



Percussive Notes

The official journal of the Percussive Arts Society/Vol. 34, No. 5/October 1996

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SOCIETY
HALL OF FAME

(year specifies date of induction)

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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
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
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
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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
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Theresa Dimond, PASIC '97, Anaheim, CA—

Nov. 19–22, 1997



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®).

President's Report/Board Summit was a Success

POSITIVE! FAR-REACHING! Great teamwork! Camaraderie! Respect for one another! Fun being together! Great accomplishments for PAS!

These are the thoughts that come to mind as I reflect back on the Percussive Arts Society Board of Directors Summit 1996, and I am sure that they are also the thoughts of every board member who attended. Watching board members' facial expressions as they walked into the museum was worth the trip to Lawton this past summer. I knew the personal feeling of pride that each individual experienced, because I've felt the same sense of pride during my five previous annual visits.

To say that our meeting accomplished a lot would be a gross understatement. We planned for the future, dealt with the present and learned about each other. From the small group brainstorming sessions to the large group discussions, the board of directors worked tirelessly and positively towards developing a society sensitive to the unique needs of our diverse membership.

In addition to board meetings, we were able to visit our neighbor, the Museum of the Great Plains, to experience a similar structure but with a much longer history. That visit was the beginning of what I believe will be an important relationship between our museums. As a board, we learned a great deal about museum development including acquisitions, preservation and staffing. Most important, we learned this together as a board, making our commitment to the continued growth and development of our museum a unified endorsement.

We also realized firsthand what a positive impact we have had on Lawton and the State of Oklahoma. We were welcomed to Lawton by Mayor Ted Marley, thanked for our presence by Chairman of the McMahon Foundation Dr. Charles Graybill and thanked for our contributions to the cultural life of Oklahoma by State Lieutenant Governor Mary Fallin,

who made the ninety-mile trip from Oklahoma City to welcome us. The warmth and sincerity of the people of Oklahoma towards PAS is overwhelming and we are really fortunate to have moved to a location that embraces our society, our museum and our personnel.

I would like to take this opportunity to thank all of the members of the board who came to Lawton and gave of their time on behalf of the Percussive Arts Society, as well as our devoted staff who provided for our every need and made each of us feel so much at home. The outcome of the PAS Summit will take us successfully into the next century thanks to the outstanding contributions of each person in attendance.

Warm regards,



Garwood Whaley

From the Editor/PASIC Basics

HOWEVER MUCH THE RECENT PAS Board of Directors' Summit in Lawton can be considered a major success in terms of opening up communication between those who attended, it also revealed that an issue exists that threatens to divide the organization. I'm referring, of course, to the pronunciation of "PASIC." Should it be spoken with a long A or a short A sound?

Let's begin by looking at the root of the acronym for the Percussive Arts Society International Convention: PAS. We must first determine if "PAS" is an acronym itself or a set of initials. If it's an acronym, then it should be pronounced as a word. Some do, in fact, refer to the organization as the "pass," and therefore conclude that PASIC should be pronounced with a short A.

But common usage often defines the rules, and over the years most people have pronounced the abbreviation of the Percussive Arts Society's name as "pea-ay-ess." Besides, the other way sounds too darn passive for a dynamic organization made up of people who like to hit things.

But does that mean that we should also vocalize the individual letters in PASIC? Nope. That works fine as an acronym, which is defined as a word formed from the initial letters of a compound phrase. Not all groups

of initials qualify as acronyms; you have to be able to pronounce the combination as a word. Therefore, terms such as VCR, LCD and ATM don't qualify; those are just initials.

Of course, computer users are prone to pronouncing groups of initials as acronyms whether they should be pronounced or not. Consider "scuzzy" (SCSI) ports and programs that are described as "wisywig" (WYSIWYG)—meaning "What You See (on screen) Is What You Get (when you print it).

PASIC works just fine as a word, but how do you pronounce that A? One solution is to think of the word "basic"; change the B to P and you've got it. The operative rule in this case is: When a vowel is followed by a single consonant and then another vowel, it has a long sound. But why should we follow that specific rule in a language in which "save" and "have" don't rhyme, even though they look like they should? (And in which the word "vowel" doesn't follow the above rule about vowels.)

Members of this society should embrace that particular rule because that's the one that results in Garwood having a short A sound and Whaley having a long one. QED.

While we're on the subject of acronyms, some may wonder why the name of the per-

cussion group featured in our previous issue was not printed in all capital letters, as is often seen. Simple: "nexus" is really a word that means "connection." If the group's name were an acronym for New Experimental Xylophone Underwriters Society, then it would be NEXUS. But it's not, so it isn't.

Of course, if an acronym becomes popular enough, it loses its upper-case letters and becomes a generic term. Radar was originally a military acronym for RAdio Detecting

And Ranging; snafu is another military acronym, for Situation Normal; All Fouled Up. (They don't exactly say "fouled" up, but this is a family magazine.) Maybe some day PAS International Conventions will be so commonplace that you'll find "pasic" in the dictionary. In the meantime, it will be PASIC with capital letters—which is no less than it deserves.

Now you know what editors lie awake thinking about. It's not really all that different from when I used to ponder if something should be stucked RLR, LRL, RRL or LLR—the type of concern that has provoked arguments at PASIC between members of Nexus, the PAS SMAC committee, the UNT drum line, students from PIT, DCI judges and the CEO of CPP/Belwin. PN



Rick Mattingly

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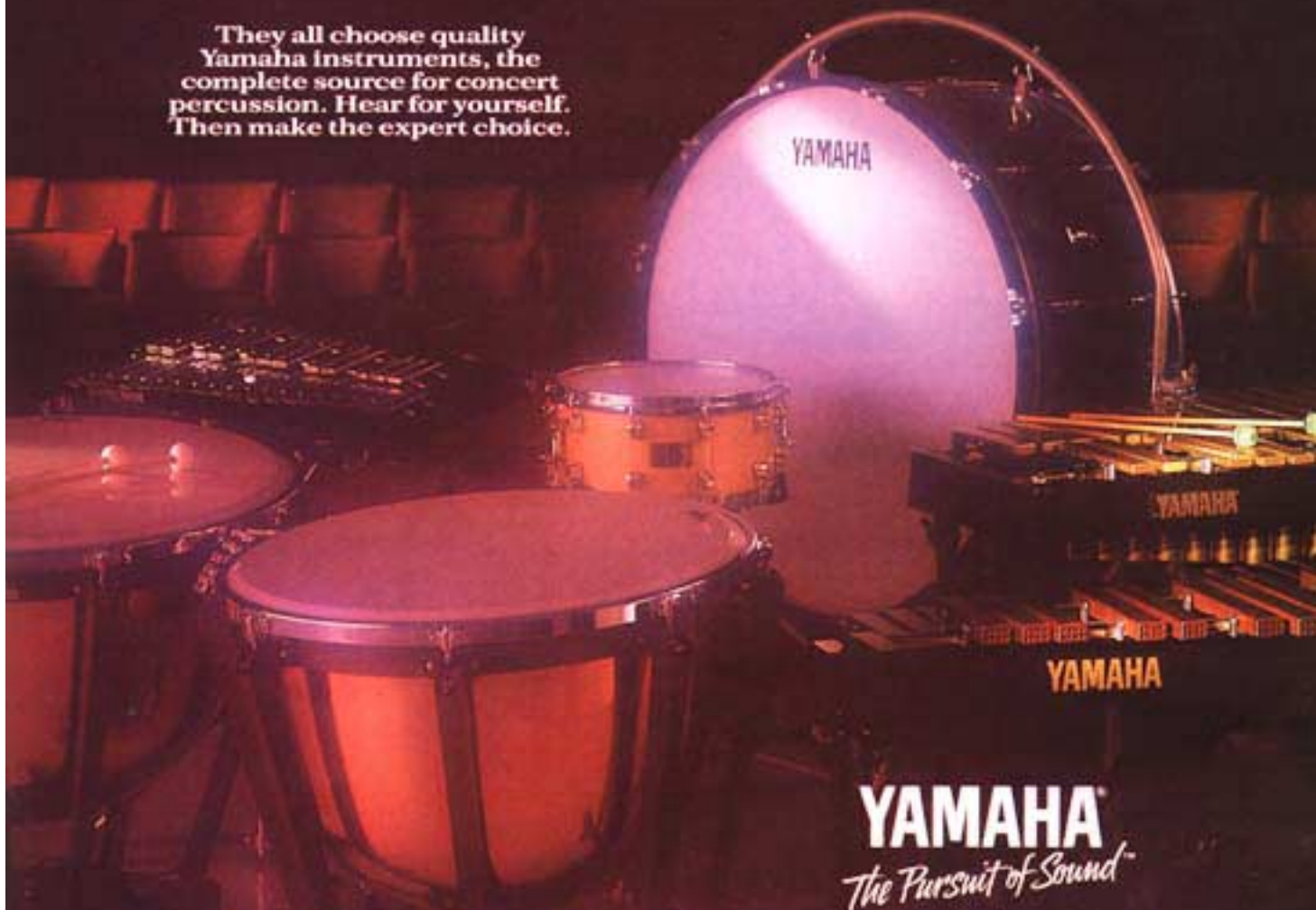
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In the April 1996 *Percussive Notes* Mr. Michael Rosen referred to the use of the Head Gauge (TAP Products) in his article entitled "Mounting Calf Heads On Timpani." While doing so, he recommended altering the device in order to achieve his desired goal of an evenly tensioned head at all points of the counterhoop.

While I was pleased to have our Head Gauge mentioned in such an otherwise excellent article, I fail to understand the need to alter anything. Just previous to describing this alteration he writes: "I usually just put the piece of wood on the head so that it extends over the counterhoop and then pull down each tension rod as above until the wood lays flat." Please consider using our product as is. Otherwise, take Mr. Rosen's advice and just put a piece of wood on the head instead. Doing any alterations makes much of the Head Gauge's designed-in advantage almost useless.

I and a number of other timpanists and instructors have been using the Head Gauge for a long time and find it very easy to use. We experimented with various sizes, setups of the extension arm, materials, balances, configurations of screws and cap nuts (including ground to a fine point), but found this setup to work the best for everyone who tried it out. We are very proud of the final design of this item, as well as the people who collaborated and spent so much time in designing and testing.

Included with the Head Gauge is a short description of how to use the device and I am always happy to discuss its use with anyone interested. We know that timpanists and educators will be satisfied with the workmanship and use of our simple design.

Mark Yancich, Atlanta, Georgia

GOODMAN TRIBUTE

We want to thank you for devoting such a substantial part of your June issue of *Percussive Notes* to a remembrance of our father, Saul Goodman. He endured the aftermath of a serious stroke with remarkable fortitude and good humor for eighteen months, but it was healing for both of us to be reminded of him in his fullness through words and photographs.

Certainly he was an "original" musician more shaped by the music he played than any particular academic training. That unique relationship to music he communicated to his students (as your feature pointed out so well)—a breath of fresh air in an increasingly competitive field.

We are both deeply grateful to have this remembrance of him in better days. Thank you. As he would tell his students, "Just make music!"

Sincerely,

Helen Goodman Hendriksen and Ruth Goodman Greenberg

I am terribly ashamed to admit that I allowed myself to be so swallowed up by my work that I forgot to respond to Gordon Gottlieb's request for a testimonial letter for my beloved teacher, Saul Goodman. Like so many other timpanists, I owe Saul for teaching me how to play timpani and to thus have a successful career.

Behind that tough, vital and energetic exterior was a caring, thoughtful and kind man. One example comes to mind. At the time I was studying with him, I was

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—\$45, Student/Senior—\$27. • **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). • © 1996 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a nonprofit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.

playing extra percussion with the Metropolitan Opera Orchestra, particularly keyboard. I informed him at the beginning of a fall semester that my operas wouldn't begin until December and, therefore, I couldn't afford to take lessons until then. His response was "You're too good to stop lessons. We'll just continue and you can start paying in December." That was quite a contrast to the man who would interrupt my lessons to have an argument about who made the most money freelancing the previous week.

Saul was more than a great timpanist and superb teacher. He was a great musician. His comments on interpretation, style and sound were in themselves lessons in musicianship and sophisticated orchestral playing. I remember walking through the orchestra room one time as Saul was giving a repertoire lesson to the percussion ensemble. He was talking about *The Sorcerer's Apprentice* and was saying to the timpanist that the next note after the timpani note at the end of the introduction was to be played by the bassoon, "so you must think of the bassoon sound when you play this note." I continued walking and just as I reached the door to leave the room I heard what I swore was a bassoon and I turned around and saw that Saul had taken a stick and played the note to show what he was saying. He would demonstrate a great deal because some things cannot be verbalized. He would astound me at times in repertoire lessons when talking through a long rest (LP recordings were being used then); he would suddenly indicate "57...58...59...play!"

He was frank in his opinion of others. He had great respect for Cloyd Duff and the technique they both acquired from Cloyd's teacher Oscar Schwar in Philadelphia, though Saul never adopted the German setup. Although Saul never studied directly with Schwar, he told me how he would go to Philadelphia to absorb as much as he could by watching and listening to Schwar. While he was devoted to his own acquired method of playing, he was tolerant, albeit within certain parameters, of that of others. And I do mean "certain parameters," because if he did not approve of a technique that he witnessed, he was quite vocal about his feelings. After a performance in Carnegie Hall of Mahler's Fifth Symphony, which I played with the Los Angeles Philharmonic, he asked me to have lunch with him the next day. During that lunch, he said "I remember you in the studio. You have taken the technique and made it your own. That's what I like to see." I was unaware that I had changed anything, but it led to a discussion of how an orchestra can affect a timpanist's playing: the conductor's choice of repertoire, his manner of interpretation and the style of his conducting—all this affects one's characteristic manner of playing. Much of his teaching was by demonstration. "Here, give me those sticks." Saul disliked the excessive use of words and had little patience with the student who was unable to absorb what he was saying or demonstrating. I remember one student, a wonderful jazz drummer, waiting to take his lesson, saying "What do you guys do in there for a whole hour? He throws me out in 15 minutes."

Above all was his love of the arts. He loved music; he loved playing timpani; he loved teaching and certainly was devoted to his students. He once said to me, "It's wonderful to be able to do what you love doing, isn't it?" He was a born timpanist. It seemed as if the timpani were a physical part of his body, so natural was his playing. To watch him play *The Rite of Spring* was like watching Buddy Rich take a drum solo. It is that love and enthusiasm that above all will remain uppermost in my memory of Saul.

William Kraft

PERCUSSIVE ARTS
SOCIETY
PRESS RELEASE

College Credit Offered for PASIC Attendance

Music teachers and band directors can earn college credit by attending PASIC '96, the annual Percussive Arts Society International Convention, to be held in Nashville, November 20-23. PASIC '96 is a four-day convention featuring the best in percussion education through clinics, masterclasses, concerts and exhibits.

The college-credit program is offered in cooperation with the University of Miami School of Music in Coral Gables, Florida. Registered PASIC participants can earn one or two hours of graduate, undergraduate or continuing education credit by attending ten sessions for each credit hour they plan to earn. All concerts and clinics are considered "sessions." A three- to five-page paper will also be required, and must be submitted to the University of Miami program representative by December 10.

Participants may register for the course—MED 593, Special Topics in Music Education—at the University of Miami booth in the PASIC '96 Exhibit Hall. Course fee is \$160.00 per credit hour. Enrollment at the University of Miami is not required for participation in this program.

Registration must be completed no later than 10 A.M. on Thursday, November 21. A statement of completion of the course will be mailed to the student as soon as the course is completed, and an official transcript of grade recorded will be mailed to the student at the end of the fall semester in December.

For more information, please contact Ken Moses, University of Miami, School of Music, P.O. Box 248165, Coral Gables FL 33124; phone: (305) 284-2245.

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Host's Report/PASIC '96 in Nashville—November 20-23, 1996



WITH THIS PASIC PREVIEW ISSUE we present a glimpse of the program that the PASIC '96 Host Committee and I, along with the officers, committees and staff of the Percussive Arts Society, have been developing over the past two years. It represents the best that the world of percussion has to offer. You will notice a wide selection of artists and groups from around the world, demonstrating the incredible variety of musical styles available today.

PASIC '96 has been expanded by some fourteen performance slots to reflect and accommodate the ever-increasing richness and variety of the percussion world. This preview is just the "tip of the iceberg," so to speak. Many special treats and surprises will await you in Nashville this November. You will just have to be there to believe it! **PN**



Bill Wiggins, Host

L A M A

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Percussion education at the college level is primarily limited to the orchestral approach (timpani, xylophone, marimba and drum set), which unfortunately limits the spectrum considerably.

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WEDNESDAY, NOVEMBER 20 • NEW MUSIC/RESEARCH DAY—"PERCUSSION IN DISCUSSION"

	COMPOSER	PERFORMANCES
NOON		Welcome—Tom Goldstein
	Ralph Shapey	<i>2 for 1</i> , performed by Michael Rosen; <i>Gottlieb Duo</i> , performed by The Hoffmann/Goldstein Duo
1 PM	Erik Santos	<i>Zauberkraft</i> (Magic Power) for solo percussion, performed by Timothy Robert Lutte
1:30 PM	Ed Broms	<i>ARC</i> , performed by Terrance Mahady (timpani) and Harold Seletsky (clarinet)
2 PM	David Hollinden	<i>Of Wind and Water</i> , performed by Andrew Spencer; <i>Dusting the Connecting Link</i> , performed by Andrew Spencer
3:30 PM	Stuart Saunders Smith	<i>Polka in Treblinka</i> , performed by Trio Algetic; <i>Links No. 11</i> , performed by Trio Algetic
4:15 PM	Guo Wen-Jing	<i>Drama, Opus 23</i> by The Percussion Group/Cincinnati
4:45 PM		Two selections from <i>The Noble Snare: A Minute of News</i> —Eugene Novotney, composer/performer; <i>What the Snare Drum Tells Me</i> —Allen Otte, composer/performer
5:15 PM	Frederic Rzewski	<i>Coming Together</i> , performed by Talujon Percussion Quartet
8 PM	Ralph Shapey	<i>Soli for Solo Percussion</i> , performed by William Trigg
	Ben Johnston	<i>Recipe for a Percussionist</i> , performed by Brian Johnson; <i>Sleep and Waking</i> , performed by Ron George with the Oberlin Percussion Ensemble (Michael Rosen, Director); <i>Knocking Piece II</i> , performed by The Akron Percussion Ensemble (Larry Snider, Director)
	James Tenney	<i>Rune</i> , performed by Talujon Percussion Quartet; <i>Pika-Don</i> , performed by The University of New Mexico Percussion Ensemble (Christopher Shultis, Director)


THURSDAY, NOVEMBER 21

	DRUMSET CLINICS	PERCUSSION CLINICS	MASTERCLASSES (Limited Seating)	SHOWCASE/TERRACE CONCERTS	MARCHING PERCUSSION FESTIVAL	OTHER	MEETINGS
8 AM			Jim Coffin/Music Business Opportunities				8 AM Contest and Audition Procedures Committee; Publications Advisory Board; Scholarly Papers Committee; World Percussion Committee
9 AM	Brad Dutz & Russ McKinnon	Wieland Schreiber/Marimba				Scholarly Paper Presentation: Bob Cook/History of Slingerland Drum Co.	
10 AM		Digjam/Electronic	Tad & Carol Carpenter/Marching	Oklahoma State University Percussion Ensemble/Showcase		Vibraphone Solo Competition (10 AM–NOON)	
11 AM	Chester Thompson	Stanley Leonard/Timpani				Randy Crafton/World Event	
11:30 AM							11:30 AM Board of Directors
NOON		Godwin Agbeli/World Percussion	Vida Chenoweth/Marimba				
1 PM					College Individuals		
1:30 PM							1:30 PM Chapter Presidents; Drumset Committee
2 PM	Heracio Hernandez	Nebojsa Zivkovic/Marimba				Roundtable Discussion/Topic: Drum Circles	
3 PM		Marie DeCicilia/Electronic	Keith Aleo/Orchestral Accessories	Chin Kwok Wai/Showcase			
4 PM	Akira Jimbo	Kalani/Congas			High School Individuals		
4:30 PM							4:30 PM College Pedagogy Committee; Marching Committee; New Music Committee
5 PM		Robin DiMaggio/Drumset	Skip Hadden/Drumset				
5:30 PM				Hip Pickles/Terrace			
6 PM						Drum Circle	6:15 PM Sustaining Member Advisory Council
7 PM						Open Rehearsal w/Jan Finkel and USAF Band	
8 PM				Repercussion/Concert			
10 PM						Drumset & Hand Drum Jam Sessions	

PLEASE NOTE: All schedules are subject to change

FRIDAY, NOVEMBER 22

	DRUMSET CLINICS	PERCUSSION CLINICS	MASTERCLASSES (Limited Seating)	SHOWCASE/TERRACE CONCERTS	MARCHING PERCUSSION FESTIVAL	OTHER	MEETINGS	
8 AM			David Gross/Orchestral		College Division		8 AM Education Committee; Percussion Ensemble Committee; Percussive Notes Editors; World Percussion Committee; WPN Committee	
9 AM		Mannette/WVU Steel Band				Scholarly Paper Presentation: Layne Redmond/History of the Frame Drum, 800 BC- 1000 AD		
10 AM	Brian Fuller & Eddie Bayers	Alessandra Belloni/World Percussion		Plymouth-Canton Educational Park Percussion Ensemble				
11 AM		Arthur Lipner/Vibes	Peter Erskine/Drumset				Aloke Dutta/World Event	
11:30 AM								11:30 AM Board of Directors
NOON	Charlie Adams	Ignacio Berroa/Drumset	Glen Velez, John Wyre, et al./World Percussion	UT-Knoxville/Terrace				
1:30 PM								1:30 PM Chapter Presidents; Drumset Committee
2 PM		Graham Johns/Orchestral Cymbals	Jim Rupp/Drumset	Valerie Naranjo and Mandara/Showcase			N. Scott Robinson/World Event	
3 PM	Walfredo Reyes Sr.	William Ludwig II/Percussion History				High School Division		
4 PM		Allman Bros. Rhythm Section	Michael Burrill/Marimba					
5 PM	Jo Jo Mayer	Valerie Naranjo and Mandara						
6 PM						Percussion Ensemble Literature Session/University of Kentucky and Jim Campbell; Drum Circle	6:15 PM Sustaining Members Advisory Council	
8 PM				Nashville Symphony Orchestra w/Chris Lamb/Concert				
9 PM				Mike Manieri/Concert				
10 PM						Drumset & Hand Drum Jam Sessions		

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PLEASE NOTE: All schedules are subject to change

SATURDAY, NOVEMBER 23

	DRUMSET CLINICS	PERCUSSION CLINICS	MASTERCLASSES (Limited Seating)	SHOWCASE/TERRACE CONCERTS	FUNDAMENTALS SESSIONS	OTHER	MEETINGS
8 AM			Matt Savage/Marching				8 AM Composition Committee; MIDI Committee
9 AM	Jim Chapin				Bret Kuhn & Julie Davila/Snare Drum	Scholarly Paper Presentation; Scott Deal/The Drums of Alaska Frank Gardner/World Event (9-11 AM)	9 AM Marching Committee
10 AM		US Navy Band Percussion Section	John Riley/Drumset				
11 AM	Paul Lein			Northwestern University Percussion Ensemble/Showcase	Jim Lambert & Rich Holly/Keyboard	Hal Blaine/Recording Session	
11:30 AM							11:30 AM Board of Directors
NOON		John Beck/Cymbals	Ward Durrett/Marching	Massed Steel Band/Terrace		Buddy Harmon/Recording Session	
1 PM	Gregg Bissonette					Kathy Armstrong/World Event	
2 PM		Tom Augst/Marching	Gregg Field/Drumset			Fundamentals of Hand Drumming	
3 PM	Marvin "Smitty" Smith			Éric Sammut/Showcase	Marshall Maley & Christopher Deane/Accessory Percussion		
4 PM		Scott Johnson/Marching	Bill Cain/Orchestral				
4:30 PM							4:30 PM Committee Chairs
5 PM				West African Celebration/Terrace	Ed Skaughnessy & Peter O'Gorman/Drumset		
6 PM						Cocktails	
7 PM						Hall of Fame Banquet	
8 PM				Nashville Symphony Orchestra w/Chris Lamb/Concert			
9 PM				Airmen of Note w/Ian Finkel/Concert			
10 PM						Drumset & Hand Drum Jam Sessions	

PLEASE NOTE: All schedules are subject to change

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Nashville Cats

Music City's Working Drummers

By Rick Mattingly

EDDIE BAYERS

HIS CAREER AS A FIRST-CALL NASHVILLE SESSION drummer should have ended ten years ago. For starters, Eddie Bayers had already held that position for a decade, which is about as long as such careers can be expected to last in a business in which styles regularly change.

But then, while riding his motorcycle one day in 1986, someone ran a red light and hit him, crushing the main bone in his left hand that gave his hand and wrist mobility. "The doctors didn't see how I would ever be able to go back to being a drummer," Bayers says.

Artists such as Rodney Crowell, the Judds, Michael Murphey and Roseanne Cash weren't about to give up the drummer on whom they had come to depend, so as soon as the cast was off his arm, they invited Bayers to record with them. "To them, feel and groove were the bottom line, and they knew I'd never lose that," Bayers said. "I couldn't be more thankful for the graciousness of the artists that supported me."

Although Bayers regained his left-hand mobility, there was no way he could use it to slam backbeats on the snare drum. So he learned to play in the "open-handed" position, riding the hi-hat lightly with his left hand and playing snare drum with his right, which he found was ideal for achieving a more contemporary sound in which the hi-hat tends to be *pianissimo* while the snare is double *forte*. "Playing open-handed gives you all the leeway in the world with your snare," he says. "When it comes to playing hard, you have all that space to really bring the stick up."

Bayers' career has continued to grow, and he received the Academy of Country Music's Drummer of the Year award from 1991 to '95. Recent credits include recordings with Wynonna, George Strait, Martina McBride, LeAnn Rimes, Alan Jackson, Beth Nielsen Chapman, Bob Seeger and Mark Knopfler.

At PASIC '96, he will conduct a "mock" recording session to give people an idea of how Nashville sessions are run. Bayers will be joined by guitarist Brent Mason, pianist Matt Rollings and bassist Michael Rhodes, who are all first-call Nashville session players.

Bayers hopes that the PASIC presentation will clear up some misconceptions about studio work. "If people sat in the studio with us, they might think that it's all a big joke from the way we kid around," Bayers says. "But it's an illusion of laxness. Everyone is so experienced and fine-

tuned in this art that most of it is second nature and we can relax and enjoy making music.

"In some cases, people go into the studio with an attitude that is too serious. That's not to say that we aren't serious about what we do, but there is a point at which being overly serious can work against the project. You can tell when a record has been labored over and put under a microscope. You end up with something that sounds clinical instead of music that has a natural flow."

Bayers says that another misunderstanding can involve drum tuning. "You could have what, to you, is the perfect sound on your kit, but by the time it gets onto the tape it's a nightmare," he explains. "Meanwhile, you could be in the control

room and hear a snare drum sound that you thought was incredible, but if I invited you into the studio to hear the actual sound of the drum, you might be surprised at how much ring it has. You have to trust the engineer, and you shouldn't judge the sound until you've been inside the booth and can hear how the drum actually sounds after it goes through the microphones and whatever effects are being used."

The use of click tracks will also be discussed at the PASIC clinic. "We've done records that you would never think were cut with clicks because we might be playing on top of the beat in one section and behind the beat somewhere else," Bayers says. "But it was the click that gave us the center of the beat so that we could do that, and also kept everything consistent so that, if the producer desired, different takes could be edited together. A click track can really help the effort if you know how to use it."

BRIAN FULLEN

HE MAKES A LARGE PART OF HIS LIVING BY BEING a studio musician in Nashville. But don't look for Brian Fullen's name on a lot of album credits—at least, not yet.



RICK MALKIN



Eddie Bayers (top) and Brian Fullen will kick off the Friday PASIC '96 drumset activities with a clinic at 10 A.M.

"Like most musicians who do sessions in Nashville, the majority of my work involves playing on publishing demos for songwriters," Fullen explains. "All the Nashville publishing houses have staff writers, and they have teams of musicians who record the demos of their songs. They use the demos to pitch the songs to artists, and then the artists cut the songs with their own producers, who have their own teams of players that they use."

"There are a handful of drummers—like Eddie Bayers and Paul Leim—who do most of the records in Nashville. The next step down is guys like me who do the publishing demos. The good news is that it's a good living, and that the guys like Eddie used to be the guys doing the demos. So it's just a matter of time."

Fullen and Bayers will be sharing a PASIC '96 clinic in which Fullen will begin by giving an overview of styles that are common in Nashville sessions. "I'll start with some basic country pop grooves that don't differ too much from a rock tune," Fullen says. "But in country, we tend to play things a little more 'squared off'—you might play more simply and fills might be more understated. Country rock is real straight-ahead and reminiscent of some of the roots rock like John Mellencamp or Bob Seeger."



Paul Leim's clinic will be held Saturday, November 23 at 11 A.M.

Hank Williams and Lefty Frizzell were influenced by the Cajun music from Louisiana," Fullen explains. "You can really hear it in a song like Williams' 'Jambalaya.' Another style I'll play is western swing, which developed when Bob Wills, who was playing Texas folk music, invited a big band drummer named Smoky Dacus to join his band. Smoky played the same thing with Wills' music that he had played in the big bands, and that's how western swing was born. It's become a favorite with country artists like Vince Gill and Garth Brooks. It seems like everybody has a couple of swing tunes on their records."

Other styles Fullen plans to include are country funk, "train" beats and country shuffles. Throughout his presentation, he will play along to tracks from the CD that accompanies his instructional book, *Contemporary Country Styles*, which is published by Alfred.

Despite Fullen's success in Nashville, he's not a

native of Music City, or even from the south. He was born and raised in Columbus, Ohio, and attended Capital University, where he studied with Bob Breithaupt. After graduating in 1983 he played in show bands for two years and then attended Memphis State University, where he earned his master's degree and taught drumset as a graduate assistant. While in Memphis his professional experience ranged from working with the Memphis Symphony to gigging with rockabilly pioneer Carl Perkins.

Fullen moved to Nashville in 1987 and spent his first couple of years playing in clubs. He then toured with Contemporary Christian Music artists the Imperials (who had backed Elvis Presley), followed by a tour with Vince Gill and then a stint with another CCM group called the Allies. In the past couple of years he has toured with Shania Twain, Randy Travis, Lorrie Morgan and Peter Frampton, and become increasingly busy doing demos. He also teaches drumset at Belmont University in Nashville.

"Some people think that playing country is playing stupid," Fullen says. "But the top drummers in Nashville are brilliant at playing what's right for the song. It may not involve a lot of chops, but it takes the song where it needs to go."

PAUL LEIM

Like most PASIC drumset clinicians, Paul Leim plans to do a drum solo at some point during his PASIC '96 clinic. "But you're not going to see a Dave Weckl," Leim admits. "I'm not a flash player. I'm a meat-and-potatoes guy who works every day."

The bulk of that work is done in the Nashville recording studios. Leim is a first-call player whose credits include recent hit albums by Shania Twain, Randy Travis, Daryle Singletary, Sammy Kershaw, Neil Diamond, Peter Cetera, Mindy McCready and Lyle Lovett. He's also the drummer for *At the Ryman* on the TNN cable network.

"One reason I keep working is that I can give people unlimited choices," Leim explains. "If they want a tune played straight down on acoustic drums, no problem. If they want to program the tune, no problem. If they want a programmed drum loop on the verses and acoustic drums when the chorus comes in, no problem."

"I never know what I'm going to get into, so I carry at least a dozen different snare drums to each session, and sometimes I bring two complete drumsets so the producer can pick the one that best fits the artist's style. I also carry a lot of electronic gear so that I can program a part or trigger sounds from my acoustic drums."

While one may not tend to think of "Nashville" and "electronics" in the same breath, Leim says that electronics are used frequently on country music recordings. "You wouldn't think that triggered

drums would be used on a Randy Travis record," Leim says, "but on 'Before You Kill Us All,' the drum sound is 50% triggered, 50% acoustic. It's like a guitar player using effects on a guitar sound. We blend it in as part of the total sound. On Mindy McCreary's 'Guys Do It All the Time,' the sound is about 60% triggered and 40% acoustic. You can hear it; it's a little more in-your-face and has more presence, but the whole set is not ringing the way a pure acoustic set would if you just hit it harder.

"Electronics come and go. Two years ago I triggered sounds on almost every record. Now it's getting back to more acoustic sounds. Randy Travis's single 'Are We in Trouble Now' is all acoustic, and so is Beth Nielsen Chapman's new record."

Nashville is known for the efficiency of its recording sessions, so Leim can't take too long to determine the right setup for each song. Generally, the producers and artists trust him to make the proper choices. "The instant I hear the demo, I go out in the studio and pick my instruments and sounds. Sometimes an artist or producer will be very specific about what they want, and they'll ask for something higher or lower pitched, or something more or less aggressive. The other day an artist told me he

wanted a real '70s sound, so I pulled out a nine-inch maple drum that Noble & Cooley made for me, tuned it way down, put a wallet on the head and did my best Larrie Londin impression. It was exactly what he wanted.

"Of course, sometimes you get people who talk like they used to in L.A.," Leim says, laughing. "They'll say they want a sound that's pink or that has more blue in it, and then you have to deal with that and figure out what they're looking for. Usually, once you've worked with someone a couple of times, they realize that you've done this before and you know what you're talking about, so then they start deferring to you."

Leim says that one of the most difficult aspects of Nashville studio work involves the traditional country styles that must stay within a very specific framework. "You might think that those sessions would be the easiest," he says, "but they're often harder because you're trying to find a way to make this guy sound different than the guy you worked with this morning and the one you worked with yesterday. You want to come up with something that will distinguish each artist, but still stay in the mold." PN

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Charlie Adams

Mixing Meters and Colors

By Lauren Vogel Weiss

EVEN THOUGH NEW AGE ARTIST YANNI HAS TAKEN A temporary touring sabbatical, 1996 has not been a year of rest for drummer Charlie Adams. Following their successful 1994 tour of the United States, Yanni and his group spent most of 1995 on a world tour that included concerts in Latin America, southeast Asia, Australia, Japan, Europe, Puerto Rico and Hawaii. Adams, who released a solo CD two years ago, has spent the past few months building his own digital recording studio in his suburban Nashville home, where he has begun working on a new solo project that he laughingly describes as "Led Zeppelin vs. Big Band Jazz."



Charlie Adams' drumset clinic will be held at noon, Friday, November 22.

Adams began playing the drums at age fourteen and soon was studying with Phil Stanger at Frank's Drum Shop in Chicago. After seeing Buddy Rich on *The Tonight Show*, Adams became hooked on jazz and big band music. After college he moved to Minneapolis, where he played with and managed the rock band Chameleon, which included keyboardist/composer Yanni. While in Minneapolis, Adams also studied with Marv Dahlgren, principal percussionist

with the Minnesota Symphony.

Following Chameleon's breakup, Adams and Yanni moved to Los Angeles and began to work on commercials and television and movie soundtracks. Adams took advantage of being in southern California by studying with famed *Tonight Show* drummer Ed Shaughnessy.

Adams continued to perform with Yanni and they have recorded ten albums together, including three that have gone platinum—*Reflections of Passion*, *Dare to Dream* and *Live at the Acropolis*—and two that have gone gold. *Live at the Acropolis* sold over five million copies and the *Live* videotape was the top-selling video of 1995. Since their music is instrumental, there are no language barriers to over-

come and it can be understood and appreciated all over the world.

Adams' PASIC '96 clinic will be divided into three sections: the first part will focus on some of his more popular (and percussive) songs with Yanni, including "Within Attraction" and "Keys to the Imagination" (both in 7/8), "Marching Season" (in 9/8) and "Nostalgia" (in 5/8).

The second part of the clinic will focus on the drum solo. He will discuss how he structures a solo using a "table of contents," and also demonstrate how he incorporates various rudiments into his playing. He will include his trademark Middle-Eastern rhythms and odd-time signatures.

Adams' favorite time signature is 7/8. "Our sevens are broken into two, two, and three, or three, two and two, as opposed to counting in seven. When I want to jazz up the 7/8, then I do an 8th note, two 16ths, 8th note, two 16ths, three 8th notes, or sometimes an 8th, two 16ths, 8th, two 16ths, 8th, two 16ths, 8th. Our 9/8s are played three, two, two and two. I used to program some of this stuff into drum machines and then I'd learn how to solo on top of sevens and nines. I'd hear the pulse beats in my head, and after a while it was just like playing 4/4 time."

The third part of the clinic will be devoted to Adams' unique blend of acoustic and electronic instruments. From a simple four-piece set of acoustic drums to his massive "orchestral drumkit" that he uses on tour, he will demonstrate how electronics do not replace acoustic instruments, but enhance them.

"I don't like when a drum machine replaces a drummer," Adams states. "I don't like when a synthesizer replaces a violin player. That's why I'm so happy we have a symphony on tour with us. We're not replacing strings; we're trying to accomplish a *marriage* between electronics and acoustics. Instead of trying to replace violin players, we're saying, 'Here's a nice electronic sound *blended* with a beautiful violin sound. Here's a nice acoustic drum sound put together with a really cool sampled sound.'

"We're trying to have more colors. But if somebody gave me the power tomorrow to eliminate every computer and every drum machine, I'd do it! Then everybody would have to go back and just *play*."

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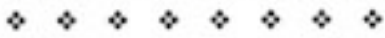
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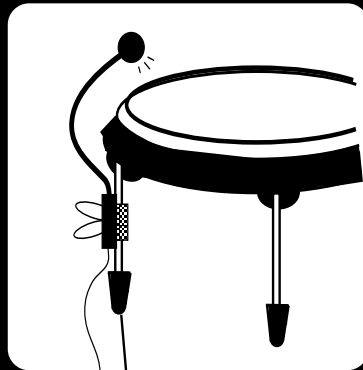
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Gregg Field

Breaking Through the Drumset “Wall”

By Jim Coffin

JUST AS MARATHON RUNNERS OCCASIONALLY RUN into the ‘wall’ striving to either better their time or just finish the race, so do drummers hit a physical ‘wall’ as they try to improve,” says Gregg Field, who understands the challenges facing contemporary players. “My masterclass will identify the many problems that occur and offer solutions to such topics as bass drum control, speed and muscle relaxation, as well as discussing the musical ‘wall.’”

Field has been solving such problems in a varied career that includes teaching at USC since 1983 and performing with such diverse artists as Count Basie, Ray Charles, Ella Fitzgerald, U2’s Bono, Herbie Hancock and Frank Sinatra. Having to deal with a variety of musical styles and very demanding leaders has given him the insight to help students solve their playing problems. “Teaching at USC is very rewarding,” he says, “because as you watch your students struggling with control problems, for example, you can identify and help them overcome their physical limitations.”

Field started playing with bands at age nineteen and soon realized that each group demanded more than he was able to deliver. But it wasn’t until he looked at a video of himself that he noticed what was affecting all of his playing. “I saw how much my upper body tension was impacting my legs and my whole body. Also, I began to watch other drummers who seemingly didn’t have the strength that I had, yet were able to do more and play faster with more stamina. That was a real awakening.”

Since then he has taught and given clinics that feature arriving at your full potential as a drummer. Warming up to his subject, he offered more advice. “If players use the heel-down technique on the bass drum pedal, they use their toes to pick up the foot, resulting in muscle tension in the back of the leg. Try it, and notice the difference when you lift your foot as opposed to raising your toes. In my masterclass I will be demonstrating with participants practical solutions to muscle tension problems with the legs, hands, arms and all muscle groups.”

Another area that he feels very strongly about is convincing his students to let the music do the dictating. “In high school or college bands the drummer is usually admonished to drive the band, take charge. This might be true in those situations, but in a professional group, only playing what you think might be right can get you into trouble. I learned that lesson early on in my career. When I was on the Tommy Dorsey band I didn’t have a clue as to my role. I was only nineteen, and after a year on the tour I got fired. When I asked why, I was told, ‘I’ve been asking you to play what I wanted and you didn’t.’ That was it—my playing came from ego, not the music.”

Stints with Ray Charles, Count Basie and Ella Fitzgerald contributed to Field’s education and he credits advice given him by such people as Basie guitarist Freddie Green for helping him get past the musical “wall” and ceasing to be a “mindless metronome.”

“I’d been on Basie’s band for about six months when Freddie pulled me aside and said, ‘You don’t have to push or pull the tempo. Just listen to the melody and play in the center of it.’ That was some of the best advice I ever got.”

He also recalled a wonderful compliment he received from Fitzgerald, which highlights his approach. “She told me that when I played for her she had more air because I supported her phrasing. When I joined Sinatra that concept really helped me because he used everything from jazz bands to full orchestras, and the only way to make it work was to listen where Frank sang and lock in on that feel. Let’s face it, large orchestras don’t swing.”

Now Field has added producing to his musical endeavors, playing on and producing Bob Florence’s latest Jazz Orchestra CD.

“I’m really looking forward to being at PASIC and getting the opportunity to share what I have learned with the students that attend my masterclass,” Field said. “We’ll get to talk about drumming, music and have some fun.” PN



Gregg Field’s drumset masterclass will meet at 2 P.M. on Saturday, November 23.

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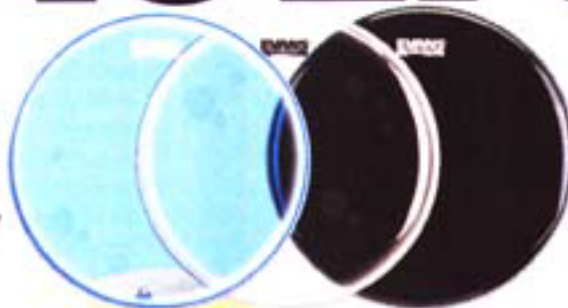
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PASIC '96 Marching Preview

By Lauren Vogel Weiss

DRUM AND BUGLE CORPS HAVE been at the forefront of marching percussion for decades, and PASIC '96 will showcase two leaders of contemporary corps: Tom Aungst and Scott Johnson. Between their two corps, they share a total of thirteen Drum Corps International (DCI) World Championship titles and almost as many "High Percussion" awards.

PASIC '96 will also feature three masterclasses oriented to marching percussion. And the popular PAS Marching Percussion Festival will return for the 15th consecutive year, including several new and exciting areas of competition.

TOM AUNGST

THOMAS AUNGST IS THE PERCUSSION ARRANGER and Caption-head for the six-time DCI World Champion Cadets of Bergen County Drum and Bugle Corps. (Yes, that's the corps that used fifteen marching washboards in Copland's *Hoedown* this past summer!) He marched with the corps for four years before he joined their staff as a snare "tech" in 1985. Four years later he began writing their percussion arrangements.

In February 1995, *Percussive Notes* published his article "Rehearsal Techniques for Marching Percussion," and Aungst will continue this theme by focusing his clinic on the topic of rehearsing a marching percussion ensemble. He will be accompanied by the John Overton High School drum line (from Nashville), under the direction of Julie Davila.

"Any ensemble needs to have proper rehearsal techniques to reach a common goal," Aungst explains. "Because we have a large percussion staff at the Cadets, it's important that everyone has the same philosophy and teaching approach so the students have a common and consistent way they are going to rehearse each day.

"There are six factors that are very important when rehearsing an ensemble: balance and blend, tempo, rhythmic interpretation, quality of sound, listening and clarity. During the clinic, I'm going to demonstrate how you can approach using these six key factors.

"For example," Aungst continues, "the basic components that define balance and blend are stick heights, playing zones, stick selection and tuning. We will play through a few exercises using different stick heights and different playing zones on the drums. We will also have the students use different implements, so we can balance and blend within the ensemble, and also discuss tuning, which is

very important, too." The Overton drum line will play some of their own exercises as well as a few of the Cadets'.

The clinic won't focus specifically on either high school or college drum lines. "The things that I'm going to talk about could be for any level," he explains. "I've developed and worked on these techniques over the years, especially through my involvement with the Cadets."

Aungst is also the Percussion Director for the Dartmouth Public School System in Dartmouth, Massachusetts. He attributes his interest in primary and secondary music education to his former teacher John Rozum, who taught at Wilson High School in West Lawn, Pennsylvania. "I took lessons through elementary, middle and high school with him. He was a private teacher who taught everyone in the area. This was something that really fascinated me and I think I followed in his footsteps.

"I get my students in fourth grade," he elaborates, "and then watch them graduate from high school with the musical skills I've been able to give them. It's rewarding to see the whole process. Some of my students have graduated and gone on to music schools."

One outstanding memory that Aungst recalls from his years with the Cadets is working with Thom Hannum. "Thom and I were just like father and son for a number of years. When I started teaching, he was still writing for the Cadets, and during that time things really clicked between us. Those four years were some of the best years of my life, and I really enjoyed working with Thom."

Tom Aungst is the author of the instructional video *Rehearsing the Contemporary Percussion Ensemble* (published and distributed by the Cadets of Bergen County). In addition to his teaching duties, he is an active clinician and endorser for Pearl drums. He also endorses Vic Firth sticks and mallets, Zildjian cymbals and Remo, Inc.

SCOTT JOHNSON

IT HAS BEEN TWENTY YEARS SINCE SCOTT JOHNSON first joined the snare line of the Blue Devils Drum and Bugle Corps from Concord, California. He has been the Director of Percussion and Arranger for the eight-time DCI World Champions since 1994.

He first marched in a snare line at the tender age of four. "My two older sisters grew up in the pagentry world twirling batons, so I was at every parade on Mom's hip," chuckles Johnson. "When I was big enough to learn how to play something, I



Tom Aungst (top) and Scott Johnson are featured in back-to-back marching percussion clinics on Saturday, November 23, at 2 and 4 P.M.

began taking lessons and actually marched a snare drum in a "feeder corps" for an organization called the Royal Family, based in San Leandro, California. I've basically been doing rudimental drumming my whole life!

"I marched with them through the '73 season. In 1974, the corps merged with another corps from Stockton called the Commodores and we were the

Royal Commodores for the 1974 season. I took a year off before I joined the Blue Devils in '76 and have been with them pretty much ever since."

Johnson marched in the Blue Devils snare line for four years (1976-1979). "I was a 'paid marcher'," he laughs,

"because I was actually on staff as well as marching in the line during my last two years." While he was a member, the corps won the first three of their eight Drum Corps International World Championship titles (1976, 1977 and 1979) and the first two of nine DCI "High Percussion" titles (1976 and 1977). Johnson was also the DCI Individual Snare Drum Champion in 1977.

When he joined the Blue Devils staff full-time in 1980, he was the "drum tech" dealing with the technique for the snare, tenor and bass lines. Soon he progressed to writing and arranging for the drum line. Unlike other arrangers, Johnson still tours with the corps, riding and sleeping on a bus converted for staff members. "I'm just one of those guys who wants to be there every day," he says. "I'm the head arranger but I'm in front of the drum line twenty-four hours a day."

In addition to his work with the Blue Devils, Johnson has also been affiliated with other corps. He served as a drum instructor with the Santa Clara Vanguard (1990) and as their Director of Percussion and Arranger (1991-1993), and as an arranger with Pioneer (1995-present), Allegiance Elite (1992-present), Beatrix of Holland (1996) and Scrapers of Japan (1996). He is also the Percussion Instructor for two California schools: Logan High School in Union City and Clayton Valley High School in Clayton. He also arranges percussion music for various high school bands across the country.

During his PASIC '96 clinic Johnson will discuss multiple aspects of marching percussion: tuning, staging, execution and ensemble. "One of the things I emphasize is how to get the most out of drumheads, especially at the school level," he explains. "Just because schools can't afford a lot of drumheads doesn't mean they can't sound good. I let them know how to get the most out of their tuning for the least amount of money. I'll also discuss how the Blue Devils tune their drums."

Another area he'll address is staging the percussion section for field shows. "You need to consider the music that the ensemble is playing," Johnson explains. "What is the emphasis on the music that you're playing? There are ways you can stage the percussion section that can enhance the total musical package with the entire ensemble."

Johnson's seminar is being sponsored by Yamaha drums, Zildjian cymbals and Vic Firth sticks and mallets.

MARCHING MASTERCLASSES

FOR THE FIRST TIME AT A PASIC, PAS WILL present three marching-related masterclass sessions, allowing marching percussionists to perform for and be critiqued by some of the leading authorities in the field.

The first masterclass (Thursday, November 23 at 10:00 A.M.) will be a team effort led by **Tad Carpenter** and **Carol Carpenter**. Tad is a former member of the Santa Clara Vanguard Drum and Bugle Corps, Sacramento Freelancers Drum and Bugle Corps and the Disneyland Magic Kingdom Korps. He has also instructed the Freelancers and Velvet Knights Drum and Bugle Corps, and is currently working with the Glassmen Drum and Bugle Corps from Toledo, Ohio. He received his music degree and teaching credentials from California State University Northridge and instructs drum lines for the University of Southern California Trojan Marching Band and the Tournament of Roses Honor Band. Carpenter is also the Director of Percussion at Pasadena City College.

Tad served as Vice-President of the California Chapter of PAS for a number of years and organized the marching percussion events at PASIC '91 in Anaheim, California. He is a member of the PAS Marching Percussion Committee and has served as an adjudicator for PASIC, WGI and Southern California percussion competitions over the past few years. Carpenter is a clinician for Remo, Inc., Avedis Zildjian Co. and Vic Firth Inc.

Carol Carpenter marched with the Freelancers from 1978-1981 (where she met Tad). She graduated from Sacramento State University with a Bachelor of Arts degree and has taught high school groups throughout California. Carol works for Remo, Inc. in their Marching and Concert Percussion departments. Tad and Carol recently toured Southeast Asia, presenting marching percussion clinics sponsored by Remo.

Their masterclass will be "Hands-on Techniques for the Marching Percussion Ensemble." Using fifteen to twenty people from the audience at one time, they will demonstrate several marching percussion exercises for snares, tenors, basses and cymbals. "These exercises will deal with different techniques and which muscles to use for marching percussion," explains Tad. "A competitive drum line needs to make sure that everyone is uniformly play-



Tad and Carol Carpenter will conduct a marching masterclass at 10 A.M. on Thursday, November 21.

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ing with the same technique. We'll go over different strokes and stick heights, and then we'll deal with different exercises using different muscles."

Using one-handed exercises, roll exercises, single exercises, flam exercises and also some contemporary rudiments, they will try to involve everyone in the room. "It's definitely going to be a 'hands-on' event!" Tad promises.

Another masterclass will be led by **Matt Savage**, Director of Marching Percussion at the University of North Carolina at Chapel Hill. He also devotes his efforts to a variety of percussion activities that revolve mostly around marching and world percussion, including being a facilitator of community and corporate drum circle events. His unique percussion writing style has been heard with drum and bugle corps such as the Velvet Knights of Anaheim, California (1983-89) and the Dutch Boy of Kitchener, Ontario, Canada (1991-93). Savage has been a percussion consultant for the Star of Indiana (1990) and the Canton Bluecoats (1996) and can be heard on the Row-Loff Productions *Rudimental Cookbook* audio tape.

Savage received his Bachelor of Music Education degree from the Crane School of Music at the Potsdam College of Arts and Sciences, where he studied with James Petercsak. During college, he also played snare drum with the Bayonne Bridgemen championship percussion section (1981-1982). He received his Master of Music degree in Percussion Performance from the University of Southern California. Savage assisted with the USC Trojan Marching Band and at one time was the Director of Marching Percussion for the Trojans.

Savage's masterclass (Saturday, November 23 at 8:00 A.M.) is titled "Making the Most Out of Your Snare or Quad Solo: Exploring Composition, Interpretation, Musicality and Communication." After listening to attendees play a solo, he will critique their performance from a compositional standpoint. For those interpreting published solos, he will help them explore the composers' ideas by exploiting the wide ranges of ritards, accelerandos or phrasing opportunities and by communicating the notes off the page to entertain the audience and the judges.

Savage will also discuss his eight elements of creating an original solo. "First of all," explains Savage, "one needs a *musical form*. Will it be a theme-and-variations, an A-B-A form, a rondo or a free form? It should not be lick after lick, which gets boring after thirty seconds. The soloist also needs effective *transitions*. They can be abrupt transitions, ritards, accelerandos, a mutation of a rhythm into another rhythm, metric modulation, or gradually changing to different implements.

"Another element is *repetition*. A lot of soloists are afraid to use it, but yet in all music, repetition is what gets an audience to feel comfortable with a piece and to be able to relate to it. Then comes the *creativity*: the timbre choices—the drums, the dif-

ferent playing areas on the head or the rim or the shell—and the implement choices—sticks, brushes or soft mallets. It is also important to create a *variety of styles* within the solo. A soloist should go into a style, make a statement, complete the idea in that style, take some time to develop it, and then gradually make a transition out of it.

"The next element would be the *spacing* or the flow of the solo. Where is the most effective placement of special effects, whether it be visuals or fast rudiments? One must also consider down time, or the effective use of silence—how much to use, when to use it, and what to do with it. *Rhythmic sensibility* is the developing and communicating of complete rhythmic ideas. Too many players think that every bar they write has to be the hippest, most difficult thing that was ever written in the history of PAS snare drum individuals. But on a compositional level, it just doesn't make any sense. Have the patience and the confidence to develop and express these rhythmic ideas. And lastly, *communicate* with the audience. A lot of players just look at the drum for the whole solo and there is a wall between the soloist and the audience—and the judge."

Savage is a clinician, adjudicator and artist-in-residence for the Pearl Corporation, Afro Percussion, Sabian cymbals and Vic Firth sticks and mallets.

The final marching masterclass (Saturday, November 23 at noon) will be presented by **Ward Durrett**. A graduate of Millikin University and the U.S. Navy School of Music, Durrett may be best known for his contributions to the marching percussion activity. In 1979, he founded the country's first indoor marching percussion event, the Spartan Marching Percussion Festival in Northbrook, Illinois and served as its Director until 1993. He also established the PAS Marching Percussion Forum in 1982 and coordinated that event for six years. Durrett presently coordinates all percussion activities for both the Bands of America (BOA) and Winter Guard International (WGI)/Sport of the Arts organizations.

Durrett is also credited with pioneering the Indoor Marching Percussion Festival throughout the Midwest. His contributions to percussion education have been extensive, and include serving on the drum staffs of two DCI Finalist Drum and Bugle Corps as well as numerous high school and university band programs. Two of his more notable positions were as instructor and arranger for the 1980 MBA Summer National Champion Conant High School Band from Chicago and the 1985, 1987, 1988 and 1989 Bands of America Grand National Champion Marian Catholic High School Band.

During his masterclass, Durrett will critique snare and tenor soloists on their technique. Interested performers may volunteer to play a short solo (as time permits) and learn important technical tips to help them improve.



(Top) Matt Savage's marching masterclass is scheduled for 8 A.M. Saturday, Nov. 23; Ward Durrett follows with one of his own at noon.

Currently president of the Mountain Music Group in Estes Park, Colorado, Durrett is a consultant for the Ludwig Drum Company and Sabian cymbals. He also serves as an adjudicator for Drum Corps International and is a member (and former chairperson) of the PAS Marching Percussion Committee.

PAS MARCHING PERCUSSION FESTIVAL

THE MARCHING PERCUSSION FESTIVAL BEGINS on Thursday, November 21 with the Individuals competition. There will be a college division (beginning at 1:00 P.M.) and a high school division (beginning at 5:00 P.M.). Outstanding young percussionists from across the country will be performing in either the snare, tenor (multiple toms), keyboard, timpani, rudimental snare drum or multiple percussion categories. There will also be two new categories: Bass Drum Ensemble and Cymbal Ensemble. The winners will give an exhibition immediately following the drum line performances on Friday.

On Friday, November 22, the best drum lines in

America will perform in the East Hall of the Nashville Convention Center (just a few steps away from the exhibits). The college division will begin at 9:00 A.M. and the high schools will perform at 1:00 P.M. Both defending champions—Morehead State University from Morehead, Kentucky and Marcus High School from Flower Mound, Texas—are planning to be there. But they will face stiff competition from many other schools, including several strong Tennessee percussion programs.

Adjudicators for this year's festival will include some of the leading instructors in the field of marching percussion (in addition to the five featured marching clinicians): Lamar Burkhalter, Marty Hurley, Jeff Moore, Mark Wessels, and John Wooton—just to name a few. Fred Sanford will serve as Master of Ceremonies and local coordinators George Barrett and Julia Davila will make sure everything runs smoothly.

PN

Lauren Vogel Weiss is Chair of the PAS Marching Committee.

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 -David Sanborn

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A Global Family World Percussion at PASIC '96

By John Wyre

FROM A GLOBAL PERSPECTIVE, WHILE ENGLISH is establishing itself as the language of commerce, music is most certainly establishing itself as the language of culture. Around the globe, performing artists and composers are exploring and sharing the musics of the world in their search to satisfy their curiosity and to fuel their imaginations.

From pop music and musical theater to jazz and contemporary art music, we find the ethnic music of the world's great and diverse cultures answering the artist's call for inspiration. In my travels I have been astonished by the extraordinary variety of human expression that is the voice of the people. The rhythms and colors that people organize in their own unique ways to express their feelings offer a perpetual treasury of the face of humanity.

We are all involved in the art of touching, using the energy we can access to get things to vibrate. Drums are common to all cultures. But the range of sounds and shapes and approaches to playing is astounding. The varieties of techniques that are employed around the world in hand drumming alone could fill many libraries. Every culture, every music, carries with it another traditional approach to playing that inspires people to sit down and share their ideas. This is one way that artists learn from each other. So musicians sharing their skills is an inspirational experience, a motivational experience, an educational experience. The arts of Africa are influencing the arts of Asia; the music of South America is influencing the music of North America; and the didgeridoo has found its way to me and you. The world is coming together through music.

The great musical traditions of the world are forming a network of intercommunication, touching upon each other and influencing each other in the evolution of the creative spirit of the artists of the world. We are witnessing the evolution of a global music. Technology is most certainly accelerating this process, and I find it a very exciting process.

The need to communicate with our neighbors and work in harmony with them is essential in this day and age, and music provides the ideal nonverbal vehicle for establishing these patterns of harmony and good will. Social and political ideals aside, there are a lot of great honking licks out there in the world of music that we are totally unaware of. And every new cultural experience I have redefines and helps to reshape my understanding of what music is.

To service and satisfy the growing need and desire among so many percussionists to understand our expanding soundscape, PASIC '96 will offer an expanded lineup of workshops and seminars devoted to world percussion. We hope to begin to catch up with the rapid influx of new instruments and drumming traditions.

Many state-of-the-art instruments that have evolved from centuries of tradition are becoming commonplace in our North American musical environment. At the same time, the imaginations of many instrument builders and creators are establishing hybrid instruments and completely new concepts inspired by some of their experience with the music of other cultures.

From the metallophones of Indonesia and the idiophones of Southeast Asia to the balaphones of Burkina Faso and the amadinda of the Bantu people of Uganda, the definition of the mallet instrument is expanding rapidly. The steel pan orchestra of the Caribbean has given us an entirely new soundscape, demanding a very unique sense of touch. The gamelans of Indonesia have expanded our understanding of tuning, color and ensemble. Evolution is the essence of any life form, and our access to so much new and startling information coming to us at such a rapid pace is accelerating this change. The more we can listen and experience, the more this variety will integrate this kaleidoscope of music onto our creative palette, and into our work as artists.

The family of humanity offers up its heart in song. The passions and fashions of life are shared on the wings of music. Rhythm is at the very heart of that music.

Rhythm is not just relentless ass-kickin' groove. For some it's quite steady, while others meander with a variety of impulses, often pausing to smell the flowers or the fumes. Some push, some pull, some just delight in the ride—until we blow ourselves away with a hot lick, and pride draws us out of our joyful union.

We are all participating in the evolution of the music of the world. The walls are down, the bridges have been built. The crossovers have worked, and the network is in place. We are a global family. Technology has made us all immigrants. We grow old when we stop making new friends. PN

John Wyre is a member of Nexus and chair of the PAS World Percussion Committee.

*“For people of different races or nations to unite, there is no better means than music.” —
Sufi Inayat Khan*



Kalani

Composing for Percussion

By Rich Holly

WITH HIS HEAD LEANING BACK, A KNOWING smile upon his face and his long, dark hair glowing from the multicolored lights, New-Age musical guru Yanni directs his band and orchestra in the popular film of his performance *Live at the Acropolis*. Suddenly the camera pans to the rear portion of the stage, and what's this? A spotlight on a percussionist? He's striking any number of instruments with his hands, and not all of them hand drums either!

The percussionist in question is Kalani, and while performing and recording with Yanni is not his only gig, due to the popularity of the video, it certainly is his most visible.

Kalani was raised in the San Francisco Bay area, and received his Bachelor of Music degree from California State University at Northridge. There he had the opportunity to study with Joel Leach, Karen Ervin, Tom Raney, Jerry Steinholtz and Alex Acuña. He has furthered his study of world percussion in both African and Afro-Cuban styles with artists such as Jose Luis Quintana, "Chanquito," Abdoul Dombia and members

of the Grupo Folclorico Nacional de Cuba.

Kalani has performed all over the globe in many musical styles, and recorded with an equally eclectic mix of artists. He has had the privilege of working with such musical legends as Vic Damone, Barry Manilow, Kenny Loggins, John Mayall, Max Roach, Dr. John, Jeff Porcaro, Melissa Manchester and many others. In addition to his work as a percussionist, Kalani's music has been used for radio and television shows and videos. He has released two CDs on the Interworld label as well as his best-selling video on West African djembe drumming, *African Beats* (Interworld/Warner).

For those attending PASIC '96, Kalani will present a demonstration of compositional techniques for percussionists. "Composition is an important element in any musician's career," says Kalani. "And not only for the artistic satisfaction of performing an original composition, but for musical and financial independence as well."

Kalani's session will focus on how he uses rhythms to build unique melodic phrases and ultimately create a piece of music. Kalani tells us, "Music may be composed from both a vertical as well as a horizontal perspective." Consequently, his discussion will include topics such as polyrhythms, textures, time signatures and instrumentation. While explaining the use of a computer sequencer during the composition process, Kalani will perform a variety of original works that utilize congas, timbales, bata, djembe and drumset.

PN

Kalani's clinic on compositional techniques will meet at 4 P.M. on Thursday, November 21.





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MANDARA

Exploring World Music Roots

By Rich Holly

MANDARA IS A FASCINATING ASSEMBLAGE OF instrumentalists and vocalists from diverse ethnic and musical backgrounds. Their PASIC '96 Showcase Concert will explore the African roots of American music. Included in the presentation will be Dagari music of Upper-West Ghana utilizing traditional xylophone, hand drum and voices, contemporary Shona music for marimba ensemble, and original works that include such styles as South African Mbqanga and Liberian Jibó.

In the spirit of music as a unifying force for the world's peoples, Mandara's original music combines marimba, vibes, piano, bass, keyboards, trombone, drumset and vocals with traditional instruments from Ghana, Burkina Faso, the Ivory Coast, South Africa and the Caribbean.

"There is much to be gained, both musically and otherwise, by studying the musical activity of the Dagari nation," says Valerie Naranjo, who co-leads Mandara with Barry Olsen. "They successfully take music and other arts beyond the realm of concert and audience directly into the entire community, thereby building a common healing and invigorating language for the people."

Naranjo's own love for community music involvement comes from her experiences as a child. As a descendent of Navajo and Ute native American tribes, she learned and witnessed first-hand how meaningful such experiences can be. "I was fortunate to grow up with the traditions I did," she says. "At weddings and funerals, and for that matter other significant occasions, musicians were called in. These musicians were seen as healers, and this intrigued me."

Naranjo received her B.A. in Music Education from the University of Oklahoma, and her M.A. in Performance from Ithaca College. She has studied with numerous master drummers from Africa, including Abraham Adzenyah, Godwin Agbeli, Ibrahima Camara and Babatunde Olatunji. In addition to her performances with Mandara, Naranjo has performed and recorded with Philip Glass, David Byrne, Airto Moreira and the Saturday Night Live Band.

One particularly thrilling performance was for the chief of the Ghanaian village Lawra. Naranjo's intention was to study the language and the indigenous instrument gyl (xylophone) with the three masters in the village. She discovered that women do not traditionally play the gyl, but upon her performance, the chief got up and danced. She later found out that the chief only dances when he has something important to

announce. After conferring with other village leaders, the chief announced that, from this day forward, women shall be allowed and encouraged to play the gyl!

Naranjo has also written music for many choreographers and has been awarded grants from the National Endowment for the Arts, Composers Forum and Meet the Composer.

Barry Olsen's musical background includes composing and arranging in addition to performing. His artistry may be heard on recordings by, among others, David Byrne, Paul Simon, Ray Barretto, Eddie Palmieri, Airto Moreira and Paquito de Rivera.

Mandara has performed to rave reviews all over the world. *The Washington Post* called their music "delicate, intense, incantory," while *The Chicago Sun-Times* described their musicianship as "wonderfully versatile."

Mandara has recently performed at Lincoln Center and the Kennedy Center, on a tour of Japan, and as performers at festivals in Europe, Africa, South Africa and Mexico.

PN

Valerie Naranjo and Mandara will perform on a Showcase Concert at 2 P.M. on Friday, November 22 and then present a percussion clinic at 5 P.M.





Ellie Mannette

A Golden Celebration

By Kaethe M. George

THIS YEAR MARKS THE 50TH ANNIVERSARY OF the modern steel drum instrument. In 1946, Ellie Mannette, then a youth in Trinidad, made the first musical instrument from a 55-gallon steel barrel, thus revolutionizing the construction process and ushering in the steel band's modern era. To commemorate this "Golden Celebration" for PASIC '96, Mannette, with the help of West Virginia University's "Symphony in Steel" will recreate the instruments and the rhythms that punctuated the evolution of the modern steel drum instrument.



Ellie Mannette and the West Virginia University's "Symphony in Steel" band will perform at 9 A.M. on Friday, November 22.

We are not often a witness to the development of a musical instrument; however, the steel drum, the latest family of instruments created in the 20th century, affords us this opportunity. The "Golden Celebration" is a way of honoring that privilege.

The acoustical evolution of the modern steel drum instrument is marked by the perseverance and creativity of the human spirit. The pre-Lenten Carnival celebration would erupt every year like a "cultural volcano" and provide to Trinidad's disadvantaged youth a catalyst for their musical ingenuity. These early artisans had no pattern or structure to guide them. In addition, they had little or no encouragement from their society,

but these panmen persevered until their hammered-out crude notes produced sweet melodies.

The musical history of the steel drum has its earliest roots in the culturally rich tradition of African drumming. Brought to Trinidad by the enslaved peoples of West Africa in the late 1600s, these "talking" drums became an integral part of plantation life and were played incessantly. When skin drumming was banned in the late 1800s (the English ruling class feared insurrection), the un-

daunted natives moved to the island's abundant bamboo crop.

The youth fashioned percussive instrument using various lengths and dimensions of bamboo stalk. The Tamboo Bamboo art form, though never officially outlawed, waned in prominence beginning in the mid-1930s. With the advent of steel, around the year 1935, the more subtle tone of the bamboo could not compete with the piercing cacophony of the metal containers.

Ellie Mannette, in 1937, became involved in the art form, and by virtue of this is one of the few people alive today who experienced the tumultuous early years of steel from 1935-1950. Initially, the steel instrument was purely percussive and made from small tins and garbage cans with convex playing surfaces that had several little concave tonal areas. It would be on one of these early drums that Winston "Spree" Simon, quite by accident, would discover simple melody in the late '30s. Around 1941, Mannette reversed the construction process by pounding down the playing surface into a concave and making convex tonal areas. This change provided the early builders with more control over what would develop into the tuning process.

The developments of simple melody and reversal of the construction process ushered in a phenomenal growth period in the art form that even the start of World War II and the subsequent banning of Carnival could not impede. During the early '40s, instruments with names like Boom, Tuned Boom, Grundig, Kettle drum, Ping Pong and Dudup would become the forerunners of the Caustic Soda Bass, Single Guitar and Single Second of the late '40s. In the early '50s, the tuners learned about the chromatic scale and increased the number of the barrels used for a particular instrument as well the number of voices they wanted for the steel band family. Tony Williams created the Spider Web, Bertie Marshall did the Double Tenor and Mannette advanced his Single Second into a Double, extended the range of the Bass and created the Triple Cello. These innovations propelled the evolutionary process and became the foundation of the modern steel band orchestra. PN

Kaethe M. George has done extensive research on steel band history and has been compiling material for Ellie Mannette's book on steel band tuning, construction and history.



Arthur Lipner

Learning Tunes on Vibes

By Steve Mansfield

"A PRACTICAL APPROACH TO LEARNING HOW to play a jazz standard on vibes or marimba is one of the *best-kept* secrets in all of percussion," says mallet master Arthur Lipner. "So many players in all walks of percussion find this area to be one that they are desperately interested in, but also one that is perhaps the most intimidating."

You can hardly argue with him. In the last two decades, almost all areas of percussion have advanced at a lightning tempo: marimba (techniques, repertoire), marching band (arrangements, equipment development) steel band (technique, arrangements, popularity), orchestral music (new works and composers), drumset (new virtuosity), ethnic percussion, and so on. But not vibes. Is this linked to education?

So many of us touched upon jazz mallets in private or university study, worked on it a bit, then moved on. The degree to which we immersed ourselves at that time gets represented today in how much (or little) space jazz mallets occupy in our professional playing and teaching lives. Just as marimba allows percussionists to explore con-

temporary music on the solo level, vibes does the same on the jazz/pop level. Most percussionists welcome a jazz call on drumset, but jazz mallets are another story.

According to Lipner, "Somewhere in the '70s and '80s during the growth of jazz and pop music, along with all of the other changes that took place in the radio, record and concert industries, jazz mallets started to fall between the cracks. This decrease in vis-

ibility was obviously due to the fact that fewer people were playing the instrument. I can't help

but consider that a solid and universally-accepted approach to teaching could have altered that trend. But the vibes are such a relatively new instrument that study materials were—and still are—lagging way behind those of, say, the violin and piano. Anyway, that's then, and now is now."

Lipner plans to put his best pedaling foot forward at his PASIC '96 clinic, which will focus on a basic eight-step approach to learning a tune on vibes. "I really hope to clear away some of the fog that surrounds this topic," he comments. "I'll be sharing specific, practical exercises and concepts so that people can leave the clinic with some insight about how to study and teach this topic. It's a progressive approach, one that can grow as the individual grows—from two to four mallets, from beginning to advanced."

Lipner has been teaching this material around the globe for years. His new text, *The Vibes Real Book*, elucidates his method in greater detail. In the book, he applies the steps to a handful of standard tunes including *St. Thomas* and *Don't Get Around Much Anymore*, and includes concise sections on method, theory and improvisation, along with a brief historical background of the composers and songs.

Lipner also plans to perform some of his solo repertoire—a mixture of original compositions, standards, and the now-famous "Space Dancer," on which he plays vibes and marimba at the same time.

"It's important to get inside a tune to acquire a concept and working knowledge of it," Lipner says. "To do this, one must identify and define the tune's basic components of melody, rhythm, harmony and feel. After this point, every player—regardless of level—will have a framework around which he or she can express personal creativity with whatever degree of knowledge and technical proficiency is available." PN

Steve Mansfield is a drummer/percussionist freelancing in the New York City area.



Arthur Lipner's vibes clinic is slated for 11 A.M. on Saturday, November 23.

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Éric Sammut

Marimba Virtuosity

By Lauren Vogel Weiss

ÉRIC GABRIEL SAMMUT WILL MAKE HIS PASIC debut by performing a Showcase Concert on marimba. He first came to international prominence in August 1995 when he won the First Prize in the first Leigh Howard Stevens International Marimba Competition. Although he is the recipient of numerous honors, including First Prize in the CNSM de Lyon and Third Prize in the Luxembourg International Trio Competition (1992), Sammut especially remembers his first competition in the United States.

"I wanted to participate because this competition was dedicated to my teacher," he explains. (His teacher, the late François Dupin, Principal Percussionist with the Orchestre de Paris and a Professor at the Conservatory in Lyon, was chiefly responsible for introducing "Stevens technique" to France.) "I performed his piece *One Excitant' Dance*, but I didn't think I would win the competition. I was so surprised with the results because I didn't know where I stood on an international level as a marimba performer."

In addition to the honors and recognition, Sammut won a Malletech 5.0 Imperial Grand marimba, \$1,000 worth of music and mallets and the opportunity to perform at PASIC. He will be performing in his first U.S. concert tour this fall.

This past June he placed second in the World Marimba Competition held in Stuttgart, Germany. He began to practice for the competition in February, devoting a minimum of two hours per day to his marimba repertoire, in addition to his playing and teaching schedule. "This competition was a challenge for me," explains Sammut. "I thought it was important to confirm my first prize in the U.S., so it was a bit of a risk. Fortunately, my second place in Stuttgart is good for me and my career."

During the first round of the competition in Stuttgart, Sammut played *Dream of the Cherry Blossom* by Keiko Abe, *Invention No. 13* by J.S. Bach and *Marrrrrimba* by Andy Pape. The second round gave him the opportunity to perform *Reflections on the Nature of Water* by Jacob Druckman, Bach's *Third Suite for Cello* and *Time* by Minoru Miki. During the final round, Sammut played the *Marimba Concerto* by Peter Klatzow and *Dybuk* by Wolfer David Kirchner.

Born in Toulouse, France on February 20, 1968, Éric Sammut began his musical studies at age eleven. "When I was a little boy," he recalls, "my father and I went to a jazz concert. I was fascinated by the drummers and told my father that someday I would play the drums, too. In retrospect, I never played the 'drums'—just classical percussion."

In 1989 he graduated with honors from the National Conservatory of Music in Lyon, France.

For many years, Sammut studied with François Dupin and has also worked with Michel Ventula (Toulouse) and Georges Van Guth. When asked about late Monsieur Dupin, Sammut cites his teacher's passion for music.

Since 1989, Sammut has been Principal Percussionist and Assistant Timpanist of the orchestra of the Opéra de Lyon in Lyon, France. In 1995, Sammut also obtained his Teachers' Diploma.

Sammut's repertoire for his Showcase Concert will include French music composed by Dupin (*One Excitant' Dance* and *Le Vélo [The Bike]*) and Sammut himself (*Four Rotations*); European music by Andy Pape (*Marrrrrimba*) along with the *Violin Sonatas* and *Cello Suites* by J.S. Bach; Japanese music of Miki, Tanaka and Abe; and American music composed by Gordon Stout (*Astral Dance*) and Jacob Druckman (*Reflections on the Nature of Water*).

"His playing is unique," comments Leigh Howard Stevens. "His touch, tone and musicianship on marimba are captivating in a way that's reminiscent of Glenn Gould."

According to Gordon Stout, "Éric Sammut is a consummate marimbist and musician who displays the utmost in technical and sonic virtuosity. His new and exciting compositions are destined to become standard repertoire for all marimbists." PN



SIDNEY AMSELEM

Éric Sammut will be featured on a Showcase Concert Saturday, November 23, at 3 P.M.

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"Fundamentals" at PASIC '96



By Mark Ford

LAST YEAR A SERIES OF "FUNDAMENTAL" CLINICS was introduced at PASIC '95 in Phoenix. The primary purpose of these clinics was to provide quality educational opportunities for young percussionists attending PASIC. In the past, high school and junior high school students received plenty of inspiration from PASIC clinics. In order to translate that inspiration into the basics of snare drum, drumset, keyboard percussion and accessories for less experienced percussionists, the Fundamental clinics were designed. Students and teachers not only attended these sessions but also played in mini-masterclass situations. The PASIC '95 Fundamental sessions, coordinated by Steve Houghton, were so well received that PAS decided to offer them again at PASIC '96 in Nashville.

The 1996 Fundamental sessions will be organized by the PAS Education Committee and will offer something new for PAS members and students attending PASIC '96. The goal is to offer instruction and information to the teachers and students that need it. Each session will focus on the basics, and students will receive instruction and handouts from well-known percussionists. Music educators can even receive certification credit renewal for attending the series!



Kristen Shiner McGuire (right) gave tips on hand-cymbal performance at one of last year's Fundamental sessions.

All of the clinics will allow for "hands on" playing by audience members in addition to some lecture and demonstration. Everyone will be encouraged to participate!

The sessions will be held on Saturday, November 23 at 10 A.M., 12 P.M., 3 P.M. and 5 P.M. These times were selected because they will not conflict with any of the major clinics on that day. The Fundamental clinic series is a fun opportunity to give young students a springboard to musical growth in percussion. Check it out!

PN

Mark Ford is Associate Professor of Percussion at East Carolina University in Greenville, North Carolina and is also an Associate Editor for Percussive Notes.



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The Ju Tsung-ching Percussion Teaching System



MING-HSUN LEE

By Garwood Whaley

DURING A RECENT TRIP TO Taipei, where I represented the Percussive Arts Society at the Taipei International Percussion Festival, I had the opportunity to visit one of the percussion schools run by our host, Ju Tsung-ching. Together with Tim Peterman, Dr. Walter Viegl, Kwang Suh Park, Heung-Wing Lung and members of the Festival performing ensembles Kroumata, Amadinda, Pulse, Synergy, Les Percussions de Strasburg, Okada of Japan and the Amsterdam Percussion Group, we toured one of Ju's thirty-one schools and received an introduction and overview of Ju's system of percussion education. I realized within the first five minutes that I had to share what I learned with members of the PAS.

Of the fifty visiting percussionists, each of us came away astonished at the scope and quality of Ju's program. In a country whose size approximates my own state of Maryland, Ju has developed a program that includes 110 degreed instructors teaching in thirty-one schools with over 12,000 students! As unbelievable as this sounds, it is difficult to comprehend that he accomplished this in a mere ten years. From the modern parent "waiting rooms" to the explosive enthusiasm of the four- and five-year-old beginning students, the Ju program provides a unique model for percussion education.

Inside the school we visited, a sense of

excitement and enthusiasm was everywhere. From the school's director to young students who were hardly able to open the heavy acoustical doors of the large studio, happiness was all around. Inside one of the fairly large studios it was apparent that much thought had gone into both the acoustic and aesthetic design. A mirrored wall allowed students a great view of hand and body position, wood floors provided a warmth of sound, and the acoustically treated walls and ceiling completed the full but warm and controlled ambiance of sound.

Standard instruments were present, and one wall contained a large set of shelves with multiple sets of percussion instruments especially suited to young players. Bongo drums, tambourines, triangles, plastic chime hammers that squeak different pitches when played on the floor provided lots of fun for students. I had an especially good time with the chime hammers—so much so that I think our guide became annoyed at my antics!

During a beginning group class, which most of the introductory and beginning level classes are, students were standing in a circle with one instructor and playing on practice pads. The method books, which are used after basic rhythm and technique are established, are designed and written in-house. As a publisher I was most impressed with the beginning books, which started out not with notes but with little dog figures set up in groups based on the

meter. For instance, four dogs standing would be "played" like four quarter notes. Three dogs standing and one dog lying down asleep—you guessed it, three quarter notes and a quarter-note rest!

The logo for Ju's School's is a duck resembling our own "Donald." The logo is used on books, percussion backpacks, clothing and souvenir items. I was amused when several members of two of the world's foremost percussion ensembles purchased percussion backpacks for their own children. The backpacks contain small rhythm instruments, miniature snare drum sticks, my favorite chime hammers that squeak, and so forth. It was a real "trip" to see a group of four-, five- and six-year-olds eagerly approaching the studio, each with a proudly worn backpack.

In addition to a large studio, there is a modest-size room for practice and individual lessons, which easily holds four timpani, marimba and drumset. The facility also has another large studio, office, store room, reception area and a waiting area for parents complete with television, coffee and tea service, magazine racks and so forth. We were all impressed with the organization, professionalism and design of the school and the entire system of education, which includes introductory group classes, individual lessons for more advanced students, ongoing recitals, and performance in percussion ensembles playing Euro-American percussion music as well as traditional Taiwanese and Chinese percussion music.

Mr. Ju has developed a system of percussion instruction that affects all levels of performance. He has also succeeded in building a large and enthusiastic audience for percussion music in Taiwan. His vision to fill a void in professional percussion ensemble literature by commissioning some of Taiwan's most important and talented composers to write for his own group and for each of the groups that performed during the International Festival sets him apart as a visionary in our field.

The following program profile, provided by the Ju Foundation—an outgrowth of Ju's program—will help explain why this program is so unique and highly successful.

FOUNDER'S CONCEPT

Following his return to Taiwan after completing advanced studies in Vienna, the percussionist Ju Tsung-ching taught on the Faculty of Music at the National Institute of the Arts. As well as working to promote percussion music over the years, Professor Ju is also concerned with the development of music education in Taiwan. The Ju Per-

cussion Group, founded by Professor Ju in 1986, has sponsored numerous important percussion music events, inspiring great enthusiasm for percussion in Taiwan and stimulating a widespread interest in learning percussion instruments.

Music is an important part of culture, and a rounded musical cultivation and content contributes towards society's cultural progress. Thus, in addition to actively promoting artistic and cultural activities, Professor Ju also places a high priority on enhancing the standard of Taiwan's musical environment. Professor Ju believes, "The fundamental task of creating a good artistic and cultural environment and making music a part of everyday life must begin with educating children. Through children's musical education, music is naturally brought into every home."

In 1992 the Ju Tsung-ching Percussion Teaching System began setting up a series of Ju Tsung-ching percussion teaching centers throughout Taiwan. These are working to root children's musical education in the fabric of the society, in the hope of effectively raising local standards of mu-

sic appreciation and increasing the overall number of music lovers.

GENERAL PRINCIPLES

Man is a natural percussion player. The human heart beats rhythmically and our bodies are in themselves percussion instruments. The Ju Tsung-ching Percussion Teaching system relies on people's innate abilities to teach music in a natural, carefree way, utilizing percussion music's distinctive advantages of diversity, accessibility, rhythmicity and frustration-free learning to enable children to happily learn and grow in a playful musical environment. Allowing more and more people to feel music, love music and enter the temple of music will fill our society with even more cultural atmosphere. Our aim is to realize the ideal of making our lives more musical and bringing music more into our lives to disseminate musical culture, and to show concern for people's quality of life.

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TENG-YU MA

derly rules inherent in the world of rhythm can help build up a sense of order in a child's life.

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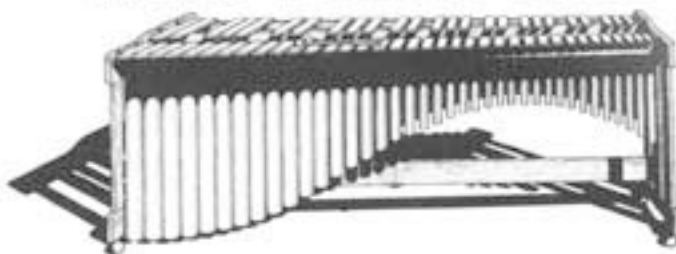
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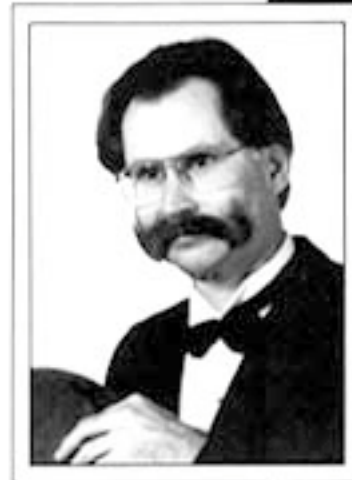
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Stanley Leonard

The Contemporary Timpanist

By Lauren Vogel Weiss

IN TODAY'S MUSICAL WORLD," EXPLAINS Stanley Leonard, "a timpanist performs a greater variety of repertoire than ever before and must be prepared to interpret the musical expectations of composers, both classical and contemporary, with a new appreciation for the voice of the timpani." Leonard, principal timpanist of the Pittsburgh Symphony Orchestra from 1956 through 1994 and currently Adjunct Professor of Percussion at Duquesne University, speaks from almost forty years of experience performing internationally with the symphony in concerts, recordings and television performances. As a soloist, Leonard has also premiered major new works for timpani and orchestra.

"The world of percussion has grown incredibly in the past twenty years: jazz percussion, world percussion, marching percussion and the marimba have gained new heights of musical achievement," he says. "However, timpani are fundamental instruments that are too often treated as drums with no special voice. The contemporary timpanist must know and understand both the limits and the limitlessness of the timpani.

"The timpani are sensitive articulate instruments that can enhance or destroy a piece of music. They are musical devices with a powerful ability to influence the rhythmic flow and harmonic character of an ensemble. They are also exciting solo instruments in their own right."

During his PASIC '96 clinic, which will be more performance than clinic, Leonard will perform his own compositions *Canticle* (for unaccompanied solo timpani) and *Concertino for Solo Timpani and Keyboard Percussion Ensemble*. He will also give the world premiere of a new suite for solo timpani and piano, *Bits and Pieces* by Joseph Wilcox Jenkins.

"My goal is to demonstrate the musical dimensions of the timpani in solo and ensemble performance. The session will explore timpani performance techniques used in sound production, pedaling, tone production and sticking. I will point out certain technical details and then demonstrate the musical application of these techniques in orchestral, solo and ensemble repertoire."

Leonard's interpretation of sound production is based on his concepts of the sound of the timpani and the things he does to produce the most musical and most appropriate kind of sound. "In relationship to that," he explains, "I will talk about sticks, too. Sound production includes both the stroke and the kind of timpani you're playing on." He will bring his own personal set of Hinger timpani to perform on in Nashville. "I really appreciate the dark sound of the Hinger drums," he says.

He also serves as Percussion Editor for Ludwig Music Publishing Company and is the author of the instructional text *Pedal Technique for the Timpani*, plus numerous compositions for solo timpani, percussion, percussion ensemble and handbells. "I am developing a group of new pieces for timpani and piano, since there are not many pieces of any stature like that," Leonard elaborates. "*Bits and Pieces* is one of the new works, along with *Motives* for timpani and piano by John Beck and *Hamac (The Hammock)* by Jean Batigne. One thing these pieces have in common is the melodic capabilities of the timpani."

After nearly four decades with one of the premier orchestras in the world, Leonard recalls hundreds of memorable moments. "I especially remember my very last performance with the Pittsburgh Symphony. We were on tour in London with Maazel conducting and we played Beethoven's *Eighth* and *Ninth Symphonies*—two of my favorite pieces. The people in the 'arena' area of Royal Albert Hall—the ones who would line up for hours ahead of time to buy inexpensive tickets—would talk to people in the orchestra. Someone had tipped them off about my retirement, and I received a message 'From Arena to Stan.' It said, 'That's a grand band you're retiring from!' and it certainly was. At the very end of the performance, after the Beethoven was completed and the conductor left the stage, I did a final flourish on the timpani, all by myself. That was memorable!"

PN



Stanley Leonard's timpani clinic will be held at 11 A.M. on Thursday, November 21.

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Répercussion

Percussive Ambassadors

By Lauren Vogel Weiss

THE PREVIOUS ISSUE OF *PERCUSSIVE NOTES* celebrated the 25th anniversary of Nexus, and another percussion ensemble will be celebrating over two decades of existence with a performance at PASIC '96.

Répercussion was formed as a summer project in 1974 by a group of six percussionists from the Quebec Conservatory of Music. The ensemble was modeled after Les Percussions de Strasbourg and based on the original concept of contemporary music. Répercussion is not a "classical" but an eclectic ensemble, drawing from all musical genres.

By 1977, three percussionists had left the group, and a new member, Aldo Mazza, joined the remaining three founders Chantal Simard, Robert Lépine and Michel Drapeau to create a quartet. "At that point," Mazza remembers, "we started experimenting with different genres because of our diverse musical backgrounds. We began touring all over Canada, and by 1980 we started touring Europe. Since then, as the group became more in demand, we traveled to Asia twice and also to South America. We've performed over two thousand concerts, and this year we are returning to Asia for the third time." Répercussion has become a vital cultural ambassador, interpreting and performing commissioned works by Quebec and Canadian composers.

Répercussion constantly had to reinvent itself because, unlike a string quartet, there was little standard repertoire. Mazza explains that, "As a percussion group, we undertook 'being' the string quartet, 'being' the contemporary music group, 'being' the jazz group—à la Weather Report—and 'being' the traditional musicians exploring diverse drumming from around the world. We also continue the 'tradition' of commissioning new works from composers. We regularly perform with symphonies and tour with many artists and jazz musicians as special guests—from Peter Erskine to Claude Bolling to Oliver Jones, from Canadians to Africans. We are very involved in African music and world drumming, as are most percussionists these days, and we continue to explore these traditions in our own compositions." Besides their original concert presentations, Répercussion has also invented instruments they use, such as an electric bass metallophone.

In addition to music, many memories are about the rigors of travel, especially for an ensemble of percussionists with a lot of equipment. Early in their existence, Répercussion purchased a school bus and traveled around Canada like a band of

gypsies. "The bus would break down and we would have to push it to the concerts, and then find a mechanic to fix it!" Mazza recalls, laughing.

"I remember when we tried to fly to the Magdalen Islands (off the east coast of Canada) in 1980. This was in our early stages, when we were known for having two tons of instruments. The contemporary music of the time required twenty gongs, 4,000 stands, and everything that was heavy and bulky. When we arrived at the airport, we saw only two small Cessnas. Needless to say, we had to cancel the concert because it would have taken too many trips to get us and our equipment to the island.

"Another time, we arrived in Hull for an outdoor concert. Noticing all our equipment, our hosts commented that there was no room to build a stage big enough. Since this concert was outside, they emptied the swimming pool and made that the stage. So we played in the pool with the audience around us!"

In 1982, Répercussion lost another of its original members, Michel Drapeau. He was soon replaced by **Luc Langlois**, and the quartet has been intact since then. Langlois, born in the Eastern Townships of Quebec, has a Bachelor of Music degree in percussion performance from l'Université de Montréal and an electrical engineering degree from l'École Polytechnique de Montréal. "Luc has invented a new MIDI vibe," Mazza points out. "The interface is an advanced technology that transmits on all sixteen channels and has pitch bend and

(Left to right) Aldo Mazza, Chantal Simard, Robert Lépine and Luc Langlois of Répercussion will perform on the evening concert Thursday, November 21, at 8 P.M.



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Robert Lépine, a native of Chicoutimi, Quebec, began his studies in piano at the Conservatory of Quebec, then switched to percussion and earned a First Prize. He continued his studies at McGill University in Montréal, England and New York City. Presently, he is Professor of Percussion at the University of Quebec at Trois-Rivières.

Born in Calabria, Italy, **Aldo Mazza** obtained his performance degree in music from McGill University, continuing his studies in the United States. He is very active as both a drummer and percussionist in television and recording sessions, working with artists such as Celine Dion, Aldo Nova, Jon Bon Jovi and Chris de Burgh, plus playing in contemporary music concerts and Broadway shows. Currently, Mazza is teaching at McGill University and is the director of the KoSA International Percussion Workshops.

Chantal Simard, also a native of Chicoutimi, grew up in a family of musicians. He acquired two First Prizes from the Conservatories in Quebec and Montréal and studied percussion and chamber music at McGill University. He has performed on television, on recordings, in recitals and with symphony orchestras.

Averaging one hundred concerts per year, the ensemble cut back to around fifty performances in 1996 as the members became more involved in "real life" (marriages, children, etc.) They have also re-recorded five albums: *Répercussion*, *Répercussion Live* (distributed in Asia only), *New Kong* (a mix of jazz and world music recorded in 1992), *Fantaisies Classiques* (transcriptions of Ravel, Vivaldi, Debussy and Mussorgsky) and their version of *Carmen Suite* by Schedrin (with I Musici de Montréal). Their new album has a working title of *Mia Beleko* (Music is My Life) and will feature world music.


Their concert in Nashville will be Répercussion's second PASIC performance; they played at PASIC '81 in Indianapolis. They will choose selections from the three shows they are currently performing. "We have a new show called The Legend of the Balaphone," explains Mazza. "It's a theater piece with songs, dance and music, which is quite different from some things that we've done in the past. We're also doing a new music series for radio, and a tour with the great Canadian jazz pianist



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Mario DeCiutiis

Validating Electronic Percussion

By Norm Weinberg

DURING THE LATE '70S, MARIO DECIUTIIS WAS ripping his fingers apart trying to play vibes in funk bands. "The desire to play that style of music drew me to electronics," he says. "I needed more volume and was trying everything I could find to get the instrument to sound contemporary. Back in those days I was using Oliver pickups (for the old Musser vibes) and Electro-Harmonics devices such as ring modulators, phase shifters and envelope followers."

Today, DeCiutiis is Principal Percussionist at Radio City Music Hall, a position he has held since 1979. He is also the President of Alternate Mode, Inc., the company that now manufactures the DrumKAT, MalletKAT and TrapKAT instruments. At PASIC '96, Mario's musical companion will be Andy Wasserman—a composer, percussionist, pianist, educator and multimedia developer.

DeCiutiis wanted to perform with Wasserman during his clinic because, "We want to show that playing electronic instruments doesn't exclude playing with another human being. Some people think that when you play electronic percussion, you're playing with drum machines and it becomes very mechanical. A lot of the music that we're going to be playing has spaces for improvisation. There will be plenty of spontaneity and human interaction. This type of music works just as well on electronic instruments as on acoustic instruments. We're not going to discuss all this techno stuff. We want to make an emotional presentation by playing music that is close to our hearts."

That music exhibits a wide variety of performance styles and world influences. "We'll be playing some Koto music using two DrumKATs set to generate Koto scales and sounds. Another features different bell sounds tuned to Balinese scales. We plan to play a textural drumming tune in which I'll simultaneously be playing a bass line, drum line, chords and melody on the DrumKAT. We'll also have a composition written in a textural style for two DrumKATs.

"We will also approach electronic percussion performance in a 'normal' way. If I were playing in a club-date band, how would I approach playing hand percussion such as congas and bongos? In another situation I'll be the bass player, or perhaps the bass player and the vibes player at the same time. We would like to show

examples of program music written for a film or new age production.

"If we can demonstrate a real musical performance rather than just give a sterile presentation of the technology, listeners should accept electronic-percussion performance as a legitimate art form. That's the goal, to validate electronic percussion."

While DeCiutiis feels that electronic and acoustic instruments should coexist, he contends that electronic percussion offers at least one advantage. "Electronics give the musician the ability to explore new sounds and timbres. Those sonorities basically change the way you approach an instrument. For example, with guitar sounds, close voices don't work well, so you change your technique to adapt to the sound. If you're playing a flute sound, you need to learn how to phrase differently. Normally on vibraphone, if you want a line to sound lyrical, you hold the sustain pedal down. But that doesn't sound like a flute because you're hearing two notes simultaneously. So it becomes an interesting experience to grow with the sounds."

As Vice-President of KAT from 1986 to 1995, DeCiutiis was able to influence the development of the technology he was using. "I was in this unique position where I was able to go up to Bill Katoski and say, 'As a vibes player, if I want to sound like a flute, we have to create some kind of software that will enable me to do that.' We also developed software that made it possible to simultaneously play melody, rhythm and chords on the DrumKAT. The joy was being involved in the creative process of developing software that enables percussionists to do things that can't be done in real life.

"The music growth process is a spiral of learning different things, which gives you more vocabulary. The better you can articulate how you feel, the more expressive your music becomes. That's what all this is about, getting a new vocabulary." PN

Norm Weinberg is a Contributing Editor of Percussive Notes and Chair of the PAS World Percussion Network committee.



Mario DeCiutiis' electronic percussion clinic is scheduled for 3 P.M. Thursday, November 21.



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Percussion in Discussion

New Music at PASIC '96

By Kathleen Kastner

TO MANY STUDENTS, RALPH SHAPEY, BEN Johnston and James Tenney are only names in the twentieth-century music-history books, but these three distinguished composers, along with Stuart Saunders Smith, Allen Otte, Dave Hollinden, Eugene Novotney, Guo Wen-Jing, Erik Santos and Ed Broms comprise the roster of composers who will be present on Wednesday, November 20 in Nashville for the PASIC '96 New Music/Research Day. This "who's who" of new music is certain to provide attendees with a unique experience to see and hear some of the people who have made significant contributions to percussion. This year's theme, "Percussion in Discussion," was chosen to highlight the opportunity to listen to these composers talk about their own music and to hear it performed by some of the finest solo and ensemble players in the field.

Wednesday's events will begin at noon with a welcome by Tom Goldstein, this year's organizer of the event. The music of **Ralph Shapey** will be the first featured performance of the day. Shapey, who has received numerous awards throughout his career and has been elected to membership in the American Academy and Institute of Arts and Letters and the American Academy of Arts and Sciences, has taught at the University of Chicago since 1964, where he founded the renowned Contemporary Chamber Players, one of the world's leading new music ensembles. Shapey has written more than 165 compositions ranging from works for soloists and small chamber ensembles to larger works for chorus and orchestra.

Shapey's solo percussion work *2 for 1* will be performed by Michael Rosen, Professor of Percussion at the Oberlin Conservatory of Music. In addition to his teaching, Rosen has had a distinguished career as a performer in the orchestral and contemporary music realms, having served as principal percussionist with the Milwaukee Symphony from 1966 to 1972 and performed with numerous other orchestras since that time. He has also concertized and taught extensively in many countries throughout Europe and in Beijing and Hong Kong.

Following Rosen's performance, Shapey's *Gottlieb Duo* for piano and percussion—which was originally composed for percussionist Gordon Gottlieb and his brother Jay—will be performed by the Hoffmann/Goldstein Duo. Pianist Paul

Hoffmann and percussionist Tom Goldstein have been active in the performance and commissioning of new works for the piano/percussion combination, and their performances have been praised as "sensitive," "energetic" and "extraordinary" by critics in France, Germany and the United States.

A bright light on the horizon of young composers in the United States is **Dr. Erik Santos**, whose work *Zauberkraft* (Magic Power) will be premiered by Danish/American percussionist Timothy Robert Lutte. Santos, who has cited influences as varied as the Japanese Kodo drummers, poets Rainer Maria Rilke and Lao Tzu, and John Coltrane and techno/rave/industrial music, is interested in elements of communication, improvisation and ethnic rhythmic and voice patterns/chants. Lutte, a former student of Bent Lylloff at the Danish Conservatory of Music in Copenhagen, has had numerous performing experiences with the Danish National Radio Symphony Orchestra, the Royal Danish Orchestra, the Gothenburg Symphony Orchestra, the Danish National Theatre and the Figura New Music Ensemble, along with solo tours of the United States, Sweden, Norway, Germany and Denmark. Lutte met composer Santos in the fall of 1995 when he was artist-in-residence at Indiana University of Pennsylvania.

Following in a completely different vein, jazz bassist and composer **Ed Broms** will be featured with a performance of *ARC* by timpanist Terrance Mahady and clarinetist Harold Seletsky. Broms, who received a bachelor's degree in Jazz Performance/Bass from Berklee College of Music and a master's degree in Contemporary Improvisation from the New England Conservatory of Music, has additional interests in microtonal music, Third Stream music and ear training. He has performed with many jazz artists as well as the American Festival of Microtonal Music and the Boston Microtonal Society, and he led the experimental music ensemble BrouHaHa from 1981 to 1992.

Percussionist Mahady, a New Orleans native, has been the percussion instructor at McNeese State University in Lake Charles, Louisiana since 1975. He is also the timpanist of the Lake Charles Symphony, having studied with Chicago Symphony Orchestra timpanist Ed Metzenger and Indianapolis Symphony Orchestra timpanist Erwin Mueller while completing masters and doctoral degrees at Ball State University. Clarinetist



Ralph Shapey



Ed Broms



David Hollinden



Stuart Saunders Smith

Seletsky's eclectic career has included playing with the Houston Symphony under Leopold Stokowsky, composing avant-garde music for the concert stage, composing music for commercials and industrial films, and as a klezmer soloist leading his own band.

The music of composer **Dave Hollinden** has been generating great interest over the past few years, especially with his multi-percussion solo *Cold Pressed* and his quartet *The Whole Toy Laid Down*. Hollinden's unusual background includes rock music performance, electrical engineering, environmental activism and catering the cuisine of India. His composition degrees are from the University of Michigan and Indiana University. PASIC '96 attendees will hear two of Hollinden's newer solo percussion works: *Of Wind and Water* for solo marimba and *Dusting the Connecting Link*, his most recent multiple-percussion work, both of which will be performed by Andrew Spencer.

Spencer, who is Associate Professor of Percussion and Director of Bands at Central Washington University, has been a champion of Hollinden's works, most recently premiering his *Release* at PASIC '95. Holding bachelors and master's degrees from Northwestern University and a doctorate and performer's certificate from the Eastman School of Music, Spencer is active as an orchestral and solo performer.

Stuart Saunders Smith is a name familiar to many percussionists interested in new music. His distinctly American music ranges from experimental jazz to new music to sound-text poetry to operas and solo percussion. Two of his most recent works, *Polka in Treblinka* (1996) and *Links No. 11* (1994) will be performed at PASIC '96 by Trio Algetic from Akron, Ohio.

The trio consists of percussionists Dale Speicher, Chris Leonard and Jeffrey Gram, who performed *Links No. 11* at the Stuart Saunders Smith Retrospective Concerts in October 1995 and premiered the *Polka* at the New Music Festival at Wesleyan University in Connecticut in February 1996.

Chinese composer **Guo Wen-Jing**, Associate Professor and Vice-Director of the composition department at the Central Conservatory of Music in Beijing, reflects his concerns for the disappearing folk music of his country and his seeking after a simple philosophy of life within his compositions. Much of his music shows a strong influence of his Sichuan origins, in that his musical materials and inspirations come from the plaintive folk songs of the Sichuan mountain area, the bold and unconstrained work songs of the fishermen on the Yangtze River and the shrill sound of singers and percussion instruments in Sichuan operas.

Wen-Jing's *Drama, Opus 23* will be performed

by the Percussion Group/Cincinnati, which was founded in 1979 and consists of Allen Otte, James Culley and Russell Burge, all of whom are faculty members at the Cincinnati Conservatory of Music. This outstanding ensemble has performed a large body of new and often experimental music, much of it written for, dedicated to, or first performed by the group.

In great contrast to the other performances of the day, the medium of solo snare drum will be highlighted by two performances from *The Noble Snare*, which will allow the listener to hear each composer's interpretation of his own work.

A Minute of News by **Eugene Novotney** will be featured first. Novotney has a diverse musical background, having studied percussion with Richard Weiner, Bill Youhass, Allen Otte and Thomas Siwe; composition with Herbert Brun, Ben Johnston and Morgan Powell; African drumming with C.K. Ladzekpo; and Afro-Cuban percussion with David Penalosa. His performing and teaching experiences are varied as well, and his compositions for percussion and steel drum have been performed internationally.

Cincinnati percussionist **Allen Otte** will then perform his *What the Snare Drum Tells Me*. Otte came to the University of Cincinnati in 1977 as a member of the Blackearth Percussion Group, and in 1979 founded the Percussion Group/Cincinnati. He teaches percussion instruments, eurhythmics, composition and various literature seminars, and coaches and conducts traditional and new chamber music. With and without the group he has concertized, recorded and taught throughout North America, Europe and in Asia.

Wednesday's evening concert will feature works by three of the most distinguished living American composers: Ralph Shapey, Ben Johnston and James Tenney. Shapey's final work for the day, *Soli for Solo Percussion* will be performed by William Trigg, who is well-known in New York as a specialist in twentieth-century music, having performed and recorded with the Philip Glass Ensemble, Steve Reich and Musicians, the Group for Contemporary Music, and numerous others. Currently, he is a member of the Manhattan Marimba Quartet, the New Music Consort, the Brooklyn Philharmonic, the Pulse Percussion Ensemble, Musician's Accord and the Erick Hawkins Dance Company.

Composer **Ben Johnston** studied composition with such notable musicians as Darius Milhaud, Harry Partch and John Cage. His compositional style is unique, employing an unconventional microtonal technique in a totally conventional way. Johnston taught composition, ear training and music theory at the University of Illinois from 1951-1986, during which time he composed a variety of music including chamber, orchestral, choral,



Eugene Novotney



Allen Otte



Ben Johnston

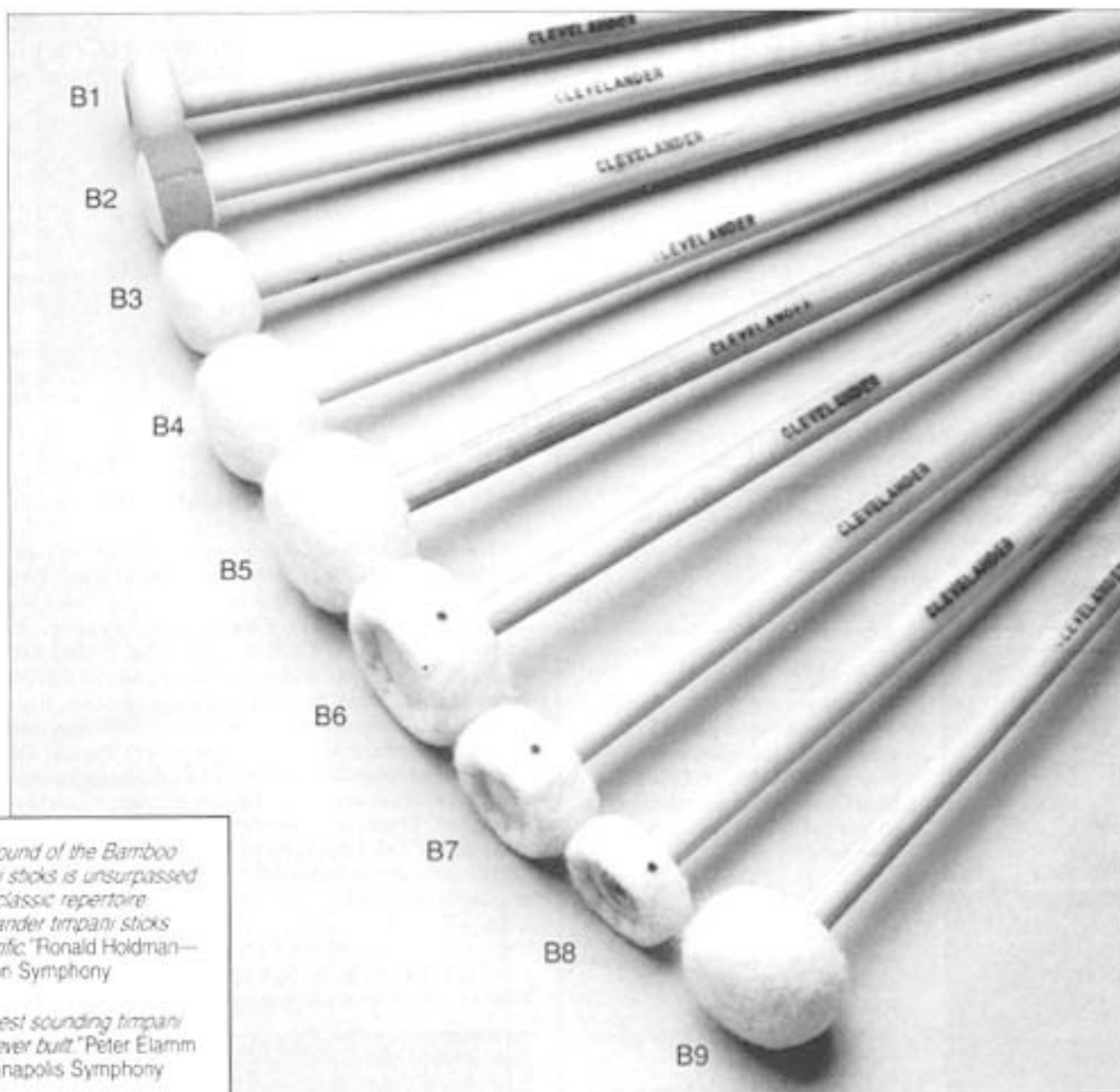


James Tenney

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operatic and solo works, as well as electronic music. Featured on the evening's concert will be *Recipe for a Percussionist*, performed by Brian Johnson; *Sleep and Waking*, performed by Ron George with the Oberlin Percussion Ensemble (Michael Rosen, director) and *Knocking Piece II*, featuring the Akron Percussion Ensemble under the direction of Larry Snider.

Percussionist Brian Johnson is no stranger to the new music performance stage at PASIC, having performed on numerous occasions. Additionally, he has appeared as a soloist and ensemble musician in many of the major venues for new and experimental music throughout the United States and has made frequent appearances in New Music America festivals. As a soloist, he has premiered works by leading figures of the American avant-garde including John Cage, Alvin Lucier, Joseph Celli and Stuart Saunders Smith.

Ron George is a percussionist, percussion instrument designer and a composer in his own right. He is the inventor of a number of new percussion instruments: the Ballad Console, Loops Console, Mallet Keyboard Console, Super Vibe and, most recently, the American Gamelan. George has composed numerous works for these instruments and has concertized extensively, performing his original scores as well as music written for him by other composers.

The final featured composer of the day will be **James Tenney**, represented by two works: *Rune* (1988), performed by the Talujon Percussion Quartet, and *Pika-Don* (1991), performed by the University of New Mexico Percussion Ensemble under the direction of Christopher Shultis. Tenney has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. His mentors have included several of the great percussion composers of the twentieth century: Edgard Varèse, Harry Partch, John Cage and Lou Harrison. The author of two books and numerous articles on musical acoustics, computer music, musical form and perception, Tenney was recently named Distinguished Research Professor at York University in Toronto.

It is obvious that Tom Goldstein and the PAS New Music/Research Committee have worked hard to bring this outstanding list of eminent composers and performers to Nashville for a time of "Percussion in Discussion." Those who have the opportunity to attend PASIC '96 New Music/Research Day should find it exciting, educational and inspiring.

PN



Here's what Gregg Bissonette has to say about PAS:

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Scholarly Paper Presentations

By Kathleen Kastner

SCHOLARLY PAPER PRESENTATIONS ARE AN annual part of the PASIC program and are sponsored by the PAS Scholarly Paper Committee, which receives proposals, evaluates them and selects those that will appear on the PASIC program. This year, the committee received fourteen proposals, covering a wide range of topics.

This year's presentations will begin on Thursday, November 21 at 9:00 A.M. when **Rob Cook** will discuss *The History of the Slingerland Drum Company*. Cook has spent a great deal of time and effort collecting information and memorabilia related to the history of the drum and drum companies and has authored a number of books, including *Franks for the Memories*, which details the history of Frank's Drum Shop in Chicago, and *The Complete History of the Leedy Drum Company*. Rob is also a contributing editor for the *Not-So-Modern Drummer*, a publication that deals exclusively with vintage drums and their history. His PASIC '96 session on the Slingerland Drum Company will provide attendees with a complete look at the people, places and controversies surrounding this company dating back to its beginnings.

On Friday, November 22 at 9:00 A.M., **Layne Redmond** will present her research, entitled *The History of the Frame Drum, The Oldest Known Drum, from 5800 BC to 1400 AD*. Since 1980, Redmond has done research in libraries and museums throughout this country, Europe, the Middle East and North Africa and photographed thousands of images of musicians playing frame drums. All of her research has resulted in a book that will be published by Random House this fall.

One of the fascinating and initially unknown aspects of her research was the fact that most of the musicians depicted playing the frame drum over the span of 4,000 years were women. Those who attend this session at PASIC '96 will not only have the opportunity to hear about this history, but will also see many of the photographed images from her travels. (See related article by Redmond on opposite page.)

The final paper presentation will focus on the *Drums of Alaska* and will be presented by **Scott**

Deal on Saturday, November 23 at 9:00 A.M. While most of us have familiar childhood images about the Eskimos in their frosty white igloos, many are unfamiliar with the fact that there are seven major North American Native and Eskimo groups that have active and dynamic indigenous cultural arts that include a combination of song, drums and dance. Of particular interest to percussionists are the varied types of drums and their use. Scott, who is an assistant professor of music at the University of Alaska in Fairbanks, will take us to the world of various Native Alaskan groups and explain the drums, drumming styles and social context of the drumming with the aid of video and audio resources.

Even as we anticipate this year's presentations, the Scholarly Paper Committee is also excited about an expansion in the area of research for next year's PASIC program. Prompted by the increasing quality and quantity of the research proposals over the past several years and with the approval and funding from PAS, next year's PASIC Scholarly Paper Presentations will be expanded to include research poster presentations. In addition to the three papers selected for oral presentation, up to eight additional proposals will be selected to be presented as research posters.

The primary purpose of a poster presentation at a professional meeting is the communication of information and ideas to one's colleagues. The poster session will provide an opportunity for informal, individual discussion between authors and viewers based on the illustrative material at hand. Each presenter will prepare a large poster that describes the research and will also provide an abstract that gives a concise, yet thorough summary of the research project for interested individuals attending the poster session.

More information about PASIC '97 Scholarly Papers and Research Posters will be available at PASIC '96 in Nashville or from committee chair, Kathleen Kastner (630-752-5830; e-mail: Kathleen.Kastner@wheaton.edu) after November 25, 1996. PN



Rob Cook



Scott Deal

A Short History of the Frame Drum

By Layne Redmond

THE OLDEST KNOWN DRUM IS THE FRAME drum, first depicted in 5600 B.C. It was painted on a wall in ashrine room in the Anatolian city of Catal Huyuk in what is present-day Turkey. No membranophones have survived from the earlier Paleolithic times, although several dombek-shaped or conga-like ceramic drums have survived from Neolithic times.

The frame drum of the ancient trans-Mediterranean cultures was primarily a wheel-shaped drum whose diameter was much wider than the depth of its shell. Its round, vessel-like hoop was shaped like a grain sieve, and both probably share the same origin.

Most often, the frame drum had a skin on only one side but sometimes it may have had skins stretched across both sides. Bells or jingling and rattling implements may have been attached to the inside rim. Very often the drums were painted red, the color of blood, or sometimes green, the color of vegetation. Mystical designs and symbols might also have been painted on the skin head or the wooden frame.

Although this frame drum was similar in appearance to the shaman's drum found throughout Asia and North America, there was a major difference in how they were played. The shaman's drum was struck with a bone, horn or stick, whereas the Mediterranean frame drum was played with bare hands. This difference in stroke technique led to differences in construction. The inner edge of the rim of the Mediterranean frame drum was beveled, and its skin was usually thinner, to enhance the sounds produced by fingers and hands.

While striking a frame drum with a stick gives a single, deep, resonant sound, finger techniques allow more variety: a deep, open tone, a slap, a high-pitched rim sound, a soft brushing sound. It is not clear which technique is older: the shaman's drum played with a stick or the frame drum played with bare hands. The use and basic constructions of the drums are so similar that, without a doubt, they grew from the same root techniques of altering consciousness for religious purposes.

There are occasional representations of hour-glass-shaped drums or kettle drums, but the frame drum is by far the most prominent drum in the ancient civilizations of Mesopotamia, Egypt, Greece and Rome. For at least 3,500 years, c. 3000 B.C. to 500 A.D., it was the primary percussive instrument.

Although it was used in secular contexts at ban-

quets and festivals, the frame drum was primarily a sacred instrument used to rhythmically support the chanted and sung liturgies of the ancient religions. Many ancient goddesses are depicted holding or playing the frame drum. It is mentioned frequently in religious texts from Sumer, Babylonia, Egypt, Anatolia, Israel, Greece and Rome. The references to the training of the temple musicians noted that it was thorough and lasted for many years.

Between 3000 and 2000 B.C., many representations of frame drums begin to appear, the earliest of which are from Sumer and later Mesopotamia. At least ninety-five percent of the performers depicted from all the ancient cultures were women, and most of these women were priestesses of various goddesses and gods. The earliest named drummer in history was the spiritual head (the en) of the Eki-snugal, a temple in Ur, c. 2300 B.C. Her name was Lipushiau and she was designated the player of the balag-di, which has been translated by Curt Sacks in *The History of Musical Instruments* as a small, round frame drum.

From the third millennium B.C., written records of the Sumerians describe the goddess Inanna as the creator of the frame drum, along with all other musical instruments. They tell of Inanna's priestesses who sang and chanted to the rhythms of round and square frame drums. Along with the written texts, numerous figurines of women playing small frame drums have been found. These drumming rituals depicted in the texts and figurines were carried on into the later worship of Ishtar, Asherah, Ashtoreth, Astarte, and Anat in Babylonia, Phoenicia, Palestine and Assyria.

During the second millennium B.C., frame drums begin to appear in Egypt. "All records from this period (Middle Kingdom) show the performers as women; in fact the whole practice of the art of music appears to have been entirely entrusted to the fair sex, with one notable exception, the god



Layne Redmond's presentation is scheduled for 9 A.M. Friday, November 22.



Maenad—Dionysian Scene
Roman, c. 200 A.D.

Bes, who is frequently represented with a drum with cylindrical body. In all cases the instruments are struck with bare hands, an ancient and widespread custom.”¹

Another source described the priestesses as the composers and choreographers of the music and dance used on religious occasions. In the Cairo Museum there is an actual rectangular frame drum from 1400 B.C. that was found in the tomb of a woman. Also surviving from the Ptolemaic period is the skin

head of a frame drum on whose surface is painted a woman playing a frame drum in front of the goddess Isis. The inscription on the drum reads, “Isis, Lady of the Sky, Mistress of the Goddesses.”

In the Biblical lands, Old Testament texts refer to the frame drum as the *toph*, which has been translated as the *timbrel* and the *tabret*. Exodus 15:20 describes: “And Miriam, the prophetess, sister of Aaron, took a timbrel in her hand, and the women went out after her with timbrels and with dances.” The frame drum was used in ancient Israel to celebrate joyous occasions and great feasts, in ritualized welcomes and farewells of beloved people, and it was also used in the worship of Yahweh, the Biblical God. This drum was also played by important groups of women musicians as part of the state rituals welcoming home victorious warriors. The frame drum was prominent in rites of mourning, and female drumming figurines have been found in grave sites.

In Greece some of the most beautiful representations of the frame drum are found on the red-figured vase paintings from the fifth century B.C. It is theorized that the music and religion of Greece developed from Asiatic and Egyptian sources—both of which used the frame drums in ceremonial and in secular contexts. The frame drum entered Greece from several different directions—from Cyprus, one of the main centers of the cult of Aphrodite where the frame drum was prominent from at least 1000 B.C., and also from Crete, where it was used in the rituals of Ariadne, Rhea and Dionysos.

Pre-classical Greece also saw the introduction of the cult of the goddess Cybele, from Western Anatolia. The *tympanum*, the Greek frame drum, was used pervasively by the *maenads* (women ini-

tiates) in the worship of Cybele and Dionysos, and they were also played by the priestesses of Artemis, Demeter and Aphrodite. Both single-headed and double-headed frame drums appear, once again played almost exclusively by women with their bare hands.

The Romans saw the last great flowering of these rites when the religion of Cybele was brought to Rome in April of 204 B.C. She was described as “Cybele, the All-Begetting Mother, who beat a drum to mark the rhythm of life.” Her worship flourished until the Roman Empire officially adopted Christianity in the fourth century A.D.

In the first two centuries of our era, Rome was the cultural center for the mystery religions of Cybele, Dionysos, Isis and Dea Syria—all of which used the frame drum in their ceremonies. With the ascendancy of Christianity, Cybele’s great temple in Rome was destroyed, the Vatican was built on the site and the new priesthood banned the priestesses, instruments and music associated with her rites.

In these trans-Mediterranean cultures there is conclusive evidence of the tradition of women’s performance ensembles rooted in drumming, which also included singing and dancing, flute and lyre playing. The music of this period, in particular in the Near East, Egypt and Palestine, was primarily rhythmically structured. As the main percussive element, the frame drum was the center of this music, and it’s very important to realize the significance of the fact that it was played by women.



The Goddess Cybele,
Roman, 200 A.D.



Aphrodite with Graces,
one of which has
a frame drum.
Greek, 5th Century B.C.



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Photo: Chicago Percussion Ensemble, University of Chicago

As Christianity became the dominant religion, the frame drum was banned from religious use because of its association with the pre-Christian traditions. Its use in secular contexts was also frowned upon by the Church, in particular its use by women. The Catholic synod of 576 (*Commandments of the Fathers, Superiors and Masters*) decreed: "Christians are not allowed to teach their daughters singing, the playing of instruments or similar things because, according to their reli-

gion, it is neither good nor becoming."²

For three thousand years women had been the primary percussionists in the civilizations of the ancient world. As Europe became Christianized and pursued this policy of not allowing women to be taught music, they were effectively barred from the professions of composing, teaching or performing music.

As Europe entered the dark ages, there was a dramatic decrease in sculpture and painting, with a corresponding loss of in-

formation about the use of musical instruments. Almost the only source of information about musical instruments is preserved in Church documents decreeing which instruments are acceptable and which are not to be used. Beginning in the 1300s, painting began to flourish once again and the frame drum survived in representations of heavenly music. These metaphoric representations almost certainly reflect the popular use of the instruments.

The last thirty years have seen a dramatic rise in the numbers of professional women musicians, although there are still fewer women pursuing the study of percussion. Although little known, the history of the frame drum and the women musicians who played it is an important part of our percussive history.

Note: Layne Redmond's scholarly paper presentation at PASIC '96 will include some of the material discussed in this article. In addition, she will present numerous photographs that illustrate this fascinating and relatively unknown history.

ENDNOTES

1. Blades, James. *Percussion Instruments and Their History*, p. 156. (published by Frederick Praeger, 1971)
2. Quasten, Johannes. *Music and Worship in Pagan and Christian Antiquity*, p. 83. (published by the National Association of Pastoral Musicians, 1983) PN

Layne Redmond is an acclaimed drummer, composer and author specializing in the small hand-held frame drum played primarily by women in the ancient Mediterranean world. For the past decade she has been intensively researching and piecing together the pre-Christian traditions of the frame drum in religious and healing rituals. Redmond began her studies on the frame drum with master drummer Glen Velez in 1980, and performed and recorded with him for eight years. She has taught percussion workshops and performed at numerous state colleges and universities throughout the United States, as well as at the Institute for Contemporary Art in London, the Touch Festival in Berlin and as a soloist at the 1995 World Wide Percussion Festival in Brazil. In 1990, Redmond created the Mob of Angels, a drumming ensemble whose compositions draw on the musical inspiration of the ancient Mediterranean cultures.

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PERCUSSION REFERENCE TEXTS



The Great American Drums and the Companies That Made Them, 1920-1969

Harry Cangany

\$19.95

Modern Drummer Publications, Inc.
12 Old Bridge Rd.
Cedar Grove NJ 07009

This 72-page book is an easy walk through a half century of American-made drums and abounds with history, personal anecdotes and photos. Harry Cangany, born in 1950 and greatly influenced by the Beatles, particularly Ringo Starr, gives the reader his perspective of drums from his first lesson with Erwin Mueller in 1964 to the present. He also takes the reader back in time to the 1920s, a benchmark for drum manufacturers in America. Of major interest are the detailed chapters on Leedy, Ludwig, Slingerland and Rogers drum companies. Other companies such as Camco, Fibes and Gretsch are covered, but not in as great de-

tail. Cangany also talks about lesser-known drum makers—Billy Gladstone, George Way and Kent, to mention a few. Drumheads, most collectible snare drums and distinguishing features of the various drums are other topics covered. All in all there are 19 chapters with a foreword and a glossary.

This book documents that chapter in drum history so often forgotten by the young percussionists of today because of the influx of foreign drums that began in the 1960s. Cangany has sent a message to all of us that America has a strong drum history and that many of these drums, which are now collectors' items, not only are worth money but also have quality sound. For someone like me whose earliest venture with drums was in 1943, this book is a nostalgic trip. Its easy reading, excellent illustrations and historical significance make this a very enjoyable read for drummers and percussionists alike.

—John Beck

Gretsch Drums

Chet Falzerano

\$34.95

Centerstream Publishing
P.O. Box 5450
Fullerton CA 92635

Gretsch Drums contains a wealth of historical data on the history of the drums, and particularly drums designed by the Gretsch company. Included in this collection are interesting presentations of the Gretsch family history, and a chronicle of the many artists that played and/or endorsed Gretsch drums. There are also interviews with several of the artists that are featured in the text. Of particular interest are drawings and patents that were developed by Billy Gladstone. The artists that are included in this text are truly a "who's who" of both symphonic and jazz greats, so it is interesting reading to learn of these stars. The soft-cover book should be a valuable source for the studio teacher and for music libraries.

—George Frock

Mandiani Drum and Dance: Djimbe Performance and Black Aesthetics from Africa to the New World

Mark Sunkett

\$19.95

White Cliffs Media, Inc.

P.O. Box 433

Tempe AZ 85280

The Mande performance traditions

began in western Africa by the Mali Empire, in an area now comprising Senegal, Mali and Guinea. Mandiani is one of the musical traditions of this area. Dr. Sunkett's book is a very thorough treatment of Mandiani music and dance, not only tracing history to African performance practice, but describing the evolution of this art form and tracing it to this decade. In addition, the author uses Mandiani music and dance to explore the aesthetic of African musical performance.

The study of Mandiani tradition in Africa is comprehensive. The author takes great care to establish that drumming and dance are interrelated and gives categorical treatments of each, without gaps of information. Sunkett's ability to speak exhaustively about the rudiments of the performance is the strength of this work. Each fact is exposed with clarity and without assumption. Construction of instruments, traditional garb and dance steps are dealt with in equal portions, and by the end of the chapter Sunkett has done an excellent job of defining this tradition.

A discussion of Mandiani performance in the United States allows Sunkett to explore African-American performances of most African traditional music through the last half of this century. His writing on the psychological aesthetic of African performance should be required reading for any musicologist studying African music, as well as any djimbe performer. This volume's analytical and comprehensive nature makes it a major work in this field. (The accompanying CD is reviewed in this issue under Percussion Recordings.)

—Michael Hooley

The Music of Stuart Saunders Smith

John P. Welsh

\$59.95

Greenwood Publications Group, Inc.
88 Post Road W

Westport CT 06881

The Music of Stuart Saunders Smith is a 400-page book based on his music and life, both of which are so intermingled that his musical compositions are his life and his life is his music. The book includes six critical analyses, an interview, and bibliographic information containing a list of compositions, discography, publications by Smith, and research currently available on Smith's music. Chapters I, II and III address Smith's

open-structure composition. Chapter IV presents a survey of Smith's speech songs and considers, in particular, the mini-opera tunnels. Chapters V and VI focus on his traditionally-noted music and the *Links* series of vibraphone essays. Throughout the book John P. Welsh gives an in-depth and literary explanation of Smith's music, at times comparing it to other contemporary composers such as John Cage and Stockhausen, but for the most part evaluating it on its own merit. Also, scattered throughout the book are excellent illustrations of Smith's music.

This excellent book is well-organized and deals with the intellectual qualities of Smith's music as it relates to contemporary music and ideas. It is not easy reading but it is rewarding. Welsh's wish is to present both the music and words of Stuart Saunders Smith. To this end he is quite successful.

—John Beck

SNARE DRUM

Solos In Style

III-IV

Murray Houllif

\$7.00

Kendor Music, Inc.

Main and Groves Sts.

P.O. Box 278

Delevan NY 14042-0278

Solos In Style is a collection of twelve snare drum solos, written to "follow and supplement" Houllif's *Contest Solos For The Young Snare Drummer* and *More Contest Solos For The Young Snare Drummer*. It is directed at intermediate students. A basic objective of this text, one that is pedagogically commendable, is the use of a variety of styles—classical, rudimental, jazz, Latin and rock. Sticking is indicated where demanded, as in the rudimental examples, or where a specific articulation is desired. The jazz, Latin and rock pieces require a few effects, including playing on the rim, stick shots and press rolls. In the jazz examples, the student is required to interpret "straight" 8th notes as triplets in the swing style.

Houllif obviously put a lot of thought and care into this project. His writing is often melodically inspired, which is especially evident in "Busy George," based on Bizet's *Carmen*, and "Takin' 5" based on Dave Brubeck's similarly titled piece. In addition to its usefulness in advancing the technique and musicianship of the stu-

dent snare drummer dealing with a variety of musical styles, the text also serves as an introduction to more advanced snare drum literature, in which the instrument is treated as a multiple sound source.

—John R. Raush

Contemporary Collection for Snare Drum V-VI
Murray Houllif
\$14.95
CPP/Belwin, Inc.
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

It might be hard to imagine that there could be a place for yet another snare drum book, but Murray Houllif's *Contemporary Collection for Snare Drum* does provide an excellent body of seven etudes and seven duets that will challenge most college-level percussionists. These pieces are designed to equip the snare drummer to deal with the demands made by contemporary composers including "composite and super-imposed rhythms, odd meters and multi-metric changes, metric modulation, spatial notation, music without bar lines, advanced hand/mind coordination, etc."

Each of the seven concert etudes focuses on a particular aspect of modern concert snare drumming. For example, etude No. 4 is devoted to the study of changing meters, and etude No. 7 is written using spatial notation. The duets are designed to promote ensemble sensitivity. All the pieces contain much dynamic contrast, are quite technically demanding and are appropriate as recital pieces or simply as pedagogical studies. Though they are hand-written, the manuscript is neat and very readable.

A student who masters the material in this book will have the technique and musical understanding to handle most, if not all the demands of modern concert music written for snare drum. *Contemporary Collection for Snare Drum* could work well with some advanced high school students, and will probably find its way into many college percussion curricula.

—Tom Morgan

KEYBOARD PERCUSSION

4 Mallet Studies for Marimba II-IV
Anthony J. Cirone
\$15.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
This book contains thirty, four-mallet

studies, each based on a portion of an etude or other work originally composed by Fernando Sor. Each study ranges from sixteen to sixty-four measures and develops a single melodic idea. These transcribed works are good studies for the marimbist who desires to perform pre-20th century material.

—Michael Hooley

Crystal Mallet IV
Arthur Lipner
\$6.95
MalletWorks Music
P.O. Box 2101
Stamford CT 06906

Crystal Mallet is an unaccompanied, four-mallet vibraphone solo that is 58 measures in length and lasts three to four minutes. At its designated *Tranquille* tempo of quarter note = 90, it will provide the intermediate to advanced performer with an excellent contemporary, change-of-pace composition. Technical and dynamic control of the continuous 16th-note background figure is a must. The composition clearly marks pedalings and significant harmonic changes, and occasional "dead stroke" markings are also included. *Crystal Mallet* would be appropriate for undergraduate recitals or for light programming.

—Jim Lambert

Vibe Cycles IV-V
Bill Molenhof
\$17.00
Kendor Music, Inc.
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278

Vibe Cycles is a collection of seven original jazz compositions for vibraphone with piano accompaniment. A demonstration compact disc is also included in this collection with excellent and tasteful performances by vibraphonist Bill Molenhof, pianist Martin Schrack, bassist Rudi Engel and drummer Tom Baker. All but one of these vibraphone solos require four-mallet technique. The styles range from jazz-rock to swing to gospel. Two of the solos are about one minute in performance length with the remaining five being approximately three to four minutes in length, making it possible to arrange a performance "suite" from the seven solos. This collection is an excellent follow-up publication to Molenhof's earlier body of creative works for the vibraphone (e.g., *Music of the Day*, etc.). These solos are appropriate for the intermediate to advanced percussionist—particu-

larly at the undergraduate level.

—Jim Lambert

Allegro Volante V
Daniel Dorff
\$14.00
Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

Allegro Volante is Movement III from *Concerto for Solo Percussion and Orchestra*, which has been arranged for xylophone and piano. (The original orchestral version was reviewed in the August '96 issue of *Percussive Notes*.) The four-and-a-half-minute solo captures the technical possibilities of the xylophone. Written in a style reminiscent of a gallop, the repetitive 8th-note/16th-note pattern and ascending pattern are challenging yet accessible to many xylophone players. There are several meter changes; however, the quarter note remains the same and a sense of change occurs only for several 5/8 measures. Two mallets are used throughout and for the most part the entire range of the instrument is used. The energetic tempo (quarter note = 144) of this piece gives both the performer and audience a rewarding experience. The piano accompaniment is good and provides the solo part with appropriate support. Congratulations to Daniel Dorff for supplying a worthy extension of his concerto for those looking for a recital-quality xylophone piece.

—John Beck

Places to Visit IV-VI
Arthur Lipner
\$15.95
MalletWorks Music
P.O. Box 2101
Stamford CT 06906

This collection of seven, unaccompanied vibraphone solos are designed by Lipner to invite the performer inside his "world of improvisation." The compositions are diverse in style, ranging from a blues to salsa and funk. Two of the seven compositions require the use of two-mallet vibraphone technique only. "Second Wind" was recorded by Lipner on his CD *In Any Language*; "Night Crawler" was recorded on Lipner's duo CD *Liquide Stones*. The remaining solos include: "Bar-B-Que Blues," "A January Snowfall," "Caribe Vibes," "SoHo" and "Kayak." A page of performance notes provides the performer with an insight into the composer's intent and suggestions for potential performance enhancement (e.g., supporting the soloist with an accompanying rhythm section). Most of these solos

are accessible to the intermediate performer, but they will take time to develop into the sophisticated level of performance that Lipner has demonstrated through his own performance of these solos (recordings not included in this collection).

—Jim Lambert

Kaleidoscope V
Arthur Lipner
\$10.95
MalletWorks Music
P.O. Box 2101
Stamford CT 06906

Kaleidoscope for solo vibraphone was originally recorded on Arthur Lipner's compact disc recording *The Magic Continues*, arranged for jazz sextet. The solo version is an excellent transcription of the recorded one and Lipner provides thorough performance notes and instructions within the work itself. Lipner states about *Kaleidoscope*: "This piece is a transcription of the composer's live performance. This solo arrangement was adapted, for the most part, from a lead sheet with chord changes. Although the idea is to play the written notes exactly, they were at one point arbitrary and flexible as the composer created this arrangement. Knowing this, you'll hopefully gain a bit of insight into the process of balancing melody and harmony with chord tones and groove, and apply this to your own lead sheets."

Advanced four-mallet technique is required for this solo. The performer must be very comfortable with independence as well as double vertical strokes within larger interval spreads such as an octave. This composition provides a "kaleidoscope" of colors and timbres throughout, with the melodic motives usually in the right hand (notation—stems up). I highly recommend *Kaleidoscope* for the collegiate or professional performer.

—Lisa Rogers

The following review was mistakenly printed under Timpani in the August 1996 Percussive Notes.

Pequeña Pieza Para Marimba V
José Rodríguez Alvira
\$14.95
Morning Sky Publishing
P.O. Box 19021
Minneapolis MN 55419

Pequeña Pieza Para Marimba ("small piece for marimba") was written in 1987 for José Alicea, the Puerto Rican percussionist. It is based on Antillean rhythms and exploits the rhythmic nature of the marimba.

Compositionally it is in A-B-A form with the A section being rhythmic and the B section being more fantasy in mood. It is basically a two-mallet piece with a smattering of four-mallet measures, and it requires a low-A instrument. Three types of rolls are required to perform the work: traditional, independent and mandolin.

Pequeña Pieza Para Marimba is a fine work for marimba. Its rhythmic nature, easy listening and short duration would make it a good encore selection for a recital or a major work for a more commercially-oriented venue.

—John Beck

KEYBOARD PERCUSSION ENSEMBLES

Space Dancer III
Arthur Lipner
\$14.95
MalletWorks Music
P.O. Box 2101
Stamford CT 06906

Arranged for vibre-marimba duet, this funk-style piece is a transcription from Lipner's '94 CD, *The Magic Continues*. It has been adapted to duo format from the original version

in which the composer performed both parts. This reduction makes it feasible for each player to use only two mallets, and makes it accessible to advanced high school students. More than two players can join in on the fun, if the author's recommendation that an accompaniment of conga or other hand-percussion be added. A page of program notes that provides a fairly detailed explanation of how to add a vibre solo, with ideas for both the soloist and the duo partner, should be helpful in encouraging and developing improvisational skills in younger mallet players.

—John R. Raush

Pramantha IV
Jack Desalvo
Arranged by Arthur Lipner
\$14.95
MalletWorks Music
P.O. Box 2101
Stamford CT 06906
Arthur Lipner's arrangement of *Pramantha* for vibre and marimba was originally written for vibre and guitar and featured on Lipner's compact disc recording *In Any Language* (1991). In the performance notes, Lipner states: "The guitar part has been adapted for marimba in this

arrangement. The solos from the recording have been transcribed and are included here. This piece can be performed with equal effect using two or four mallets; the two-mallet player would simply omit the upper octave in the vibre part, bars 205-209."

The marimbist needs a four-and-one-half octave instrument to perform this duet. Additionally, the vibre needs to be aware of performance techniques from measures 128 through 148. Lipner provides performance directions for these measures; however, the vibre must spend time developing this technique in order to ensure a great performance. Lipner has done a superb job of providing pedaling markings in the vibre part; furthermore, both parts are clearly and concisely marked. Lipner's arrangement of *Pramantha* provides each member of the vibre/marimba duo with the roles of soloist and accompanist at various times throughout. The arrangement employs a 7/8 melody that is modal and lyrical in nature. *Pramantha* would be a great addition to any collegiate recital—undergraduate or graduate.

—Lisa Rogers

TIMPANI

Suite For Timpani IV
Murray Houllif
\$5.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This three-movement timpani solo is ideal repertoire for a mature high school player or less advanced college timpanist. The first movement of the four-drum piece uses mixed meters and "double-stop" playing, and requires some technical dexterity. The second movement is unmetered, with opportunities to display muffling technique and the ability to play expressively. The up-tempo last movement once again features mixed meters and showcases the performer's technical facility. Tuning, which is relegated to pitch changes between movements, is not given the same high priority as the other parameters of performance. However, the well-crafted work fills a need for new, substantive pedagogical literature for timpanists at the intermediate level.

—John R. Raush

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 Champaign IL 61826-3937

This is a dramatic solo for multiple percussion and electronic tape. The percussion is scored for a marimba (4 1/3 octave), snare drum, bongos, doumbek, tambourine and suspended cymbal. Most of the tape elements are sampled percussion sounds. Percussion techniques include 4-mallet marimba, thumb and shake rolls on tambourine, one-hand rolls on marimba and cymbal, and hand technique on bongos. The composition is based on two motivic ideas: a march-type figure and a Latin-fill pattern. The solo is just under 10 minutes in length, and the challenge for the performer is the synchronization of the percussion parts with the tape. This is an excellent solo for the advanced recital.

—George Frock



Two Pictures for Solo Percussionist and Orchestra V+

Phillip Lambro
 \$34.50 Orchestral Score w/ Tape
 \$29.50 Two Piano Reduction
 Wimbledon Music, Inc.
 1888 Century Park E
 Century City CA 90067

Even though Phillip Lambro's *Two Pictures for Solo Percussionist and Orchestra* was composed thirty years ago and premiered approximately twenty years ago, this work for solo percussion is still fresh and innovative. It is reminiscent of Milhaud's *Concerto pour batterie et petit orchestre* through

its use of timpani as the stable "core" or center for the percussionist, and the notation of the solo part itself. Furthermore, it is "concerto-like" with a cadenza section in *Picture Number II, Autumn Rhythm*. The soloist instrumentation includes timpani, piccolo timpani, crotales or bells, piccolo snare drum, snare drum, tenor drum or field drum, suspended cymbals, Peking gong, two sets of brass Japanese wind chimes, woodblock, tom-toms, and other small percussion. The work can be performed with orchestra or a two piano reduction. The duration is approximately thirteen minutes. The difficulty of Lambro's work lies in the logistical nature of setup and movement. Lambro does a fabulous job of providing the performer with detailed instructions including mallet selection and a clear solo part to read. A setup chart is not provided; therefore, the performer should spend time creating and "living with" the setup.

In the notes provided about the work, Lambro says: "This work was written at the request, in 1963, of the New York Philharmonic's virtuoso percussionist Saul Goodman and was composed during 1965 and 1966. The ideas for the approach to the work came shortly after Goodman's proposal while I was viewing Jackson Pollock's action painting *Autumn Rhythm* (title of the last movement) at The Metropolitan Museum of Art in New York City, and were further crystallized when I viewed Pollock's *Number One: 1948* (title of the first movement) at the Museum of Modern Art. The world premiere took place on October, 14, 1976 in a concert by the Rochester Philharmonic with John Beck as soloist and David Zinman, conductor."

I highly recommend this work for any collegiate or professional recital or program. Lambro is to be commended for providing the percussion world with a "concerto-like" work for solo percussion; a void for similar works still exists today, thirty years later.

—Lisa Rogers

PERCUSSION ENSEMBLE

Free-for-All II-III
 Joe Maroni
 \$4.00
 Southern Music Co.
 1100 Broadway
 P.O. Box 329
 San Antonio TX 78292
Free-for-All is an intermediate-level percussion trio for three snare drums. While no indication is given

as to tuning, three different pitched snare drums would probably work the best. The tempo marking (quarter note = 96) is constant throughout, even though 2/4, 6/8 and 3/4 meters are employed. Accents and dynamics are clearly marked and are essential components of the piece. There are no flams or drags used, and there are no instructions as to the style of the rolls. Orchestral-style or rudimental-style rolls would work as long as they were used consistently.

This little piece would make an excellent junior high music festival selection. Its focus on dynamic contrast would make it a good teaching tool for developing a sensitive touch. Each of the three parts involve both accompaniment sections and "melody" sections, so students can learn to recognize when they should bring their part out and when they should play a more supportive role.

—Tom Morgan

Give My Regards To Broadway III

George M. Cohan
 Arranged by Murray Houllif
 \$12.00
 Kendor Music, Inc.
 Main & Grove Sts.
 P.O. Box 278
 Delevan NY 14042-0278

Give My Regards To Broadway, for percussion sextet, is an excellent addition to percussion ensemble literature for junior high or high school groups. Houllif is careful to use an instrumentation that would be accessible to public school programs. In addition, he provides alternate substitutions if certain instruments aren't available. The instrumentation includes: bells or vibes, woodblock, xylophone or marimba (four-octave range), tom-tom, snare drum, bass drum, crash cymbals, tambourine and triangle. The performance instructions on each part are clear and carefully placed in order to allow ample time for instrument changes, such as bells or vibes to woodblock, and so on.

Houllif takes the basic tune, *Give My Regards To Broadway*, and varies the style and instrumentation. One section of this arrangement employs a 6/8 march-like style. This 6/8 section transitions to a 2/4 section by way of crescendo and rhythmic elision and foreshadowing using two 8th notes per beat while still in 6/8 meter. The texture of the arrangement moves from thin in the beginning to thick at the end. Starting in measure 41 a percussion

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break without the keyboard instruments is employed. I applaud Houllif's efforts in creating a new percussion ensemble from an old Broadway tune for young students to grasp concepts of style, rhythmic complexity and musicality.
—Lisa Rogers

Rhythmic Statements III
James Rago
\$12.50
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This percussion ensemble is written with the high school percussion ensemble in mind. Scored for a quintet, one difficult mallet part is included, as is a deceptively difficult timpani part, although good young players should be able to handle them. The rest of the composition can be performed by a high school ensemble. The parts are easily read and could be performed uncondacted without difficulty. The composer is very specific with mallet indications.

—Michael Hooley

Legends of Percussion (Duet Edition) IV-V
Murray Houllif
\$9.00
Kendor Music, Inc.
Main & Grove Sts.
P.O. Box 278
Delewan NY 14042-0278

Murray Houllif has created four short percussion duets, each one emphasizing techniques and styles of famous drummers and percussionists. Each duo includes brief biographical sketches of the stars featured in the duo. Duo 1, *Ringo Starr and Charlie Watts*, features the simple, driving style of Beatles drummer Ringo Starr and the shuffle style found in many of the Rolling Stones' songs. Each player performs on snare drum and hi-hat. *Elden "Buster" Bailey and Saul Goodman* is the second duo, which is scored for marimba or xylophone, and four timpani. The mood is rather swing jazz, and the keyboard player also plays snare drum with brushes. *Milt Jackson and Max Roach* is scored for vibraphone or marimba, and a snare drum and two toms, plus optional ride cymbal. The work features the melodic and tasty style of Max Roach, and Jackson's

fluent vibe style with chord patterns and tasty grace notes. *Gene Krupa and Buddy Rich* presents the driving style of each artist. This is an excellent source for teaching, as the style of each artist is represented well.

—George Frock

Blue Rondo a la Turk V
Dave Brubeck
Arranged by Steve Yeager
\$20.00
Windfall Music
P.O. Box 16452
St. Paul MN 55116

Steve Yeager has come up with a very playable arrangement for percussion sextet of the Dave Brubeck classic, scored for vibes, two marimbas, tam-tam, bells, two suspended cymbals, bongos, snare drum, tambourine and three timpani. The work derives interest and excitement from the adoption of Turkish folk rhythms, written here in 9/8 meter (8ths atypically grouped 2 + 2 + 2 + 3). In a percussion break using bongos, tambourine and timpani, an Arabic rhythm called *mahq soum* is also utilized. The blues section of the piece, set in a swinging 4/4 meter, features a vibraphone solo. Considering the cur-


rent interest in world music, this arrangement of Brubeck's popular piece is particularly relevant and up-to-date.

—John R. Raush

Lime Juice V
Arthur Lipner
Arranged by Ron Brough
\$30.00

Some Uptown Hip-Hop V
Arthur Lipner
Arranged by Ron Brough
\$25.00

MalletWorks Music
P.O. Box 2101
Stamford CT 06906
These two Ron Brough arrangements of Lipner originals (both are recorded on the composer's CDs) share some common features. Both are Calypso-styled mallet ensembles using marimba(s), vibes, glockenspiel and xylophone, supported by drumset and auxiliary percussion; both begin with solo four-mallet riffs played by the marimbist; and both pieces feature a bass part that can be played on marimba or guitar. *Lime Juice* is an octet; *Some Uptown Hip-Hop* is scored



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for nine players. In addition to the instruments mentioned above, crotales and cowbell are used in the former; chimes, steel pan, shaker and timbales are used in the latter. Challenges found in these arrangements range from virtuosic scale patterns played in unison to highly syncopated rhythm patterns set in rapid tempi. In *Lime Juice*, one pattern is couched in the unusual meter of 15/16. Improvisational opportunities are provided for the first marimbist in *Lime Juice* and marimbist and steel pan player in *Some Uptown Hip-Hop*. If you do not have a steel drum band, but would like to give your college students the opportunity to savor the visceral excitement of the music typically played by such bands, you will want these two Calypso-inspired ensembles.

—John R. Raush

Mohigans

V

Joseph Tompkins
\$15.00
Joseph Tompkins
c/o Steve Weiss Music
P.O. Box 20885
Philadelphia PA 19141

Mohigans is a rather difficult percussion solo written for a very high bongo, and accompanied by a trio consisting of a bass drum played with a hard beater and rute; one tympanum covered with a towel and played with snare sticks; and a floor tom played with a felt covered stick plus a thin dowel. The solo part opens with a series of 16th notes that develop into rebounds, which are mixed with accents and assorted roll patterns, flam tap combination and triplets. The solo is written in three rhythmic motivic ideas or phrases that reoccur throughout the composition. At rehearsal E there is a free improvised section to be played on instruments of the player's choosing, and the accompaniment is improvised as well. This is a very unique setting of a rudimental style solo and highly original.

—George Frock

Paderissimo

V

Siegfried Fink
\$39.75
N. Simrock
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

A percussion quartet in four movements, *Paderissimo* is appropriate chamber music literature for college percussionists. The players use a modest assortment of traditional instruments: vibes, two snare drums,

bongos, two xylophones, marimba, field drum, congas, bass drum, claves and afuche. A source of inspiration for the composition was provided by the rhythmic patterns and quarter-tones found in *Sega* music from the island of Mauritius. The rhythmic patterns are utilized in the first and last movements of the quartet; the quarter-tones inspired a ten-tone melodic series used in the brief third movement, scored for vibes, two xylophones and marimba. An equally brief second movement features the intimate sounds of membranophones played by fingers, with a subtle afuche and bass drum accompaniment. Fink's composition is an excellent example of how music from non-Western sources can, in the hands of a talented composer, serve as a stimulus for refreshing, new repertoire.

—John R. Raush

Virtuoso

V

Murray Houllif
\$19.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This work for drumset soloist and percussion quartet is an important addition to this genre of percussion literature. The work is sectional in form, with Player 1 using bells, xylophone and four timpani; Player 2 playing vibes; Player 3 utilizing marimba; and Player 4 using congas. Each player also plays an assortment of Latin instruments. There are four improvisational solos for the drumset player. The longest solo of the work is free, although Houllif provides suggested solos for two other sections in an appendix. This work would be a good university ensemble piece, although a good high school quartet and soloist should be able to handle it.

—Michael Hooley

DRUMSET

New Orleans Jazz and Second Line Drumming

Herlin Riley/Johnny Vidacovich
\$24.95
DCI Music/Manhattan Music
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This 115-page book/CD set essentially contains transcriptions of the interviews and performances found on the DCI video of the same name (featuring Herlin Riley and John Vidacovich). This information alone

would be valuable, but the book also contains a broad overview of the development of drumming in New Orleans; quotes, interviews, biographies and discographies of important drummers; and an informative poster that lists the most important New Orleans drummers, their ensembles and influences.

Dan Thress provides the foreword for the book and sets the tone for the interesting story of how New Orleans drumming developed from funeral march accompaniment (on snare drum) to the basis of funk, rhythm & blues and rock music. The transcriptions of the CD examples are well done and the interviews (including Baby Dodds, James Black and Vernel Fournier) and biography (Ed Blackwell) are informative and insightful. Notated examples of "second line" drumming, the "open shuffle" feel, washboard patterns, gospel drumming and charts for the songs on the CD (including the famous "Poinciana" by Vernel Fournier) complete the package.

This book illustrates how many of today's drumming concepts developed from practices in New Orleans and would provide some interesting independence challenges to the intermediate to advanced drummer. Combining great musical examples and informative text, *New Orleans Jazz and Second Line Drumming* captures the soul of New Orleans drumming and would benefit all drummers from both a musical and aesthetic standpoint.

—Terry O'Mahoney

Creative Drum Systems II-IV
Glenn Meyer
\$12.95

Mel Bay Publications, Inc.
#4 Industrial Dr.
Pacific MO 63069-0066

This 63-page book contains a number of groove and fill patterns that are applicable to funk, rock and jazz. Meyer begins with linear 8th-note rock hand/foot patterns (for single bass), then provides triplet fill patterns, unison hand/foot exercises, left-hand ride exercises, funk independence exercises (*a la* Garibaldi), odd-meter grooves (5/8, 7/8), left-hand ostinato/right-hand solo concepts, jazz rock fills and jazz fills. Some of this material may be found in other books, but Meyer has chosen to consolidate the essence of each of these concepts into one collection—something that saves the student from having to toil through the endless permutations of a single-concept book.

—Terry O'Mahoney

Batterie-Trophee No. 3 III-V
Various authors
\$20.75

Alphonse Leduc
Selling agent: Theodore Presser Co.
1 Presser Place

Bryn Mawr PA 19010-3490
This collection of 30 drumset etudes would provide some interesting reading challenges for the intermediate to advanced drummer. Beginning with simple rock and jazz etudes (with 16th notes and triplets), the book progresses to odd-meter studies (9/8, 5/4), studies with mixed meters (e.g., 8/4 to 2.5/4), ghost notes, half-time shuffle etudes and pieces with quintuplet and septuplet groupings. The etudes encompass jazz, jazz-rock fusion and rock.

The last few works are quite challenging. The musical notation is slightly different from the North American format (specifically the note assignments on the staff) and the text is in French, but this should not bother the experienced reader. Good reading skills and solid technique are required of the reader. This collection could be used as the basis for improvisational forays for some students or as supplemental material for the serious drummer.

—Terry O'Mahoney

Tempo-Jazz III-V
E. Boursault/G. Lefevre
\$18.75

Alphonse Leduc
Selling agent Theodore Presser Co.
1 Presser Place

Bryn Mawr PA 19010-3490
This collection contains 17 short drumset etudes, five etudes for snare drum that are subsequently orchestrated for drumset, and seven sets of "trading fours." All are written in a jazz or Latin style and feature French text and notation (small circles above the notes to indicate sticking). Studies are composed in 4/4, 3/4 and 5/4. Some etudes contain open solo sections, rhythmic figures (*a la* a big band chart), quintuplets and septuplets, and challenging non-repetitive ride patterns set against left-hand/right-foot solo figures. This collection is similar to other publications published by Alphonse Leduc and would be suitable as supplemental material for some students.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Galactic Novae IV-V
Gardner Read
\$36.00

Media Press, Inc.
P.O. Box 3937
Champaign IL 61826-3937

Galactic Novae is a duo for organ and one multiple percussionist who performs on a variety of metallic instruments including glock, vibraphone, chimes, a one-octave set of crotales and six resonating instruments including timpani, gong, two cymbals, triangle, and both glass and metal wind chimes. The instrument requirements are indicated by drawings, and the mallet and stick requirements are clearly marked. A vast array of colors are produced via rubber mallets (soft, medium and hard), yarn mallets (soft and hard), tam-tam beaters (soft and hard), fingers, triangle beaters, knitting needles, chime hammers, wire brushes, snare sticks and bass bow.

The work is approximately 13 minutes in length and is free in nature, with all measures indicated by time spacings or number of seconds. There are specific note requirements as well as episodes that include improvisation. Each performer plays from a score, and the notes are relatively large and easy to read. This work is not difficult technically, and the instrument and color combinations create a freshness that should interest other composers.

—George Frock

PERCUSSION RECORDINGS



Contretemps/Go
Contretemps/Go
\$15.95
Les Productions d'Oz
1043 Av de Montigny
Sillery, Quebec
Canada G1S 3T8

Inspired by the Argentinean tango music of Astor Piazzolla, this self-titled compact disc contains eight works by the Canadian chamber

group Contretemps/Go, which is composed of faculty members at the Conservatoire de Musique du Quebec in Hull, Quebec (Canada).

Guitarist Patrick Roux composed the bulk of the music for the recording and displays great virtuosity throughout the recording. Clarinetist Yves Leveille and saxophonist Noel Samyn demonstrate an excellent blend and wonderful grasp of the nuances of the melodic line. Percussionist Alain Lamothe plays with great taste and musical sensitivity as he supports the ensemble with vibraphone and marimba chordal accompaniment, and percussion textures and sounds. The recording evokes the sounds and feel of the Argentina of old, most notably in *Sueno de La Plata* and *Apres le bandeon*, and would be at home in the collection of tango lovers everywhere.

—Terry O'Mahoney

For My Friends
Pat O'Donnell Group
\$15.95

P.O.D. Productions
P.O. Box 239
Kearney NJ 07032

This funk/jazz fusion recording features the work of drummer/leader Pat O'Donnell and his New York-based ensemble. Making extensive use of melodic "hooks" (easily memorized and often repeated melodic phrases), a strong backbeat groove and excellent musicianship on the part of the entire group, the recording features the composing talents of its leader and might best be compared with the work of the Los Angeles-based Yellowjackets, Rippingtons or David Benoit. While not as harmonically adventurous as the Yellowjackets, the CD is quite enjoyable.

Saxophonist Bob Mintzer (who currently works with the Yellowjackets) guests on three tracks and lends his unmistakable sound and energy to the solo sections. Ed Grieg and Lee Musiker provide great keyboard/piano solos and accompaniment. Takashi Otsuka holds the band together on bass and O'Donnell contributes his talents not only on drums and percussion but also does some keyboard programming. The entire CD contains somewhat of a gospel feel to it—particularly on the tunes *For My Friends*, *Tee Time* and *Welcome Home*. The only disappointing aspect of the recording is the lack of solo space for O'Donnell and Otsuka. It would have been better to hear some improvisation by ev-

ery member of the band—not just the wind and keyboard players.

—Terry O'Mahoney

In The Sea

Jeannine Maddox-Vögele

\$16.98

SBMR Records

P.O. Box 1547

Media PA 19063

It is hard to believe now that the marimba is a relative newcomer to the concert hall, having traveled there from venues such as the music hall and vaudeville stage. This move has been accompanied by the growth of a significant "serious" repertoire and, recently, a growing list of artists—marimbists and composers—who have elevated the technique and musical potential of the instrument. Add to this list the name of Jeannine Maddox-Vögele, who is featured on this CD. Six works are included on this disc, three of which—Keiko Abe's *Dream of the Cherry Blossom*, Toshimitsu Tanaka's *Two Movements for Marimba* and Gordon Stout's *Two Mexican Dances*—have become staples in the solo marimbist's repertoire. The three other works are movements II, III, and IV of

Fissinger's *Suite of Marimba* (no explanation is given as to why the first movement is omitted), Tokuhide Niimi's *For Marimba I* and the artist's own *Umi no naka*.

Maddox-Vögele obviously has a genuine fondness for the music of the Japanese composers found on this disc, which comes as no surprise, considering her time spent in Tokyo and her study with Keiko Abe. Her performances of the Abe, Tanaka and Niimi demonstrate her particular affinity for this music. She imparts a sense of direction and meaning to even the most difficult passages, and succeeds in conveying its musical substance, never allowing technical impediments to interfere with her musical goals. Maddox-Vögele's playing has the characteristics of a live performance—and a very good one at that. And, like a live performance, there are occasional slips, such as chordal rolls in which one mallet momentarily moves off a key, or a bar is missed here or there. These the listener readily forgives, in view of the musical merits of the performance. And while one might quibble about an interpretive point here or there, Maddox-Vögele's version is always

dictated by good musical sense.

The CD's highlights, for this listener, were Niimi's *For Marimba I*, and Maddox-Vögele's *Umi no naka*. Her performance is dazzling on the Niimi, which displays a kind of "in your face" virtuosity and extremes of timbre from glassy to soft and mellow. Her own composition is a captivating piece that reveals her decided flair for writing for the instrument. If this disc is any indication, the ranks of those committed to furthering the cause of the marimba in the art music of the West has just received a talented new recruit.

—John R. Raush

Mandiani Drum and Dance

Mark Sunkett

\$15.95

White Cliffs Media

P.O. Box 433

Tempe AZ 85280

Mandiani Drum and Dance is the accompanying recording of Dr. Mark Sunkett's book of the same name (reviewed in this issue under Percussion Reference Texts). This recording, produced and recorded by Sunkett, provides definitive performances of Western African djimbe performance.

There are nine selections, each representing a specific dance. The performances are, in keeping with the text of the book, by both African and North American performers. The performances and recording are excellent, and should be heard by anyone studying djimbe performance or African music.

—Michael Hooley

Markus Leonson Percussion

\$15.95

Caprice Records

Box 1225

S-11182 Stockholm

Sweden

By virtue of winning second prize at the first Nordic soloists competition in Reykjavik in 1995, and that year also winning the Soloist Prize, a competition endowed by the Royal Swedish Academy of Music and American Express, Markus Leonson was awarded a recording contract with Caprice Records. The results of that recording are present on this CD.

The choice of music for the CD was left up to Leonson, and his selection was excellent, having chosen some of the major contemporary compositions available for percussionists.



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They are: *Rebounds pour Percussion*, Iannis Xenakis; *Two Movements for Marimba*, Toshimitsu Tanaka; *Apollo—Concerto for Percussion Solo and Orchestra*, B. Tommy Anders; *Omar—due pezzi per verbrafono*, Franco Donatoni; *Ground*, Norio Fukushima; and *Concerto pour marimba, vibraphone et Orchestra*, Darius Milhaud.

Leonson is an excellent percussionist who brings maturity and musicality to each composition. *Rebounds* has the rhythmic vitality and well-tuned instruments that make it an exciting piece. *Two Movements for Marimba* has excellent musical lines and phrases. *Apollo*, *Omar* and *Ground*, although not familiar to this reviewer, contain excellent percussion performing. *Apollo* is performed with the Sundsvall Chamber Orchestra, conducted by B. Tommy Anderson. *Concerto pour marimba, vibraphone et Orchestra* is also well-performed by Leonson and the Royal Swedish Opera Orchestra, conducted by Jim Wang. For someone looking for an excellent CD of some major percussion works performed by one of the finest Swedish percussionists of his generation, this is it.

—John Beck

Palace
Evergreen Club Gamelan Ensemble
\$15.95
Artifact Music
925 Longfellow Ave.
Mississauga, Ontario
Canada L5H 2X9

Based in Toronto, the eight-member Evergreen Club Gamelan Ensemble, established in 1983 by composer Jon Siddall, is Canada's first resident professional gamelan. This CD includes works commissioned by the Evergreen Club, and in particular, those by contemporary Canadian composers—works that explore the stimulating musical results of combining elements of contemporary music and “several contrasting cultural influences.” The result of some of these is described as “a hybrid union between the classic qualities of Sundanese gamelan degung together with other musical forms and instruments that are not traditional to either gamelan or contemporary music.” Such instruments include the darabuka, alto saxophone, maracas, triangle and steel pan, played by guest artists Alan Hetherington, Ernie Tollar and John Wyre, and ensemble members Paul Ormandy and Andrew Timar. Other members of the ensemble are Bill Brennan, Mark Duggan, Paul Houle, Blair Mackay,

Andy Morris and Bill Parsons. Two of the seven pieces on the disc are compositions by Lou Harrison—*Ibu Tish* and *Threnody for Carlos Chavez*, originally for viola and gamelan, here performed with alto sax played by Ernie Tollar. Other selections are Mark Duggan's *Evocation...gentle rain falling*, *Jali's Dream*, Alain Thibault's *L'Angoisses des machines*, and Jon Siddall's three-movement title track, *Palace*.

The music on this disc is set in a rich contrapuntal tapestry. The individual lines in the complex polyphonic stratification are skillfully manipulated, resulting in a continuously varied sonic kaleidoscope. The listener will be astonished at the large timbral range generated by the instruments used, and their artful blending into a generous sonic palette. For example, the plaintive sound of the alto sax in Harrison's *Threnody for Carlos Chavez* blends perfectly with the timbres of the gamelan, and in *Jali's Dream*, the suling (bamboo flute), steel pan, kacapi (lute-like instrument) and other instruments of gamelan are combined to produce a rich, exotic aural experience.

This CD is a testament to the rewards resulting from an intimate understanding of the music of other cultures. The music on this disc makes it readily apparent that contemporary composers can utilize such knowledge to infuse new ideas and vitality into their music.

—John R. Raush

INSTRUCTIONAL VIDEO TAPES

Funkifying The Clave
Lincoln Goines/Robby Ameen
\$39.95
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This 94-minute bilingual video (featuring the authors of the popular Manhattan Music book *Funkifying The Clave*) illustrates many of the concepts from the book for bass players and drummers. The video really “brings the book to life” and almost anyone would be inspired to immediately go practice. The viewer would benefit from prior exposure to the book, although some viewers may find viewing a video a more enjoyable way to learn.

Goines and Ameen state that they intend to use many of the Afro-Cuban musical traditions as a departure point for musical expression. They

demonstrate the tumbao, mambo and guajira patterns; analyze the different parts of a salsa tune; “jam” in a songo style; re-orchestrate a tumbao to make it more funk-oriented; play guaguanco conga patterns and drumset applications; and demonstrate how closely aligned New Orleans “second line” drumming is to Cuban guaguanco. Afro-Cuban 6/8 rhythms are explored and developed with other time feels, cha-cha concepts are illustrated, and the mozambique style is developed in a rock and funk style. The camera often shows the bass drum beater and a view from behind the kit—an excellent aspect of the already great production quality.

There is no substitute for actually seeing someone play, and watching Robby Ameen play many of the grooves and concepts from the book really sheds light on the proper execution of this complex music. Goines and Ameen are great players and deliver great performances throughout the video (including six complete tunes). This great video should be viewed by anyone interested in Afro-Cuban music.

—Terry O'Mahoney



Legends of Jazz Drumming
(Part One 1920-1950)
\$39.95
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami, FL 33014

DCI has put together yet another excellent video presentation, this time chronicling the great jazz drummers from 1920 to 1950. Featured are photos and rare film clips of Baby Dodds, Zutty Singleton, Chick Webb, Gene Krupa, Dave Tough, Sid Catlett, Jo Jones, Buddy Rich and many others. Due to the age of many of the musi-

cal examples, the sound quality is a little rough at times, but to watch this video is to see and hear firsthand the wonderful artistic heritage of the drumset.

What struck me as I watched was the fluid technique and relaxed showmanship exhibited by these forefathers of the drumset—quite a contrast to what is often seen today on MTV. These drummers not only had wonderful stage presence, they were thoughtful, dedicated musicians who played with the attitude of making the band sound good. Of particular interest is the footage of Sid Catlett, whose smooth, flowing technique and driving time feel has to be experienced to be appreciated.

Appropriately, the video is narrated by Louie Bellson, a jazz drumming legend himself who is also featured with a clip from his stint with Duke Ellington. In addition, Roy Haynes adds commentary throughout, speaking of the important influence these early drummers had on him. This is the kind of video all students of the drumset need to see. *Legends of Jazz Drumming* makes it clear that those of us who play drumset today owe much to the great drumset masters of the past.

—Tom Morgan

The Complete All-Around Drummer,
Volume 1
Danny Gottlieb
\$49.95
Homespun Video
Box 694
Woodstock NY 12498

This video begins with an approximately 10-minute drum solo that demonstrates a variety of styles and feels. Next, there is a discussion of the “Workshop Study Guide” (which is included with the tape) that shows the organizational ideas for becoming a better player. Several basic rock beats are then demonstrated followed by jazz/shuffle beats with emphasis on the “feel” and control of simple patterns. Basic “around the drums” exercises conclude this section of the tape. The next section is on technique in which Gottlieb demonstrates various stickings and rudiments (single strokes, double strokes, paradiddles, etc.) on a practice pad. The Stone and Morello technique books are often recommended. Gottlieb then demonstrates his personal warm-up routine, which is very helpful but some may feel that it moves a little slower than necessary. A fairly lengthy solo on five cymbals (no drums at all) completes

this section on technique. (The "Workshop Study Guide" was not included with the tape for this review and would be very helpful for the basic rock and jazz beats and technique section.) Joe Morello then joins Gottlieb and the two have a great time trading solos, finally playing together at the end. Gottlieb has been a long-time student of Morello and the influence of teacher on student (and possibly student on teacher also) is evident during this segment. The tape ends with one last solo by Gottlieb.

Gottlieb is relaxed, personable and gets his ideas across very well in a non-hurried manner. He is a great player and his experience as a clinician shows in his presentation. This tape gives a lot of good basic instrumentation (and inspiration) but does not analyze or explain a large variety of styles. Although this video has something for students at all levels, it is most appropriate for beginning to early intermediate students.

—Lynn Glassock

The Complete All-Around Drummer, Volume 2

Danny Gottlieb

\$49.95

Homespun Video

Box 694

Woodstock NY 12498

Gottlieb's opening solo utilizes an interesting combination of sticks, brushes and mallets, although it is somewhat shorter than his beginning solo on the Volume 1 tape. He then talks about early influences and compares the big bad styles of Buddy Rich and Mel Lewis. The next segment begins by discussing the importance of reading followed by relaying some experiences he had while taking lessons from Gary Chester. One of the unusual things he learned from Chester was how to improve his time and placement of notes by keeping time with his voice while he practiced various patterns. Here, and at other times throughout the tape, Gottlieb mentions method books (most often Chester and Chapin) that would help the advanced player. To demonstrate some basic independence ideas, he plays several versions of continuous triplets between the bass and snare while playing the jazz

ride rhythm on the cymbal. Taking the patterns slowly, especially at first, is encouraged. He then plays an example of a "looser" jazz style along the lines of Elvin Jones. The next segment is a miscellaneous section where playing with brushes, Hot Rods and mallets are discussed, followed by comments on playing with the heel up or down on the bass drum and hi-hat; whereas some of the other topics on the tape are discussed at length, these areas are dealt with rather quickly without a great deal of elaboration.

Three people who have been major influences on Gottlieb are Airto Moreira, Pat Metheny and John McLaughlin. The different styles which these three are associated with are addressed individually and also on a comparison basis. For example, playing with Metheny required a lighter, "top down," more cymbal-oriented approach while performing with McLaughlin demanded a much stronger, busier and "from the bottom up" style. The use of Indian syllables for rhythmic groupings and phrasing for fills is another influence from McLaughlin and this topic is discussed at some length. Bassist Mark

Egan joins Gottlieb for the last segment of the tape in which they play several compositions in different styles, tempos and feels. Although this is a drum video and Gottlieb is therefore featured more, Egan's musicianship certainly comes through.

Gottlieb has played all over the world with numerous top-level musicians and yet comes across as a genuinely unpretentious person who often gives much of the credit to others. This tape is subtitled "Advanced Technique and Influences," which is probably more accurate than "The Complete All-Around Drummer," as there are several performance areas that are not covered. Overall, this is interesting information for anyone wanting to know more about Gottlieb's style and experiences.

—Lynn Glassock

Getting Started On Congas

Bobby Sanabria

\$19.95

DCI Music Video

c/o Warner Bros. Publications, Inc.

15800 NW 48th Ave.

Miami FL 33014

This 47-minute bilingual video illustrates a long forgotten concept—



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truth in advertising. This *really* is a video for novice conga players that clearly explains the basics of the instrument very well. It is well-paced, the concepts would be clear to viewers regardless of their reading ability, and it contains many of the important terms relevant to every conga player.

Bobby Sanabria articulately leads the viewer through a short history of the congas, tuning concepts, basic strokes, care of the hands, the concept of clave, three tumbao patterns, and two songs (one of which is a play-along). The close-ups of hand positions are particularly noteworthy. Mastery of the concepts of this video would provide a solid foundation and enable the viewer to grasp the concepts of more advanced videos.

—Terry O'Mahoney

Djabote

Doudou N'Diaye Rose

\$49.99

Multicultural Media

31 Hebert Rd.

Montpelier VT 05602

This 43-minute video chronicles a recording session of Senegalese drummer/musical director Doudou N'Diaye Rose by Eric Serra on the island of Goree, off the coast of Dakar. Although not intended to be

an educational video, it does, however, contain some interesting performances of African drumming and singing.

The film opens with scenes of percussionists transporting equipment to the island for the open-air recording session. Rose then directs his drum choir in several works. It is interesting how he "conducts" each entrance, thus providing some insight into some of the polyrhythmic qualities of Senegalese percussion. The drummers often perform on conga-like drums (with one stick and one hand) and demonstrate, once again, the connection between drumming, dancing and singing. There is no attempt to analyze the drumming seen on the video, but the performances speak for themselves.

Shot in documentary style, the film intercuts performances by Rose's drum choir and chorus with scenes from the island. The film was intended to document the process of recording—and therefore contains some scenes (such as editing the video tape and adding synthesizer tracks atop the percussion performances) that interrupt the shots of the drum ensemble. This is a minor point and does not detract from the value of the video.

—Terry O'Mahoney

PN



New Video from Multicultural Media

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A spellbinding film of a recording session of Senegalese master-drummer Doudou N'Diaye Rose and dozens of other drummers and singers performing as an ensemble. Filmed on the island of Goree, off the coast of Dakar, the capital of Senegal, this film captures African drumming in perhaps one of the most dramatic settings imaginable, one of West Africa's major centers of the slave trade. One of the most stunningly beautiful music videos ever produced. 43 minutes.



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JOE GREEN:

The Most Famous Of The Green Brothers?

By James A. Strain

JOSEPH PETER GREEN, THE OLDEST son of George Hamilton Green, Sr., and one-half of the famous Green Brothers, was one year older than his brother George Hamilton Green, Jr. Many times during their dual careers Joe may have outshined his younger brother, even eclipsing him in fame and name recognition with the general public.

Born in 1892 into a very musical family, Joe's first exposure to music was most likely his father's band. George Hamilton Green, Sr. (1868-1929) was born in Poughkeepsie, New York, moved to Omaha, Nebraska, and first played in his father's band on July 4, 1885. George H. Green, Sr. ultimately succeeded his father as the director of this band, known

become one of the most prolific recording duos of the teens and twenties.

Joe's professional career as a drummer began in Omaha at various motion picture houses, including the Empress, prompting him to move to Chicago. First performing at the Gaiety Theatre and at the LaSalle Hotel, he began taking lessons from Joseph Zettelman, the timpanist for Theodore Thomas' Orchestra, later renamed the Chicago Symphony Orchestra. After three years of study with Zettelman and free-lance work in Chicago and New York, Joe assumed a position with Bohumir Kryl's Band in 1916. Both Zettelman and Kryl predicted a bright future for Joe as he performed in the "Dutch Room" at the National Hotel in

include: *Valse de Concert* by Durand, *Overture to Raymond* by Thomas, *Overture to William Tell* by Rossini, *Peter Gink* by Thomas, *Paraphrase on Humoresque* by Dvorak, *Slavonic Rhapsody* by Freeman, *The Jewels of the Madonna* by Wolf-Ferrari, *Merry Wives* by Nicolai, and a *Second Rhapsody* arranged by Joe Green.

During the off season from Sousa's band, Joe joined his brother George in establishing the famous Green Brothers organizations. The duo, which included numerous sidemen and eventually included a younger brother, Lewis Green, was one of the most popular and versatile recording groups for several decades of the early 20th century. In addition to their duo appearances, each player had well established solo careers in almost every musical medium available including records, live bands and orchestras, and radio broadcast orchestras.

Joe's recording career began in 1918, and by 1922 he and George had recorded over 2,000 records. Joe and George recorded for almost every major record label including Victor, Columbia, Okeh, Brunswick, Banner, Grey Gull, Pathé and Edison.

An adept businessman, Joe ran most of the affairs for the Green Brothers organization. "Joe Green Music Enterprises" listed the following names on his business stationary in 1929: Green Bros. Novelty Marimba-Phone Band, Green Bros. Xylophone Soloists, Marimba Band, Novelty Sextette, Novelty Trio and Novelty Dance Band. Among the types of music they provided were Concert Music, Dance Music, Jazz Music and Hawaiian Music. Numerous names of the various bands or orchestras existed in addition to the ones listed above. Additional ones would be Green Bros. Marimba Novelties, Green Bros. Novelty Marimba Band, Joe Green Novelty Dance Band, and Joe Green's Novelty Marimba Band. Important not only as an established name xylophone soloist, Joe was the "house drummer" for the Victor Company during the early 1920s. Most standard drum effects produced on Victor records during this time were done by Joe. He was the leader and participant for many commercial radio



as Green's Band, and conducted it for over thirty years.

A move to Kenosha, Wisconsin, found Mr. Green as the director of the Simco (Simmon's Mattress Company) Band beginning on Feb. 15, 1918 and lasting until the band was disbanded two years before his death.

The George Green Band and the musical family background provided an ideal environment to foster the innate musical talent of young Joe and George. Both boys began their musical careers in the George Green Band. Joe's early training included piano and drum lessons, and many of George's early xylophone recitals were accompanied by Joe on piano. As early as 1906, reviews stated, "little George Green, Jr. ...created quite a sensation. He plays without notes, an older brother accompanying him on the piano, and together they make an interesting team." This "team" would soon go on to

Minneapolis and then at the Hotel Muehlebach in Kansas City, Missouri. As the orchestra leader at the Muehlebach favored xylophone solos, and based on George's success as a xylophone player, Joe began to also concentrate on that instrument.

A move to New York provided more opportunities as Joe was first engaged for the Fritzi Scheff review at the Palace Royal, and then at Rector's. International fame soon followed when Joe was employed as the snare drummer and xylophone soloist by John Philip Sousa in 1917. For three years Joe was a headline, featured performer, billed as the "World's Greatest Xylophonist" for Sousa's touring band. Performing before live crowds, which often numbered over 50,000, Joe was one of the most publicly recognizable performers, sharing the solo spotlight with musicians such as Herbert L. Clarke. Solos performed by Joe with Sousa's Band

broadcast orchestras, most of which originated out of New York. Well-known ones include the Royal Typewriter Band, General Motors Family Party Marimba Novelty Band, General Motors Family Party Concert Orchestra, Temple Radio Novelty Band, Wrigley's Spearmint, Philco Hour, Klein Shoes, Maxwell House Coffee, A&P Gypsies, Dutch Masters and the Eveready Orchestra.

These shows were broadcast on the WJZ (the NBC blue network) and WEAJ (later CBS) networks. Other broadcasts include the Cloister Bells show, presented on Sunday mornings from 8:15 to 8:30 on WJZ and Mondays from 2:30 to 3:00, when Joe would "rip off some choice xylophone solos." As a composer, Joe wrote or co-wrote numerous songs and instrumental numbers, and arranged many popular tunes for xylophone. Most importantly would be Joe's co-authorship with George of both the *Green Brothers Beginners Method* and the *Green Brothers Advanced Instructor*. His still-popular published solos for xylophone included *Xylophonia*, *The Whirlwind* and *Dance of the Toy Regiment*. Another original solo (unpublished) for xylophone is his *Dancing Stars Melody*. Other arrangements include six popular songs with orchestra accompaniments, for xylophone, marimba, and vibraphone, published by Mills.

Much of Joe's career included George and Lew; however, all of the Green brothers seemed to have spent several years embarking on separate ventures. While Joe was busy touring the United States, performing with Sousa, George was establishing himself as a studio and solo player in New York, having already spent a few years playing various clubs, restaurants and motels. Home addresses for them were located in New York, except for a brief period of time when George returned to Kenosha, Wisconsin (1927) and from there embarked on an eighteen-month tour of over one hundred cities as a spokesman for the Leedy Manufacturing Company. Upon their father's death in January, 1929 they returned from New York for the funeral, having just broadcast over the radio. An advertisement

from May, 1929, clearly shows that they are back, full swing, at the Green Brothers business of radio broadcasting from New York.

Throughout most of their careers, both Joe and George were associated with the Leedy Manufacturing Company as endorsers for the company's instruments. The first issue of the *Leedy Drum Topics* in 1923 featured the Green Brothers as the "World's Greatest Xylophone Artists," and many issues which followed labelled both players as such. Joe's career ended abruptly on Monday, October 16, 1939, at the age of 43 when he died of pneumonia a week after having major surgery in New York. His obituary lists surviving relatives as his wife, Marguerite (nee Haney), mother Minnie Green, brothers George and Lewis, and sister Marion Kleist.



From *The Green Brothers Method for Xylophone*, 1924: George Hamilton Green (left) and Joe Green



Methods and music written by Joseph Peter Green:

The Green Brothers Advanced Instructor, 1922 (Green Bros.); The Green Brothers Beginning Method for Xylophone, 1924 (Leedy); At Dawning, 1925; Dance of the Toy Regiment, 1925 (co-written by Nat Shilkret, copyright 1922) (Leedy); Dancing Stars, 1926; Dawn of To-Morrow, 1926; Happy Days, 1928; I Never Get the Blues When My Daddy's Around, 1921; My Sweet Hawaiian Dream Girl, 1928; Pretty Delores, 1921; Toodles, 1920 (Sam Fox); Whirlwind, 1925 (Leedy); Xylophonia, 1925 (Leedy); You Tell Em, 1920. **PN**

From the *Leedy Drum Topics* magazine, April, 1927: Joe Green's Novelty Marimba Band is hailed as one of the most sensational hits ever presented to New York audiences. Left to right—K. Whitmer, Joe Green, Larry Abbott, K. Pitman, "Happy" Riese, Jack Shilkret, Wm. Dorn, Paul Farmer, Wm. E. Pharo—all prominent phonograph recording and radio stars. The band will soon make a tour of the country's leading movie theatres.

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BARRY COLLAPSIBLE DRUMSET



The collapsible drumset was designed and produced by the Barry Drum Manufacturing Company of Philadelphia, Pennsylvania in the early part of the century. Recommended for use by traveling drummers in dance bands and vaudeville orchestras, the set is highly portable. The bass drum and its calfskin heads fold up so that they fit inside the elliptical case with the snare drum.


The Barry Drum Company relied almost solely on its patented collapsible drumset. In addition to its unique portability, it was also the first calf-head bass

drum to do away with the flesh hoop. Instead, the head is secured to the rim by means of a screw-tightened metal band that fits in a recessed groove in the rim, allowing for easy replacement of heads.

The drums were made in three sizes—26", 28" and 30". According to the company's advertising, the drums were "light in weight, perfect in tone, durable in construction, beautiful in design, and simple in operation. You can set the drum up in three minutes and take it apart in less than one."

The set in the PAS Museum was built in 1919 and donated by George Lockett, Jr. and his family. Many of the "traps" included with this set were marketed by the Barry Drum Company; however, George Jr.'s son, Jim Lockett, says: "When jukeboxes and movies with sound became popular, the old player pianos were often left on the streets to be picked up by the garbage men. I remember being told that Dad and his brother collected some of that from those old, broken-down player pianos and from a movie theater where they had been used for sound effects for silent films."





Before you strike this drum, there are a few things you should understand clearly.

The first is its intimidating projection and superior response, a result of GutTone™ II snares and the durable 316 Acoustician R shell design. A shell so strong it has a lifetime warranty.

Next, a patented sixteen-bolt C-clamp tensioning system eliminates shell stress, allowing you to push the limits of tuning to the edge. For versatility, the removable top casting assembly can be used as a lightweight practice drum.

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Musser's commitment to innovation has created the Musser Moto-Carts for Mallet Keyboard Percussion Instruments. The front percussion ensemble "Pit" needs equipment that will sound great and survive the demands of contemporary marching bands and drum corps.

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The M360 "Coliseum Grand" Moto-Cart Marimba is a 4.3 Octave Kelon instrument. To complete the trio, Musser's M7055 Pro-Vibe and M7051 Kelon Xylophone are also fitted with Moto-Carts. All three have silver finish, scratch resistant resonators.

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