning your trip to Anaheim, California for the best four-day percussion extravaganza of the year. As this article goes to press, the final programming details are being ironed out. To paraphrase an oft-repeated entertainment adage, "The invitations are in the mail!"

In an effort to whet your appetite, some of the planned sessions are highlighted here. Additional programming information will be provided as more artists confirm. Keep your eyes on *Percussive Notes* for the latest information!

Emil Richards, PAS Hall of Famer and famous studio musician, is slated to present a clinic. Steve Forman, known for his astonishing electronics work in the studios, will present a session on computers and percussion in the context of film scoring. Don Williams, one of the busiest percussionists in Hollywood, will have some of his colleagues join him to demonstrate symphonic percussion in the recording studio. He will use the film clips and scores from John Williams' (Don's brother) oeuvre of works. Certainly, our local recording community is well-represented.

The music of award-winning composer, percussionist and PAS Hall of Famer Bill Kraft will be highlighted in a session of works for chamber music and percussion soloist. Dean Anderson and the seven-member Boston Musica Viva will perform.

Invited to return is the remarkable world percussionist Alessandra Belloni, whose unique artistry was the talk of PASIC '96. Belloni will present a hands-on masterclass on the novel technique of Southern Italian tambourines and frame drums.

Many opportunities exist for convention attendees to have their own "hands-on" experiences. There are five drumset masterclasses scheduled. To participate, just raise your hand from the audience and be coached by some of the finest drummers in our profession. The World Percussion committee has also set up a number of hands-on sessions throughout the convention. The Fundamentals Track, geared to beginning and intermediate students, will highlight timpani, keyboard percussion, accessories and drumset this year. Bill Moersch will present a marimba masterclass. Check page 34 of this issue for information on how to be a participant in this session. Some of the information garnered during the day can be put to use in the nightly jam sessions that will take place in the Disneyland Pavilion.

There is still time to get your college or high school drum line into the PASIC Marching Festival. The competition for individuals will be held on Thursday, November 20 at the Disneyland Hotel. Drum line competition is held on Friday, November 21 at the Anaheim Convention Center Arena. The Arena is within walking distance of the Disneyland Hotel or easily accessible by car. **The deadline for applications is October 1, 1997 (for drum lines) and October 15, 1997 (for individuals)**. The first 12 entries will be accepted begining on Tuesday, September 2, 1997. Contact PAS to order a PASIC '97 Marching Percussion Festival packet.

Pre-registration and travel arrangements are being handled by Adventure Travel. By pre-registering, participants can save money! PAS members can attend the convention for $85 in advance; $105 at the door. Non-members may also pre-register. The cost is $105 in advance; $125 at the door. One-day registrations are available for $50 for members and $65 for non-members. Hotel reservations for the Disneyland Hotel or Disney Pacific Hotel can be made through Adventure Travel at the same time. Call (800) 540-9030 for more information or to pre-register. The deadline date for pre-registration is November 3, 1997.

If you are a regular banquet attendee, please be aware that the Hall of Fame banquet is scheduled for Friday, November 21. All tickets *must* be purchased in advance. There will be no tickets sold at the convention. Ticket price, $40.

The Disneyland Convention Center is a convenient 15 minutes from the John Wayne Airport (Orange County). Shuttle service is available that drops you off directly at the Disneyland Convention Center and Hotel. Participants can also fly into the Los Angeles International Airport (LAX), which is one hour from the convention site. Door-to-door shuttle service is also available from LAX. No need to brave the L.A. freeways; what could be simpler?

We've got a great show planned. Come enjoy PASIC '97 and all it has to offer. PN

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.] • FAX (405) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

A REVOLUTIONARY INTERPRETATION

I read with interest and then dismay the article recently published in your journal about the Isaac Day manuscript. In "An Interpretation of the Music in a Revolutionary Era Drum Manual" [February '97 *PN*], Peter J. Pohorence makes several claims, based on the "drum beatings... and style of notation" contained in this recently discovered manuscript, to convince us that it dates to the Revolutionary War. All available research indicates that he is wrong.

While much study remains to be done, including a study of the paper for watermark data, what we have discovered thus far is that the manuscript was not "written down by a skilled musician of the Revolution," as Pohorence claims. It was most likely written down in the very late 1790s or early 1800s by a student of drumming, Isaac Day, who was born in Chesterfield, New Hampshire in 1782. Day indicates on the first leaf that it is his "1st Book," and he most likely was learning the beats he recorded therein.

The "drum beatings...and style of notation" that Pohorence believes are "Revolutionary" are nearly all found in a much-later source, *The Drummers' Assistant or Art of Drumming Made Easy* [ca 1819 and 1823] (Wolfe 5466 and 5466A). This manual was compiled by Levi Lovering (1776-1856) of Holliston, Massachusetts. Lovering was an itinerant instructor who began teaching in north-central Massachusetts at about the same time Day wrote out the beatings in his notebook.

It was most likely Lovering who penned the "Revolutionary War Drummer's Book," the misnomered manuscript belonging to the Massachusetts Historical Society to which reference was made several times in Pohorence's article. Despite its title, this book could not have been made before 1782 (and not much later than 1805), based on data obtained from its watermarked pages. Similarities to *The Art of Drumming*, including notational errors and subsequent corrections, plus handwriting comparisons confirm that Lovering was its likely author. As I pointed out in my recent paper, "Levi Lovering and his Mode of Notes, A Drum Manuscript of the 1790s" (NEASECS, September 27, 1996), he probably used the manuscript as a teaching tool during his years spent in the Athol/Gardner area of Massachusetts before 1801.

The beating titles confirm the very late 1790s/early 1800s provenance for the Isaac Day book established by the genealogical data and tune concordances. In fact, only four tune/title/beating combinations, including the well-known "White Cockade," date with certainty to the Revolutionary War. Three of these appear with 19th-century titles. "The French Grenadier" shows up in a single 18th-century source, under the title "French King" in the Nathaniel Brown manuscript of 1782. "Baltimore" and "Button Hole" are two other 19th-century titles for tunes that are found only once in the Revolutionary War fife and drum literature, as "French Quick March" and "Sikes Quickstep" respectively. Other entries postdate the war. For example, "The Scots Favorite," the early 19th-century title for the tune "My Love She is But a Lassie Yet," did not appear in the fife and drum literature until at least 1784, according to *The National Tune Index*.

Examination of the known 18th-century American drum manuscripts reveals that they, too, postdate the Revolutionary War. However, the drum beatings found therein are formed from coherent patterns of sticking and rudiments that indicate the drummers did not "simply string rudiments together to comprise a drum beating." The "stringing together of rudiments" to which Pohorence refers is more appropriately a reference to a narrative teaching system used in lieu of notation by two American drum book compilers, David Hazeltine [ca 1810] (Wolfe 3575) and Alvan Robinson, Jun. [1818, 1820 and 1826] (Wolfe 7520, 7521 and Warner 360). This narrative system was essentially a "recipe" for drumming that recited the sequence of the rudimental patterns in an attempt to avoid the problems associated with inadequate notation systems.

While I am concerned with the lack of drum resources from the Revolutionary War, I believe it is vitally important to accurately identify the few primary resources that we do have. Hastily ascribing a wished-for provenance to a later work only complicates matters and leads us to ignore its inherent value. Let's appreciate the Isaac Day manuscript for what it is—a compilation of drum beats from a New Hampshire student of the early 19th century—and see how it compares to the Revolutionary War literature *when we find it*. We haven't found it yet, though it may be tempting to think we have.

SUSAN CIFALDI
Music Librarian
The Company of Fifers and Drummers

I read the article on early rudimental notation and wrote Peter Pohorence congratulating him for writing it. I've been working on this stuff awhile and if I saw the original source might or might not agree with his conclusions. But it's really great that there are more people taking these early things seriously and struggling to interpret them. The more people who share and compare notes, the more accurate the historic picture will become.

It may have simply been too much trouble or consumed excessive space in the magazine, but it would have helped a lot to have the relevant tunes included. Also, some of those really awful-looking old manuscripts can be digitally cleaned or enhanced. It isn't always good to, because sometimes important marginalia can be wiped out. But sometimes it's necessary if the original is on the edge of illegible.

Anyway, the more of this kind of article that is available, the better. I've found that being able to see the original plus compare other people's ideas with my own helps challenge and clarify my own thinking.

PEG SEXTON

CONGAS IN THE CONGO

Thank you for the review of my percussion ensemble piece, *Congo Square*, which appeared in the February '97 issue of *Percussive Notes*. Unfortunately, the name of the piece is stated five times incorrectly as "Conga" Square. This is particularly embarrassing for me since Congo Square is a historic landmark in New Orleans (and the reviewer mentions a bit of the history). I appreciate the review but I feel that it's important that readers understand the correct title of the piece.

PAUL HAYDEN
Eastern Illinois University

****

Contact information for Alex Jacobowitz was incorrectly listed in the Selected Reviews section of *PN*, February 1997. The correct information is Alex Jacobowitz, c/o Jana Branch, P.O. Box 582184, Minneapolis MN 55458-2184.

YAMAHA SOUNDS OF

Yamaha Sounds of Summer '97 reflects the commitment to music education by sponsoring Marching Wind and Percussion Camps and Drum Set Workshops.

The Yamaha artist faculty for Sounds of Summer '97 features leading clinicians and artists who will present innovative techniques to motivate students, directors, and players.

Sounds of Summer is the largest summer music program ever launched. So join the music explosion and contact the camp nearest you today!

Arizona
Phoenix
American Music Group
602-995-1959
July 10-14, 1997

California
Santa Barbara
Nick Rail Music
800-649-5354
August 25-27, 1997

Colorado
Denver
Flesher-Hinton
303-433-8891
July 19, 1997

Florida
Ft. Myers
American Music
800-277-6340
June 16-17, 1997

Orlando
American Music
Univ. of Central Florida
407-823-6181
June 26-29, 1997

Georgia
Rome
Music Room
706-291-8030
June 12-13, 1997

Illinois
Bloomington/Normal
Illinois State University
Bands of America
800-848-2263
June 23-27, 1997

Urbana
University of Illinois
Music Shoppe of Champaign
217-352-4262
July 5-9, 1997

Iowa
Iowa City
University of Iowa
West Music
319-351-2000
June 28-29, 1997

Kentucky
Lexington
University of Kentucky
606-257-8187
June 14-15, 1997

Louisiana
Baton Rouge
Louisiana State University
Zeagler's Music
504-388-2455
June 9-10, 1997

Michigan
Mt. Pleasant
Central Michigan University
517-774-3583
July 9-10, 1997

Missouri
St. Charles
Parkway North High School
Band Instrument Service Co.
314-441-7707
July 22-23, 1997

LAMAR BURKHALTER
Percussion Specialist
Westfield High School
Houston, Texas

JAMES CAMPBELL
Professor of Percussion
University of Kentucky

TOM FLOAT
Artist/Clinician

PAUL GAUSMAN
Director of Bands
Wisner-Pilger Schools
Nebraska

SCOTT JOHNSON
Director of Percussion
Concord Blue Devils
Drum & Bugle Corps

ALAN KEOWN
Marching Percussion
Specialist
University of Oregon

BRET KUHN
Teacher, Clinician,
Prospect High School
Director of Percussion
Cavaliers DBC

BRIAN MASON
Director of
Marching Percussion University
of Nevada Las Vegas

DAN MOORE
Director of Percussion
University of Iowa
Brian/Moore Duo

JEFF MOORE
Director of Percussion
University of Central Florida
Madison Scouts Drum
& Bugle Corps

WILL RAPP
Assistant Professor, Chairman
Department of Music
Kutztown University
Pennsylvania

GREGG RINEHART
Director of Percussion Studies
Plymouth-Canton
Educational Park

SUMMER SPECTACULAR

Nevada
Las Vegas
Univ. of Nevada-Las Vegas
Mahoney's Pro Music & Drum
702-382-9147
June 23-27, 1997

New Mexico
Albuquerque
University of New Mexico
Luchetti Music
505-277-2126
June 16-19, 1997

New York
Rome
Rome Free Aca. High School
Central Music Supply
315-652-4326
July 31, 1997

North Carolina
Winston-Salem
Wake Forest University
Duncan Music Co.
910-768-5680
July 28-29, 1997

Ohio
Akron
University of Akron
Lentine's Music
330-434-3138 x 130
July 29-30, 1997

Toledo
University of Toledo
Dave's Drum Depot
419-472-3786
June 13-14, 1997

Centerville
Centerville High School
Hauer Music House
513-222-2815
August 5-6, 1997

Pennsylvania
Easton
Lafayette College
Festivals of Music
800-323-0974
August 4-7, 1997

West Chester
West Chester State University
Festivals of Music
800-323-0974
August 4-7, 1997

South Carolina
Clemson
Clemson University
Pecknell Music
803-244-7881
July 7-8, 1997

Texas
Odessa
Permian High School
Caldwell Music
915-368-4084
May 29-30, 1997

San Marcos
Southwest Texas State University
P & H Music
512-245-3402
June 23-24, 1997

Nacodoches
Stephen F. Austin University
409-468-1233
June 23-27, 1997

Washington
Ellensburg
University of Central Washington
Ted Brown Music
509-963-1618
July 18-19, 1997

'97 Sounds of Summer

YAMAHA®

Band & Orchestral Division
P.O. Box 899
Grand Rapids, MI 49512-0899
www.yamaha.com

YAMAHA is a proud sponsor of Bands of America & DCI Summer Music Games.

Watch for Yamaha Drum & Bugle Corps on tour this summer and also appearing at selected summer camps ... Concord Blue Devils, Madison Scouts, Rosemont Cavaliers, and Toledo Glassmen.

DAVE SAMUELS
Vibist/Marimbist with Carribean Jazz Project

FRED SANFORD
Instructor/Arranger
Drum Corps International Hall of Fame

CHRIS HANNING
Director of Percussion
West Chester State University
Pennsylvania

CHRIS THOMPSON
Director
Lansing Community College
Jazz Ensemble

DAVE VOSE
Educator/Clinician
Berklee College of Music

DOUG WALTER
Orchestral Musician
University of Colorado

NORM WEINBERG
Professor of Music
Del Mar College
Principal Percussionist with Corpus Christi Symphony

JOHN WITTMANN
Yamaha Artist
Relations Manager
Artist/Clinician

JOHN POLLARD
Percussion & Jazz Director
Tomball High School
Houston, Texas

LARRY DOREN
Teacher
North Mesquite High School
Texas

CONTRIBUTORS TO THIS ISSUE

Paul Bissell is the author of *Tenor Madness—Instruction, Advice, and Exercises for Advanced Tenor Techniques*. He is Professor of Percussion at Louisiana Tech University, where he instructs all aspects of the program. Bissell has taught in the Leander, Texas and San Marcos, Texas school districts and is currently performing with the Shreveport Symphony.

Bob Breithaupt is Professor of Music at Capital University in Columbus, Ohio, where he is director of the percussion program and department chair for Jazz Studies and Music Industry. He is also drummer for the Columbus Jazz Orchestra, director of the Summer Drumset Workshops and Vice-President of Columbus Pro Percussion, Inc. Breithaupt is First Vice-President (President-Elect) of PAS, and serves on the PAS Drumset Committee.

David Johnson teaches percussion and jazz mallets at the California Institute of the Arts. He plays and records regularly with the Vinny Golia Large Ensemble, the Kim Richmond Jazz Orchestra and the chamber music ensemble XTET. He has performed with the Blackearth Percussion Group, Mel Torme, Yusef Lateef, the L.A. Philharmonic and others.

Igor Lesnik is a percussion composer whose works are published by Zimmermann/ Germany and HoneyRock/ USA, producer and researcher of "French Percussion Concertos of the XXth Century" for Institut Français de Zagreb, a percussion soloist who has recorded six CDs for labels such as L'empreinte digitale/F, ICM/S, Koch/A, MIC/HR, Croatia Records/HR), and the percussion teacher at the Zagreb Music Academy in Croatia.

Rick Mattingly is Editor of *Percussive Notes* and a member of the PAS Board of Directors. He is a frequent contributor to *Modern Drummer*, *Musician* and *Drum Business*, and edits drum and percussion instructional books for Hal Leonard Corporation.

Jack Mouse is a freelance musician in the Chicago area. He has performed with such artists as Clark Terry, Herb Ellis, Carl Fontana and Randy Brecker. As the drummer with the Janice Borla Group, he can be heard on her new DMP release *Lunar Octave*. Mouse has appeared as a performer/clinician at many prestigious jazz camps and festivals and is an adjunct instructor for the Jazz Studies Program at North Central College.

Layne Redmond is a drummer, composer and author specializing in the hand-held frame drum played primarily by women in the ancient Mediterranean world. For the past decade she has been intensively researching the history of the frame drum in religious and secular contexts. Her book, *When the Drummers were Women*, is published by Harmony Books. She currently performs in the duo Mad Honey with percussionist Tommy Brunjes.

Lisa Rogers is Instructor of Percussion at Texas Tech University in Lubbock, Texas. She serves as Associate Research Editor for *Percussive Notes* and Co-Historian for the Percussive Arts Society.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music where he teaches, conducts the Oberlin Percussion Group and is director of the Oberlin Percussion Institute. He served as Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Cleveland Orchestra, the Metropolitan Opera Orchestra, the Concertgebouw Orchestra and the Grand Teton Music Festival. Rosen serves on the PAS Board of Directors and is an associate editor of *Percussive Notes*.

Ed Soph is Associate Professor of Music at the University of North Texas. He has recorded with Woody Herman, Clark Terry, Bobby Shew, David Liebman, Joe Henderson, Marvin Stamm, Chris Woods, Walter Bishop, Jr., David Catney, and Joe LoCascio. He is the author of three drumming texts, an instructional video, and is an active clinician.

Jonathan Wacker is Assistant Professor of Music at Armstrong State College in Savannah, Georgia. Recent performance credits include orchestral work with the Savannah and Charleston Symphony Orchestras and drumset performances with Bobby Shew, Carl Fontana, Clark Terry and the Dominic Spera Big Band. Before receiving his doctorate in percussion from Indiana University, Wacker was house drummer/percussionist for the Harrah's Casino orchestra in Lake Tahoe, Nevada.

Kenyon Williams is a senior Music Education major at Abilene Christian University where he is a student of Dr. Allen Teel. He is a member of the Abilene Philharmonic Orchestra and performs with the A.C.U. Symphonic, Marching, Jazz, and Steel Drum Bands. He is an active area clinician and maintains a private studio while teaching part-time at two local middle schools.

John Wooton is Director of Percussion Studies at the University of Southern Mississippi. As an instructor and/ or performer he has been associated with five PASIC Marching Percussion Festival champions, and he has served as Percussion Caption Head for the Phantom Regiment drum and bugle corps. He is co-owner of Rudimental Percussion Publications and a member of the PAS Marching Committee. PN

The State of Pan

AS THE STEEL BAND ART FORM MOVES TOWARDS THE 21st century, the only acoustical family of instruments created this century will eventually need to make a comprehensive assessment of its first fifty years and examine how it has matured in the areas of music education, historical documentation, original music, science and technology, marketing and sales, training and production, and instrument standardization.

For this *Percussive Notes* feature we sought to take a look at several aspects of the current state of steel pan performance. In his interview, Ray Holman provides a perspective on how things have changed over the years, while Cliff Alexis discusses pan education and Andy Narell discusses the very latest steel pan innovation. Tom Miller offers tips on arranging for a smaller steel pan ensemble, and we have included information on active steel pan music publishers and on web sites related to steel pan. **PN**

Ray Holman Interview

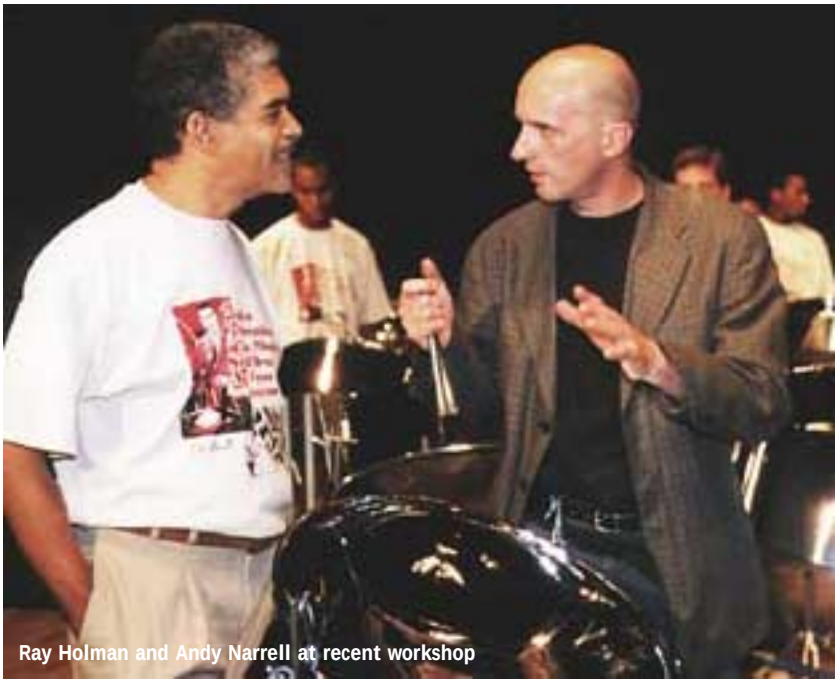
BY SARAH SMITH AND TOM MILLER

I FIRST MET RAY HOLMAN DURING THE 1987 CARNIVAL season when he was arranging the tune "Pan Woman" for the Exodus Steel Orchestra. Ray invited me to come "take a knock" on the pans with the band, and I experienced Panorama for the first time—an experience second only to the thrill of working under Ray Holman, one of the pioneers that blazed the trail for pan arrangers everywhere.

Originally from Woodbrook, Port of Spain, Holman began playing pan in 1956 at age 13. He courageously began composing original music for the steel drum Panorama competition in Trinidad and Tobago in the early 1970s. Since then, Ray's persistence in writing original compositions has allowed many pan arrangers to contribute original works to the competition and even win it.

Ray has been awarded the National Hummingbird Silver Medal of Merit for his outstanding contributions to the art form. According to musicologist Pat Bishop, "His music speaks with an individual voice. There is always integrity in his work."—Tom Miller

Sarah Smith: *When you first started playing pan, what were the panyards like?*



Ray Holman and Andy Narrell at recent workshop

Ray Holman: Then, most of the panyards were considered places to be very cautious and wary. There were no sponsors. People playing in the yards had to provide their own drums. There were some competitions at that time, like the Music Festival in June. The association of pan with Carnival, Panorama, began in 1962 or 1963, I think.

Tom Miller: *Your early years were spent in the Invader panyard. Tell us a little about that and what role it played in your development.*

Holman: Actually, I first experienced pan away from the panyard. Near to my house was a dance theater called Little Carib. The choreographer had acquired some pans to accompany her dancers. Her cousin, Roy Rolla, was a bandleader and popular musician at the time, and I was friends with his son. This is where I first touched a pan. We picked out the notes and played little songs.

Little Carib was just a short distance from Invaders, so when I came to the Invaders, it was actually the second place I touched a pan, but it was where I learned how to play and got a feel for the instrument.

Back then, people were afraid of steel bands. The men were from the lower part of society and kind of rough. Many of them were from prisons, not only for stealing but mainly for violence. Here I was, a high school student attending one of the most prestigious schools, Queen's Royal College, and although I was from the area, I was greeted with a kind of awe that I would go into that panyard. But I was so welcomed by Ellie Mannette, the leader of the Invaders then. I would watch Ellie tune the pans and saw how he struck the notes.

There were all these people around playing the pans, and I tried to play along with them—men like Manuel Riley and Cobo Jack, who was a great improvisor. We admired him and I wanted to be able to play like him. The sound and style of the Invaders pan became a part of me; it has never left. I am grateful that I was allowed to play there and learn from these men.

Smith: *How do you feel about music other than traditional calypsos and soca being arranged for pan—music like reggae, jazz, blues and classical?*

Holman: I think everything has its place. I have made many arrangements of classical pieces, such as Handel's "Hallelujah Chorus" for pan. It depends on what you're playing for, who you're playing for and what you like. At times in Trinidad at music festivals, for example, classical is expected. Other times you want music people can dance to apart from calypso. Sometimes you just want music to listen to. In the beginning, people liked to hear the steel band play a popular song in the calypso style and tempo. Mambo is also popular in pan.

Smith: *The first time an original work, rather than a Calypsonian's tune, was presented for Panorama was when you played "Pan on the Move" with Starlift. What was the reaction?*

Holman: I would have to say the Calypsonians were sort of paranoid. They thought that if this were to catch on they would lose their hold on the market, that steel bands would be taking away from their tunes and their tunes would get less air time. So they started complaining and being mischievous.

Smith: *So now you try to get airplay before Carnival?*

Holman: What we did originally was to have an instrumental version on the air, but the Calypsonians started spreading propaganda that people wouldn't know the tune and wouldn't enjoy Carnival if they couldn't sing words along with the tunes, and all this sort of baloney. So now we try to put down a vocal version of the tune and let it play on the radio before Carnival.

Miller: *In 1966 you did an arrangement that was pretty innovative. Tell me more about that.*

Holman: You are referring to the Kitchener tune "Mas in South." That tune really provided the form for modern Panorama. When we started in 1963, '64, '65, I didn't really know what to do. We were accustomed to playing on the road, with pan round de neck. We would have a verse, chorus and maybe a small jam, and that was it.

But now for the first time, Panorama was going to be on a stage, so I looked for something different. The form of "Mas in South" was different; it had an introduction, verse and chorus, and I developed the tune by improvising on the theme. The solos started to be more jazz oriented, and it expanded my concept of music for Panorama.

New ideas started to come to me and I learned how to modulate. My listening to classical music helped me develop—particularly listening to concertos; one of my favorites is the *Piano Concerto in A minor* by Schumann. So the form of "Mas in South" became almost standard.

Smith: *What were your musical influences?*

Holman: I was influenced locally, of course, by men like Sparrow. I also listened to classical music, especially in my teens. My mother always had music playing in the house. I listen to jazz and Brazilian music—the bossa nova, samba. I like some American popular music and African music. I would say I have varied tastes and have been influenced by any music I've heard.

Miller: *The tune "Panyard Vibrations" has a short bass pan solo that is doubled by the upper pans. That type of writing for the bass didn't appear again in any of your arrangements until 1988 when you wrote that magnificent bass solo in "My Band." Was the bass solo an innovation of yours?*

Holman: Yes, it had never been done before. Some people played the melody on the bass, but I wrote an actual solo for the bass in "My Band." This was a new idea, which I really enjoyed doing.

Smith: *About how many original compositions do you have now?*

Holman: About 200-plus, not counting the numerous arrangements I've done over the years.

Miller: *You have started your own band here in Trinidad recently.*

Holman: Yes, I am very excited about this project! The band will be called Odyssey. I've been wanting to do this for a long time. Many people are really behind me on this and my friends are supporting me. We are starting to get the pans and tuners lined up, and the chroming has begun on some of the pans. I'm really excited because I've been wanting to get the sound I want to get and hear my songs with this sound. I don't think it will be perfect at first, and it will take time and work, but I am hoping it will get off the ground soon.

Smith: *Will you be ready for Panorama 1998?*

Holman: I think 1999 will be more realistic. It takes a lot of money to get a band off the ground. We have had discussions with someone who is interested in sponsoring us, and we just have to hope that it will materialize.

Smith: *What is your feeling on the future of pan in Trinidad and the U.S.?*

Holman: It is difficult to say. In Trinidad today it seems more people are learning to play at a very young age. What is different now is that more are learning to play and read music at the same time. In the years to come, there might be a change in the way the music is taught in the panyards. The process of learning might be faster then, with people knowing how to read music, because now it is done orally.

In the States, the strides that have been made are really amazing to me. It is a huge growth that so many high schools and colleges have steel band programs now. I can see more and more people becoming involved with the instrument, but I don't know if pan will increase in the non-academic areas. This may have a limited effect on the audience. **PN**

STEEL BAND'S NEW MUSIC PUBLISHING COMPANIES

The advent of original music written expressly for steel band is a relatively recent advancement. Some of the pioneers of steel band's original music are Ray Holman and Boogsie Sharpe in Trinidad, and Andy Narell in the United States. Currently, in the United States there are several publishing companies that specialize in original music for the steel band and are carving out their niche in this developing industry. Panyard, Inc. of Akron, Ohio currently has the largest collection of charts, specializing in Panorama music. Their sheet music division, under the direction of Steve Popernack, also has popular and classical charts. P. Note Publications of Wichita, Kansas, owned by Phil Hawkins, specializes in original music with a Calypso or Brazilian style. Hillbridge Music in Washington, Pennsylvania, under the direction of Mark Svaline and James Leyden, specializes in music for educational or professional performing groups.

Currently, in the United States, two pioneering tuners are now on faculty at two major institutions: Ellie Mannette at West Virginia University and Cliff Alexis at Northern Illinois University. Both have written original music for the instrument, and from their unique perspectives as builders, their arrangements are structured specifically for the individual voices of the steel band. Additionally, their music relates to their understanding as tuners of how the instruments should function as an ensemble.

—Kaethe M. George

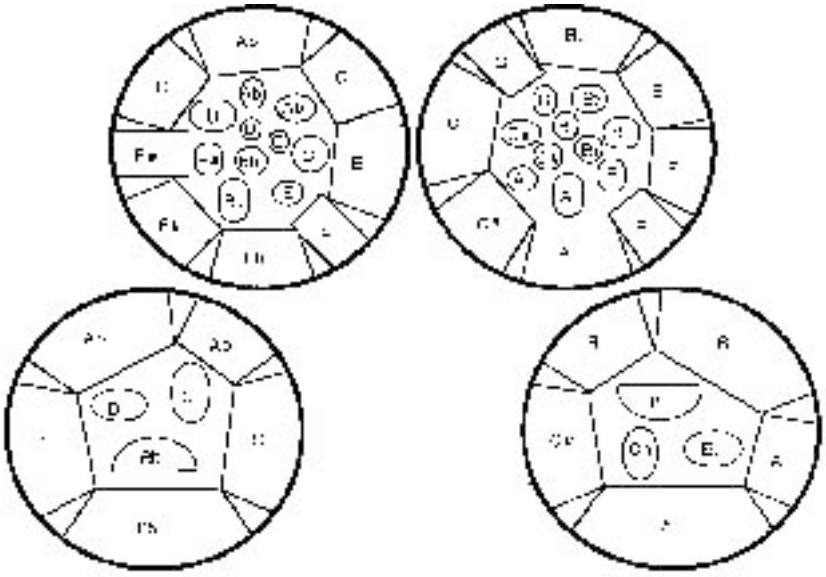
Creating Steel Band's Newest Voice

BY KAETHE M. GEORGE

DURING LAST JULY'S ANNUAL STEEL BAND WORKSHOP at West Virginia University, two internationally renown steel band artists, tuner Ellie Mannette and performer Andy Narell, unveiled the newest addition to the steel band family of instruments, the "quaduet." As a climax to the year-long series of events known as the Golden Celebration 1946-1996, the introduction of the quaduet marks Mannette's seventh musical creation and increases the family of steel band instruments to ten.

The creation of the quaduet demonstrates a significant change from the introduction of Mannette's first instrument, the "Invader" Lead, in 1946. Then, amidst the turbulent social backdrop of post World War II Trinidad, Mannette made the first 55-gallon steel barrel into a musical instrument essentially in total secrecy. Fifty years ago, Mannette and his fellow tuners were fumbling for raw barrels and searching for simple melodies—much less a tuning method. Now, fifty years later, the process of designing the quaduet began as a collaboration. Conceived by Narell and brought to reality by Mannette, the quaduet's design was also the result of contributions from Mannette's team of builders and tuners at the University Tuning Project.

Recently, Narell had an opportunity to describe the quaduet's development from his perspective. With the release of his new Caribbean Jazz Project CD, *Island Stories*, Narell introduces this unique voice to the world.



The quaduet

Kaethe George: *How and when did you and Ellie conceive the quaduet?*

Andy Narell: I've been thinking about range-extending instruments for over twenty years. Around 1977, I had Patrick Arnold[1] build me a modified double second with a lot fewer high notes and the addition of low E-flat and D. I positioned one on each side of a lead pan.[2] In those days I played a low-B lead, so this added a major sixth to the low end. I used this setup on some solo gigs, but never incorporated it into my band playing. As time went on I got more interested in playing the double second itself as a soloing instrument, particularly after I became more familiar with Boogsie Sharpe and Robbie Greenidge, who had focused so much of their energies on mastering the double second.

I'm not sure exactly when the idea of the quaduet came to mind; it had been stewing for quite some time. About 1993 or 1994 I made a sketch for Ellie and asked his opinion about the feasibility of making it. We arrived at four low notes per drum plus octaves for tonal quality, which adds eight notes, or a minor sixth, to the range of the double second. Ellie mulled it over for a couple of years before building the first one in 1996.

George: *Describe the quaduet and its purpose in the family of steel drum instruments.*

Narell: The quaduet is a double second with two pans added for additional range. The extra pans don't have any function on their own, as they contain only eight out of the twelve notes of the chromatic scale. However, they add a sixth to the low end of the double second without losing the accessibility and tone of the double second, which is such a primary instrument for soloists like myself. You're playing a double second and only reach for the third and fourth pans when you need a low note. The quaduet gives you nearly a four-octave range, encompassing the ranges of both the double second and triple cello. I would say it has parallels in instruments like the eight-string classical guitar, or the six-string electric bass.

George: *Is the quaduet primarily a solo instrument?*

Narell: In the steel band there is so much redundancy and overlapping of ranges that I don't think the quaduet offers much in the context of the steel orchestra. I think it's more important to concentrate on getting the best tone for each range and type of instrument instead of getting an expanded range for individual players. However, the quaduet, with its wide range, will be of great use in almost any situation where there are few pan players, or only one.

George: *Tell us about the Caribbean Jazz Project's newest CD.*

Narell: I'm really excited about it. Our first one was a recording of a newly formed band; this is the same group one hundred gigs later! I feel we have so much more chemistry now, and the whole process was really enjoyable. The record is basically a live performance in the studio by this seven-piece band, with just a few overdubs and fixes.

George: *How and where are you using the quaduet on this CD?*

Narell: I use the quaduet on about half the tunes. Remember that it's the same pair of double seconds that you're hearing all the time anyway, but there are melodies that I'm playing in the low register, and with the quaduet I have all the notes. Sometimes I play melodies an octave lower then the sax and vibes, which is a very difficult role for the pan than is usually conceived of. It emphasizes the darker, more haunt-

ing register of the steel pan, and supports the sound of the other lead instruments—much the same way we use the lower registers to support the high pans in a steel band. If you listen to "The Lost Voice" you can hear extensive use of the low notes of the quaduet, with the steel pan doubling the clarinet melody an octave lower.

George: *Are there any special or different techniques you use to play the quaduet?*

Narell: Again, the point of the quaduet is to give you the additional range while allowing you to stick with the double second. Nonetheless, the challenge is to maintain a consistency of tone while you're reaching longer distances to get to a low note, and any time you're dealing with a large tonal range you have to adjust your touch to control the tone. Then there's the problem of finding the right mallets, which we're still working on.

END NOTES

1 Patrick Arnold is a tuner from Trinidad who has built a significant number of steel instruments in the United States over th e last twenty years.

2 Narell notes, "I often use the terms 'lead pan' and 'tenor pan' interchangeably. Tenor is the name used in Trinidad, but it's kind of a misnomer for an instrument that now would be more accurately called a 'soprano,' which, of course, nobody calls it." **PN**

Cliff Alexis: Pan Education

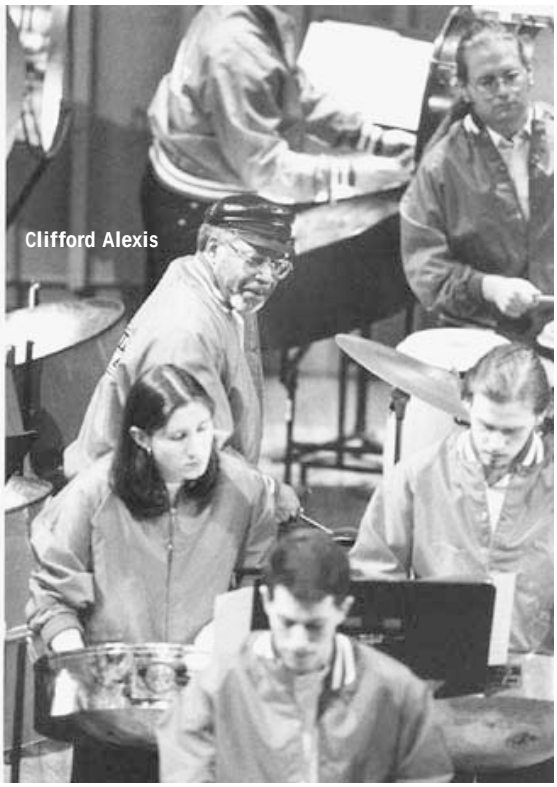
BY ROBERT CHAPPELL

CLIFF ALEXIS DOES IT ALL IN THE WORLD OF PAN. Pan builder, tuner, arranger, composer and performer, Alexis has learned each of these arts by personal desire and the external demand of bands, students and the market. His education has been a continual progression from rote learning, to observation and imitation, to experimentation and the creative process in each of these skills. He also has been actively involved in teaching pan from his early days in Trinidad to public schools in Minneapolis to co-directing the Northern Illinois University Steel Band.

Alexis' start in pan was primarily as a player, first in the local panyard and then working his way up to play with the Invaders Steel Band and touring the United States, Canada, Europe, Africa and New Zealand with the National Steel Band of Trinidad and Tobago. In those times, playing in a steel band was not a socially acceptable activity; musicians could get considerable grief from police and even their own family! But that was hardly enough discouragement to keep Alexis from exercising his musical curiosity and creativity.

Cliff recalled how he first got into arranging: "I was riding my bike and a guy calls out, 'Hey, these guys want you to arrange a tune for the band.' They never heard me arrange a tune, but they knew I played in the National Steel Band and the Invaders, so I was suddenly thrust into the big picture."

Being an arranger in Trinidad was, as Alexis put it, "Like being a one-eyed king and country to the blind. You have fifty-five musicians around you, most of who don't know what a triad is, so the arranger has to compose and teach all of the parts for each section in the band. An arranger might teach the tenor line a few notes, they would play it until they got it, and then he would add more notes. This would go on until a large part of the tune was arranged, and he would then go on to another section of the band."



Clifford Alexis

This rote, aural teaching method is found all over the world in musical traditions from Irish bodhran to Indian tabla and African drumming. A major difference is that steel band arrangements have progressed to an almost symphonic complexity, making rote learning a very time-consuming process.

"The repetition needed to learn a tune by rote means that you will really know your part in the music and how it fits together with the other parts," Alexis explained. "I still remember tunes I learned as a kid in Trinidad. They become a part of you."

When Alexis first started teaching in the United States in an inner-city high school in Minneapolis, he primarily used a rote method to teach pan. "I fought to get a two-hour block of time for rehearsals with my steel band, and then I'd ask the students to come back after school and after dinner for more practice. Their parents were happy to have them off the streets, and many of them went on to graduate from college," Cliff said.

When Alexis joined the staff at Northern Illinois University twelve years ago, this rote teaching method became impractical with a limited fifty-minute rehearsal schedule. Co-directing, arranging and composing for a university band of thirty-three players who are almost all music majors—and most are percussion majors—has spoiled Cliff. He told me, "I don't think I could go back to rote teaching now; it is too time consuming. In this setting, students may read really well but they do not always fully digest the music. Often they will walk away from it and forget it, where I like to dig into it, learning the chords and patterns, learning the melody of the tune. If I have to go back and play it later, I would remember 99% of the tune, whereas with such a short rehearsal the students would have to read or relearn it."

A few years ago, Cliff made the NIU band learn a tune by the rote method. Some students were uncomfortable learning that way, mostly because they do not exercise the part of the brain dealing with aural and rote memorization. Yet by the end of the process, the band knew that tune so well that they could still play it months after the last performance.

Pan players from the United States who have traveled to Trinidad to play in a band for the Panorama competition have faced a similar problem. Cliff said, "When panists from the United States go to Trinidad they face a very different situation—an action form of teaching, no music, no notes written on the pan. They must use their skills learned here—ear skills, theory skills—and figure out the structure of the tune."

Alexis has grown very comfortable mixing rote teaching and reading music when he works. Many times during rehearsal he will ask a section or two of the band to drop out while the others play. This gives him the chance to really get those parts glued in his head for writing more varied melodies down the line of an arrangement. Alexis also does this for the students to learn how their part relates and fits in with the other sections of the band.

"In Trinidad, people throughout the band would know the melody of the tune or even the whole arrangement, whereas in the United States people just know their own part," Cliff said. "The difference is that here, steel band is not the student's whole life. For instance, a percussionist may be interested in numerous percussion idioms, and will need to spend time each week on all of those. But look at the amount of music students play in steel band compared with what they may play in the back of an orchestra. We bring music to a percussionist like a violinist might play in the front of an orchestra."

Alexis would like to see changes in the education of pan players in Trinidad, too. "I hope that someday soon, all pan players in Trinidad have to know something about the music, so if somebody is curious about a chord, they can ask about the voicing," he said. "There is a road block for the musicians who don't have the musical knowledge. Musical training would give Trinidadians more opportunities. I would like to see this bear fruit.

"In the United States, I would like to see every student of pan learn the instrument well, including paying respect to the instrument and the tradition. That is what a lot of people in Trinidad expect." **PN**

PAN SURFING

STEEL PAN WEB SITES ON THE INTERNET

According to an article in the January/February 1997 issue of the Pan-Lime steel band newsletter, some 5,000 web sites contain steel band information or references. Here are a few of the more notable ones.

APPALACHIAN STATE UNIVERSITY STEEL BAND
http://www.acs.appstate.edu/dept/music/steel/

CAC FACULTY
http://www.wvu.edu/~ccarts/facultym.htm

CATHY DILL (STEEL SPICE STEEL BAND)
http://members.aol.com/steelspice/index.html

IERE NET
http://www.iere.com

LINCOLN ENTERPRISES
http://tradepoint.tidco.co.tt/lincoln

ELLIE MANNETTE AT THE CAC
http://www.wvu.edu/~instadv/tour/cac.htm

NORTHERN ILLINOIS UNIVERSITY STEEL BAND
http://www.laotzu.art.niu.edu/~music/index/percussion.htm

OBERLIN PAN PAGE
http://www.oberlin.edu/~cconsort/can.html

THE PAN PAGE
http://www.smus.se/musikmuseet/pan/

PANYARD, INC.
http://www.panyard.com

PETROTRIN INVADERS
http://www.tidco.co.tt/~invaders

SOUTH POINT STEEL
http://webpages.marshall.edu/~adunn/pans.html

STEELBAND MUSIC
http://www.steelbands.com

TRIBUTE TO LORD KITCHENER
http://www.intr.net/goyewole/kitchbd.html

TRINIDAD EXPRESS
http://www.trinidad.net/express/home.htm

TRINIDAD GUARDIAN
http://www.ttol.co.tt/index.html

T&T PANORAMA 1997
http://www.tidco.co.tt/Carnival1997/pan

Making More with Less: Arranging Techniques for the Small Steel Band

BY TOM MILLER

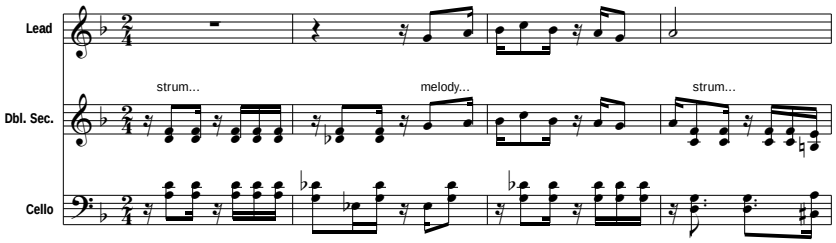
THE ART OF THE STEEL BAND HAS REACHED AN EXCITING point in its growth, where there now exists a demand for commercial steel band arrangements. Fortunately, this demand has been well met by several steel band music-publishing companies, enabling ensemble directors to purchase "ready to wear" arrangements for their groups. The music, usually scored for a complete ensemble (lead, double tenor, double second, guitar, cello and bass pans), sounds the way we hope to hear pan music: full, rich and exciting.

Unfortunately, there are times when certain performances don't allow for the luxury of a full ensemble, and we find ourselves having to play these arrangements with a scaled-down group—for example, a four-piece steel band as opposed to a ten-piece ensemble. Can adaptations be made of these complete arrangements or of your own original music to make the smaller ensemble sound fuller? This has been an ongoing artistic concern for my own group, Pan Ramajay.

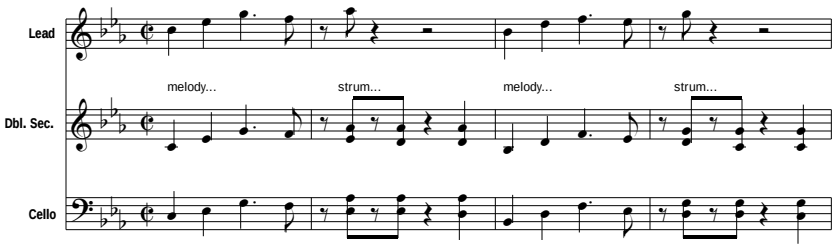
This article presents some ideas and techniques that Pan Ramajay has successfully utilized in order to sound more resonant and penetrating, given the actual number in our ranks. Pan Ramajay's instrumentation consists of a lead pan, double second pan and triple guitar pan, with electric bass and drumset. This instrumentation will be the reference for the purpose of this article.

A lead pan alone, even in the presence of only two other pans, can sound weak in certain musical passages. This is why the large bands of Trinidad and Tobago have such a high lead-pan-to-band ratio—to ensure a strong melody. On Pan Ramajay's two recordings, *Pan Ramajay* and *Anyway*..., we have been able to minimize that concern by doubling the lead lines with another melody instrument, usually a saxophone or flute, and sometimes a double tenor. The timbre of those instruments mix well with a pan and not only strengthen the melody but also add brilliant color. Performing live as a five-piece group, however, doesn't always make this

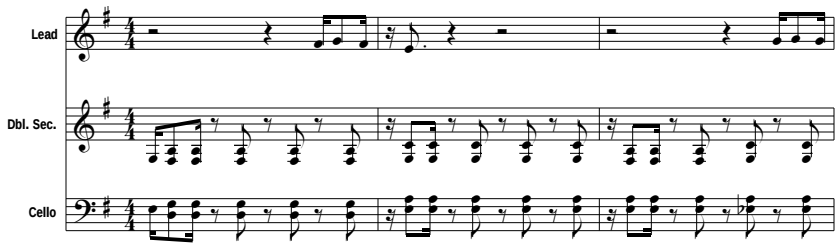
Example 1
"Llava Tierra" from the CD *Anyway*...,



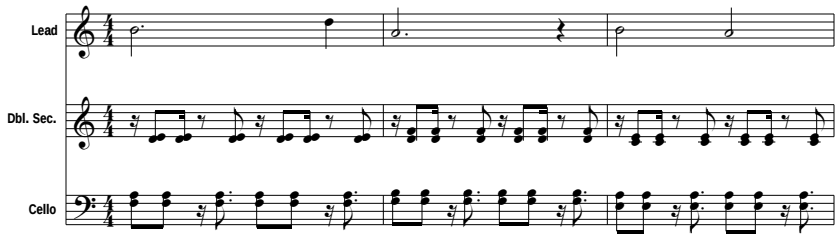
Example 2
"Feng Shui" from the CD *Anyway*...,



Example 3
"Shadow of Doubt" from the CD *Pan Ramajay*,



Example 4
"The Chosen Place" from the CD *Pan Ramajay*,



option possible. Should you find yourself in a similar situation (a single lead sounding thin), consider some of the following suggestions.

The most effective method Pan Ramajay uses to strengthen the melody is to utilize the double second—normally used in most arrangements for strumming—as a double tenor/double second voice. In this fashion, the player can double the melody in unison with or an octave below the lead pan, and then fill in between melody passages with strums. (See Example 1.)

Not only does this provide a definitive, clear melody, but this can be accomplished without sacrificing the upper strum part. It can take some practice to get used to balancing your playing volume, making sure to bring out the melody and back off on the strum, but the result is very effective.

If you are trying to place more emphasis on a relatively short passage, try doubling the melody over a three-octave range. For a more subtle emphasis, play the melody at the distance of two octaves apart on the lead and cello pans with a double-seconds strum tucked neatly in between. (See Example 2.)

With the melody sounding strong and out front, let's consider some of the challenges you might encounter with strum patterns. In a larger ensemble, there are generally two different strum rhythms between the double second and cello pans, with two or more instruments playing each of these rhythms. This allows each of the rhythms to sound very precise. In a small group, this rhythmic interplay can lack precision, especially in the lower pans, and wash out the lead pan melody. One solution is to choose a single, identical rhythm for both strumming pans, which provides a good, crisp rhythmic accompaniment, staying out of the way of the lead pan while clearly defining the harmonic movement as well. (See Example 3.)

When using two different rhythmic strum patterns, offsetting them by a smaller subdivision, say a 16th note, creates a more uninterrupted background and also a very interesting, almost gamelan-like effect. (See Example 4.)

Pan Ramajay has opted for the alternative of using an electric bass. Although logistically this is far easier than traveling with a set of six bass pans, it comes with another type of problem: the integrity of the pan blend. Most electric bass players are accustomed to playing at a considerably louder volume than is needed to accompany a steel band. Excessive bass volume washes out your band's middle register, where all the harmony and rhythm reside. In addition to playing at a lower volume, your bass player should also try to "dial up" a warmer, muted tone from the bass in order to better blend with the sound of the pans. Remember, in a steel band, the focus should be on the pans.

After much trial and error with orchestrating large ensemble arrangements for a smaller group, these are some of the successful solutions Pan Ramajay has incorporated in achieving our unique sound. If you find yourself writing for a small steel band, check out some of the examples featured on Pan Ramajay's CDs and other small steel band recordings. Keep in mind as you experiment with ideas of your own that achieving a full sound for a smaller steel band need not be a sacrifice. **PN**

ROBERT CHAPPELL is Head of Percussion Studies and Professor of Music at Northern Illinois University. A student of world music since 1975, he has studied North Indian tabla and African percussion, and has played in the NIU Steel Band since 1991. He worked with the world music program at the National Institute of the Arts in Taipei during the fall of 1996.

KAETHE M. GEORGE has been coordinating Ellie Mannette's activities in the U.S. and abroad for nearly 15 years. A graduate of Georgia State University in Theater and Journalism, George also assists Mannette with his teaching duties at West Virginia University and is project manager for the University Tuning Project.

TOM MILLER is a freelance percussionist and steel drummer who has performed with such artists as Andy Narell, Kalani, Michael Manring, Paul McCandless and his own group, Pan Ramajay, with whom he has produced two CDs. Miller has played and arranged music for films, television, jingles and recordings, and is active as a clinician/performer.

SARAH SMITH is Assistant Professor of Music in percussion at Mississippi Valley State University. She received her Doctorate in Musical Arts from Ohio State University, and has attended Ellie Mannette's Summer Steel Drum Workshop, where she met Ray Holman.

Charting the Course for Drumset Study

BY BOB BREITHAUPT

MANY WHO TEACH ULTIMATELY conclude that their most successful efforts in developing students are the result of providing an environment in which individual learning can take place. Although the process of "force feeding" students data and literature, plus doing research for them and coaxing the desired result, may have impressive short-term benefits, it fails to develop the skills and depth of understanding necessary for a broad perspective.

In terms of drumset, every imaginable book and method has been written to help learn an instrument that is aurally based. There are countless examples of exceptional performers who developed their art and built their style and technique through listening and emulating others. Many of these players did not have the benefit of the body of literature that exists today, and perhaps would not have taken time away from their playing and listening to use it even if it had been available.

However, with today's wealth of excellent materials it is the teachers' responsibility to set some guidelines, helping the serious students seek out the best and most relevant literature. By assisting them to "chart their course" for drumset study, it is possible to direct their efforts into five essential categories: Listening/Context, Transcription, Coordination Study, Style Analysis and Chart Reading.

LISTENING/CONTEXT

The art of listening to music can be a challenge for today's students who are so visually stimulated. They should be encouraged to use their ears only to first establish an acquaintance with style. While instructional videos lend a "helping hand" to the process of learning through seeing, it appears that students are enamored as much with the gear as with the music—visual stimulation.

Along with providing a "listening list" of the players they are studying, students should also develop a discography based upon their own research. They should be encouraged to present a report to other students on a particular player or playing style, thus developing a greater depth of knowledge via the verbal presentation. Another part of the process is listening to and discusing their favorite players, regardless of the style, followed by investigating other drummers, which will provide a context of historical significance, or of other styles.

It was shocking to find how little some young players knew about the significance of Tony Williams after his untimely death. His name was known to many due to his picture in various ads and catalogs, but his playing, especially those crucial examples with Miles Davis, was lesser known.

TRANSCRIPTION

A logical outgrowth of critical listening is the process of transcription. Transcription should be considered very broadly, from transcribing a basic groove or pattern to a complete passage or solo. Some students find the process fascinating while others find it cumbersome. Some can perform a solo by ear but have difficulty in writing it down.

Transcription is an effective way for a student to get "inside" the music. Many will become quite accomplished at transcribing once they have been challenged to do so. In addition, the transcription is a perfect vehicle to use as the basis for a verbal presentation, as previously discussed. For college students, a drumset transcription could be substituted for a multiple percussion assignment.

COORDINATION STUDY

Characterized by Jim Chapin's oxymoron "coordinated independence," authors and players have searched for different ways to overcome the physical challenges of independence. There are now a few standard methods that have become staples of the pedagogical literature: the Chapin book, the adaptations of Ted Reed's *Syncopation* book, titles by Gary Chaffee,

Gary Chester, Ed Soph and more recently by John Riley and David Garibaldi.

Students should be encouraged to purchase these materials, and teachers should have them in their files along with the standard fare of Goldenberg, Green, Stevens, Goodman, etc. Not only should the students be exposed to these materials, but they must understand the process of executing the exercises so the learning process can begin. Instructors should have a fundamental knowledge of these techniques, as the Chaffee "linear" concept is as viable as the Stevens grip.

STYLE ANALYSIS

The subject of style is the most recent exciting development in drumset pedagogy. The amount of quality, well-researched material published in the last five years is staggering. Many books include a compact disc, allowing the critical aural connection to be made. Instructional videos are very valuable for showing a particular style, especially in depicting hand drumming styles and techniques.

CHART READING

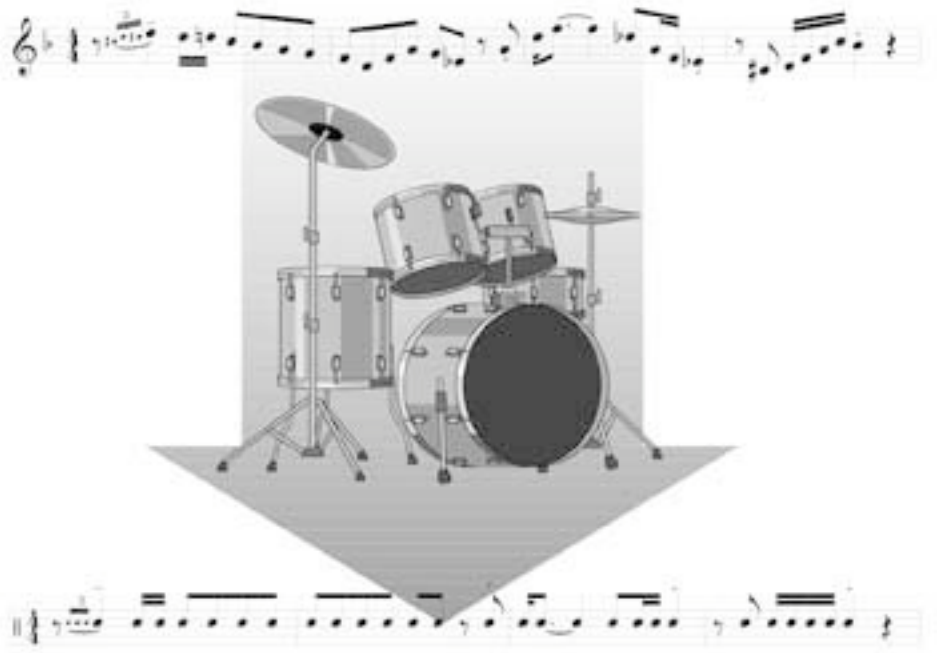
Many young drummers think that only the "big band" players need to learn techniques pertaining to chart reading. In fact, all drumset performers can benefit from being able to diagram or "chart out" the tunes they are playing, no matter what the style. Therefore, basic chart terms and techniques should be understood and discussed with students who are serious about the instrument. Fundamental calligraphy techniques, such as "split bar," and basic layout of charts should be explained. Articulation markings, such as those used for brass figures in a big band, can be helpful in the aural understanding of phrasing and accompanying. Students can learn a great deal by charting tunes of any style and listening to various big band arrangements, following either the drum chart or the lead trumpet chart. Books by Steve Houghton and Ron Fink, along with articles that have appeared in *Percussive Notes*, can provide tremendous insight into the process.

The drumset player is challenged with "leading" the band along with depicting the style, maintaining the tempo, following the dynamics and accompanying soloists, while sometimes reading a chart—all in a tasteful, yet authoritative manner. Often, that is a daunting task for the most experienced drummer. This is why the charting of a self-help program for drumset instruction is crucial and must include elements of all the above for nearly all players.

Only the most gifted, that "one in a million" player, can survive the long haul without the necessary background in these areas. None can survive without the aural foundation of learning through listening. Students must be encouraged to plan their work on the drumset with great care and challenged to take ownership of their learning by establishing a personal drumset "curriculum" of study. PN

Melodic Transcription for the Drumset

BY JACK MOUSE



IN THIS ARTICLE I WOULD LIKE TO suggest a different approach to solo transcriptions. Rather than transcribing another drummer's solo, transcribe a solo by a horn player, a pianist or any other pitched instrument. The exact pitches need not be written out, only the rhythmic patterns played by the soloist. Example 1 shows a four-bar excerpt in the style of tenor saxophonist John Coltrane. Rhythmically transcribed, it would look like Example 2.

By rhythmically transcribing a melodic solo the drummer gains an awareness of the rhythmic language or vernacular of the idiom, be it jazz, rock, Latin, etc. Many younger drummers tend to sound rudimental or "marchy" on the drumset. This comes from the natural tendency to use familiar rhythms when first learning to improvise. Having acquired rudimental drum training prior to playing the set, many young students play rudimental snare rhythms that only enhance the technical execution of the rhythmical styles required for playing the drumset.

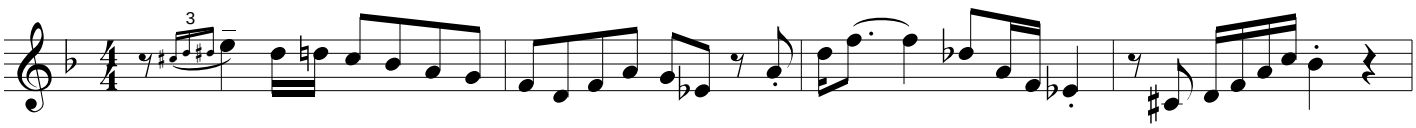
Drummers need to use the same stylistic rhythms and articulations as other improvising instrumentalists. By transcribing melodic solos, we become more aware of the rhythms used by the soloists and begin thinking more musically and less "drumistically." We also become more melodic and lyrical in our own playing.

Looking again at the transcription, first play the rhythm several times on the snare for accuracy. Note how it feels to play the rhythm. You should also try singing the rhythms. Next, on the set, treat the transcription like a "lead sheet," or a written melody rather than an improvised solo. How will you accompany that melody? Which rhythmic figures will you "catch" and how will you set them up?

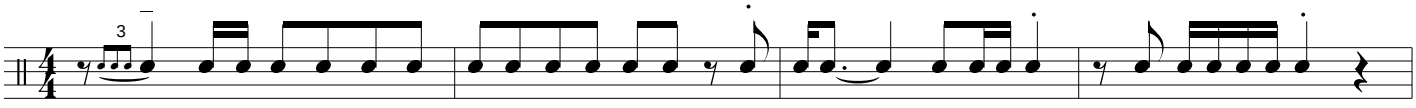
Next, play the rhythmic transcription as a drum solo, using various combinations of drums and cymbals. It is important to achieve the same feeling and capture the same nuances as the solo. Listen for dynamic contrasts and accents, as well as note values and their durations. For instance, in the first bar of the melodic transcription, the "and" of 1 is a long sound, as is the "e" of 1 in the third bar. Remember, on the drumset we have long sounds (cymbals) and short sounds (drums).

Keep in mind that we also have high sounds and low sounds, and by using these we can emulate the melodic curve of the solo—i.e., whether the line is as-

Example 1



Example 2



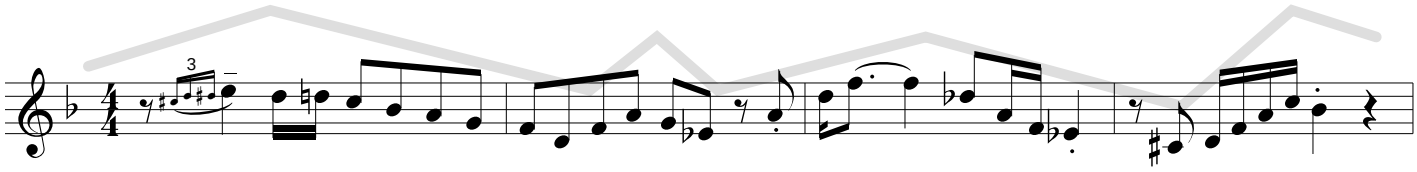
cending or descending, or smooth or angular. A graphic illustration of the melodic curve would look like Example 3.

Superimposing your graphic illustration over your rhythmic transcription, using a dotted line as in Example 4, will further assist you in combining all rhythmic and melodic elements of the solo.

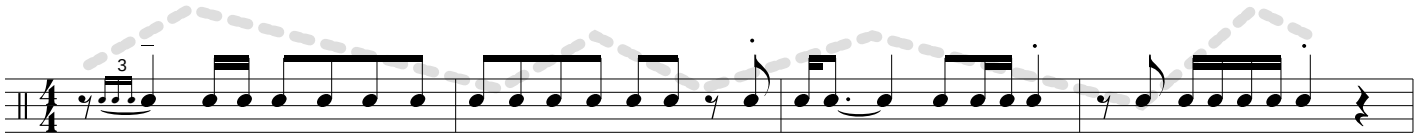
Great improvisers possess unique rhythmic, melodic, harmonic and textural characteristics that continually appear in their solos like musical signatures. For this reason, it is advisable to rhythmically transcribe several solos by the same artist. For example, many jazz players have been influenced by the playing styles of John Coltrane, Miles Davis, Bill Evans and so forth, so by studying those artists' rhythmic styles and playing transcriptions of their solos, you will be able to accompany in a more musical and sensitive style.

Remember, the drumset is essentially an accompanying instrument and most of our playing is as accompanists rather than soloists. It has been my experience that by applying this approach to melodic transcriptions, a drummer can become a more melodically, rhythmically and texturally interesting player.

Example 3



Example 4



PN

Be sure to send PAS your current address. Please mail all address changes to: Percussive Arts Society
P.O. Box 25
Lawton, OK 73502

It's All in the Music:
Musical Frameworks for Rhythmic Style and Improvisation

BY ED SOPH

DRUMMERS ARE OFTEN TAUGHT "beats" and coordination drills without exploring the musical applications and possibilities of those patterns. That is like learning how to pronounce words without understanding the contexts in which they may be used.

A tune provides the format to study basic "beats" within a melodic structure; to develop coordination skills for a specific rhythmic style; to develop improvisation skills; and to explore techniques for musical rhythmic expression on the drumset.

Using music for practicing develops awareness of tempo, dynamic balance, rhythmic consistency, syncopation, phrasing, form and melody. One learns to listen and relate within the contexts of musical structure, the rhythm section, the soloist and the ensemble.

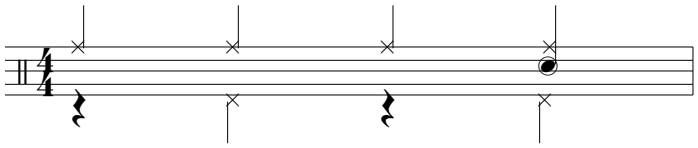
In this article we'll look at two "standards" from the jazz repertoire. To derive maximum benefit from the ideas presented in this article, you owe it to yourself to obtain recordings of these tunes. Both have been recorded by a variety of artists, and both are included in the book/CD play-along set *Jazz Drums* by Steve Davis, published by Jamey Aebersold.

The following ideas and applications are merely starting points. Act on your own ideas. It's all in the music!

STYLE: **Swing / bebop**
TUNE: *Doxy* by Sonny Rollins
FORM: 16 measures made up of two, eight-bar segments; may also be structured as A-A-B-A with four, four-bar segments, three of which are similar (the A's) and one of which (the B) is different.
RHYTHMIC STYLE: Legato swung 8th notes:

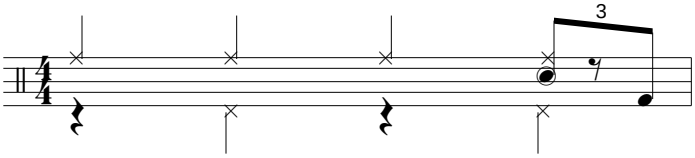
The first step is to learn the melody. You should be able to vocalize it in the appropriate rhythmic style. Find a recording. Play the melody on piano or marimba.

1. Time Framework:
   a. Even quarter notes on the ride cymbal
   b. Hi-hat played on beats 2 and 4
   c. Cross-stick on the snare on beat 4 (or on beats 2 and 4)



Play this framework with the music until you feel confident. All parts of the set should be equally audible, i.e., dynamically balanced.

2. To the time framework add the bass drum on the "and" of beat 4 at the end of each four-measure phrase. You might want to sing the bass drum notes while you play the time framework so you can hear where they are played in relation to the rest of the framework. Think of the bass notes as the last note of the 8th-note triplet on beat 4, with the first note of that triplet played by the ride on the downbeat of 4:



Always look for how patterns go together in linear relationships.
Balance the bass drum within the time framework. LISTEN.

New G1 and G2 coated.

Tone

MOST PEOPLE WANT A GOOD REASON

BEFORE TRYING SOMETHING NEW.

Consistency

TRY EVANS G1 AND G2 COATED HEADS.

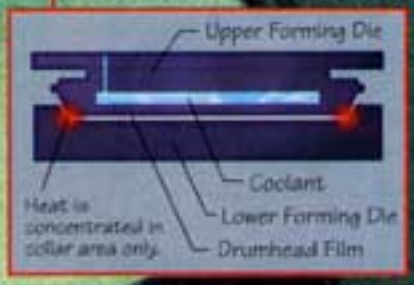
WE HAVE THREE GOOD REASONS.

Durability

LTF-Low Temp Forming*

Evans' patent pending low-temperature collar forming system is simply the best process for molding the collar of a head ever devised. Coils run cool water behind the vibrating portion of the drumhead film, protecting it from the heat that forms the collars. Unlike other forming methods, Evans' cool plates don't affect the physical properties of the polyester film (especially important for 2-ply heads; the process ensures that the plies will lie flat against one another), making for the most consistent, best sounding drumheads available.

**Patent Pending*



The Perfect Hoop

Our engineers have recently retooled our hoop forming machines with a closed-loop feedback system that ensures precise length to thousands of an inch--every hoop is not only perfectly round, but exactly the same as the last one. And perfect hoops make for faster, easier tuning.

Coated To Last

A new automated coating system is in place at Evans. The system has pneumatically controlled metering nozzles which control coating at tolerances of plus or minus .00025" to provide remarkable consistency in every head. An automatic conveyor system rotates each head through our coating booth, where a new environmentally safe, extremely durable water-based coating is applied.

Since the introduction of the Genera line, requests for coated versions of the G1 and G2 heads have poured in. So here they are: the new coated G1 heads are bright and open, the coated G2 heads are fat and focused, and both can be tuned to a lower pitch than most drumheads. And like all Evans heads, the G1s and G2s are extremely durable and are unconditionally guaranteed not to pull out.

EVANS® DRUMHEADS We're Using Our Heads

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

3. Play the snare on beat 4 in front of the bass drum note on the "and" of 4. Thus, the cross-stick on 4 (or 2 and 4) will no longer be played.
4. Improvise with the two-note (snare-bass) rhythm. Play it on other beats. Sing it before you play it. Don't worry if your ride pattern deviates from the quarter-note framework. Whatever changes do occur should, of course, be in time and in dynamic balance with the other notes of the ride rhythm.
5. Continue improvising with the two-note rhythm. Sometimes play only one note of the figure: e.g., just play the snare on a downbeat; just the bass on the "and" of any beat. Leave space so as to give yourself time to think about what you are going to play before you play it.

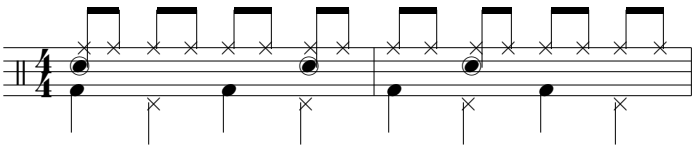
   This rhythmic activity of the snare and bass is called "comping," which is a shortened term for "accompanying." The piano on the rhythm track is also comping. You can get more rhythmic ideas for comping by listening to what the pianist is playing in relation to the melodic form of the tune.
6. Play all of your comping figures on the snare. Again, if the ride rhythm wants to change, let it.
7. Mix the comping figures between the snare and bass any way you wish. Play like the pianist: Leave space and play clear rhythmic ideas that have a definite beginning and a definite end. Keep the tune in mind at all times. Try singing the melody as you play. Use actual rhythms of the melody for comping patterns. If a pattern gives you trouble at first, keep playing it until you get it. Remember to give yourself time to think and listen: LEAVE SPACE.

STYLE: Bossa Nova
TUNE: *Blue Bossa* by Kenny Dorham
FORM: 16 measures made up of two, eight-measure segments.
RHYTHMIC STYLE: Legato straight-8th notes.

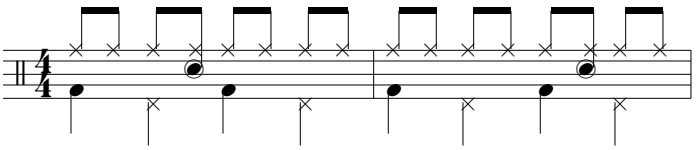
As with *Doxy*, the first step is to learn the melody. Be able to vocalize it in the appropriate rhythmic style. Find a recording.

TIME FRAMEWORKS:

I. A two-measure pattern with straight 8th notes on the ride; bass drum on beats 1 and 3; hi-hat on beats 2 and 4; cross-stick on the snare on beats 1 and 4 of the first measure and beat 2 of the second measure.

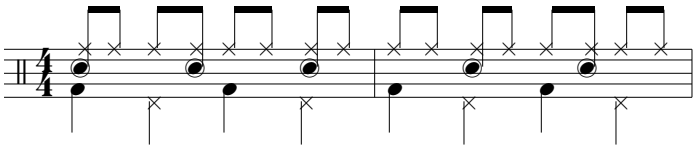


II. The same as above except for the cross-stick snare pattern:

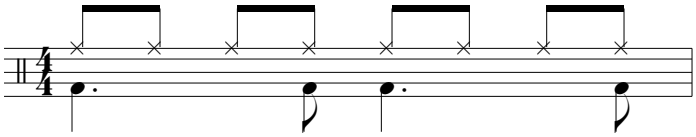


Practice measures 1 and 2 of each framework separately, then put them together in their respective two-measure phrases. Then, combine frameworks I and II to create the complete bossa pattern. While playing the ride, hi-hat and bass rhythms, add the snare rhythms note by note. Vocalize the note before you play it.

III. Completed Framework:



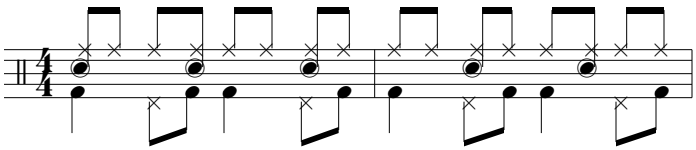
The actual bossa bass rhythm is:



It is unrealistic to play it while mastering the hand patterns, so we simplified it for the first three frameworks. Now that the hands are coordinated you can work on this new bass rhythm. Here is the process:

A. Play the ride pattern, hi-hat on 2 and 4, and the bass pattern. (A technical point: Play the bass with a rebound stroke. Don't keep the beater against the head.)
B. Play Time Frameworks I (parts 1 and 2), II (parts 1 and 2) and III with the new bass rhythm. Take your time, vocalize parts/beats before you play them, build the frameworks beat by beat, just as you did before. Success is assured!

Here is the complete pattern:



Closed hi-hat may be substituted for ride cymbal. Play the same rhythm (straight 8ths) with a stick on the closed hi-hat.

Now, you are ready to improvise bossa "comping" rhythms just as you did with the swing frameworks. Again, listen to the piano for rhythmic ideas, or play rhythmic ideas taken from the melody of the tune you are playing.

There is no mystery to learning how to create rhythmically and musically. Once you have mastered certain coordination skills (through thoughtful and logical steps) necessary to play the style, and you know a tune with which to play, you are off on your own journey of musical discovery and creation. If you want more challenges, learn more tunes. New tunes will give you new ideas, and you won't be limited to the same tiresome "beats." PN

NEW FROM THE PUBLISHERS OF MODERN DRUMMER


DRUM INSTRUCTORS ONLY

14 Tips For The Responsible Teacher

Drumming Up Business

DRUM INSTRUCTORS ONLY

—A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS—

If you teach drumming, **DRUM INSTRUCTORS ONLY** is designed to help you build a more successful teaching practice. Written *by* successful teachers *for* teachers, **DRUM INSTRUCTORS ONLY** will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

Here's a small sampling of what you'll find in coming issues of **DRUM INSTRUCTORS ONLY:**

Feature articles with the country's leading teachers, transcriptions, exercises, beats, and information on important upcoming drumming events.

PLUS, HOW TO...

- ✔ grow your teaching practice
- ✔ motivate your students
- ✔ get parental cooperation and involvement
- ✔ set up your studio for video
- ✔ utilize electronics in your teaching
- ✔ cultivate the student/teacher relationship
- ✔ handle lateness and absences
- ✔ teach soloing
- ✔ screen students
- ✔ form an approach
- ✔ deal with older students
- ✔ promote your teaching practice
- ✔ soundproof your teaching studio
- ✔ handle makeup lessons
- ✔ set up a monthly payment schedule
- ✔ get your students to practice more
- ✔ approach the rudiments
- ✔ write a personal brochure
- ✔ work with store owners and managers
- ✔ deal with the hobbyist/student
- ✔ make more money teaching
- ✔ approach the left-handed student
- ✔ stay enthusiastic about teaching
- ✔ set up a group lesson program
- ✔ prepare for a clinic performance
- ✔ help your students select the proper gear
- ✔ upgrade your studio for the '90s

YOU'LL ALSO FIND INFORMATION ON THE LATEST DRUM BOOKS, VIDEOS, AND TEACHING AIDS TO ASSURE SUCCESS WITH STUDENTS AT ALL LEVELS—AND MUCH, MUCH MORE!

DRUM INSTRUCTORS ONLY is a must for *every* serious drum instructor. Just fill in and mail the attached card TODAY to start your subscription!

☐ Yes, please enter my subscription for a full year of **DRUM INSTRUCTORS ONLY** at $14.95 *

☐ Payment Enclosed

Card No. Exp Date

Signature

Name

Address

City State Zip

☐ VISA

☐ MasterCard

Mail To:
Modern Drummer Publications
c/o Drum Instructors Only
12 Old Bridge Road
Cedar Grove, NJ 07009

* Rate good in U.S., Canada, and Mexico. For foreign delivery send $22.00 for one year.

SABIAN Gives Your Percussionists Every Competitive Advantage.

Today's marching percussion is highly competitive, with progressively more demanding music. That's why many marching bands are adding the SABIAN Cymbal Station™ by MAY.

Designed to give percussionists the freedom to perform enhanced scores with energized results. Cymbal Stations are available in strong aircraft aluminum or ultra-lite magnesium. They hold one, two or three cymbals or a marching snare drum along with one or two cymbals.

SABIAN AA Marching Cymbals are the perfect choice for use with these Cymbal Stations. They have been specifically developed and extensively field-tested to produce the cut, projection and clarity required for today's complex performances.

Single Aluminum Cymbal Station™ (ACA1)

Aluminum Cymbal/Snare Free-Floating Snare Carrier with Double Cymbal Hi-Hat Arm (AFSC2)

Magnesium Cymbal Station™ with Double Cymbal Hi-Hat Arm (MCA2)

Triple Aluminum Cymbal Station™ (ACA3)

SABIAN

www.sabian.com

FREE Newsbeat catalog, Cymbal Factor guides and Cymbal Selection Guide for educators, contact: SABIAN Ltd., Meductic, New Brunswick, Canada E6H 1L6 Tel: 506-272-2039 Fax: 506-272-2081

Tenor Madness—Sweeps

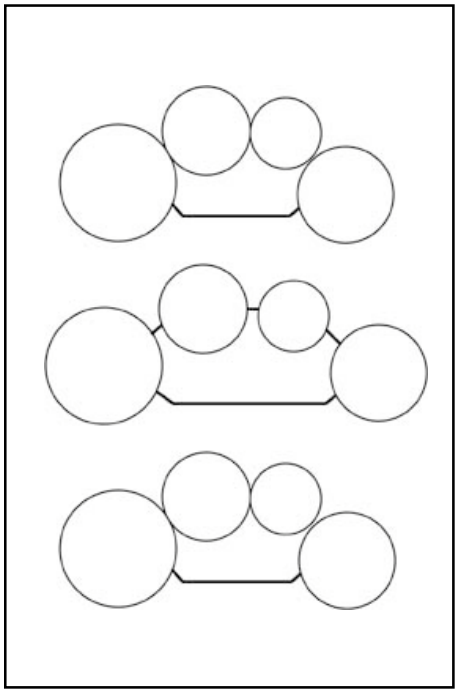
BY PAUL BISSELL

Sweeps (also called scrapes) are two, three or even four drums played in succession with one hand. For most players, the biggest problem when performing this technique is hitting the rim of either the drum that you sweep from or the drum(s) you sweep to. While many drum corps and universities have specific techniques for the stroke itself, I ask my students to simply allow the mallet to rebound naturally from the initial contact and keep the fingers, wrist and arm loose and relaxed.

Regarding the striking point of the drum, many performers agree that the "sweet spot" of the drum is approximately 1/3 to 1/4 of the way between the edge and center of the head. This is very similar to timpani performance area. I recommend using the top portion of the outer drums for the primary sweep striking point. This allows the wrist and arm to move in a straight line (a linear curve) laterally and reduces the amount of unnecessary vertical motion.

One distinction I make is the direction the sweep is moving. I refer to a drum 1 to drum 3 right-hand combination as an "outside sweep," as the motion is moving from the inside out, and a drum 3 to drum 1 right-hand combination as an "inside sweep." An outside sweep for the left hand would be the motion used in a drum 2 to drum 4 combination, while a drum 4 to drum 2 combination would be considered an inside sweep.

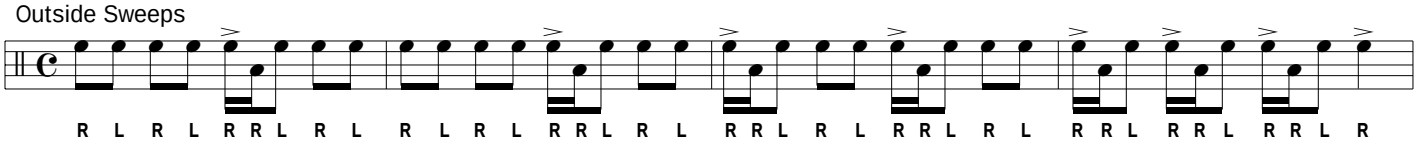
When the music gets more complex it may be difficult to tell one motion from the other, so let me also refer to an outside sweep as one in which the motion of the mallet is going away from the thumb, and an inside sweep is where the motion is coming towards the thumb. For starters, we'll run though the first few exercises. Notice that both outside and inside sweeps are included. Like most technical studies, these exercises should be practiced slowly to allow the performer to concentrate on drum position and to help the muscles to relax throughout the stroke. Speed will come naturally.

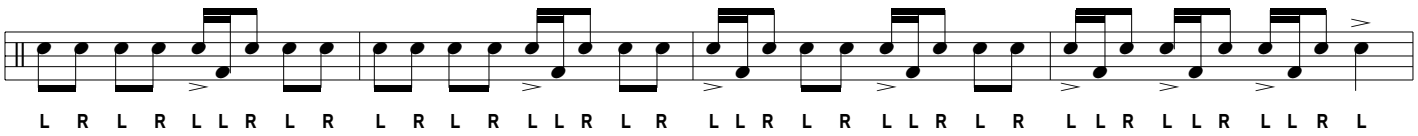


EXERCISE 1 and its eight insert variations are quick studies. Each pattern has both a right- and left-hand version notated. Immediately after are eight variations (four right hand, four left hand) of this exercise.

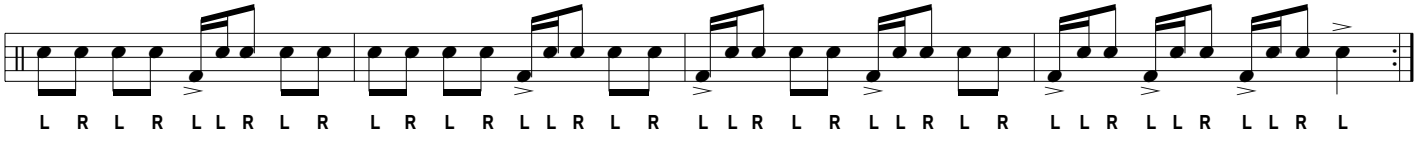
Instead of writing out all the variations in their entirety, only the first bar of each is notated. After running through Exercise 1 a few times, the performer will undoubtedly know where to insert the variations.

Outside Sweeps

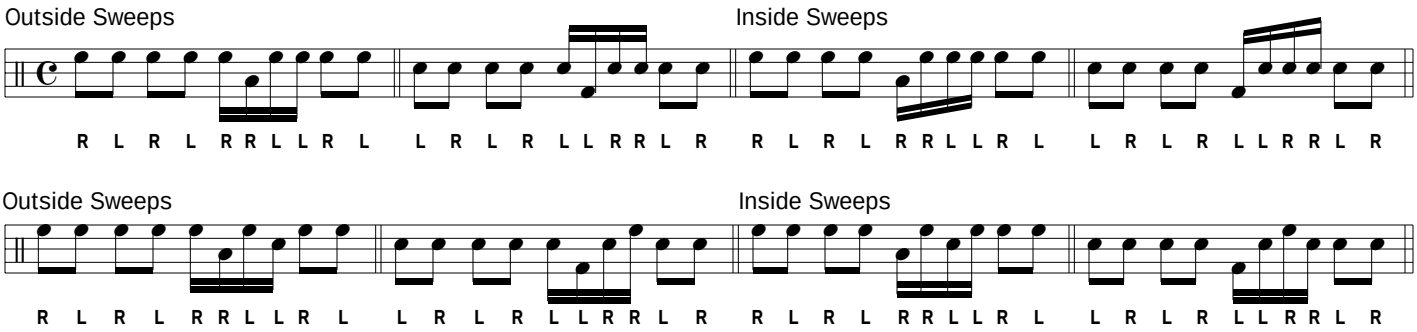




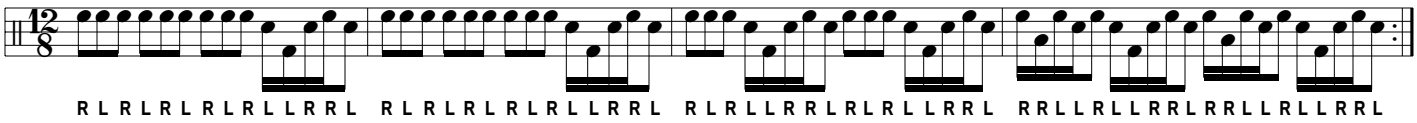
Inside Sweeps



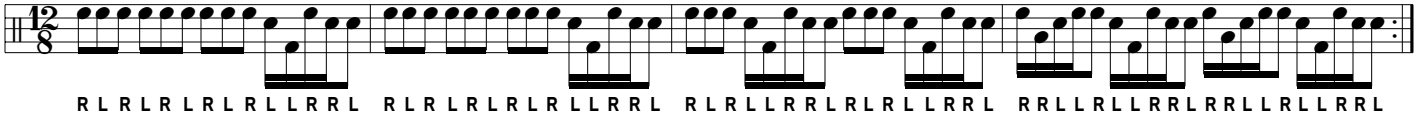
EXERCISE 1A



EXERCISE 2 is a way to ensure that the left hand is getting as much sweep experience as the right. Here, all the sweeps are started by the left hand until the final measure. Note that only outside sweeps are contained. This would be a good time to experiment and develop your own inside sweep variation. Also notice that, in the previous exercises, both hands have been using the same sweep technique (both inside sweeps, or both outside sweeps). Exercise 2a is a quick variation that follows the pattern outside–inside. The first two notes (16ths) sweep outside, and the following two notes sweep inside. After practicing this variation, reverse the pattern to inside–outside.



EXERCISE 2A



AFFORDABLE INSURANCE COVERAGE NOW AVAILABLE—A MEMBERSHIP BENEFIT FOR PAS MEMBERS!

As part of our continuing efforts to provide the most value for your membership dollar, the Percussive Arts Society would like to direct your attention to this particular membership benefit! All PAS members are eligible to apply for comprehensive, affordable group insurance plans. The PAS Group Insurance Programs offer four coverages to meet your needs for health, life, and personal protection. The plans are administered by Forrest T. Jones, & Company, Inc. Based in Kansas City, Missouri, Forrest T. Jones has over four decades of experience in serving the insurance needs of associations nationwide. With over 300 employees dedicated to serving you, you can depend on receiving knowledgeable answers to your questions and prompt payment of claims. Members who are interested in receiving more information about the plans can contact the Administrator toll-free at 800-821-7303, or mail the coupon below.

I would like to receive information on the following coverages available through the PAS Group Insurance Programs:

Short Term Medical* ❑

Long Term Medical* ❑

Private Practice Professional Liability+ ❑

Term Life Insurance** ❑

*Underwritten by Time Insurance Company
+Underwritten by Savers Property and Casualty
**Underwritten by various companies

Name

Address

City

State/Province

Zip/Postal Code

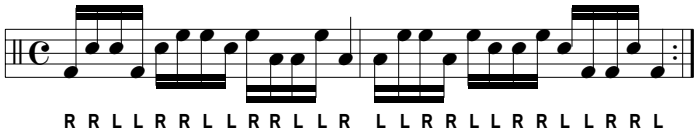
Phone Number Date of Birth

PAS Membership Number

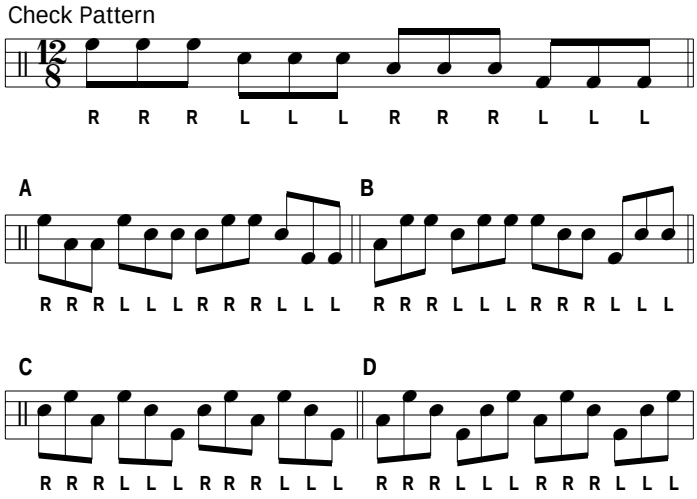
Mail to: PAS Group Insurance Administrator
Forrest T. Jones & Co., Inc. • 3130 Broadway
P.O. Box 418131 • Kansas City, MO 64141-9131

EXERCISE 3 is a follow-the-leader pattern for both the left and right hand. While the previous exercises have utilized a small lateral motion across the drums, these are designed to specifically concentrate on a side-to-side movement. Variation 3a utilizes a similar technique with the second hand in an opposing motion to the lead hand. While these are the same outside-to-outside sweeps as performed previously, the fact that they strike the same two drums gives this pattern a unique circular motion. Again, both right- and left-hand variations are included.

EXERCISE 3A

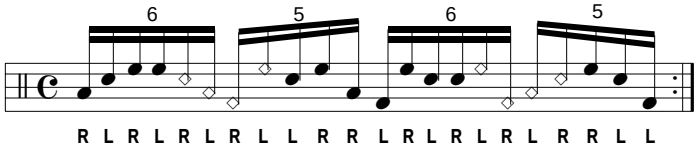


EXERCISE 4 and its variations work on using the triple stroke in relation to executing sweeps. The first measure is a "check pattern" with the following four measures to be inserted after it.

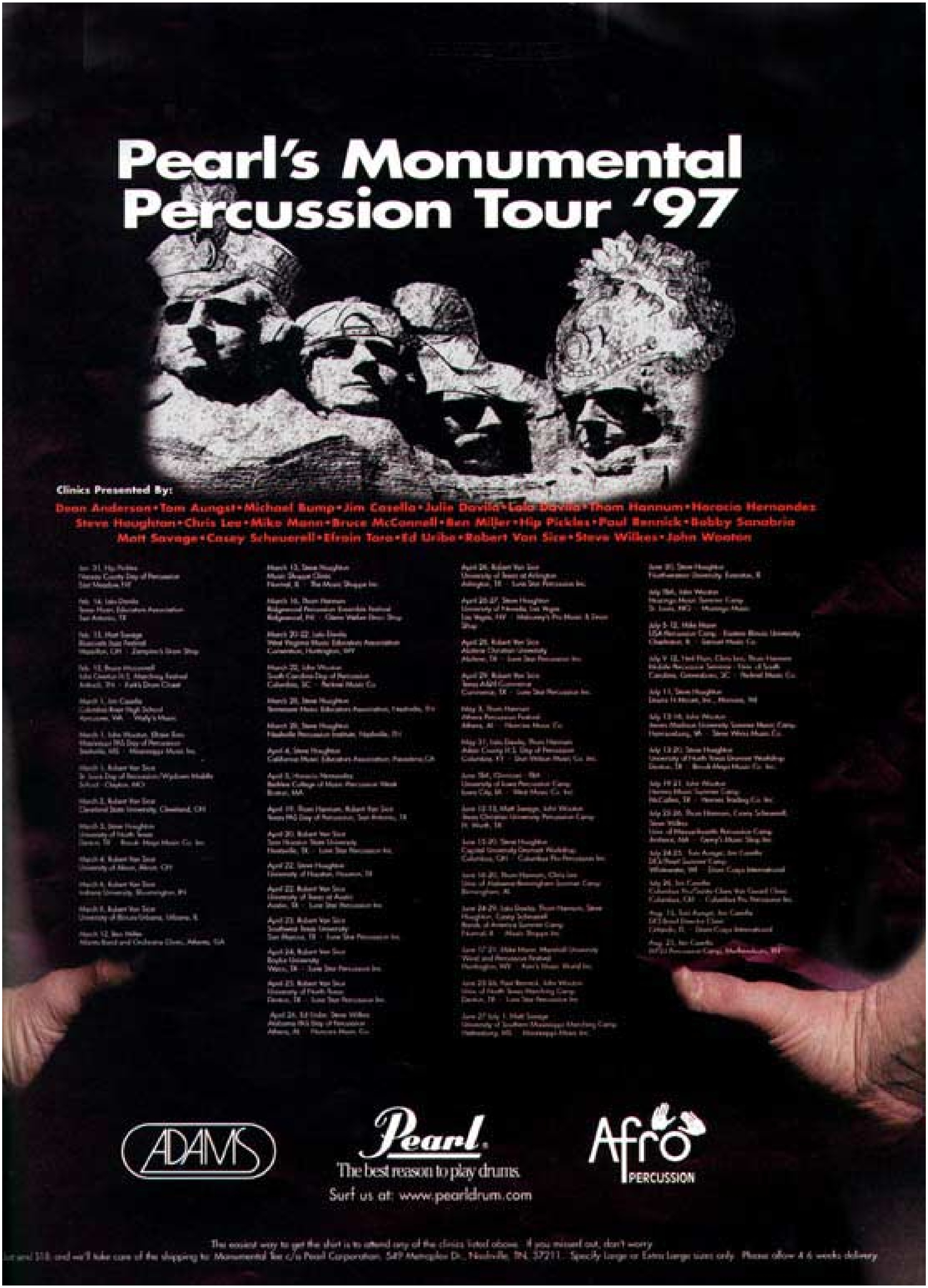


The sweeps in this article have not included any crosses. The combination of both sweeps and crosses will be the topic of my final "Tenor Madness" article. However, I would like to include a simple exercise combining techniques from the previous article (April '97 *PN*) and this one.

EXERCISE 5 is a merging of Exercise 1c from the previous article ("Crosses") and two outside sweeps from this article. (Notes that are crossed are indicated by ◇ noteheads.) The goal, as always, is to develop a smooth and relaxed approach to the instrument.



PN



Pearl's Monumental Percussion Tour '97
Clinics Presented By:
Dean Anderson • Tom Aungst • Michael Bump • Jim Casella • Julie Davila • Lalo Davila • Thom Hannum • Horacio Hernandez
Steve Houghton • Chris Lee • Mike Mann • Bruce McConnell • Ben Miller • Hip Pickles • Paul Rennick • Bobby Sanabria
Matt Savage • Casey Scheuerell • Efrain Toro • Ed Uribe • Robert Van Sice • Steve Wilkes • John Wooton
ADAMS
Pearl
The best reason to play drums.
Surf us at: www.pearldrum.com
Afro PERCUSSION
The easiest way to get the shirt is to attend any of the clinics listed above. If you missed out, don't worry
Specify Large or Extra Large sizes only. Please allow 4-6 weeks delivery

Samba and Mambo Rhythms for the Marching Percussion Section

BY JOHN WOOTON

ACCORDING TO *WEBSTER'S DICTIONARY*, the word rudiment means, "A basic principle or a fundamental skill." By this definition, the true drummer's rudiments would be the basic strokes: 1. *tap*, 2. *up-stroke*, 3. *accent withrebound*, 4. *accent without rebound* and 5. *press* stroke. Mastering these strokes is a prerequisite to properly playing what we know as the "rudiments of drumming." Isolating the strokes by using one hand at a time is strongly suggested so that technique and each stroke can receive special attention. Once the strokes are mastered, the rudiments are learned quickly and correctly.

The following exercises will help to develop the strokes discussed above and will also introduce students to the rhythms of the Brazilian samba and Afro-Cuban mambo grooves, which have been transcribed for the marching percussion section.

SAMBA

The samba that follows is a transcription for the marching percussion section of the Brazilian Samba Batucada—a street samba that can be heard during parades at Carnaval time or other festive times in Brazil. It is orchestrated for the marching percussion section so that the snares are playing the snare part from the Samba Batucada, the first tenor imitates the atabaque (conga) and the second tenor imitates the tamborim. The two tenor parts can be split among the tenor drummers and should be switched when repeated. The second tenor part is played with the right stick and dampened with the left hand. The bass drums play the part of the surdo, and the cymbals play the part of the reco-reco. The keyboards add color to the groove and should try transposing to all twelve keys.

Because of the limited instruments in the marching percussion section, several instruments used in the Samba Batucada cannot be covered. These instruments, such as the shaker, samba whistle, cuica, agogo bells and cowbell, can be played by additional percussionists if they are available. Even the instruments that are being imitated can be played in the front ensemble. This will give the students a better idea of what an authentic samba

University of Michigan

Georgia Tech

University of Maryland

Indiana State University

University of Nevada – Las Vegas

University of Washington

University of Kentucky

University of Iowa

Ohio State University

Iowa State University

Indiana University

University of Illinois

University of Oregon

Michigan State University

Central Michigan University

University of Central Florida

University of Oklahoma

University of Missouri – Columbia

Western Illinois University

APPARENTLY, THE BIG SOUND OF YAMAHA HAS QUITE A FOLLOWING.

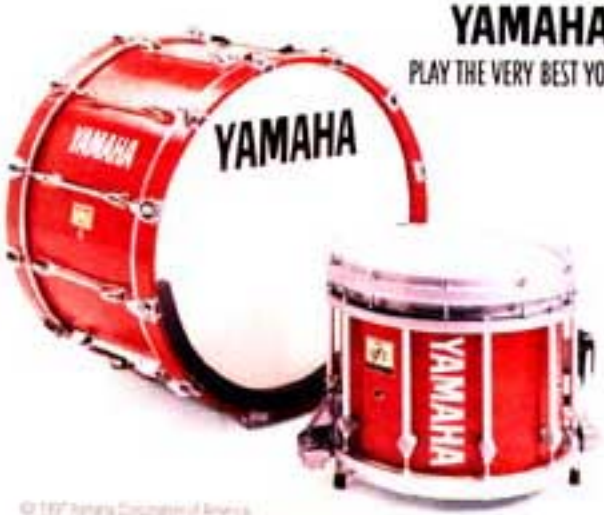
From our big, unmistakable sound, to our indestructible craftsmanship, Yamaha marching drums have a long line of winners among our legions of fans.

Of course, we like to think that the distinctive sound of Yamaha drums played some part in their success. It's the reason we put so much of our own time, effort and the very best materials into each one of our hand-crafted drums from our Power-Lite™ to the SFZ™ line.

So if you'd like your band to be recognized, play the drums you can't miss. For more information on our full line of marching drums, consult your Yamaha dealer.

YAMAHA®

PLAY THE VERY BEST YOU CAN™



MASTERCLASS PARTICIPANTS SOUGHT

William Moersch is conducting a marimba masterclass at PASIC '97 in Anaheim, California and is seeking advanced students/demonstrators to asist in "Beyond the Notes: Phrasing and Structure in Richard Rodney Bennett's *After Syrinx II*, Jacob Druckman's *Reflections on the Nature of Water* and Andrew Thomas' *Merlin."*

If you are interested in assisting in this masterclass, please send a cassette tape of a recent performance of one or more of these works to: William Moersch, Masterclass PASIC '97, 155 Chambers Street, New York, NY 10007, **postmarked no later than August 15, 1997.** Participants will be notified of their acceptance by September 15.

should sound like.

When played with one hand at a time, the samba exercise concentrates on the strokes mentioned earlier. The first count of measure one of the snare part begins with an *accent without rebound* followed by an *upstroke*. Immediately after striking the accent, squeeze the stick just enough to keep it from rising to an undesired height. The *upstroke* is executed by raising the arm slightly and breaking the wrist as the drum is struck. After the note is played, the wrist should turn back to get ready for the accent on the upbeat of one. This same technique applies to the tenor drums; however, they must play on several drums while trying to use as little motion as possible.

Play this exercise as slow as necessary until correct form and technique are obtained. At first have the tenor drummers play the exercise on one drum. Once this is mastered they can play the split drum part that is written.

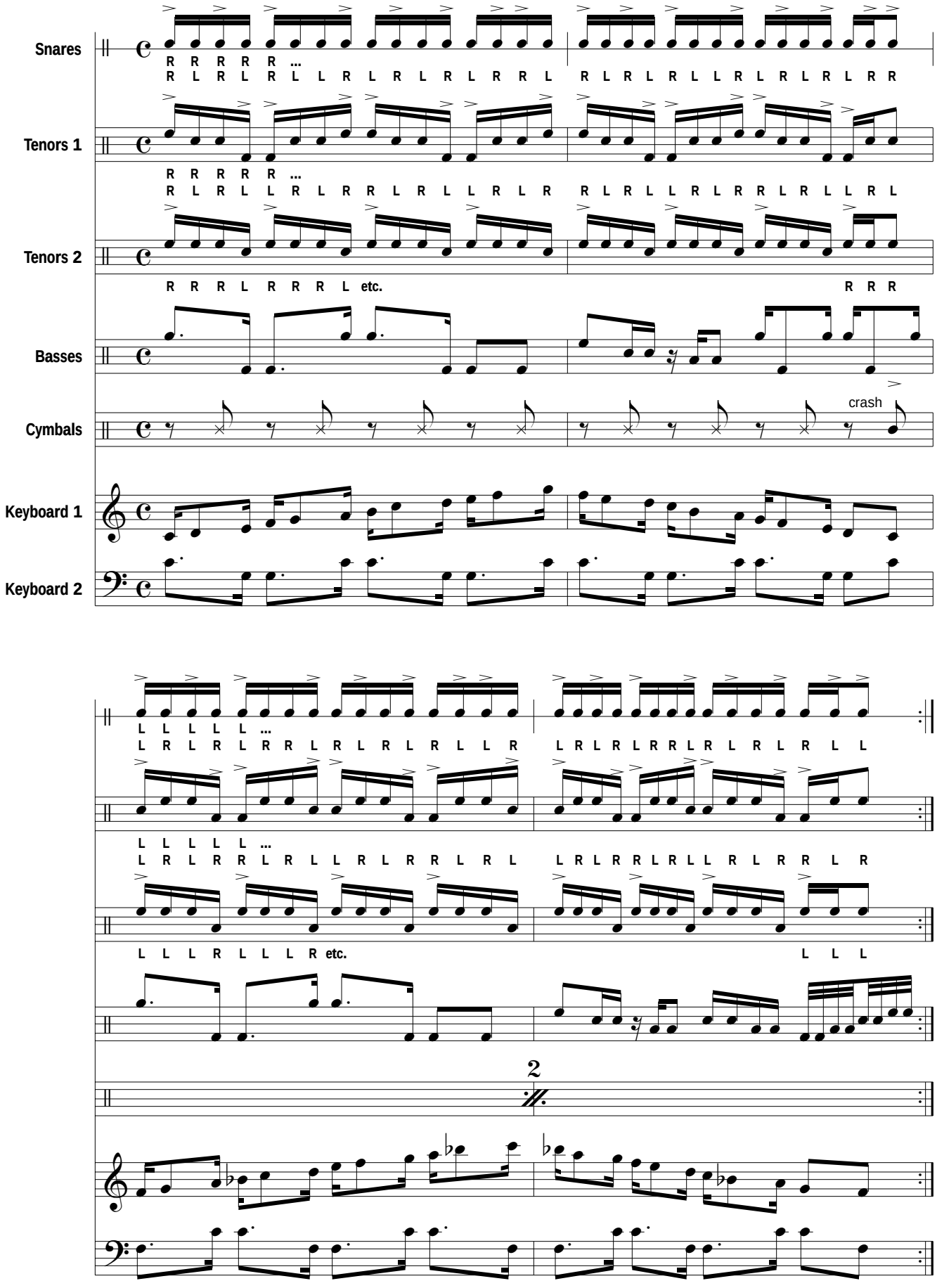
MAMBO

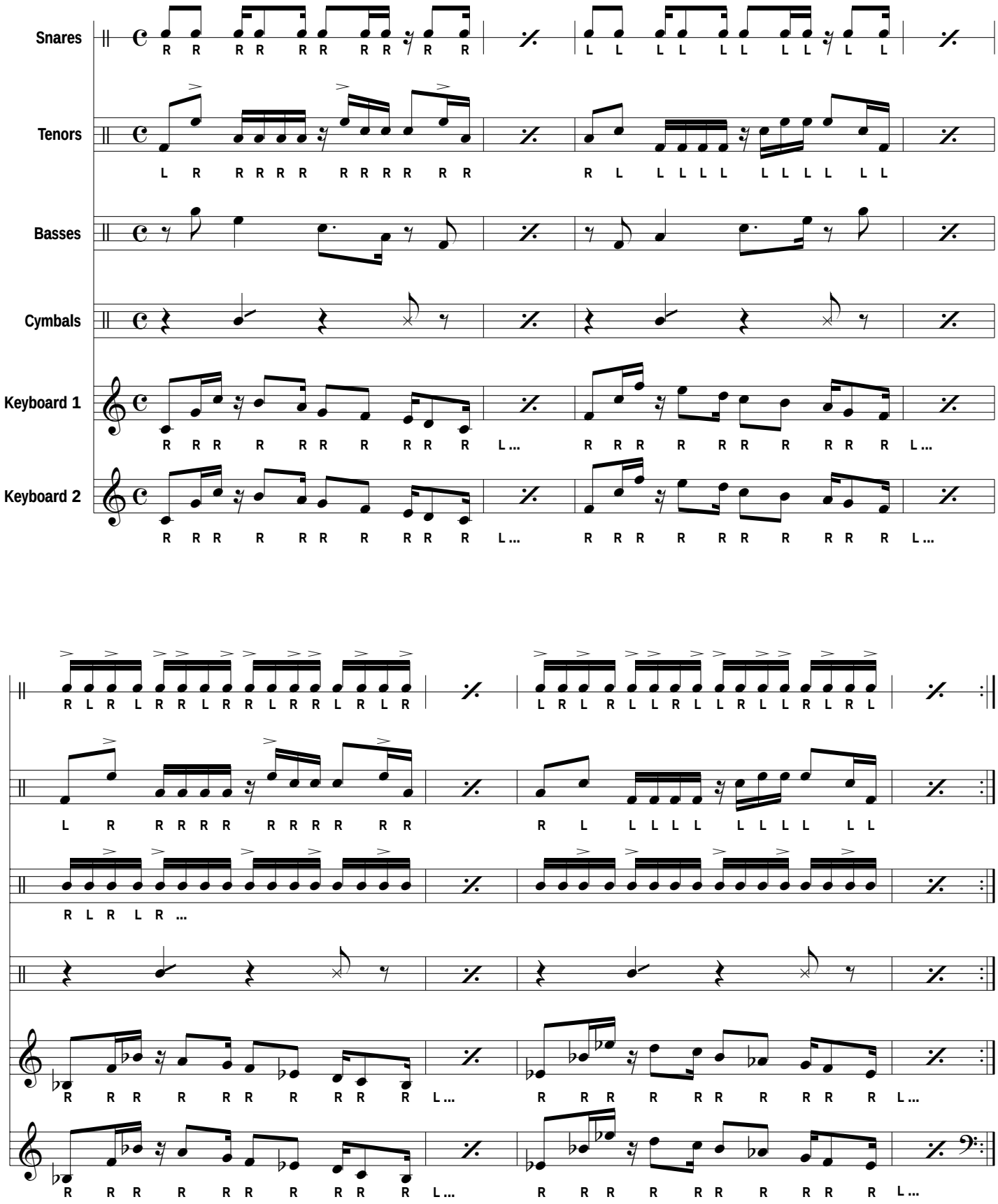
The backbone of Afro-Cuban music is the "clave" rhythm. The clave is played by the bass drums first as a 2-3 Son Clave and then as a 2-3 Rhumba Clave.

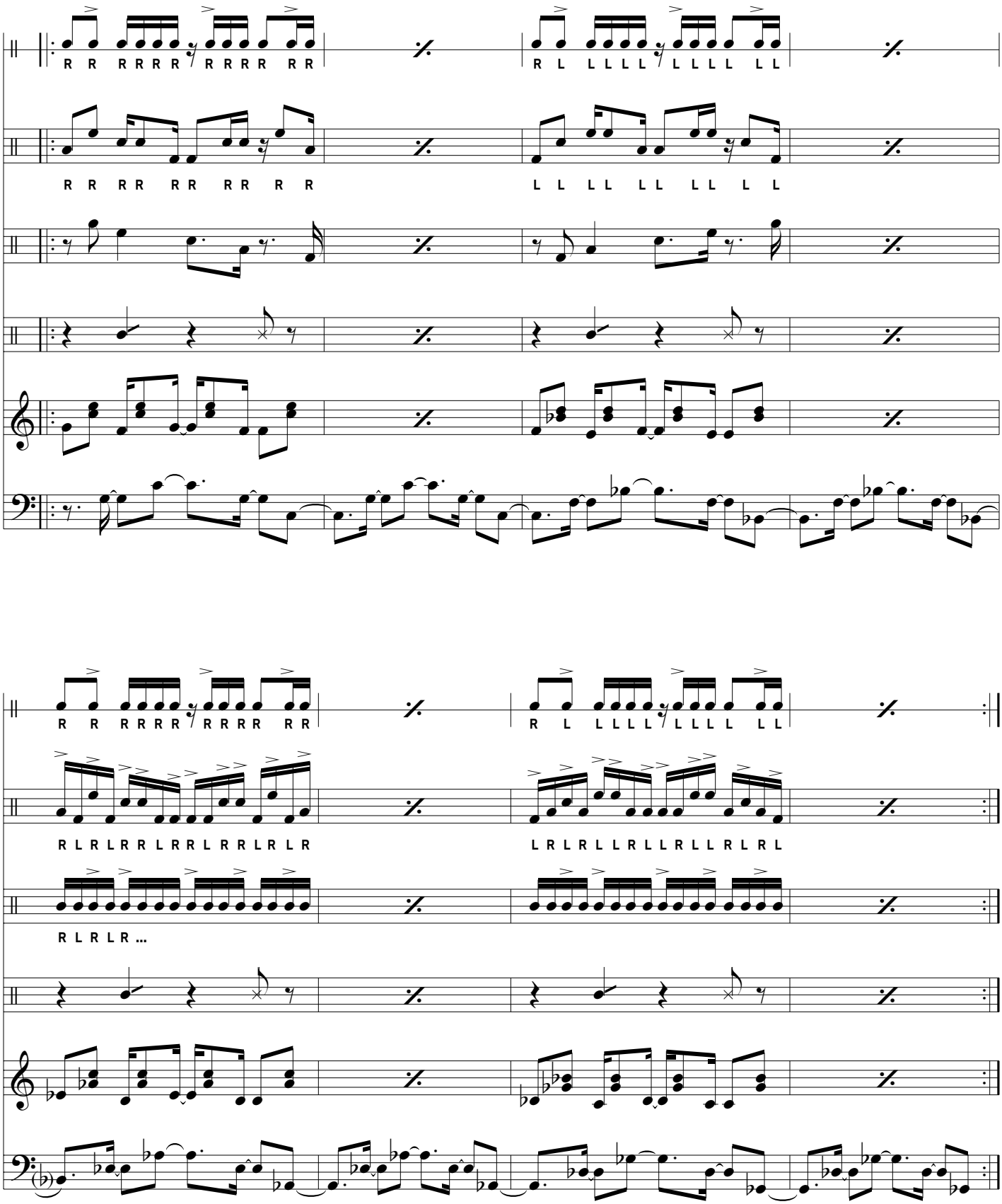
The rhythm played on the shell of the timbale drum found in Afro-Cuban music such as the mambo or cha-cha-cha is called the "cascara pattern." Cascara is the Spanish word for "shell." The clave is inherent in the cascara pattern. In the mambo exercise, the cascara pattern is played first by the snare voice and then by the tenor voice. The mambo bell part is played first by the tenor voice and then by the snare voice. The cymbals are imitating the close-open sound of the low timbale.

The keyboard part utilizes the cascara pattern and major scales and then goes into a "montuno." Montuno is traditionally played on piano and is an ostinato or repeated pattern. The second keyboard part plays the bass part. The first four keys (C, F, B♭ and E♭) are given. Continue through the circle of fourths until all twelve keys are mastered.

The cascara pattern is an excellent tool to be used for diddle control. The mambo bell pattern is an excellent tool to be used for stick control (finger/wrist control). This exercise, as well as any other exercise, should be played at different dynamic levels and a variety of speeds. Unlike authentic cascara and mambo bell patterns, try to make all of the notes the same intensity. Wrist and fingers should be used throughout. Technique used in this exercise can be applied to all of the "drum rudiments."


Snares
R R R R R ...
R L R L R L L R L R L R L R R L R L R L R L R L R L R L R R
Tenors 1
R R R R R ...
R L R L L R L R R L R L L R L R R L R L R L R L L R L
Tenors 2
R R R L R R R L etc.
R R R
Basses
Cymbals
crash
Keyboard 1
Keyboard 2
L L L L L ...
L R L R L R R L R L R L R L L R L R L R L R L R L R L L
L L L L L ...
L R L R R L R L L R L R R L R L L R L R R L R L R
L L L R L L L R etc.
L L L
2


Snares
Tenors
Basses
Cymbals
Keyboard 1
Keyboard 2


R R R R R R R R R R R R
R L L L L L L L L L L L
R R R R R R R R R R
L L L L L L L L L L
R L R L R R L R R L R R L R L R
L R L R L L R L L R L L R L R L
R L R L R ...

PN

LAYNE REDMOND

Woman playing a pandeirão in the Sotaque de Matraca style.

Bumba Meu Boi: Frame Drum Festival in São Luis, Maranhão

BY LAYNE REDMOND

IN 1995, PERCUSSIONIST NANA Vasconcelos invited me to perform as a soloist at PercPan, a percussion festival held in Salvador, Bahia. This was an extraordinary event celebrating the contemporary musical manifestations of the African spirit dispersed throughout the New World. Featured was the unique, rich and varied percussive music of Brazil, which flowered out of the fusion of African, Portuguese and Native Indian traditions. In Brazil, drumming, singing and dancing mark every aspect of life.

Nana pulled together the African-rooted traditions found in the Caribbean, South, Central and North America, and added rhythmic traditions from India, Europe and the Middle East. A visit to the slave port of Goree in Senegal, Africa had inspired his vision for this event. There he could not help but think of his own ancestors, who, by the time they had reached this place, had lost everything including their families—everything but their music and art. From Goree they were dispersed to the far reaches of the New World where, like miraculous seeds, they lodged in harsh yet fertile ground.

These people preserved what they could of their musical traditions and belief in the sacred. Through them the rhythms took root in the new lands, blending with the music of the indigenous people and the European colonizers. These ancient rhythms are the source of the popular music that dances across our TV screens, over our airwaves and through our consciousness now. By pulling these threads of rhythm together again, Nana showed how powerfully the drum has shaped our cultures.

At this amazing event of concerts, workshops and interviews, I met many percussionists in what was to be one of the most transformative experiences of my life. The most exciting ensemble for me was a folkloric group of drummers and dancers from the Brazilian state of Maranhão called Fogo de Mão, which translates as "Hands of Fire." Fogo de Mão was founded by percussionist and ethnomusicologist Luiz Claudio Farias, who for the last ten years has studied and played with various traditional folkloric groups in the capitol city of São Luis.

Fluent in the many percussive traditions of Brazil, Luiz Claudio has extensively researched and studied the unique music, dance and drama of the Bumba Meu Boi festival. Meu means My, Boi means Bull, and Bumba is a folkloric name that indicates the playing of the drum, as in "boom, boom, boom." A Brazilian musician translated it as "Rock the Bull!" This tradition merges African rhythms with the Iberian rhythms of the frame drum brought from Portugal, mixed with the costumes, shakers and dance steps of the native people. This ritual is celebrated from Recife in the northeast to Belem far in the north, and it differs from one place to another. São Luis has the most elaborate and passionate celebration.

This is an exuberant festival in which participants enact the story of the death and revival of a sacred bull. Every year the bull (the Boi) is ripped to pieces and then resurrected through the power of many people dancing and playing the frame drum. This is a remnant of an 8,000-year-old tradition that can be traced back through the ancient Mediterranean cultures of Portugal, Spain, Rome, Greece, Egypt, Mesopotamia and Turkey.

For thousands of years the fertility rites of the god of vegetation—the sacred bull who was ripped to death like the grain on the threshing floor or the grape from the vine—was celebrated with ecstatic frame drumming and dancing. The ritual celebration always included the beer or wine made from the grain or grape. The intoxicating beverage represented the blood of the deity. By drinking the sacred blood, one became intoxicated with the presence of the deity.

The earliest known representation of a drum is found painted on a shrine wall in the Neolithic city of Çatal Hüyük, in what is present-day Turkey.[1] Over thirty figures, some playing percussion instruments, dance around an enormous bull. Two of the figures hold small, round frame drums, while others hold shakers and struck/bowed instruments. These bows appear to be related to the berimbau, a Brazilian instrument whose origins were in Africa. Although the berimbau is widely played in São Luis in the traditions of *capoeira*, a form of danced martial art, it is not used in the Bumba Meu Boi.

There are no written records from the Çatal Hüyük shrine of 5600 B.C., but

LAYNE REDMOND

Humberto Mendes Barbosa, the composer, writer and director of the Boi do Maracanã.

there are many surviving texts and much visual evidence from Mesopotamia, Egypt, Greece and Rome linking a sacred bull or cow to religious rites in which primarily women play the frame drums. The oldest known text that describes the construction of a drum is from Erech, a Mesopotamian city state, c. 300 B.C. This yard-high, goblet-shaped drum with a flat foot was covered with a bull's skin. Curt Sachs states that "such foot drums are used in East Africa to this day."[2]

The translation of the text describes the selection of the perfect bull. At the temple the live bull was presented with sacrifices and incense offerings, and hymns were sung to it. The bull was then slain and the skin ritually tanned. The text then details the construction of the drum. Often Mesopotamian drums were said to sound "like a bellowing bull."[3]

In Crete and Greece, Dionysus was the bull god who was resurrected in the wine and adored by the maenads—wild, women musicians who played the frame drums, cymbals and flutes, and who danced for days on end in a cathartic, trance-like state. The rites of Dionysus spread from Greece to Rome and from there throughout the Roman Empire. In Italy, Spain and Portugal the remnants of these traditions survive today in the rural folk traditions of Catholicism. In Portugal, elderly women still celebrate the sacred days of St. John the Baptist and the Virgin Mary by playing frame drums.

The Bumba Meu Boi frame drum originally came to Brazil with these Catholic Portuguese women, and so in the far-flung corner of Northern Brazil the last flourishing of this ancient ritual still thrives. In June of 1996 I traveled to São Luis with six other percussionists and students. Luiz Claudio had arranged for us to meet with the leaders of two of the groups he felt were the most important. He also arranged for us to study the frame drumming styles of Bumba Meu Boi with traditional teachers. In exchange we taught our style of frame drumming and gave a joint concert.

Every night we attended the different events of the festival. Here we found the archetypal act of a sacrificed and resurrected bull to be the same, yet the mythology had evolved to give meaning to the lives of enslaved Brazilians. Today this is still a festival of the poorer laboring people, the descendants of the slaves.

According to some of the older leaders of the groups it is thought that the boi was born in Egypt, traveled to Portugal and from there to Brazil. Another origin story, which functions as the current mythology, tells of a black slave couple who worked on a plantation. The woman, Catarina, was pregnant and developed a yearning for the tongue of the prize bull who belonged to the plantation owner. She convinced her husband, Chico, to slaughter the bull, and she ate the tongue. The bull was found dead and the culprits were soon discovered. The plantation owner ordered their execution. Saint John sent dreams warning the plantation owner not to kill them. The couple went to the *curandeiros*, the traditional spiritual leaders, who by the power of their drumming invoked the resurrection of the bull. The slaves were spared, and when Catarina's baby was born it was found to be the son of the plantation owner. Every year this story is reenacted in the musical drama of the Boi.

LAYNE REDMOND

Matraca player from the Boi do Maracanã.

Each group is called a Boi (a bull) and has anywhere from fifty to a hundred and fifty members. A Boi consists of one or two bulls, dancers, musicians and several lead players who represent Catarina, Chico and the plantation owner. The leader of the Boi is the *amo*, the plantation owner, who functions as the lead vocalist. He plays a rattle and conducts the ensemble with a whistle. The bull is a wooden or wicker frame covered with velvet and embroidered with glass beads. This "skin" of velvet and glass beads is called the *couro* and is carried and danced by a man called the *miolo*.

The cycle of festivities of Bumba Meu Boi begins on the Saturday before Easter, which is when most of the groups begin rehearsing. On the evening of June 23, the Boi groups in full costumes bring their sacred bull to the churches to be baptized by São João (Saint John). For two months, every night is taken up with festivities. There are also important ritual events that are connected to this festival that happen throughout the year.

There are five predominant types of Bumba Meu Boi, which show varying influences from the Native Indians, Africans or Portuguese. The *Sotaque de Matraca* or *Boi da Ilha* is heavily influenced by the Native Indians and regionally is located on the Island of São Luis. In this style, the frame drums are very large, 24 to 32 inches in diameter and held up next to the head of the player by the bottom of the drum.

Sotaque de Pindaré is from the lowland regions of Maranhão and also shows a strong Native Indian influence. The frame drums are smaller and held down by the waist from the top of the drum.

Sotaque de Zabumba originated in the coastal regions in the old *quilombos*—runaway slave villages—and is predominantly African. This style uses very small frame drums, 6 to 8 inches in diameter, and also uses a type of European bass drum called a zabumba.

Boi de Curupu is predominantly African-influenced, from Curupu. The drums are played with the back of the hands and few groups still exist. We did not see any groups of this style.

Sotaque de Orquestra, from the Mearin River region, is relatively recent—devel-

Wall painting from Çatal Hüyük.

oping in the last fifty years with a brass section. It is the most European-influenced of all the styles.

We primarily spent time with two groups, the Boi de Leonardo, directed by Mestre Leonardo of the Sotaque de Zabumba style, and the Boi do Maracanã, directed by Humberto Mendes Barbosa, the composer and writer who is the lead *cantador* or amo. The Boi do Maracanã is of the Sotaque de Matraca style and is therefore more influenced by the Native Indian traditions. We learned a number of their rhythms, and these are the ones that are reproduced in this article.

Each cantador or lead singer takes the name of a bird known to be a beautiful singer. Humberto has the sacred Tree of Life, the palm tree, embroidered on the bull as his place to land in the form of a sacred bird. In the ancient Mediterranean cultures, it was always a bird goddess who brought the gift of music to people.

Many of the symbols beaded onto the skin of the bull are the same symbols connected to the frame drum in the ancient Mediterranean world. Often the bull is embroidered with a mix of Catholic saints, Adam and Eve, the Tree of Life and African deities. In particular I noticed Iemanjá, the goddess of the water who has fused with the Virgin Mary, on a number of bulls.

I was able to interview Humberto to try to understand the hierarchy of heaven and the mix of African and Catholic deities. He explained that God exists far beyond the human realm, while St. John is far more concerned with the activities of humans and functions as a kind of "king of heaven." The African deities are his servants or messengers between his realm and human beings. Humberto explained that St. John's presence is invoked by intoxicated dancing and drumming, and that is why he is celebrated with the Bumba Meu Boi.

One aspect of the festival that our group found a little overwhelming was the level of ritual drinking that is an integral part of the ritual. There is always a person who stands pouring into one glass *cachaça*, a grain alcohol made from sugar cane, which dates back to the earliest slave days in Brazil. As the participants dance by they drink from the one cup. This was certainly reminiscent of the stories of the maenads who drank the blood of the Dionysian bull in the form of wine.

The instrumentation for the Sotaque de Matraca Boi is: pandeirãos—the largest style of frame drums that I saw in São Luis, ranging from around 24 inches to 32 inches in diameter and about four inches in width; matracas—two small rectangular pieces of hardwood used like claves; tambor-onça—a friction drum similar to a cuíca but with a much lower pitch; and the amo uses a large, round, aluminum shaker called the maracá, and a whistle. The Native Indian influence is most clearly seen in this rattle and in the dance choreography and costumes. One of the main dance teachers described the dance movements from the waist down to be Native Indian steps and from the waist up the movements are more African.

The music itself is predominantly percussion and lead vocals with a responding chorus—the arrangements are basically alternating sections of a cappella voices. At the whistle cue, the matracas and drums enter or exit. The rhythmic counterpoint comes mostly from interlocking patterns that are variations of twos against threes.

There is a constant base rhythm made up of the two matraca parts. One matraca part divides the pulse into three 8th-note triplets (Example 1a) and the other part divides the pulse into two straight 8th notes (Example 1b). Together they make up the two-against-three rhythms that define Bumba Meu Boi.

The shaker part is the rhythm of the combined two-against-three. It's played by moving the maracá forward, back, forward, back, in the rhythm of "one, two-and-three," with the accents on the one and three. (Example 2) The overriding experience is a pounding, relentless rhythm of two-against-three, vocalized as "dum, da-ka-ta." All of the notes of the drum, shaker and matraca patterns fall on these beats with no exceptions.

The rhythm of the tambor-onça, the friction drum, is basically echoing the two-against-three in sustained tones. It is a repetitive, legato melody that imitates the sound of an animal. Traditionally, the cuíca and tambor-onça are also called the "lion's roar." These instruments were derived from an African friction drum used by hunters to lure lions. Although I did not confirm this with any of the musicians, the tambor-onça seemed to represent the bellowing of the bull.

We were taught two basic drum parts, and then a number of more syncopated patterns that were from the repertoire of the soloists. One frame drum pattern introduces the main pulse. It is simply an open tone that continually accents the pulse (Example 3a). The second frame drum rhythm divides the pulse into three. It supports the first rhythm by also accenting the pulse with an open tone, the second note is muffled and the third is an accented slap. This rhythm, like the maracá rhythm, accents the first and third note. (Example 3b)

The third, fourth and fifth parts (Examples 3c–3e) were described to us as being in charge of the *repinicar*, the solos. These patterns can be composed of one to four or more measures. On each one of these parts the soloist can move back and forth between rhythms that divide the pulse into two or three. The music sounds quite complex because of this improvisational aspect. All the individual patterns work with every other one, regard[illegible]hen they come in. Each Sotaque de Matraca Boi is composed of anywhere from thirty to one


A Boi from an orphanage.

LAYNE REDMOND

hundred and fifty participants called *brincantes*. There can be up to eighty drummers in one group, so there is much doubling of the two base rhythms. The musicians stand together, basically body to body, and roughly group themselves into the four parts. As a drummer you would not stand next to someone on your part, but someone on an interlocking part.

The drummers are predominantly male, but there are also female drummers. The matraca players seem to be almost evenly male and female. The dancers are also roughly even in terms of men and women.

Although there are some plastic tunable frame drums in use, most of the drums are handmade of wood and skin. These large frame drums are fairly heavy to hold up above your shoulder, and because of the humidity they drop rapidly in pitch. The preferred sound is a very high pitch drawn from a tautly stretched skin. Drummers often take a break to tune their drums by the ever-present fire, bringing them back up to this high pitch.

The Boi provides a community and cultural identity for these Brazilians. The musicians and dancers are not "professional" in the sense that we speak of professional performers or entertainers. Yet their time and the rhythmic tightness and precision of their music is extraordinary, particularly when you consider that a Boi can have up to one hundred and fifty members. It is a living rhythm that everyone has experienced since birth—the very rhythm that animates their community.

Although ritual aspects connected to the drama of the bull take place throughout the year, for two months straight the community dances, drums and sings together. This provides a cathartic, ecstatic experience that cleanses the mind and heart of the community and reaffirms individual faith in the power of Saint John to renew them through a baptism of rhythm, song and dance. The beautiful beaded bull is cut into pieces and distributed to the participants to bring good fortune and abundance to all in the coming year.

ENDNOTES

1 Mellaart, James. *Çatal Hüyük, A Neolithic Town in Anatolia*. London: Thames and Hudson, 1967.

2 Sachs, Curt. *The History of Musical Instruments*. New York: Norton, 1940, p. 77.

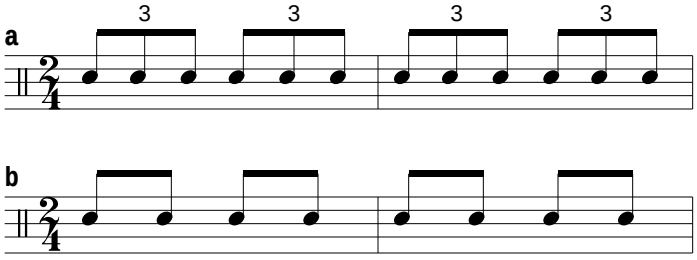
3 Galpin, F.W. *The Music of the Sumerians and Their Immediate Successors, the Babylonians and Assyrians*. Strasbourg Univ. Press, 1955, p. 4.

BIBLIOGRAPHY

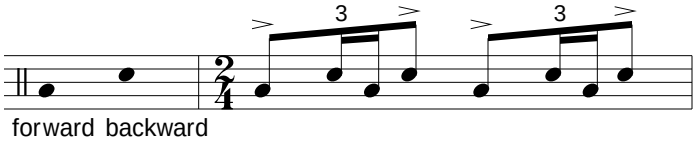
Farias, Luiz Claudio. *Frame Drumming In Maranhão, The Tradition of Bumba Meu Boi*. Research paper.

PN

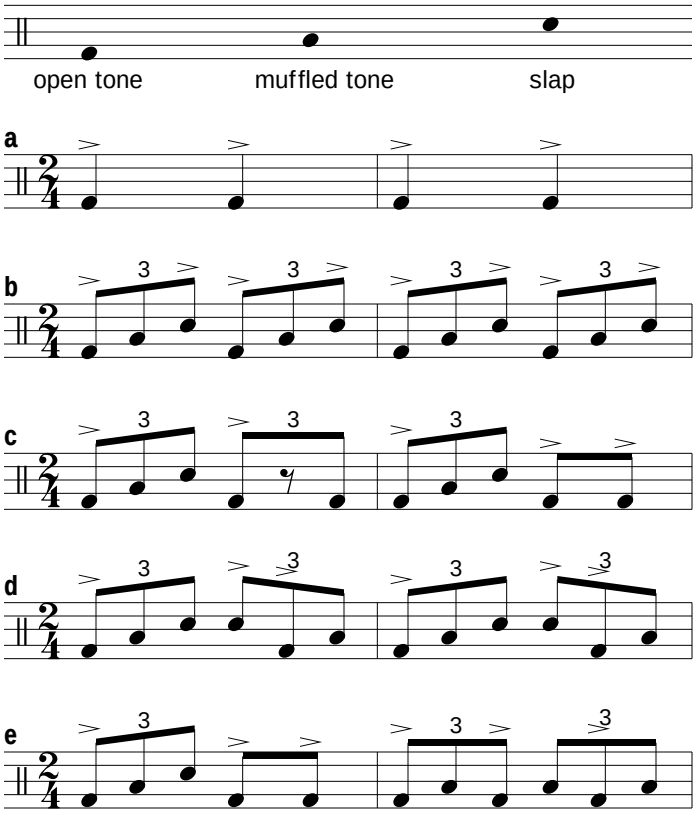
Example 1: Matraca patterns



Example 2: Maracá pattern



Example 3: Pandeirão patterns



Standards for the College Percussion Methods Class

FROM THE PAS COLLEGE PEDAGOGY COMMITTEE

AT THE MEETING OF THE PAS College Pedagogy Committee at PASIC '96 in Nashville, the committee members accepted the final draft of standards for the college percussion methods class. Following the committee meeting, those standards were presented to the PAS Executive Committee and, in a letter from President Genaro Gonzales to F. Michael Combs on January 24, 1997, those standards were officially approved and adopted.

Many hours of work over many years went into establishing these standards, which will have a major effect on percussion education. While many PAS members played a part in the creation of the standards, the following history, provided by Glenn Steele and Gary Cook, gives a general summary of events leading up to PASIC '96.

At PASIC '84, John Papastefan and Glenn Steele co-chaired a forum on the status of college percussion. Mike Udow, Tom Siwe, Ron Fink and Phil Faini discussed the formation of a subcommittee, and Thom Schneller reported about several percussion programs in which standards were non-existent and suggested that PAS investigate the situation.

In 1990 the PAS Curriculum Committee was formed to discuss the standards, and the first meeting was held at PASIC '90 in Philadelphia. Phil Faini was elected chair, and the purpose of the committee was to provide an open forum at each PASIC to discuss topics of interest to college teachers.

In 1991 Phil Faini asked the members to undertake a regional survey of college percussion programs, including applied major areas and percussion methods classes.

In 1992, Tom Siwe chaired the meeting at which reports were given, and it was recommended that percussion curriculum guidelines be established and recommended to the National Association of Schools of Music (NASM). Gary Cook became interim chair of the PAS Curriculum Committee.

In 1993, Cook was elected chair and the name was changed to the PAS College Pedagogy Committee. This committee recommended the formation of a Curriculum and Instruction subcommittee on minimum standards for percussion methods classes, and Dennis Rogers proposed a national survey of percussion methods classes. Subcommittee members designed a questionnaire, which was mailed to 1,100 college and university percussion instructors.

Dennis Rogers presented the results of the survey at PASIC '94 in Atlanta, and it was recommended that Mike Combs chair another subcommittee to write the minimum standards for the college methods class, after which they would be recommended to the PAS Executive Committee for approval, and then to the NASM.

MINIMUM STANDARDS FOR THE COLLEGE PERCUSSION METHODS CLASS

established by the Percussive Arts Society, January 24, 1997

PREMISE

Minimum standards for the college percussion methods course are:

1. familiarity with a sound pedagogical approach to technique and instruments, including significant method books, quality solo and ensemble literature, and other related teaching materials that are significant and current, and
2. familiarity with essential related areas of percussion teaching such as procedures for purchasing and maintenance of percussion instruments, familiarity with professional organizations for percussionists, knowledge of currently available school instruments, and understanding of the percussion requirements in school music.

I. SNARE DRUM

In the college methods class, minimum standards for snare drum are:

- knowledge of the proper snare drum technique (grip and stroke technique) and the various styles of drumming and special effects, as most appropriately applicable to current school literature;
- knowledge of the Percussive Arts Society International Drum Rudiments and performance skills of the basic and essential rudiments.

II. TIMPANI, KEYBOARD PERCUSSION, DRUMSET, MULTI-PERCUSSION, AND ACCESSORIES

Minimum standards for timpani, keyboard percussion, drumset, multi-percussion and accessories (including ethnic instruments that are appropriate for the school music program) are:

- familiarity with the basic technique (as related to grip, stroke technique, and related application) and performance role within the school music ensemble of timpani, keyboard percussion, drumset, multi-percussion basic accessories and significant ethnic percussion instruments.

III. MARCHING PERCUSSION

Minimum standards for marching percussion are:

- knowledge of the specifications of the basic marching percussion instruments found in current school marching bands, and their functions in the drum line as well as their role within the total marching band.

There was no discussion of methods standards at PASIC '95. Combs continued his work with the subcommittee on drafting methods course standards.

At PASIC '96, Combs presented the work done by his subcommittee to the PAS College Pedagogy Committee and, after considerable discussion, established the final draft of the standards, which were then ratified.

HOW THE STANDARDS WERE DERIVED

The PAS subcommittee of sixteen members represents leaders in the field of college percussion education. Their collective expertise includes years of experience in teaching college methods classes as well as considerable specialized information and experience related to what a college methods class should actually do. F. Michael Combs, who chairs the committee, gathered information from the members through questionnaires as well as personal contacts. It was only after considerable exchange of ideas, many phone calls, faxes, e-mails and full consideration of all past efforts in this area that the draft of the standards was developed.

OFFICIAL NOTIFICATION

Notifying PAS members is our first obligation, and it is our pleasure to present the official PAS standards for the college percussion methods class. In due time, we will send the information to the *Instrumentalist, NACWPI Bulletin, Music Educators Journal* and other similar publications, and also present the standards to the National Association of Schools of Music.

THE FUTURE

The committee discussions at PASIC '96 in Nashville revealed a wealth of information, ideas, and directions relating to teaching the college percussion methods class. Currently, a detailed article organizing those ideas is being prepared for *Percussive Notes* so that the entire membership may benefit from that discussion. The plan for PASIC '97 is to further define the details of the minimum standards and to discuss pedagogical materials and approaches beyond these minimums.

While the standards are now established, many college teachers will struggle with the details of implementing these standards. It will only be through continued exchange of ideas among teachers of the college methods classes, the PAS membership, and all those affected, that we will really make major strides toward improvement of the quality of those classes.

Anyone interested in responding or reacting in any way to the standards and/or their implementation should contact F. Michael Combs, Department of Music, University of Tennessee, Knoxville TN 37996-2600; phone (423) 974-7553; e-mail mcombs@utk.edu.

PAS STANDARDS SUBCOMMITTEE MEMBERSHIP

Donna Bohn, Quincy University; Jerry Bolen, Belleville Area College; Eugenie Burkett, University of North Carolina at Pembroke; F. Michael Combs (chair), University of Tennessee; Gary Cook, University of Arizona; Phillip J. Faini, West Virginia University; Mark Foster, College of St. Rose; Steve Hemphill, Northern Arizona University; Jim Lambert, Cameron University; Adam Mason, Southwestern Louisiana University; Tom Morgan, Washburn University; John J. Papastefan, University of South Alabama; Dennis G. Rogers, Missouri Western State College; Alison Shaw, Michigan State University; Glenn Steele, Temple University; Christopher W. Treloar, freelance musician, St. Louis. PN


Robert Van Sice
Artist Series Marimbas
The unbelievable sound of perfection. One listen will change everything you've heard or read about how a truly superior instrument should sound. Aged, hand selected Honduras Rosewood bars, coated with a proprietary finish, and individually precision computer tuned to an incredible sixth overtone, produce a tonal clarity, volume and sustain, that will make a believer out of even the most discerning ear. Our patented Voyager frame provides the most precise, quickest method available to elegantly adjust and fine tune the height of the instrument. The Robert Van Sice Artist Series Marimba from Adams...fine art for the ears, the ultimate arrival for an artist.
ADAMS

The Role of the Public School Percussion Educator

BY KENYON WILLIAMS

"I have some serious concerns about percussion instruction at the pre-university levels."

—Linda Pimentel, *Percussive Notes*, 1987 (23)

IN A PASIC '84 PANEL DISCUSSION ON percussion education, the strongest suggestion put forth was to "develop a stronger commitment to percussion at the elementary and secondary level" (Steele 7). Since the statement of this goal, a new generation of percussion educators has entered America's public school music programs and begun to have an impact upon the quality of percussion education. With the aid and support of fellow music educators and organizations such as the Percussive Arts Society, these educators have given students the tools necessary to take the percussive arts into the next century.

School districts across the country have made a point of hiring qualified percussion educators as part-time percussion specialists or full-time assistant band directors. In many cases, such programs have been rewarded by a marked increase in quality and student involvement. In Texas, larger schools (classified as 4A or 5A) often seek to have at least one percussionist on staff. As a result, many Texas percussion programs have garnered national attention through performances at PASIC and participation in the PASIC High School Marching Festival, an event in which Texas ensembles have often performed exceptionally well.

The emerging role of the public school percussion music educator can perhaps best be observed by comparing and contrasting the practices, policies and day-to-day routines that a sampling of these Texas instructors have brought to their own programs. For the purposes of this article, eight percussion specialists from the Dallas/Ft. Worth metroplex and the Houston area were interviewed to determine what methods and techniques they utilized in their home schools. The instructors who were interviewed reflect a wide diversity of programs, attitudes and experience levels, and were chosen for three primary reasons:

1. Their programs have garnered attention through festivals, competitions and quality of student involvement in local and statewide performances and presentations.
2. Instructor's experience level and professional reputation.
3. Geographical proximity to other interviewing sites.

The instructors interviewed in the Dallas/Ft. Worth area included: Larry Doran (North Mesquite H.S.), Mike Myers (Poteet H.S.), Shawn Schietroma (Plano H.S.), Mark Wessels (DeSoto H.S.), Kennan Wylie (Marcus H.S.) and Brian Youngblood (L.D. Bell H.S.). In the Houston area, Lamar Burkhalter (Westfield H.S.) and Rich Rodriguez (Spring H.S.) were interviewed.

BACKGROUND AND PERSONAL INFORMATION

Most of the directors interviewed listed several different aspects of their background that they felt best prepared them

TABLE 1 Background and Personal Information

INSTRUCTOR	BURKHALTER	DORAN	MYERS	RODRIGUEZ	SCHIETROMA	WESSELS	WYLIE	YOUNGBLOOD
SCHOOL	Westfield	N. Mesquite	Poteet	Spring	Plano	DeSoto	Marcus	L.D. Bell
CLASSIFICATION	5A	5A	4A	5A	5A	5A	5A	5A
APPROX. NUMBER OF STUDENTS IN H.S. BAND PROGRAM	175	239	170	150	120 (9-10) 160 (11-12)	300	225	180
YEARS EXPERIENCE								
Total	13	4	14	3	9	7	10	9
This location	11	3	11	2	6	7	6	9
BACKGROUND EDUCATION	BM, Perf.	BMEd. MMEd.	BMEd. MMEd.	BMEd.	BMEd.	BMEd.	BMEd MMEd.	BMEd. MM, Perf.
WORK WITH JAZZ BAND?	No	No	No	No	No	No	No	Yes

for their work in the public schools. The two experiences listed the most frequently were:

1. Performing and working with college and/or corps drum lines.
2. Actual teaching experience in the form of private lessons and clinics.

Some of the directors also cited the importance of making connections in the music community through collegiate experiences and performance opportunities as being vital to their preparation.

The daily teaching schedule of the directors fluctuated from day to day and district to district. Two of the instructors, Schietroma and Wylie, were hired as percussion instructors only. As such, their primary daily duties included teaching private lessons and establishing a marching/percussion ensemble program in their high school. The other directors, hired as either assistant or head directors of their respective programs, tended to have much of their scheduling focused around their daily band programs. Several of the instructors interviewed work in districts that use A/B modified block scheduling. In these districts, students attend classes for four periods a day and alternate on "A" and "B" days. With so much variety from district to district, it is difficult to identify a "typical" day's schedule. However, each instructor's job tended to include the following:

1. Work with the high school bands as either a head director or an assistant director for an average of two periods.
2. Instruct beginning/middle school percussionists for two periods a day.
3. Teach private lessons and/or instruct in an ensemble setting for one to three hours a day.

Each director's daily emphasis varied depending upon the district in which he worked. While some tended to focus more on conducting ensembles such as the jazz and concert bands, others spent more time teaching private lessons and working with the percussion section during school hours.

PROGRAM INFORMATION

• High School

During marching season (from August through November), many of the directors had an entire class period during the day devoted exclusively to percussion rehearsals, with time set aside after school for marching with the full band (not included in Table 2) and a once-a-week sectional. Almost all of the directors opted to either write or re-write the percussion parts from their marching season's musical selections to better accommodate their section's abilities. Directors who did not re-write their music had at their disposal high-quality, corps-style arrangements that they felt fulfilled their students' needs.

Every director interviewed believed in holding auditions for placement on the drum line. Although the methods used to place students varied, most of the directors used or combined one or more of the following techniques:

1. Students receive a packet of exercises, etudes and/or excerpts that they prepare on their own for a one-day audition.
2. Students come to a series of after-school technique sessions during April and May. At each session, marching basics are rehearsed and students are selected for marching positions on a gradual basis.

Most of the directors held auditions in April or May, and almost all of the directors emphasized the importance of a student's sense of responsibility and past academic reputation for placement within the drum line.

Each instructor also varied in how much responsibility he gave to his section leaders. While most of the directors preferred not to leave any important administrative tasks up to the students, almost all of the directors found ways to utilize student leadership. Depending upon the student's personal abilities, instructors used section leaders for tasks such as organizing percussion equipment, handling marching count-offs and drill reminders, and providing student input to the directors. While some instructors found it best to utilize only adult leadership during rehearsals, others trusted their section leaders to organize student-led sectionals.

During concert season (usually from late November until the conclusion of the school year), several of the directors met with students once or more per week during school hours to prepare percussion ensemble literature or to focus on concert music from their band program. Others, however, simply maintained the after-school sectional time slot that they had established during marching season and used this time to prepare concert and ensemble literature.

Once concert season had begun, most of the directors did not use the percussion section during the band's warm-up routine. A few of the directors had the students perform rhythmic exercises or scales with the rest of the band, and one director wrote a short curriculum packet that students worked on in practice rooms until the winds had completed warm-ups. However, most of the directors used this period of time for the students to set up any equipment that they needed to use during the day's rehearsal.

Perhaps the most surprising finding of the survey was in the development of each district's percussion ensemble. While all of the directors believed in establishing and rehearsing an ensemble, only half of the directors took their ensembles to a state-organized solo and ensemble festival. Too many restrictions, inconvenience of contest dates and limitations of repertoire were the most common reasons cited for not participating in these annual events.

In place of this activity, the directors would select their own judges, organize their own festivals and allow the students to perform music from a broader range of the repertoire. This would be supplemented by one or more spring concerts that often incorporated new pop- or jazz fusion-oriented literature that appealed more to their students' interests.

To help students prepare their music, almost all of the directors taught private lessons on either a regular or as-needed basis. As a result, most of the programs had a rather high percentage of students who were studying percussion outside of the confines of class.

All of the directors responded that many of their students participate in activities other than band. When asked how they worked with students whose schedules are filled with activities, many of the instructors replied that while flexibility is important, the best ways to ensure productive rehearsals are to:

1. communicate with the students' parents and coaches, and
2. have a set schedule presented to the students on the first day of the year. It then becomes the students' responsibility to work around the ensemble's schedule.

All-State auditions were deemed extremely important by most of the instructors interviewed. Some of the instructors who gave it a relatively high ranking (8 or more) made use of ensemble rehearsal time in the fall to hold masterclasses over the audition material. Most of the

directors, however, preferred that the students work on the material on their own time or in private lessons.

As stated previously, several of the directors worked at schools that used A/B modified block scheduling. Of these, half of those surveyed found block scheduling to be immensely beneficial for their program. The most important benefit mentioned was the fact that block scheduling, when properly implemented, still allowed for five days a week of class with a longer rehearsal period each day. Also, the day-to-day alternation of periods in many cases allowed for ensemble rehearsals and special practice sessions. The other half of those interviewed with block scheduling felt neutral about its benefits and disadvantages.

- **Middle School**

At the middle school level, six out of the eight directors had some form of input as

TABLE 2 Program Information • High School

INSTRUCTOR	BURKHALTER	DORAN	MYERS	RODRIGUEZ	SCHIETROMA	WESSELS	WYLIE	YOUNGBLOOD
SCHOOL	Westfield	N. Mesquite	Poteet	Spring	Plano	DeSoto	Marcus	L.D. Bell
TOTAL PERCUSSION STUDENTS	45	31	20	20	37	25	34	33
MARCHING SEASON SECTION REHEARSALS					2 schools, 9–11, 11–12			
# During School	5	3	5	5	1 per ensemble	5	5	5 sections 1 per section
Hours	1	1	1 1/2	1	1 1/2	1	1	1
# After/Before school		1	1	1	1	1	1	1 (combined)
Hours		2	1	3	3	1 1/2	3	2
% OF WRITTEN/REWRITTEN MARCHING CHARTS	100%	100%	100%	100%	0%	100%	60%	100%
CONCERT SEASON								
Sectionals per week	3 ensembles 1 per ensemble	1	1	3 ensembles 1 per ensemble	1	During "B" days	3 bands, 2 ensembles 1 per ensemble	1
Hours	1 1/2	2	1	2	1 1/2	1 1/2	1	2
TOTAL STUDENTS IN PERCUSSION ENSEMBLE	27	31	18	18	24 (9-10th) 15 (11-12)	24	28	30
ENSEMBLE CONCERTS PER YEAR	2	2	2-3	1 every other year	1	1	1	1
% OF STUDENTS STUDY PRIVATELY	85%	45%	20%	95%	75%	50%	80%	50%
TEACH PRIVATELY	yes	as needed	yes	yes	yes	no	yes	as needed
% OF STUDENTS IN OTHER ACTIVITIES	60-70%	75%	50%	35%	50% 9-10 25% 11-12	20%	25%	40%
IMPORTANCE OF ALL-STATE AUDITIONS 1 'low' –10 'high'	8	10	7	10	2	6	8	10
ALL-STATE STUDENTS IN THE PAST 3 YEARS	3	0	1 (2 years)	5	0	0	3	4
HIGH SCHOOLS HAVE BLOCK SCHEDULING?	no	no	yes	no	9-10: yes 11-12: no	yes	yes	no

to which students entered their beginning percussion classes. Of these six directors, most of them asked prospective beginners to complete one or more of the following:

1. clap along to a song or rhythm
2. clap back a rhythm they just heard
3. match pitches
4. pass a coordination exercise.

Several of the directors mentioned successfully using the Selmer test to help place beginners on appropriate instruments. As Table 3 indicates, relatively few of the students who begin most of the percussion programs in this study have had any prior instrumental experience.

In a 1992 survey of Indiana percussion directors by Bob Berheide and Mark Ford for *Percussive Notes*, half of the directors interviewed felt that the method books used in their feeder programs did not adequately prepare percussion students for high school (40). The directors interviewed for the purposes of the present survey, however, opted to use a wide variety of method books and techniques. Of these, the six most popular choices, in order, were:

1. A mostly self-created curriculum, often incorporating a mixture of the following:
2. Mark Wessels' *A Fresh Approach to Mallet Percussion* and *A Fresh Approach to Snare Drum*.
3. Mike Myers' *Percussion Precision*.
4. Garwood Whaley's *Primary Handbook for Mallets*.
5. Randy Eyles' *Mallet Percussion for Young Beginners*.
6. Ted Reed's *Progressive Steps to Syncopation for the Modern Drummer*.

Aside from these method books, four of the directors required that their beginners must purchase or rent a bell kit with practice pad, two directors required only a snare kit, and two others let the students' head band director make the decision. Over half of the directors interviewed also required their students to own at least one pair of xylophone, bell, marimba and timpani mallets by the time they were ready to enter high school.

The directors produced a variety of responses as to which instruments should be taught and in what order of importance during the first year of instruction. Four of the directors interviewed devoted 60–70% of the school year to snare drum basics. This was done either by devoting three days a week to teaching snare and two days a week to mallet percussion technique, or by teaching both instruments each day, but devoting the greatest amount of each class day to snare drum. Two of the directors interviewed gave 60–70% of their instruction time to mallet percussion fundamentals in much the same way as the other directors had done on snare drum. Only two of the instructors tried to place an equal emphasis on both instruments throughout the school year. Most of the directors also responded that the teaching of timpani and accessory fundamentals were usually relegated to a few days for each instrument.

The point at which a beginner should be taught the rudimental roll was also a source of varied opinion. While most of the directors agreed that beginners should be taught rudimental (RRLLRRLL) sticking patterns from the outset, the point at which they should be able to identify and incorporate these into a rudimental roll varied from instructor to instructor. Four of the directors interviewed believed that a student should be taught to perform a slow rudimental roll after four to five months of instruction. Three of the instructors believed that a student should be taught the basic concept of a rudimental roll within the first month of instruction, while one instructor (Burkhalter) did not teach the rudimental roll until the second year of instruction.

Of the directors interviewed, three responded that they teach four-mallet technique to eighth-grade students. Of the other directors, two of the instructors taught basic grip and technique only to truly advanced middle school students, while three of the directors

TABLE 3 Program Information • Middle School

INSTRUCTOR	BURKHALTER	DORAN	MYERS	RODRIGUEZ	SCHIETROMA	WESSELS	WYLIE	YOUNGBLOOD
SCHOOL	Westfield	N. Mesquite	Poteet	Spring	Plano	DeSoto	Marcus	L.D. Bell
DO YOU WORK IN THE MIDDLE SCHOOLS?	yes	yes	yes	yes	no (some Middle School drumline)	yes	yes	yes
HOURS PER WEEK	16	16	7	18	N/A	10	6	10
% OF STUDENTS WHO HAVE STUDIED ANOTHER INSTRUMENT	30–40%	20%	30–40%	40%	50%	20%	N/A	1%
TEACH MIDDLE SCHOOL STUDENTS 4-MALLET TECHNIQUE	yes	some	no	rarely	yes	yes	no	no
Which grades?	8th	8th–9th	9th	8th–9th	7th–8th	7th–8th	9th–11th	9th

prefer to wait until high school for four-mallet instruction. Of these directors, the majority used ideas and exercises from Leigh Howard Stevens' *Method of Movement* as a basic text and applied these to beginning four-mallet etudes. Other directors gave the beginners original warm-ups and exercises or had the students use guitar studies as a basic textual source.

REGIONAL / SPECIFIC SITE QUESTIONS

When asked what specific factors they believed helped to create a successful program, most of the directors responded that, quite simply, success or failure was often left up to the students and their parents. Without strong parental support or motivated students, many of the directors felt that their programs would not be able to reach their full potential. Other factors that were equally important in the minds of the directors included:

1. a supportive head director and principal
2. good private teachers
3. a positive rapport with the students
4. experience and hard work.

In order to build the type of program that they wanted, four of the eight directors found ways to actively involve the students' parents, either as concert organizers, chaperones or as a "support squad" for the students. The other half of the directors preferred to use parents primarily for fundraising and some chaperoning.

A facet that can be seen as either a blessing or a curse—the use of the percussion section as a "social club" apart from the rest of the band program—was not used by seven of the directors. Although each director had his students participate in concerts or competitions as an ensemble, few of them believed that the percussion section should develop a separate fund-raising or social identity apart from the rest of the music program.

Today's public school percussion educator performs a multi-faceted role. Varying locations, faculties and students dictate the varying needs and expectations among America's diverse public schools; these, in turn, must be addressed individually as the situation warrants. Each director interviewed for this article has developed methods and techniques that work well within his particular situation. Each instructor has built a program that successfully furthers the course of percussion education for his students, yet cannot be precisely duplicated anywhere else.

There is, however, one thing common to each program: the presence of a specialist has benefited not only the students, but also the overall quality of the music program. Their commitment to the development of percussion education at the elementary and secondary level has had, and will continue to have, a profound impact upon not only the future of the Percussive Arts Society, but the future of the arts themselves.

WORKS CITED

Berheide, Bob, and Mark Ford. "A Percussion Survey of Indiana High School Bands, Part 2: The Director's View." *Percussive Notes*. Feb. 1992. Vol. 30, No. 3: 36-42.

Eyles, Randy. *Mallet Percussion for Young Beginners*. Ft. Lauderdale: Meredith, 1989.

Myers, Mike. *Percussion Precision*. Mesquite: Myers, 1980.

Pimentel, Linda. "Recommendations for the Reorganization of Percussion Instruction." *Percussive Notes*. Winter 1987. Vol. 25, No. 2: 23-26.

Reed, Ted. *Progressive Steps to Syncopation for the Modern Drummer*. Clearwater: Reed, 1958.

Steele, Glenn. "Percussion in Higher Education: A Perspective on Its Present and Future." *Percussive Notes*. Winter 1988. Vol. 26, No. 2: 7-9.

Stevens, Leigh Howard. *Method of Movement for Marimba*. Asbury Park: Marimba Productions, 1993.

Wessels, Mark. *A Fresh Approach to Mallet Percussion*. DeSoto: Wessels, 1995.

Wessels, Mark. *A Fresh Approach to Snare Drum*. DeSoto: Wessels, 1994.

Whaley, Garwood. *Primary Handbook for Mallets*. Ft. Lauderdale: Meredith, 1980.

This article is from "Defining Attributes of Successful High School Percussion Programs in the State of Texas," a Senior Honors Project submitted to the Honors Department of Abilene Christian University. A complete copy of the project report can be obtained by contacting: Honors Program, 122 McGlothlin Campus Center, ACU Box #28242, Abilene, TX 79699-8242. e-mail: willerto@acuvax.acu.edu PN

Vibraphone Voicings

BY DAVID JOHNSON

PERCUSSIONISTS TRYING TO GET started in jazz mallet playing often find creating voicings to be extremely difficult. College-level players usually have little trouble learning melodies from a fake book or even soloing over one or two chords. But comping—the art of accompanying the music—is a difficult skill to grasp.

This article outlines three essential elements that one needs to work on to voice chords and comp successfully. First, be familiar with the major scale modes; know all twelve keys and the seven modes that are derived from those keys. You should also be able to play the triads that are built off of each scale tone in the mode. Second, be able to play the ii–V7–I progression in all twelve keys. Third, you must be able to apply the acquired harmonic knowledge and create voicings that support the given harmonic.

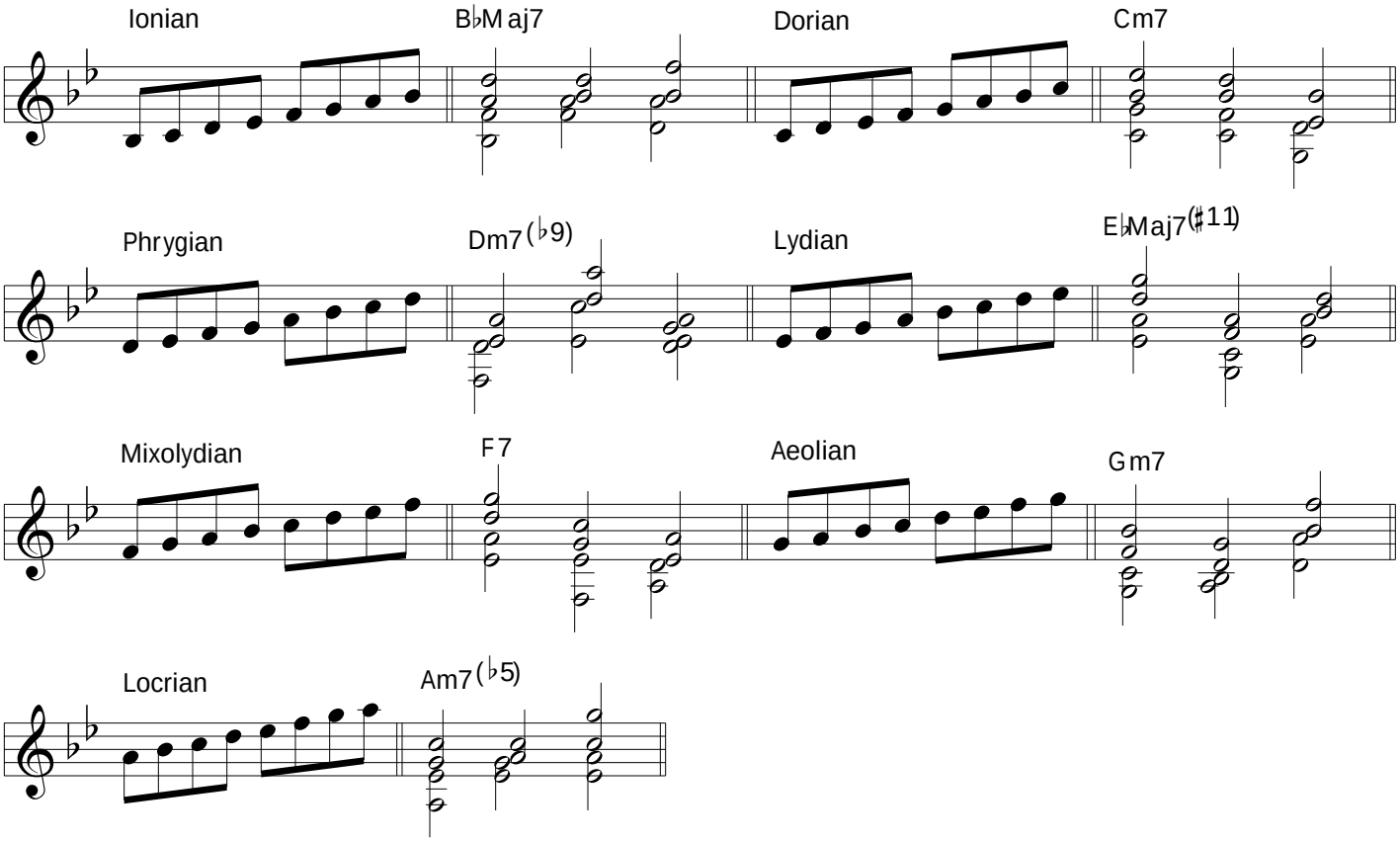
The secret to learning comping is the same as learning to solo—begin with the modes. In order to improvise, it is important to be able to work within "tonal centers." For example, in the B-flat tonal center you can play all of the modes (scales) that are generated from the B-flat major scale: B-flat Ionian, C Dorian, D Phrygian, E-flat Lydian, F Mixolydian, G Aeolian and A Locrian.

You can also play all of the chords that are generated from B-flat: B-flat Maj 7, C min 7, D min 7, E-flat Maj 7(#11), F7, G min 7, and A min 7 (flat 5). These chords are all in the tonal center of B-flat because each is built upon a scale tone of the B-flat major scale. The voicings for relative minor and major scales are interchangeable—the same voicings that work for B-flat Maj 7 also work for G min 7; E-flat Maj 7 voicings work for C min 7, etc. Only the bass note changes.

The scales shown in Example 1 are the seven modes derived from the B-flat tonal center. Next to each mode are three examples of voicings derived from that mode.

A valuable exercise is to play second-inversion voicings of all triads in a particular tonal center from the bottom of the instrument to the top and down again, as shown in Example 2. The fourth interval on the bottom of the second-inversion triad has a particular fullness that the root position and first-inversion triads don't have. Since these are three-note voicings, first practice them with the right hand playing the third on top, then with the left hand playing the fourth on

Example 1



the bottom. Try improvising with these triads on different bass notes of the tonal center. Some of the resultant chords are more consonant, while others have more tension. This voicing is a favorite sound for "pop" pianists and arrangers.

The ii–V7–I progression is the most fundamental progression in jazz. In B-flat, C minor is the ii, F7 is the V7 and B-flat is the I. When I first started jazz mallet playing, David Friedman gave me the following ii–V7–I exercise. I have found it to be very helpful in learning the ii–V7–I progression in addition to developing four-mallet technique. Example 3 illustrates a ii–V7–I progression that descends in half steps.

> **The art of comping and creating voicings is not as much a matter of playing memorized voicings as it is creating musical texture and counterpoint.**

The art of comping and creating voicings is not as much a matter of playing memorized voicings as it is creating musical texture and counterpoint. Texture varies from situation to situation. For example, playing jazz standards with guitar and bass is different than playing atonal music with bass, drums and four horn players. One does not simply call upon memorized voicings and play the same ideas in these two contexts. It is important to become familiar with all of the tonal centers so that you can make the spontaneous decisions that are required when playing improvised music.

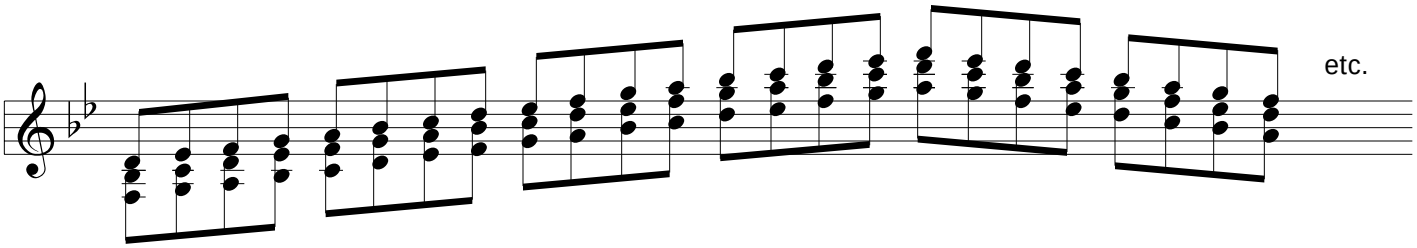
Example 4 consists of ii–V7–I progressions in various keys. I have written two realizations of each progression. The first version is more root-oriented, while the second version has more independent motion. Notice that the second versions sometimes have added tones such as 9ths. It is common to add such tones for additional color and interest.

These are common voicings in contemporary four-mallet vibraphone playing. They lay on the instrument easily and resonate fully. Listen carefully to the voicings you are playing. It isn't enough to simply memorize voicings and transpose them to all keys; you'll probably find that voicings which sound good in one key don't necessarily sound good in another key.

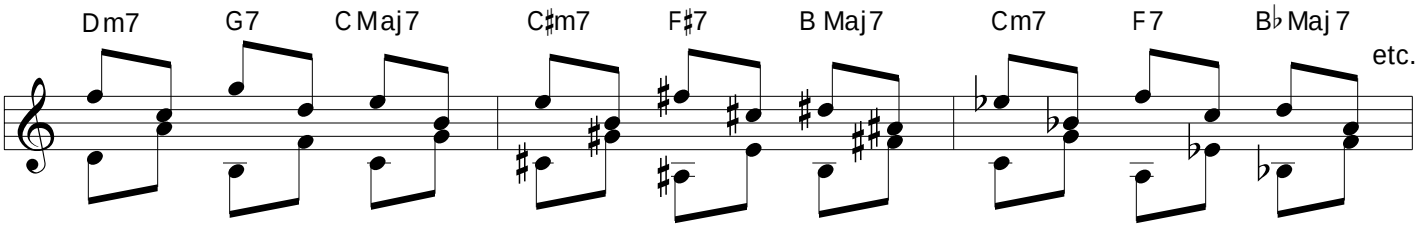
Playing exercises and working out progressions is, of course, necessary. However, the best way to learn jazz progressions and voicings is to learn jazz standards. All of the jazz repertoire has the same language. The more compositions you learn, the easier they become, and the more that language becomes a part of your own musical voice.

One of the most rewarding reasons to study jazz mallets is that you will be encouraged to approach keyboard percussion as a composer, improviser and theorist—much like the pianist. This is particularly appropriate for the jazz drummer wishing to take part in the harmonic component of jazz. Finally, jazz has always been a vehicle for creative expression. Composing your own exercises and pieces will be helpful in developing creative instincts to go along with your technical skills.

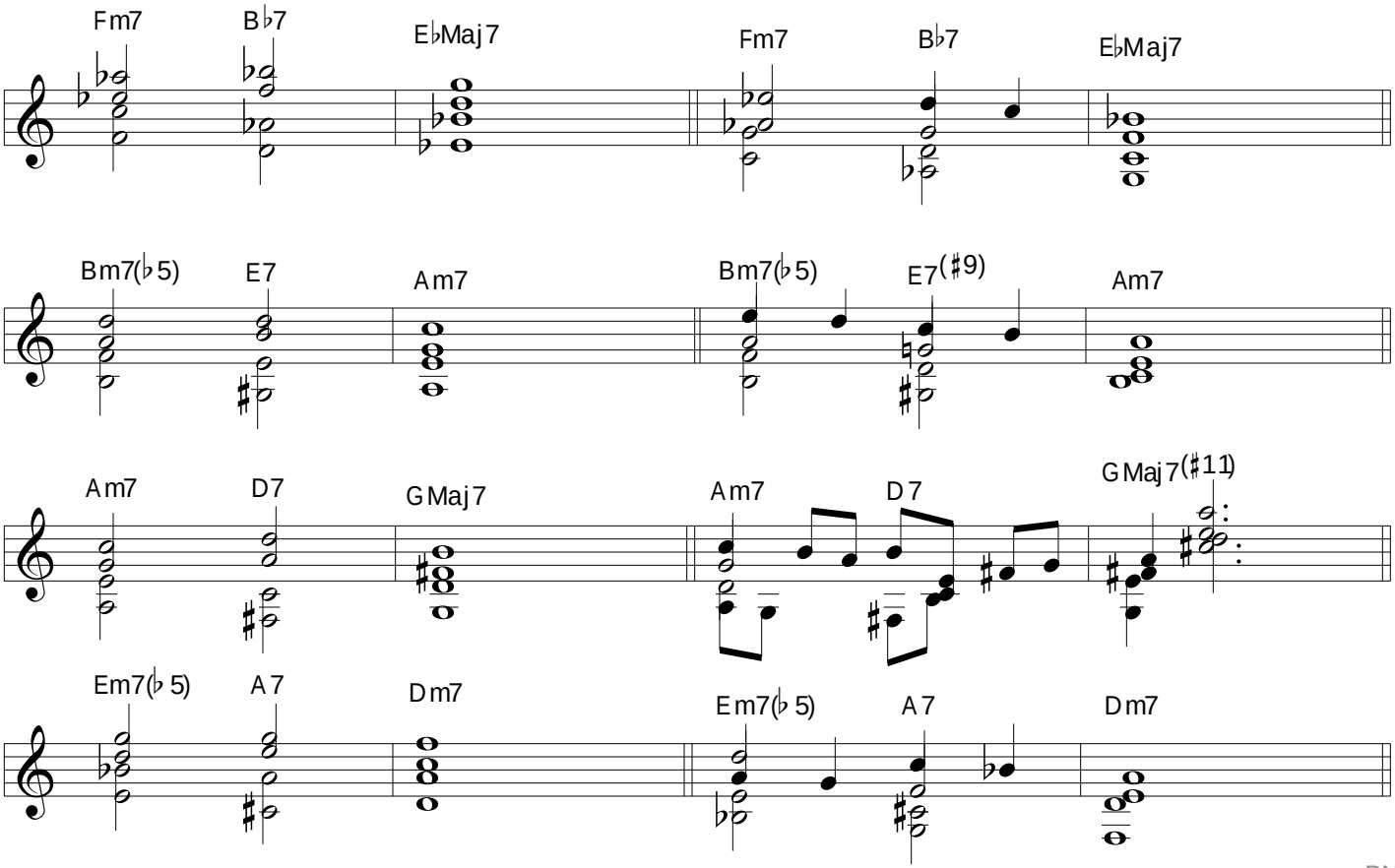
Example 2



Example 3

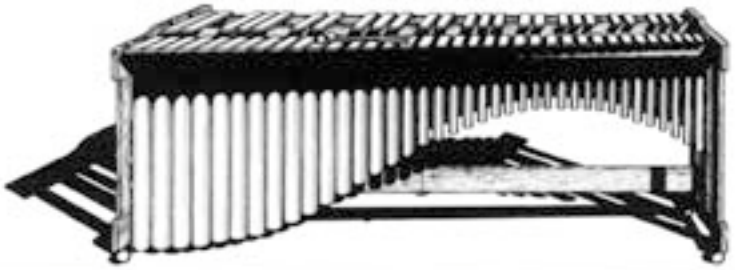


Example 4



PN

marimba one™



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

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

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

Eastman School of Music
The Juilliard School
The Boston Conservatory
Berklee College of Music
University of Michigan - Ann Arbor
University of Missouri at St. Louis
Concordia College
Bowling Green University
San Diego State University
Oklahoma City University
Radford University
University of South Carolina
Lawrence University Conservatory
Susquehanna University
University of Massachusetts
Glenville State College
San Francisco Symphony
Friends University
Eastern Michigan University
University of Arkansas
James Madison University
University of Tennessee
Virginia Commonwealth University
University of Dayton
Queens College
University of Montana
University of British Columbia
De Paul University
Interlochen Center for the Arts

Los Angeles Philharmonic
University of Miami
University of Akron
University of Illinois - Urbana
Southern Methodist University
University of Chicago
Old Dominion University
University of Houston
San Jacinto College Central
Towson State University
University of Colorado - Boulder
College of St. Rose
University of Nevada - Las Vegas
Harvard University
Valley City State University
Texas Tech University
Baldwin-Wallace College Conservatory
Stanislaus State University
Juniata College
University of Oklahoma
Rowan College of New Jersey
U.S. Coast Guard Band
Geneseo State University
University of Missouri Conservatory of Music
Truman State University
Rice University - Shepard School of Music
Indiana University of Pennsylvania
University of Southern Mississippi
San Francisco Conservatory of Music

RON SAMUELS
P.O. BOX 786 • ARCATA, CA 95518
PHONE (707) 839-5725 FAX (707) 839-4869
EMAIL percussion@marimba1.com
http://www.marimba1.com

PASIC SCHOLARSHIP INFORMATION

Percussive Arts Society International Convention—PASIC '97
21st Annual Convention
November 19–22, 1997
Disneyland Hotel • Anaheim, CA

In conjunction with the organizations listed below, the Percussive Arts Society will offer ten scholarships assisting students to attend PASIC '97.

HOW TO APPLY

1 Complete the PASIC '97 Scholarship Application Form. If you are applying for more than one scholarship, please photocopy the blank application form.
2 Include a letter from your instructor or school administrator on school letterhead stating that you are a full-time student (required). You may also include a letter of recommendation (optional).
3 Send each scholarship application directly to the corresponding contact address listed below **for receipt no later than Friday, September 19, 1997.**
4 You must be a current member of PAS.

PASIC SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Avedis Zildjian Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

McMahon Foundation Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Ludwig Industries Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

William F. Ludwig Jr. Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Remo, Inc. Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Yamaha Scholarship
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Each of these six scholarships offer one year of free PAS membership, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir t-shirt, and $300 toward the cost of transportation or lodging (checks will be presented at the Hall of Fame Banquet).

REGIONAL PASIC SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Pro-Mark/Texas PAS Student Scholarships
Lauren Vogel Weiss
8534 Coppertowne Lane
Dallas,TX 75243

Three scholarships will be offered by the Texas State Chapter. One will be for Texas high school students; the second will be for Texas college students; the third scholarship is sponsored by Pro-Mark for either Texas high school or college students. Each scholarship offers one year of free PAS membership, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir T-shirt, and $300 toward the cost of transportation or lodging. This scholarship is limited to students attending school in Texas only, and all other rules/restrictions apply. You must be a current member of PAS.

Canadian Student Scholarship
Sabian Scholarship Committee
c/o PASIC '97
P.O. Box 25
Lawton, OK 73502-0025

Sponsored by Sabian Ltd., this scholarship offers one year of free PAS membership, four nights free lodging in the convention hotel, free PASIC '97 registration, one free ticket to the Hall of Fame Banquet, one free official PASIC '97 souvenir T-shirt, and transportation to the PASIC '97 location—total not to exceed $1,000 Canadian. This scholarship is limited to a Canadian music student (percussion major) who is a full-time grade 12/13 high school student or a first/second year university student.

If you have any questions about the PASIC '97 scholarships, please contact:
Percussive Arts Society, P.O. Box 25, Lawton, OK 73502-0025
Phone: (405) 353-1455 • Fax: (405) 353-1456 • E-mail: percarts@pas.org • Web: http://www.pas.org
Address for overnight shipping: 701 NW Ferris Avenue, Lawton, OK 73507

PASIC SCHOLARSHIP APPLICATION FORM

Percussive Arts Society International Convention—PASIC '97
21st Annual Convention
November 19–22, 1997
Disneyland Hotel • Anaheim, CA

Please photocopy this application form if applying for more than one scholarship.
THE DEADLINE FOR APPLICATIONS IS SEPTEMBER 19, 1997.
Please type or print neatly

Name of scholarship _____

Applicant's name _____ Phone _____

Address _____

_____

❑ Proof of full-time student status enclosed: Statement from instructor or administrator on school letterhead (required).

❑ Recent copy of grade transcriptions or latest grade card enclosed (required).

Name of instructor _____ Phone _____

Name of school _____

School address _____

_____

ABOUT THE APPLICANT

Grade level _____ Number of years studying percussion _____

PAS index # _____ (You must be a current member of PAS) How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____

Have you ever attended PASIC? _____ If yes, when? _____

Awards, scholarships, etc., and dates received (use separate sheet if necessary) _____

_____

_____

_____

Goals _____

_____

Personal statement (optional) _____

_____

_____

Major instruments (instruments that you have or are seriously studying) _____

_____

Applicant's signature _____ Date _____

*__APPLICATION MUST BE RECEIVED BY September 19, 1997.__ This application may be accompanied by a letter of recommendation (optional) and must be returned directly to the sponsoring organization of the scholarship for which you are applying.

Any questions about PASIC '97 scholarships, please contact: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502-0025
Phone: (405) 353-1455 • Fax: (405) 353-1456 • E-mail: percarts@pas.org • Web: http://www.pas.org
Address for overnight shipping: 701 NW Ferris Avenue, Lawton, OK 73507

Milhaud's Concerto for Marimba, Vibraphone and Orchestra

BY IGOR LESNIK

IN 1947, AT THE END OF DARIUS Milhaud's American phase (he taught at Mills College in California from 1940 to 1947 and then in alternate years until 1971), he produced his opus 278, the *Concerto for Marimba, Vibraphone and Orchestra*—an important work for the percussion repertoire.

The first of its kind, this concerto for marimba and vibraphone represented the establishment of the vibraphone as a serious concert instrument. Milhaud also strengthened the position marimba held prior to that (e.g., Paul Creston's *Concertino for Marimba and Orchestra*, op. 21, premiered on April 29, 1940). Furthermore, with this piece, Milhaud showed, in an attractive way, that the future of the virtuoso playing of keyboard percussion instruments would require the complete mastery of four-mallet technique.

About two decades separate the first marimba/vibraphone concerto (which Milhaud wrote with the speed for which he was famous between May 10 and 16, 1947) and his first percussion concerto of 1929. The premiere performance of the marimba/vibraphone concerto was on February 12, 1949 in St. Louis, performed by Jack Conner, to whom it was dedicated.

At that time, the St. Louis Symphony Orchestra was conducted by their longtime conductor, Vladimir Golschmann. In 1919, this great French conductor of Russian extraction and energetic supporter of contemporary music began what were called the Concerts Golschmann, in which many modern French works were given their first performances. It is interesting that, in October 1923 at the Théâtre de Champs-Élysées in Paris, he conducted the Swedish Ballet's debut performance of one of Milhaud's most successful and important works, *La Création du Monde*.

The orchestral score of the marimba and vibraphone concerto was published by Enoch & Cie Editeurs in Paris, 1952, under the name *Suite Concertante for Piano and Orchestra*. Here, the solo part is given to the piano and represents Milhaud's opus 278b. A pocket edition can be purchased (Number 9489) but the orchestra parts can only be rented. The piano reduction, which includes the solo marimba part (in the composer's edition), was printed two years later under Number 9492. Both works are performed with the same orchestral instrumentation.

ADAPTING THE PIANO VERSION

Since the piano version is more recent it contains material not present in the original version for marimba. Therefore, we could interpret some key parts of the composition in a more attractive way, using the composer's own material. It would be very useful to carefully study and compare both versions to make use of some of the possibilities.

The orchestra begins the concerto with the theme of the exposition in the first movement *Animé* (Fast) (bars 1-20). Then the marimba takes over the main role while the orchestra "melts away" during the next six measures. The four-bar solo that follows can be greatly enriched by taking over, in full, the piano version. The effect is truly great.

Then comes a transition (bars 31-41) toward the beginning of the second theme, which will gain in meaning if we add to its first measure (bar 42) thirds in the left hand and a full chord on the third beat. This ends with another melting of the orchestra, after which we find again an excellent situation (bars 57-58) to use the piano version. One should also consider doing the same in the continuation of the first movement where the first and second themes interweave once more (for example, bar 72 or bars 75-78). After that, we have a restatement of the main motive from the first theme (bars 90-97), after which the movement comes to a close with a coda.

In the slow second movement, *Lent* (Slow), the vibraphone is given the leading role, which dominates the work, presenting the most important musical thoughts and taking almost half the time of the concerto. Without going into agogic and dynamic details, let us look at the most characteristic passages for using the piano version.

In the main theme, a smaller group of the orchestra only occasionally joins the vibraphone solo. In the first part (bar 9) and especially at the end of this agogically free section (bar 29), we can very effectively use the piano version. The same can be said for the marimba part at important points (bars 53, 58-59) in the further development of the movement. During this time, the vibraphone sustains chords in two-bar groups that can be divided by short caesuras.

In the continuation of the second movement, we see a more dynamic development of the situation. First comes a variation of the theme in the flute and muted trumpet, which, after a short passage of the opening motive (bars 72-73) in B-flat major, the vibraphone takes over, but a half-tone lower, as a recapitulation of its initial entrance in the movement. The third note of bar 82 in the left hand, in strict imitation, should be an A instead of an A-flat, as was printed by mistake in the piano reduction.

The restrained section during bars 88-98 grows through a transition (bars 99-100), in which we can certainly adapt the piano part, into the climax of the movement (bars 101-106). The trumpets (bars 107-108) are leading us to a sort of modified recapitulation. Therefore, it is very useful to again use the piano version because it beautifully modifies the beginning material, which does not appear in the original vibraphone part.

The movement ends with a repeat of the duet between the vibraphone and marimba. In the last four measures, the possibility of using the piano version is obvious. Attached to this central movement is the third movement *Vif* (Very Fast), which, except for the orchestra's main theme in the beginning, is dominated by the marimba. The entrance of the marimba (bars 21-25), especially its olympic-like intoned thirds in contrary

motion (bars 26-27) that ends with a widely spread chord, is well known as the most technically difficult section of the concerto.

This substantiates the composer's position as stated in a book by Claude Rostand (*Entretiens avec Darius Milhaud*, Julliard-Paris, 1952). We could sum it up with the general idea of the concerto; in serving the music, first of all, concertos must also be technically demanding in order to provide the soloist with a musical frame for the demonstration of the soloist's technical capabilities.

The marimba has the theme again (bars 32-49), and then it is interwoven (starting in bar 53) with the vibraphone for the last time. This is the middle of the third movement, where the impressionistically foggy *Un peu moins vif* (a little less fast), harks back to a similar dialogue of the same instruments at the beginning (bars 52-60) and the end (from bar 133) in the second movement. What masterful symmetry! But this time the dialogue is with the oboe (bars 74-75).

This refined two-measure grouping is an example of one of Milhaud's most favorite compositional devices—another being his use of polytonality (or rather, poly-melody). The theme appears several times thereafter in different tonalities: first in the orchestra (bars 79-88) and then in the marimba (bars 100-117). A cadenza separates them again (bars 89-95), but this time a whole step lower. Like the first time, it is supported by two snare drums. The initial motive makes its way through to the original key of G major, repeated more than four times in the coda.

INSTRUMENT AND MALLET SELECTION

The vibraphone is ideal for Milhaud's lyrical style. Therefore, try to choose an instrument that will have a stable, slow vibrato throughout the concerto. Although the composer does not specify the speed of the vibrato, the "classic" vibraphone sound with vibrato will better blend with the light orchestration.

It will be even better if you have a four-octave instrument, whose popularity in Europe is constantly growing. This will cover the high G-sharp on the first beat of bar 61 in the third movement. It will also allow you greater freedom in adapting the piano version. If you are using a standard three-octave instrument, play the G-sharp one octave lower.

The standard four-and-a-half-octave marimba (or even a four-octave one) is sufficient for this concerto. However, access to lower tones will give you more possibilities in adapting the piano version.

Milhaud clearly indicates the use of a variety of mallets. In addition, he asks for the use of the shafts of the mallets as well as the performer's bare hands. If you precisely follow these instructions, you will undoubtedly achieve the effect the composer wished: a variety of marimba colors. During a performance, these contrasts are noticeable only if they are very exaggerated, which could affect the continuity of the soloist's line. However, many of the nuances required by the composer can be achieved just by changing the manner of playing. Thus,

many mallet changes become unnecessary and the equality of tone can enable a more flowing line. In Milhaud's music, this aspect can, in fact, be more important than the surprise changes in tone color of the solo instrument.

Requiring the soloist to play two instruments at the same time, this work's "multiple-percussion" characteristics tie the marimba/vibraphone concerto even more to Milhaud's percussion concerto of 1929. However, these two works are quite different from the typical form of the French percussion concerto (and its numerous variations), where, in most cases, massive outer movements with timpani and heavy percussion contrast with breezy inner movements in which keyboard percussion instruments have the main word.

Contrasting to the typical compositional model described above (which in fact crystallized in the middle of the century), Milhaud's op. 109 and op. 278 even more strongly define this model in a special, French way.

Darius Milhaud wrote his works exceptionally fast and easily and would often conduct them himself. After finishing the score for a particular concerto, he would not usually work further with the soloist or read reviews of performances of his music. He valued individual artistic interpretations and often transcribed his works for various instruments.

Along with other above-mentioned works, the *Concerto For Two Pianos and Percussion* (for four percussion performers) of 1961 is very interesting, but it is not a pure percussion concerto. It should be noted, however, that in the *Concerto For Two Pianos and Percussion* Milhaud gave himself the task of creating the greatest possible contrast to Bartok's *Sonata for Two Pianos and Percussion*.

It is also instructive to listen to his concertos for other instruments—for instance his second violin concerto (1946) or his sweet *Carnival in Aix* (1926) for piano. Milhaud's chamber works, such as *Scaramouche* (1937) for two pianos and *La Cheminé du Roi René* (1939) for woodwind quintet, are also very often performed and recorded.

DISCOGRAPHY

The following is only a partial listing of the recordings of the *Concerto for Marimba and Vibraphone* by Darius Milhaud.

1. AULOS, 1984
   Wolfgang Pachla, solo
   Nürnberger Symphoniker (Germany)
   E. Kloss, cond.
2. BIS, 1981
   R. Kuisma, solo
   Norrkøping Symphony Orchestra (Sweden)
   J. Pannula, cond
3. L'EMPREINTE DIGITALE
   Harmonia Mundi, 1995
   I. Lesnik, solo
   Zagreb Philharmonic
   K. Ono, cond.

BIBLIOGRAPHY

A considerable number of books have been written about Milhaud. He also published several titles himself, mostly of an autobiographical nature. Here is partial bibliography:

Collaer, Paul: *Darius Milhaud*. (pub. Slatkine) 1982.

Milhaud, Darius: *Notes sur la musique, essais et chroniques*. (pub. Flammarion) 1982.

Milhaud, Darius: *Ma Vie Heureuse*. (pub. Belfond) 1987.

Milhaud, Darius: *Entretiens avec Claude Rostand*. (pub.Belfond) 1992. PN

Gerald Carlyss, On Developing an Orchestral Timpanist

BY JONATHAN WACKER

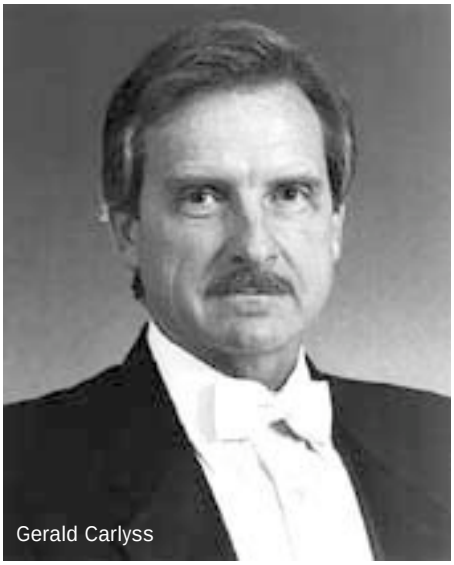
HOW DOES A STUDENT TIMPANIST develop into a professional? What does the timpanist in a symphony orchestra do that a student doesn't do? In this interview, Gerald Carlyss answers these questions and offers suggestions on developing an appropriate interpretation of orchestral timpani parts.

Currently teaching at Indiana University, Carlyss was the principal timpanist with the Philadelphia Orchestra from 1967 to 1988, and principal timpanist for the Cincinnati Symphony from 1965 to 1967. Carlyss currently performs as substitute timpanist with the Boston Symphony orchestra.

While in Philadelphia he was the head of the percussion department at the Curtis Institute of Music. Carlyss is a graduate of the Juilliard School of Music, where he studied with Morris Goldenberg and Saul Goodman.

Jonathan Wacker: *What strategy have you developed to help students understand the concept of interpreting a piece of music rather than simply mechanically reproducing the part as it appears on the page?*

Gerald Carlyss: I often get students who have never heard the Beethoven symphonies—and some who've never heard of Beethoven! The first thing I require them to do is to listen to a few different recordings of a particular work. If they are preparing Beethoven's *Symphony No. 1*, they should hear a few different interpretations of it.


Gerald Carlyss

Students who know nothing about this work should listen to it while following the score. If they don't have the score, they might as well not bother because they will have no conception of how the timpani part fits into the work as a whole, and that is extremely important.

The timpanist plays a major role in the orchestra. Arturo Toscanini used to refer to the timpanist as the "second conductor." In their preparation for lessons, it is the students' job to get some idea of what that role is. Again, to do that best, they should get a score and several different recordings so they can hear various interpretations of the work. Each conductor will have a slightly different opinion of how the work should go; some will be extreme in terms of tempo, dynamics, expression, etc.

Now, when the student comes back for a lesson, he or she has an idea of what this work is all about and has heard a few different approaches to performing it. In lessons I try to take a "middle of the road" approach to interpretation, so the students do not get too confused. The conductors are confusing enough.

Wacker: *When students are listening to a particular work, aside from the conductor's interpretation, what might they hear in the timpanist's performance that would indicate a particular interpretation?*

Carlyss: Students should listen with an open mind, or perhaps an "open ear," to different things that the timpanist is doing that stray from what is written on the part in some way—perhaps not making as much of a crescendo roll, or bringing out a line more than may be indicated in the part. When I see that a student is noticing those things, I know that the student is really listening and has done some homework.

It's frustrating when students listen to a piece and completely miss when something unusual happens; they just don't hear it. They are obviously listening passively—probably while reading the newspaper or watching TV. That's not listening. They don't get the idea at all.

Wacker: *Some students may be concerned that they really don't know how to listen to a part analytically. At what point did you first encounter this concept, and how did you improve your ability to listen?*

Carlyss: I first became aware of this aspect of music was when I was thirteen and went to a rehearsal of the Pasadena Symphony Orchestra. I met Robert Lentz, who was the timpanist, in the hopes of taking lessons. At the time, I was in the marching band at school, and I thought orchestras were for wimps.

While I was at the rehearsal, Lentz asked me if I would like to play the triangle part in the *Overture to Die Meistersinger* by Wagner. At that time, I didn't know who Wagner was. But I was there, so I agreed, and he gave me some tips as to what to do. But while we rehearsed, I was just amazed by the way Lentz played. He was not only hitting the timpani; he was making music and shaping the notes as he played. It was awesome. There was something very special about what was going on. It was really exciting to notice the difference between a musical performance and just playing the drums. From that point on I started to listen to music differently.

From there on it was a succession of many excellent teachers, all of whom were sensitive musicians and who helped me better understand how much is going on in the music and how we can influence the music through our interpretation and performance.

Wacker: *How do you handle the differences in interpretation that you may have with a conductor?*

Carlyss: The conductor is always the boss. If the conductor wants it played a certain way, I'll play it that way. Often I have played a part and added notes or phrased the passage in a certain way, and either the conductor did not hear it, or heard it and did not want to discuss it for one reason or another.

Wacker: *How frequently do you find the conductor is aware of the percussion parts and the different interpretations that might be applied to these parts?*

Carlyss: I don't find it very often. Unfortunately, not many conductors understand the workings of the percussion section; many just understand louder and softer. A wide range of tone color is available in the percussion section, and it is the rare conductor who is aware of that and can ask for a specific tone quality other than just louder and softer.

A few conductors, such as Charles Dutoit and Erich Kunzel, really have a knowledge of the percussion section. It is such a pleasure to work under them because they are so knowledgeable and can relate to what we are trying to do.

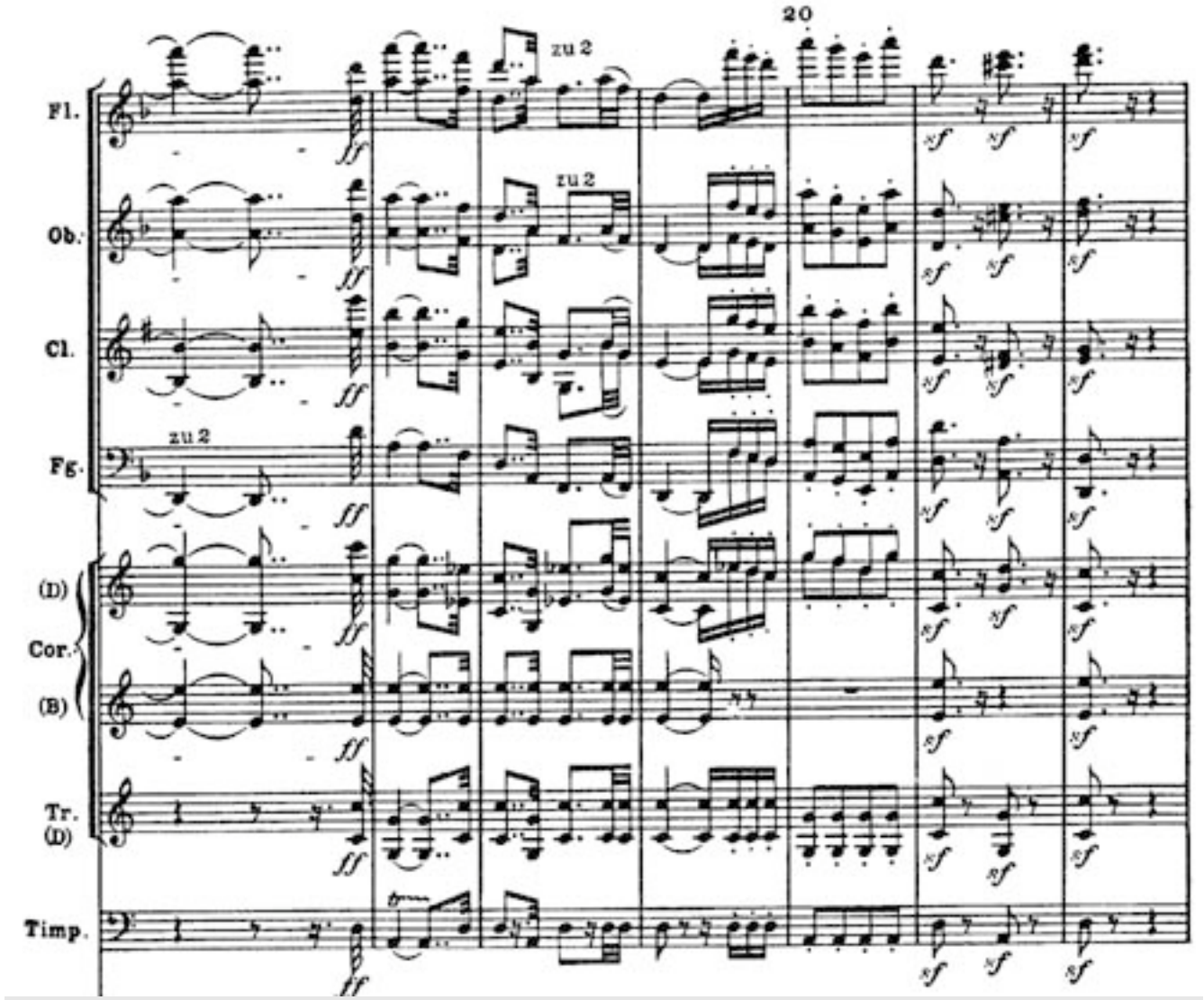
Wacker: *Before looking at the notes on the page, what should students know about a part that will give them some direction about the interpretation?*

Carlyss: First, students need to be aware of the period that it was composed in and what might be characteristic for that period. For example, if you are handed the timpani part to the Bach *B Minor Mass*, you should be aware that this is a much smaller orchestra than, say, a Romantic-period orchestra, and you should adjust your playing accordingly. Do some research into the background of the composer, the work and even into the types of instruments that were used at that time in order to get an idea of what sound was characteristic for that period.

Anyone doing so would find that the mallets were wooden, not like today's felt mallets, and the heads were calf, not like the plastic heads of today. I'll get on my soapbox for a minute and say that I hate plastic heads. They just don't work for much of the repertoire. Trying to play Bach, Haydn or Mozart on plastic heads is like trying to bring them into the 20th century, and it just doesn't fit.

Wacker: *How would a student find out about the background of these works in order to get a better idea of how to per-*

Example 1 Beethoven *Symphony No. 9*, mm. 16-22.



form them?

Carlyss: If you have access to a library with even a reasonable music section, there are many books, scores, etc. that give this kind of background information. If there is not written information available in the library, you can always contact a percussionist in the nearest professional orchestra. Professionals don't mind helping with that sort of information.

Wacker: *In* Music for the Royal Fireworks *by George F. Handel, what should the performer be able to infer regarding the interpretation for this piece from looking at the part?*

Carlyss: Since the composer is Handel, you will be playing in a small orchestra. That was standard during the Baroque period. So, even though the dynamic marking is *mezzo-forte*, you should play at a softer level than if it were *mezzo-forte* in a Wagnerian orchestra. In addition, the drums used during that time were much smaller with calf heads. Playing on contemporary timpani, with plastic heads, you have to be careful not to overpower the orchestra.

As far as mallet selection is concerned, I would use a medium-hard mallet in the overture, and then in the allegro section switch to a harder staccato mallet, as was the standard for the Baroque timpanists. Remember to listen to the players around you in the ensemble and match their style and dynamics. Too often, you hear musicians playing with no regard to how their part sounds in the total ensemble. You must always blend with the ensemble.

Other than those general comments, the part does not present any particular technical problems. The important thing to remember is that in Baroque music, the timpanist's role was a supporting role rather than a solo role. You must blend in order to maintain that style. And always try to maintain the sound that would be customary in a Baroque orchestra.

Wacker: *Beethoven's* Symphony No. 9 *is one of the great masterworks for the symphony orchestra, and it has one of the great timpani parts. What can you tell us about how a player might interpret this piece?*

Carlyss: Beethoven's Ninth should never be attempted by anyone who has not played the other eight symphonies first. The timpani part of this work is the sum total—musically, technically and in every other way—of the other eight symphonies.

Beethoven's writing for timpani was far ahead of its time. The technique involved is like nothing you will see in any of the works of his contemporaries. The scherzo movement of the First Symphony, the Third and Fourth Symphonies, the Fifth and Seventh—they are all real workouts for the timpanist. Then you get to the Ninth Symphony and can see the relationship between it and all the other symphonies. His writing for timpani culminates in the Ninth Symphony.

Compared to the Handel work that we just discussed, this is a massive orchestra. Here, we will see dynamic markings of double *forte*, but you must still balance your playing to the size of your orchestra. Dynamically, I played this differently with the Philadelphia Orchestra than I did with the Juilliard Orchestra, and differently again with the Cincinnati Symphony.

At this point, after thirty years of playing, I react to the size of the orchestra instinctively. I constantly listen to what I am doing with one ear and what the orchestra is doing with the other, and I make sure that everything balances.

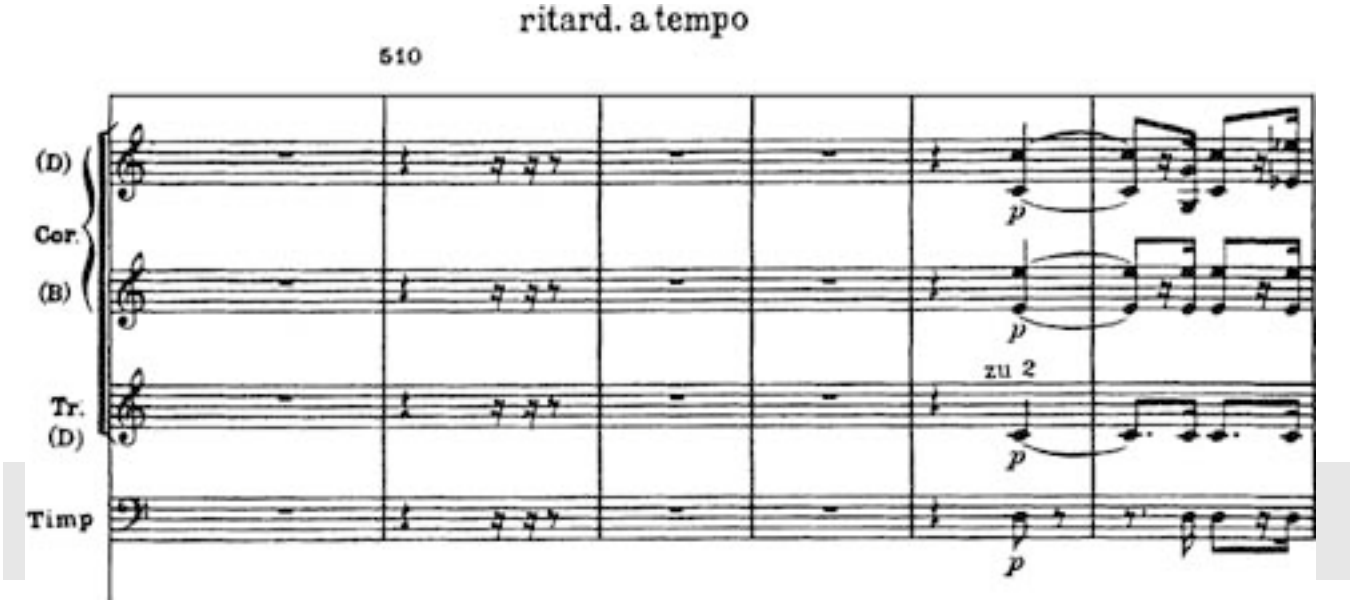
Wacker: *Let's look at a few sections more closely and see if we can find some specific examples of how you would interpret the part, perhaps in a way that is not indicated in the part.*

Carlyss: Looking at the opening statement of the timpani in the sixteenth bar, most students who play this chop it up into little pieces. I try to play it as a complete phrase. One reason people chop it up is because it is written wrong. If you look at the downbeat of measure nineteen, the timpani has an 8th-note D. Many people play this as a short note. But if you look at the score, you will see that the rest of the orchestra has a quarter note tied to beat two. When I see students dampen the drum on that 8th note, I know that they are not listening and have not looked at a score, but are just playing what they see on the paper.

The timpani parts in the Beethoven symphonies are notoriously inaccurate against the whole score. You have to listen and react to what you hear around you; you cannot simply play the notes on the part.

Looking at a spot in this work that is an audition section, at the timpani entrance at measure 513 of the first movement, the first note you play is a

Example 2 Beethoven, *Symphony No. 9*, Mvt. I, mm. 509-514.



piano 8th note, but the orchestra has a quarter note tied to an 8th note on the downbeat. If you are listening, you will hear that playing a short 8th note makes no sense.

Wacker: *Is this the way Beethoven wrote the score, or have there been errors in copying over the years?*

Carlyss: The manuscripts show that this is the way they were written, but I don't think in Beethoven's day the drums sustained the way modern drums do today. I think that Beethoven would have written these parts differently if he had the equipment that we have. However, we have to remember that we are playing on drums with a much wider range of sound possibilities, so we can choose to play with more sustain or articulation than perhaps a timpanist playing for Beethoven ever could.

Wacker: *With that in mind, let's look at Stravinsky's* Rite of Spring. *What can you tell us about the interpretation of this part?*

Carlyss: This used to be considered the peak of difficulty in modern music. Orchestra players would throw up before concerts that it was programmed on; they would get so nervous. However, when it comes to interpreting this piece, you have to remember that it is a ballet—not exactly *Swan Lake*, but a ballet nevertheless. I find that students tend to overplay this work in general. They listen to a recording and come back shouting about how loud the timpani are on the recording. Well, the record producer has to balance the microphones for his recording, but that is not necessarily the way it will sound live.

Wacker: *This piece has shown up on a large number of orchestral audition lists recently. What do you think the committees are listening for in this excerpt?*

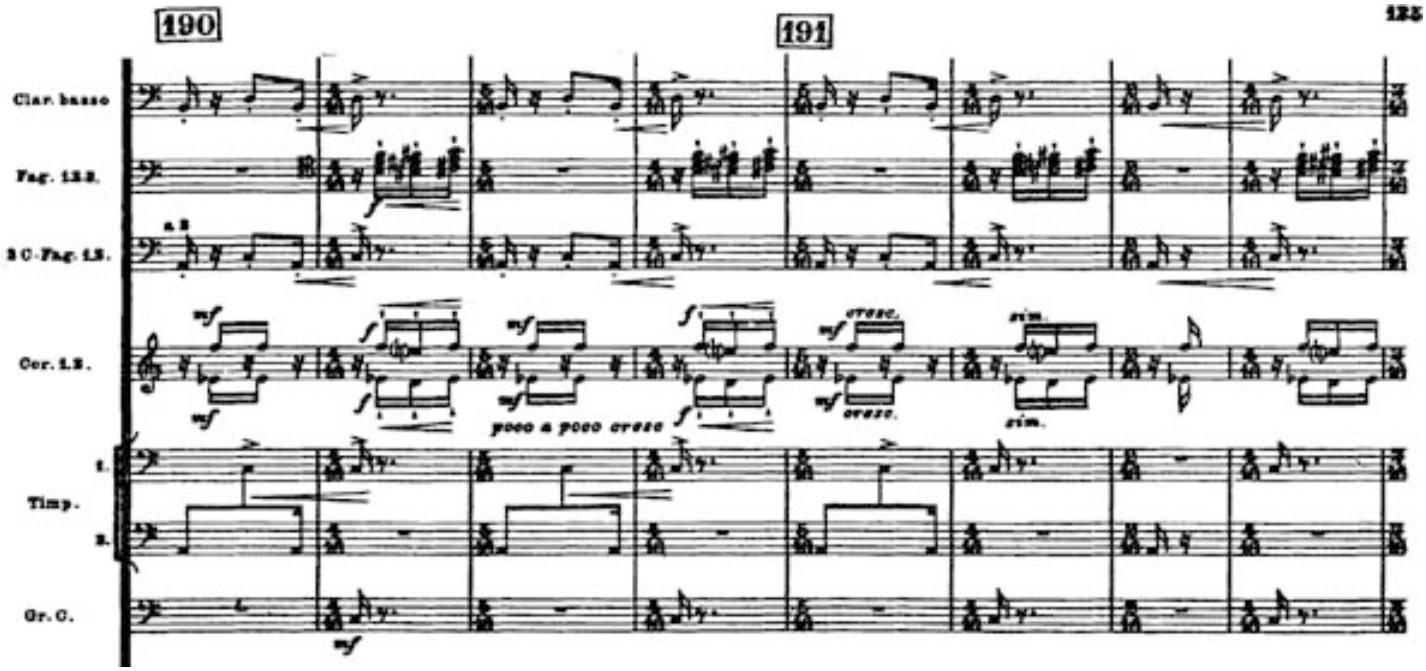
Carlyss: I have often wondered that myself. I think that mostly they are listening for precise rhythm. Usually we are asked to play the ending section in auditions, since the rhythms there are complex and very precise and should not be overplayed. I've heard this section played as if it were a timpani solo, but it is not; from rehearsal number 190 to the end, the timpani is in unison with the bass clarinet and the contra-bassoon. If you play too loudly, you will cover those two voices.

Wacker: *So your interpretation of this part would focus upon the specific rhythms in the part and maintaining a balance?*

Carlyss: I think so. Even though you are the only timpanist in the orchestra, you are not a "solo" instrument in the true sense of the word. You have to blend in with the orchestra. The rhythms of that last section are rather tricky, and you need to feel them so perfectly that you can make them flow. There can't be any rhythmic insecurity. It must be played very confidently.

Wacker: *What would you recommend for*

Example 3 Stravinsky, *Le Sacre Du Printemps*, "Sacrificial Dance," Reh. No. 190-192.



students who want to improve their ability as timpanists and get a better idea of the type of interpretation that is possible in symphonic music?

Carlyss: The first thing is to get together with a teacher who has had a great deal of experience as an orchestral timpanist. Secondly, get recordings of the music and listen to them while studying the part and a score. Get to know what is happening around you in the orchestra. How does your part relate to the rest of the orchestra? Practicing along with recordings is also a good way to get to know the parts. Unfortunately, many students think that practice only means working with your hands. Learning how to listen is equally important. PN

Mallets, Amplification and MIDI

Dave Samuels recalls the ongoing history of mallet-keyboard electronics

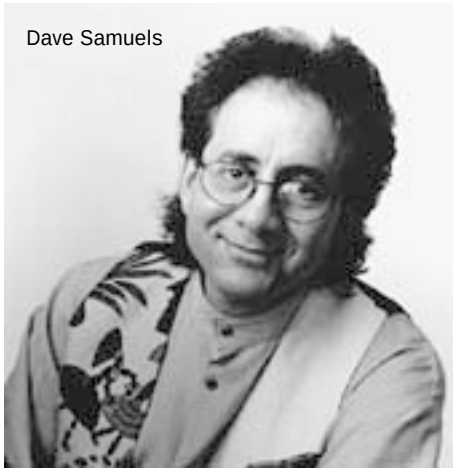
BY RICK MATTINGLY

IN A WORLD WHERE AMPLIFICATION OF musical instruments has become so commonplace that it is typical for an "acoustic" band to include an electric guitar and/or electric bass, vibraphonists and marimbists who wish to be heard often continue to rely on hard, brittle mallets that produce more attack than tone, and on microphones that only pick up some of the notes, some of the time.

Through his work in clubs, concert halls and recording studios with bands and artists such as Double Image, Frank Zappa, Spyro Gyra and the Caribbean Jazz Project, Dave Samuels has had the opportunity to try a variety of approaches to amplifying and MIDIing his instruments. As a result, he knows what works and what doesn't. Here, he shares his memories of various amplification and electronics systems he has used, and offers advice to mallet players who wish to amplify or enhance their acoustic sound.

Rick Mattingly: *When you first became a vibraphonist, the only way to amplify the sound of the instrument was with microphones. When did you first encounter an alternative?*

Dave Samuels: When I was in school at Boston University in 1970, I bought a Deagan ElectraVibe. I not only wanted to be heard, I also wanted an instrument that I would be able to use effects with, because at that time, everyone was using ring modulators, wah-wah pedals, echoplexes and phase shifters.


Dave Samuels

I was disappointed in the sound quality of that instrument. The ElectraVibe had no resonators, and the bars—which were thin and not graduated—never came off. My understanding of the ElectraVibe was that it used Barcus-Berry pickups that were drilled into the bar. This was the system that was also used by a guy in Chicago named Gilberto, who was retrofitting people's instruments with pickups. You drilled a hole in the bar, put the pickup in there, and put a glob of epoxy on it.

It wasn't until years later that Ray Ayotte came out with a system in which a piezo transducer was glued on the bottom of the bar and there was no drilling. It not only saved the bar, it also allowed you to fix pickups more easily if anything broke. With the pickup that was inserted in the bar, you had to re-tap that bar to get all of the old pickup out in order to put a new pickup in.

Then I got involved with a drummer who lived in Boston at that time named Cleve Pozar. He was the original drummer in the Bob James Trio. He was very inventive, and I talked to him about wanting a pickup system that would work well. He said, "Let's make one," which was not something I had ever thought of. I spent two or three weeks down in his basement winding coils for a pickup system. We bought shimstock, which are little bits of metal that we glued to the bottoms of the bars so we could use a magnetic pickup. After spending hours and hours doing that, we had a system that was fair at best. So I lived with the frustration of playing the ElectraVibe.

Mattingly: *Gary Burton told me that Musser made a few prototypes of an instrument similar to the ElectraVibe, but it never went into production. Musser did eventually come out with electronic pickups that could be mounted on acoustic vibes, which was also marketed by Deagan.*

Samuels: Right. After I got rid of the ElectraVibe, I got an endorsement with Musser and got this system they had called the AmpliVibe Pickup. It was a magnetic pickup bar that attached to the outside of the rails. It was inexpensively made, and you mostly got a thumping sound—not much pitch. I never really liked the sound, but it was the only thing on the market.

Essentially, the story of electronics for mallet instruments is one of lack of interest on the part of manufacturers, and also lack of competition. Without interest, you don't have a lot of money being spent on research and development. Without competition, you don't have alternatives. My sitting in a basement winding coils sounds absurd, but there weren't any alternatives. Mike Mainieri spending thousands of his own dollars and ending up with an instrument that kind of worked, but then didn't work, represented the frustration that mallet players had trying to amplify themselves. It's a commentary on the position of mallet instruments within the industry.

Mattingly: *During this time, were you also looking into amplifying marimba?*

Samuels: I really didn't start playing marimba until '72 or '73 after I met David Friedman and we started Double Image. By that time, I wasn't using amplification with vibes anymore. I used microphones.

The next time I was involved with pickups was in 1976 when I did a record with Frank Zappa. Ruth Underwood and I were playing marimba and vibes that were set up with state-of-the-art Barcus-Berry pickups. The electronics were of better quality than what Deagan and Musser were

using. Zappa had tech guys out on the road who were able to shape the sound so that the instruments sounded really good live—and that band was loud.

Mattingly: *Outside of the Zappa gig, though, were you still using microphones?*

Samuels: Yes. I should mention one experiment I tried for a while. In the early '80s when the first PZM microphones came out, I bought a lavaliere PZM. A PZM was a flat-surface microphone, not a tube microphone. It was pressure-sensitive and you could put it on the floor or the wall or the soundboard of a piano.

I made a little harness out of Plexiglass and put the PZM on that, and then made a belt so I actually wore the microphone over my stomach, and my body acted as a baffle to whatever was behind me. I could move back and forth between vibes and marimba, and wherever I was playing, the microphone was right there. It wasn't great, but it worked okay.

When I started going out with Spyro Gyra in '82, I used regular microphones. I had mic's under both instruments and it was a real struggle. At that point I started to look around to find out if somebody could make a pickup system. That's when I ran into Ray Ayotte in Vancouver. I told him how frustrated I was at not being heard, and he decided to take on the task. He came up with a really good system that used a piezo transducer that was glued onto each bar, with a bus bar on each rail so that each pickup was plugged into its own jack with its own pot (potentiometer) so you could control the volume. It worked well and I used that for years. But he ultimately got out of that business; he was more interested in making drums.

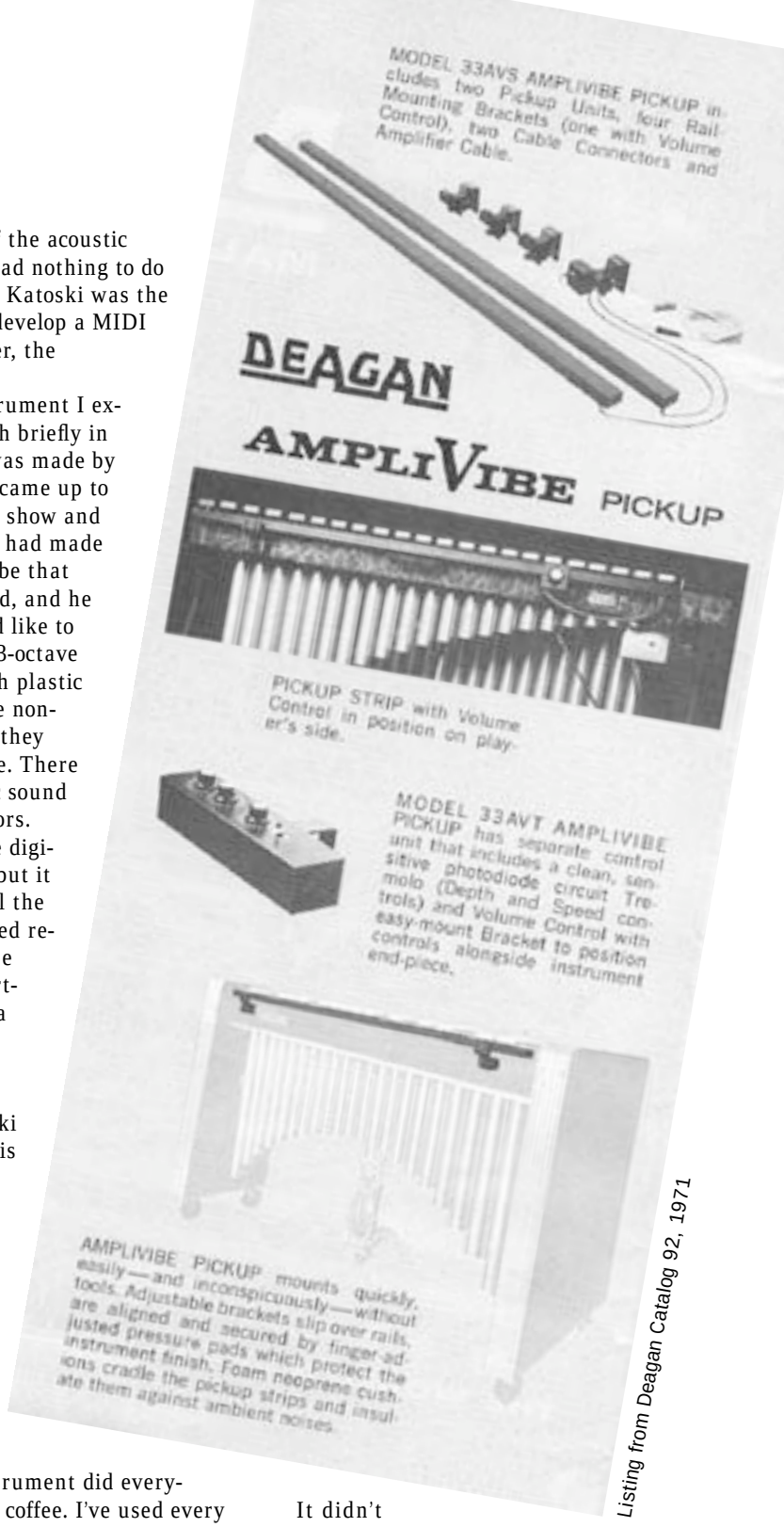
Ray also customized my first marimba from 4 1/3-octave to 3 1/3. I was very concerned about going out on the road and having an instrument that was practical. I wanted an instrument that was smaller, but I wanted to keep the lower register, so I chopped off the top octave. Yamaha made the one I'm using now.

Mattingly: *Were you able to use the Ayotte system when MIDI came along?*

Samuels: No, Ray's system was amplification of the acoustic sound only. It had nothing to do with MIDI. Bill Katoski was the first person to develop a MIDI mallet controller, the malletKAT.

Another instrument I experimented with briefly in the early '80s was made by J.L Cooper. He came up to me at a NAMM show and told me that he had made an electronic vibe that could be MIDIed, and he asked if I would like to try it. It was a 3-octave instrument with plastic bars. They were non-graduated, but they were fairly wide. There was no acoustic sound and no resonators. This was before digital technology, but it could control all the synths. It worked really well and the bars felt comfortable, but all of a sudden he just dropped it.

At the same time Bill Katoski came up with his malletKAT, which had rubber bars. Bill's instrument had capabilities that were very sophisticated and thorough, way beyond the use of most people. His instrument did everything but make coffee. I've used every version of the malletKAT that Bill made. They are always reliable and sound great. There were some attempts by other companies to make instruments like the malletKAT, but nothing every saw the light of day.



Listing from Deagan Catalog 92, 1971

Mattingly: *Around the same time the malletKAT came out, Simmons introduced the Silicon Mallet.*

Samuels: That was such a sham instrument that I don't consider it in the same league as the malletKAT. It didn't even have three full octaves; it went from C to B, which was completely mindless. The playing surface was very hard and hurt your hands. Simmons had taken their drum technology and assumed that mallet players used the same kinds of sticks that drummers used. It was silly; no wonder they put themselves out of business.

Mattingly: *Still, that and the malletKAT allowed mallet players to*

get involved with MIDI. Did any type of MIDI interface come along that you could use with the Ayotte system so that you could MIDI your acoustic vibes and marimba?

Samuels: There wasn't an interface. Mainieri had an interface built for him, but that was a serious piece of change.

Mattingly: *So there was no way for the average vibes player to MIDI an acoustic vibraphone?*

Samuels: Absolutely not. The K&K system, which came out of Germany, was the first that allowed you to play an acoustic instrument and also send out MIDI information. K&K is very reliable and they make a good product. It's the only product of its kind, both in terms of an electronic pickup system and a MIDI system. Nothing else is commercially available now. So your choice is K&K or microphones.

Mattingly: *Is the K&K pickup system and MIDI system the same thing?*

Samuels: The pickups themselves don't change, whether it's for the MIDI system or the amplified system. With the MIDI system, you need some different cables and a "MIDI Master" box that attaches to the side of the instrument.

K&K has never designed a system that will allow you to MIDI anything over three octaves. The pickup system can be any size, but in terms of sending and receiving MIDI information, it only goes up to three octaves. That's fine for vibes, and for marimba you can have a pickup system for the whole instrument, but the MIDI portion of that would only be good for three octaves.

Mattingly: *What are you using now with the Caribbean Jazz Project?*

Samuels: I've got a K&K pickup system for both the vibes and marimba. I take out a 3 1/3-octave Yamaha Acoustalon marimba with no resonators. I play a normal 3-octave vibe, and in addition to the pickup system, we put two microphones underneath to warm up the sound. Our sound tech seems to think that it makes a huge difference. It's hard for me to tell from the stage.

Mattingly: *Are you using MIDI with your Caribbean Jazz Project setup?*

Samuels: Not with that group, but I do in other situations. I did a record date for Art Garfunkel recently where they wanted a bass marimba, so I used the malletKAT's internal marimba sound, tuned it down, and it sounded absolutely fantastic. I also use the malletKAT when I play with a group called the Fantasy Band with Chuck Loeb, Marion Meadows and John Lee.

Mattingly: *What is gained and what is lost when one MIDIs an acoustic mallet instrument?*

Samuels: Obviously what is gained is that you have the whole electronic palette of sounds to choose from, which you can combine with the amplified acoustic sound of a vibe or marimba. What you can lose is your musical identity. If you're using the vibe and marimba strictly as a triggering device, there's a possibility of sounding like a generic synth player.

Depending on the type of sound you're using, you may very well have to alter your technique and the way you phrase. Part of being able to successfully use another sound is to be able to assume the playing posture of that particular sound. When playing marimba, we are used to playing sounds with relatively short durations, so if you are using a sound with a long sustain, you have to adjust the way you play. On vibes, it can be a little easier because you have more control over the sustain.

But you have to be able to tailor your technique to fit whatever sound it is. If you're combining the MIDIed sound with an amplified vibe or marimba sound, you've got to either adjust the sound so that both decays are similar or get used to the fact that the acoustic sound may die out while the MIDI sound continues on. It can also be problematic if you want to play something very staccato and fast. You have to make sure that the re-trigger function is working properly and the setup is exactly right so that it does, in fact, retrigger consistently.

Mattingly: *What advice can you offer mallet players regarding the use of microphones with mallet instruments?*

Samuels: If you are going to buy a couple of microphones to use for live playing, you are also going to have to get some kind of power amplifier and speaker system so that you can create a consistent sound. That is a relatively expensive process, and is also contingent on what type of group you are playing in because that will determine the power of the amplifier and what kind of microphones you need. Are you playing in an amplified band where you are the only acoustic instrument? Where do you set up on stage? Are you in front of the drums or somewhere that you can minimize the amount of leakage going into those microphones, because microphones never discriminate.

Mattingly: *Singers can use a mic' that won't pick up anything further than an inch away, but if you are going to cover three octaves with two mic's, it has to cover a wider range, which means it's going to pick up all kinds of stuff.*

Samuels: That will absolutely happen. If you do end up using microphones that only cover a small distance, you have to use several of them. Then you have to be concerned about phase cancellation, and you have to have a microphone mixer that can handle all those inputs.

You also have to decide whether to mic from above or below. Depending on whether you're playing in a concert or a club, does the person who is doing the sound have any idea what it's supposed to sound like? So it's kind of a multi-layered problem and solution. The nicest thing is if you can create a consistent sound no matter where you are—something that can go to the audience directly or to go to a house engineer so that the sound quality he's getting is the sound quality you want.

I generally recommend that anyone who is performing on a consistent basis buy a pickup system. It's really going to be your first line of defense in terms of being able to get a consistent sound.

Of course, that's making the assumption that you're playing in a group where there are other amplified instruments. If that's not the case, then you may not need a pickup system. I do some work in small clubs with a trio with electric guitar, bass and vibes, and I don't use a thing—not even a microphone. It's fantastic to be totally unencumbered, and it sounds fine. PN

Red Norvo:
The $100,000 Mallet Man

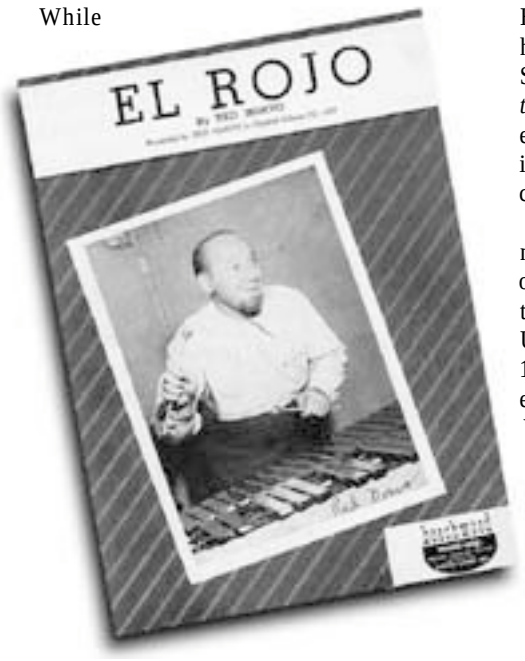
BY LISA ROGERS

In 1992 the Percussive Arts Society inducted Red Norvo into its Hall of Fame. Norvo not only left his mark on the world of jazz, but he enhanced the world of percussion through his development of keyboard percussion. This article will briefly examine Red Norvo's background as well as his contributions to jazz and keyboard percussion.

Red Norvo, whose real name was Kenneth Norville, was born in Beardstown, Illinois on March 31, 1908. Because of his flaming red hair, he became known as Red. Norville was changed to Norvo by accident. A bandleader, Paul Ash, pronounced his name as "Norvo" one day to a *Variety* reviewer; after that Red decided to use Norvo permanently.

Norvo's family was of Scottish descent, and he was reared in a rural area where there was little exposure to popular music. Musical talent was evident in his family. His father played the violin and his mother often accompanied him on the organ. A twist of fate brought about Norvo's interest in keyboard percussion. One spring, a flood caused a lot of damage to Beardstown, and Norvo was sent to Rolla, Missouri to stay with his two brothers, who were attending the School of Mines.

While living in Rolla, Norvo became fascinated by the use of the xylophone in a pit orchestra at the local movie theater. The theater percussionist observed Norvo's interest and encouraged him to experiment with a xylophone that was kept at a local fraternity house.



After returning to Beardstown, Norvo worked all summer in order to save some money to purchase a xylophone. When he realized he didn't have enough money at the end of the summer, he sold his pony for one hundred dollars in order to help pay for it.

With the purchase of a xylophone, Norvo began his career. In Beardstown, Norvo and two girls who played violin and piano formed a group that was very popular at town picnics and school dances. One summer the trio was invited to play an engagement in Chicago. Once the engagement ended, the girls returned home but Norvo stayed in Chicago.

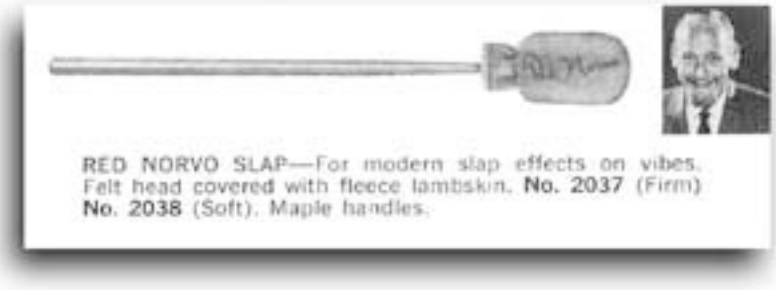
Around 1925 Norvo joined and toured with a marimba band known as the Collegians. After leaving the Collegians, Norvo played as a solo performer in vaudeville. His act consisted of performing on a five-octave (low-C) Deagan marimba and tap dancing. In fact, he was known as "The Man with the $100,000 Hands," as Norvo's agent had insured his hands with Lloyds of London. In Rex Stewart's book, *Jazz Masters of the Thirties*, he cites Norvo's statement about his experiences in vaudeville: "I recall playing the *Poet and Peasant Overture* and closing my act with a tap dance."[1]

By 1926, Norvo decided that music was not the life for him due to the coaxing of one of his brothers. For a brief time between 1926 and 1927, he enrolled at the University of Detroit in Michigan. By 1928 Norvo's hiatus from music had ended. He was offered an opportunity by Victor Young to work on a radio show called *The Maytag Program*. Norvo continued with Young until 1931 when he joined Paul Whiteman on the radio at NBC in Chicago. He continued as a marimba and xylophone player at NBC and eventually went on the road with Whiteman's Orchestra until approximately 1933.

With his new position in Whiteman's Orchestra, Norvo soon found himself in New York; however, he did not arrive in New York as a stranger, as his reputation had preceded him. He made his mark in the jazz world while performing in the Whiteman Orchestra. Rex Stewart recalled hearing Norvo for the first time: "Finally we arrived at the theater where Whiteman's band was appearing. Featured in the band, sure enough, was a swinging xylophone player named Red Norvo. Norvo was only given the solo spot on one or two numbers in the stage show, as I recall, but that was enough to set our hearts thumping and our heads nodding in agreement. This cat had it! The news spread quickly all over Harlem. From that first time I heard Norvo, I could see how he belonged in a big-time orchestra like Pops Whiteman's, because he made them swing when he soloed, just as Bix Beiderbecke had done."[2]

While Norvo continued to be an outstanding performer in the Whiteman Orchestra, he also led his own octet at the Hickory House on 52nd Street in New York. Additionally, a romance blossomed between Norvo and Whiteman's vocalist, Mildred Bailey, and they married in 1933.

During the late 1930s, Norvo and his wife decided to form their own band. According to George T. Simon, author of *The Big Bands*: "For real listening thrills, few bands could match the one that Norvo fronted during the fall of 1936. It was only a small band, ten musicians plus Norvo, and it wasn't a very famous one then. But the way it swung in its soft, subtle, magnificently musical way, insinuating rather than blasting itself into one's consciousness, gave me one of the most remarkable and satisfying listening experiences I have ever felt. I use the word 'felt,' purposely, because this was a band with an underlying sensuous as well as musical appeal. Unlike swing bands that overpowered its listeners, this one underplayed its music, injecting into



its unique Eddie Sauter scores a tremendous but subdued excitement—the sort of excitement one experiences not during the culmination of something great but in anticipation of something great."[3]

Norvo's band of 1936 debuted at the Syracuse Hotel in New York. The room in which they performed was supposedly small and intimate. In George T. Simon's opinion, it suited Norvo's style. Simon stated: "It would swing so subtly and so softly and so charmingly through chorus after chorus of exquisite solos and light, moving ensembles, always threatening to erupt while holding the listener mesmerized until at long last, when he was about ready to scream 'Let me up!' it would charge off into one of its exhilarating musical climaxes. There was never a band like it."[4]

Norvo's band also featured a female vocalist, Nancy Flake. As the band continued to play in its soft, subtle, swing style, apparently the ballroom and nightclub managers kept asking the members, "Hey can't youse guys play no louder?"[5] Therefore, Norvo's soft, subtle, swing style began to disappear.

Norvo's band moved to Chicago's Blackhawk Restaurant around 1936. It was at this time that Mildred Bailey became the band's vocalist. It has been said that she also shared in the changing of the band's style. Bailey has been described as a very aggressive, witty and extroverted person. Therefore, she provided the band with some flash and finesse. The band followed suit with a more gutsy and harsh style of playing. From that point forward, Norvo and Bailey were called "Mr. and Mrs. Swing."

Out of this engagement at the Blackhawk Restaurant, the band recorded several songs on the Brunswick label. All of the band's arrangements were written by Eddie Sauter, who had originally played trumpet for Norvo. Several of these recorded tunes were: "I Would Do Anything for You," "Do You Ever Think of Me?," "Remember, It Can Happen to You" and "Smoke Dreams." At this time, Norvo's band included Hank D'Amico on clarinet, Herbie Haymer on tenor saxophone, Frank Simeone on alto saxophone and Moe Purtill on drums.

The next big engagement for Norvo's band was at New York's Commodore Hotel early in 1938 with several changes in personnel, including tenor saxophonist Jerry Jerome, drummer George Wettling, guitarist Allan Hanlon and male-vocalist Terry Allen. Norvo's band was forced to disband in early 1939 due to personnel changes and illness among band members. He did reorganize during the spring and summer of 1939. The band played at and broadcast from Murray's in Tuckahoe, New York. Unfortunately, the return of Norvo's band was short-lived, and by 1940 the band dissolved again.

Norvo still continued to perform and he reorganized a band two more times. The first band was put together in the spring of 1940. It featured two trumpeters, Conrad Gozzo and Rusty Dedrick. The demise of this band was due to the tensions of impending war. Late in 1941, Norvo organized his biggest and last band. There were six brass players, five saxophone players, a full rhythm section, vocalist Linda Keene, Norvo and Mildred Bailey (vocalist for recordings only). This band made two well-received recordings with the help of arranger Johnny Thompson: "Jersey Bounce" and "Arthur Murray Taught Me Dancing in a Hurry." Again, due to the war, this group was never very successful.

Following this, Norvo decided to perform in small group settings. For a while he played in a group with trumpet player Shorty Rogers, trombonist Eddie Bert, clarinettist Aaron Sachs and pianist Ralph Burns. At this time he performed on vibraphone more than marimba or xylophone. In 1944 he joined Benny Goodman in a quartet with Teddy Wilson and Slam Stewart. By 1945, Norvo left Goodman to begin performing with Woody Herman. In addition, Norvo organized a band-within-a-band for Herman, which was known as the Woodchoppers. From 1946 onward, Norvo continued to perform regularly in a variety of situations. From 1949 to 1953 he performed in a trio, first with guitarist Tal Farlow and bassist Charles Mingus, who were later replaced by Jimmy Raney and Red Mitchell. He toured Europe in 1954, performed in Las Vegas during the 1960s, and performed with the Benny Goodman Sextet in 1961.

Along with his many performing experiences, Norvo made several memorable recordings. His recording debut occurred on August, 1932 with a group of Whiteman musicians on a track entitled "Rockin' Chair." Norvo's next record date was November 21, 1933 when he recorded an adaptation of Bix Beiderbecke's "In a Mist" and an original composition, "Dance of the Octopus." In the middle 1930s, Norvo recorded with several artists such as Bunny Berigan, Teddy Wilson, Chu Berry, Artie Shaw and Charlie Barnet. A recording for Columbia Records cut between 1934 and 1935 produced one very moving performance of "Blues in E-Flat." With regard to this recording, Gunther Schuller stated in his book about the Swing Era: "It is also a fine example of collective music-making and the high level of mutual inspiration a compatible group of creative musicians could generate."[6]

As previously mentioned, a 1936 session for Brunswick featured Norvo's band from the Blackhawk Restaurant. Another recording occurred early in 1942 with Norvo's last big band. The two tunes he recorded were the previously mentioned "Jersey Bounce" and "Arthur Murray Taught Me Dancing in a Hurry." In the 1940s, Norvo recorded with several different groups, including a 1945 record date for Comet Records that included Charlie Parker, Dizzy Gillespie, Teddy Wilson and Slam Stewart. One can still listen today to an excellent vibraphone solo on the cut entitled "Bird's Blues." That same year, Baronet released his recording of "Ghost of a Chance," which featured one of his finest improvisations and was recorded live at New York's Town Hall.

Norvo cut several sides for Capitol records in late 1947. One 78-rpm release, recorded in October, was credited to Red Norvo's Nine and featured saxophonist Benny Carter. A pair of 78s recorded a month later featured the Red Norvo Septet with Jesse Price and his Blues Band. Norvo was back in the Capitol studios in December to record several tracks as a sideman backing singer Kay Starr. That same month he recorded six tracks for three more 78s with a 14-piece orchestra that included guitarist Barney Kessel and drummer Irv Cottler, and in which Norvo played xylophone. Those recordings included Norvo's compositions "Band in Boston" and "El Rojo."

Norvo appeared on George Wein's

1969 *Newport All Stars* release and a 1985 Book-of-the-Month club album entitled *Swing Reunion*. In 1979, Norvo recorded *Red and Ross* with Ross Tomkins for the Concord label.

In addition to memorable performances and recordings that enhanced the world of jazz, Norvo advanced the visibility, usage and technical level of keyboard percussion. In his use of the xylophone and marimba, Norvo basically took these instruments from their vaudeville environment and brought them into the jazz world. Norvo's use of the vibraphone during the 1940s contributed to its increasing use and development.

Norvo's contributions to xylophone, marimba and vibraphone performance are varied. He is known for his development of exquisite four-mallet technique on all the keyboard instruments. Also, Norvo was one of the first performers to try to achieve harmonics on a xylophone. This effect was accomplished by striking a bar on the node with a mallet while placing a finger on the middle of the bar simultaneously. Another innovation was his use of slap mallets ("hammers") on the marimba to achieve a unique sound during his vaudeville and Whiteman Orchestra days. He seldom used the motor on his vibraphone, resulting in a vibratoless sound that resembled his xylophone playing.

Despite his roots in vaudeville, Norvo was one of the few swing-era musicians to make a successful transition to the bebop style. Through his many recordings, one can still learn from a man who was ahead of his time. George T. Simon summed up the importance of Norvo in his book, *The Big Bands*: "Featured, naturally, was Norvo himself, a magnificent xylophonist of exquisite taste, with a volatile, smoldering rhythmic beat, a great ear, a remarkably deft touch and pixie-ish sense of humor, plus an ability to keep his playing always attuned to the times. He was great in these days, he had been great before these days, and he is great today. Of all the musicians in jazz he has remained for me, through the years, the most satisfying of them all; in short, he remains my favorite of all jazz musicians."[7]

END NOTES

1 Rex Stewart, *Jazz Masters of the Thirties* (New York: Macmillan Publishing Company, Inc., 1972), p. 73.

2 Ibid., p. 76.

3 George T. Simon, *The Big Bands* (New York: Schirmer Books, 1989), p. 386.

4 Ibid.

5 Ibid., p. 387.

6 Gunther Schuller, *The Swing Era: The Development of Jazz 1930-1945* (New York: Oxford University Press, Inc., 1989), p. 517.

7 Simon, p. 387.

BIBLIOGRAPHY

Chilton, John. *Who's Who of Jazz: Storyville to Swing Street*. Philadelphia: Chilton Book Company, 1978.

Gitler, Ira. *Swing to Bop: An Oral History of the Transition in Jazz in the 1940s*. New York: Oxford University Press, Inc., 1985.

Gourse, Leslie. *Louis' Children: American Jazz Singers*. New York: William Morrow and Company, Inc., 1984.

Lylloff, Bent. "An Interview with Red Norvo." *Percussive Notes*, Volume 31, Number 1, October 1992, p. 42-50.

Schuller, Gunther. *The Swing Era: The Development of Jazz 1930-1945*. New York: Oxford University Press, Inc., 1989.

Simon, George T. *The Big Bands*. New York: Schirmer Books, 1981.

Stewart, Rex. *Jazz Masters of the Thirties*. New York: Macmillan Publishing Company, Inc., 1972.

Tirro, Frank. *Jazz: A History. New York*: W. W. Norton and Company, 1977.

Ulanov, Barry. *A History of Jazz in America*. New York: Da Capo Press, 1972. PN

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton OK 73502-0025 USA.*

Difficulty Rating Scale

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

REFERENCE BOOKS

How To Make Money Performing in Schools
David Heflick
$18.95
Silcox Publications
P.O. Box 1407
Orient WA 99160

This book is about the *business* of music—how to successfully develop, market and present educational programs geared for the kindergarten to high school market. Heflick takes the reader through the entire process—from initial concept to set-up and tear-down. The ideas in the book are not strictly limited to musicians but could apply to actors, dancers, singers and speakers as well.

The book is based largely on the author's personal experience marketing his own career in the Pacific Northwest. Much of the insight is culled from interviews with school principals who understand what makes a successful school assembly program work. Much of the information would appear to be common sense, but even experienced clinicians might benefit from this text. Performers with little experience in the general music education field should find this book very helpful from both a marketing and pedagogical standpoint.

—Terry O'Mahoney

When the Drummers were Women
Layne Redmond
$18.00
Harmony Books/Crown Publishers, Inc.
201 East 50th Street
New York NY 10022

Subtitled "A Spiritual History of Rhythm," *When the Drummers were Women* documents early traditions and mythologies in which female mortals and goddesses played frame drums in ritualistic ceremonies and were considered the guardians of spirituality. Most of those traditions were destroyed by various societies intent on relegating women to inferior roles, but by researching art including cave drawings, sculptures and paintings, Redmond uncovered conclusive evidence that women were active rhythm-makers in the ancient world. The book is lavishly illustrated with reproductions of these works of art, and Redmond also traces the significance of various designs found on ancient frame drums (such as the lotus and the bull's head) and ways in which rhythm represented the natural world (e.g., the five sets of jingles on a Middle Eastern tambourine represent the five phases of the moon).

By searching out the lost, early history of the frame drum, Redmond has uncovered an important missing chapter in the story of humanity—a chapter in which goddesses ruled beside gods and in which women's spirituality, wisdom and sexuality were affirmed through rituals involving drumming. In an age where people are rediscovering the communal and healing powers of rhythm, *When the Drummers were Women* establishes the link between ancient knowledge and the contemporary emphasis on the importance of passion and soulfulness to life.

You won't learn *how* to play a frame drum from reading this book, but it certainly helps explain *why* so many people (especially women) find the experience of playing one to be primal and organic. While it proves that drumming should not be considered just a "guy thing," Redmond's book is not just for women. Anyone interested in the history of percussion instruments or in ancient mythologies and traditions will find the book fascinating.

—Rick Mattingly

METHOD BOOKS

Collection Panorama—Batterie 1 **III-IV**
Collection Panorama—Timbales **III-V**
Batterie 1: $33.25
Timbales: $26.50
Gérard Billaudot
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

These unique collections are geared toward the intermediate percussionist. Each collection consists of five pieces that contain piano accompaniments and range in length from approximately two to eight minutes. Both collections contain precise performance notes and markings. For example, each piece within the multiple percussion collection contains a preface that includes instrumentation, legend and/or setup chart. Within the timpani collection, the beginning pitch scheme is notated as well as pitch changes throughout each work.

The multiple percussion collection does not always employ one percussionist. For example, *Jeux á 3* by Pascal Delage contains parts for two percussionists with piano. The timpani collection includes one work, *C comme castagne* by Jean Fessard, that includes a bass drum and bongo along with timpani. The timpani pieces can be performed by intermediate or even advanced performers. These two collections contain excellent pieces that help fill a void in the literature.

—Lisa Rogers

Etude Progressive de Batterie Vols. 1 and 2 **III-V**
Jean-Marc Lajudie
$11.50 each
Alphonse Leduc
175 rue Saint Honore
75040 Paris cedex 01

This collection of progressive etudes for snare drum and/or drumset is presented in the form of lessons, with each section followed by etudes that use the materials presented in the lessons. The text opens with a nomenclature for a drumset composed of two cymbals, small and large toms, snare, bass drum and hi-hat (both open and closed).

Volume 1 presents a variety of meters, including various quarter-note time signatures starting with 2/4 and leading to 7/4. The student is presented with experiences in counting and performing whole notes, half notes, quarter-, 8th- and 16th-note groupings. Although Volume 1 is 29 pages long, only four pages have studies specifically designed for the drumkit.

—George Frock

The Vibes Real Book **III-VI**
Arthur Lipner
$34.95
MalletWorks Music
P. O. Box 2101
Stamford CT 06906

Arthur Lipner has written an excellent method book for the aspiring jazz vibist. *The Vibes Real Book* is comprehensive and pedagogically sound, including sections on method of playing, theory and improvisation. The method of playing section provides general information on the vibraphone, and includes sub-sections regarding pedaling, dampening and dead-strokes that provide ample exercises and short etudes to reinforce playing techniques. Lipner does not provide a lot of information on grip; therefore, I would recommend this book for the intermediate to advanced player who already has some technical facility with two and four mallets.

The fourth section combines playing, theory and improvisation through repertoire. Lipner provides a step-by-step approach for each piece: Step 1—melody with chord changes; Step 2—bass notes of the chords; Step 3—a simple two-mallet solo on the tune; and Step 4—steps 1–3 written as a complete two-mallet arrangement. Steps 5–8 are the same as steps 1–4 with four-mallet technique.

Included in the repertoire section are *Bag's Groove* by Milt Jackson, *Don't Get Around Much Anymore* by Duke Ellington, *St. Thomas* by Sonny Rollins, *Waltz for Debby* by Bill Evans, *My Little*

Suede Shoes by Charlie Parker, *Moonlight in Vermont* by Karl Suessdorf and *Solar* by Miles Davis. *The Vibes Real Book* is a concise and organized method for jazz vibes.

—Lisa Rogers

SNARE DRUM

Deux Pièces **II**
Gabriel Bouchet
$7.00
Gérard Billaudot
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

These two short pieces for a young snare drummer are provided with piano accompaniment. The first is in 2/4 meter, the second is in 6/8. Basic techniques are limited to single strokes and flams (no rolls), but the piece exploits three beating areas—at the edge, in the center, and between the center and rim. Musical demands, however, are not so elementary. These include rhythms with triplets, sextuplets, 32nd notes, dotted 8ths in 6/8 meter, and syncopated rhythms. Playing with the piano accompaniment adds to the musical challenges and contributes to the pedagogical value of the solos.

—John R. Raush

Winning Snare Drum Solos **IV-VI**
Thomas A. Brown
$9.00
Kendor Music, Inc.
Main and Grove Sts.
P.O. Box 278
Delevan NY 14042-0278

Winning Snare Drum Solos is a collection of seven, unaccompanied solos with rudimental roots for advanced, grade 4–6, players. The solos range from 1:28 to 2:35 and present both technical and musical challenges. The solos are named *Mexico*, *Ragtime Rudiments*, *Reggae Rhythms*, *"Drag" Ons*, *Bolero*, *Drag Bag* and *Metranomics*. Each title implies a musical or technical consideration and the written material reflects these considerations. Sticking is indicated for each note, and when necessary there is a legend before the solo indicating various sound requests such as rimshots and center/edge playing. These solos can be used as learning material or for festival solos and recitals.

—John Beck

KEYBOARD PERCUSSION

Fall River **IV+**
Steve Yeager
$8.00
Windfall Music
P. O. Box 16452
St. Paul MN 55116

Fall River is a four-mallet vibraphone solo for an intermediate performer who has experience with double vertical strokes, single independent strokes and single alternating strokes. The piece is in a loose theme-and-variations form with a left-hand ostinato that supports varied melodic material in the right hand. Additionally, the piece contains a cadenza-like section for the performer to explore virtuoso playing. The print is clear, and pedal and mallet dampening indications are precise as well. I did find a printing error in measure 145; beat 3 could be two 8th notes or a dotted-8th/16th rhythm.

—Lisa Rogers

Percussion Recital Series: Keyboard Percussion **IV**
Steve Houghton and George Nishigomi
$19.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

It is hard to disagree with Steve Houghton's assertion in the foreword to this collection of five mallet solos that percussion soloists have often been "at a disadvantage... mainly because (they) never had

Outstanding Chapter President Award

PERCUSSIVE ARTS SOCIETY PAS

Nominations are now being accepted for the 1997 Outstanding PAS Chapter President Award. The winner of this annual award—now in its seventh year—will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued musical education of chapter members.

Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, P.O. Box 25, Lawton, OK 73502-0025.

any musical accompaniment." In this publication, that shortcoming is addressed by virtue of an enclosed CD that contains an accompaniment for each solo, and as a learning aid, presents a version of each accompaniment complete with a realization of the solo part. The solos include music suitable for xylophone, marimba, vibes or bells. Four-mallet performance, relegated to one of the solos, is optional. The value of the solos in this collection results from their focus on developing competencies that are fundamental in the performance of popular and commercial music, such as improvisational skills and rhythmic expertise, as for example, with syncopated and Latin rhythms.

—John R. Raush

November Evening **V**
Christopher S. Norton
$15.00
Innovative Percussion
P.O. Box 270126
Nashville TN 37727-0126
This work for solo marimba has the character and vitality of dance music, resulting primarily from its syncopated rhythms and irregular meter. Interesting rhythmic devices include the juxtaposition of duplets in one hand and triplets in the other, and triplets set against quadruplets. The chordal fabric is interrupted with runs imparting the flavor of an improvised fill. The marimba writing is quite idiomatic, revealing the composer's familiarity with the instrument.

It is refreshing to discover a work for solo marimba that so successfully fulfills a broad range of criteria, from those of marimbists who want a vehicle that spotlights their technical and musical talents, to those of the discriminating auditor who appreciates a work that can stand on its own musical merits, to those of the general public who enjoy music that is approachable and entertaining.

—John R. Raush

Journey **V**
Kevin Lucas
$13.95
Morning Sky/AQEI Publishing
P.O. Box 19021
Minneapolis MN 55419
Journey is a marimba solo written for a low-A instrument. Four mallets are needed throughout and the performer must be adept at one-handed rolls. *Journey* starts rather slowly (quarter note = 40), but within eleven measures the tempo progresses to 8th note = 248 in 5/8 meter. This section continues mixing meters of 5/8, 6/8 and finally a short 6/16 section that culminates in a fermata. The next section uses material from the beginning of the composition, but this time with embellishments. After a short cadenza the work continues with a 5/8 section (8th note = 250) that carries the journey to eleven measures from the end. A brief section of 4/8 starts slowly and accelerates to a four-measure section that uses material from the beginning. The work ends with three *fff* chords. Throughout the composition there is a recurring progression of the following notes: A, E, E♭, C, B; these notes are most often found in the left-hand part.

Journey is written in an idiomatic style making it accessible to many players for recitals. As the title implies, this is a journey taken on a marimba.

—John Beck

KEYBOARD PERCUSSION ENSEMBLES

Debussy's Day at the Fair **IV**
Claude A. Debussy
Arranged by Gary P. Gilroy
$12.50
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
This transcription of the second movement from Debussy's String Quartet written in 1893 is a wonderful addition to the keyboard percussion ensemble literature. Subtitled "Gamelan Inspirations for Mallet Quartet," it was inspired by the Javanese gamelan music Debussy heard at the Paris Universal Exposition of 1889. It is scored for xylophone, vibraphone and two marimbas. Both marimba parts can be played on 4 1/3-octave instruments. It appears the piece would also sound fine played on four marimbas. Parts one and two require two-mallet technique, part three uses three mallets, and the fourth part requires four-mallet technique.

Debussy combined modal melodies with more traditional harmony to produce an exotic effect that is very compelling for the performer and listener alike. Two-against-three polyrhythms occur between parts throughout the piece, and there is extensive use of dynamic contrast. The piece works well for the intermediate-level mallet player due to the repetitive nature of the melodic material. *Debussy's Day at the Fair* has the desirable quality of sounding more difficult than it really is, but it is also an excellent teaching piece that will challenge most high school and college percussionists.

—Tom Morgan

County Clare **V**
David Steinquest
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
This is a delightful piece for a xylophone, two marimbas (three parts that can be played on two instruments), vibes and bass guitar. (The bass guitar part could be played on a bass marimba that goes down to a low F.) Both the vibe and second marimba parts require four-mallet technique.

The piece begins with a flowing unison melody for marimbas in 9/8 and 6/8 with the vibes playing four-voice chords as an accompaniment. Later, the xylophone and third marimba parts enter, with the vibes alternating between the melody and chordal harmony. The texture changes several times and reaches a climax when the meter changes to 2/4. At this point the feel becomes a country two-step, and the marimba takes on the role of a fiddle playing an exciting 16th-note line. The work ends with a very effective "hoe-down" that demands much rhythmic precision and clarity from all the performers.

—Tom Morgan

Three Grieg Dances **V**
Edvard Grieg
Arranged by Matt Springer
$28.95
Belwin Mills
c/o Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Three Grieg Dances is a challenging percussion ensemble for four players utilizing two sets of bells, xylophone, two marimbas (4 1/3 octave and 4 1/2 octave), vibraphone and triangle. The quartet can be played using one set of bells and one 4 1/2-octave marimba; however, instruments would need to be shared, causing logistical problems between performers. Players II and IV need to have adequate four-mallet technique (double vertical strokes and independent strokes) in order to perform the parts successfully.

The individual dances are: *Norwegian Dance #1*, *Arabian Dance* and *Rigaudon*. Springer provides excellent performance notes, and the parts and score are clear and concise. Additionally, he includes mallet selections for each part, and the vibraphone part has distinctive pedal markings.

—Lisa Rogers

TIMPANI

Allegro Marcato **III-IV**
Galop **III-IV**
Raynor Carroll
$3.00 each
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Allegro Marcato is a solo for three timpani, written in common time with traditional four-bar phrases, each presenting themes of rapidly moving 16th notes. There are no sticking suggestions present, thus experimentation and planning will be necessary to execute the movement between the drums. Several dynamic changes and syncopated accents make the solo interesting, and the style requires articulate-sounding mallets. This is an excellent solo for a young timpanist and

suitable for solo contests.

Galop is a quick-tempo solo for two timpani, written in 2/4. Employing both dactylic and anapestic patterns, the solo has a consistent rhythmic drive. The solo has a uniform shape, starting at *pp*, gradually moving to an *ff* climax in the middle, then returning to a conclusion at *pp*. There are no mallet recommendations, but the style requires staccato or articulate mallets. This is an excellent solo for teaching and developing control and rhythmic precision, and is worthy of consideration for solo contests or studio recitals.

—George Frock

Scherzo for Two Timpani **III-IV**
Modulation **IV**
Raynor Carroll
$2.00 each
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Scherzo for Two Timpani is in a rapid, classical style typical of parts one would find in a Beethoven or Mozart symphony. Written for two drums (B-flat and E-flat), the tempo is quick with a pulse of one beat per bar. The phrases are obvious, and the repeats and D.C. are clearly marked. This is an excellent solo for the young student and is appropriate for solo contests and studio recitals.

Modulation is a one-page solo for three timpani that includes five tuning changes. Written in cut time, the solo moves through a series of key changes including one to four flats. The tuning changes are not indicated, so the timpanist must be familiar with key signatures to make the correct adjustments in tuning. The solo is very tonal with the soloist performing chordal, arpeggiated 8th-note melodies. Numerous dynamic changes add interest, and the sticking patterns are left up to the performer. This is an outstanding solo for teaching tuning changes, and it would be valuable for solo contests as well.

—George Frock

Percussion Recital Series:
Timpani **III-V**
Steve Houghton and George Nishigomi
$19.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Included with the five timpani solos in this collection is a CD that contains two versions of each piece—one with both accompaniment and solo part, the second with only the accompaniment. Each solo is preceded by detailed instructions on how to perform the work and what to derive from its performance. The five solos are graduated in difficulty from easy to difficult; however, even the most difficult one is not technically demanding. The challenge lies in the ensemble between the accompaniment and the solo parts.

This unique approach to timpani solos is to be applauded. It provides the performer with a challenge and the audience with an enjoyable listening experience. These solos would be appropriate for various levels of performance, from intermediates to college recitals.

—John Beck

Interlude **VI+**
Michel Cals
$6.50
Gérard Billaudot
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Interlude is a nine-minute solo for six timpani, written in one movement with several sections. One section requires four mallets, and there are an abundance of tuning and meter changes throughout the composition. The music, for the most part, consists of a series of episodes rather than having a basic theme. There is even a note indicating that the composition could start on page 5, which would shorten the work by half.

This solo requires a musically and technically mature timpanist. At times the music almost looks like a marimba solo. From the slow beginning to the rapid ending, the performer is put to the test throughout the piece. Much study and practice time would be required to realize the intent of the composer, but once learned, there would be a sense of accomplishment not derived from most solo timpani material.

—John Beck

Kalimba **V**
Raynor Carroll
$2.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Kalimba is a short timpani solo in 6/8 (dotted quarter = 128) for four drums tuned to A, B, D and E throughout the work. Although short, this solo is challenging in terms of the execution of the 8th-note patterns. Cross-sticking and shifting do not work as well as doublings. The dynamic range is from *p* to *f*; therefore, a smooth doubling technique is needed to execute the patterns. *Kalimba* is well written but seems more like an etude than a solo; however, placed properly on a program, it could suffice as a solo or could be used for a jury exam.

—John Beck

MULTIPLE PERCUSSION

Percussion Recital Series:
Multiple Percussion **III**
Steve Houghton and George Nishigomi
$19.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
If you are trying to get a young student interested in multiple percussion, this is just what you are looking for. This volume contains five compositions, each with CD accompaniment tracks. Each track is recorded twice—once with the percussion part included, and with the accompaniment part only. The compositions are unique, interesting and very contemporary sounding, and young students will get a kick out of practicing and performing with them.

Performance notes preceding each piece give excellent advice regarding practice approaches and performance techniques. The manuscript is easy to read and the multiple setups are very reasonable for the difficulty level at which the pieces are written. Houghton and Nishigomi have created an innovative way to feature multiple percussion music. Hopefully, they will produce more educational material of this type for more advanced students.

—Tom Morgan

Suite for Percussion **III**
Acton Ostling
$9.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Originally published in 1965, *Suite for Percussion* is a quartet in four short movements. The first movement uses membranophones (snare, field, and bass drums, and timpani); the second features wooden timbres provided by woodblock, temple blocks and drumsticks played in the manner of claves; the third movement exploits metallic sounds of cymbals, bells and triangle. All instruments are combined in the final movement, with each player handling a small instrumental setup.

Pedagogically, the concept of this piece is sound. It focuses on the timbral characteristics of the instruments utilized and provides an introduction to multi-percussion performance. The suite is as valuable now as it was when first published.

—John R. Raush

Teotihuacan **III**
Pascal Proust
$10.50
Gérard Billaudot
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Each of the six short movements of this solo percussion piece features a different percussion instrument—xylophone (first movement), snare drum (second movement), vibraphone (third movement), four timpani (fourth movement), glockenspiel (fifth movement) and woodblocks and temple blocks (sixth movement). Ideal for a high school percussionist, the piece includes a piano accompaniment, written to accommodate a pianist with moderately advanced skills.

A desirable feature of the publication is its focus on the development of the "total percussionist," and if played with piano accompaniment, the student will also enjoy a valuable experience in ensemble music-making.

—John R. Raush

Nadim **VI+**
Ahmed Essyad
$39.25
Durand Editions Musicales
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Nadim is a ten-minute work for multiple percussion and piano. Percussion instrumentation includes snare, bass, bongos, temple blocks, three toms, three crotales, three cymbals, gong and vibraphone. Four mallets are needed for the vibraphone parts. The work is very complex for each performer, employing shifting meters, cross rhythms, rhythmic groupings that accelerate and others that slow within beat structures. There are rapid instrument changes throughout the entire collection of instruments, which are treated as a "percussion palette" of sound colors. *Nadim* is definitely directed to very advanced musicians, as the rhythm content will require great discipline and execution.

—George Frock

DRUMSET

Boom Cha **I**
Robert Bertuzzi
$12.95
Briarwood Publishing
7411 Ash St.
Richmond, B.C.
Canada V6Y 2R9
Bertuzzi has written a beginning drumset book for the elementary school music teacher who wishes to teach basic drumset concepts for use in a rhythm band. Through simple exercises, drawings and notation, he covers basic bass drum/hi-hat technique, coordination, rock, jazz, waltz, march and simple Latin patterns, as well as basic techniques on bongos, claves, shaker, maracas, cowbell and guiro. Basic reading skills (including 16th notes) is required. This 22-page book would benefit school teachers who have students eager to begin drumset studies in any music program.

—Terry O'Mahoney

Ultimate Beginner Series:
Rock Drums Basics **I-II**
Tom Brechtlein, Mike Finkelstein and Joe Testa
$12.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
This solid book for beginning rock drummers provides students with the fundamental tools required to function in a rock band—basic musical terms, 8th- and 16th-note bass drum patterns, fills, ballad information, rock shuffles, three play-along opportunities (with the accompanying CD), how to develop a groove with a bass player, and warm-up exercises. The book progresses logically, counting is indicated for each exercise, and many of the exercises are performed on the CD. Instead of just supplying endless exercises, the authors put each concept and/or pattern into a musical context—an excellent aspect that many books overlook. (A corresponding video is also available.)

—Terry O'Mahoney

Drum Set Crash Course **III-IV**
Russ Miller
$24.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
This book is correctly titled. Miller covers numerous styles (funk, rock, reggae, Cuban, country, jazz, hip-hop, blues, Brazilian, club date) and concepts (linear, drumset dynamic balance) in a concise manner with examples, exercises, fill ideas and play-along charts in this 91-page book/CD package. He does not attempt to delve into all of the possible variations of a particular style but instead focuses on mastery of the basic patterns. Miller wisely includes a discography, videography and related material list at the conclusion of each chapter. This book is well-suited for the student who wishes to cover a great deal of different stylistic material, or for the drummer whose job requires familiarity with many genres of music.

—Terry O'Mahoney

The Essence of Afro-Cuban
Percussion and Drum Set **III-V**
Ed Uribe
$39.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Well organized, articulate and thorough are adjectives that might be used to describe this book. Beginning with a brief history of Afro-Cuban music, Uribe covers traditional patterns associated with folkloric music and their respective instruments (including tumbadoras, timbales, guataca and gua-gua), piano/bass tumbaos, arranging practices, song styles (with full band transcriptions), drumset adaptations of song styles (guajira, mambo, mozambique, pilon, rhumba), a list of significant artists in each genre, a discography and a bibliography. This book would be of benefit to advanced drummers who understand that to really *play* music, one must understand its background, the mechanics of its characteristic patterns, how the whole musical arrangement functions, and who are its most important ensembles and innovators.

—Terry O'Mahoney

Percussion Recital Series:
Drum Set **III**
Steve Houghton and George Nishigomi
$19.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Historically, the drumset has not fit comfortably into the concert percussion scene, because it is usually associated with group playing and improvisation. Recently, excellent written-out solos, which work well for concert and solo festival venues, have done much to solve this problem. Now Steve Houghton and George Nishigomi have taken it a step further with their *Percussion Recital Series* for drumset.

As the authors state, "The main goal of this series is to make solo percussion playing relevant and fun again," and they certainly have. The book and play-along CD contain five charts of various styles including medium rock, shuffle funk (they call it "funk-bebop"), fusion, samba and odd-time fusion. Each musical composition is inventive and will appeal to the typical young drumset enthusiast. Each tune is recorded twice on the CD—first with the drum part and then as a play-along track with the drums left out. Students can learn from the written drum music and listen to the drum part for ideas and feel.

The charts contain some completely written-out sections as well as sections that allow the player to

improvise. This balance of written material and improvisation sections makes this appropriate for music festivals while remaining true to the spirit and tradition of drumset playing.

—Tom Morgan

Ultimate Play-Along for Drums
Level 1, Volume 2 **III-IV**
Dave Weckl
$24.95
Manhattan Music
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

Dave Weckl is one of the leading drummers and clinicians in contemporary music because he is precise, articulate, thorough, well-informed and has an eye for detail. Each of his previous educational packages embody these characteristics, and this one is no exception. *Ultimate Play-Along for Drums Level 1, Volume 2* picks up from the first volume and continues with seven charts in various styles (straight 8th, shuffle, 16th note, hip-hop, pop ballad, reggae and rock). The charts are written very clearly (yet have room for interpretation), the songs have great melodic "hooks," the tunes are performed by great musicians, and each tune really *grooves*.

Weckl follows a format used in previous editions—a "talkdown" of each tune (where he explains his approach and some musical considerations), some transcribed examples of his own playing, and information regarding the style of each tune. Two CDs accompany the book—one recorded with the entire ensemble and the second recorded without drums for play-along purposes. The charts, which may be removed from the book, require basic chart interpretation skills, but nothing beyond 16th-note figures.

—Terry O'Mahoney

Rhythmic Illusions **IV-VI**
Gavin Harrison
$24.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

In his foreword to this book, drummer Bill Bruford thanks Gavin Harrison for explaining "the nuts and bolts of displacement and modulation." That is the essence of *Rhythmic Illusions*—the techniques involved in metric superimposition, metric modulation and rhythmic displacement on the drumset.

Harrison begins with the concept of rhythmic displacement—the idea of temporarily playing an established rhythmic pattern "out of sync." He explains that drummers who wish to utilize rhythmic displacement need to be concerned with two things—where (from the standpoint of pulse) the original pattern exists and how the "new" displaced pattern will sound in relation to the original. The book starts with 8th-note rock patterns (in 4/4 and 12/8) being displaced forward and backward the distance of an 8th and a 16th note. The concept is explored in more depth and with more difficult patterns later in the book.

The most interesting part of the book is entitled "modulation," which explains and demonstrates the concept of implied metric superimposition. By utilizing different subdivisions (triplets, 16ths) and spacing patterns, Harrison is able to create the impression of a temporary shift in the groove. The listener is tricked into hearing two things simultaneously—a familiar pattern that is somehow played "out of sync." Vinnie Colaiuta often uses this approach to create tension and add a rhythmic spark to his work. In addition to 16th-note examples, swing and Latin examples are included in this section.

"Rhythmic Scales and Polyrhythmic Groupings" is a section devoted to mastering up to twelve subdivisions per beat and how to dissect polyrhythms (e.g., 7 against 4, 5 against 3). "Master Exercises" and "Miscellaneous Developments" are the closing chapters of the book and demonstrate related rhythmic manipulation concepts.

Rhythmic Illusions is a book that requires good reading skills, solid time, the ability to play to a metronome, and an inquisitive, analytical, mathematical approach

that will produce some interesting rhythmic benefits for the advanced drummer. It is an open-ended approach that encourages readers to create their own permutations. The accompanying CD features Harrison demonstrating many of the exercises and musical examples found in the book. Many of today's leading drummers (Colaiuta, Weckl, Novak) use these concepts to expand their vocabularies, and Harrison has done an excellent job in "demystifying" the learning process.

—Terry O'Mahoney

PERCUSSION ENSEMBLES

15 Percussion Ensembles **I-II**
Sandy Feldstein
$6.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
This collection of fifteen short ensembles is an effective addition to the basic course of instruction for beginning percussionists. Scored for mallet percussion, snare drum, bass drum and timpani, it promotes the "total percussion" concept and helps to teach the demanding musical skills of ensemble performance. Students using this publication all read from the same three-score staff, an idea that may have been motivated by economic reasons, but works to their advantage, preparing them for future encounters with similar notational schemes. The ensembles progress in difficulty from those that use single strokes and quarter-note rhythms and that invite the mallet and timpani players to "use any pitch," to those that require flams, flam taps, paradiddles, 5- and 9-stroke rolls on snare drum, fast sticking patterns between two timpani, and some rapid though essentially scalar passagework for the mallet percussion.

The author has tried to keep the material interesting for the age level for which it is intended by including familiar melodies and train whistle vocalizations in "Comin' Round the Mountain," stick beats and rimshots. This publication will be heartily welcomed by educators who believe that it is never too early to teach the valuable lessons that can only be learned in the context of ensemble performance.

—John R. Raush

Concerto for Garage Band **II**
Chris Crockarell
$30.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Concerto for Garage Band is written for five to six percussionists plus a rhythm section of guitar, keyboard (organ), bass guitar and drumset. Percussion parts are kept at a moderate level of difficulty and are playable by pre-high school aged students. Added to the rhythm section, which lays down a driving rock beat, are parts of tambourine, cowbell/temple blocks/suspended cymbal, congas, bells or vibes, and xylophone. Pedagogically, the publication provides opportunities for working on conga playing techniques, "double-stop" mallet work, and improvisation for the guitar and keyboard players. In general, it makes a ready vehicle for introducing students to this type of popular ensemble literature.

—John R. Raush

Para Rafa **II-III**
Lalo Davila
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Para Rafa is an African-style percussion ensemble piece for ten to twelve players. The instrumentation consists of bells, xylophone, marimba, vibes, chimes, jembe or timbales, large agogo bells, congas, shekere, bongos and bass guitar. The composer states that a floor tom can be substituted if a jembe is not available, and other African drums can be added if desired. All the keyboard parts require two-mallet technique.

The piece begins with the non-pitched instruments setting up an African groove. The electric bass and the keyboard percussion enter in measure nine with the bells, vibes and chimes playing the melody while the marimba and the xylophone provide a repetitive accompaniment. The melodic material is simple and fairly repetitive throughout, which would make this an excellent piece for introducing students to keyboard percussion instruments. Later, there is an open four-measure section for the jembe player to solo with the non-pitched instruments accompanying.

The piece could easily be adapted to the needs of a particular group. For example, the open section could be extended to feature several players. Davila has composed a fun piece that is a good teaching vehicle and will get younger students excited about playing percussion.

—Tom Morgan

Death by Oooga Booga **III**
Edward Freytag
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Death by Oooga Booga is not just an attention-getting title for this ensemble for ten players. It is a phrase chanted by all performers in the throes of the climactic conclusion of the piece. Freytag writes for five mallet instruments (two xylophones, two marimbas and a vibe), two snare drums, four timpani, bass drum, suspended cymbals, woodblock, water gong, wind chimes and a group of instruments that helps to create the impression of a tribal ritual, including congas, tom-toms, "resonant wooden boards," a hollow bamboo log and rainstick. Rhythm patterns and a passage of chromatic runs in the mallet instruments, all set in 16th notes and 16th sextuplets in a rapid quarter note = 152 tempo, will challenge most high school groups. All members of the ensemble are kept very busy and actively engaged in the music making. While death may be caused by "Oooga Booga," it will not be the result of boredom on the part of the players in this ensemble.

—John R. Raush

The Evening News **III**
Chris Brooks
$30.00
Row-Loff Productions
P. O. Box 292671
Nashville TN 37229
The Evening News is a creative and fast-paced percussion ensemble for ten players. The title is programmatic; as you hear the work performed, the listener is transported to visions of a newsroom with typewriters and reporters. This ensemble employs the following instrumentation: xylophone, piccolo snare drum, snare drum, bass drum, crash cymbals, suspended cymbal, mark tree, triangle, shaker, chimes, anvil, two tom-toms and timpani.

Pedagogically, this ensemble is very sound with the same motives developed throughout each of the parts; therefore, listening among the performers is essential. Another interesting feature of the ensemble is the use of three-mallet playing in the xylophone part. This part is not difficult due to the use of repetition and ample time to switch back to two mallets for other sections of the piece. *The Evening News* is approximately two and a half minutes in length and an excellent addition to any recital or program for junior high or high school students.

—Lisa Rogers

Game Over **III**
Dan Moore
$22.00
Innovative Percussion Inc.
P.O. Box 270126
Nashville TN 37227-0126
Percussionists are often accused of being adults who still like to play with toys. If this is true then *Game Over*, a percussion ensemble piece for solo multiple percussion and percussion ensemble, will be popular because it actually calls for the use of children's toys. For example, the ensemble, which is mostly made up of traditional pitched and non-pitched percussion instruments, also includes a part for jibba-jabber: "a toy doll that makes different pitch squeaks and squawks when shaken."

The soloist, too, gets into the act playing timpani with "happy hammers" (two small plastic hammers that make a high-pitched squeak when striking a surface). The piece also calls for "a child's storybook with sampled sounds operated from a panel on the front of the book. Be sure to get one that allows you to interrupt a sound by pressing a new one. This will open up many groove options." The solo part also includes extensive sections for keyboard percussion and rudimental snare drum. The keyboard percussion parts are quite repetitive and would work well for the inexperienced mallet player.

As might be guessed, *Game Over* is filled with much light-hearted humor. But there is enough musical substance to make it educationally valuable as well.

—Tom Morgan

Procession of the Gnomes **III**
Acton Ostling
$8.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
For this particular procession,

Ostling has chosen a march-like setting with a catchy tune played on orchestra bells and written for four performers, each playing two instruments. Several examples of composite rhythm patterns will test the rhythmic independence of young players. Ostling seems to have struck a good balance between accessibility and challenge, making this piece, originally published in 1965, an appropriate choice for a junior high or middle school student's first ensemble experience.

—John R. Raush

Blue March **IV**
Steve Yeager
$20.00
Windfall Music
P.O. Box 16452
St. Paul MN 55116

Blue March is an ensemble scored for piano, vibraphone and six percussion players. In addition to the piano and vibraphone, the keyboard and melodic parts include a low-A marimba and bells. Written mostly in five sharps, the vibraphone and marimba parts require four mallets, and the bell part is actually easier to perform with four mallets because of shift patterns. The rhythmic content and style employ two-measure ostinato patterns that are jazz-like syncopations.

Meters include common time, 3/4, 5/4, 6/4 and 7/4. Scored for four timpani, the ranges are quite low and one tuning change is required. The colors of the supporting percussion include snare drum, bongos, caxixi, mounted tambourine, rain stick, ride cymbal and chimes. This ensemble is appropriate for advanced high school and young college ensembles. It should be fun for the players and audience alike.

—George Frock

Sambach **IV-V**
J.S. Bach
Arranged by Paul Jebe
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Sambach is a samba based loosely on themes from Bach's music. It is scored for bells, xylophone, marimba, congas, maracas, triangle, tambourine, drumset and piano. Mallet parts could easily be doubled since much of the time they are in unison.

The piece begins with a unison statement by the keyboard instruments with conga and maraca accompaniment. Later the drumset is added. The melodic lines are typical of Bach: a mixture of scale-wise and arpeggiated passages that will require practice to be able to play. Later, the marimba and xylophone trade two-measure solos over a repetitive accompaniment pattern. The pianist must be able to play a written montuno accompaniment with a syncopated bass line. The drumset player, too, must be rhythmically secure for this piece to be effective.

This piece could be adapted to fit many situations. For example, it would be relatively simple to insert a solo section for students who wanted to improvise. The piece is rather short but well-written, and it would have excellent audience appeal.

—Tom Morgan

The Stars and Stripes Forever **IV**
John Philip Sousa
Arranged by Thomas Brown
$12.00
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

High school ensembles with a minimum of eight players that can provide the requisite instrumentation will find Brown's arrangement of this classic a good acquisition. Parts are written for xylophone/bells, vibes, four marimbas, drumset and timpani/triangle/chimes. However, additional players can be used. In fact, the drumset part is optional and can be expanded to three players in the more traditional snare/bass drum/cymbal mode.

The arrangement attempts to convey a faithful rendition of the original, complete with the well-known piccolo obligato, here scored for xylophone. Chordal writing for the marimbas (some three-mallet performance is required) provides a full harmonic accompaniment. All

that will be missed in this version is the timbre and the sonority of the original. And what sympathetic audience would not gladly overlook these?

—John R. Raush

Andromeda **V**
Graham Whettam
$36.00
Meriden Music
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Andromeda, commissioned by the Kalengo Ensemble of Great Britain, is a piece for percussion quartet that musically depicts the great galaxy in Andromeda. It uses glockenspiel, two sets of bongos, four cymbals, two snare drums, marimba, vibraphone, three conga drums, four tom-toms and tam tam. The piece begins with an ethereal, lento section that creates the effect of tranquil stillness. Many passages are written to give the impression of gradual acceleration, yet the tempo remains constant. The lento gives way to an allegro middle section that starts quietly and gradually builds in volume and complexity to a climax. *Andromeda* concludes with a return of the lento tempo and finally fades to nothing. The performance time is twenty minutes.

A good performance of this well-written piece would require great rhythmic and dynamic sensitivity on the part of the performers. The musical vocabulary is definitely from the twentieth century, but is very accessible to the average audience. There is much depth here and fairly advanced percussionists will find *Andromeda* to be both challenging and rewarding.

—Tom Morgan

Gnomes and Other Twilight Creatures **V**
Dan Moore
$22.00
Innovative Percussion Inc.
P.O. Box 270126
Nashville TN 37227-0126
The program notes inform us that *Gnomes and Other Twilight Creatures*, written for two multiple percussionists, "is a fantasy piece." And, though each part offers some "technical challenges," we are assured that it is a "very player-friendly work." A narration is provided that can be read as an introduction to each movement. The piece utilizes a small setup: one player using vibes, xylophone and bamboo wind chimes; the other a marimba, two low-pitched concert toms and a metal slasher. (Instructions are given for constructing the latter.)

Moore's piece features the mallet instruments. The first movement, "Gnomes," is framed as a vibe and marimba duet. The second movement, "Gremlins," is a duet between xylophone played by Player I, and toms and marimba performed by Player II, couched primarily in rapid 16th notes. The third movement, "Gargoyles," pits vibes and marimba in a dialogue that grows more and more frantic. The concluding movement, "Goblins," features xylophone and marimba in the nature of a fast *perpetuum mobile*.

Two competent college percussionists should prove that the piece is, indeed, "very player-friendly." And it will come as no surprise if it turns out to be very "audience friendly" as well.

—John R. Raush

Odyssey V
Jay Kennedy
$25.00
Innovative Percussion, Inc.
P.O. Box 270126
Nashville TN 37227-0126
Odyssey is a concerto for multiple percussion soloist and percussion sextet in four movements with fanciful titles—"Games in the Hills," "The Dream of Menelaus," "Aunt Olga Does a War Dance" and "Seven Builders"—whose inspiration, the composer informs us, "was a series of paintings, primarily done by painters from the Northwest United States." Kennedy calls upon a large and world-wide inventory of instruments, including unusual and exotic items such as plastic golf tubes, "wind wands," dumbek, jembe, sogo, ocean drum, talking drums, "Woodstock" (Partch) chimes, surdo and pu ili sticks. (Suggestions for possible instrument substitutes are provided.) The soloist confronts a large setup that also includes exotic items such as waterphone, bodhran, daka-de-bello (six-tone slit drums) and squeeze drum.

The first movement begins with a mélange of metallic sonorities created by the soloist using gongs and suspended cymbals, and features some flashy tom-tom and bongo work and extended bodhran solos interspersed with foot stomps. The short, contrasting second movement is metrically free, showing off the subtle timbres of bowed cymbals, waterphone and vibes, and ending with an unaccompanied vibe solo. The third movement features ethnic instruments (surdo, sogo, squeeze drum, dumbek, jembe and caxixis). In the final movement, the soloist has ample opportunities for virtuoso displays and improvisation. The listener will find the music filled with variety and imagination. It will be an equally rewarding experience for soloist and ensemble.

—John R. Raush

Three Cycles for 3 Accompanied Snare Drums **V**
Gene Fambrough
$10.00
Collected Editions, Ltd.
750 Ralph McGill Blvd. NE
Atlanta GA 30312
The title of this publication is quite deceiving. It is *not* a trio for three snare drummers. It is a duet for one drummer playing three different instruments, accompanied by a bass drummer in the first movement, a timpanist in the second movement and a tape in the third. Fambrough's goal in this piece is quite novel—to exhibit three different musical styles in a historical frame of reference.

Movement I, "Then…," pays homage to the rudimental heritage and stipulates performance on a rope-tensioned instrument—if possible, one with a "weathered appearance." The bass drum provides simple, background accompaniment. In the second movement, "Now…," written "to express the performer's finesse and musical approach to the instrument," the snare drummer shares the stage with a timpanist playing five drums, in a closely-knit musical dialogue. For this movement, the soloist plays a concert-style instrument. The final movement, "Soon to Be…," was written "to show the performer's technical and creative abilities." This creativity, however, must be coordinated with a taped accompaniment. The drum of choice for this movement is a high-tensioned, drum corps-style marching drum. This is appropriate, in view of the fact that the composer's view of what is "soon to be" takes us to the contemporary rudimental percussion scene. The tape fulfills the role of an accompanying ensemble. The tape includes two performance tracks, as well as several practice versions set at slower tempi. The solo part, which will require an advanced player, provides ample opportunities to "wow" the audience with virtuosity, including stick tosses and visuals.

—John R. Raush

The Zoo Blues **V**
Djavan and Doug Fieger
Arranged by Chris Brooks
$45.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Chris Brooks has created an interesting arrangement utilizing a variety of sound colors including an ensemble of nine percussion players, a rhythm section and a horn section consisting of two trumpets, tenor sax and trombone. Keyboard percussion requirements include bells, xylophone, three marimbas (one a low-A) and a vibraphone played with four mallets. The drumset part is notated with 16th-note hi-hat funk patterns. The writing uses two-measure ostinato patterns that are repeated through each section. There is opportunity for improvisation, although the arrangement is successful as written. This should be terrific as a program closer.

—George Frock

PERCUSSION RECORDINGS

3 + 3 = 7
Los Angeles Ensemble
$15.95
Nine Winds Records
P.O. Box 10082
Beverly Hills CA 90213
This CD represents the cumulative efforts of two music groups—the Los Angeles Ensemble and the San Francisco Bay Ensemble, each made up of three electric guitarists and three percussionists. The percussionists are Alex Cline, John Holmes, Brad Dutz, Scott

Amendola, Glen Cronkite and Garth Powell.

The music is eclectic and represents a synthesis of many different sources, including jazz, "new music," rock and world music. As one would expect, percussion plays a seminal role in these musical "happenings." These pieces are liberally adorned with a seemingly endless sonic palette produced by a large, worldwide inventory of instruments. Percussionists will certainly appreciate the manner in which they are handled by the performers,

and will enjoy giving this disc a careful listen.

—John R. Raush

Jaguar at Half Moon Lake
Dancing Hands
$15.95
Dancing Hands Music
37 Thomas Ave. S
Minneapolis MN 55405
This CD features Dean Magraw on acoustic guitar and Alan Dworsky on conga drums, with jembe solos by Congolese Master Drummer Coster Massamba. The eight compositions were written by Dworsky, Magraw or Betsy Sansby. *Jaguar at Half Moon Lake* is a "happy" sounding CD. Its tunes and the performance of them are well done. The rhythms and melodies convey a dance-like feeling for both the feet and hands. This is a laid-back CD that results in a good listen.

—John Beck

Layers of Time
Reinhard Flatischler
$15.95
Ellipsis Arts
P.O. Box 305
Roslyn NY 11576
Percussionist/composer Reinhard Flatischler leads a group of six percussionists, collectively known as Megadrums, in a rhythmic journey through musical traditions from around the globe on this recording. The ensemble—tabla player Zakir Hussain, Brazilian percussionist Airto Moreira, frame drummer Glen Velez, hand percussionist Milton Cardona, Native American percussionist Valerie Naranjo and Austrian composer Reinhard Flatischler, along with woodwind artist Wolfgang Puschnig—create true "fusion" music that combines elements of many cultures. Some of the pieces come from specific musical traditions (*Olua* from Cuban Santeria, *Tschung Mori* from Korea) but many of the works use traditional instruments in new ways (e.g., a tabla playing an African bell pattern).

A new, pancultural percussion tradition is being created today, led by well-educated players whose familiarity with many styles of music enables them to develop music that defies categorization. Megadrums is just such an ensemble, and *Layers of Time* represents this new tradition.

—Terry O'Mahoney

Rhythmcolor Exotica
Glen Velez
$15.95
Ellipsis Arts
P.O. Box 305
Roslyn NY 11576
Frame drummer Glen Velez leads his Handance quintet through a series of pieces inspired by the musical traditions of the Middle East, South America and Asia. Using primarily frame drums (with one member doubling on violin and a guest trombonist), Velez creates music that is simultaneously meditative and minimalist, yet rhythmically vibrant.

Drawing inspiration from ancient societies' fascination with numerology, Velez often uses odd numbered cycles as the basis for his compositions. *Golden Seal* is based on a five-beat cycle, *Doorway to Dionysus* uses a seven-beat cycle and *Mesopotamia* is based upon a 41-beat cycle. The use of violin and trombone as the primary melodic instruments lends an unusual feel to the music. An assortment of drums from different cultures (including the Middle Eastern riq, North African mazhar, Moroccan bendir and Celtic bodhran) helps create a pancultural sound that evokes different moods but cannot be pigeonholed as being from one specific musical tradition. This is very much a group effort, but Velez does step forward with a bodhran solo entitled *Temple of Moonlight*, where he deftly scratches, taps and rubs his way through a series of changing rhythmic meters.

—Terry O'Mahoney

Prism
Rebecca Kite
$15.98
GP Percussion
1385 Almond Ave.
St. Paul MN 55108
The thirteen pieces for marimba heard on this CD sample a wide spectrum of the repertoire, from transcriptions or arrangements (such as Fernando Sor's *Etude #20* and *Study in A*, Ferdinando Carulli's *Andante*, and the Prelude from Bach's *Cello Suite No. 1*), to pieces that are favorites of the student marimbists' repertoire (Mitchell Peters' *Yellow After the Rain*, Richard Gipson's *Monograph IV*, Musser's *Etude in C* and Alice Gomez's and Marilyn Rife's *Mbira Song* and *Raindance*), to works written and popularized by artists such as Ney Rosauro (*Choro Bachiano*) and Keiko Abe (*Frogs, Michi* and *Prism*.)

Although the listener will detect an occasional slip in some of the performances, Kite's interpretation of repertoire such as the Bach Prelude and the guitar transcriptions show off her abilities to phrase intelligently and stylistically. The warm, resonant sound she elicits from the low register of her marimba is also impressive. The wide range of repertoire included in this recording makes it particularly valuable for student marimbists and their teachers.

—John R. Raush

The Solo Percussionist
William L. Cahn
$14.95
William L. Cahn
8740 Wesley Rd.
Bloomfield NY 14469
This CD is dedicated to the percussion music of William Cahn and is performed by an all-star cast. Cahn's *Partita for Solo Percussion*, inspired by the sonatas and partitas for solo violin by J.S. Bach, is fluently rendered by Chicago Symphony percussionist Patricia Dash. Robin Engelman's performance of *The Recital Piece*, subtitled "A Drama for Solo Xylophonist," in which he also functions as a narrator, gives the audience a glimpse into the mind of the composer and the performer, and the process we call a "performance." Timpanists will welcome Ruth Cahn's accurate performance of the popular *Raga No. 1 for Solo Timpani*. Subtitled a "Pas de Deux for Double-Bass and Percussion," Cahn's *...won't you join the dance?* is sensitively performed by percussionist Michael Udow and bassist James VanDemark. The five-movement *Raga for Solo Percussion* is entrusted to the capable hands of Russell Hartenberger. Bob Becker and pianist Joseph Werner collaborate in the concluding track, *In Ancient Temple Gardens*, dedicated to composer Toru Takemitsu. This is an excellent opportunity to hear one of Becker's exquisite solo xylophone interpretations. Students and teachers interested in Cahn's percussion music can now "go to the source" and hear it artistically performed as it was intended by the composer.

—John R. Raush

INSTRUCTIONAL VIDEOS

Evolution of the Tumbadoras
Jose Luis "Changuito" Quintana
$39.95
Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014
Jose Luis "Changuito" Quintana worked as a percussionist/drummer with the legendary Cuban group Los Van Van for many years and is considered by many percussionists to be the father of modern Cuban percussion. His work on tumbadoras (known as congas in North America), timbales and drumset has changed the way Cuban music is played. In this video, he discusses the history and development of conga playing in Cuban music over the past 100 years—from the *son, palo, bembe, conjunto, batanga* and *abakua* traditions to more modern styles.

Conga virtuoso Giovanni Hidalgo acts as interviewer and accompanist for this 84-minute bilingual video (in Spanish with English subtitles). Changuito begins with some basic techniques and suggestions for eliminating common performance problems before discussing and demonstrating how such conga innovators as Eliseo Martinez, Carlos "Potato" Valdez, Pedro Soroe and Tata Guines left

their mark on Cuban music. The video is filled with technique exercises, excellent improvisations and information (both in the video and accompanying booklet) about folkloric styles. Changuito's performances in the video demonstrate the wide range of timbral possibilities available on the congas and his execution is amazing. A bibliography and discography complete the package.

The informal interview style unfortunately allows Changuito to occasionally stray from the topic at hand, but most of the information is very valuable. Many of the performance examples may require repeated listening to completely "feel" the pulse and understand the transcriptions. This video would suit the intermediate to advanced conga player who needs to master the historically correct patterns that have shaped today's Cuban-based music.

—Terry O'Mahoney

Handance Method, Step 1
Handance Method, Step 2
Glen Velez
$19.95 each
Interworld Music
c/o Warner Bros. Publications
15800 NW 48th Ave..
Miami FL 33014

Frame drum expert Glen Velez explains several basic frame drum sounds, his system for developing a stronger sense of inner rhythmic awareness and some drum-circle exercises in these two 60-minute videos. By utilizing different combinations of drumming, walking (or "stepping") and vocalizing, Velez demonstrates his "whole body" approach to drumming.

In *Step 1*, after a brief explanation of his philosophy, Velez demonstrates three possible sounds on the tar (a deep, jingle-less tambourine), explains the use of stepping patterns as a ground rhythm in a three-beat cycle (R-L-R, L-R-L), and finally coordinates and combines vocal syllables, displaced drum patterns and stepping to create layered rhythmic/vocal textures. These techniques, which demand coordination and focus, are applicable to drumming circles as well as movement classes. The last five minutes of the video provide an opportunity for the viewer to play along with Velez's three-member drum ensemble.

Step 2 is an advanced follow-up video that involves walking in tempo while juxtaposing and displacing drumming and vocal syllables in a five-beat cycle. The method realizes its greatest potential when used in drum ensembles where participants begin and/or alter their individual cycles and patterns to create interlocking rhythmic textures. Velez suggests several drum circle exercises and concludes with a five minute play-along performance.

Although the exercises are demonstrated in two, hour-long videos, mastery of these concepts will require much longer (possibly weeks or months). *Handance Step 1* serves as an excellent introduction to Velez's method and should be viewed first. Velez is an excellent instructor, providing clear, concise explanations of the concepts. The pace of each video is slow enough to be understood by novices, but accomplished musicians interested in frame drumming, inner pulse and drum circle exercises would derive the most benefit from these videos.

—Terry O'Mahoney

A Work in Progress Parts 1 and 2
Neil Peart
$59.95
DCI Video
c/o Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

For Neil Peart aficionados, this is an excellent video package. During the three hours and 40 minutes of footage, Peart discusses his studies with drum guru Freddie Gruber, his attempts to "reinvent" his drumming (through changes in his grip and drumset configuration), orchestrating drum parts that correspond to the music, studio performance of the eleven songs on Rush's *Test for Echo* album, and an analysis of each song following the performance. Peart ties all of these elements together with a series of monologues that really allow the viewer to get "inside the mind" of Neil Peart. Two booklets containing partial transcriptions of the songs accompany the two video cassettes.

—Terry O'Mahoney PN

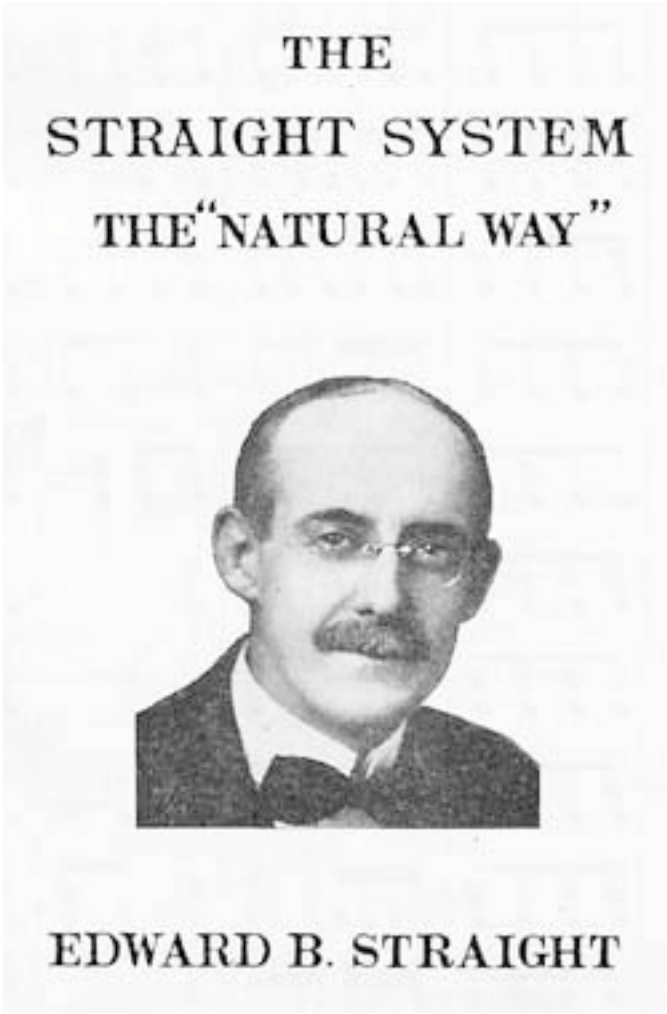
The Straight Way

BY LISA ROGERS

DURING THE EARLY 1920S EDWARD B. Straight wrote a series of method books emphasizing percussion technique and musical drumming. Additionally, these books provided Straight's ideas regarding professional ethics, which continue to be beneficial for today's percussionists as well. These books are: *Modern Rhythm Book*, *The Lesson File*, *Analysis of 6/8 Time* and *The American Drummer*. All of these books were originally copyrighted and published by Straight; however, for a short period of time the copyrights were owned by Chart Music Company. Frank's Drum Shop in Chicago, Illinois was the final home of publication for these method books by the middle 1920s. The price of each book ranged from $1.50 to $2.50.

Edward B. Straight has been described as a "very important and colorful percussion teacher and performer" by Duane Thamm, a former student. In the Winter 1975 issue of *Percussive Notes*, Thamm wrote about Straight: "My mother took me to Mr. Straight every Saturday morning for my weekly drum lesson. Being only in grade school at the time I did not appreciate this wonderful old man's technique and beautiful sound on a snare drum until having heard him on a recording years after I had studied with him. He played all the circuses in town and all of the parades. He boasted of marching on foot from Texas to Chicago while in the Army."

Straight was considered a rebel by some due to his system of drumming. During the 1950s Robert W. Buggert authored two articles in *The Instrumentalist* exploring the controversy over the rudimental system of drumming and Straight's system. Buggert explained that Straight's system emphasized right-hand lead stickings. Furthermore, all measures started with the right-hand, and repeated figures used the same sticking pattern. Straight only recognized three rudiments—flams, rolls, and ruffs/drags. Paradiddles, flamacues, etc. were not used in his system.



Additionally, Straight identified flams and rolls differently from the rudimental system. For example, in Straight's method the grace note determined the type of the flam, not the principal note; therefore, a right-handed flam would be one in which the right hand played the grace note and the left hand played the principal note.

Within one of his articles, Buggert summarized the four basic principles of Straight's method in the following order: "1. Learn to read music, 2. Utilize the preferred hand (usually the right) predominantly, 3. Play the same patterns the same way, 4. Emphasize unity of sound."

As Thamm suggested in his *Percussive Notes* article: "To make a profession out of percussion, you must learn all of these wonderful and exciting areas of drumming. Mr. Edward B. Straight, a highly respected and recognized teacher and performer, challenged the rudimental system of drumming and its nomenclature. His methodology was a highly controversial issue. However, today both systems stand as testimonials to the needs drummers have in satisfying various performance facets."

Opposite is a reprint of two pages from Straight's book entitled *The Lesson File*. These pages typify Straight's positive insights about the nature of drumming, which still apply today. PN

WHAT TO REMEMBER

Don't play LOUD or get noisy.
Don't be looking around. Watch your business.
Don't Fake. Read your part.
Don't come late on your job.
Don't blame the other fellow for your mistakes.
Don't Depend on your ear. Count.
Don't Depend on the other fellow, look out for yourself.
Don't Strike triangle with stick, use metal.
Don't Let the Sand paper get smooth, change often.
Don't Use bicycle whistle for Tug Boat whistle. Invest.
Don't Loan your Traps.
Don't use heavy mallets for Clog Dance work, use light ones.
Don't Tell everybody how good you can play. (they know).
Don't Use cheap Traps, you will be sorry.
Don't Be afraid to work. It is worry that kills.
Don't Permit your drums to get in bad shape.
Don't Knock; They all must live.
Don't Forget to accent the Eighths.
Don't Forget you have a Leader to watch.
Don't Play in Orchestra like you do in Band.
Don't Think that you are the only man that plays drums.
Don't Forget to crescendo your rolls a little, color them.
Don't Forget to PRACTICE.
Don't Start with left hand.
Don't Flam every Quarter or Eighth you see.
Don't Forget to flam hand to hand on Eighth notes
Don't Forget to keep steady time.
Don't Forget to COUNT every measure you play.
Don't Talk about your Brother drummer.
Don't Forget to do your verry best on every job.
Try some of these and see how they work.

THE STRAIGHT SYSTEM

THE "NATURAL WAY"

THE FOUNDATION OF THE STRAIGHT SYSTEM OF DRUMMING

Always commence every measure with your RIGHT HAND.
Always COUNT as you play.
Always have your RIGHT HAND come on the count ONE, TWO in every bar.
Always play SIXTEENTH notes SINGLE TAP. RLRLRLRL.
Always play the SAME BEAT THE SAME WAY.
Always FLAM with your LEFT HAND. (Except the hand to hand flams.)
Always play the NATURAL WAY. (Never change hands.)
Always flam your EIGHTH and QUARTER NOTES (in hand work).
Always accent the EIGHTH NOTE in a beat.
Always keep your time STEADY.
Always do your BEST on an engagement.
Always be punctual.
Always be READY to start with the STICK or BATON.
Always have your DRUMS IN GOOD SHAPE.
Always keep your TRAPS IN SHAPE.
Always keep your own drums and traps, NEVER LOAN THEM.
Always do your own counting, NEVER DEPEND ON THE OTHER FELLOW.
Always look neat on a job.
Always take a TIP from any musician.
Always read your part as correctly as you can.
Always strike Cymbal or Bass Drum SOLO with STICK ALONE.
Always use a STEEL or IRON for Triangle. (Never strike with stick.)
Always keep your mind on your work.
Always keep in LINE when PARADING.
Always BOOST the MUSIC PROFESSION. (Keep a HIGH STANDARD.)
Always LISTEN at REHEARSALS.
Always keep your SANDPAPER in good shape. (Don't let it get SMOOTH).
Always play TRIPLETS CLEAN, accent the EIGHTH.
Always end your roll with a little SNAP for a finish.
Always accent loud enough to be heard.
Always use the BEST TRAPS, it pays.
Always imagine you are marching when you play a drum SOLO, your time will be more even and steady.
Always take your time, DON'T RUSH.
Always play a drum solo the BEST you know how.
Always try to play the next job better.
Always commence your ROLLS WITH THE RIGHT HAND (except in RAGTIME.)

BENEFACTORS

Avedis Zildjian Co.
Paiste America, Inc.
Pearl Corporation, Inc.
Remo, Inc.
Sabian Ltd.
Ludwig/Musser Industries
Yamaha Corporation of America

PATRONS

Evans Manufacturing (a J. D'Addario Co.)
Kaman Music Corp.
Latin Percussion
Musicians Institute
Peavey Electronics
Roland Corporation—US
Sonor/HSS

SPONSORS

Adams Percussion
Alternate Mode, Inc.
ddrum/Armadillo Enterprises
Mike Balter Mallets
Carl Fischer, Inc.
Drum Workshop, Inc.
J.D. Calato Mfg. Co./Regal Tip
Kori Percussion-USA
Linwood Percussion
Malletech
Marimba One
Midco International
Modern Drummer Publications
Mountain Music Group
Music For Percussion
Noble & Cooley Co.
Pan Caribe Tours™
Pro-Mark Corp.
Purecussion, Inc.
Repaircussions/Stotz Cable Timpani
Tom Gauger
Udu Drums
Vic Firth
Zendrum Corporation

FRIENDS (Corporate)

ABC Percussion Mallets
Afena Akoma Inc.
African West
Alchemy Pictures
Alden Lee Company, Inc.
Alfred Publishing Co., Inc.
Alhambra Press
Amani Drums
American Drum of Virginia
Any Gig Bag
Aquarian Accessories Corp.
Ara Eissler/Any Gig Bag
Asian Sound/Michael Ranta
Atlanta Drums & Percussion
Atlanta Pro Percussion, Inc.
Audiophile Imports
Axis Engineered Percussion
B. Rad Percussion
Barrel of Monkeys Publishing Co.
Batterie Music
Berklee College of Music
Black Swamp Percussion
Blue Man Group
Boston University
Brixton Publications
C. Alan Publications
The Camber Cymbal Co.
Caribbean Jazz Project
Cavallaro Case Covers
Chopmaster Percussion
Clevelander Drum Company
Cliff Alexis Steel Drums
Colorado State University
Columbus Pro Percussion
Concorde Trio
Cooperman Fife & Drum Co.
Cydar Publishing
D. Picking Co.
Dancing Hands Music
DeMorrow Instruments
Depaul Univ. School of Music
Deschler Percussion
Devlin Enterprises, Inc.
Dick DiCenso Drum Shop
Donnell Enterprises
Doumbeks
Drum Corps Dale's
Drum Dial Inc.
Drummer's Helpers, Inc.
Drummers World
The Drum Specialist
Drums Only Germany
Duquesne University
Earth Shaking Percussion
Val Eddy
Ellipsis Arts
Encore Mallets
Engineered Percussion
Frank Epstein
Equilibrium
Fall Creek Marimbas
Fever Drums
Fork's Drum Closet
Gambal Mfg.
Goldline Percussion Products
GP Percussion Timpani Mfg.
Fred Gretsch Enterprises LTD
Guitar Center
H.Q. Percussion
Hal Leonard Publishing Corp.
Hart Dynamics, Inc.
Hawk Dancing Studio
Herbert Brandt-Notenversand
Hoshino (USA) Inc./Tama Drums
Houston Percussion Center
Humes & Berg Mfg. Co., Inc.
Impact Percussion
Indiana University
Innovative Percussion
Interstate Music
Interworld Music Associates
J.B. Publications
JC's Drum Shop
J.R. Publications
Jemm Co.
Juilliard School
Just Drums
K & K Sound Systems
Kemper-Peters Publications
Kendor Music, Inc.
Kenner Custom Drums
Neil A Kjos Music Co.
Kooienga Drums
KoSA Communications
L.A. Music Academy
Large Community Drum Co.
Lone Star Percussion
Ludwig Music Publications, Inc.
Mallets Aforethought
MalletWorks Music
Manhattan School of Music
Mano A Mano Symphonic Mallets
Mapex USA
Marv Dahlgren Publications
Mel Bay Publications, Inc.
Meredith Music Publications
Monolith Composite
MOPERC
MountainSong Music
MSR Percussion Publications
Multicultural Media
Musikverlag Zimmerman
Nashville Percussion Institute
Native Sounds
New Music West
New World School of the Arts
NEXUS
Nichols Music Publications
North Carolina School for the Arts
Northwestern University
Not So Modern Drummer
Oberlin Conservatory of Music
Panyard, Inc.
Percussion Concepts Midwest, Inc.
Percussion Construction
Percussion Events Registry Co.
Percussion Source/World Marketing, Inc.
Per-Mus Publications, Inc.
Plugs-Perc
Power Wrist Builders
Premier Percussion USA, Inc.
Pro Covers
Pro Percussion, Inc.
Protune Corporation
Pro Vintage Drums
Qualiton Imports, LTD
Razorback Drum Company
Rebeats Vintage Drum Products
Rhythm Fusion
Rhythm Makers
Rhythm Music Magazine
Rhythmwood Slit Drums
Ripin Import & Export
Robinson Percussion
Rolly Publications, Inc.
Roseberry Piano House, Inc.
Rosewood Music
Row-Loff Productions
Rudimental Percussion Publications
Russian Dragon
Sam Ash Music Stores
San Francisco Conservatory of Music
Scott Davidson Music
Shtix JKS Inc.
Silver Fox Percussion
Slingerland Drums
Smith Publications
SofBags
Southern Music Co.
Southern Percussion/Ron Armstrong
Spaun Drum Company
Spirit In The Wood
Stanley Leonard Percussion Music
Steve Weiss Music
Studio 4 Music
Talking Drums Magazine
Talking Drums Inc.
Tal Mala
Talujon
Taos Drums
Theodore Presser Co.
Tommy's Drum Shop
Tour Timps
Traditional Rhythms
United States Air Force Band, Bolling AFB
Universal Percussion, Inc.
University of Cincinnati
University of Miami School of Music
University of Southern California School of Music
U.S. Army Band, Ft Meyer, VA
USAF Band, Lackland AFB
Vaughncraft Percussion
Vellum & Parchment Works, Ltd.
Walkabout, Inc.
Warner Bros. Publications Inc.
West Music Co.
White House Productions
The Woodwind & The Brasswind
World Drum Center
World Drums
Wright Hand Drum Co.
Yale University
Zenobia Musical Instruments

FRIENDS (Individual)

Martin Amthor
John H. Beck
Devlin Enterprises, Inc.
Dr. & Mrs. Gilbert C. Gibson
Fred Halpin
David Kovins
James Lambert
Dr. Tom Leckman
Alphonse Leduc and Cie Sarl
Gordon Peters
Thomas Raney
William Schneiderman
Phil Solomon/ PAN Co.

ENDOWMENT FUND DONORS

THE ENDOWMENT FUND OF THE PERCUSSIVE ARTS SOCIETY EXISTS AS A RESULT OF THE GENEROUS DONATIONS OF THE FOLLOWING COMPANIES AND INDIVIDUALS. THIS FUND, WHICH CURRENTLY STANDS AT $100,000 AND IS SEPARATE FROM THE BUILDING FUND, EARNS INTEREST FOR THE FUTURE OF PAS. LEVELS OF CONTRIBUTION HAVE BEEN ESTABLISHED AS FOLLOWS:

BENEFACTOR $10,000 OR MORE • PATRON $5,000-$9,900 • DONOR $2,500-$4,900 • SPONSOR $250-$2,400 • FRIEND OF PAS $25-OR MORE

BENEFACTORS

Colwell Systems, Inc. • Venus and Val Eddy • William F. Ludwig, Jr. • Remo, Inc. • Armand Zildjian

PATRONS

Ludwig Industries · Yamaha International

SPONSORS

Mike Balter Mallets • Jerome C. Deupree • Drums Ltd./Frank's Drum Shop • Randall Eyles • David P. Eyler • Gary France • Thomas Gauger • Harold A. Jones • Kaman Music Corporation • Kori Percussion, USA • Ludwig Music • Robert McCormick • Mr. and Mrs. Jack McKenzie • Jim Petercsak • Steven Ross & Associates • James Salmon • Thomas Siwe • Larry Snider • Ian Turnbull

THE LIST OF **FRIENDS** IS TOO EXTENSIVE TO INCLUDE HERE. IF YOU WOULD LIKE TO RECEIVE A LIST OF FRIENDS, PLEASE WRITE TO PAS, PO BOX 25, LAWTON, OK 73502.

WE THANK OUR DONORS HERE, AND INVITE YOU TO SEND YOUR CONTRIBUTIONS TO THE PAS ENDOWMENT FUND.

Yes, I support PAS. Enclosed is my check or money order in the amount of ❑ $15 ❑ $25 ❑ $35 ❑ $50 ❑ $_____.

Please credit my tax deductible donation to ❑ $_____Building Fund ❑ $_____ Endowment Fund.

PLEASE PRINT YOUR NAME & INFORMATION CLEARLY

NAME

ADDRESS

CITY STATE POSTAL CODE COUNTRY

PHONE

COMMENTS

Please return this form with payment to Percussive Arts Society • P.O. Box 25 • Lawton, OK 73502

TIMPANI

ROTARY-TUNED TIMPANI

Donated by Allen and Lucas Gentry

Manufactured circa 1821 in Baden, Germany, this instrument operates on a mechanical system developed by the Amsterdam musician and inventor Johann Stumpff (1770-1841). The bowl is held in place by eight struts attached to a spoked iron wheel. The eight-lug rim and calfskin head are held in place by long tension rods attached to the lower spoked wheel. As the drum is rotated clockwise, the lower wheel turns on a large screw thread, pulling the head tighter over the drum shell and raising the pitch of the drum.

PICCOLO TIMPANI

Donated by Emil Richards

This pair of small drums was used at Universal Studios in Hollywood. They measure 42 cm and 44 cm in diameter and 23 cm deep. Manufactured circa 1931, they bear no identification of the maker.

HAND-TUNED TIMPANI

Loaned by James A. Strain

These drums are characteristic of instruments from the late 19th century. The copper bowls measure 61 and 67 cm in diameter. The heads are tuned by turning the six large T-handle screws set into the rim and the bowl. The instruments rest on wooden legs and were used for many years by Marshall's Band of Topeka, Kansas.

HARRY A. BOWER TIMPANI

Donated by David Davenport

Manufactured circa 1920, this large copper kettledrum measures 69 cm across and 47 cm deep. The brass name plate reads, "Harry Bower—Maker—Boston, Mass. Pat. Apl'd For." Bower was an author, educator and inventor who also manufactured an early bass drum pedal. His instruction method for drums, mallet instruments and timpani was available as a published book and as a mail-order course.

PERCUSSIVE ARTS SOCIETY MUSEUM • 701 NW Ferris Avenue • Lawton, Oklahoma • Phone: (405) 353-1455 • MUSEUM HOURS: 8 a.m.–5 p.m. Monday–Friday, 10 a.m.–6 p.m. Saturday, 1–6 p.m. Sunday

1957 Weatherking Drumheads

1962 Tuneable Practice Pads

1968 Roto Toms

40 YEARS OF REMO

1970's, 80's & 90's New Drumheads

1982 Acousticon Drums

INNOVATION

just the beginning...

1985 World Percussion

1987 Legato Marching Snare

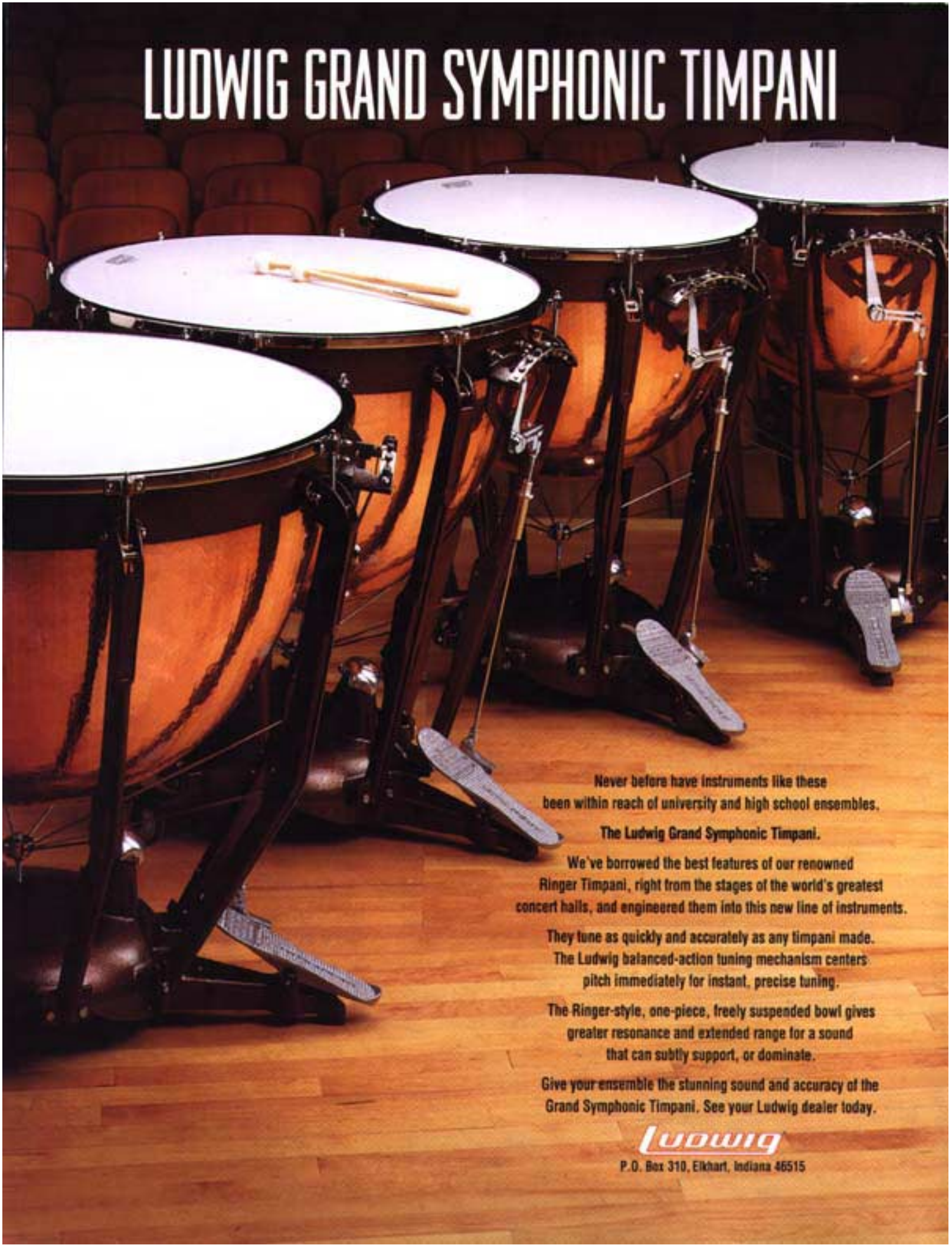
1994 Kid's Percussion

1997 Mondo Drumheads & The Mondo Kit

REMO USA

Bringing the world together.

28101 Industry Drive - Valencia, CA 91355


LUDWIG GRAND SYMPHONIC TIMPANI
Never before have instruments like these
been within reach of university and high school ensembles.
The Ludwig Grand Symphonic Timpani.
We've borrowed the best features of our renowned
Ringer Timpani, right from the stages of the world's greatest
concert halls, and engineered them into this new line of instruments.
They tune as quickly and accurately as any timpani made.
The Ludwig balanced-action tuning mechanism centers
pitch immediately for instant, precise tuning.
The Ringer-style, one-piece, freely suspended bowl gives
greater resonance and extended range for a sound
that can subtly support, or dominate.
Give your ensemble the stunning sound and accuracy of the
Grand Symphonic Timpani. See your Ludwig dealer today.
Ludwig
P.O. Box 310, Elkhart, Indiana 46515