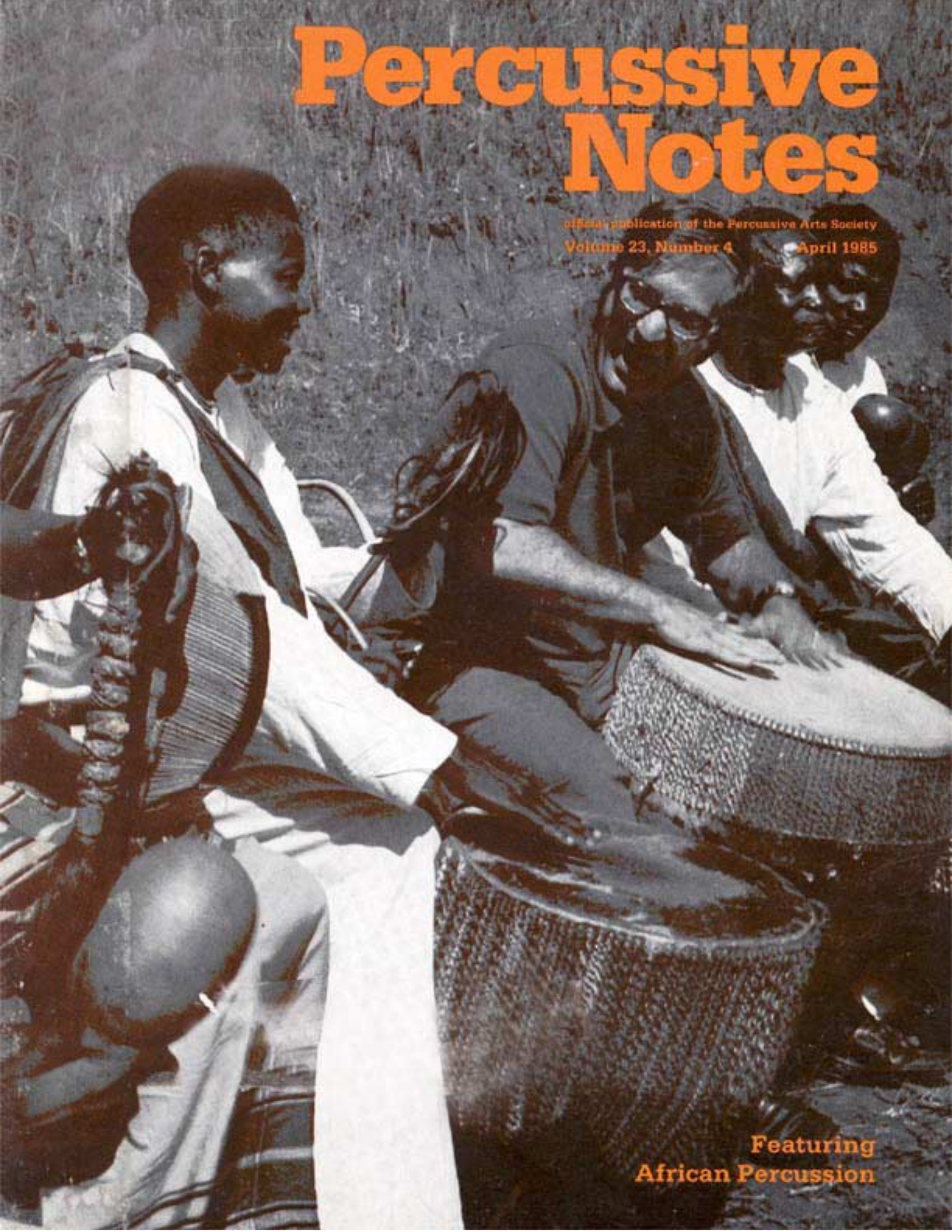
# Percussive Notes

official publication of the Percussive Arts Society
Volume 23, Number 4 April 1985



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Cover: Phil Fam with Nanakasa Orchestra in Uganda, East Africa. Photo courtesy of Phil Fam

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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated in 1969 as a not-for-profit corporation under the laws of the State of Indiana and the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication between all areas of the percussive arts. PAS accomplishes its goals through its six annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent ($16) of dues are designated for subcription to *Percussive Notes*.

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# Second Vice President's Report

As Second Vice President of PAS, my duties would include the reporting of Chapter activities. Since I will be continuing as Editor of *Percussive Notes* Magazine, First Vice President John Beck has graciously consented to continue covering the Chapter news.

So, rather than a Second V.P. report, I will give you an update on some of the minor changes made overall in *PN* Magazine. These changes have included both personnel and content. Columns which have experienced change are Education, Drum Set, Marimba, Programs, Features and the newly added Instrument Innovations.

In order to revamp the Percussion Education column, Garwood Whaley selected a committee to formulate ideas and criteria to help make the topics of this column more relevant to our secondary school students and teachers. Ed Soph has expanded the Drum Set column to include a variety of transcriptions, instructional articles and interviews.

The Marimba column is now being edited by the internationally recognized artist and composer Gordon Stout. We welcome him to our staff. We also welcome Jon Scoville, co-author of *Sound Designs*, who has put together our last two features. His column, Instrument Innovations, is now a regular in *PN*.

Larry Vanlandingham is the latest addition to the staff. He is the immediate Past President of PAS and we are indeed fortunate to have him joining our editorial staff. He will chair the Features Committee with the charge of developing new materials of interest for our membership.

The biggest change in the layout of the magazine has probably already been apparent to you. Perhaps you have been looking for the section on programs and not found it. This section will now appear as a special compilation once a year, rather than appearing in each issue, and it will be removable for better usage. This year's compilation will appear in the July issue and will include programs from July 1, 1984, through April, 1985. Future July compilations will include programs April through April. The last date for submitting programs for the July magazine is May 1st.

While on the subject of deadlines, it would probably be prudent to inform all staff members of the various news and column deadlines. All news items must be submitted three months prior to date of publication. Articles for columns must be submitted at least six months before publication. (Publication dates are October, January, April, and July). If submitted late, most news items can be included in the following publication, if the information is still relevant.

As Editor, I encourage each PAS member to submit materials or ideas for publication in *PN*. The editorial staff is always looking for good material to share with our readers. It is exciting to be a part of this growing organization, and I welcome your insights and visions for the better dissemination of information through *Percussive Notes* Magazine.

–Robert Schietroma
Second Vice President

# Readers' Response

Percussive Notes *welcomes responses to articles, reviews, or any percussion activity. Direct all correspondence to the Editor.*

## In Step

Thank you very much for a very enjoyable year of *Percussive Notes*. Being in Canada we don't have as much happening percussively in our schools, but through PAS and *Percussive Notes* we are able to keep better informed *all* the time, so that we may also keep up with current standards.

I look forward to another enjoyable year!

Mark McMath
University of Western Ontario
London, Canada

## Music Listing from William Moersch

In response to the many inquires I received during the PASIC '84, regarding the availability of my repertoire, I would like to provide the necessary information on some of the music I have either commissioned or discovered so far:

Irwin Bazelon
(Publ: Novello)
Theodore Presser
Bryn Mawr, PA 19010
*Suite for Marimba*
*Partnership* (marimba, timpani)
*Quintessentials* (quintet)

Richard Rodney Bennett
(Publ: Novello)
*After Syrinx II* (marimba)

Jared Beynon
17 W. 64 Street
New York, NY 10023
*Marimba Solo*
*Samoyeds* (quintet)

Edmund Cionek
203 W. 103 Street
New York, NY 10025
*A Tide of Voices* (marimba – Publ: Studio 4)
*Ghost Rhapsodies* (quintet)
*Rumble* (tuba, bass, perc, tape)
*Stick It* (solo perc)

Hans Werner Henze
(Publ: Schott)
European American Retail Music
P.O. Box 850, Eisenhower Road
Valley Forge, PA 19482
*5 Scenes from the Snow Country* (marimba)

John A. Lennon
5819 Holston Hills Road
Knoxville, TN 37914
*On the Contrary* (quintet)

David Macbride
425 Fort Washington Avenue
New York, NY 10033
*As Before* (marimba)

Akira Miyoshi
(Publ: Ongaku No Tomo)
*Nocturne* (quintet)

Andrew Thomas
251 West 76 Street
New York, NY 10023
*Dances for Five* (quintet)
*Song of the Wind Road* (solo perc, tape)

John Mizelle
16 Secor Drive
Dobbs Ferry, NY 10522
*Polytempus II* (marimba, tape)
*Quintet*

Martin Wesley-Smith
N.S.W. State Conservatorium of Music
Macquarie Street
Sydney, NSW 2000, Australia
*For Marimba and Tape*

(Note: The New York Quintet instrumentation is: marimba, flute, clarinet/sax, bass and percussion.)

I hope this music will contribute to the interest and excitement of musicians everywhere. I would also like to remind readers of Dr. Chenowith's closing remark: "What are you going to commission? We can't keep playing the same pieces forever."

William Moersch
155 Chambers Street
New York, NY 10007

### Enjoyed PASIC '84

On behalf of the Interlochen Arts Academy Percussion Ensemble, we would like to offer our sincere thanks to the organizers of PASIC '84 for giving us the opportunity to perform in Ann Arbor. Not only was it a thrill to perform there, we found the exhibits to be exciting because of all the new products we found. The clinics and concerts we attended were educational and enlightening, and it was wonderful to meet so many of the greats in the percussion world.

Thanks also to John Alfieri, our conductor, who worked so hard with us preparing for PASIC '84.

Brian Rice and Harry Moskoff
IAA Percussion Ensemble
Interlochen, Michigan

# *PAS Hall of Fame Welcomes Hampton*


**Jazz greats such as Gerry Mulligan, Lionel Hampton, Buddy Rich and Gene Krupa jam during the legendary and spectacular jazz special "One Night Stand" in the early '70s.**

Lionel Hampton joined an impressive and growing group of percussion masters when, at PASIC '84 in November, his name was placed in the Percussive Arts Society Hall of Fame. Hampton was unable to accept his award in person due to a previously scheduled performing engagement, not a surprising circumstance for him. He still travels and plays for sell-out audiences numerous times a year after fifty-five years as a musical performer.

Hampton was born in 1909 in Louisville, KY, and grew up in Birmingham and Chicago. He began his obsession with drums at Chicago's Holy Rosary Academy, and later learned timpani and marimba in a Chicago boys' marching band. During his years at St. Elizabeth's High School, he made his initial contact with vibes while observing the progressions of the Erskine Tate Band. Soon, Hampton made his professional debut as a member of the house band at Frank Sebastian's Cotton Club.

In 1930, Louis Armstrong helped to put Lionel Hampton "in the musical history books for all time." Armstrong had come to Los Angeles without his regular backup band. He asked the Cotton Club band to fill in. At the recording studio, Louis spotted a set of vibes in a corner and asked Lionel if he knew anything about playing them; he did. "Memories of You" came out of that recording session – the first time jazz had ever been played on the vibes.

Hampton expanded his interest in the instrument, and, in 1934, formed his own band. The group was performing at the Paradise Club in California in the summer of 1936 when Benny Goodman suddenly appeared. "We were onstage playing," Hampton recalls, "and the next thing I knew Benny was there playing clarinet. Gene Krupa got into the act on drums and Teddy Wilson started on the piano. We jammed like that all night long. Then the next morning we went out and made some records."

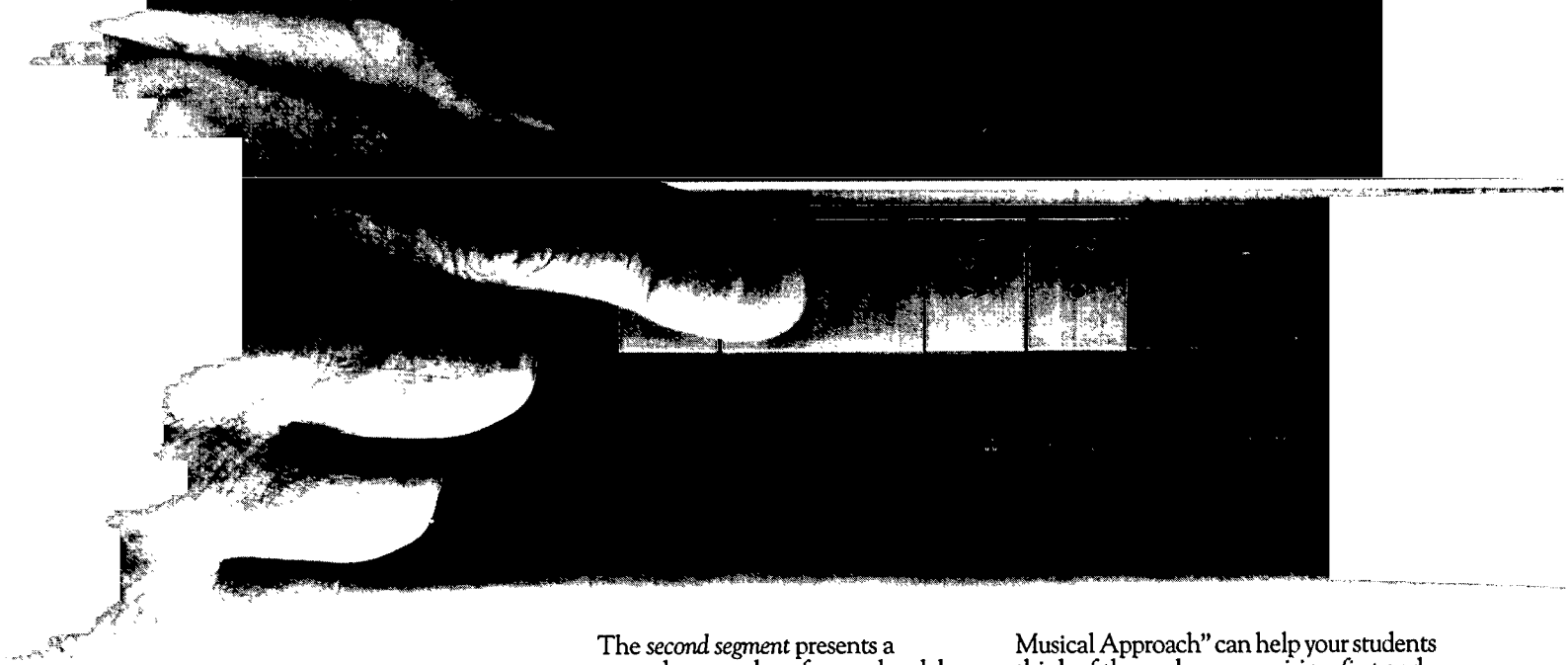
Hampton joined Goodman's group later, starting a "new era in American Music." The affiliation also marked social change: it was the first time blacks and whites played together in a major musical group. Hampton stayed with the Goodman band until 1940, when he once again struck out on his own. He has been traveling with his own band for the last 45 years.

Besides being musically active, Hampton has been a veteran campaigner for the Republican Party, but his favorite campaign has been the evolution of the Lionel Hampton Community Development Corporation. Hamp holds Doctor of Music degrees from Allen, Xavier and Pepperdine Universities; his long-time dream is to "build a university where young black kids could learn to be doctors, lawyers... even musicians."

Throughout his career, Hampton has also sought to develop new artists. Dinah Washington was one of his discoveries, and sang with his band for two years. Joe Williams is another, and also sang with Hamp's band.

Politically active, socially conscious, musically innovative – Lionel Hampton has woven his varied interests into percussion and enriched the experience of music listeners around the world for better than half a century. He is a deserving and welcome addition to the Percussive Arts Society Hall of Fame.

# TAKING YOUR STUDENTS BEYOND THE RUDIMENTS IS NOW AS EASY AS THIS.



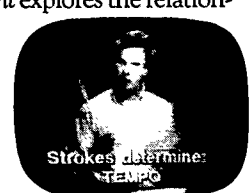
## "The Drum Set: A Musical Approach"

**An Educational Video From Yamaha.**

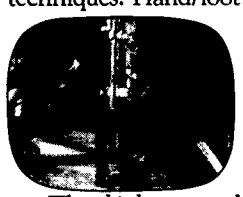
"The Drum Set: A Musical Approach" supplements traditional instructional materials and methods by bringing noted drummers and educators Ed Soph and Horacee Arnold into the classroom in a two hour color video cassette. In five segments supplied with written exercises and discographies, Ed and Horacee present drum set basics in a truly musical context designed for students, drum teachers, school band directors or any music teacher who needs to teach the drum set.

The five segments encourage students to *think* and *listen:* to integrate concepts of sound and motion while exploring basic themes such as balance, relaxation, tempo and dynamics. Soph and Arnold are joined by guitarist John Scofield, bassist Tom Barney and Bob Quaranta on keyboards for a wealth of musical examples.

The *first segment* explores the relationship of the drum set-up to reach, relaxation, centralization, grips, strokes and a philosophy of upper body motion. Segment length: 26 minutes.




The *second segment* presents a conceptual approach to foot and pedal techniques. Hand/foot coordination and control are discussed in terms of dynamics, with several techniques and exercises included. Segment length: 29 minutes.



The *third segment* develops a historical perspective of drumming, with illustrations of influences ranging from military cadences and New Orleans ragtime through swing, bebop, rhythm & blues, rock and funk. Segment length: 20 minutes.

The *fourth segment* focuses on the drummer's relationship to the bass player and the rhythm section/ensemble in a variety of musical settings. Segment length: 15 minutes.


In the *final segment,* concepts for fills and soloing, including trading 4s and 8s in different styles, are illustrated. Segment length: 27 minutes.

"The Drum Set: A Musical Approach" includes a comprehensive booklet of support materials such as written exercises and discographies which extend the unique slant of these video cassette lessons. Nothing can replace diligent practice or personal instruction in a student's development, but "The Drum Set: A Musical Approach" can help your students think of themselves as *musicians* first and drummers second—to begin the process of integrating techniques and style that makes every musician unique. Available through Yamaha Musical Products or at any Yamaha Musical Products dealer. This educational video represents a one-of-a-kind learning opportunity your students can't afford to miss.

Funding for "The Drum Set: A Musical Approach" provided by Yamaha Musical Products, Remo and Avedis Zildjian Company.

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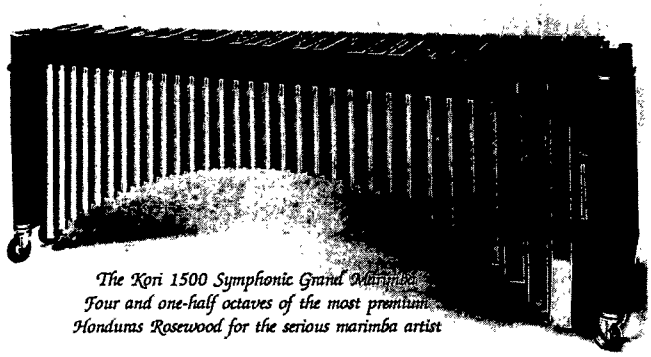

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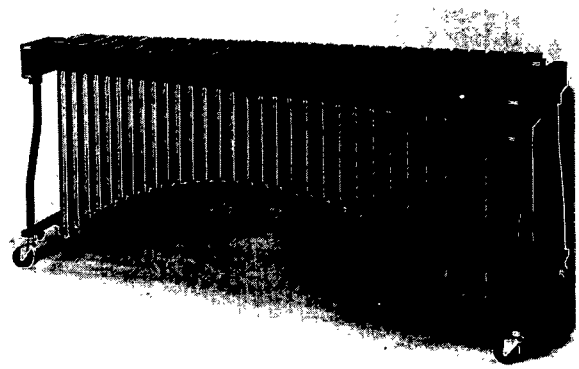

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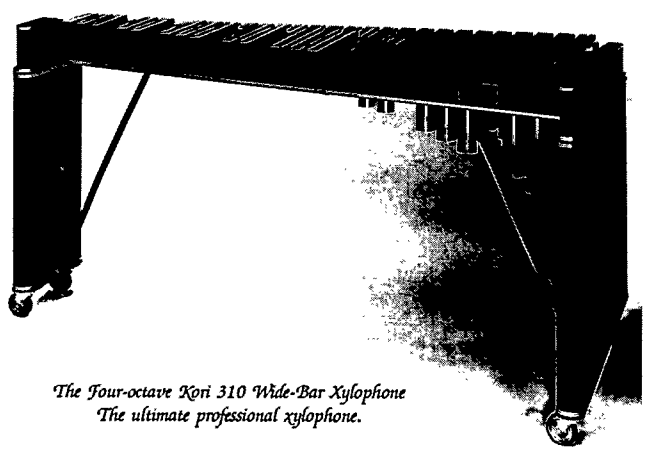

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# Ask The Experts

*In each issue of* Percussive Notes *Anthony J. Cirone secures answers from prominent percussion experts to questions submitted by members of the Percussive Arts Society. Any member of PAS may submit a question directly to Anthony J. Cirone, P.O. Box 612, Menlo Park, CA 94025 and every effort will be made to answer as many questions as possible. Selected questions with answers will appear in coming issues.*


This question was submitted by Giles Perry, a drummer from Dubai, United Arab Emeriates.

**Question: I have not been satisfied with the sound of my bass drum. I would appreciate any advice in this area. I like many of the sounds I hear, such as Stewart Copeland and Spyro Gyra, but I cannot seem to obtain a good sound on my Rogers 24" bass drum.**

**Can you offer any suggestions on developing a positive attitude when rehearsing and avoiding dissension among the players?**

*Question submitted to Ed Shaughnessy, drummer/percussionist on the "Tonight Show," where he is well-known for his dynamic drumming style with "Doc" Severinsen's band. His background includes playing in the bands of Count Basie, Don Ellis, George Benson, and Quincy Jones, and educational work at New York University and California State Northridge.*

**Answer:** In my opinion, there are two areas in which I may suggest some helpful advice.

First, regarding equipment: You are most unhappy with your bass drum sound ... and seem to like everyone else's drum but your own. The thing you are ignoring is to *change heads* on your bass drum! You must understand that even on a good professional, quality drum (or whole set) there is an enormous range of different sounds possible with various brands and weights and types of heads.

I will suggest two combinations that have worked beautifully for me on my regular 24" bass drum.

Set 1 – On beating head: Ludwig Clear "Rocker" Silver Dot Head. On front head: Ludwig "Ensemble"Heavy Coated En#4324.

Set 2 – Remo Clear "C.S." on beating head. Remo Coated Ambassador on front head.

On both these combinations, I use two felt strips under each head, placed ⅓ of head width apart. Start with 3" wide strips of good quality *soft* felt. If you desire a bigger sound, move the strips further toward the ends of the drum.

Remember to tune the heads to about the same pitch to start with... and if you want a "flatter" sound, loosen the beating head a bit. Be sure to use at least two pieces of moleskin on the drum where the beater strikes, or one of the "impact pads" made by Ludwig and Dan-mar Cos.

Second: regarding your periods of discouragement: Remember, you are not alone with a nagging drum problem... *everyone* gets them at times. Most of all, do not let an equipment problem bring you down to "feel like giving up." Seek out some advice (like now) and our wonderful brotherhood of percussionists will be glad to help you! All the best of luck.

# News

## Spartan Festival Competition Winners

In its fifth successful year, the Spartan Marching Percussion Festival was held again at the Sheeley Center for the Performing Arts in Northbrook, IL, December 1, 1984. Sponsored by the Glenbrook North High School Band Parents organization, percussion sections from 17 high schools, representing Illinois, Indiana, Iowa, and Missouri, and 8 colleges, representing Michigan, Kentucky, Missouri, and Illinois, competed for awards and input, in separate divisions.

Competition takes place on a 55′ × 35′ stage, in an acoustically controlled auditorium. Three judges are used in preliminaries, and four in finals, with their scores averaged to reach a final total.

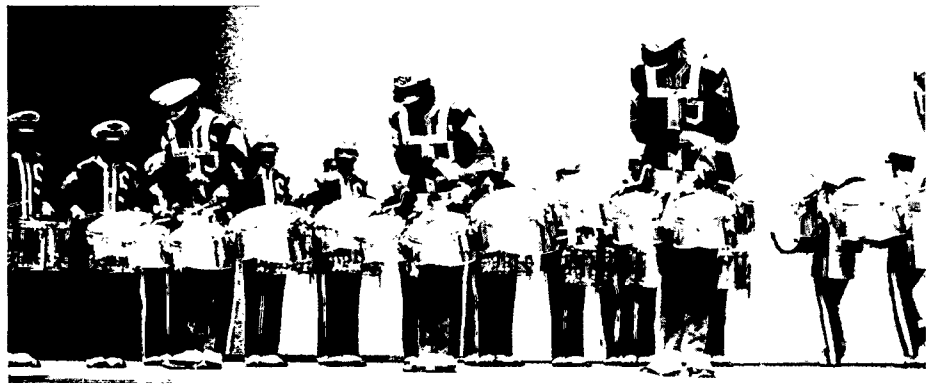
The College Division was won by the ensemble from Western Illinois University, under the instruction of David Fodor and Dr. Richard Cheadle, followed closely by the drum line from Michigan State University, instructed by Wayne Bovenschen and Brad Halls. An innovative production performed by the section from the University of Illinois, Champaign, took third place.

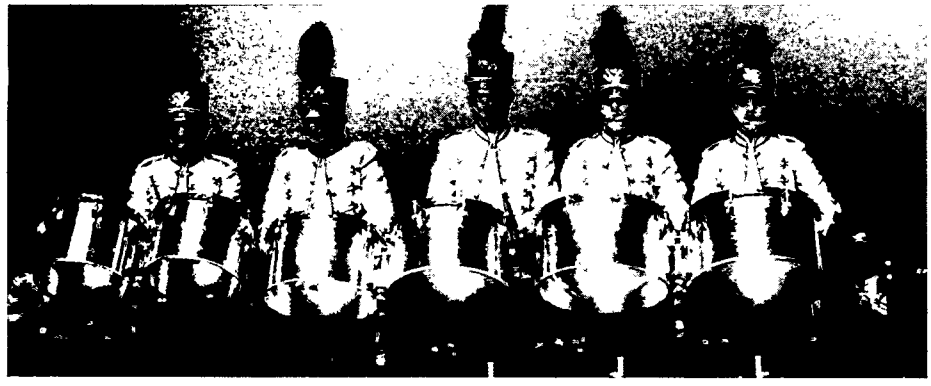
The High School Division was won by Prospect High School from Mt. Prospect, IL. This fine ensemble, under the able instruction of Brett Kuhn, was followed by the percussion section from Jefferson City High School, Jefferson City, MO, with third going to Lincoln Way High School, New Lenox, IL.

Judges for this year's festival were **George Hattendorf**, percussion instructor at Vandercook College of Music; Bill Woods, Assistant Program Director for the Bands of America organization; Ken Snoeck, nationally known composer and clinician; and **Rob Carson**, clinician from Remo Inc.

Many thanks go to Scott McCormick, President of Bands of America, for all his assistance and support, and McCormick Enterprises for their part in making this festival a success.

Video and cassette tapes of this year's festival finals are available through the Glenbrook North Band Parents, in care of: Ed Gaus, Festival Chairman, 621 Charlemagne, Northbrook, IL 60062. Next year's festival will take place December 1985, and it is open to all high school and college marching percussion sections.





**(Top) MSU, East Lansing, MI. (Above) Maconaquah High School, Maconaquah, IN.**

## Composers' Contest Under Way

Dates have been set for the second annual Musician's Accord Composition Competition. The winning composer will receive a prize of $100 and the winning work will be given a world premiere in New York City by Musicians' Accord during its 1985-86 season. Other works may be also considered for performance. One copy of a tape of this performance will be given to the winning composer. The winner will also have the opportunity to attend rehearsals.

**Piece(s) submitted should:**

1. be for no more than *five* performers drawn from the following instruments: Flute, oboe, B-flat clarinet, doubling bass clarinet, bassoon, French horn, trumpet, trombone, two violins, viola, cello, piano, percussion (one player), soprano.
2. be no longer than 12 minutes duration.
3. not have been publicly performed or published in any form.
4. be accompanied by appropriate permission letter(s) if any texts are used which are not in the public domain.

**Application Procedures:**

1. All applicants must be U.S. citizens. There is no age limit.
2. Scores must be submitted anonymously. An identifying mark must be placed on the outside of the score and on a separate, sealed envelope containing the composer's name, address and phone number. These materials are to be sent with a check or money order of $15 (U.S. currency) *per composition submitted*, payable to Musicians' Accord, Inc.
3. Those desiring to have their scores returned should include a stamped envelope.

The scores will be reviewed by a panel of distinguished composers and performers specializing in new music. Winner will be notified by mail. All materials must be sent to: Musicians' Accord Composition Competition, 233 West 77th Street, No. 5G, New York, NY 10024.

Deadline: All submissions must be postmarked no later than May 15, 1985. For further information, call (212) 724-5348 or (212) 686-3208.

## "Making Music Chicago Style" – Exhibition and Music Festival

The role of music in the life of the city of Chicago and the contributions of music "made in Chicago" to the development of music in America is being documented for the first time in a major exhibition titled "Making Music Chicago Style," which opened at the Chicago Historical Society on February 16, 1985. The exhibition, which will run through

# The right elements create a winner every time!

**Just as a corps show requires all the right elements for a high-scoring performance, likewise a drum corps publication requires all the right elements to be the best and to score high with fans and participants.**

A winning drum corps must be strong in every caption. If the flags are missing or the horns are weak, the overall presentation suffers. Balance counts, too. Mix 47 cymbals with 2 snares and you've got a loser every time! And too many errors can mar the most exciting show.

The same rules apply to a winning corps publication. All the important sections must be there—a balanced mix of scores, first-hand show reports, in-depth analysis of the corps' programs and methods, features about interesting people and intriguing happenings on and off the field, news of new products and upcoming events and management tips.

Besides a tasty mix of articles, a well-balanced corps publication needs news of senior corps as well as juniors, class A and cadets along with DCI contenders and Western, Midwestern and Eastern action, too. The growing corps scene overseas and the winter guard activity are also key points to be covered.

At *Drum Corps World*, we're proud that we're continuously getting better writers to cover more aspects of the corps and guard activities, and we're putting their reports into print faster all the time.

But, GE is as important as execution. Even the best executed corps show or the most informative publication can be dry and boring without the little extras that add entertainment. Drum corps spark interest through spectacular drills and music, dazzling or humorous guard work and flashy soloists. At *DCW* we spice up the news with thought-provoking features, editorials and letters; top-quality photos; cartoons and quizzes; and all the latest corps tid-bits in our *Trivial* and *What's Happening* columns. We think drum corps is *fun* and reading about it should be entertaining as well as enlightening.

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# 12th Annual

# Percussion Composition Contest 84/85

## Solo Percussion with Band/Wind Ensemble

The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments.

**1984-85 Competition Category:**
Solo percussion, with band/wind ensemble.

**Prizes:**
The winning composition will receive $1,000. Second place $500; third place $300.

**Competition Details:**
RESTRICTIONS – Previously published or commissioned works may not be entered. Difficulty, specific instrumentation, form are left to the composer's discretion. Work may feature any percussion instrument, e.g., timpani, marimba, drum set, or combination of percussion instruments playable by one percussionist.
REQUIRED MATERIAL – Clean, neat manuscript, score form – (Composer's name may appear, but it will be deleted for judging purposes.) All entry copies become the property of PAS.
ENTRY FEE – $10.00 per score (non-returnable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.
DEADLINE – All entries must be received before June 1, 1985.
Send to: Percussive Arts Society, Box 697, Urbana, Illinois 61801, USA.
ADJUDICATORS – Donald Erb, Karel Husa, Alan Stout

**Roy Knapp poses proudly with his unusual drum set.**

October 27, 1985, will be accompanied by a music festival in the Society's Auditorium, featuring many of the city's finest classical, jazz, blues, and folk musicians.

Robert Brubaker, Curator of Special Collections at the Chicago Historical Society, has selected 350 artifacts, photographs, prints, posters, costumes, documents, and musical instruments for the exhibition from the Society's collections as well as from a variety of public and private sources.

Until June 14, from 10:00 a.m. to 12:00 noon, Mondays through Fridays, visitors will enjoy live lecture/demonstrations of blues, Mexican-American, gospel, jazz, and Italian-American music presented by Urban Gateways performers. A series of live concerts will be held on Sunday afternoons in the Society's Auditorium, free to the public with the nominal price of admission to the Society. A variety of films to be shown on Sunday afternoons include "The Benny Goodman Story," "The Popovitch Brothers," and "Grease."

Of interest to percussionists, exhibited will be the versatile and unique drum set belonging to **Roy C. Knapp**, "The Dean of Percussion Teachers" and PAS Hall of Fame member who passed away in 1979. A talented musician in his own right, Knapp was teacher to **Gene Krupa** and **Louie Bellson** (each coming to him at age 16), and a large "Who's Who" of names in the percussion field.

In addition to the PAS/Roy Knapp drum set, the following other percussion instruments will be on display: A 1930s model Deagan Xylophone, played by Red Norvo; one of the first Deagan Vibraharps, Model No. 145 (1927); The original Ludwig Bass Drum Pedal, patented in 1909; the first all-metal Ludwig Snare Drum (1910); an older model Ludwig Timpani and a Slingerland Tenor Drum; and a Julius Bauer & Co. Civil War Snare Drum, used by the 10th Regiment of the Illinois Infantry (1861-62). Several posters, a 1909 Ludwig catalogue and an oil painting of W.F. Ludwig, Sr., will also be exhibited.

Courtesy of the Chicago Historical Society


**A sample of one "Making Music Chicago Style" exhibit is this Ludwig Drum Company advertising folder showing drummer and drum set, circa 1932, loaned by William F. Ludwig, Jr.**

## NAJE Convention Big Success

The National Association of Jazz Educators 12th Annual "In-Service" Convention, held from January 10-13 in the Dallas/Fort Worth area, drew a record attendance of 1,600 educators and students, music publishers, instrument manufacturers and enthusiasts with a common goal of perpetuating jazz through jazz education.

Among those percussionists performing at this year's Convention were Birger Sulsbruck, noted Latin percussionist from Copenhagen, Denmark, Peter Erskine, Drummer for Steps Ahead, and Duffy Jackson, convention rhythm section drummer.

The 1986 National Convention is scheduled for California from January 9-12. Final site selection and line-up of artists and clinicians will be released at a later date.

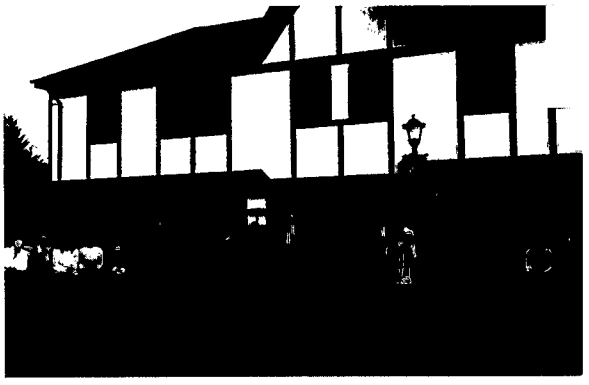
For more information, Bill McFarlin, Executive Administrator, National Association of Jazz Educators, P.O. Box 724, Manhattan, KS 66502, or phone (913) 776-8744.

## Smith Archive Opens

In West Hartford, CT, the Allen Memorial Library of the Hartt School of Music, University of Hartford, has established an archive for the writings, artwork, records and music of Stuart Smith. This collection will be continually kept current and complete. The official opening of this collection will be April 11, 1985, with a reception and concert of Stuart Smith's music.

## MD Relocates Headquarters

Modern Drummer Publications, Inc., has recently relocated to new, custom-built headquarters in the Canfield Office Park at Cedar Grove, NJ. The newly designed 7500 square foot office complex, located thirty minutes west of New York City, houses the entire MDP operation, from editorial, circulation and advertising departments, to shipping and receiving.

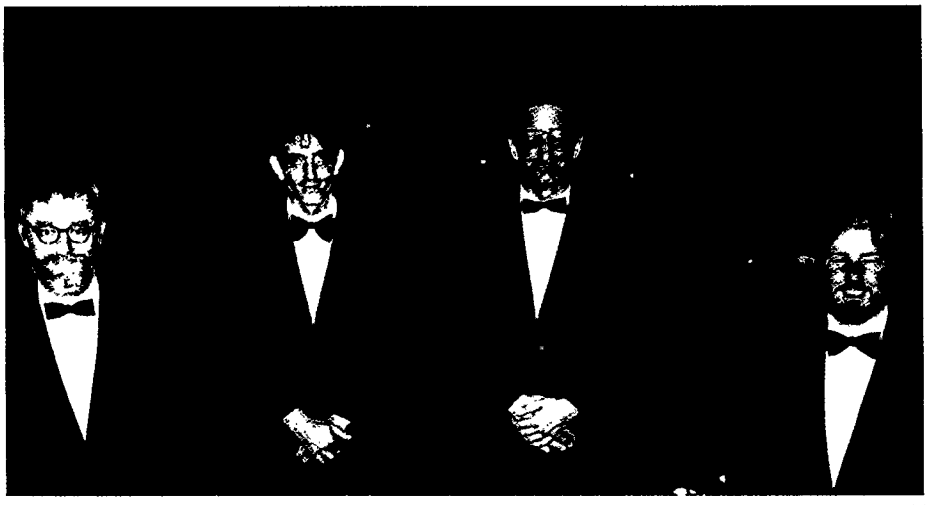


**The staff of Modern Drummer Publications at their new home in Cedar Grove, NJ.**

The new address for Modern Drummer Publications is 870 Pompton Avenue, Cedar Grove, NJ 07009, phone (201) 239-4140.

# Newsline

**Dr. John Baldwin, editor**



**The Manhattan Marimba Quartet**

The Manhattan Marimba Quartet performed three world premieres and one New York premiere at their concert at the Manhattan School of Music in December. The works included LeRoy's untitled work, McKibbins' *Four Episodes for Four Marimbas*, Ulehla's *The China Closet*, and Grossman's *Marimba Quartet No. 1*. The ensemble consists of **William Trigg, Kory Grossman, Michael Kollmer**, and **James Preiss.**

The Interlochen Arts Academy Percussion Ensemble, directed by **John Alfieri**, was featured at the 1984 PASIC in Ann Arbor. Their program for the convention was unique in that all of the music performed was written by Michigan composers, including three new works by John Alfieri.

**The Interlochen Arts Academy Percussion Ensemble**

**Nachiko Maekane**, marimbist, performed numerous concerts in Japan, Europe, and the United States last summer.

Percussionist **Laurence Kaptain** pulled the Chicago Symphony Orchestra irons out of the fire when he performed the solo cimbalom part in four October performances of Kodaly's *Hary Janos Suite*. The cimbalom is made of piano strings strung over a sounding board and played with felt-covered mallets. Kaptain had traveled to Budapest in 1982 to study cimbalon. His Chicago Symphony Orchestra performance was included in the regular December broadcast of the Chicago Symphony AMOCO Radio Network. Kaptain is the first percussionist admitted to the Doctor of Musical Arts program at the University of Michigan.

**Harold Howland** recently performed as timpanist with the NIH Chamber Orchestra in Bethesda, MD, and The Friday Morning Music Club Orchestra in Washington, D.C.

**Bill Molenhof**, composer and jazz marimbist, was the featured soloist with the Cameron University Percussion Ensemble, directed by **Dr. James Lambert.**

**Andy Newmark** and **Kenwood Dennard** have each recently conducted Master Classes at Drummers Collective in New York City. Other drummers who will be holding similar classes in the near future include **Mike Clark** and **Lenny White.** Drummers Collective is also instituting a series of three courses each to run for ten weeks on "Studio Drumming," "Third World Rhythms for Drumset," and a "Bass and Drums Workshop."

World-famous marimbist **Leigh Howard Stevens** was the guest artist and clinician at Ohio University, Athens, OH, last October. The event was hosted by Percussion Instructor **Guy A. Remonko.** Mr. Stevens presented an afternoon clinic and an evening concert.

**John Leister** recently completed a six-month tour with the Broadway musical, "Little Shop of Horrors," which appeared in Washington, D.C., Boston, Philadelphia, Baltimore, and Cleveland. He is currently a scholarship stu-

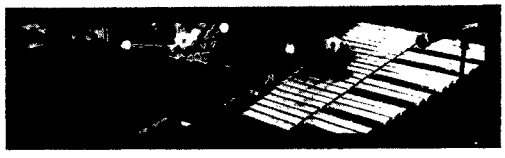
From The Publishers Of MODERN DRUMMER Magazine

# MODERN PERCUSSIONIST

**In the vast world of percussion, the amount of Information involved is staggering! However, much of this information has been unavailable, until now . . .**

After many requests from percussionists worldwide, Modern Drummer Publications is happy to announce the debut of **Modern Percussionist** Magazine, *the* source of **Information** for the serious percussionist. **MP** will focus on these areas:

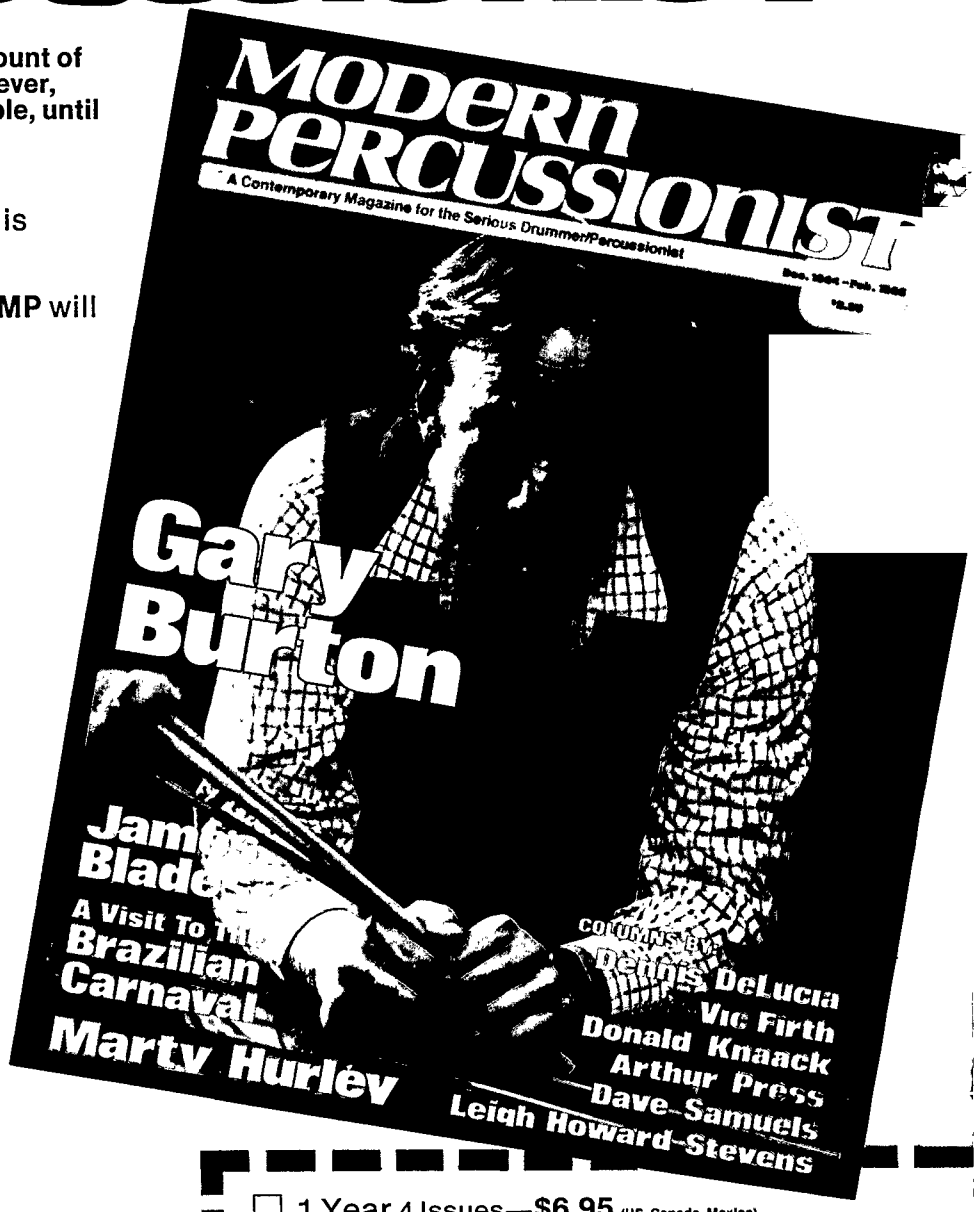
***Orchestral Percussion***



***Keyboard Percussion***

***Latin/Ethnic Drumming***

***Drum Corps***




Every issue of **Modern Percussionist** will cover these areas with in-depth feature interviews on many of the leading people in their respective fields. Also, **MP**'s column department is a never before offered opportunity to pick up firsthand information and invaluable advice from the respected authorities of the percussion world; artists such as **Vic Firth, Donald Knaack, Leigh Howard Stevens, Arthur Press, Montego Joe, Dave Samuels,** and a host of others will be writing *regularly* for the magazine.

A four-issue, yearly subscription to **Modern Percussionist** Magazine is $6.95, which is well worth the price when you consider the wealth of information in each issue. Stay informed with *the* source . . . **Modern Percussionist.**

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dent of **Roland Kohloff** in the Master's Degree program at Juilliard.

One of the nation's finest wind ensembles and four renowned musicians highlighted the 1984 Drum Corps International Music Convention in Chicago. The Northwestern University Wind Ensemble, led by John Paynter, gave a two-hour concert. Clinicians included **Leigh Howard Stevens**, drummer **Alan Dawson**, trumpeter Terence Blanchard and dancer Nat Orr. In addition, the brass instrument engineer and designer for the Selmer Company, Lloyd Phillio, was also present. The convention was held at the Hyatt Regency O'Hare near the O'Hare Airport.

**William Moersch** unveiled his new trio, "Piccolodeon," in its debut recital at Carnegie Recital Hall in December.

**William Moersch**

The group features Moersch (marimba, vibe, and hammered dulcimer), Lawrence Trott (piccolo and alto flute), and Sara Cutler (harp). Their unusual repertoire includes Renaissance dances, Appalachian and Irish folk music, French Impressionist suites, Victorian concert showpieces and new music composed especially for Piccolodeon.

**Dave Hershey**, classical marimbist, is an Artist in Residence this year at Wheatland Junior High School in Wheatland, PA. Mr. Hershey, a York native, is Instructor of Percussion at York College of Pennsylvania and at Messiah College, and is percussionist with the York and Harrisburg Symphonies. He has appeared as classical marimbist with the York Symphony and the York Junior Youth Symphony. He also teaches privately at Hershey Studios of York. A graduate of Austin Peay State University, Hershey studied at Peabody Conservatory, and received his Master of Music degree in Performance from Western Kentucky University. Currently he studies with classical marimbist **Leigh Howard Stevens** in New York City. Mr. Hershey was an Artist in Residence at Sporting Hill Elementary School in Mechanicsburg in 1984.

The percussion section of the orchestra at the Grand Teton Music Festival last summer in Jackson Hole, WY, was truly an international line-up, consisting of **Mike Rosen** (Oberlin Conservatory), **Doug Walter** (Indiana State University at Terre Haute), **Chris Allen** (Columbus Symphony), **Dan Armstrong** (Penn State University), **Graham Johns** (Royal Liverpool Philharmonic), and timpanist **Kristan Phillips** (Hong Kong Philharmonic). **Michael Bookspan** (Philadelphia Orchestra) and **Charles Owen** (Professor Emeritus, University of Michigan and Philadelphia Orchestra) both served as coaches during the Festival's Seminar session.

"Jazz Pilgrimage," a tribute to **Shelly Manne**, was sponsored last September by the Hollywood Arts Council and Maxell Tape in cooperation with the American Federation of Musicians Local 47, the Hollywood Chamber of Commerce, the Los Angeles County Board of Supervisors, and the Los Angeles County Music and Performing Arts Commission.

"By Language Embellished: I" (an opera without singing in acts) by **Stuart Smith** received its world premiere at the Baltimore Museum of Art during the Res Musica Baltimore Concert Series last October. The opera is scored for solo actress or actor. The musical focus of the work centers around the rhythm and timbre of the composed words of the text. In the third and fourth scenes of the opera, the performer plays various found-object-percussion instruments while speaking the text-music.

Last April jazz artist **Joe Morello** presented a clinic to members and alumni of the U.S. Military Academy Band at West Point. In attendance was **Fred Hinger**, a previous clinician, whose concepts of percussion technique are similar to those of Morello. A final clinic for the 1984 season was given in June by **George Philip Carroll**, percussionist, military historian and authority on drumming styles of the 18th and 19th centuries. The USMA Band plans to continue its guest artist clinic series in 1985.

The Atlantic Wind Symphony Mallet Quartet, comprised of **Ross Burwasser**, **Murray Houllif**, **Alec Massaro**, and **Donald Larsen**, performed a clinic/concert at the New York State School Music Association Convention last November. The purpose of this appearance was to demonstrate the mallet quartet literature in the NYSSMA Solo-Ensemble Manual – from the easier to the more difficult grade levels – to attending music educators. All the pieces were published by Permus Publications and the mallet instruments were supplied by Kori Marimba Company. In addition, the Quartet was featured on a concert in early November with the Atlantic Wind Symphony in Sayville, Long Island, NY.

**Dan Collison** was the winner of the Eastern Music Festival Concerto Competition. He was awarded a scholarship

**Dan Collison**

to attend the festival and, as the winner of the competition, he performed the *Concertino for Xylophone and Orchestra* by Mayuzumi with the Eastern Music Festival Orchestra. Dan is presently a high school junior at the Interlochen Arts Academy where he studies with **John Alfieri.**

September 10 through November 10, 1984, were the dates of "Notations," a fifteen-year retrospective of the notations of **Stuart Smith.** The musical scores were on display at the Albin O. Kuhn Library and Gallery, University of Maryland in Baltimore County.

During the week of March 18, 1985, National Public Radio stations broadcasted a concert of the Pittsburgh Symphony Orchestra American Festival. This broadcast featured timpanist **Stanley Leonard** in the premier performance of Raymond Premru's *Celebrations* for solo timpani and orchestra, with Andre Previn conducting.

# Chapter Activities

**John Beck, editor**

## Connecticut

The Connecticut Chapter of the Percussive Arts Society held its Day of Percussion on October 20, 1984, at the Hartt School of Music in West Hartford, CT. The day was hosted by Alexander Lepak of the Hartt School and David Smith of Western Connecticut State University, and was a tremendous success!

The Day of Percussion was made possible through support of PAS and several drum companies: Simmons Electronic Drums, Yamaha Drums and Ludwig Industries.

The day got off to a rousing start with a performance of Alexander Lepak's *Crescendo* played by the Hartt School Percussion Ensemble. The ensemble also played Lepak's *Decrescendo* at the end of the day.

Clinics included a demonstration of Simmons Electronic Drums by **Bob Gatzen** of Hartford, marching percussion techniques by **Bob Rush** of West Hartford, a drum set clinic by **Dave Weckl** sponsored by Yamaha, and a mallet clinic by **David Samuels** sponsored by Ludwig Industries.

All of the clinics were enthusiastically received by the audience. There were also several interesting displays which were kept quite busy between events. It was an inspiring day which acted as a prelude for PASIC '84.

## Michigan

A Day of Percussion was held at Aquinas College, Grand Rapids, MI, on October 13, 1984. Featured were clinics/performances by the Aquinas College Percussion Group; big band drummer **Tim Froncek** (with the Aquinas College Jazz Ensemble); keyboard artist **Judy Moonert**; **Michael** and **Nancy Udow**; and **Randy Marsh** (who, along with Alan Applegate, Tim Klooster, Pete Siers and Michael Sweeney, performed the marathon improvisation piece, *Marshes/Not Marshes* by Rupert Kettle.) In the evening, the College's "Black Tie Series" presented "Equilibrium," the dance/percussion duo of Nancy and Michael Udow.

The event was a project of the Michigan Percussive Arts Society (Southwestern Branch,) and was cosponsored by Aquinas College and MPAS. Rupert Kettle was coordinator, with the assistance of Dr. Bruce Early (Chair, Music Department, Aquinas College), Tina Oen (Director of Student Activities at the school), and **Jeffrey Bennett**, President, MPAS.

## New York City

**Ray Marchica (L) presented a clinic entitled "Playing the Broadway Theater" at the New York City Day of Percussion held on March 24, 1984, in Whitman Hall, Brooklyn Center for the Performing Arts at Brooklyn College. Ray has performed in the Broadway productions "Woman of the Year" and "La Cage Aux Folles."**

**"Tonal Production: Myths and Bits about the Tympani" was presented at the Day of Percussion by New York Philharmonic percussionist Morris Lang (R). Mr. Lang is a faculty member of Brooklyn College.**

**Ian Finkel, xylophone soloist, presented "Xylophone as a Virtuoso Instrument" for New York City Day of Percussion attendees.**

**A lively panel discussion, "So You Want To Be A Studio Musician," engaged (foreground to back) David Carey, Sue Evans, Gordon Gottlieb and Jimmy Young in an informative exchange with students attending the Day of Percussion.**

**An afternoon performance by "French Toast," shown here in the process of setting up, highlighted the New York City Day of Percussion. The percussion section featured guests Gordon Gottlieb, Sammy Figueroa and David Wecker. "French Toast" group members are: Peter Gordon, French horn; Lew Soloff, trumpet; Jerry Dodgion, alto sax; Michelle Camino, keyboards; and Anthony Jackson, bass.**

## New York State

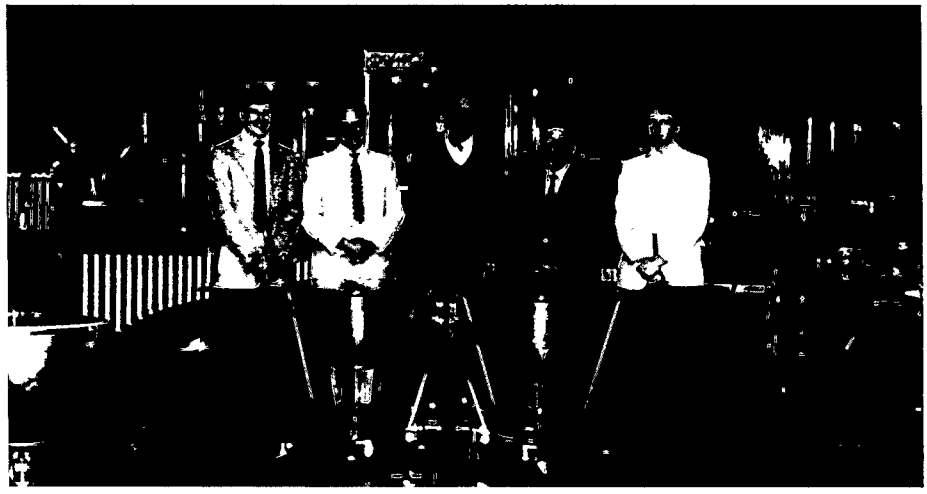
The New York State PAS Chapter (past-president, **Doug Ingelsrud**) helped to support the "Mallet Music" class's trip to Kent State University in Kent, OH. **Deborah Knaack-Bertini**, author and instructor of *Mallet Music-The Knaack Method for Pre and Elementary School Instrumental Instruction*, gave the first workshop-demonstration at the Delta Omicron International Music Fraternity's 33rd National and 9th International Conference, August 2-6, 1984.

Mallet Music is a four-year program which teaches children K-3rd grade to read, compose and perform music using mallet instruments (xylophone, marimba, and glockenspiel). Upon completing Mallet Music IV, the students can later apply the course work to other instruments or remain with the percussion family of instruments. The students can then concentrate on how to play the instrument of their choice without having to worry about learning to read music at the same time.

Mallet Music is taught at Brooklyn College Preparatory Center for the Performing Arts.

The trip was very successful with positive responses, such as the following from Ann Jones (Delta Omicron's Past-National Music Advisor), "Your workshop was very informative to all...The children performed beautifully and did an excellent job...Everyone was impressed with your endeavors."

New York State is to be commended in their active role and concern for music education.



**"Percussion '80" Fall concert dignitaries are (L to R) WV State Chapter officers Chip Buck and Dave Satterfield, guest artist John Beck, host Phil Faini, and WVU student chapter President Kevin Lloyd.**

Also to be commended is New York Philharmonic Percussionist and PAS Board member **Morris Lang** for his contributions and never-ending support of Mallet Music.

### Washington, D.C.

The Washington, D.C., Chapter of the Percussive Arts Society kicked off its premier 1984-85 season on Thursday, December 6, 1984, with its first annual Day of Percussion at the Benjamin T. Rome School of Music featuring the Kroumata Percussion Ensemble.

The event, which was partially sponsored by the Catholic University of America (**Randy Eyles**, percussion instructor) and the Swedish Embassy, was hosted by Chapter President **Alfonso M. Pollard**. Activities which centered around a workshop and performance by Kroumata also included a performance/seminar on Elliott Carter's *Eight Pieces for Four Timpani* given by Alfonso Pollard, a performance by the Catholic University Marimba Ensemble (Randy Eyles conducting) and a lively panel discussion. Honored guests included Swedish Cultural Counselor and Mrs. Ulf Lundin.

### West Virginia

The fall of 1984 saw a new addition to the Percussive Arts Society activities in the state of West Virginia with the formation of a student chapter at West Virginia University. State chapter President **Dave Satterfield** established the organization and appointed its initial officers. **Kevin Lloyd** is currently serving as President, assisted by Vice-President **John Thomas**, Secretary **Ken Nail**, and Treasurer **Mark Poole**.

The group's primary purpose is to supplement the University percussion curriculum through clinicians and special events. As a University recognized organization, it is possible for the group to partially fund their projects through educational grants. The secondary function of a student chapter is to aid the state chapter by contributing funds to statewide activities or serving as host of events open to all PAS members. Although the meetings and activities are open to all PAS members, the voting membership consists only of WVU students.

Thus far, the new chapter has been involved in the organizational process. In September they held a membership drive followed by their first monthly meeting. Within the meetings they plan to briefly discuss business and financial concerns, then have a clinic or presentation regarding some area of musical interest. The October meeting featured a lecture/clinic by Rochester Philharmonic's **John Beck**, who served as guest artist on the two evenings of their "Percussion '80" Fall concert. State officers **Chip Buck** and **Jim Maruca** accompanied President Kevin Lloyd to the recent PAS conference in Ann Arbor, and their November meeting concerned what they had learned there.

The January meeting featured **Art Gonzales'** presentation concerning the use of computers in the field of music. Art is an outstanding musician and a senior in the WVU percussion department. He is planning to continue his education in the field of musical engineering.

"I encourage percussion students at colleges and universities of any size to consider starting your own student chapter," stated President Lloyd. "It can prove a valuable asset to you, your school's program, and your state chapter."

### Germany

PAS member **Heinz Von Moisy** hosted the International Tübingen Percussion Days, November 30 through December 2, 1984. The three-day event started with a meeting chaired by PAS President **Thomas Siwe**, followed by a concert featuring **Bill Molenhof** on marimba, with Dewey Dellay, bass, and **Doug Hammond** on drums.

Saturday morning began a series of clinics. A Latin Percussion workshop with **Freddie Santiego** and 50 conga players (with drums) was followed by Bill Molenhof on marimba and Tom Siwe on snare drum; **Alex Mühlbauer** demonstrated how to tune up a set of drums (Alex is editor of *Drums and Percussion* Magazine and owner of the Pro Percussion Center in München), while **Fips Hohnecker** talked about Paiste cymbals.

Saturday night's concert was held in a beautiful Middle Ages church, Stiftskirch

**Attending the Internationale Tübingen Percussiontage are (L to R) Thomas Siwe, Heinz von Moisy, (unknown), Peter Hudec, Christian Baumgärtner, Bill Molenhof, and Günther Kiesant, and other Percussion Days performers.**

Tübingen, and featured **Klaus Schowow** performing *Zyklus* by Stockhousen, a movement from the Fissinger *Suite*, *Com El Cant Del Rossignol* by Josep Solar for vibraphone, a premiere of Martin Gum-

**Anita Walter delivers the speaking parts to "Poetry, Prose and Percussion" while Heinz von Moisy performs on the drums.**

bel's *Jubilationes de Adventu Domini* for three flutes, bass, marimba, gongs, Japanese dobaci and orchestra bells. The program was part of the church service and concluded with Noda's *Quintetto Mattinata.*

Highlights of the festival finale were Peter Hudec's big band concert, featuring **Günther Kiesant**, from radio Leipzig, and a premiere work for "Poetry, Prose and Percussion," text by Mascha Kalēko, spoken by actress Anita Walter with original and adapted music by Heinz Von Moisy (drums) and **Manfred Burzlaff** (vibes).

German chapter members should look for next year's Percussiontage to be held about the same time.

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**Quebec**

PAS Québec held a day of percussion on November 17, 1984, at Salle Claude Champagne of Montreal University Faculty of Music. The day started with clinician **Abraham Adzinyah**, African Master Drummer, who shared the rich heritage of African Music with everybody. In the afternoon, **David Samuels** gave a clinic that covered a wide spectrum of topics ranging from mallet technique to jazz improvisation.

The day ended with a concert at night featuring: the Drum Line "Connexion Quebec" (director, **Gilles Schetagne**); the Percussion Ensemble of "Cegep" Drummondville (director, **Jean Archambault**); the McGill Percussion Ensemble (director, **Pierre Béluse**); the Montreal University Percussion Ensemble (director, **Robert Leroux**); **André Morin**, marimbist; Repercussion (**Luc Langlois, Robert Lepine, Aldo Mazza, Chantal Simard**); and local percussionists **Luc Boivin, Jean-Guy Plante, Vincent Dhavernas, Robert Leroux** and **Pierre Béluse**, who played with Abraham Adzinyah and David Samuels.

The day was a big success with total attendance over 600. The PAS Quebec committee would like to thank all the local drum shops who helped us financially to put together this terrific day of percussion.

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**Quebec**

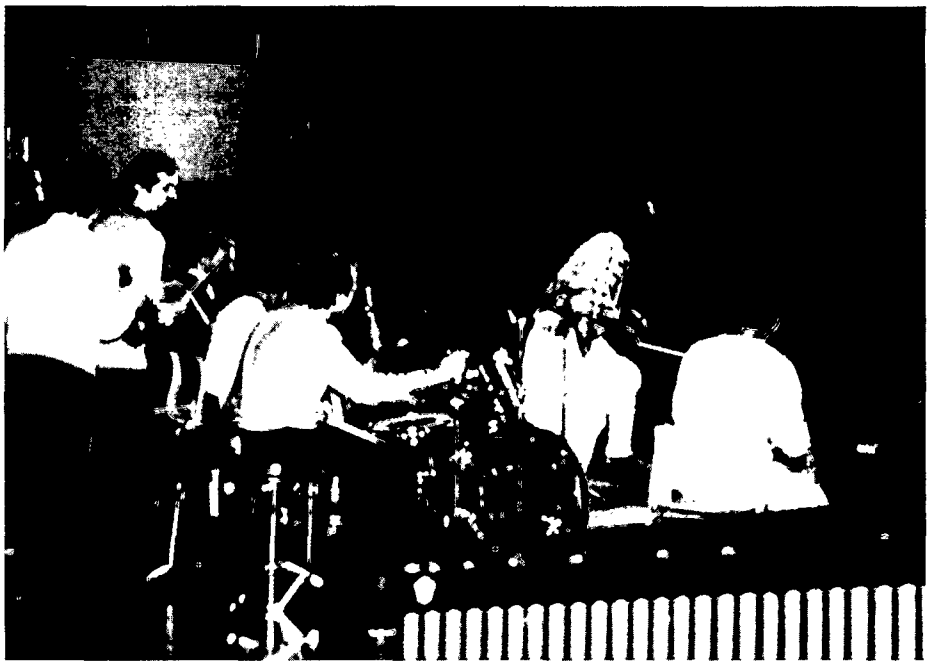
Le PAS chapitre québécois a organisé une journée de la percussion qui a eu lieu à la salle Claude Champagne de la faculté de musique de l'université de Montréal le 17 novembre dernier.

La journée a débuté per une clinique d'**Abraham Adzinyah**, African Master Drummer, qui nous a enseigné et fait partager le riche héritage de la musique africaine.

Au cours de l'après-midi **David Samuels**, marimba et vibraphone, a couvert tous les domaines relatifs à ces instruments allant de la technique à l'improvisation.

La journée s'est terminée par un concert en soirée mettant en vedettes l'Ensemble Percussion Corps de Clairons & Tambours "Connexion Quebec" sous la direction de **Gilles Schetagne**, l'Ensemble de Percussion du "Cegep" de Drummondville sous la direction de **Jean Archambault**, l'Ensemble de Percussion McGill sous la direction de **Pierre Béluse**, l'Ensemble de Percussion de l'Université de Montréal sous la direction de **Robert Leroux, André Morin** marimbiste, le groupe Repercussion (**Robert Lépine, Luc Langlois, Aldo Mazza, Chantal Simard**) et quelques percussionnistes montréalais (**Luc Boivin, Jean-Guy Plante, Vincent Dhavernas, Robert Leroux, Pierre Béluse**) qui se sont joints à Abraham Adzinyah et David Samuels pour le numéro final.

Le succès de cette journée est dû en partie à la grande collaboration financière de principales boutiques locales de percussion et le comité PAS Québec tient à les remercier tout spécialement; plus de 600 personnes ont participé à cette journée mémorable.



**Abraham Adzinyah performing with local percussionists at Salle Claude Champagne for the Day of Percussion held in Montreal. The day was organized by the PAS Quebec chapter.**

**Abraham Adzinyah en spectacle avec quelques percussionnistes montréalais lors de la journée de la percussion organisée par le chapitre québécois du PAS qui a eu lieu à Montréal.**

# On the Move

**Dr. John Baldwin, editor**

Marimbist **Nachiko Maekane** has become an artist-in-residence with Affiliate Artists of New York, and a marimba clinician with Lang Percussion Co.

**Ed Saindon**, vibe virtuoso, composer, author and teacher is the most recent addition to the Ludwig list of percussion clinicians. Ed brings to his clinics a unique performance background coupled with a wealth of successful teaching ex-

periences. He is at present Assistant Chairman of the Percussion Department at Berklee College of Music, and Supervisor/Coordinator of the Percussion Department Lab Program. Saindon is a regular contributor to leading publications, publishes his own compositions, and maintains a full teaching schedule, yet manages to meet a demanding schedule as a clinician, recitalist, and adjudicator.

**Clyde Brooks**, considered one of the busiest studio drummers for most of the major Pop and Country acts recording in

Nashville, has joined the Gretsch Company Endorsement Program. Clyde has studied with **Bob Tilles, Henry Adler, Alan Dawson**, and **Fred Buda**. He has extensive experience in all phases of recording, including radio and TV commercials, recording studios, and TV shows.

Drum Workshop's newest staff artist, nine-year old **Roli Garcia Jr.**, appeared at the DW booth during the Winter NAMM convention in February in Anaheim, CA. The gifted young drummer

began drumming at the age of 1½ while his father was attending North Texas State University. Roli also studies the piano and is experimenting with composing and recording his own music.

**Simon Phillips**, one of the world's outstanding drummers, has joined the ranks of players who use and endorse Pro-Mark Drumsticks. His personal model choice is the "707 Jazz Rock," made of American hickory or Japanese white oak, and his name is imprinted on each "707" stick. Phillips is known in England and throughout Europe, and is becoming increasingly recognized in the United States.

**Dr. David Vincent**, formerly on the faculty at East Tennessee State University, is now at East Texas State University, Commerce. The percussion faculty there now includes three people: Dr. Robert Houston (who is also Chairman of the Music Department), Gary Hill (Director of Bands), and Dr. Vincent.

**Bobby Christian**, one of the world's foremost percussionists, now uses and endorses Pro-Mark Drumsticks and Accessories. Known as "Mr. Total Percussion," Bobby is equally proficient as a performer, conductor, or arranger with a Concert Band, Symphony Orchestra, Stage Band, or Studio Orchestra. Today, Bobby concentrates most of his talent and teaching expertise with aspiring young musicians of all backgrounds.

**Jerry Carrigan** is often referred to as the drummer most in demand by Nashville producers for sound tracks, radio, jingles, or the top hit recording

artists. To this he has now added his endorsement of The Gretsch Company and its products. An innovator of sound, Jerry is largely responsible for establishing the "big fat drum sound" associated with Nashville recordings, and was the first to bring single-headed concert toms to the Nashville studios.

**Fred A. Hoey**, veteran percussion industry executive, has joined Remo, Inc.'s marketing team. He will oversee Remo's planned San Antonio, TX, dis-

tribution depot and will participate in product design, development and sales direction. Before his early retirement

from C. Bruno and Sons, he was credited with being the originator and driving force behind the highly successful CB-700 percussion concept. Hoey's 36 years in the music industry includes an illustrious career as a performing percussionist, author and clinician, and he is a charter member of the Percussive Arts Society.

**Timothy Kean Strelau** is now a full-time faculty member of the Music Department at Susquehanna University, Selinsgrove, PA. His duties there include serving as Director of Bands, Director of the Percussion Ensemble, and teaching percussion lessons, conducting, and instrumental methods.

**William Moersch**, marimba virtuoso, has been appointed to the percussion faculty of the Mason Gross School of the Arts at Rutgers University. Mr. Moersch continues to perform in New York City as marimba soloist and with the New York Quintet, and as percussionist for the chamber groups Musical Elements and Piccolodeon. He also performs with the American Symphony and the American Composers' Orchestra, and is now under management with Beverly Wright Artists' Representative.

**Joseph Aiello** has been appointed Percussion Instructor and Director of the Percussion Ensemble at the University of Southern Maine, Gorham, ME. He completed his Master of Music Degree in Percussion Performance at the New England Conservatory in May of 1984. Joe is also a published writer of percussion music with HaMaR Percussion Publications, and is an active freelance percussionist in the New England area.

**K. Paul Wichterman** is now the Percussion Instructor at Bradley University, Peoria, IL. Paul will be teaching Applied Percussion, Percussion Methods, and directing the Percussion Ensemble. He will also teach a course in Jazz/Rock music for non-music majors. Paul received his B.M. in Performance at Illinois Wesleyan University and the M.M. in Percussion from Eastern Illinois University, where he studied percussion under Professor **Johnny L. Lane**. Before going back to school to complete his B.M., Paul served as drummer with the rock group "Eargazm" for six years.

The Drummers Collective in New York City has announced that **Keith Copeland** has joined its staff. Keith is a very well-respected player, having toured with such diverse artists as Stevie Wonder, the Heath Brothers, and Billy Taylor.

# Coming Events

**Dr. John Baldwin, editor**

Jonathan Haas, solo timpanist and percussionist, will present a special concert, "**Percussion Today**," at the Merkin Concert Hall on Wednesday evening, April 10, 1985, at 8:00 p.m. Featured on this program are Frank Zappa's *Black Page* for electric percussion ensemble and Jacob Druckman's *Animus II* for soprano, two percussionists and electronic tape. The American premiere of Marius Constant's *14 Stations* for 108 percussion instruments (one player), electric harpsichord, guitar, violin, viola, cello and trombone will be performed along with the New York premiere of Georg Druschetzky's *Concerto for 8 Timpani, Oboe, and Orchestra* written in 1795. For further information, please contact the Merkin Concert Hall, Abraham Goodman House, 129 West 67th Street, New York, NY 10023, phone (212) 362-8060.

Three percussion workshops by the **Rosewood Percussion Duo** (Greg and Judi Murray) will be held at Whitworth College, Spokane, WA, during July of 1985. The workshops offer extensive training for intermediate and advanced percussion students. In addition, a workshop for music directors is planned. Dates include July 8-12 for a "Percussion Ensemble Camp," July 15-19 for a "Percussion Workshop for Music Directors," and July 22-26 for a "Mallet and Percussion Workshop." For further information please contact The Rosewood Percussion Duo, phone (509) 747-4586, Whitworth College, phone (609) 466-1000, or Gayla Riggs, phone (509) 466-3291.

The San Jose State University Percussion Ensemble, San Jose, CA, under the direction of **Anthony J. Cirone**, will present a "Concert of World Premieres" on April 29, 1985, at 8:15 p.m. in the University Concert Hall.

The main work was commissioned by the University from Annette LeSiege, an alumnus now living in New York. The remaining works were composed by the San Jose State University Composition Faculty.

The program will include:

*Braniff's Legacy* by Annette LeSiege; *Beamer: The Building of the Beast* for five percussion and two keyboard synthesizers by Allan Strange; *Eklektikos IV, V* by Brent Heisinger; *Dichotomy* for percussion octet by Anthony J. Cirone; and *Points in Consistancy* for percussion and tape by Dan Wyman.

Pro-Mark is searching for "**Not Yet Famous" drummers**. Pro-Mark Corporation is asking "undiscovered" amateur and professional drummers to send Pro-Mark their picture and tell their story. This campaign calls for the selection of approximately 500 drummers to be chosen and pictured in Pro-Mark ads during 1985.

Drummers can complete the entry form found in *Modern Drummer*, or write to Pro-Mark at 10706 Craighead Drive, Houston, TX 77025. There is no charge or fee to submit an entry.

**The Manhattan Marimba Quartet** (Kory Grossman, Michael Kollmen, James Preiss, and William Trigg) will complete their 1984-85 concert season with appearances on April 8-9 at Dance Theater Workshop, 219 West 19th Street, and June 4 at Carnegie Recital Hall. The concerts are in New York City.

Simmons Pro Centers throughout the United States will be the sites of a comprehensive series of Simmons Drum Clinics, "**SDS 1985**." At each stop on the six-month tour, both a Simmons Electronic Drum clinic for the public and a sales and programming workshop for the store's staff will take place. The seminars will be given by clinician, artist and product specialist "Texas" Tim Root. Clinic topics include Basic Functions of Simmons Drum Synthesis and Programming, Electronic vs. Acoustic Drumming, and Use of Simmons for Practice, Concert and Recording Work. For more information on the "SDS 1985" Clinic Tour, contact Simmons at 23917 Craftsman Road, Calabasas, CA 91302, (818) 884-2653.

# In Memoriam

**Dr. John Baldwin, editor**

**(L to R) Shelly Manne, Joseph Sinai**

**Shelly Manne** was a man who represented the antithesis of the all-too-common public misconceptions about jazz artists. Instead of smoking or drinking or finding some other way to destroy himself, Manne lived a clean, happy life. He was gifted as few men are in a demanding profession.

When Manne was honored by the Hollywood Arts Council (only 17 days before his death) the only motivating force was universal respect for his contributions, his musicianship and his character. Mayor Tom Bradley declared the date to be Shelly Manne Day; citations were presented from the city and others. Manne was in seemingly perfect health and typically good humor. Louis Bellson sat in; musicians who had worked with Manne in his old Manne Hole days made it a heartwarming reunion, with the honoree himself playing during much of the six-hour tribute. He was to the last day a complete musician, aware of all the developments and welcoming new movements in jazz.

Although he was a superlative combo leader, over the course of a career that began in 1939 he had done it all: big-band work with Les Brown, Woody Herman, and Stan Kenton; studio jobs that called for complete mastery of every aspect of the art of percussion; and the assignments for which he was too little recognized – the composing of scores for television programs and movies.

In 1947 he won the Downbeat Poll, the first of dozens of such awards that would come his way over the years. He was never prouder than on the day he was hired to play the role of one of his idols, Dave Tough, in "The Five Pennies," the Danny Kaye movie about Red Nichols. It was uniquely meaningful to him, for very early in his career, in 1940, he had taken over from Tough in Joe Marsala's band.

Manne didn't care to travel much, and when he did, Florence (Flip) Manne, his wife of 41 years, who was a Radio City Rockette when they met, usually went along with him. Their shared passion was breeding show horses at their ranch in Sunland.

**Joseph Sinai**, a Bay Area percussionist whose career with the San Francisco Symphony spanned 65 years, died January 15, 1985, in Santa Rosa, CA.

Mr. Sinai was born in Russia and brought to the Bay Area by his parents when he was five years old.

He first played with the San Francisco Symphony in 1908 when, as a visitor to a rehearsal, he was summoned to the podium by conductor Henry Hadley, who ordered the wide-eyed 13-year-old to fill in on the triangle during a rehearsal of the overture to "Die Meistersinger."

Mr. Sinai went on to a lifetime of musicianship, playing drums in the original Paul Ash Orchestra at the Granada Theater during the early 1920s, occasionally throwing together his own orchestra and also performing in the symphony.

"In those days," Mr. Sinai told *The San Francisco Chronicle* in 1975, "you could find work merely by asking a conductor. We never rehearsed. You had to be able to read music or else."

During the silent movie era, musicians seated in theater orchestra pits regularly accompanied films. When Charlie Chaplin's "Tillie's Punctured Romance" premiered in San Francisco, the famous comedian, who was seated in the audience, was so taken with Mr. Sinai's work that after the feature ended he handed the drummer a $20 gold piece.

Mr. Sinai was a close friend as well as a professional associate of the conductor Arthur Fiedler. Fiedler always insisted that Mr. Sinai be the percussionist when he conducted in San Francisco, and Mr. Sinai accompanied Fiedler on numerous tours throughout the United States and abroad.

After he retired from the San Francisco Symphony in 1973, Mr. Sinai continued to perform whenever Fiedler returned to the city. He was the percussionist in the World Symphony Orchestra conducted by Fiedler for the opening of the Kennedy Music Center in Washington.

Excerpted from *The San Francisco Chronicle*, San Francisco, CA.

# News from the Industry

**Dr. John J. Papastefan, editor**

**Alfred Publishing Co., Inc.**, 15335 Morrison Street, P.O. Box 5964, Sherman Oaks, CA 91413, has announced the publication of two new drum books; one is a handy guide containing Afro-Latin rhythms and the other includes two and four bar rock and jazz-rock beats. Studio 4 Productions publications, available through Alfred, has several new releases. For these and other publications, write to Alfred.

**Mike Balter Mallets**, 4122 Bristol Court, Northbrook, IL 60062, makes available a wide variety of unwound mallets, yarn wound, wide bar vibe mallets, mushroom headed mallets, contemporary mallets, marching mallets, Louie Bellson drum set mallets, timpani mallets and snare drum sticks in maple and hickory. For a complete Mike Balter Mallets color catalogue, write to the above address.

**J. D. Calato Manufacturing Co., Inc.**, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, has set up a distribution center and manufacturing facility in Niagara Falls, Ontario, Canada, to better serve the Canadian market.

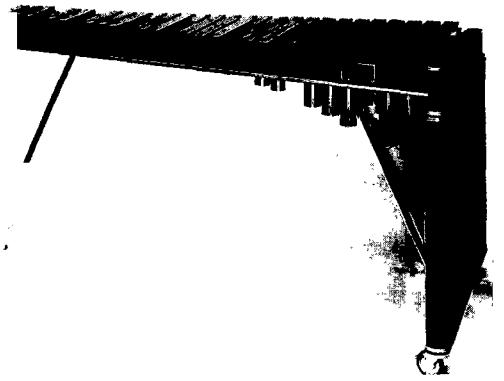
**The Drum Shop**, 1511 W. Alabama, Houston, TX 77006, offers "the lowest prices in drum and percussion equipment." Call (713) 524-1577 for price quotes.

**Drum Specialist**, 1740 MacLean Court, Glenview, IL 60025, is the north suburban Chicago drummers headquar-

ters of all name brands. They also carry a large stock of published solo and ensemble percussion music, with discounts offered to teachers.

**Grover Enterprises,** 78 Hibbert Street, Arlington Heights, MA 02174, announces the addition of three new models to their "Wolf™" Cable Snare product line. Now available in the standard 12-strand width is the 13" Model W-13 Snare. The new extra-wide, 16-strand snares can be purchased in both 14" Model W-14X and 15" Model W-15 lengths. The extra-wide snares are specially designed for the drum set player who needs extended dynamic range and increased projection.

**Kori Percussion,** 1414 South Main Street, Royal Oak, MI 48067, offers a complete line of xylophones and marimbas for students as well as for professional

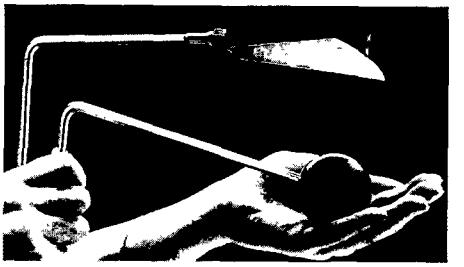


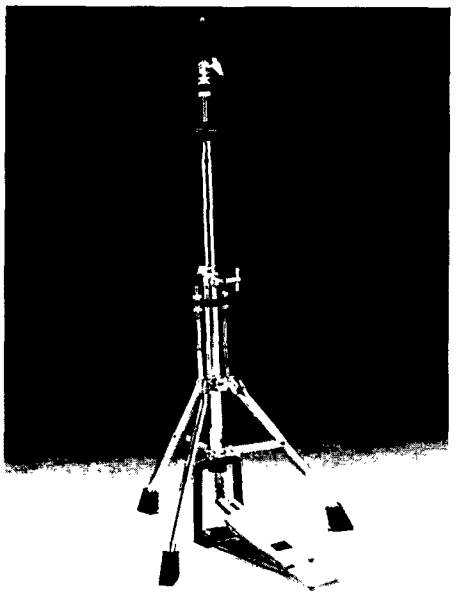
mallet players. Especially noteworthy is the four octave wide-bar xylophone and several bass marimba models.

**Lang Percussion Company,** 633 Broadway, New York, NY 10012, offers an extensive line of solo and ensemble music as well as various professional quality instruments and accessories. The

famous Saul Goodman timpani are now being manufactured and distributed by the Lang Percussion firm.

**Latin Percussion,** 160 Belmont Avenue, Garfield, NJ 07026, has introduced a number of new and/or improved products including the Vibra-slap II, external

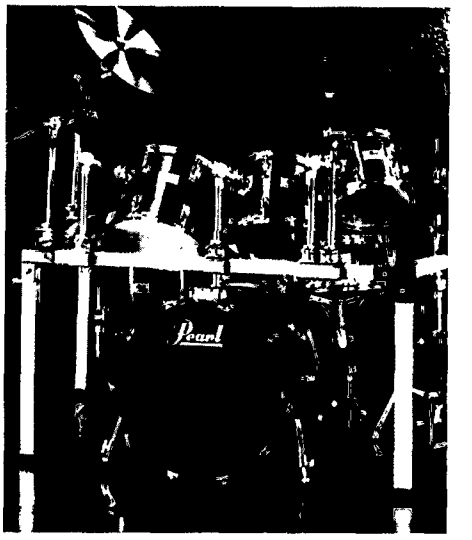




spring hi-hat stand, a complete line of plastic maracas, RanCan authentic Chinese cymbals, a deluxe drum kit for beginners, new generation Claw, five-piece practice pad kit, leather stick caddy, rotationally tuned drums, CP fiberglass congas, generation III bongos, bongo mounting bracket with stand and Indian maracas.

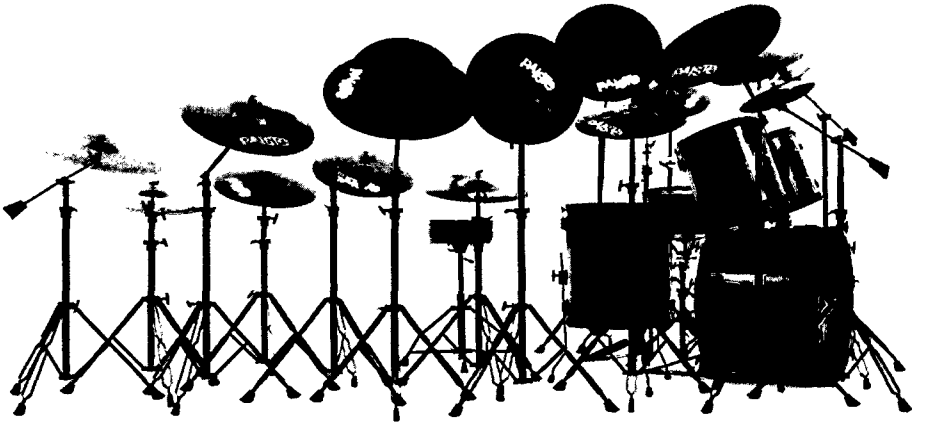
**Paiste America, Inc.,** 460 Atlas Street, Brea, CA 92621, has just released a new color brochure detailing their full line of cymbals which are now available in red, black, green and blue.

**Pearl International, Inc.,** P.O. Box 111240, Nashville, TN 37222-1240 has introduced several new products includ-




ing the drum rack, universal mallet instrument carriage (which is expandable to fit instruments from 24 inches to 42 inches in length), three series of drum set hardware, three series of cymbals and export deep shell drums.

Pearl offers three series of hardware to cover any style of music you play. Features include: "Unilock" mechanism, Nylon Bushing Joint, Upper Tilter Section, Single and Double braced legs, AX-20 and AX-30 adaptors, positive tension adjustments, and fully adjustable angle and arm length on all boom stands.



**Premier Percussion USA, Inc.**, Elite Model timpani have been endorsed by Vic Firth, timpanist for the Boston

Symphony Orchestra. In addition, Firth will serve as a special consultant to Premier for developments in symphonic percussion. For further details, contact Premier at 105 Fifth Avenue, Garden City Park, NY 11040.

**Pro-Mark Corporation**, 10706 Craighead Drive, Houston, TX 77025, has introduced a new jumbo stick bag made of black nylon material with a heavy duty


adjustable shoulder strap. The bag has several pockets and is designed to hold twice as many sticks, mallets, brushes, etc., as a standard stick caddy.

A new Pro-Mark product, "Stick Grip™," is now available from leading wholesalers after its formal introduction at the NAMM Winter Market. This new powder mixture requires only a light


dusting in the fulcrum area or entire palm (depending on playing styles) to assure an excellent grip. For more information, contact Pro-Mark at the above address.

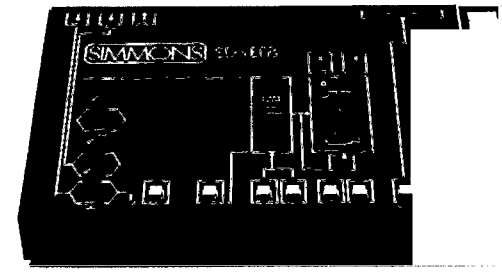
**Pro Percussion Press**, P.O. Box 1061, Tallahassee, FL 32302, publishers of the solo and ensemble arrangements for melodic percussion by Gary Werdesheim (professor at Florida State University) now has a complete brochure available for the first time.

**Research Development Systems, Inc.**, 11300 Rush Street, South El Monte, CA 91733, has sold its Duraline, Syndrum and Dragon Drum divisions to Duraline Industries, Inc., a new corporation which is wholly owned by Bob Scott, president of both RDSI and Duraline. Scott stated that even though Duraline will continue to improve their products, the main thrust of the company will now be sales and service as opposed to research, as it was eleven years ago when the corporation was formed.

**Remo, Inc.**, 12804 Raymer Street, North Hollywood, CA 91605, has introduced a line of professional quality drums called the Junior Pro. Other new products from Remo include percussion furniture especially designed for pre-school, day care centers and kindergarten use, as well as home playrooms. Play tables become drums and play stools are easily converted to drums that are also storage containers for an entire rhythm band of percussion toys.

**Ross Mallet Instruments, Inc.**, 1304 First Avenue, Chippewa Falls, WI 54729, now offers a marching xylophone featuring a keyboard made from durable Ross Prolon fiberglass. Ross marching bells are available in either steel or lightweight aluminum. For complete specifications contact the above address.

**Simmons Group Centre, Inc.**, 23917 Craftsman Road, Calabasas, CA 91302, has introduced their latest technological breakthrough, the Simmons Digital Sampler/E-Prom Blower (SDS-EPB).




Designed for use with the SDS7 digital drum kit or SDS1 digital drum pad, the unit allows users to program their own memory chips from virtually any acoustical or electric sound source. A percussionist can carry an entire trunk full of percussion effects in a brief case.

**Somers Music Publications**, 45 Kibbe Drive, Somers, CT 06071, Michael La Rosa-editor, offers a number of compositions for drum set, mallets, ensembles, snare drum, multiple percussion, timpani and jazz band. For a complete catalogue, write to them at the above address.

**M.S. Baker & Company**, P.O. Box 221, Park Forest, IL 60466, would like to announce the manufacture of "Sofbags." Sofbags are soft-sided carrying cases designed to fit each piece of the marimba and vibe. For more information and a free brochure, please write to the above address.

**Samson Music Products**, 124 Fulton Avenue, Hempstead, NY 11550, has been named the exclusive distributor of "Tosco by Sabian" Cymbals for the United States market. "Tosco by Sabian" Cymbals are manufactured in Italy to the exacting standards of the Sabian Cymbal Company of Canada.

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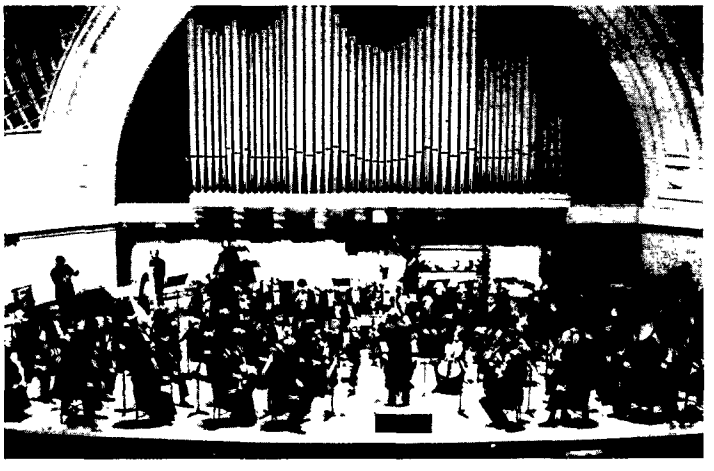
*Please send all* **News** *contributions to the following editors:* **News from the Industry,** *John J. Papastefan, Department of Music, FCE-9, University of South Alabama, Mobile, AL 36688;* **Newsline,** *John Baldwin, Music Department, Boise State College, Boise, ID 83725; Johnny Lane, School of Music, Eastern Illinois University, Charleston, IL 61920; and* **Chapter News,** *John Beck, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.*

# PASIC News

**Jim Petercsak, editor**

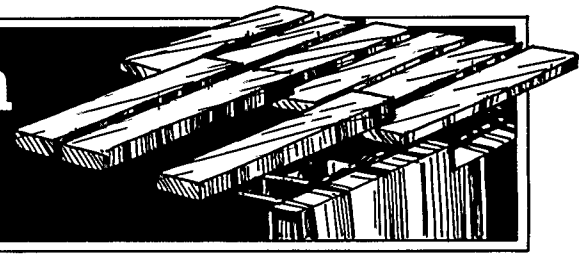



**More than 2,000 percussionists listened to masters such as The Percussion Group/Cincinnati, Norbert Goldberg and Ralph Hardimon at PASIC '84, hosted by Michael Udow at the University of Michigan in Ann Arbor. Plan now to attend PASIC '85, November 14-17, in Los Angeles.**

**Jim Petercsak**
*editor*
*PASIC News*

# Marimba Clinic

Gordon Stout, editor



# *Emil Farnlund – A Pioneer in the Percussive Arts*

*By Anthony J. Cirone*

There aren't many opportunities in a lifetime to meet a pioneer. Little did I realize, when I first met Emil and his wife in the late sixties, that I was in the company of a true pioneer in the percussion field. This delightful couple showed up at every percussion concert and activity programed at San Jose State University. Over the years, I became better acquainted with Emil and now would like to share with you, the *Percussive Notes* readers, Emil Farnlund's most interesting and colorful career.

**Still actively teaching, Emil listens intently to Shannon Frank, Jenny Berman and Jennifer Aguilar. Robbie Ross is at the drums.**

**The Marimba Merry Makers, ages four to six years.**

**Emil Farnlund**

He was born in 1898 in Hooper, UT, and began his life as a percussionist at the age of eight playing drums for his father's dance band.

He played for silent movies and stage shows during his teen-age years, and with the Salt Lake Symphony. Emil had a great love for the marimba. On his five-octave Deagan marimba he performed in cabarets, dance bands and combos throughout Utah, Oregon and California.

In 1922, Emil started to develop his interest in childhood education with the use of the percussion instruments. Arriving in Hollywood, CA, in 1924, Emil soon became very active in the musical scene. Starting out in musical comedy, Emil became a sensation with his astonishing pit routine. In George Gershwin's "Lady Be Good," Emil, and Cecil Stewart on piano, were featured in the overture and throughout the show. Much of his activity in these years was at the Paramount Theater in Los Angeles, playing for vaudeville acts in stage and pit orchestras.

In the late 1920s, Emil was one of the first musicians to sign a contract for sound pictures. Performing for the RKO, Paramount, Universal and MGM studios, Emil had the opportunity to work with all the great stars of the day, including Judy Garland, Bing Crosby and Bob Hope. By the early 1930s, Emil was performing with radio orchestras, and also had his own half-hour TV show entitled "Star Tones," on KCOP at the Music Hall Theater on Wilshire Boulevard. He also played in the Disney Studios, and with Earl Hatch at Paramount Pictures.

Because of his great interest in education, Emil opened a studio on North Highland Avenue in Hollywood in 1936. He was responsible for putting marimbas and drums in many Los Angeles county schools, as well as developing many neighborhood drum corps in Los Angeles, Glendale and Hollywood. The program was called the "Rhythmusic Foundation." In order to reduce the cost and to make it convenient for the students to attend, Emil brought the program to many different neighborhoods. For a twenty-lesson course, including instruments and books, the fee was $10.00. He was also a pioneer in writing books for drums, marimba and piano, many of which were published.

In 1940 he opened his Marimba Center on Crenshaw Boulevard. It soon became known as the home of the "Happy Woodchoppers." This group, made up of seven youngsters ranging in age from nine to thirteen, won an all expense trip to perform in Carnegie Hall in 1946, and were judged the finest group in the National Amateur Music Championship sponsored by *Look Magazine*.

During the time that the famous Suzuki Violin School was beginning in Japan, Emil started his music program in the kindergartens along similar lines. He

**Seventy-five to a hundred marimba players gathered to perform at half-time in the Los Angeles Coliseum, 1948.**

began training three-year-olds to perform on the marimba. One of his groups became the famous "Merry Makers." According to a press release in the *Los Angeles Examiner*, the Merry Makers stopped the show with their performance during the Macambo Nightclub's Amateur Night.

In 1941 Emil and Earl Hatch opened their North Hollywood studio. Dozens of groups of children and adults were trained in this studio. They played programs on radio broadcasts and for the movies. The Marimba Center kept at least 50 prep marimbas on hand at all times for rental purposes.

The Merry Makers became the "4 Tones" and finally the "Star Tones" who had their own TV show. They premiered on June 7, 1956, at KCOP's Music Hall Theater. The members of the quartet were: Sharon Cawthra, Jo Ellen Daughetee, Ronnie Muller and Daryl Gilbert.

On September 2, 1948, at the Los Angeles Coliseum, a large marimba ensemble of 75 to 100 players performed during half-time for the *Los Angeles Times* Charity Football Game between the Washington Redskins and the Los Angeles Rams. Emil and Earl Hatch co-directed the ensemble.

In 1964 Emil retired; but in fact, this only gave him more time to continue developing his educational interests. During these years, he trained marimba ensembles in Anaheim and Arcadia in groups of eight to ten that performed many programs in schools and clubs and participated in competitions in the area.

1970 found Emil and his wife moving to the Santa Cruz area of Northern California. Since that time they have brought their innovative programs to the Montessori and Santa Cruz Schools.

Recent years have found them rewriting their method books which teach basic music understanding to all ages, three years old and up, with the use of percussion instruments. Emil is still active with his teaching and has contributed enormously to the growth of the Percussive Arts in our country.

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**Gordon Stout**
*editor*
*Marimba Clinic*

# Combating Inappropriate Muscle Tension

*by Linda Pimentel*

*Dear Ms. Pimentel:*

*I have a student who plays in a very stiff fashion. His shoulders look tense and, now that he is working on marimba as well as snare drum, he appears to be forcing his jaw at an odd angle as he plays. What, if anything, shall I attempt to do about this?*

*Juan Perez*
*Miami, FL*

---

The problem you describe, including its many variations, is common for percussionists and is, I think, a quite difficult one with which to deal. I observe signs of inappropriate tension in the majority of percussion students with which I come in contact. And the incidences of muscle-tension head and back aches seem to appear at an early age for percussionists than for the general population. Your description aptly fits the early signs of what later may become a major problem.

In addressing your problem I will first talk in broad general categories, then will give specific strategies that may be appropriately applied to your situation. I address this issue with caution because it is outside the realm of my expertise. However, because the issue is so important, I shall attempt to confront it.

A student begins percussion lessons with a past history that will have direct bearing on his success. He may be handicapped because of expectations and/or problems he brings with him from home and school. He may be, or in the past have been, attempting gross and fine motor coordination activities that his brain and nervous system are or were not yet ready to handle. If he is growing rapidly he may have the problem, which I so frequently observe among tall teenagers, of attempting to play the snare drum, etc., exactly as he did when he was a foot shorter.

The list of reasons for unnecessary tension is infinitesmal, but perhaps the most basic reason of them all is that few of us really learn how our bodies function and then practice what we learn. That which I have learned comes from several sources, the principle one being the "Alexander" class, taught by dr. William Conable at the Ohio State University. For those of you interested in extending your awareness of how your skeleton, muscles, etc., best function I highly recommend that you explore the "Alexander Method" with a qualified instructor. Closely related and also useful are the different concepts and philosophies that center on developing different levels of awareness, consciousness, focus.

For me, and for some of my students too, the first step to take in combating inappropriate tension is to assume good posture. What I now call good posture is not that quasi-military stiffness I was taught as a child. Instead, good posture has a fluidity that allows me to assume a wide range of geometric shapes. The key points for me of a good posture are:

1. maintaining a lengthened spine, particularly at the back of the neck;
2. developing a strong diaphragm/intercostal breathing support system;
3. allowing the shoulders to float freely above the breathing support system;
4. unlocking the jaw so that the teeth only meet when chewing food (thus I can no longer let my problems gnaw at me);
5. tilting the pelvis slightly forward; and
6. keeping the knees unlocked and flexible.

Since adopting this posture I have spent several years relearning common tasks. The time spent has been worthwhile in that I have far fewer headaches, backaches, sore throats, etc.

In addition to improving my basic posture, I have attempted to view my body and percussion tools as a series of geometric angles interlinked by a series of differing kinds of hinges. I view my muscles as needing to be free to move along a continuum from expanded to contracted. And, most importantly, I seek to free myself of unnecessary motions.

Developing differing levels of focus has been key to developing a new posture and paying closer attention to body functions. I have to learn when to appropriately let go as well as to extend certain levels of awareness. In example, if I am very worried, I cannot practice well nor can I solve my problem. Thus I must become better at making choices as to which level(s) of outer and inner sensory awareness I must be attuned.

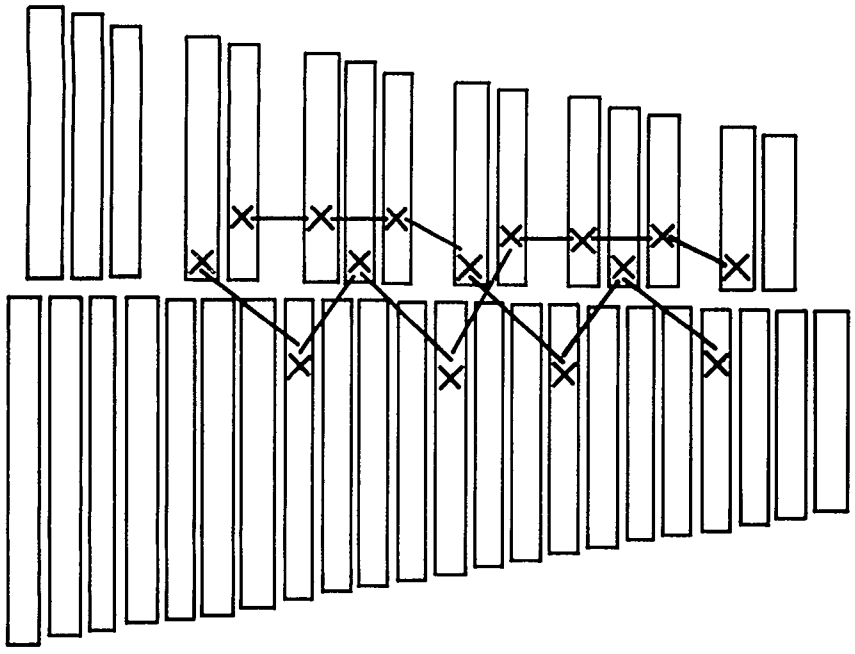
Switching "mid-stream" as an adult performer has been time-consuming, but the rewards have been worthwhile. The primary reward centers around lack of time: my job is conducting/management-oriented rather than percussion teaching/performing-oriented, and thus I have a minimum of time in which to practice. Formerly, my brain was always far ahead of my body. Now my body responds better with less practice.

In summary, I think that inappropriate tension can be gradually eliminated through concentration on posture, geometry, etc. The most important key, however, may be to learn how to flexibly move along a continuum of levels of awareness and focus. Initially the above areas take time to develop, but the rewards are usually worth the investment.

Now, for some specific strategies:

1. Check the marimba and snare drum height. The forearm should angle approximately 15 degrees below the horizontal for snare drum and a little more for marimba.
2. Avoid having the student attempt to concentrate on several items at once. Rhythm imitating and reading can first be secured on the snare drum. The student should play by ear until he is comfortable with the marimba and its basic techniques before attempting to read notes.
3. Never move at a faster technical pace than the student can accomplish with both relaxed shoulders and jaw.
4. Have the student rotate his shoulders in clockwise and counterclockwise motions in between sections of practice. He should also yawn several times.
5. The student can practice away from the marimba in the air for a portion

*Example: D♭ Major Scale*



of his practice time, concentrating on developing healthy body motions, free from the distraction of wrong notes.

6. An excellent time for eliminating unnecessary motion is during scale practice. Insist that the student learn to move each hand in alternating hand scale practice, immediately to the next note it is to play (see example).
7. Insist that all horizontal motions that the student makes be fluid and free and that all vertical strokes be executed with a minimum of excess motion.
8. Find out if your student is burdened with problems from home or school. Take time to be a good listener, then help the student make a conscious decision to set the worries aside, channeling the energy derived from them into practice.
9. Enlist the help of someone close to and supportive of the student who can check him for inappropriate tension in between lessons.

# *Javanese mallet style*

Del Roper, Monrovia, CA, recently wrote and enclosed a photograph his daughter had sent from Java. Del is interested in obtaining information about the apparent four-mallet performance technique employed by a performer in the photograph. For an answer I turned to Dr. John-Paul Christopher Jackson, Chairperson of the Music Department at The University of Lethbridge and a frequent traveler to Southeastern Asia:

"The instrument and its playing technique suggest to me (and I am not an expert) that it is a *gambang*.

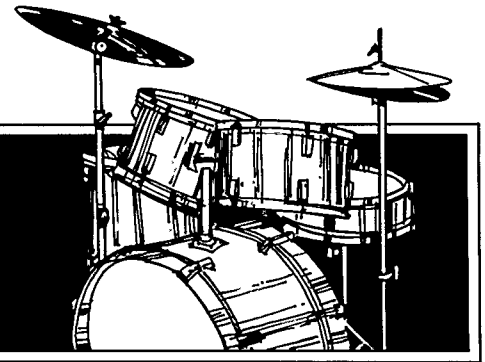
"The *gambang* ensemble is a special type, consisting of four such xylophones and one or two *sarons* (metallophone mounted on a solid base, trough resonator). It plays only for ceremonies associated with cremation rites (a three day period) prior to the actual cremation).

"The *gambang* is essentially the same instrument as the *charuk*, the difference in nomenclature identifying the playing and compositional style, not the physical characteristics of the instruments.

"The *gambang* style is one of the most complex forms of polyrhythmic interplay in practice in Bali. A Y-shaped stick (mallet), spread at an angle so as to sound the octave, is utilized. The arrangement of keys appears disordered as to lengths, but the shuffled placement ingeniously allows for the playing of octaves without the unwieldy span of eight keys.

"This playing style is quite old. Stone reliefs of the late Majapalut temples of east Java (14 – 15 c.) show xylophones of the *gambang* type and also show the Y-shaped mallets in use."

**Linda Pimentel**
*editor*
*Marimba Exchange*



# Drum Set Forum

Ed Soph, editor

# *Steve Smith Clinic North Texas State University*

**Question:** How did you get started?
**Steve Smith:** I started taking lessons when I was very young, nine years old. I studied with a teacher who was a big band teacher. He introduced me to jazz, to reading and to playing basic stick control, syncopation. We worked a lot on technique and sight reading.

By the time I graduated from high school I had a fair amount of technique and reading ability, but when I got to Berklee I really didn't have a good sense of time or a good sense of how to play in a group. I had spent so much time just practicing the technical part of it that I hadn't developed any musicality. So, I figured out what the good drummers were doing that made them good drummers. They were practicing time and they were practicing exercises, even the same coordination exercises as I practiced, but their main concern wasn't speed but how good it felt, that it was in time and that the meter was precise.

So, this is the main point. Whenever you're practicing, whenever you're playing, make sure that the meter is good (the timing is good) so that the other musicians are comfortable. You must divorce yourself from thinking like a drummer and think like a musician. It is no magical thing to develop good time and a good feel. It's just a matter of practicing a lot and being very conscious of time and feel. Practice with a metronome, a drum machine, or a tape recorder. If you practice with a tape recorder, listen back to hear exactly what you sound like, and feel what it feels like so you can go back and adjust in order to get your playing to settle down.

The most important thing is to actually play a lot and to get suggestions from the musicians that you're playing with. Those are the people who can actually teach you more than a drum instructor. They tell you if it was happening, what wasn't happening, what you should do differently. You're lucky to be in an environment at North Texas where there are so many players. You should take advantage of it and record it all and then really talk about it. I'm sure everybody does this.

**Question: When you were younger how did you practice?**
**SS:** In high school I used to practice a lot just by listening to records and playing along with records as well as spending about an hour or so a day on written work. I just spent a lot of time playing the drums. I spent too much time playing on the practice pad which I don't feel is a very good idea. I practice on a pad now because I don't have a choice. But if you have a choice, it makes a lot of sense to practice on a drum set, so you develop a feel and a touch for the cymbals and the drums. The more you practice on the instrument the better the feel you get. I spent a lot of time doing that, just playing with records.

**Question: When you were at school, did you have a lot of free time to jam with people in the school or did you have to make time for that?**
**SS:** At school I had a lot of time to jam because I made a lot of time because I didn't do my classwork. I did spend a lot of time playing and that's what was most important to me. You know, now I wish I had spent more time with the writing, developing the composition side of it. I'm happy that I did spend a lot of time playing because it really helped me. The environment of being in Boston with a lot of good musicians and playing a lot was what really helped me grow as a player, just putting jam sessions together and playing in jazz clubs around town.

While we are on the subject of time and feel, I'll give you my point of view, where different feels come from, say the difference that I hear when I play jazz and the difference of approach that I take when I play rock. When I play jazz, I'm generating the time basically from the ride cymbal. Your bass drum, high-hat, your left hand, all these things are colors to embellish the feel that you develop from the cymbal. So, it's generated from the top half of the kit. The feel should be very relaxed all the way down from the top to the bottom.

But, like I say, I'm generating from the top, which is the exact opposite when I play rock. I'm generating the time from the bottom up so that it's a completely different way of thinking about it. Coming from a background of practicing a lot with hands and not a lot with feet, I've developed a tendency to become top heavy and let my feet be lazy and sometimes sound like things were leaning over this way, because I wasn't anchored from the bottom up.

What I want you to hear is really something I learned from playing in a rock band. I used to practice a lot of these books where they had ride cymbal variations written out and you became very concerned with the top half of your kit and not so much with just the bottom half. As soon as I started playing with Journey, Steve Perry, who is a singer in the band and also a good drummer, turned me on to developing from the bottom up. Don't rely and be so concerned with patterns and embellishments from the top half of the kit, but establish a really strong bottom heavy feeling and have your body become a lighter touch as it goes up. So, what I think about is sort of like a pyramid which is really, really heavy and wide on the bottom and and the snare drum is a little lighter behind that and the high-hat is even softer behind that. It feels a lot more settled down and comfortable the more bottom heavy you get. So, I practice a lot just with my feet and try to develop independence to not have to use my hands.

Again, exercises, maybe they're bass drum exercises, but

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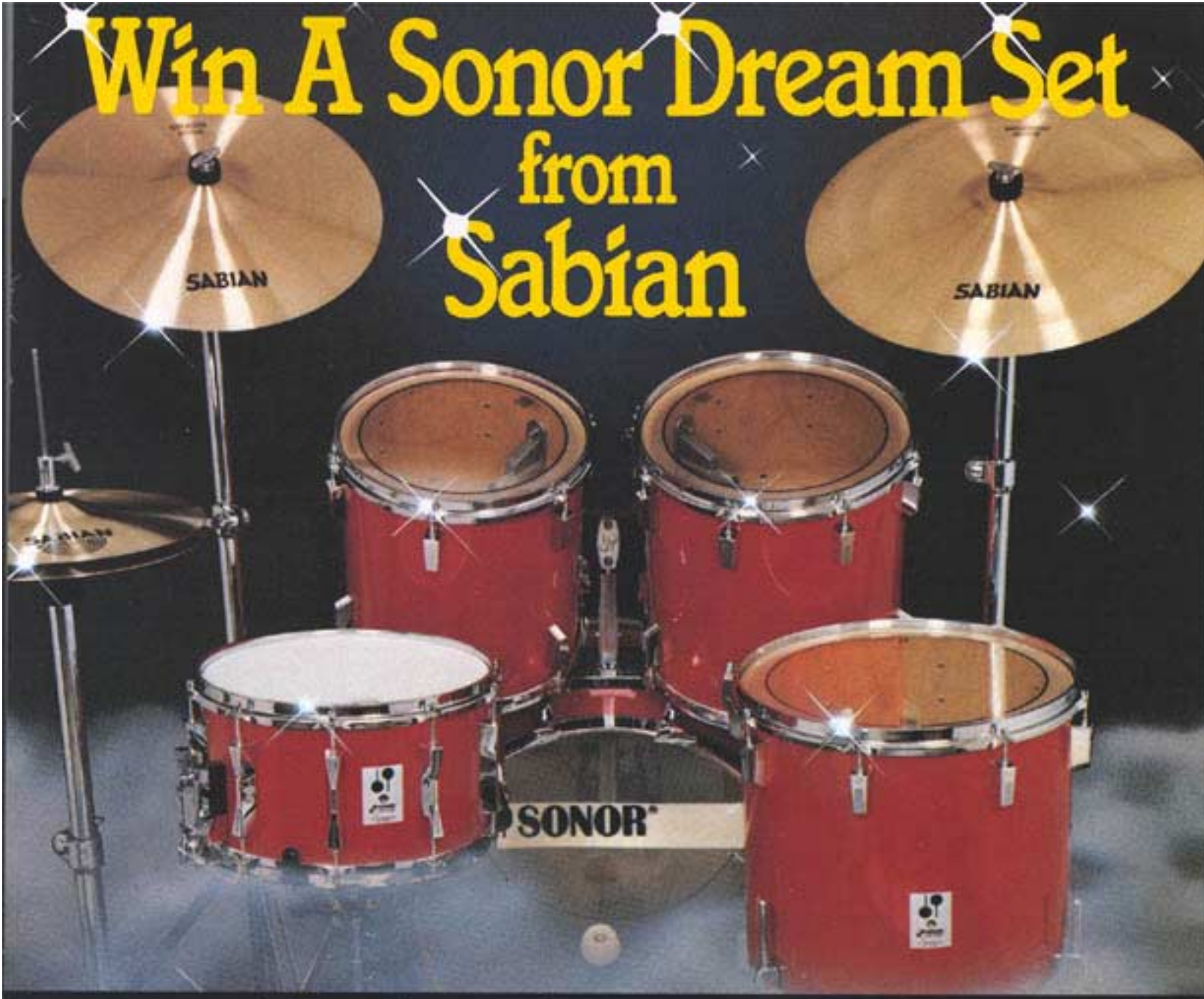


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they're always in time. Don't keep time with any one thing. Keep time with your body and practice placing the beats where they're supposed to be without any one limb in particular marking time or trying to keep time. What I do is practice things very, very slowly until they're comfortable. A lot of the things came from practicing very slowly. The samba beat, for example, which is a really hard thing for me to play, should be mastered at a very slow tempo. It seems to really help develop your feel and to help you develop your meter because if you do it very slowly you can hear very clearly how imperfect or perfect your meter is. By meter I mean the sub-division of notes between the bar line so you don't play sixteenth notes and crowd them together before the end of the measure. They are evenly spaced just the way they are written with nice little spaces between each note. But, say they were crowded together, some of them look really close, others are written far apart. That's how I visualize subdivision and make sure everything is really even.

I'll tell you one of the things I've been working on to help develop my time and meter is playing very simple open fills on top of it and not always playing the ride cymbal but playing it where I want it and when I want it independently of the bass drum. They really sound simple but it's hard to get them accurate. Again, that's something you learn in the studio, how accurate you have to be. Especially trying to cut a pop rock record. This stuff has to be perfectly executed.

**Question:** Do you use a lot of paradiddles and doubles and singles?

**SS:** I work a lot with very open quarter notes on the beat and then quarter notes off the beat. Things that are very slow like that are even harder to play than playing fast. Then you could use different stickings. I'm not thinking about it like rudiments, I'm thinking about it like stickings. So, you could have definitely different stickings moving around the drum set in different motions and on the beat off the beat. I actually just try to find things that I can play and then try and get them under control.

**Question:** When you come across something like that, do you write it down?

**SS:** I only write it down if I really have to, which has been not that common. I had to write things down when I first started superimposing groups of five and seven over a long period of time. Those things I had to write down to find out where they fell so I could consciously practice them in a technical way until I could get to the point where I could actually hear them. Basically those are the only things I've every had to write down to learn, besides maybe transcribing drum parts off records, things like that.

**Question:** What was the most demanding thing about playing with Jean Luc Ponty?

**SS:** The hardest thing, truly, was really mentally dealing with people that were impatient. I was twenty-two and hadn't had any real professional experience and he wanted me to have it together like yesterday! He wasn't really willing to rehearse and work with me, so it was mentally very hard to develop the parts. One of the things I got from it was the ability to deal with peoples' personalities. That's a very real part of music. To play with really strong players every night and to have to be consistent was probably musically the hardest thing and what I made the most growth on. Growth is having to play with a great bass player, great keyboard player, great guitarist and violinist every night and having to be consistent. You have to figure out how you have to play to be consistent.

For me, it took compromising a little on that ideal of being creative every night! You know the ultimate jazz ideal is to be fresh and different every night. I learned a lot of things playing with Jean. You don't have to play everything differently every night. You can have certain things that you do and certain licks that work on a certain song. It's okay to use them. That helps you develop your consistency. I found that when I tried to play everything differently I would really blow the feel because I didn't have a large enough vocabulary or enough command of the instrument to be able to do that. Obviously people who are great improvisers, that actually spontaneously play things differently every night, are very few.

**Question:** How does the way your body moves affect your playing?

**SS:** I feel that when you are practicing very slow tempos or you're practicing very fast tempos you must have control over your breathing in order to be relaxed enough to play and sound and feel comfortable. I try to not have a lot of body motion, to practice just sitting centered, relaxed and breathing normally so that my limbs can do what my mind wants them to do without my body bouncing around and getting in the way.

**Question:** Are you surprised as to where you've ended up musically? Are you where you thought you would be?

**SS:** Yes, it's very different than where I thought. My original dream and goal was to be a great sideman and to play with good musicians. I wanted to play with John McLaughlin and McCoy Tyner and people like that. I never really dreamed of having a band or being in a rock band. All those things just really came along and I went with the opportunities that arose until Vital Information. This has happened through the years. Through Tim Landers, David Lesky and myself, we have had this band for about six years. I had the time, the money and the facility to do a record so I feel really lucky to be able to do that.

**Question:** Is playing for Journey as stimulating as jazz?

**SS:** It is stimulating in a different way. When I first joined the band I was a jazz cat. That's all I ever played and I really felt as though to be a complete musician in this day and age I had to really learn how to play rock. So, when they offered me the gig, I was really flattered. I thought it would be an incredible way to learn how to play rock music and to play with great musicians. So, it's a completely different experience. It has to do more with composition, coming up with drum parts that are part of the tune, that are executed basically the same way every night and that again is a very difficult thing to do. There are so many things that it's not boring. It truly is a great feeling to play in a band like that when it's really musical. And it has helped me immensely in time playing and studio techniques and in just learning production.

Music is music and I really learned a lot from those people. One of the main things that I've learned is that they are very, very talented musicians without being over-educated to the point where the over-education gets in the way of playing.

They are very street-oriented. They have a lot of soul and a lot of heart and they don't talk in music language. They have their own way of talking about music.

**Question: What makes your studio sound?**

**SS:** The drums have a major role in that. It's not a hundred percent of it. The Sonor drums that I use in the studio are oak veneer and I've used the same drum set on the last six albums I've done. They're normal sizes; they're not extra deep drums. I have them with Ambassador clear heads top and bottom – pretty tight, no muffling and in the bass drums no muffling either, even in the studio. In the studio I cut a hole in the bass head and put a mike in it.

On the new album we're going to do I have these internal mikes I'm going to try. So, it has a lot to do with tuning, a lot to do with the sound of the drums, how it's recorded, and how it's mixed, all the effects that are put on it. There's really only so much that you can do. You must have a good sound to start with and a good sound to take to the tape. I think the Sonor drums are my favorite, so that's why I've been playing them for so long.

**Question: Double Bass Drums?**

**SS:** What I'm basically doing is I'm playing everything. I've heard Colin Bailey teaches here. I used his book a lot. I would read it and disregard the sticking that he wrote in, and played it with two bass drums, so everything was right, left, right, left, etc., all the way across. I never veered the sticking – I just played like one-and-two-and-three-and-four. All the "ands" would be the left foot or the left hand depending on whether it was written for the snare drum or the bass drum. If you're familiar with the book I'm sure you know what I'm talking about. It is a great book. So, what I would do is I would play right, left, right, left and if there was a rest I would imagine, well, that would have been a right, so I'm not going to play a right and the next note is an and so I'll play a left. So, everything is basically just hand to hand or hand to foot or whatever, but I never try to play paradiddles to the bass drums or any weird thing like that because it dilutes the intensity or the strength of it.

**Question: Would you comment on your grip?**

**SS:** I grew up playing traditional grip so I feel very comfortable with it. I switched over to matched grip for about four or five years and I didn't play any traditional grip. I eventually got to where I felt that I needed to play traditional grip. It has a certain feeling with it, especially with swing playing, that I didn't feel with matched grip. So now I just switch back and forth between the two but mostly play traditional grip. I'm working with it enough that I can play it harder, too. It's not a matter of volume, it's a matter of feel.

**Question: What rock drummer do you listen to the most?**

**SS:** For basic rock and roll, Charlie Watts and John Bonham are the two masters. I mean they have it all, the encyclopedia is right there. They have very different approaches but with the combination of those two you can learn everything you want to know about rock and roll drumming. Right now, Stewart Copeland and Terry Bozzio are obviously great drummers and appeal to me a lot probably because I can relate to what they're doing. But to get a solid background on rock drumming, I go back to those two, Watts and Bonham.


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# *Understanding Form*

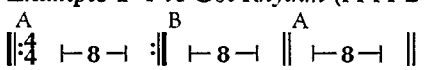
*by Jeff Hirshfield*

Understanding form is a necessity for today's professional drummer. Whether playing in small groups or big bands, understanding the form, or musical structure, is essential. Form, like time, is every musician's responsibility. In this article I'd like to look at various concepts that will help you utilize musical form and understand the importance of it.

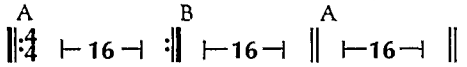
Keeping the form is simply knowing where you are in the song. For example, when playing a twelve bar blues you should always be aware of the beginning of the chorus. This can be accomplished by accentuations at the beginning of each chorus. Doing this *with taste* will give the rest of the band a strong feeling of support. Awareness of the form gives you the confidence to accurately execute various changes in the music. Some of these changes might be change in meter, change in time feeling, thematic change, or change in harmonic movement.

Music takes various forms. One basic structure is called A-A-B-A song form. The first "A" section is theme I, the second "A" is theme I repeated, the "B" section or the "bridge" is theme II, and the last "A" is theme I again. A-A-B-A form can vary in length; here are some examples:

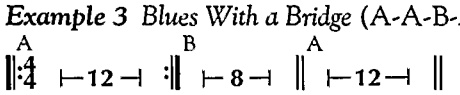
***Example 1*** *I've Got Rhythm* (A-A-B-A)




***Example 2*** *Cherokee* (A-A-B-A)

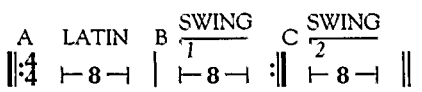



***Example 3*** *Blues With a Bridge* (A-A-B-A)

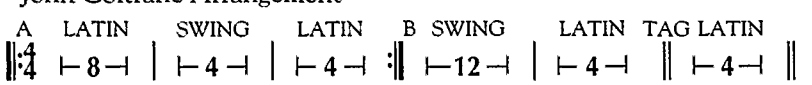



The following are examples of songs where the form is broken up rhythmically:

***Example 4*** *Green Dolphin Street* (A-B-A-C)



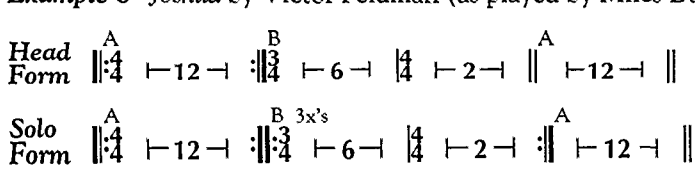

***Example 5*** *The Night Has a Thousand Eyes* (A-A-B+ tag)
–John Coltrane Arrangement




This song goes from Latin to swing within each section. Notice the tag (extension) on the end of the tune.

Some tunes have a head (melody) form that differs from its soloing form. An example of this is:

***Example 6*** *Joshua* by Victor Feldman (as played by Miles Davis)




The difference is that the bridge is played once during the head and three times during the solos. This song also has a built-in meter change at the bridge. These examples should give you an idea of how important it is to know the form.

When a song is presented at rehearsal, ask for a copy of the lead (melody) sheet. If there is no music ask what the form is and if necessary write it down. When given a drum part, immediately figure out its format. When at home, practice song constructions. Use fake books, lead sheets, or make up your own. Practice structures at different tempos and dynamics. If possible, tape your practice sessions. Listen to records for the way different drummers and rhythm sections outline form.

The following ideas are to help you in outlining the music.
1) Use turnarounds to propel into the next chorus. Turnarounds are usually the last two or four bars of a tune. Listen to how the great drummers use them. Turnarounds are one of the most important aspects in getting momentum into the music. They can also give a natural lift to the top of the chorus.
2) Always know where the bridge is. Use colors to embellish it. In some cases changing cymbals for the bridge can be effective.
3) Learn to listen for change in soloists. Try different cymbals for different soloists. Utilize brushes and sticks on various solos.
4) Try for smooth transitions when making meter or feel changes.
5) Being able to solo on the form is essential.

Remember, the drummer can really enhance the music by understanding how to utilize the musical structure. Use your ears and imagination while being sensitive to the other players. A strong knowledge of form will open up many creative possibilities. This awareness will make your playing stronger and more musically cohesive.

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**Jeffrey Hirshfield** *is presently a member of the Red Rodney-Ira Sullivan Quintet. He joined the group in March '82. His most recent recording with Rodney-Sullivan, "Sprint" (Elektra Musician), has been nominated for the 1984 Grammy Award for Best Combo Recording.*

*Jeff has performed with the Joffrey Ballet Company, including appearances with the Chicago and Buffalo Symphony Orchestras. He has also worked with the Mose Allison Trio, and played with Woody Herman and the Young Thundering Herd, including performances with Zoot Sims, Joe Williams, and Mel Torme.*

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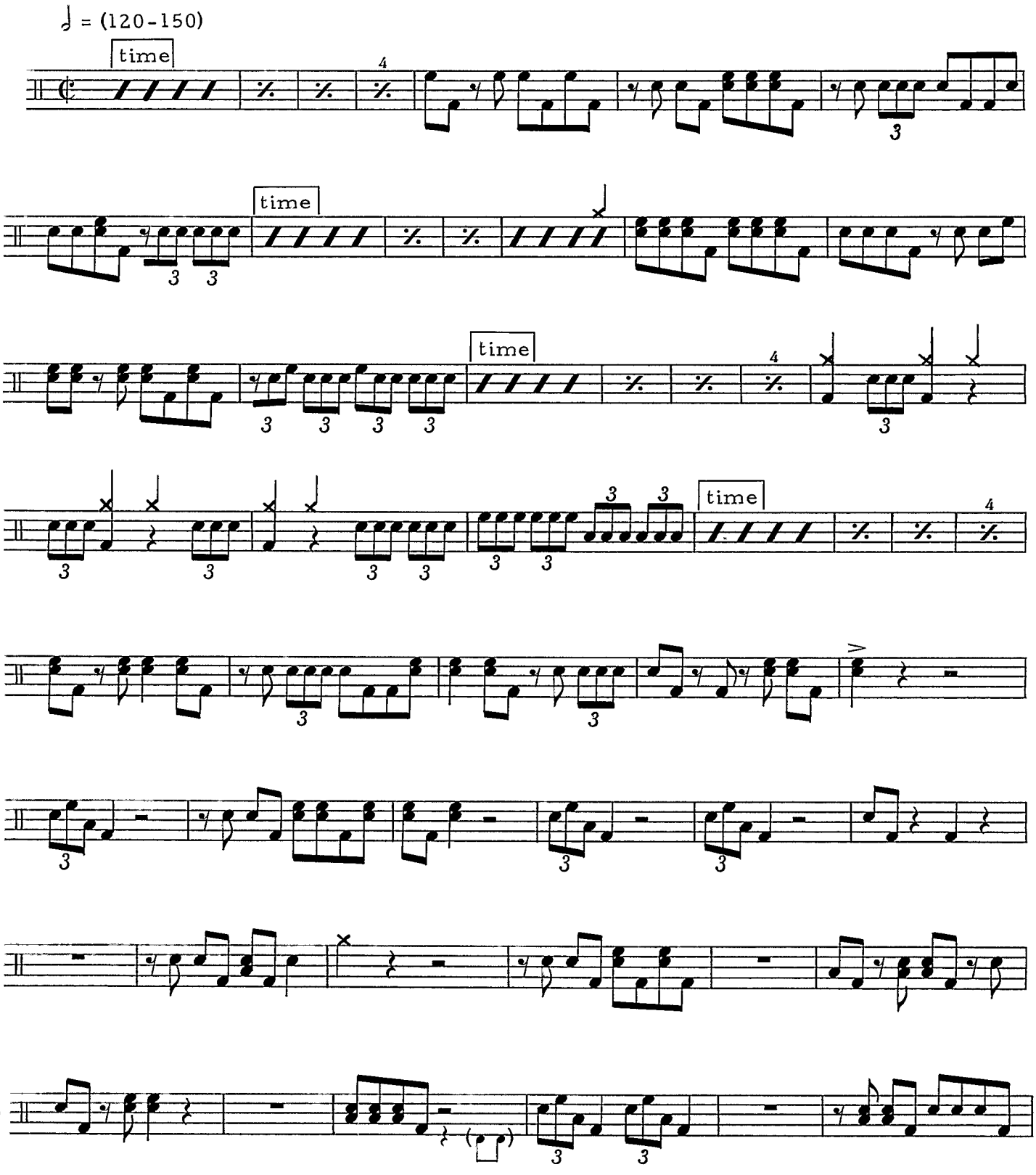
**Ed Soph**
*editor*
*Drum Set Forum*

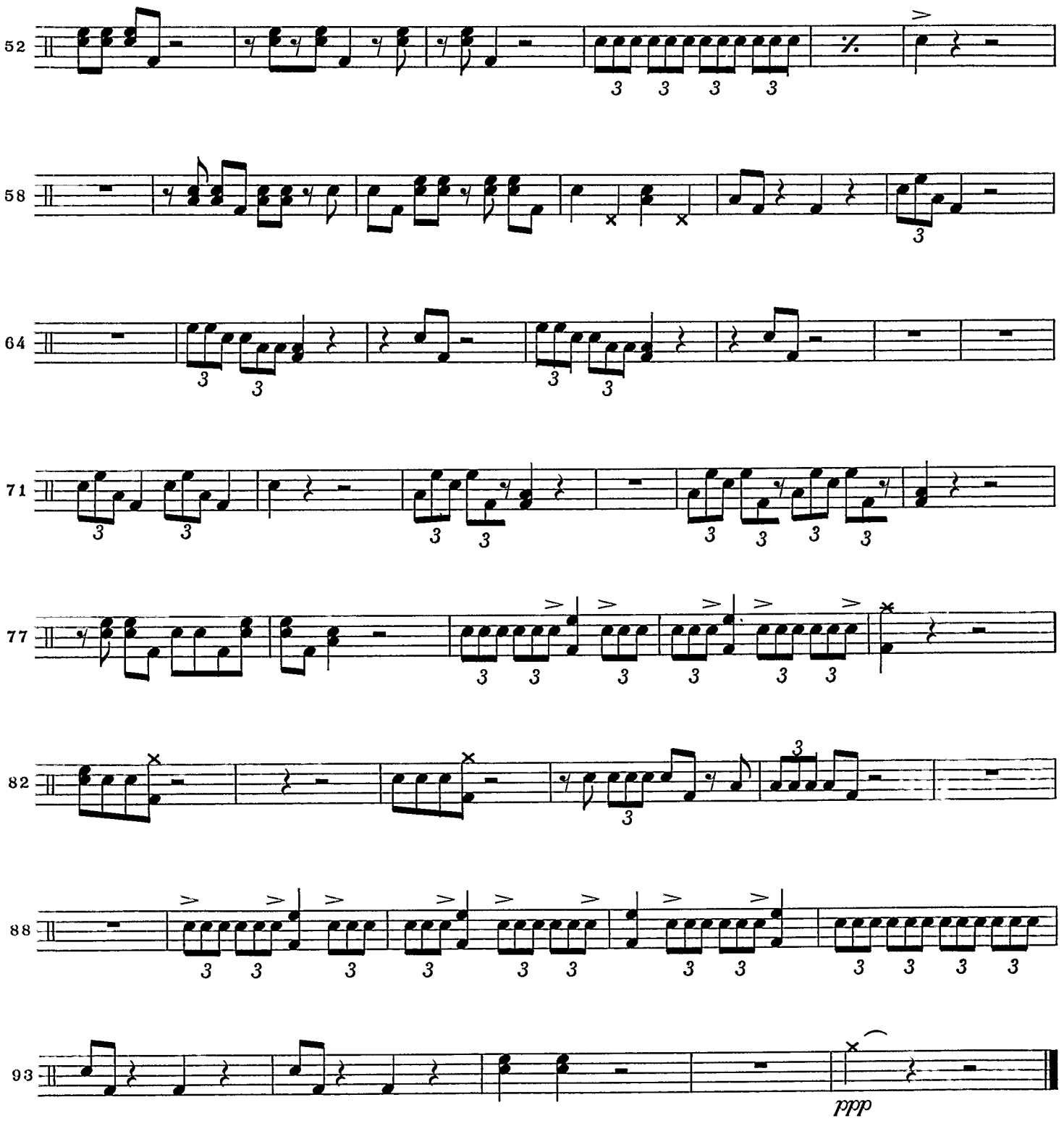
# *Jodie's Cha Cha*

*Album: Deeds Not Words*

*Drums: Max Roach*

*Trans. by Bret Fenster*

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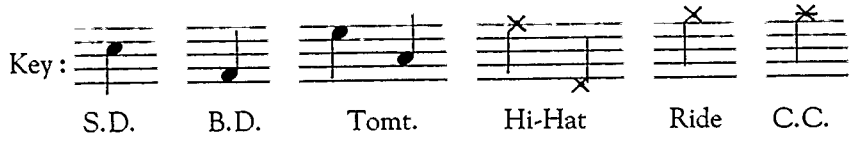
Key :
S.D.
B.D.
Tomt.
Hi-Hat
Ride
C.C.

# Symphonic Percussion

Charles Owen, editor

Lee Knight

# *Robert Pangborn*

*Interviewed by Chris Shultis*

*Here is a delightful interview revealing the interesting musical life of Robert Pangborn, Principal Percussionist of the Detroit Symphony Orchestra, by Chris Shultis, Professor of Percussion at the University of New Mexico, Albuquerque.*

**Chris Shultis: What was your first exposure to percussion?**
**Robert Pangborn:** I was born and raised in Painesville, OH, a small town east of Cleveland, in 1934. I had the usual small town upbringing. I think my first exposure to percussion was through the high school band. I was especially interested in the drum section, and they took me on as a mascot. As a matter of fact, the drum major for the band was so knocked out by my enthusiasm that he made a drum major's baton out of wood in woodworking class and gave it to me. I must have been four or five years old, and I kept that baton for many years.

After that, I think it was in third grade, the band director came through the grade school and auditioned children for the school instrumental program. After talking to me and finding whatever he was looking for, he decided I would make a very good flutist! I had a good embouchure for flute, but that wasn't in my plans at all. No offense to my friends who play flute, but it wasn't for me. I told him that I wanted to play percussion... to play drums.

He also said that I should take at least two years of piano before I studied drums, but that didn't interest me much, either. My parents, however, seemed to think it was a good idea. They followed his advice and I did study piano for two years. I'm very happy about this. By the fifth grade, I said, "Enough piano, I want to get started on drums now."

**CS: Was that the beginning of your formal percussion education?**
**RP:** Yes. I was very lucky to have an uncle, William Hruby, who was a trumpet player in the Cleveland Orchestra. He was also a percussionist, a utility player, when they needed him. He had studied and played drum set and general percussion in his family orchestra and had founded the Hruby Conservatory of Music in Cleveland. The Hruby family was typical of the large European families where each of them was musical. They all played not one, but numerous instruments – and quite well. I still have my uncle's old tambourine and K. Zildjian band cymbals.

**CS: What about your later music education – who were some of your other teachers?**
**RP:** During my sophomore, junior and senior years of high school I studied with Cloyd Duff who was then the timpanist with the Cleveland Orchestra. After my junior year I had the good fortune to receive a scholarship to study at the Plymouth Rock Center for Music and Drama at Duxbury, MA, for a summer. My musical experiences there were so great and I had met so many fine young people who were going to the Eastman School of Music that I decided to follow an orchestral percussion career. Up to that point I had been playing mostly drum set with small groups to earn spending money.

My senior year was spent working feverishly, taking three music lessons a week and burning the midnight oil on academics to improve my grades so I would be accepted to Eastman. It paid off because I was accepted and entered in the fall of 1952. I studied with Bill Street, or "The Boss," as everyone called him. John Beck and I lived in the same boarding house and used to practice the G. L. Stone *Stick Control* book and play marimba duets together.

During the summer of 1953 I studied timpani with Roman Sculz at the Tanglewood Festival in the Berkshires on scholarship. The Korean conflict was going on at this time and everyone was concerned about the draft. I was no exception, so I decided to audition for the United States Military Academy Band at West Point so I could get my service out of the way. I passed that audition and spent the next three years at the "Point." I used much of my free time to study with Moe Goldenberg at Juilliard and playing timpani with the National Orchestral Association in NYC.

**CS: How did your career as an orchestral percussionist begin?**
**RP:** When I finished my service duty in June of 1956, I spent that summer and fall at Western Reserve University in Cleveland. To earn money, I began to teach private lessons, and shortly after that I received a call from Cloyd Duff very late on a Friday night asking me if I would like to go to Indianapolis on timpani – they had an opening there. They needed someone quickly to report the following Tuesday to finish the season. I made a quick decision, left school and went to Indianapolis.

While on tour with the ISO, we happened to cross paths with the Minneapolis Symphony and I met Bob Tweedy who was the timpanist there. He asked if I would like to take a six-week State Department sponsored tour to the Middle East with the Minneapolis Orchestra. It sounded interesting – Antal Dorati was conducting at that time. I had not yet finished my season with Indianapolis and I was already booking myself for that summer.

When I got back to Cleveland from the Indianapolis tour, Cloyd Duff called and asked if I would like to audition for the Cleveland Orchestra. Of course I jumped at the offer! I was hired into the orchestra and spent the next six years there principally as mallet percussionist.

**CS: What were some of the highlights of your tenure there?**
**RP:** Dr. Szell chose me to play the solo snare drum part for the American Premiere of the Rolf Leibermann Concerto for Basel Drum and Orchestra. Leibermann, who lived in Switzerland, was a well known composer in Europe and a friend of

Szell's. Dr. Szell brought the piece back from Europe and this was the first performance in the United States. The solo line utilized the Swiss Basel rudiments, and I believe part of it was written by Dr. Fritz Berger for the Swiss premiere. The marks and indications were not totally familiar to me, so what I did essentially was to adapt our rudimental style to the Swiss style.

Interestingly, Szell wouldn't tell anybody in the section – not even the timpanist, Clovd Duff – who was going to be the soloist. He had us all practicing, and I mean all of us. We were "woodshedding" the cadenza and solo part, and it was difficult, really very difficult to put it together. I mean, we are talking about a drum that we had to work on – a high hoop, deep military style drum – and we were concert percussionists and not rudimental drummers in that sense. Fortunately, my rudimental drumming background helped me considerably. Finally, two weeks before the performance, Szell made the announcement that he wanted me to play it. I don't know why – he didn't audition us or anything. He just decided, I guess, that I was the new man in the section. I was only about 22 at the time, so he wanted to hear me do it. It went very well and we performed it several times.

During that time I taught at the Cleveland Institute of Music. I found that there had never been a percussion ensemble there, and this idea was just starting to blossom around the country, so I started the first percussion ensemble at CIM. Since then they have done a lot with ensemble at the school. I also initiated a national percussion ensemble composition contest at the Institute in an effort to build a repertoire.

**CS: You spent a year as timpanist for the Metropolitan Opera. What was that experience like?**

**RP:** The year in New York was very intense. I spent my days and nights in the pit rehearsing and performing. It seemed like I never got out of there to see the light of day! But when I did, I spent my time in the public library taking out albums of operas, getting scores from the Met Opera Library and studying for the next opera, because you always had to stay ahead. It was all new repertoire for me so it was "study and play" for the whole year. It didn't hurt me and it was good experience, but I missed being on stage and, after a year, I was ready to move on.

**CS: Following the year with the Metropolitan, you came to Detroit. How did this come about?**

**RP:** Art Cooper, who had been Principal Percussionist in Detroit for many years, retired. I found out about the job from Ray Benner, a bassist with the Detroit Symphony, whom I had known in Cleveland. I came to Detroit on a Sunday in the Spring of 1964 and auditioned for the new conductor, Sixten Ehrling. Everything went well, it was a good audition, and I got the job. We did a great deal of contemporary music under Ehrling in the early years (1964-1967) because that was his bag. He had an excellent beat and a mind like a computer, and that's what is needed for much of the modern literature. So we did quite a bit of it until the audience in Detroit began to rebel. So much pressure was leveled on management that he started to cut back on the amount of contemporary music scheduled. Up to that point, for about four years, it was great for the percussionists!

**CS: You did the Donald Erb Concerto around then, didn't you?**

**RP:** Yes, as a matter of fact, that was on December 31, 1966. Ehrling, because of his interest in contemporary music, asked me if I would like to do a percussion concerto. I said that I would. However, there were very few works available that were suitable for a full orchestra. I asked him how he would feel about having the orchestra commission a new work. He agreed and got the okay from management. All along I had Erb in mind, because I knew Don from my Cleveland years. He had a great ear for percussion sound and I liked the orchestral works he had composed.

I called Don and told him what I had in mind. He was very excited about it. Even though he had written music for percussion ensemble, for several percussion players and orchestra, as well as chamber music, he had never written a percussion concerto. He came up with a three movement work which utilized some interesting new concepts. The second movement was for keyboard percussion only, and the soloist had to play on the strings inside the piano. The harpist had to rub up and down the harp strings with a coke bottle. The third movement used many drums and involved a "drum set" arrangement. It had an "ad-lib" cadenza which had to build to a frenzied finale.

**CS: I understand you had some interesting musical experiences outside of the orchestra. Will you tell us about them?**

In 1968, or thereabout, an exciting thing happened. The DSO was on tour in Winston-Salem, NC, and we had an evening off. Some of us decided to have a party and jam session. Our first flutist, Erv Monroe, played guitar and was into the Blues. A music store loaned us some amps, speakers, a guitar, and a set of drums and we got a session going. I was playing drum set and Erv was playing lead guitar. Bob Cowart, who now plays English Horn with the Los Angeles Philharmonic, played Fender Bass, excellent saxophone, flute, and keyboards and was a fine arranger. The first trombonist, a trumpet player, and a couple of French horn players also wanted to jam. We had such a good time that, when we got back from the tour, a week later, we got together at Bob Cowart's home and continued jamming.

Bob had written some arrangements a la Blood, Sweat and Tears, which was very popular at the time. We were so excited and impressed with ourselves, I guess, that at the end of the evening we decided to get together on a weekly basis. That was the beginning of the nine piece group, Symphonic Metamorphosis. Our intention was to try to fuse classical music, jazz, and rock music into arrangements that would interest various age groups.

Things were going so well that people began to notice us. There was a man from New York who came to Detroit to hear us and offered to manage us and help us get a recording contract on a major label. We thought it was a great idea, and before we knew it, we had a recording contract with London Records. We cut two albums over a period of two years.

We had special outfits, stylized tails with fancy fronts, and we were really into it. I had hair down past my shoulders, a Fu-manchu moustache, head band, etc. This period of semi-wildness went on for about three years! But it was an interesting experience, and if I had to do it over again, I hope that I would do it the same way.

Since coming to Detroit, I have initiated several percussion groups: the Detroit Percussion Trio, Four for Percussion, and Mostly Mallets. We did a good deal of performing in the public schools. I have also collected a lot of percussion equipment. Most percussionists collect a certain amount of equipment, some go a little further than others, and some go absolutely bonkers, picking up every piece of equipment they can possibly afford. That's what I have done. In my earlier years I would buy a suitcase full of things just to get a snare drum or a triangle. Little did I know that at some time I would be needing most of those "traps." My wife constantly threatens me and says that I've got to do something about all the "junk" in my studio. So, I started a percussion rental business about six years ago called Professional Percussion Service. I rent drum sets, xylophones, marimbas, etc. It's a small Carroll Bratman's... the Detroit version.

**CS: What is the typical work week with the Symphony?**

**RP:** Usually, Mondays are off for us. Most musicians use their

off day to teach. That is the day I spend at Oakland University in Rochester, MI, from late morning until 7:30 at night. I give private lessons and finish with a two-hour percussion ensemble class. Tuesday begins with a 10:00 symphony rehearsal. Wednesdays are traditionally double rehearsal days, 10:00-12:30 and, since our contract allows only a two-hour afternoon rehearsal, 1:30-3:30. On Thursdays, we have a morning rehearsal and an evening concert. Some Fridays are open, but many times we have "Coffee" concerts or morning rehearsals and evening "Pops" concerts. Or we might have a rehearsal in Orchestra Hall for another concert series.

**CS: As Principal Percussionist, how do you assign parts?**

**RP:** We have a four-man section – that is, four percussionists and a timpanist. As Principal, it is my job to get to the parts as soon as they are available and check out the program. If it is a program of standard repertoire or music we have done before where it's very obvious who plays what, then there is very little work for me to do. As a matter of fact, if it's music that the orchestra owns, our names are usually still on the parts. If a complex setup is involved, I take the parts home and draw up a diagram of the section. I try to assign the parts according to each area of expertise. I also try to keep the instruments in their normal setup: Timpani, Bass Drum, Cymbals, Snare Drum, and Mallets moving around to the right of the stage. We don't particularly like our assigned position on stage, but because of the nature of Ford Auditorium, we have to live with it. We would rather set up directly behind the brass at the rear of the orchestra where the blend is better and we can see the conductor clearly.

**CS: The percussion section in Detroit has not changed for many years, making it one of the more stable percussion sections in the country. What keeps you in Detroit?**

**RP:** We each have our own reasons, of course. The city and the area have been a nice place to live and the orchestra is excellent. It is a major world-class orchestra and the pay is good. We have a good contract, and, with the exception of the economic cycles we go through with the auto industry, it's been a good place to live and raise a family.

There was a point, about 11 years ago, that I considered leaving. I think sometimes this goes through most musicians' minds. They become disenchanted with some aspect of the job and decide they want to move out and try something different. I did that, and auditioned for Principal Percussionist and Associate Timpanist in Pittsburgh. I was offered the job, but about 24 hours later I decided to stay in Detroit.

**CS: After your appointment as Principal Percussionist for the Detroit Symphony, the audition procedure for vacancies in professional orchestras went through significant changes. By auditioning for the Pittsburgh Symphony you subjected yourself first hand to the new procedure. You are probably one of the few orchestral percussionists of your generation to experience a modern orchestral audition. Could you describe that experience?**

**RP:** When I was taking most of my auditions, I heard about the jobs through teachers who recommended me for the positions. This was common practice. As far as I know, the auditions were private. It was really a privileged situation. In Indianapolis, I stepped in for the timpanist who was ill, so there was no audition there. The Metropolitan Opera was the same type of situation. I think they had auditioned several people but they were all private auditions–it wasn't the mass-attendance situation you have today. But when I auditioned in Pittsburgh, there were 80 or 90 people auditioning and it was quite an experience. If I had been a younger player, I might have been extremely nervous, but as it was, I had had a great deal of professional experience and, coming from a major orchestra in a principal job, my credentials were all in order. It was simply a matter of playing well.

**CS: Did you have any idea that the audition was going to be so radically different from your previous experience?**

**RP:** Yes I did. I had spoken with Stan Leonard, the timpanist in Pittsburgh, whom I knew from Eastman, and he told me to be prepared to see a mass of humanity there. Orchestras were putting ads in the *International Musician* and open auditions were the norm. Candidates did not play behind a screen as they do today, which, I feel, is more fair. It's just a shame that there are so few jobs for so many good players.

**CS: How do you view the current situation in percussion education and is there a solution to the employment problem facing percussionists today?**

**RP:** It is not a good situation. We're producing too many players, and there are not enough jobs available. The whole percussion business has exploded. In the last twenty years it has grown immensely. Interest in percussion is greater than ever. Look at the convention this weekend – I don't even know what the attendance was.

**CS:** Over 2000.

**RP:** It's exciting to see this, but on the other hand when you think about it, where are these young players going? What is going to happen to them? They're starry-eyed and involved, but reality is going to set in sometime – they will have to earn a living.

Percussion instruction is on a higher level than it ever was. Kids don't have to travel so far to get top quality teachers. But we are perpetuating a bad situation. What's going to happen? I don't know. I'm excited but also extremely concerned. If my students are only moderately talented, I lay it right on the line. He or she had better be taking education courses if they want a job in music. It's a tough, competitive world out there.

**CS: Then you, as a teacher, take some responsibility for letting the student know where he stands and whether he is truly capable of achieving what he wants?**

**RP:** I think the teacher has to before the student spends any more money, time and effort. Do I try to discourage them? Yes, I guess so. If after knowing the facts they still want to go on, okay. I tell the talented students the same thing. I tell them they've got what it takes, but there are many others who have just as much ability and talent.

**CS: Let's talk about the future. What do you see yourself doing in ten years?**

**RP:** I hope to be well and performing with the Detroit Symphony Orchestra as well as continuing my involvement in chamber music, solo performances and percussion clinics.

**CS: One final question. As a former Detroiter myself, and on behalf of my many relatives who work in the auto industry, what kind of car do you drive?**

**RP:** I can assure you that it's an American car! I feel an allegiance to the city of Detroit and, in addition to this, my wife is involved with a company that is an original equipment supplier to the automotive industry, so there's no way I could buy a foreign car!

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**Charles Owen**
*editor*
*Symphonic Percussion*


# *International Drum Rudiments*

The Percussive Arts Society (PAS) has recently announced the completion of the *International Drum Rudiments*. This new listing of rudiments consists of the traditional 26 rudiments along with a number of drum corps, orchestral, European, and contemporary drum rudiments.

This listing was an outgrowth of a five year project compiled by the PAS International Drum Rudiment Committee, a highly select group of percussionists, organized and chaired by Jay Wanamaker.

The results of this project have been compiled into a book entitled the *International Drum Rudiments*, recently released by the Alfred Publishing Company. This publication includes the 40 rudiments grouped into four families: Rolls, Diddles, Flams and Drag Rudiments. Also included are the "Seven Essential Rudiments" which are the seven rudiments that are necessary in order to perform all other rudiments.

Included with this book is a demonstration cassette recorded by Rob Carson, the three-time World Snare Drum Champion. Rob's virtuoso performance of the *International Drum Rudiments* will make an ideal teaching aid for all percussionists.

It is the hope of the International Drum Rudiment Committee that this new listing of rudiments will create a new vocabulary of drum rudiments that will serve the contemporary percussionist for many years to come.

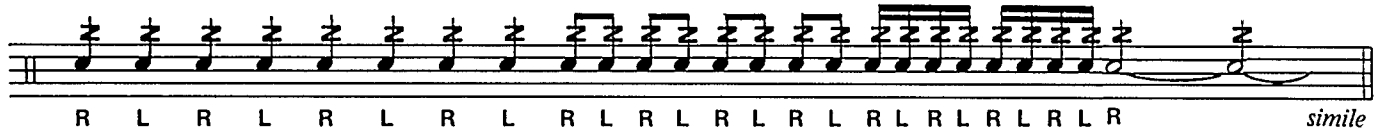
For additional information and a free percussion brochure write to: Alfred Publishing Company, Inc., P.O. Box 5964, Sherman Oaks, CA 91413.

# SEVEN ESSENTIAL RUDIMENTS

Knowledge of the Seven Essential Rudiments is necessary in order to perform all other rudiments. They are listed in a suggested teaching order. All rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even moderate march tempo.

### SINGLE STROKE ROLL

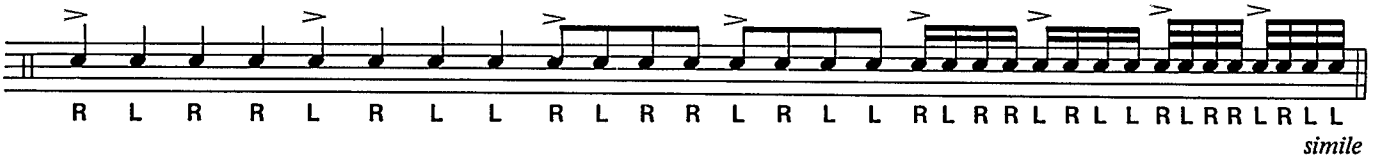

### MULTIPLE BOUNCE ROLL



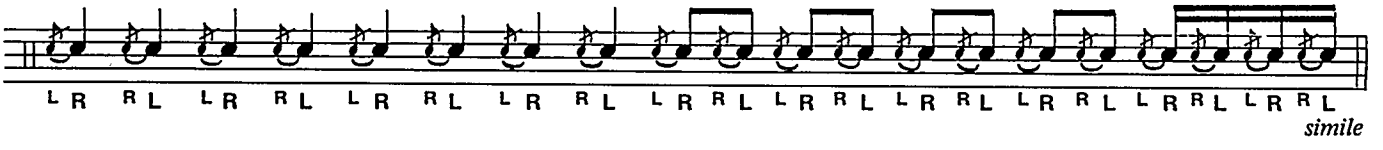

### DOUBLE STROKE OPEN ROLL


### FIVE STROKE ROLL

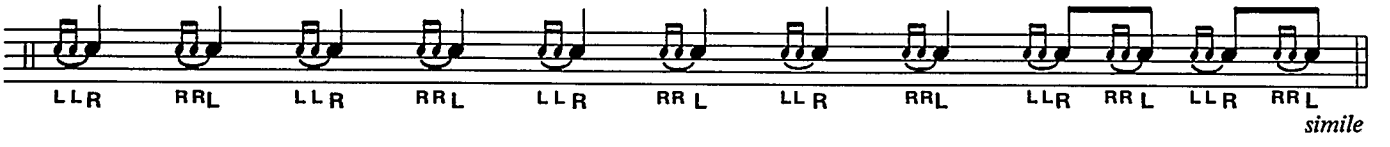

### SINGLE PARADIDDLE




### FLAM




### DRAG



# PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

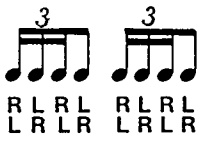
All rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even moderate march tempo.

## I. ROLL RUDIMENTS

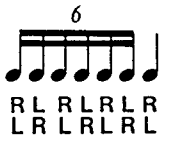
### A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *


2. SINGLE STROKE FOUR



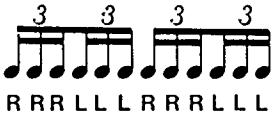

3. SINGLE STROKE SEVEN




### B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL

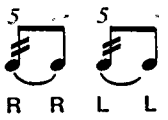
5. TRIPLE STROKE ROLL



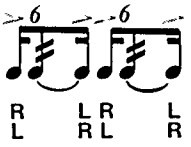

### C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *

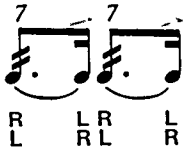

7. FIVE STROKE ROLL *



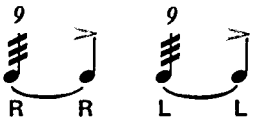

8. SIX STROKE ROLL



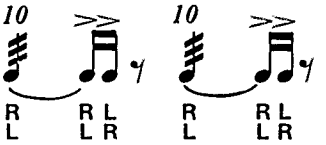

9. SEVEN STROKE ROLL *



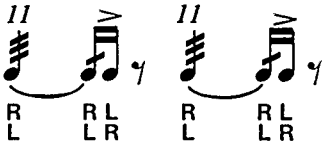

10. NINE STROKE ROLL *



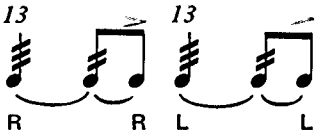

11. TEN STROKE ROLL *



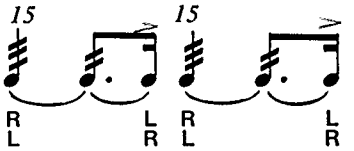

12. ELEVEN STROKE ROLL *



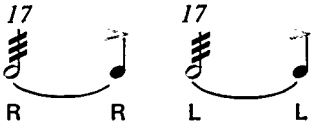

13. THIRTEEN STROKE ROLL *




14. FIFTEEN STROKE ROLL *




15. SEVENTEEN STROKE ROLL




## II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE *


17. DOUBLE PARADIDDLE *


18. TRIPLE PARADIDDLE


19. SINGLE PARADIDDLE-DIDDLE


*These rudiments are also included in the original Standard 26 American Drum Rudiments.

# III. FLAM RUDIMENTS

**20. FLAM ***


**21. FLAM ACCENT ***


**22. FLAM TAP ***


**23. FLAMACUE ***

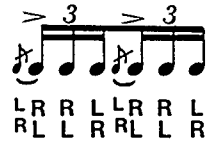

**24. FLAM PARADIDDLE ***


**25. SINGLE FLAMMED MILL**


**26. FLAM PARADIDDLE-DIDDLE ***


**27. PATAFLAFLA**


**28. SWISS ARMY TRIPLET**




**29. INVERTED FLAM TAP**


**30. FLAM DRAG**


# IV. DRAG RUDIMENTS

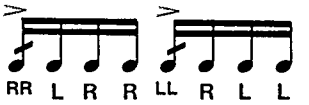
**31. DRAG ***


**32. SINGLE DRAG TAP ***


**33. DOUBLE DRAG TAP ***


**34. LESSON 25 ***


**35. SINGLE DRAGADIDDLE**




**36. DRAG PARADIDDLE #1 ***


**37. DRAG PARADIDDLE #2 ***

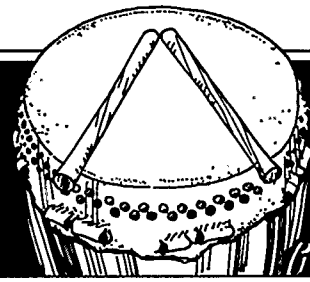

**38. SINGLE RATAMACUE ***


**39. DOUBLE RATAMACUE ***


**40. TRIPLE RATAMACUE ***


A recording of the International Drum Rudiments as performed by Rob Carson, the three-time WORLD SNARE DRUM CHAMPION, is available from the Alfred Publishing Co., Inc.

# Ethnic Percussion



Norbert Goldberg, editor

# *Judith Becker and "The University of Michigan Gamelan Ensemble"*

*Interviewed at PASIC '84*
*by Emery E. Alford*

*The University of Michigan Gamelan was one of the first purchased by a university specifically to be used for teaching American students to play Javanese music. One year after it was acquired in 1966, Judith Becker, who was then a graduate student, was appointed director. From 1969 to 1971, Dr. Becker studied gamelan music in Java, Indonesia, focusing on innovations and adaptations in the tradition. This study resulted in her Ph.D. dissertation and subsequent book,* Traditional Music in Modern Java: Gamelan in a Changing Society, *published by University Press of Hawaii in 1980.*

*According to Dr. Becker, "The aim is to teach students how to* play *gamelan music, and how a Javanese musician* thinks *about gamelan music." Toward this end, she has organized and edited a set of translations of works by Javanese writers on gamelan. The first of three volumes, entitled* Karawitan: Source Readings on Javanese Gamelan and Vocal Music, *was published in 1984 by the Center for South and Southeast Asian Studies, The University of Michigan.*

**Emery Alford:**

**I certainly enjoyed the performance by the University of Michigan gamelan this afternoon. I have to confess this is the first time I've heard a gamelan live. I have listened to some recordings, but it's not quite the same as seeing and hearing one live.**

**Judith Becker:**

The visual aspect is an important part. These instruments are not beautiful just for aesthetic reasons. Part of the beauty of the instruments is because you are making a kind of statement – a kind of respect – to the powers that be and you do that with as much beauty as you can. The instruments are supposed to look beautiful and the performers are not supposed to have jerky, aggressive kinds of motions. You're supposed to move slowly and gracefully around the instruments. We don't always do that well, but it is part of the ethos.

All of these things, such as taking off your shoes, and not stepping over the instruments, and conducting yourself with a certain kind of calm demeanor, are all part of the ensemble. However, these are the kinds of things that I think, as gamelan music becomes more Americanized, will have to go. There has to be a compromise someplace.

In our program today, we made several compromises. For one thing, we had to do it all in an hour, which means that everything we did was a whole lot shorter than it would have been in one of our normal programs, and especially in Java where each piece would have been longer. There is this different sense of time that you have to adjust to in a western concert that you don't in Indonesia, where they can go on as long as they want and nobody cares. Not that they don't like to sleep as much as the next person, but there is a freedom... the audience has a freedom in Indonesia that we don't have here. We're supposed to sit there quietly and respectfully until it's finished and then we leave. Audiences can come and go in Java and that's perfectly all right. There's no compulsion on audiences; and maybe that's letting up in America. I think maybe that kind of compulsiveness is because, in a lot of modern performances too, the audience has a lot more freedom than they traditionally do in, say, a classical concert. So that's part of the ethos.

**EA: There's obviously a different philosophy involved here that might seem foreign to most western musicians. I had never thought of respect to the instruments in quite that way, but it's a very interesting idea.**

**JB:** I think it has to do with the idea that the musician traditionally – and things are changing in Java – but traditionally the musician is expected to be a vehicle for the tradition. In other words, the tradition passes through him. So in some sense, the music comes from the instrument as much as it comes from you. Now we have that idea too, but I don't think we're very explicit about it and we don't have the kind of philosophical background that sometimes supports it. Now this doesn't mean there isn't individuality in Javanese music. There has to be just because people play it and people are personalities and they always get individuality into it. It's the *attitude* toward that individuality, whether you stress it, accentuate it, bring it out, or whether you, in some sense, keep it under control. The Javanese ethos is that you keep that individuality under control and you play as a group.

For instance, in our performance there was a rather serious

"bloop." On one of the pieces, we did not get started properly. Now some of the people were correct and some of the people were incorrect; but the philosophy there is that you adjust to each other. You may know you are right and this guy is wrong, but you don't just keep right on in your rightness. You try to adjust and you try to bring the ensemble together and that's in fact what we did do. We were all together actually before the end of the first *gongan*, but we were very disparate at first... I know I shifted... we all shifted. We all just sort of moved over and I don't think the audience was particularly aware of what had happened. Fortunately, it was a soft piece and the atmosphere is kind of diffuse so that we could do that. So there is a feeling that being correct is not so important as being together.

**EA: There seems to be a parallel to this in American music. In jazz, at least, the players seem to adjust. Yet in concert bands or orchestra, it seems to be much more rigid.**

**JB:** Yes.

**EA: ...and there is great panic when someone gets off!** [Judith laughs]

**...and it's harder in a situation like that to cover it than in an ensemble such as you did today.**

**JB:** I think so, too.

**EA: Which brings up another point. We tend to begin our music education in America at a given age and practice, practice, practice, before we give our first performance. I understand this is not quite the case in the society of Java. When does their training begin?**

**JB:** At any age, but generally as children... especially in the villages. They just kind of sneak into rehearsals and if an adult is not at an instrument, the child slips in and starts playing it. There is no allowance made for the fact that this is a child playing the *kenong*. If he hits a wrong note, or makes a really gross error, everybody glares at him just as if he were an adult. The kids get into it because they want to and, of course, develop skills and understanding of what's going on. It's very informal.

Now some of the instruments, and particularly the drum, have some formal training. But even then it's not formal in our sense of going to a lesson at such and such time and paying down such and such money. You get one of the skilled people in the ensemble to show you how he did that melodic pattern, and then you imitate. There are never any verbal explanations. Just do it. In some instruments, like the *bonang*, they will even take hold of your hands and move them correctly. They never tell you. It's completely non-verbal.

**EA: So it's sort of a kinesthetic learning process.**

**JB:** Very much kinesthetic, very much.

**EA: Well again, this is so contrary to the western tradition of learning. We tend to put students through all types of tests first to see if we think their musical aptitude is at the proper point where we can begin instruction with them.**

**JB:** Yes! [laughs] We had some interesting experiences in our ensemble with people who had been told from a very early age that they were unmusical and they came into this ensemble because they've always wanted to play music, but it's been closed off for them for exactly those reasons. At least fifty percent of the time, maybe even more, they develop into very good players. But there's a fear and you can see it. They're stiff when they start, and tense, and you have to get them to relax and let their bodies do it. You have to convince them their bodies can do it; their bodies will do it. It's their mind that's all in the way!

**EA: So really, the learning process is quite a bit different from what we know, and yet you must admit, it does look complicated. For example, as I understand it, you have two tuning systems here.**

**JB:** Yes. The *pelog* is a seven note system; the *slendro* is five.

**EA: Are the tunings consistent from one gamelan orchestra to another? Would a *pelog* in your orchestra be the same...**

**JB:** No. Everyone would be different. The uniqueness of tuning, for the Javanese, is part of the aesthetic of it. When they hear a new ensemble, that's one of the things they listen for and they think about. They think about what is the mood of this tuning; what is the feeling of this tuning? There are tunings they feel are coquettish; there are tunings they feel are serene; there are tunings they feel are majestic and strong.

**EA: So then the tuning becomes an identity for that particular orchestra.**

**JB:** Yes, very much. You can't pick an instrument up from one ensemble and put it down into another.

**EA: Could a person from one orchestra go to another and play?**

**JB:** Yes. They do that all the time and of course we have to do that. When I was a student in Java, we would rehearse on one ensemble where we practiced, and when we performed, say at the radio station, we would often perform on a different ensemble. Well, for the Javanese, that was no problem because they were thinking of melodies in terms of contour, and in terms of up-down relationships, and in terms of key placement. I, from my western background, think of those melodies in terms of intervallic structures. So I would go to a new ensemble and it was like I was playing a whole new repertoire and it was very disconcerting. Completely disconcerting! For them, no problem.

**EA: And especially if you had perfect pitch.**

**JB:** [laughter] Well, fortunately I am not cursed with that. [more laughter] The intervallic structure is not intrinsic to the piece. Intervallic structure is a characteristic of the ensemble.

**EA: How did you get the ensemble you have and where did these instruments come from?**

**JB:** This was part of a pair of ensembles that came in 1965-66 to the New York World's Fair. At that time, along with a lot of other delegations, the Indonesian delegation went broke. They decided to sell off their ensembles to recoup their losses. We got one... Wesleyan got one... and those were the second and third ensembles that were performing groups in this country. The first one was at UCLA.

**EA: If I, as a university professor, wanted to go out and purchase a gamelan orchestra, how much I would need?**

**JB:** At that time, it cost $9,000. Now you would pay more – between twenty and thirty [thousand] for the same ensemble.

**EA: Is an ensemble, of authentic instruments, easily available?**

**JB:** Oh yes. There are plenty of ensembles in Java and there are a lot of people willing to sell to foreigners. They now have restrictions on the quality that can be sold to foreigners; but

they are not supposed to sell antique ensembles. There are plenty like this one of equivalent quality that they will sell. The difficulty is that you have to have someone on the spot to do the negotiating. Writing a letter won't do it. Letters have the same kind of status in Java as conversations do for us. We don't think anything is of real value unless it is in writing. In fact, we have an expression, "Will you put it in writing?" – meaning do you really mean it? For them, it's just the opposite. Writing is not as powerful and meaningful as face to face communication.

To buy a gamelan, you have to go to a gamelan maker, or have somebody you know go and do the negotiations, and sit down and drink tea, and come back several times. Convince them of your sincerity. That has to be person to person; but there are persons in Java who will do this for you.

**EA: Your gamelan maker then is actually an artisan rather than a music manufacturer as we know them.**

**JB:** Right. He works entirely on commission. Somebody comes and says I want a gamelan and he starts to build one with his crew.

**EA: But you could stipulate your own tuning if you wanted?**

**JB:** Oh yes. In fact, they would expect you to, unless you want to say "I'll let you tune it." You can do that.

**EA: A custom-built gamelan.**

**JB:** Definitely. Very often people have favorite tunings and they will want a particular tuning reproduced. The gamelan maker will, at the start, go to the ensemble and make these very little, thin iron slabs – and tune them – and that would become his model, his template. Then he would tune all the instruments to match them.

**EA: Part of my query about availability is related somewhat to a panel discussion I heard yesterday. Percussion education, at least in the United States and Europe, tends to stress a "total percussion concept." Yet our definition of total percussion generally encompasses the drum instruments – including timpani – the mallet keyboard instruments – which could be related to this [gamelan], and a few of the ethnic instruments. Yet, there is also a great deal of hostility from some people to that concept. They would much rather be allowed to specialize in a given area or instrument. However the superb group "Nexus," that obviously has a broad base of world-wide percussion knowledge, has successfully incorporated this into the western traditions of music. Should we as educators then be trying to incorporate gamelans, along with all the other ethnic instruments, into a "total percussion curriculum"?**

**JB:** That's a tough question. I do have a kind of instinctual response, but of course it's not a problem I face. It's a problem you face. My feeling is if you try to do too many things, you don't do anything well.

**EA: And this is a common argument. Yet at the same time, we become, it seems, somewhat narrow in our musical background, and our familiarity with other styles and concepts. So are we being true musicians then...true percussionists in this case?**

**JB:** [long pause] It's very tough. I'm always reminded of a statement that Yehudi Menuhin made once, "All great music is ethnic music." Now he didn't mean ethnic in the way we mean it to be not ours. He meant that all great music has a regional depth. It seems to me that our own percussionists, our jazz percussionists, our rock percussionists, our classical percussionists, do have a depth there, and a mastery. Now it doesn't mean that they can't go out and borrow things... like "Nexus," or like "Oregon." But they have to, in some way, make them their own to make them meaningful.

In fact, that's one of the things I think is so fascinating about

the American gamelan movement. It's an attempt to take this ensemble and these gorgeous sounds, and something of the structure of the way this music is put together, and bring it home and make it ours. That, of course, is the only way that we can really be anything other than imitating Javanese.

For instance, what we do when we play the most traditional music is we are imitating Javanese. We are trying to be something we are not. Now, I think you can learn a lot from that, but at some point it has to be made your own. That's one reason why, here at Michigan, we are interested in Lou Harrison, and why we are interested in our local composers such as Arthur Durkee. It has to be Americanized or it's always going to be exotica. We have to take from it what we can, learn from it what we can, and make it ours.

**EA: Yet some people will argue that this Americanization then is not being true to the art form.**

**JB:** Oh, absolutely! A lot of people would argue that. Some of my own people argue that. They don't like it.

**EA: That was one of the things that surprised me about your program. I expected to hear all traditional Javanese music and yet there were two works performed which were written by American composers. So obviously there is some interest in this country in this medium...**

**JB:** My feeling is that if you want to learn how the Javanese do it, you can't do it in America. You have to go to Java if you really want to learn in depth how they do it. You have to be in the total environment of Java. That doesn't mean that you can't learn a whole lot and you are not free to borrow from what you can learn at American universities. I think that is very valuable. But I think we really have to keep in mind that ultimately we want to do more than imitate. We want to make it ours in some sense, which, of course, is what everybody in the world does. Everybody in the world borrows, but they don't think "I have to do it just like that." Indian musicians borrow from Arabic musicians; Indonesian musicians borrow from Indian musicians. This has been going on for centuries. But they never think "I have to do it just like that person."

Now there is definitely a strong feeling, especially among traditional ensembles in this country, that we should do nothing except imitate. I don't.

**EA: The traditionalists?**

**JB:** Yes, the traditionalists; the conservative wing of the gamelan movement. And it is strong and I have great respect for those people. They are wonderful people and they do wonderful work. I don't want to, in any way, denigrate what they do and what they think. I just think that is not really the way to make it meaningful in this country.

**EA: So how would you label yourself?**

**JB:** Wishy-washy. I respect what they do and I'm glad that they're honest. I guess I want a plurality. I would not want everybody to desert the Javanese tradition because it is wonderful.

**EA: And your background was that you went to Java and learned the traditional way.**

**JB:** And it took me a long time to get over that. I really felt that it could not be done and should not be done any other way. I'm sort of a converted traditionalist. This is the first time we have performed, in a program, one of our own composer's works; and it is not the first one that he has composed. This is the first time I came to the point of deciding this is going to be incorporated into our programs. This is the second time we have performed a work by Lou Harrison.

I think you have to do both [traditional and American].

**EA: Lou Harrison seems to be fairly active in this.**

**JB:** Oh yes. He is certainly the dean of American gamelan composers. He has been doing it longer than anyone else and in many ways doing it better.

**EA: What would you say is the direction right now of the American movement and who is leading this movement?**

**JB:** On the east coast, there is Barbara Benary's group, "The Son of Lion Gamelan." They do only contemporary gamelan music by their own composers. They do not do any traditional music. On the west coast, there are several groups – Daniel Schmidt's group and, of course, Lou Harrison's group – who do mostly works by American composers.

There are many ensembles who do traditional music. Wesleyan is probably the strongest of these. In Hawaii, they have a director who is interested in contemporary Indonesian Gamelan compositions. Next year, we are hoping to get an Indonesian gamelan composer here to teach us his new compositions.

I think it is important that all of these elements be sustained. They support each other. I do not want to take a position that we should play only traditional music or that we should play only modern music. We need it all somehow.

**EA: Just like a symphony orchestra cannot play all classical music by German composers.**

**JB:** Yes, I'm really for a plurality of approaches.

I have a book out, *Traditional Music in Modern Java*, which is about the difficulty the Javanese are having with this ensemble. They are very eager to become Western...to become modern. But this ensemble speaks to a different age. It speaks to a different ethos and there is definitely a conflict there. The contemporary composers are trying to reconcile this conflict, but they are also beginning to get the idea of the artist, in our sense. The artist is someone who is a person of temperament and in some way is expected to behave outside the norms of the society; someone who imposes his ego on others. Those ideas are beginning to come in and can very dramatically alter a given gamelan, if the leader of the group has absorbed these Western ideas about music.

**EA: The American movement then might, at some time, actually change the original concept of the gamelan.**

**JB:** That's certainly possible. I guess that is why I feel that the traditional gamelans are important...You have to know what you are doing; otherwise it is just another sound source. You have to study the traditional ensemble in order to get all the intricacies as well as this different way of thinking about music.

**EA: This is all absolutely fascinating and educationally rewarding, and spiritually stimulating for me. I know I will not be able to include everything we have discussed today. Are there any final comments you would like to make?**

**JB:** In terms of education, the gamelan is a wonderfully educational tool. I think it is enriching for a music student to learn how a different system works; and not just the musical part of it. It also teaches you that there are all kinds of ways of doing things in the world. People must know that in order to be a citizen of the world. Just because somebody does something differently does not mean it is better or worse than ours; only that it is different. It has an integrity, and a meaning, and a significance, and that needs to be respected.

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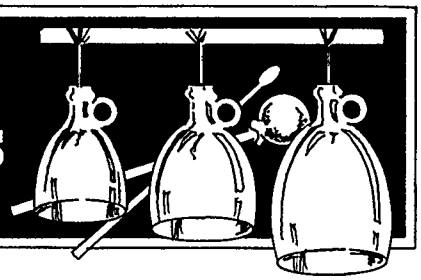
Norbert Goldberg
*editor*
*Ethnic Percussion*

# Instrument Innovations

Jon Scoville, editor



# *The Fabric Shop Toombah*

*by Bart Hopkin*

For as long as I can remember I have been fascinated by the idea that the world of existing musical instruments represents only the tip of a vast iceberg; that a world of possible musical instruments, as yet unthought-of, awaits realization. The world of *possible* musical instruments – that's where the fun is, it has always seemed to me; that's where the excitement and the challenge lie. So, in the midst of the usual music studies and work with conventional instruments I have managed to design and build a number of experimental instruments, play them and score for them. People sometimes regard this as an esoteric occupation, but it turns out that I am far from alone: there is an awful lot of diverse and fascinating activity in the field of new musical instrument design going on now. We may be seeing a small renaissance.

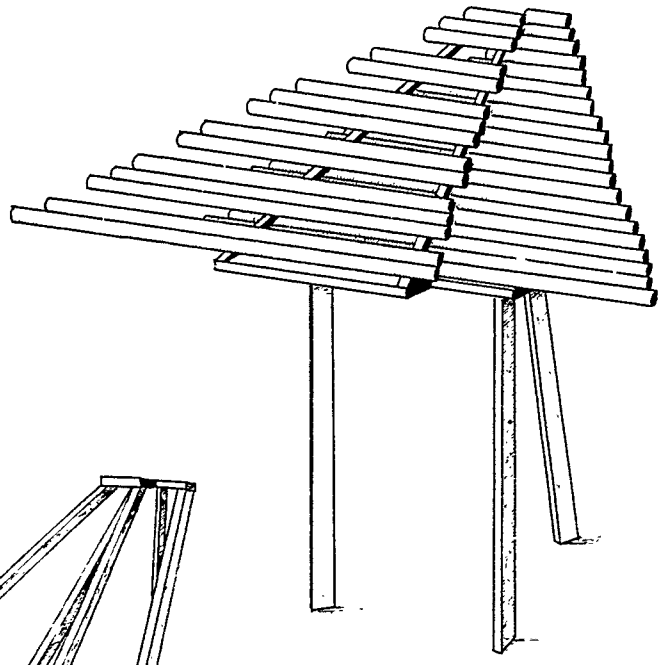
One of my own instruments is the fabric shop toombah – toombah for short. The toombah could be described as a percussion aerophone, definitely pitched and possessing a fairly large range. Let me describe how it works.

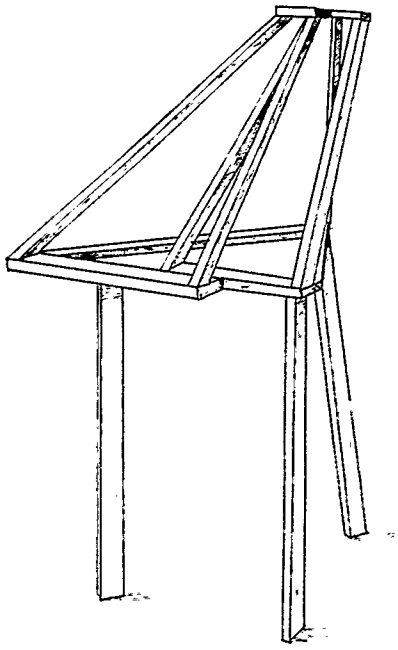
**Design and Construction of the Toombah**

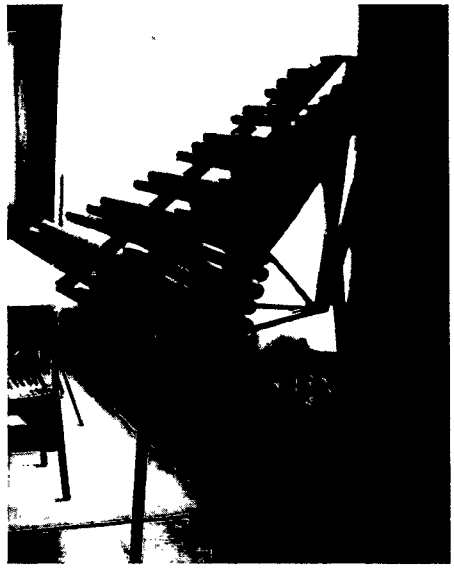
If you strike a length of rigid cardboard tubing with some kind of beater, you get a dull whack. But if you strike it repeatedly in the same spot, some changes occur. In the area where the blows land the cardboard becomes fatigued and softens up. This causes the sound produced by the cardboard itself to diminish. Simultaneously a new sound appears: the softer cardboard, free to give under the force of the beater, gives the air enclosed in the tube an abrupt jolt with each blow. The air responds with a brief but penetrating vibration at its resonating frequency, determined by the length of the tube. The resulting sound is a potent mixture of "whack" and "toom," perhaps distantly reminiscent of tuned timbales.

The fabric shop toombah consists of a graduated set of these tubes mounted on

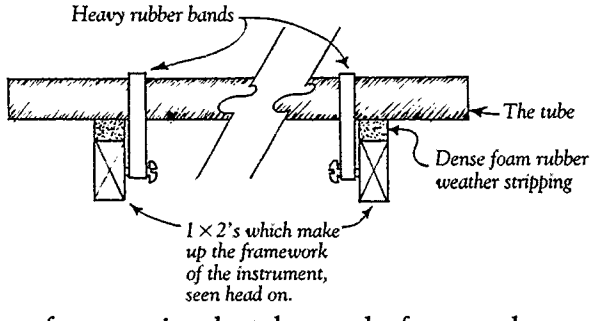
*THE FABRIC SHOP TOOMBAH – One possible arrangement.*







*The framework for this arrangement. Rough redwood 1 × 2's were used, since they are inexpensive but attractive, light but sturdy enough.*




**System for mounting the tubes on the framework**

a frame and tuned to whatever scale the builder chooses. The best sounding tubes I have found are the ones normally used for hanging bolts of fabric. They are 1¾" in diameter, made of fairly dense cardboard. Most fabric stores routinely throw them away, and it is usually not difficult to find an accommodating salesperson or shop owner who will set them aside for you as they become available. I have seen two types of fabric tubes: one has a seam in the cardboard spiraling the length of the tube and does not produce as satisfying a sound as the others, which are seamless.

The first step in preparing a tube is choosing the spot at which the tube will be struck and striking it there repeatedly until the cardboard softens up and an identifiable tone emerges. (The gradual musicalizing of the sound as you pound away is a very satisfying process.) It doesn't hurt to mark the striking spot at this time, perhaps in some decorative manner, since it will not otherwise be visually identifiable.

You can then tune the tube by cutting it with a hacksaw to the length which produces the desired pitch. A tuning fork, some dependable musical instrument or an electronic tuner will help assure that you are getting the notes you want and are tuning to standard pitch. Proceed slowly, cutting a little at a time – if you overshoot the mark, cutting the tube too short and producing a sharp note, you will have to start again with a new tube. Start with the lowest note, so that those which are accidentally cut short can later be used for a higher note. The longest tubes commonly available, around 50", allow for a low note of C below middle C. The range can be extended to a tube of 5" or so, three octaves above the low C. The pitch becomes increasingly ambiguous as you go beyond that point.

The next step is to work out an arrangement for mounting the tubes so that they are readily accessible to the player. My arrangement, shown in the illustration, has them set in a sloping plane, with sharps and flats grouped in twos and threes as on a keyboard. Other builders or players might prefer another layout. This is the time to think about the look of the instrument, since the final appearance depends to a large extent on the design of the framework and the layout of the tubes. An instrument that is visually beautiful always seems to sound more beautiful. Designing and building the framework may be the most time-consuming part of the construction process.

The tubes are not fidgety; they will sing for you no matter how you attach

them to the framework, as long as you do not obstruct the open ends. Padding should go between the tubes and whatever they contact to reduce noise. The illustration shows one effective mounting system.

When you have tuned the tubes, built the frame and mounted the tubes on the frame, the toombah is ready to play. Any reasonably massive beater will produce a good sound, and different beaters can produce slightly differing timbres. But sticks, such as the butt end of a wooden drum stick, work better than mallets because the round end of a mallet bounces off the round tube in disconcerting ways.

The toombah is inexpensive and can be built relatively quickly. It is bulky, but conveniently light and not at all delicate. With the progression from the fifty-inch tubes in the bass to tubes a tenth as long at the other end, it can be intriguing and impressive visually. The sound is loud and exciting. Anyone can play it at an elementary level immediately, and in the hands of a skilled and inventive percussionist, it can be wild.

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**Bart Hopkin** grew up in Berkeley, CA. He received a B. A. from Harvard in folklore and mythology specializing in ethnomusicology in 1974, and later picked up a B.A. in music education and a teaching credential at San Francisco State University. Between times and since, he has taught, composed and performed in various places and circumstances, including several years in Kingston, Jamaica. He now lives in Point Reyes Station, CA, where he publishes the Experiemental Musical Instruments newsletter, builds instruments and engages in a variety of other musical activities.

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**Jon Scoville**
*editor*
*Instrument Innovations*

**Experimental Musical Instruments**
Newsletter for the Design, Construction and Use of New Sound Sources

*Experimental Musical Instruments* is the newsletter for people interested in new musical sound sources, whether they are designer-builders, performers, composers or aficionados. Some of the topics it regularly covers are: specific new instruments and their builders; practical musical instrument acoustics; tools, techniques and materials; bibliographic and discographic resources pertaining to new musical instruments; and performances and events. It also prints shop talk, intellectual meanderings and philosophizing of interest to musical instruments people and, of course, letters and feedback from readers. The purpose of the newsletter is to act as a many-way street, providing a link between the people, scattered all over the country, who are excited by the idea of creating and using new sound sources.

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This Issue's Feature:

# African Percussion

**The Rhythm Of Takai**
*by David Locke*

**Kinka**
*by Joseph A. Galeota, Jr.*

**East African Percussion: The Amadinda Xylophone**
*by Phil Faini*

# The Rhythm Of Takai

*by David Locke*

*The psychology of African music is fascinating: rhythm patterns may be heard from multiple viewpoints, especially with regard to placement of beat, subdivision of beat, number of beats per measure and phrase beginning/ending.* Takai, *part of the dance drumming repetory of the* Dagomba *ethnic group of northern Ghana, is a prime example of this phenomenon which might be called aural illusion: not only are beats divided into twos and threes simultaneously, but there are two equally valid positions for on-beat accents to be felt. It is my goal to reveal the inherent depth and power of Takai. Approach the piece as you would a three dimensional sculpture: appreciate it from all sides!*

*I discuss Takai as played on Dagomba drums, but performance of this music may be approximated on Western percussion instruments (see below). American-made versions of traditional Dagomba drums may be obtained from JAG Drums, 88 Hibbert Street, Arlington, MA 02174. Purchase of authentic Dagomba drums may be negotiated with my African teacher, Mr. Abubakari Lunna, by writing to him % Arts Council of Ghana, P.O. Box 272, Tamale, Ghana.*[1]

According to Abubakari Lunna, Takai began in a time of conflict between the Dagomba and the *Mossi*, their sister state to the north. Fearing unnecessary slaughter and destruction, the drummers advised the chief against going to war. The chief heeded their counsel but asked them to convince the others. The drummers responded by creating the music and dance of Takai: the drums talk of peace and the dancers, representing the warring factions, strike iron rods instead of taking up swords against one another. Today Takai has become a showy dance for young men of the royal lineages and a staple in the repertory of folkloric drum and dance groups in Ghana. The piece has many discrete, individually named sections; Takai itself is the first.

**Musical Instruments**

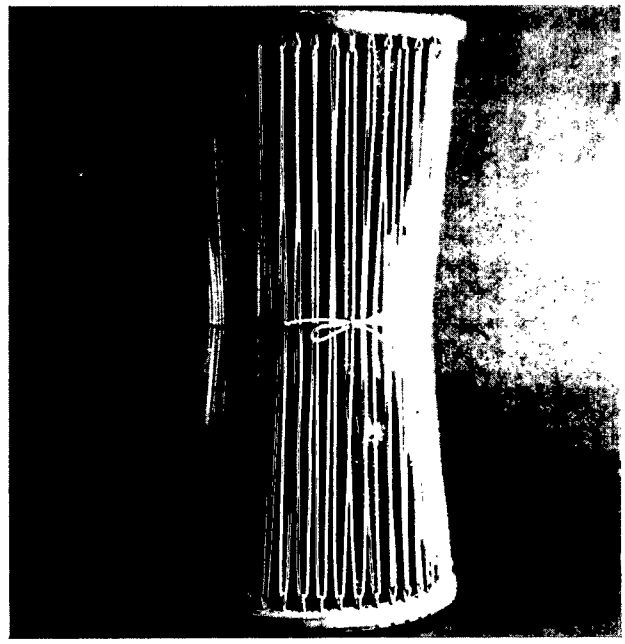
Two types of drums are used in Takai: an hourglass-shaped double-headed squeeze drum, known as *luna* (see photo), and a cylindrical bass drum with a snare across the upper portion of the head, known as *gun-gon*. Both drums are made of wood and goat skin, slung over the shoulder with a scarf and played standing up with a curved wooden stick.

Dagomba drummers are the historians of their people and the many-toned luna is ideal for the representation of speech. In dance drumming, however, the pitches are primarily limited to a set of three: low, mid (up approximately a minor third) and high (up approximately a perfect fourth). A relatively high pitched luna called *lundaa* functions as the leader of the ensemble, animating the music and calling the dancers with a great variety of rhythm patterns. A large number of lower pitched luna called *lun bobli* answer him in unison with a recurrent rhythm pattern. The ensemble is completed with two booming gun-gon who play in an interlocked relationship: a leader (gun-gon 1) with leeway for variation and a follower (gun-gon 2) who sticks to his ostinato.

When adapting Dagomba music for Western instruments, keep in mind that lundaa is the highest voice in the ensemble, lun bobli the middle voice and gun-gon the lowest. Remember also that you must have three tones each for the lundaa and lun bobli. Finally, I suggest that two drums be used for each gun-gon: one of lower pitch for the strokes in the center of the skin, the other for the strokes played above the snare.

**Musical Notation**

The gun-gon uses four strokes indicated in the notation by placement of noteheads in the four spaces on the staff. Beginning from the lowest space the strokes are: bounce with stick in center of skin, press with stick in center of skin, bounce with stick above the snare and bounce with bare hand above the snare. The three main tones are indicated for the two luna drums by placement of note heads on the middle three lines of the staff. Tones in the lun bobli part are not as precisely intoned and note placement indicates relative pitch only.



**Luna Drum**

My notations of African drumming are guided by two principles: they should be clear and readable while at the same time remaining faithful to an African conception of music. First, meter (a span of time regularly divided by equally stressed recurrent accents) constitutes a subjectively felt "background" within which rhythm patterns occur. Consequently, in the examples below it is important to notice the brackets above each staff which indicate the beginning and ending of patterns which often are phrased over the bar lines. Second, polyrhythm, the sonic texture created by precisely timed interrelations of strokes in patterns simultaneously played by different instruments, is the essence of this music. To help you know the timing relationships among parts, therefore, I draw the flags of off-beat strokes leftward to clearly indicate the beat within which each stroke occurs. Finally, a word about polymeter in Takai: the 3:2 cross rhythm is pervasive both at the level of

the single beat (3:2) and groupings of two beats (6:4). You must realize, in other words, that the 4/4 time signature implies both 12/8 and 6/4.

**Polyrhythmic Texture**

The drummed music of Takai consists of a nexus of rhythm patterns existing in dynamic tension. The patterns of the lun bobli and gun-gon 2 which recur with little variation are the constant timing referents for the lundaa and gun-gon 1 which create extensive variations on their basic rhythm patterns. Dagomba musicians emphasize that their drumming inspires and is inspired by dance. In Takai drummers phrases are linked to the moment the dancers' iron rods strike which occurs on beat one of measure one in each two measure figure. The basic polyrhythmic texture for Takai is shown in Example 1.

As mentioned above, however, the everpresent 3:2 relationship also makes the 12/8 interpretation of these patterns important (Example 2). In my view, the 4/4 (cut time) feel is primary, but the 12/8 feel is continuously suggested by the lun bobli (Example 3) and strongly emerges in certain patterns played by lundaa and the lead gun-gon.

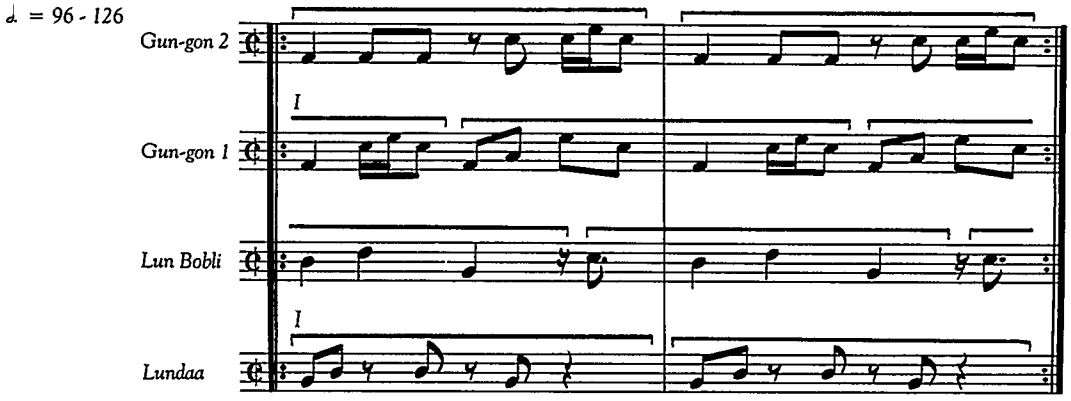
Look first at the lun bobli part. Notice that the pattern begins just after beat four and consists of four strokes arranged in two descending pairs with the second, lower pitched strokes falling on beats one and three. I should point out right away, however, that since Dagomba drummers love to "bend" the pulse flow using the 3:2 feeling the timing of this pattern is flexible. Example 3 shows an alternate way of timing this pattern. Undoubtedly, feeling this pattern as triplets has strong consequences in the overall polyrhythmic texture, but when one considers that the pattern is conceived as two 2-stroke motives within the cut time signature, the two versions are seen as subtle variants of one another.

The lundaa part is conceived in interlock with the lun bobli: the two patterns define each other. Although it is somewhat inappropriate to designate a "basic" pattern for the lundaa, phrase I is often used to begin the piece and it recurs frequently. Example 4 shows the resultant of their interlocking patterns and the impact of the two versions of the lun bobli part.

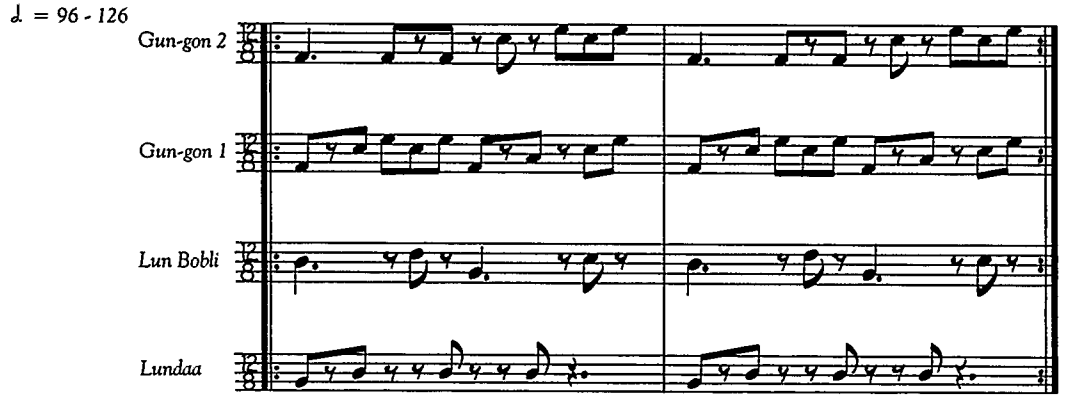
A most intriguing quality of the lundaa part is that it functions to cause the perception of on- and off-beat to interchange; that is, the regular placement of strokes off the beat makes them seem on the beat. Drummers use dynamic accents on the off-beat strokes to heighten this shift in gestalt. In Example 5 I have retranscribed the basic texture of Takai shifting "three and" to "one" to show this alternate orientation.

Interlocked call and response is also a key feature of the two

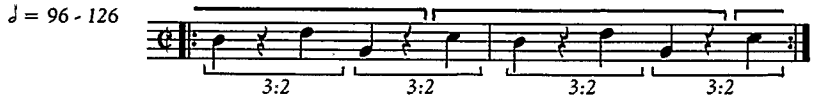
***Example 1*** *Polyrhythmic Texture of Takai in 4/4*



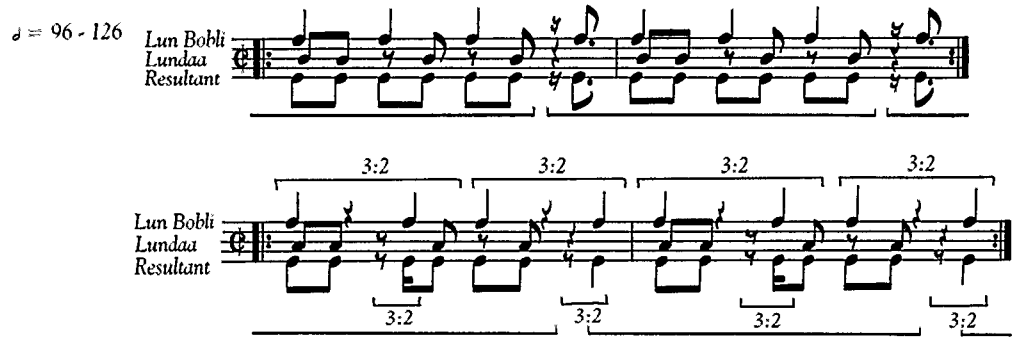

***Example 2*** *Polyrhythmic Texture of Takai in 12/8*



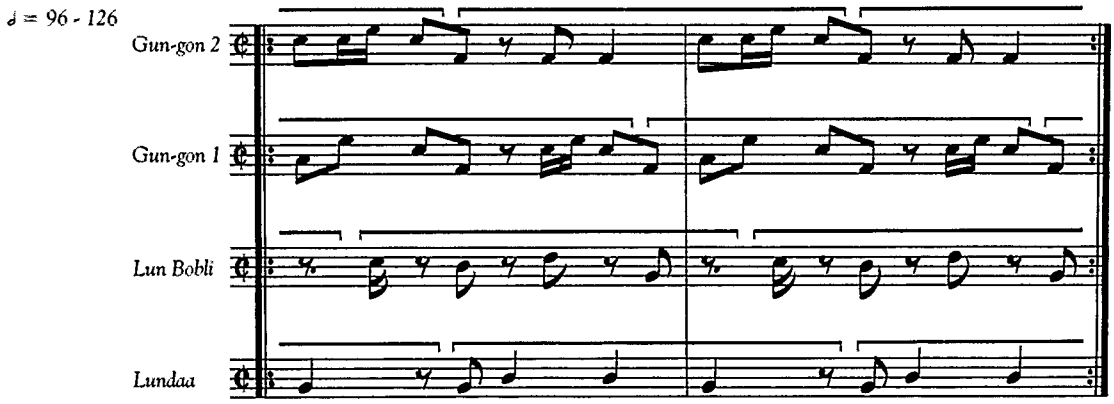

***Example 3*** *Lun Bobli Part Felt As Triplets*



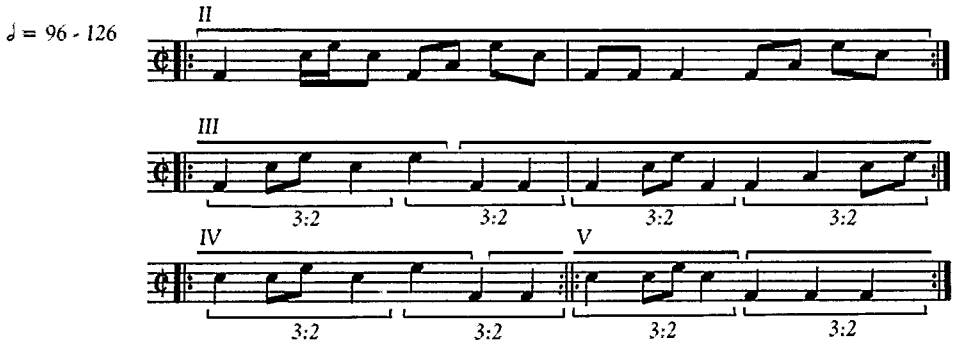
***Example 4*** *Resultant of the Interlocking Luna Patterns*



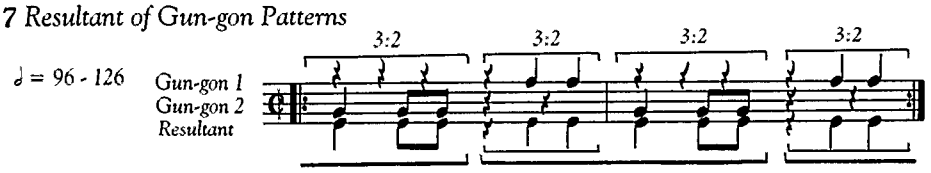

***Example 5*** *Polyrhythmic Texture With Lundaa As On-Beat*




***Example 6*** *Leading Gun-gon Variations*



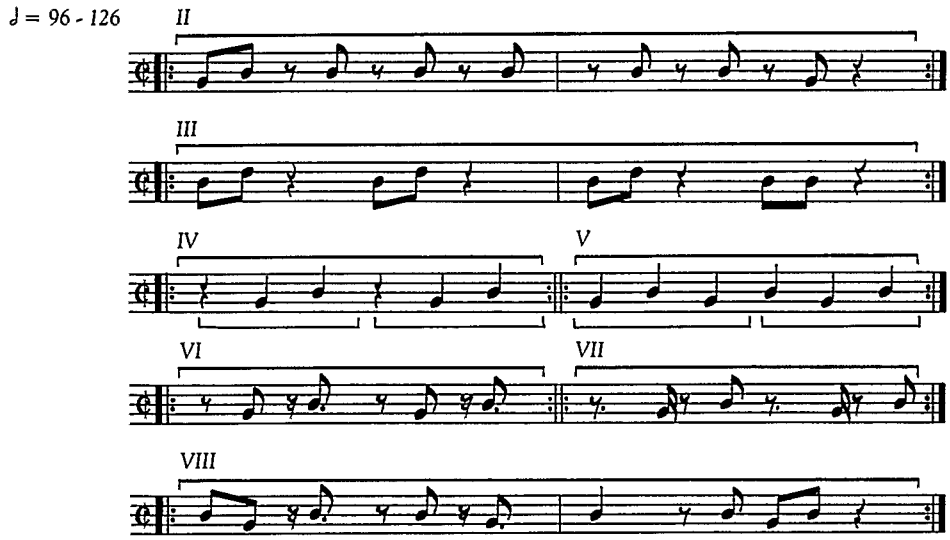

***Example 7*** *Resultant of Gun-gon Patterns*




gun-gon parts. In Example 1, notice the way in which gun-gon 1's bounce-press motive in beat three "calls" and gun-gon 2's bounces in beats one and two "answer." Furthermore, within each drum's part there are antecedent/consequent relationships between strokes played in the center of the skin and strokes played above the snare. As mentioned, gun-gon 1's part requires considerable improvisation. Players draw from rhythmic patterns associated with Takai but they develop and ornament these traditional variations in new ways for each performance. Example 6 shows four such patterns.

Pattern II lengthens the basic pattern I into a two measure phrase. Pattern III has a powerful 3:2 cross meter within the two measure phrase length. Patterns IV and V continue this polymetric tension and are designed to highlight the interlocked conversation between the two gun-gon (Example 7). Pattern I should be repeated many times with pattern II serving to vary and sustain interest. Patterns III-V should be introduced as a contrasting section with each pattern repeated sufficiently to create a strong presence and fully engage gun-gon 2 in conversation.

*Example 8 Lundaa Patterns*




**Development in the Lundaa Part**

A good lundaa player has command over many rhythm patterns, and an understanding of effective repetition and development. Let's quickly look at the eight patterns provided here (Example 8).

Pattern I, the "basic" phrase, establishes the interlock with the lun bobli and the fundamental tension of Takai, the on-beat, off-beat ambiguity. Pattern II doubles the length of the phrase, changes the interlock ever so subtly and continues the on-, off- tension. Pattern III, a new idea with both more punch and more space, still retains the marvelous ambiguity of on-, off- accent. Pattern IV introduces the 3:2 cross rhythm and interlocks strongly with gun-gon 1's bounced strokes on beats one and three. Pattern V constitutes the "natural" development of the 3:2 feel into a 6/4:4/4 polymeter; notice how the tones of the luna allow the 6/4 to easily be felt as 3/2. Patterns VI and VII, subtle variants of pattern IV, illustrate the timing control of Dagomba drummers. Finally, pattern VII, consisting of three 3-stroke motives intoned mid/low/mid, builds pattern VI into a powerful, arresting two measure phrase.

**Conclusion**

In this article I have presented material sufficient to suggest the depth and power of Takai. Since this is communal music, begin by gathering four to six musicians willing to devote serious practice to this material. Group members should work on the rhythm patterns until they can play them without recourse to the notation. Then put the rhythm patterns into their full ensemble context being sure to explore both basic meters and the two positions of the on-beat accents. Have several people play the lun bobli part which is often played by as many as eight to ten drummers in Africa and should have a lot of weight. Keep in mind that repetition is the essence of this music. Do not be too eager to move through the lundaa and gun-gon variations but, rather, let each pattern fully establish its impact on the overall texture. Remember: individual creativity is less important than powerful realization of the traditional rhythm patterns that have been refined by generations of great Dagomba drummers. When your group can really "cook" on the music presented here, Takai itself will suggest your next moves!

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**Footnotes**

[1] I have studied the performance and theory of Dagomba music for many years both in the United States and Africa. For the first several years I approached Dagomba music in the oral tradition both at Wesleyan University with Abraham Adzinyah and Freeman Donkor and in Ghana with Iddrissu Dagomba, Abubakari Lunna and Godwin Agbeli. Since June of 1984, however, I have undertaken extensive transcriptions of live performances; cassettes and folios of these transcriptions may be obtained by writing to me % Music Department, Tufts University, Medford, MA 02155. Another stimulating source on Dagomba music and culture is the book *African Rhythm and African Sensibility* by John Chernoff (University of Chicago Press, 1978).

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**David Locke** *is a lecturer in music and dance at Tufts University. He holds the Ph.D. in ethnomusicology from Wesleyan University and is the founder and director of The Agbekor Drum and Dance Society, a Boston-based performance/study group specializing in traditional African music and dance. He has published scholarly articles in* Ethnomusicology, The Black Perspective in Music, African Music *and* The Music Educators' Journal.

# Kinka

*by Joseph A. Galeota, Jr.*

Kinka, a form of drum and dance music, is popular among the Ewe speaking people of West Africa. Although its modern structure is prominent in Ghana and Togo, Kinka finds its roots in the music of "Gahu," a flirtatious social dance played by the Yoruba of Nigeria. According to folklore, Gahu was brought to the Ewes by Nigerian workers who migrated to Ewe-land in the late 1950s and early '60s, through which new styles of drumming and songs evolved that depicted the history and traditions of Ewe culture. The songs describe the seriousness and struggles of daily life as well as light anecdotes. Like most African call and response techniques, Kinka is full of musical dialogue creating a unique setting for improvisation inside a tightly knit groove.

**Function**

Music making is a candidate for the common pastime in most African Societies. People with similar interests form musical groups or associations which act as benevolent societies or insurance. These groups may be invited to take part in annual festivals, chieftaincy ceremonies or a funeral in which moral and financial support is offered. The Kinka Society of Agwenyewe is one such group through which I had the opportunity to take part during my field research in Togo (1982). The group is comprised of an Executive Board of Elders, Master Drummers, Lead Vocalist, Dancers and Singers that are grouped as junior and senior members.

**Performance Practices**

During a performance each member has a specific role which he closely follows in order for the group to unite and function as one tight unit. Benches are placed in key positions while a canopy designed from a collage of colorful African cloth is suspended from poles overhead.

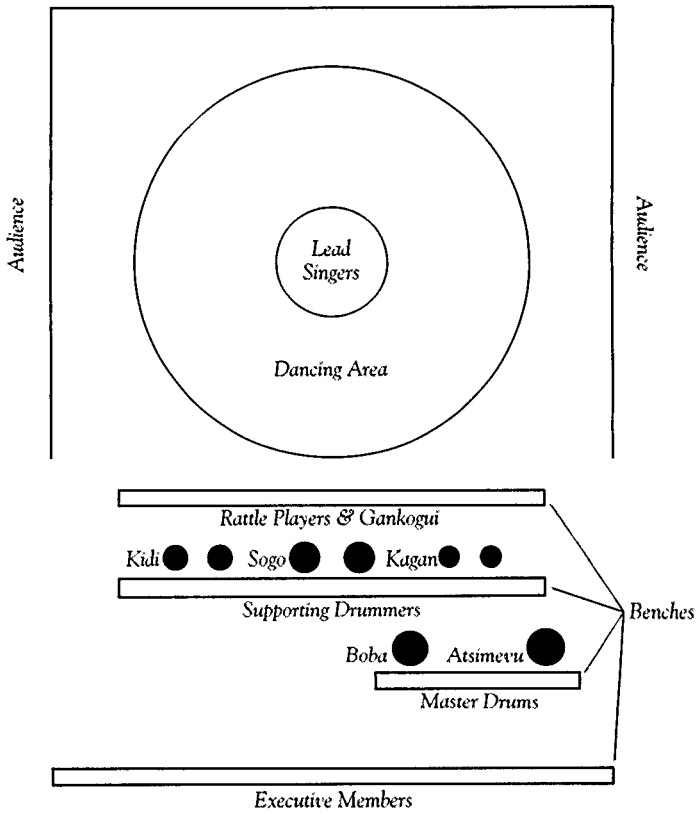
There are three groups of musicians in most Ewe ensembles including Kinka. The largest of the three is comprised of many rattle players that do the majority of singing while they sit in a row(s) facing the dancing area (see layout diagram). Behind them sit or stand a battery of supporting drummers and the third group, the leaders or Master Drummers. There will also be one or two lead singers, usually women, who are either standing in the center of the horseshoe or moving about stirring up energy. Groups of two or three dancers promenade about the arena usually moving in one direction. The audience encompasses the event and is encouraged to participate with song and dance.

**Instrumentation**

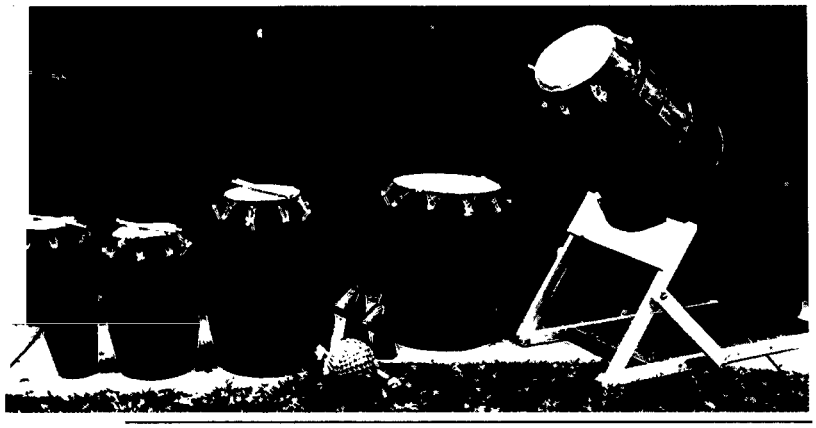
There are five drums, rattles and bells that fabricate the Kinka sonority. The double bell, or "Gankogui," is hand forged from iron pipe that is said to be responsible for giving life to the Ewe community. It is the time line through which all the participants connect. Africans learn their music by oral tradition; that is to say, it is passed down by word of mouth either musically or in speech by the elders to the grandchildren of the clan. Drumming, for instance, is learned by observing and participating in group performances and not in private lessons. Therefore, traditionally speaking, the notion of bar lines and measures or Western notation does not exist in the African mind.

As a player in the ensemble it may be difficult to hear the gankogui because there may be so many (at times 200-300) group members participating simultaneously. In this case you would listen and connect to a similar ostinato pattern played on the "Axatse" (ahâsā), or rattle. These rattles are made from dried, hollowed-out gourds with nets of beads, seeds, or bamboo sewn around the outside. They are extremely loud and will cut through any musical situation.

***Kinka Layout Diagram for Performance***




**Axatse and Gankogui**



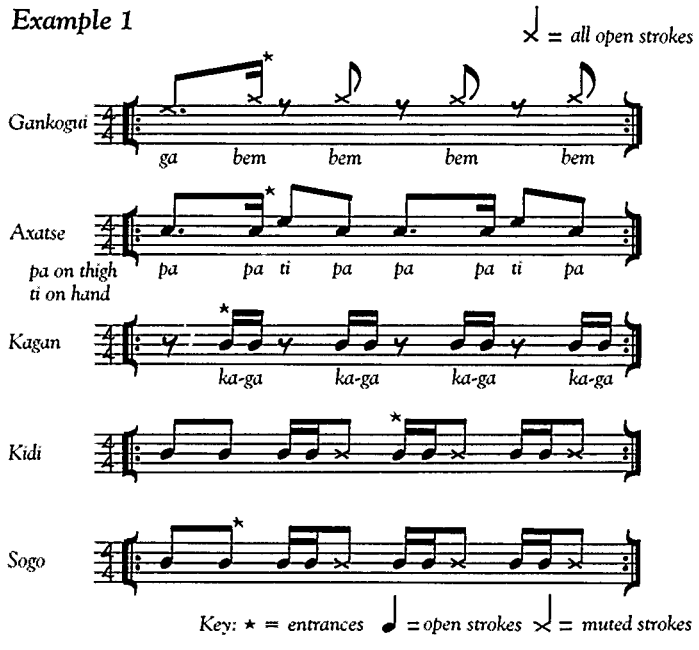
**(L to R) Kagan, Kidi, Sugo, Boba, Atsimevu (Center) Axatse, Gankogui**

The family of drums in a Kinka group are usually coopered like wine barrels but are much lighter and made of "Odum," or African mahogany. They are referred to as the title of the composition; in this case, called a *Kinka set* (of barrel drums). Each drum has a skin of goat, antelope, or sometimes sheep stretched across the mouth. The Kidi and Sogo have closed wooden bottoms while the Atsimevu, Boba and Kagan are open (refer to photos).

**Analysis**

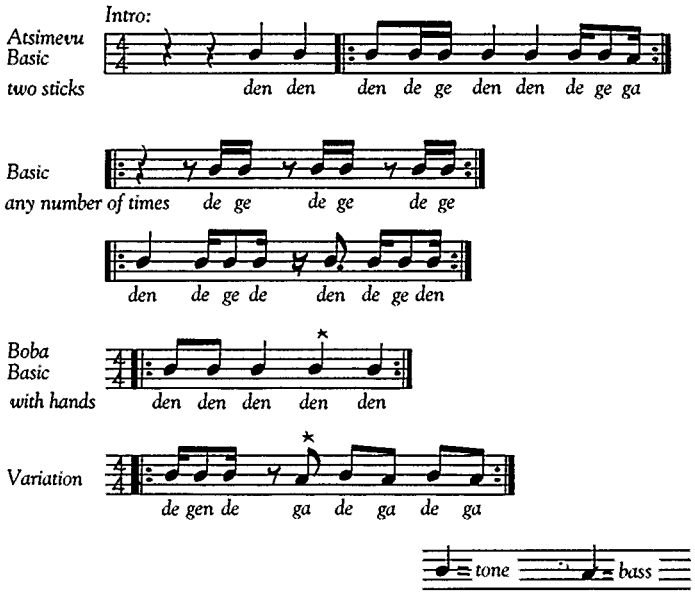
Kinka starts with the bell(s) and rattles accompanying songs lead by the lead singer(s), usually an elder. At the appropriate time the Master drummer plays introductory phrases that will cue in the supporting drums (Example 1). In Kinka it is important to note that the Sogo and Kidi are playing in unison throughout the structure, combining open and closed tones to create the groove. The Kagan, a small whining drum, continues to play his off-beat rhythm steadily without change, acting as a type of motor in the ensemble. The entrance for each rhythm that is played is designated by a star (*) in the transcriptions. Since the African musician has no visual image of notation he relates everything to the cycling rhythm of the Gankogui and Axatse as a reference point. This enables him to play strong, syncopated phrases at any point on the time, as in the case of the Master drums.

*Example 1*

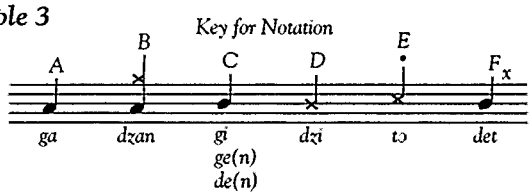



The Ewes use two Master drums in Kinka. The first one is a tall conga-type single-headed drum about five feet tall called "Atsimevu." It is the largest Ewe barrel drum made (see photos). It rests diagonally on a stand and is played with two sticks or one hand and one stick. "Boba," the other Master drum, is also rather massive containing the largest size head (goat) of about 20" to 21" in diameter. It originated from pig leg barrels from the colonial times in Ghana and is placed in a special harness-type chair setup when played. Its master uses his hands in this setting, wailing and improvising, resulting in thunderous sub-tonal conversations with the support drums, Kidi and Sogo. I have worked out a key for the different strokes used on the Master drums(s) that is a type of surrogate language (Example 3).

*Example 2*



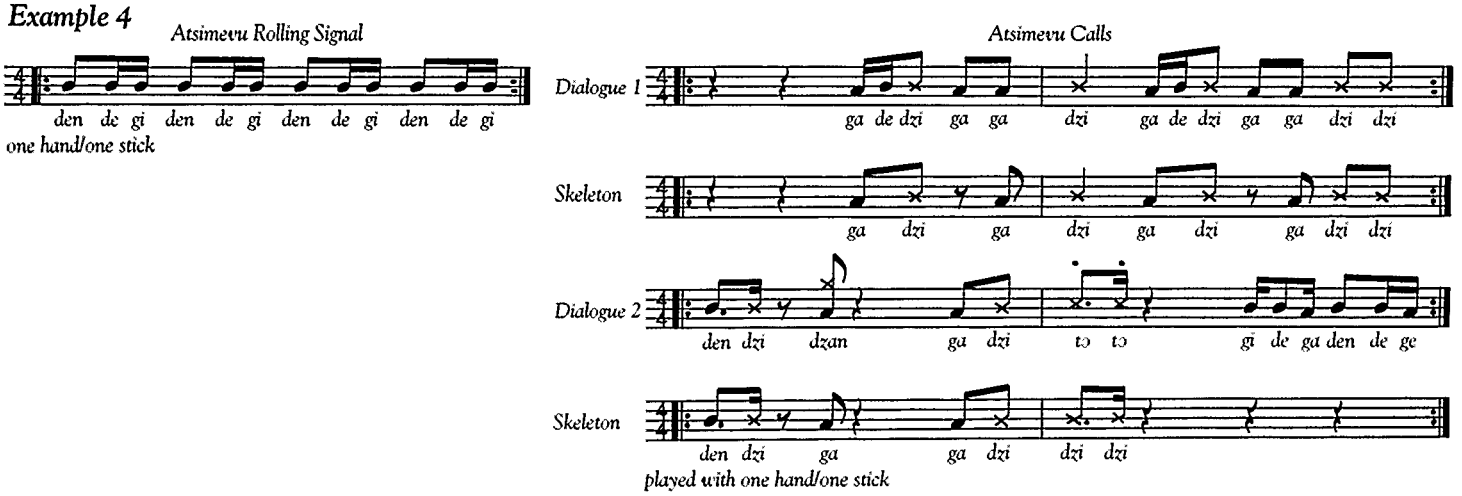

*Example 3*



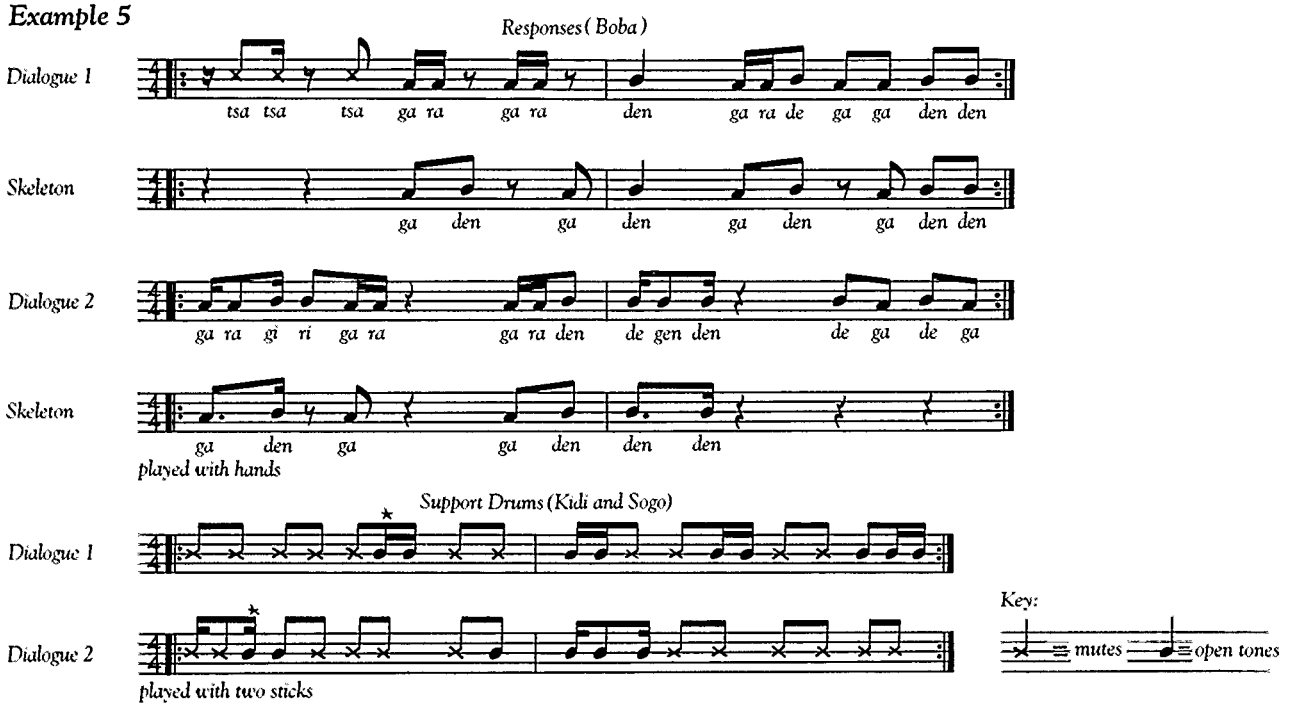

*A) ga or ra – Bass with Hand*
*B) dzan – Bass & Side (one hand/one stick)*
*C) gi – Open Tone with Hand*
*D) dzi – Muted Tone with Hand ge(n) or de(n) – Open Tone with Stick*
*E) to – Muted Tone with Stick*
*F) det – Mute after Open Tone*
*G) tsa – Muted Slap*

As detailed in Examples 4 and 5, I've chosen two dialogues from my repertoire taught by Master Drummer and Artistic Director of Sankofa Dance Theater, Godwin Agbeli. After the ensemble begins and songs are in progress, the Atsimevu plays a rolling call signaling to the Kidi and Sogo, "the rhythm is about to change." This is an example of call and response technique that is commonly used in African music. The dialogue begins with a type of question and the response or answer is stated by the support drums Kidi and Sogo. At this point the Atsimevu drops out and the Boba player improvises off the groove or dialogue creating an intense conversation between players. This musical form continues for two to five hours accompanying song and dance. A feeling of exuberance and elation are present throughout the performance that unifies the groups. Whether it is Kinka or any other form of Ewe music played, the total experience of the drumming, singing, and dancing will surely stick with you for your whole life.

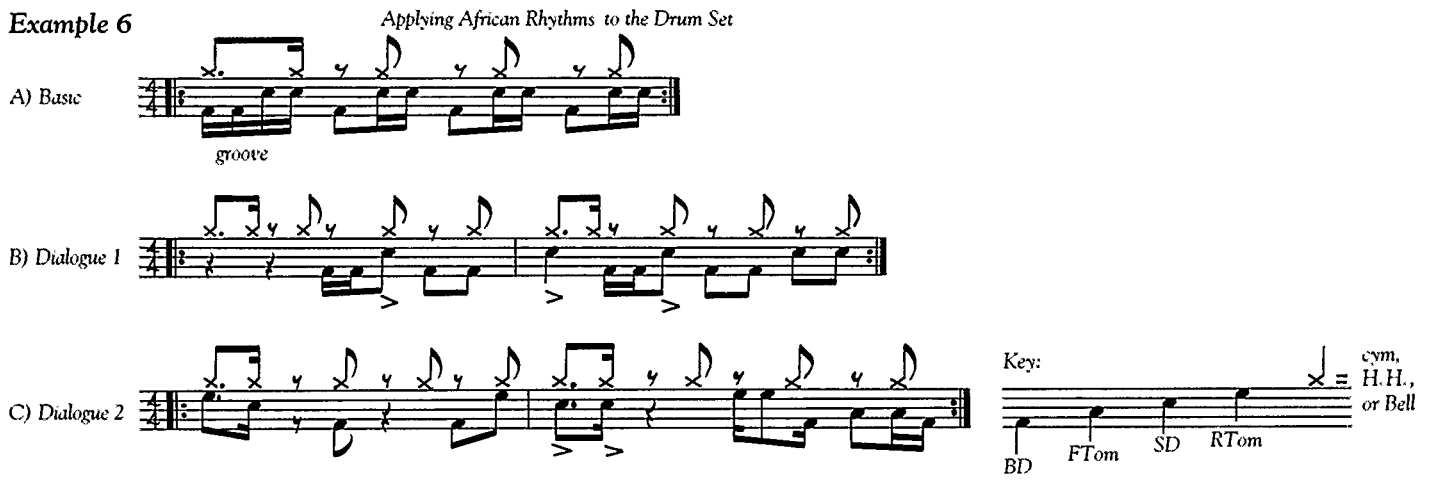
## Example 4




## Example 5




## Example 6




## Conclusion

On behalf of all drummers and percussionists, I have adapted some of these African rhythms for the drums set (Example 6). Bear in mind the African concept of sharing rhythm between musicians cannot be achieved by a set player alone but rather these ideas may help establish a more solid groove in an ensemble situation.

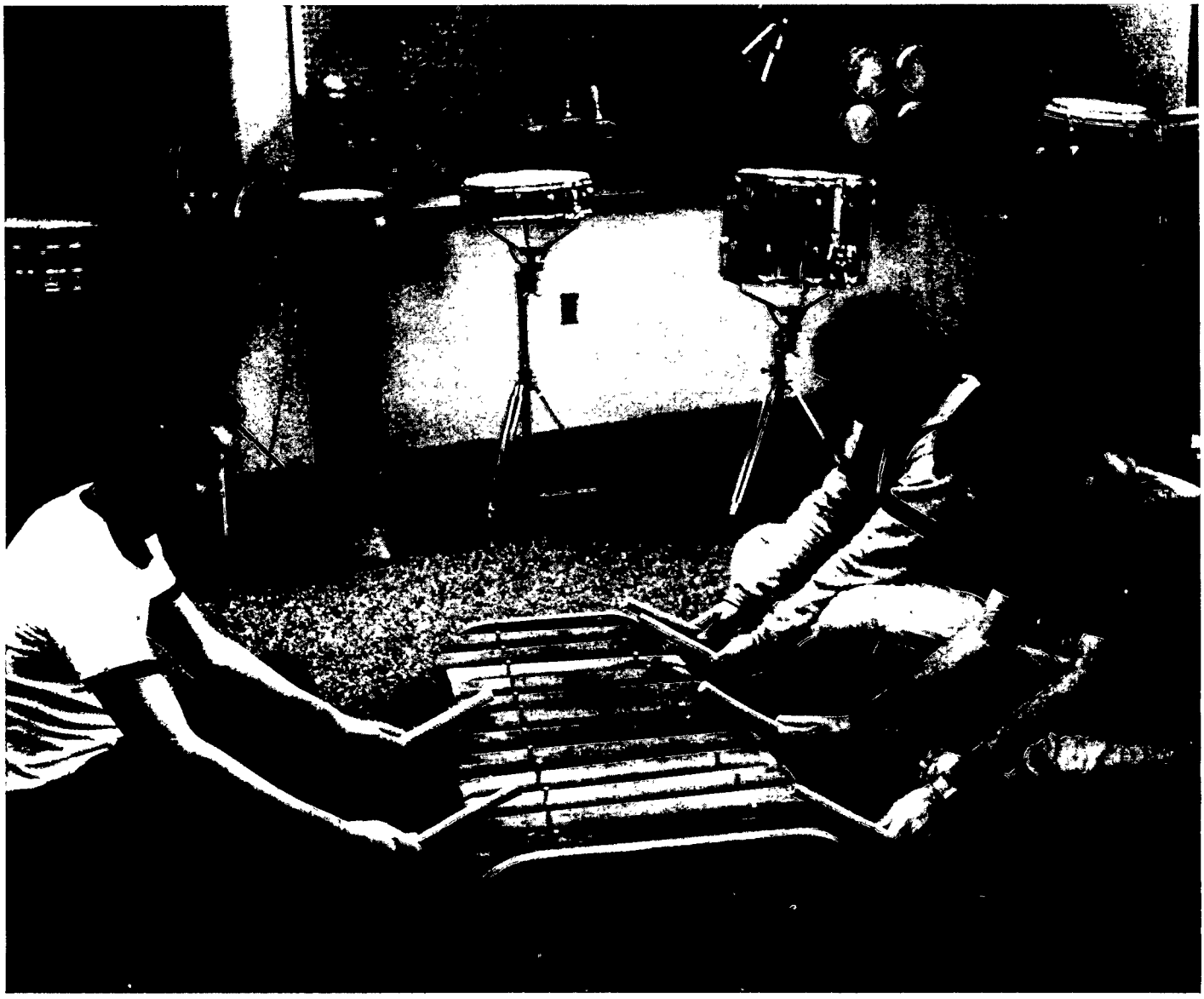
Note

This article is based on field research trips conducted in Ghana-Togo between 1979-1983. My informants include Godwin Agbeli and his group Sankofa in Ghana and all the members of the Agwenyewe Kinka Society of Togo. Special thanks to Philip Koami Denakpo who is employed at the Ministry of Culture in Togo and is a personal friend of mine.

Ewe barrel drums, bells or rattles, are available from JAG Drums, 88 Hibbert Street, Arlington, MA 02174. Write for more information.

# East African Percussion: The Amadinda Xylophone

*by Phil Faini*



**Amadinda xylophone**

The *Amadinda* xylophone is one of two xylophones played by the Baganda, a Bantu speaking people from Uganda, the other is called an *Akadinda*. Both xylophones are played with an interlocking technique unlike anything found in Western Culture.

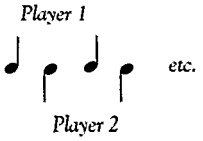
The Akadinda, a 22-keyed xylophone played by six performers, is a royal xylophone played only for the king. This article will deal with the Amadinda, a 12-keyed xylophone played by three performers and used by the common people. It belongs to the loose note classification of xylophones in which the bars were originally laid across the trunks of two banana trees. In modern day Uganda the bars are attached to a western frame.

The Amadinda is tuned to a five note pentatonic scale. It contains two complete octaves plus the first two notes of a third octave, a total of twelve notes in all. Players 1 and 2 play their parts in octaves and utilize the first two complete octaves of the xylophone. Player 3 uses only the first two notes of the third octave (Figure 1).

**Akadinda xylophone**

## Technique

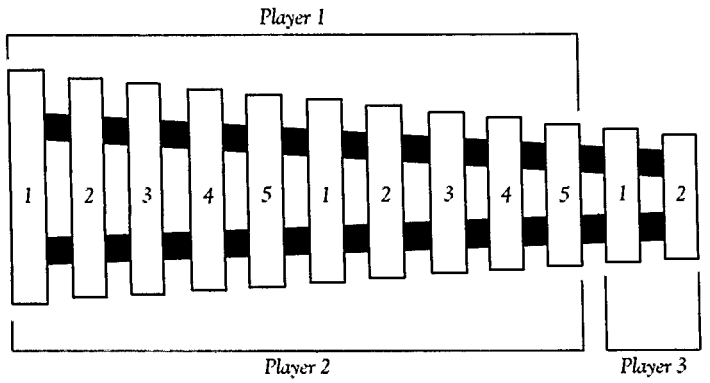
The performance technique of the Amadinda is an interlocking technique in which players 1 and 2 alternate their notes much like you would clasp your hands:




Player 1's function is called the "starter" and usually begins the piece, playing the part in octaves and utilizing the first two octaves of the xylophone. Player 2 then enters with the second part in octaves also utilizing the first two octaves of the xylophone. This part is called the "mixer" pattern since it alternates with the starter. The position of players 1 and 2 may be played on either side of the xylophone depending on how the part is learned. Player 3, however, is always played on the same side of the instrument. This part is called the "binder" and plays the two notes of the third octave anytime they occur in either player 1 or 2's part. This is usually done in an alternating hand to hand fashion. The bars are struck on the edge rather than on top with wood beater approximately 10" in length and 1" in diameter.

The song "Olutalo" is an example of a 12 note song in each of player 1 and player 2's part, which when combined in an alternating fashion produces a melody of 24 notes.

*Figure 1*



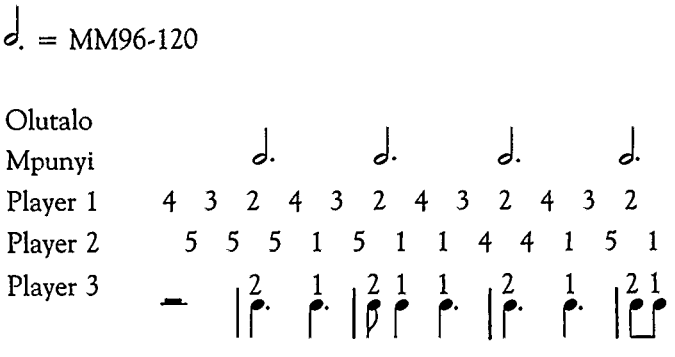

Player 1 starts with the following 3 notes played four times for a total of 12 units.

4 3 2 4 3 2 4 3 2 4 3 2

The 12 notes of player 2's part are played in octaves and combined in the following alternating manner:

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Player 1 | 4 | 3 | 2 | 4 | 3 | 2 | 4 | 3 | 2 | 4 | 3 | 2 |
| Player 2 | 5 | 5 | 5 | 1 | 5 | 1 | 1 | 4 | 4 | 1 | 5 | 1 |

Player 3's part is a duplication in the third octave of the first and second notes of the scale any time they occur in parts 1 and 2. When organized rhythmically by the placement of the *Mpunyi* part of the *Nankasa* drum ensemble (see article in *Percussive Notes*, Volume 19, Number 2, Winter 1981, page 69) the following combination occurs:




The location of the Mpunyi drum rhythm over the player 1 xylophone part reveals the rhythmic structure of player 3's part as well as how the Nankasa drum ensemble accompanies the xylophone.

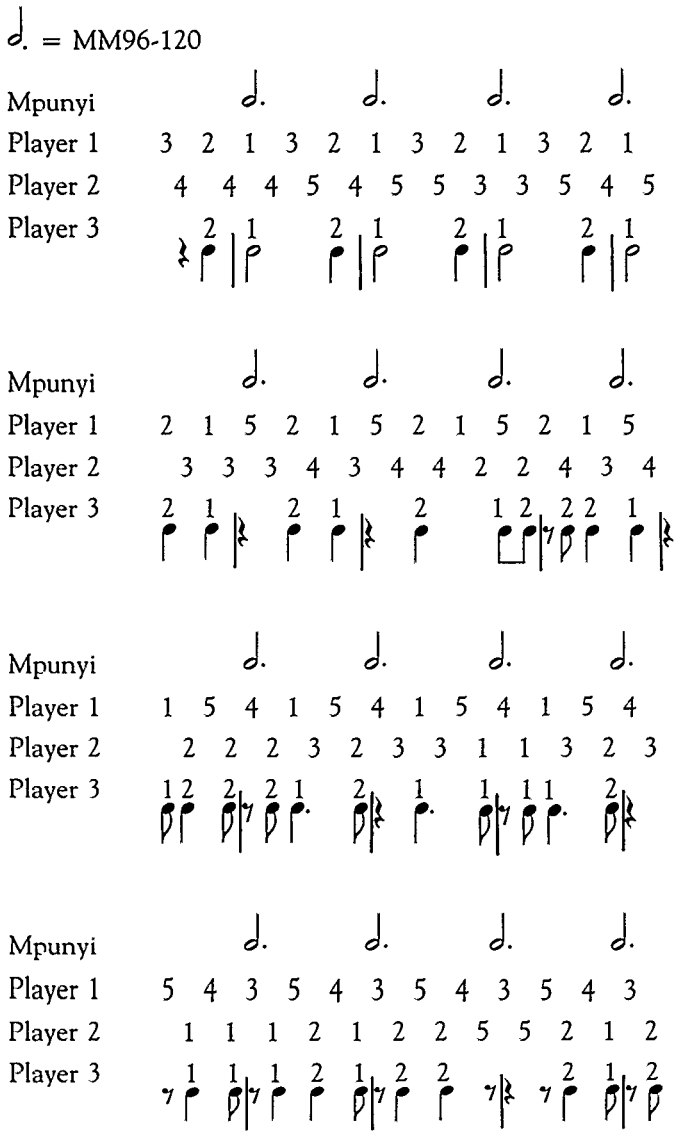
## Performance Problems

The difficulty in the performance of Amadinda music lies in the fact that the speed is so rapid that it makes the insertion of part 2 into the correct alternating position with part 1 most

awkward, if not impossible, when one hears it as a syncopation. The feeling of part 2 as an up-beat will work at a slow speed for beginning practice, but once the speed starts to increase, player 2 must hear part 1 as a pick-up to part 2 which then becomes the down beat. This takes time to hear, and should be practiced at different speeds. Part 3 is also sometimes difficult to hear. Players 1 and 2 can help by accenting notes 1 and 2 in their parts thus allowing the resultant rhythm of part 3 to be heard. The alternating parts should be played in a smooth and even rhythm and balanced in dynamics. The "binder" part must be locked in rhythmically and often projects dynamically above the other parts. Care should be taken to strike the bars on their edge approximately an inch from the end of the beater. Once the piece has been put together it continues to be repeated until the designated leader (player 1 or 2) starts a roll on an ending tone usually bars 1 or 2 signalling the end of the piece. The other players join in with the roll and end with a final stroke.

**"Miko" or Modes**

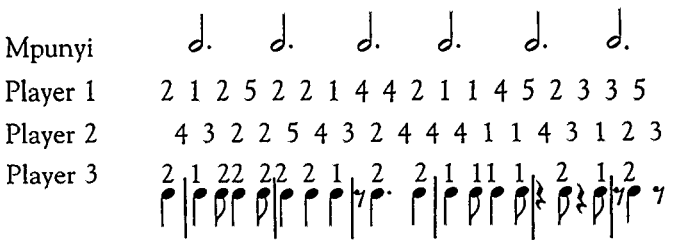
Each song in the repertoire can be played starting on all five notes within the octave. When this is done, the resulting character of the song changes drastically, because of the change in rhythm of part 3. The following four examples of Olutalo illustrate this phenomenon:




Although theoretically each song may be played in five different modes, rarely will Baganda musicians play them in more than one or two modes.

The song "Sematimba ne Kikwabanga" is an example of an 18 note song in each of player 1 and 2's part, which when combined produces a melody of 36 notes. The song is more complex than "Olutalo," as can be seen by the following example:

Sematimba ne Kikwabanga




**Western Marimba**

The Amadinda xylophone technique may be transferred to a western marimba by utilizing the accidental bars in the low register small octave group:

| C♯ | D♯ | F♯ | G♯ | A♯ |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |

The pitches will not be the same as those found on the African xylophone, nor will the melody sound like it does on an African xylophone, but the over-all effect will be the same, as well as the technical challenge of the alternating parts. Player 1 should stand in front of the marimba and players 2 and 3 behind the marimba. Players 1 and 2 could play single notes at first rather than octaves. Later, once the technique has been learned, octaves should be used. Player 3 should always play an octave above players 1 and 2. Regular marimba mallets should be used and the bars should be struck on the end.

If anyone is interested in additional information on the Amadinda xylophone, I would recommend Lois Anderson's dissertation: "The Miko Modal System of Kiganda Xylophone Music" (with) Volume II: "Transcriptions Of The Amadinda Repertoire." University of California, Los Angeles, Ph.D., 1968 Music, which may be obtained from University Microfilms, Inc., Ann Arbor, MI; also, two articles by Gerhard Kubik: "The Structure of Kiganda Xylophone Music," *African Music*, Vol. 11, No. 3, 1960; and "Compositional Techniques in Kiganda Xylophone Music," *African Music*, Vol. IV, No. 3, 1969.

American made Amadinda xylophones may be obtained by writing me at 1056 Windsor Avenue, Morgantown, WV 26505.

Future articles will deal with the Akadinda xylophone as well as offer a more detailed look at the techniques and the multiple juxtaposition of rhythmic patterns in the Nankasa drum ensemble.

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**Phil Faini** *is head of the percussion department and assistant dean of the College of Creative Arts at West Virginia University. He has been to Africa twice and his percussion ensemble was selected by the U.S. Department of State for a nine nation tour of South America.*

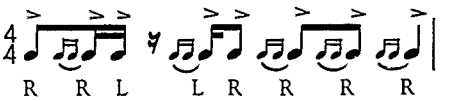

# *Drag Interpretation for the Rudimental Drummer*

*Dan C. Spalding*

With the enlargement of the competitive drum and bugle corps' snare drum lines during the last decade, a certain amount of inevitable homogenizing has taken place concerning the rhythmical interpretation of certain rudiments. As instructors attempt to cover up individuals with deficient technical ability, the spacing between the grace and principal notes in flams has grown increasingly smaller, so that many lines are just short of playing flams "flat." Similarly, the interpretation of the so-called drag rudiments has settled into a mediocre acceptance of the doubled thirty-second note as the interpretive norm for performing common drag figures. Unfortunately, there seems to be a preconcieved notion that this is the *only* acceptable way of performing drag figures properly. This is especially prevalent with drummers used to playing in ensembles. For example, a figure like the following:


is played exactly as it is written, so that the thirty-second notes are in direct double fast proportion to the single tap sixteenth notes, no matter what the tempo may happen to be. This is obviously practical performance practice in ensembles and an absolutely correct one if indeed the composer has indicated his desires with this exact notation.

The trouble is, this is most often where individual conceptions of drag interpretation stop. When playing solo literature the drum corps trained drummer will most often play this same passage written as follows,




without giving any thought to whether the drags in this case should be grace notes in the speed of thirty-seconds or not, even if the tempo is somewhat under normal marching speed. If rendered in the thirty-second note manner the end result, in my view, is a somewhat questionable interpretation of the intentions of the composer, especially when dealing with the older and more traditional rudimental solo literature.

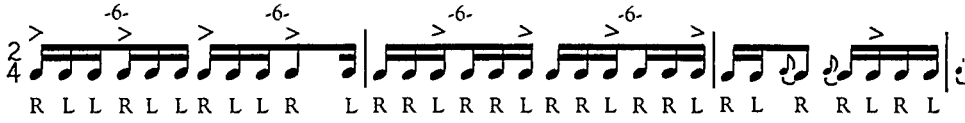
These questions of drag interpretation are hardly a problem for the truly advanced rudimental drummers of our day, who can demonstrate through their own solo performance that the spacing of the appoggiaturas can be an important contributor to prolonging interest and enhancing the overall musical effect. The experienced drummer will consider the following criteria before determining the most appropriate spacing:

1) **Notation** – This is obviously the first and most important consideration. If the drags are indicated by the usual thirty-second note abbreviation ( ) or if the thirty-second's are written out, then the performer is bound to observe this and makes the consideration of much of the following criteria moot. However, when encountering grace notes ( ) one needs to reflect upon the following points carefully.
2) **Tempo** – When the pulse drops below 116, the thirty-second note drag becomes increasingly wide. No longer an embellishment, the drag becomes an obtrusive and unwanted rhythm that can muddle the entire musical phrase. At these slower tempos drags

should obviously be more closed.

3) **Feel** – This is one of the most important considerations concerning drag spacing. The following phrase is a case in point:


This example is from "The Tiger" from Charlie Wilcoxen's *Modern Rudimental Swing Solos*. If the drummer were to use drags with a thirty-second note spacing it would totally destroy the jazz-like character. By opening up the drags (and by even off-setting the principal sixteenth notes a bit) like so,




the "swinging" character is greatly enhanced. This slurring of the drags and indeed the triplet feel that is imposed on the entire phrase should not be looked down upon as is so often the case, but actually encouraged when dealing with compositions that imply jazz-like phrasings.

4) **Historical Perspective** – It is doubtful that the historic drummers were so careful as to execute drags in the thirty-second note manner, especially when performing at the traditional 110 beats per minute. Using a more closed drag should certainly be considered as a viable option when performing the historic literature and makes certain phrases like the drag section in the *Downfall of Paris* come out with added punch and vitality.

5) **Dynamics** – While dynamics are not necessarily a factor in determining your drag spacing, it should be noted that the louder one plays, the more danger there is that the drags will become increasingly open. This should obviously be guarded against, and can be solved by paying careful attention to your stick height, making sure that the hand executing the grace notes stays very low to the drum.

**Conclusion**

In most cases, drags with the thirty-second note spacing can be used to fine musical effect and are a practical approach to uniformity in ensemble performance. However, there are certain cases for spacing drags in either the more open or closed fashion that will better enhance the musical effect. It is hoped that this article will bring this to the attention of corps and band drummers who are constantly bombarded with exercises which tend to indoctrinate players with the belief that all drag figures should be in the thirty-second note proportion. Likewise, adjudicators should be made more aware that individual drummers and especially drummers in ensembles who display the ability to space appoggiaturas in varying ways according to the musical demands deserve appropriate credit in score.

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**Dan Spalding** *is Associate Director of Bands and Director of the Marching Band at Stephen F. Austin State University in Nacogdoches, TX. He is well known for his innovative arrangements and unique instructional approach with such notable drum corps as the Cavaliers, Spirit of Atlanta, Guardsmen, and the Offensive Lions of Jonquiere, Quebec. He has adjudicated for DCI, Marching Bands of America, and for many other contests throughout the United States, Canada, and Great Britian.*

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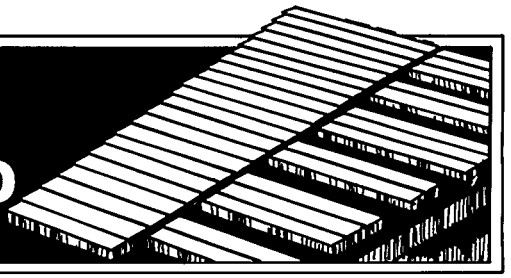
**Jay Wanamaker**
*editor*
*Percussion on the March*

# Vibe Workshop

Ed Saindon, editor



# *Mallet Material*

*by Ed Saindon*

In the past, people have asked me what kind of material I use in teaching at Berklee College of Music. With the current enrollment of about 350 percussion majors, many of whom double on mallets, I have about 25 vibe majors for instruction this semester. As you can well imagine, the level, needs and goals of the students vary greatly. As a result, my consequent approach and material used changes from student to student. With that in mind, it's necessary to have as much material to choose from in order to get the student to progress in the necessary direction as efficiently as possible. In this article, I would like to mention and discuss some exercises and material that I use, along with their intended purpose. Rather than list every piece and book from my files, I feel it would be more beneficial to limit the topic to a select few in order to fully appreciate their usage. Possibly in another article, additional material can be listed and discussed.

To begin, although I'm not big on exercises, I do give them from time to time in small doses with a specific related purpose in mind. Sticking is high on the list of priorities and, therefore, I have some students (especially those who have been regimented with the alternate stroke method) take an exercise or two to try to get them to be more flexible with their sticking. Examples 1 and 2 utilize double strokes. Experimentation should be made with regard to rhythm, accents, dynamics, pedaling, speed, and so on. Also, additional stickings, such as paradiddles, triple paradiddles, etc., should be employed.

Dampening is also high on the list of priorities. There are five dampening techniques that I use. They are broken down into two groups; two of the techniques require two hands for execution, while the remaining three require one hand only. Of the five dampening techniques, four are explained in books by Gary Burton, Dave Samuels and Dave Friedman. Also, past *Percussive Notes* articles have touched upon the subject. The fifth dampening technique is called, for lack of a better name, mallet to the mallet (m & m) – same hand. It's basically the same dampening technique as the two-hand executed dampening, only instead of hand to hand, it's mallet to mallet in the same hand.

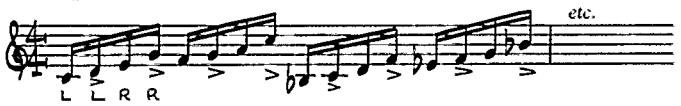
Description: Dampen the note with one of the mallets in the same hand slightly before striking a new note with the alternate mallet of the same hand. In dampening, try to press the mallet head into the bar. After dampening the note, keep the mallet head resting on the bar and with much pressure applied, pivot off that mallet and strike the new note with the alternate mallet of the same hand. It should be strongly executed with a sharp snap of the wrist. In order to attain good volume with the new stroke, I generally have as much stick height as possible with regard to the mallet that is preparing for the stroke after the dampened note.

Note: I've found that using doweled mallets instead of rattan is an advantage in this technique since there is a strong pressured pivotal point on the mallet that is dampening in order to attain a sharp full stroke executed by the alternate mallet of the same hand. On some rattan mallets, too much flex in the rattan handles limits the amount of pressured pivot and consequently diminishes the potential volume.

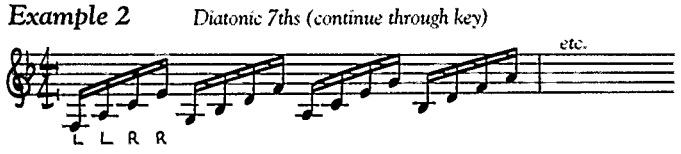
The exercises shown in Examples 3, 3a and 4 should help clarify things further. Experiment with smaller and bigger intervals. Strive for a full sound and as much as possible, a legato articulation.

For mallet dampening material, I use a variety of material taken from piano, violin and guitar literature. Since the material is not specifically written for vibes, it becomes very challenging but stimulating with respect to dampening situations that one would probably never think of. For example, these next two excerpts are from Bach chorales which warrant the use of all three one-handed dampening techniques (Examples 5 and 5a).

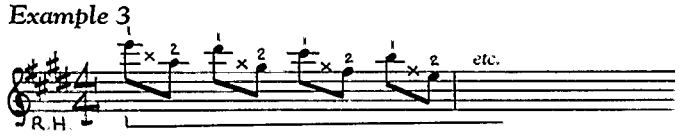
***Example 1*** *Cycle 5 (continue through cycle)*



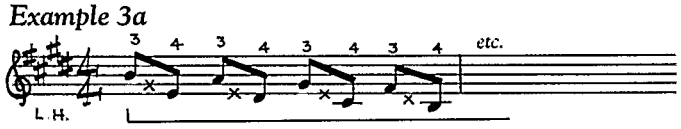

***Example 2*** *Diatonic 7ths (continue through key)*



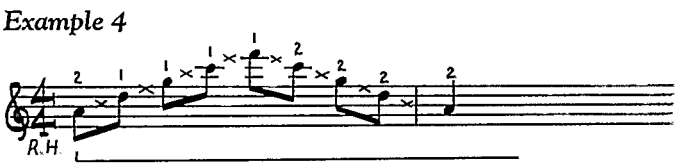

***Example 3***



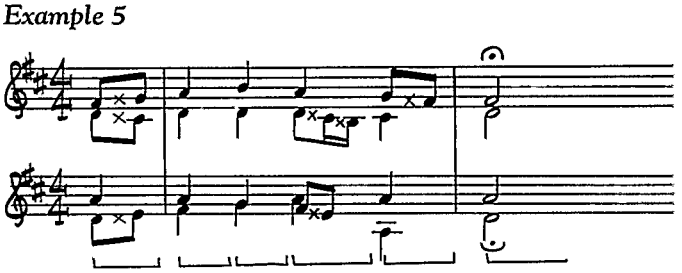

***Example 3a***




***Example 4***




***Example 5***



Note: In Example 5, slide dampening is needed to execute the pick-up beat correctly. Strike the notes on the upbeat and then immediately slide off in the same stroke to dampen the notes on the previous down beat. In example 5a, in the third beat, the same technique is used.

Example 6 is an excerpt from a Fernando Sor Lute study which contains some intricate dampening passages warranting mostly one-hand dampening techniques.

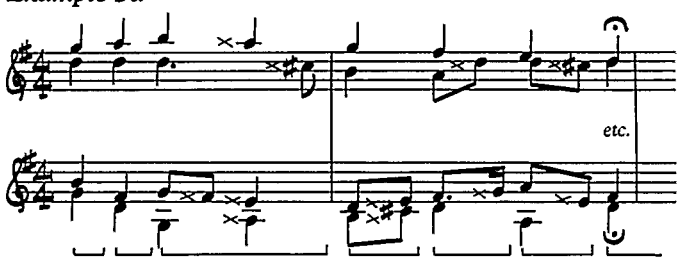
Note: The utilization of one-hand dampening, namely double stop slide dampening, as an alternative to the two-hand dampening, will greatly minimize the motion of the hands.

In Example 6a from the same study, the cyclic passage warrants one-hand dampening techniques for the most clarity. Also, in the last two measures, one-hand grace notes are called for.

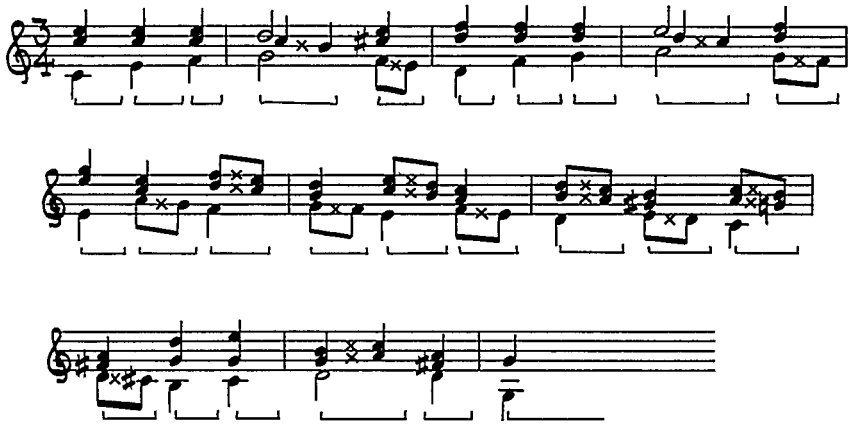
Material available is too numerous to list, but suffice to say that any material you enjoy and find musically stimulating should fit the bill.

One of my favorite sources of material is *Bach: Sonatas & Partitas for the violin* (published by Schirmer). The book contains a wealth of techniques in a most musical setting. "Sarabande" and "Double" are favorites of mine (pages 16 and 17) which I use with students in a number of ways. An interesting observation of the two pieces is that they are both based on the same progression. It's interesting to compare them with regard to lines and voicings. Actually, the two pieces sound good when played at the

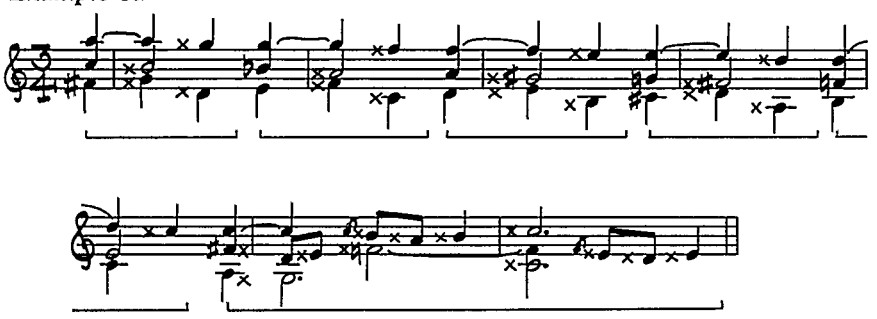
*Example 5a*




*Example 6*

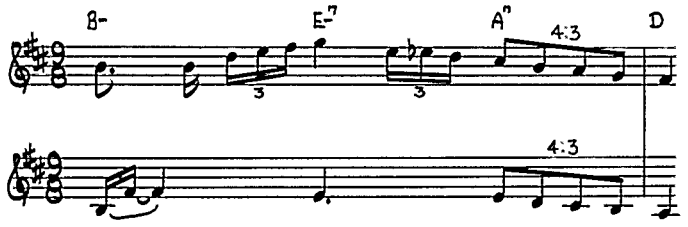


*Example 6a*

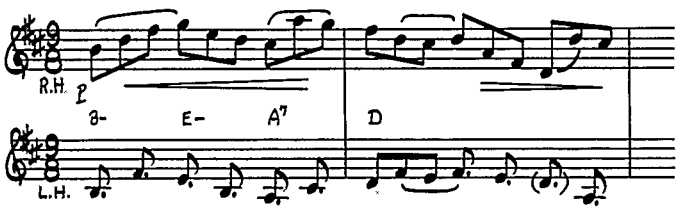


*Example 7* *original*

*Example 7a* *with added left-hand line*




*Example 7b*




same time by two people. Obviously, adjustments have to be made for rhythm and other musical considerations. In addition, the "Double" sounds good with added left hand bass lines, counterlines, chordal accompaniment, etc., in conjunction with the melody (Example 7 and 7a).

Last but not least is the idea of improvising over the changes. Decipher the changes by comparing the two pieces. A typical improvised line might look like Example 7b.

For sight reading, I find the book, *Develop Sight Reading* (published by Charles Colin), to be extremely effective. The pieces are not predictable and have many differing articulations that are a challenge to execute exactly on the vibes. For duet playing, the "Inventions" work well as well as flute, guitar and again, violin material.

I find, for advanced students, the "Rags" by Joplin to be beneficial for the development of independence needed in solo-vibe playing.

To reiterate, this article has only skimmed the surface of material available. Anything from academic counterpoint books to choral pieces I have used for myself and students with a specific goal in mind. The idea is to use whatever material is available in conjunction with specific desired goals and to make the learning process as musical and enjoyable as possible.

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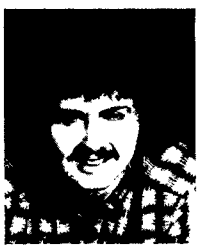
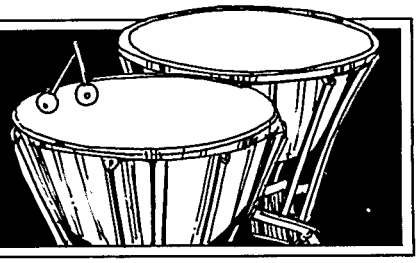


**Ed Saindon**
*editor*
*Vibe Workshop*

# Focus on Timpani

Kalman Cherry, editor



# *Salvatore Rabbio*

*Interviewed by Doug Howard*

*This interview with Salvatore Rabbio, Timpanist of the Detroit Symphony Orchestra, was given to Doug Howard, Principal Percussionist of the Dallas Symphony Orchestra, on November 3, 1984, following Mr. Rabbio's timpani clinic at PASIC '84 in Ann Arbor, Michigan.*

**Doug Howard: Sal, you have been the timpanist of the Detroit Symphony for more than twenty-five years. Tell us about your background.**

**Salvatore Rabbio:** Well, my home is in the East. I was born, raised, and educated in Boston. My percussion studies started in junior high school and it's kind of a cute story, I think. Coming from a first generation Italian background as I do, my dad wanted me to play the accordian or, if not the accordian, then at least the guitar. In those days the school system at the junior high school was offering music lessons at a very reasonable fee of fifty cents a week. So, I went down hoping that there would be no accordian or guitar teacher available. Lo and behold there was neither but there was a "drum" teacher. So I went back and told my dad that, though I couldn't play the accordian or guitar because there was no teacher, there was a drum teacher. My dad was in total shock not knowing what to expect, but he agreed to let me give it a try.

My first teacher, I felt, gave me a very good basic background on the snare drum, the rudiments and rudimental drumming. From that point I went on to do quite a lot of drum set playing. As a matter of fact that was my love for many, many years. What is rather strange about it is that back East, before I came to Detroit, my reputation was that of a jazz drummer. Now here in Detroit, I am known primarily as a timpanist. I feel this is sort of a Dr. Jekyll-Mr. Hyde-type thing. Every time I go back East and visit my folks, everyone wants to know where I'm jamming and what clubs I'm playing in back in Detroit. Of course, I still love the drum set and I still love jazz and I try to keep at least my finger in the pie somewhat.

**DH: What got you interested in the timpani?**

**SR:** I never really got interested in the keyboards or timpani until later. I still remember one incident. I think I was in the tenth grade when I went to the library and just thumbed through the record collection until I saw this name of someone I really had never heard of before. It happened to be Beethoven. I put on this old 78 rpm recording of the Beethoven Fifth Symphony. Something just clicked at that time. I was just so thrilled by the sound of the huge orchestra, the sound of the strings and, of course, the sound of the timpani. I think it was at that point I decided I wanted to go much beyond the drum set. And that is when my formal study really started.

**DH: And you were how old when this happened?**

**SR:** Oh, I think I was around sixteen. I was still with the same teacher. I had been with him, I think, three years. He had been encouraging me to get into keyboards and, of course, like so many others, I had to be talked into it. But I realized, after listening to Beethoven, there was a lot more I had to learn. So I started mallets and I still had the sound of the timpani in my ear. He did not know much at all about timpani, but he did give me some basic knowledge about the instrument.

After high school I decided that music had to be my career and my life. I went to Boston University and was very fortunate there to have Charlie Smith as my teacher. As you know, Charlie is still the keyboard player with the Boston Symphony and he looks exactly the same now as he did in the early '50s when I was a student of his. As I said, Charlie was mainly a keyboard player and I studied the orchestral repertoire for keyboard and snare drum with him. Charlie's forte really wasn't timpani to any great degree although I did, at that time, go through the books that were available on timpani.

**DH: Do you recall what those method books were?**

**SR:** Well, one of them had to be the Saul Goodman method. There was also a Haskell Harr timpani method which is probably out of print now, and William F. Ludwig, Sr., had a book out for timpani. I can still remember it had a white spiral binding on it. Those were probably the only ones available then. So my early timpani training was really almost on my own by doing an awful lot of listening, watching, and experimenting. Prior to my graduation from Boston University in 1956, I had two marvelous musical experiences. One was playing the United States premier of Stravinsky's opera, "The Rake's Progress," with the composer conducting. I was playing timpani and some percussion in that piece too. There is one scene where there is a cuckoo on stage, so I had this old slide cuckoo in the pit. He (Stravinsky) finally found the pitches he wanted and I had to mark the slide. I have that same cuckoo hanging in my studio with those same marks and I don't think I have ever used it since.

**DH: What in particular do you remember about working with Stravinsky?**

**SR:** Well, I always admired Stravinsky, and who didn't, for

all those marvelous pieces with so much percussion and timpani. I felt that somehow I had to have this great man say something to me during rehearsal, but he wasn't saying very much to anyone. As you know, Robert Craft would always rehearse the orchestra and Stravinsky would then come in the last few days so we would get to know him. He wasn't a very good conductor. He always had his head buried in the score which really surprised me because it was his own music. Again, I really wanted him to say something to me and I made a very obvious false entrance. I figured I might as well make a good one so he would have to stop and say something to me. So he stopped the orchestra, turned his head toward me, looked over his glasses, this little short man with his marvelous face, and uttered in a guttural sound, "Timpani! Huh-uh!" So much for my conversation with Igor Stravinsky. But he didn't talk to anyone else either, so I felt at least I got something.

That same year we did a concert with Leopold Stokowski conducting and again it was the American premier of Carl Orff 's "Carmina Burana." As you know there is marvelous percussion writing in that piece. At that point there was no question about what I was going to do the rest of my life. That was my senior year and, by the way, I majored in music education in school. My teacher felt that, the business being what it was, it was good to have something a bit more secure to fall back on. What's strange about it is that I'm telling my students exactly the same thing so many years later because of the difficulty of getting jobs in our profession.

**DH: What did you do then, after graduation?**

**SR:** I was invited by Arthur Fiedler to go on one of those famous three month Boston Pops tours. While I was on that tour, I happened to be here in Detroit and learned that they were looking for a timpanist. I was invited to come audition and was offered the job. That was in 1958 and I have been here since.

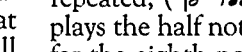
**DH: In your clinic session at PASIC '84, you demonstrated the use of several different beating spots on the timpani head to achieve different qualities of sound, different colors. Would you care to comment on that idea?**

**SR:** I try to think of the instrument as more than just a bowl with some sort of vibrating surface. I think there is much more potential than that. I think of the basic sound of any musical note which consists of a fundamental sound plus a series of overtones. In theory, at least, the timpani do not have a true fundamental note. We really start with the octave above the fundamental and then we go through the series of the octave, the fifth, the fourth and all the upper partials. Through all my years of experimentation, I have felt that there has to be something we can do with our hands to help bring out more of the fundamental sound or to change the color of the sound. Of course, you know, the German school of playing favors a dark, fat sound which consists of as much of the fundamental of the note as possible. The French school, on the other hand, is much airier and lighter with less of the fundamental and more of the overtones prominent.

From my experimenting, I learned that by changing the angle of the hand, by adding more weight to the back of the stick, by having the total surface of the mallet play directly on the head – all these things tend to bring out more of the fundamental sound. It is exactly the same if you are playing the bass drum or the tam-tam. If you choke up on the mallet, you lose the bottom of the sound, the fundamental. It seems that the farther back you go and the more you put your arm and shoulder into it, the more obvious becomes the fundamental and you get that very mysterioso-type of dark, glorious sound that the timpani can do so well. On the other hand, there are times when you don't need that sound so you think just the opposite. You take the weight off the stick and you angle the stick up a bit more producing less of the fundamental and giving a different mix of overtones. By turning and angling, playing more parallel to the head, less parallel to the head, etc., you can produce all these different colors.

**DH: What about articulations?**

**SR:** It's my idea, as far as beating spots are concerned, that the closer the sticks are together the more tendency there is for distinct articulation. The farther apart the sticks get, the longer the notes become because you are using a larger area of the head. When I play a roll, assume on the 31" drum, there is probably a 10" or 11" spread between the sticks. So now I have two sides vibrating down into the bowl, one from the right hand and one from the left hand, and coming up from the bowl on the opposite side. That gives me the longest, warmest, and fullest type of sound. As I move the sticks closer and closer together, the band becomes narrower and I get much more articulation.

So, if I am playing a passage like the one in the last movement of Brahm's Symphony No. 2 where you have a half note followed by an eighth rest and three eighth notes and then repeated, (  ), what I do is move the hand that plays the half note about 6" away from the other hand. Then for the eighth notes, I bring the hands closer together. That gives me the feeling of a long note plus three short notes. Because most of us start out on practice pads and snare drums, I feel we often think only in terms of rhythm and we neglect thinking in terms of long notes and short notes. But on the timpani, where we have this marvelous vibrating surface, we have a much greater opportunity to phrase with the orchestra and exactly match the note values of the other instruments.

**DH: So it becomes a matter of listening and being sensitive to what is going on in the rest of the orchestra.**

**SR:** Absolutely, because sometimes we feel so lost back there in the back, we think that nobody cares. I think that if no one does care then it is often because the player is not really contributing anything. so if, for instance, you are playing a figure with the string basses, you have to think in terms of their color. You have to turn your hands, choose your beating spots, and think of that type of sound. Using your ears is the most important thing.

**DH: During your clinic session I noticed how relaxed and free from tension you were when you played. Do you think this is a key to producing a good timpani sound?**

**SR:** Yes, every time I see a player that I admire he always makes it look so easy. I tell my students that a player has to really know what he is doing to make it look easy. Whenever a student comes to me and we talk about basic timpani sound, I ask him what is his conception of a good sound. It is amazing what students say to me. Most of them have never really even thought about it. To me, a beautiful timpani sound has to sound like a whole section of celli and basses playing a nice pizzicato with a lot of vibrato. As I mentioned before, the sound needs to have enough of the bottom or fundamental plus a good mix of the overtones. When played at a mezzo-forte or mezzo-piano dynamic, the sound just comes right out and "puts its arms around you." It is easier to attain this if you are using calfskin heads. Achieving this sound on plastic heads takes much more work and you have to exaggerate a lot of the attacks.

**DH: It seems to me that calfskin heads are a little more forgiving than plastic when it comes to "clearing" or fine tuning the head. Would you agree?**

**SR:** Absolutely, fine tuning is much, much more critical with plastic heads. It is my opinion that calf heads produce a much stronger built-in fundamental than do plastic heads. However,

plastic heads ring a lot more than calf heads. So when you strike a plastic head and it seems to ring a lot, you think it must really be sounding. Unfortunately, because of the absence of a strong fundamental, it doesn't carry very well particularly if you are playing a loud roll. You can easily overplay it because the louder you play and the more you get into the head, the more the fundamental starts to disappear. The sound then becomes very "surfacey," very shallow, and it really does not carry very well. The great difficulty of our instrument is that it never sounds to the performer the way it sounds out in the audience.

**DH: All of the timpanists that I really admire have one thing in common and that is the ability to produce a warm, almost singing quality of sound. you showed in your clinic that you have that ability also.**

**SR:** The kettles *should* sing, not bark! Conductors are always telling the orchestra to sing when they play a passage. Of course they are not speaking literally, but we should try to copy the human voice. There is nothing mechanical about the voice. It is the purest musical instrument. Maybe that is why I love listening to opera so much and because of my background, especially Italian opera. On all orchestral instruments, the sound is mechanically produced and this is a problem. We must work to make our instruments sing. We should always think in terms of the long vowel sounds. We should never just "hit" the instruments. "Hit" is such an ugly word. It has a connotation of, well, percussion. [Doug laughs]

And I'm not being facetious. Cymbals should sing, bass drums should sing, even snare drums should sing. They should all have legato sounds. You should always think horizontally. You never hear a conductor say to the violins, "hit the violin." Yet, they always tell us to "hit" the drum. In the Hochrainer timpani method, there is a little paragraph on the inside cover which, loosely translated, says that you should always try to get a sound like the Italian word for the instrument, "timpani," and not like the rough German word, "pauken." I always tell my students to "plāy" and I stress the ā part of the sound. We should think in terms of the horizontal line taking us from one place to another place. Nothing is ever vertical. Even the rain starts vertical and ends up horizontal. It's going somewhere. There is a tendency, because of the north to south motion which is important in playing our instrument, to neglect this aspect.

**DH: Do you always use a stool when you play?**

**SR:** Yes, about 98% of the time.

**DH: Do you think that helps you produce this singing sound we are talking about?**

**SR:** I think that is a very good question. There are some fine players who stand up when they play and there are some fine ones who sit down. I think it has something to do with this whole concept of relaxation. It is difficult for me to fully relax if I am standing up. There is a danger, however, of getting too comfortable and overly relaxed, so I sit only on the edge of the stool to support my body weight.

**DH: What other timpanists have been major influences on your playing?**

**SR:** Well, I am from Boston, and the first timpanist who totally confirmed my love for the instrument was Roman Szulc, an early timpanist of the Boston Symphony who had an absolutely glorious sound. Of course, Symphony Hall in Boston is a first rate hall. In my student days, I used to sneak in the back door on those Friday afternoons and sit way up about as far away from the stage as you could get. I would see him make very little effort and produce this sound that you could just live and swim in. To me, that is what separates the timpani from the other instruments. It is a very specialized type of musical sound. So, Szulc was a person that I admired early in my career.

**DH: Yet, you didn't mention him as being a teacher of yours in any formal way.**

**SR:** No, at that time he was a rather elderly gentleman and not in very good health. I don't think he did much teaching at all, but I took advantage of listening to him play as much as I possibly could. Also, as I may have mentioned, I always admired Hinger and I loved listening to Duff play. I have to say here that there are a lot of terrific players. If they weren't terrific players, they wouldn't have the jobs they have. I think we are talking about schools of playing at this point. Just because I didn't mention someone does not mean that I have no use for his playing, not at all.

**DH: Sal, it has been most enjoyable for me to hear your clinic and to have this conversation with you today. Thank you.**

**SR:** I want to say thank you for this interview and I am very honored to be a part of this great percussion festival here. If I may admit some kind of a sin, this is the first one I've ever been to because I have never been able to get out of playing. As it worked out, I was able to be here and do a clinic and share some of my ideas.




**Kalman Cherry**
*editor*
*Focus on Timpani*

# Teacher Preparation in Percussion: Results of a Survey

*by William Albin*

During the past twenty-five years, experienced percussion teachers have witnessed an unprecedented increase in the use of percussion instruments in junior high and high school marching band, and orchestra literature. Following this increase, articles in music education journals, including *Percussive Notes*, have reflected a similar increase in concern over pre-college percussionists' inability to perform this literature adequately, and concern over junior high and high school teachers' expressed feelings of inadequacy in the teaching of the literature. This report, addressing the latter problem, offers information on the adequacy of teacher preparation in percussion teaching methods.

In 1978, I conducted a survey of 626 junior high and high school instrumental music teachers selected at random from Ohio, Indiana, and Kentucky. I received 244 responses. The survey asked for the following information: 1) the nature of the respondents' college percussion methods class training; 2) evaluation of that training; and 3) recommendations for the improvement of college percussion methods courses. The following is a summary of the survey results.

**Findings on teacher training**

The typical percussion methods course was a requirement taught by a percussion instructor; however, 20 percent of the respondents indicated that the instructor was not a percussionist. The typical course met two times per week for fourteen weeks and was worth one or two credit hours. The typical textbook was not one of the texts designed for a percussion methods course (e.g., Bartlett, Spohn/Tagenthorst, Collins/Green, Combs). The most frequently cited text was Haskell Harr's *Drum Method*, Volume I; however, a number of respondents indicated that materials prepared by the instructor were used instead of a textbook. A majority of the respondents indicated that the following percussion instruments were taught: snare drum, bass drum, cymbals, timpani, accessory instruments (e.g., maracas, guiro, claves). A majority also indicated that mallet-played instruments and jazz set were not taught.

**Findings on teacher training needs**

In addition to questions concerning their percussion training, teachers were asked to indicate what percussion instruments were commonly used in the literature that their ensembles performed. The most common group of instruments named, 80 percent, not surprisingly included snare drum, bass drum, cymbals, timpani, tambourine, triangle, wood block, and orchestra bells. The second most common group, over 25 percent, included castanets, temple blocks, tam-tam, guiro, and bongos. The least common group, less than 25 percent, included vibraphone, marimba, cabasa, congas, and ganza.

**Evaluations of teacher training and suggestions for improvement**

Fewer than 43 percent of the respondents indicated that they were prepared to teach percussion when they began teaching. When asked if their college percussion courses prepared them for current demands in percussion, fewer than 20 percent answered yes, with 63 percent answering no, and the rest undecided. A majority of respondents indicated that they supplemented their knowledge of percussion instruments and teaching approaches by attending clinics and reading journals such as *The Instrumentalist*, *Music Educators Journal*, and *Percussive Notes*. A majority of respondents suggested the following for the improvement of percussion methods classes: 1) coverage of a more complete number of percussion instruments with special emphasis in the areas of drum set, accessory instruments, mallet-played instruments, and Latin American instruments; and 2) increase in number of clock and credit hours.

The findings of this survey concerning teacher preparedness are disturbing; however, some explanation may be found in the respondents' dates of college graduation. In an earlier survey of Ohio teachers that I conducted (1977), the number of positive responses increased as the respondents' dates of graduation became more recent. More recent graduates tended to indicate that their courses did cover a more complete number of percussion instruments and did prepare them for current teaching demands in percussion. I feel that the same situation exists with the findings of my 1978 survey.

Further investigation seems called for. I would be glad to hear from anyone interested in such an investigation, and I would be glad to send more information on my surveys to interested schools or individual teachers.

**William Albin** *is currently Associate Professor of Music at Miami University where he teaches applied percussion, directs the percussion ensemble, and teaches a course in jazz history. His address is: Miami University, Department of Music, 119 Center for Performing Arts, Oxford, OH 45056.*

**Garwood Whaley**
*editor*
*Percussion Education*

# Terms Used in Percussion

**by Michael Rosen**

I have had several inquiries about terms used in the percussion parts of Edgar Varèse. In this issue, therefore, I will list the terms used in *Déserts* and *Offrandes*. There are also some interesting performance practices associated with these scores and I have mentioned them as necessary. The percussion parts to Varèse's music are interesting in that some of the terms are in English and others are in French on the same part. It seems that the editing was handled in a rather arbitrary manner in this regard. All foreign words are French unless otherwise indicated.

*DÉSERTS*

The parts are written in score fashion (as they are in *Offrandes*) so there is no need to list the terms according to the individual parts as I have often done with other scores.

*Wood drums* – these are special drums made by Studio 49 in Germany that are regular drum shells with plywood heads. A substitute might be log drums played with a rather hard mallet.

*Chinese Blocks* – wood blocks, these are not temple blocks. It was common for Cage and the other composers of the '30s and '40s to refer to regular wood blocks as Chinese wood blocks. They often used the term dragon mouths when they wanted temple blocks.

*Cencerro*(S) – cowbell

*Attached cymbal* – this refers to the bass drum with a cymbal attached as used in military bands or in Mahler First Symphony.

*Lathes* – these are, in fact, pieces of lathing of the type that at one time were used in houses to support plaster to make walls. I use two pieces of wood about ¼" thick and approximately 2" wide by 24" long. The indication is to play them on either a pad or on a hard surface. Varèse must have seen a vaudeville drummer to get this idea because they used to hit pieces of wood similar to this on either a leather pad or on wood to create the sound of a slapstick. Note the interesting and quite authentic use of the hands on the timbales. Many composers of this era were fascinated by the music of Cuba and often wrote with this in mind. See, for example, the music of William Russell, Johanna Beyer and, especially, the Cuban composer Almadeo Roldan.

I would like to also point out the notation Varèse used in *Offrandes* and *Déserts* for the flam. Remember that even though some notes have two flags, which suggests playing both sticks at the same time, the performance practice is to play an ordinary flam. For a detailed discussion on this subject see "Terms Used in Percussion" in the Vol. 18, No. 3 edition of *Percussive Notes*.

*OFFRANDES*

**Chanson de la haut**

*Ratsche* (G) – ratchet (note this German term appearing on a part written by a Frenchman (born in Corsica) and published in what is considered mainly an English speaking country, Canada. The French term for ratchet is crecelle)

*T.M.* (abv) – *tambour militaire*; snare drum

*grave* – deep, low

*moyen* – medium middle

*frapper* – to hit, to strike

*une suspendue* – a suspended one, cymbal part

*très long* – very long

*a 2* – crash cymbals

*une suspendue avec baguettes Tambour à peine* – a suspended one (cymbal) played with very light snare drum sticks

**La Croix du Sud**

*Les notes (  ) accentuéus légèrement dominant* – The notes within the (  ) should be slightly louder. They should dominate.

*La Batterie dans un sentiment de monotonie et somnolence* – Percussion should play in a way that suggests monotony and dreamlikeness.

*(grave et sourde – la membrane détendue)* – low and muffled sounding, the head should be loose

*mailloche* – heavy beater of the type used for bass drum or tam-tam

*baguette* – generic term for mallet or stick

*sourd.* (abv) – *sourdine*; muffler

*L.V.* (abv) – *laissez vibrez*; let ring

*voilée* – covered, place a cloth over the drum head

*avec mailloche* – with a heavy beater (see above)

*frottées* – strike together, rub together (cymbal part)

*(T.M.-membrane)* (abv) – snare drum – play on the head

*(T.M.-bois du rebord)* (abv) – snare drum – play on the wooden rim (this was before metal rims were common)

*T.M.: frappez baguettes – sur la membrane, sur la bois du rebord* – snare drum: strike either on the head (stems down), or on the wooden rim (stems up)

*cttes.* (abv) – castagnettes

*suspendue* – suspended

*baguettes éponges* – soft mallets

*laissez s'éteindre* – let the sound die away

*)*son aigu et brillant, baguette légères* – a high bright (brilliant) sound with light sticks

**)*mailloche lourde* – very heavy beater (of the type used for bass drum)

***)*frappe violemment, la membrane de toute la longueur d'une des baguette saisaissont elle – si de la pointe* – strike violently in the following manner: holding one of the drumsticks at the tip, strike the head of the drum with the entire length of the stick



Michael Rosen
*editor*
*Terms Used in Percussion*

# Selected Reviews

**edited by James Lambert**

*Publishers and composers are invited to submit materials to* Percussive Notes *to be considered for review. Selection of reviewers and editing of reviews is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect opinions of the Percussive Arts Society. Send submittals to Dept. of Music, Cameron University, Lawton, OK 73505.*

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**Percussion Concerto**
Concerto for Solo Percussionist and Orchestra VI
Robert Suderburg
Piano score and solo percussion part $15.00
Theodore Presser Company
Bryn Mawr, PA 19010

*Concerto for Solo Percussionist and Orchestra* is a 24:00 concerto for solo percussionist using the following instruments: Metal choir – five suspended cymbals, five Tai Gongs (F♯–A–C♯–E–B), two tam tams, crotales, glockenspiel, and vibraphone; Head choir – five tom toms, bass drum, tambourine and xylophone. It is in three movements, Lament, Lyrics and Dance, and was commissioned by and dedicated to Michael Bookspan who premiered the work on April 19, 1979, with the Philadelphia Orchestra, Eugene Ormandy conducting. It is available with either orchestra or piano as accompanist.

This is a major work for both soloist and orchestra. The solo part is demanding and requires a mature performer. When the solo part becomes less demanding and more texture painting, the orchestra becomes the dominant force thus always creating interest for the audience. At no time is there a balance problem between the soloist and orchestra. The soloist is given the option of playing the cadenzas as written or expanding and/or writing his own. There is a great deal of rhythmic unison between the solo part and the orchestra requiring both to be quite steady in their ensemble performance. It is imperative that the soloist be able to play both melodic and non-melodic instruments with a sense of musical line. There is ample opportunity for the soloist to play alone with the orchestra punctuations highlighting the percussion sounds. For the most part there is no mixed meter except in the third movement which follows a 6/8 – 3/4 concept.

*Concerto for Solo Percussionist and Orchestra* is a well written composition. It is a welcome addition to the needy repertoire of the percussionist. It would serve both the professional and college student for concerts (orchestra) and recitals (piano). It is a grade VI.

–John Beck

**Keyboard Percussion**
Harry Breuer's Mallet Solo Collection IV-V
for Any Keyboard Percussion Instrument
Harry Breuer
$9.95
Alfred Publishing Co.

This collection of seven Harry Breuer ragtime hits, with piano accompaniments, includes: 1) "Back Talk"; 2) "Bit O'Rhythm"; 3) "Encore-Elise"; 4) "Happy Hammers"; 5) "The 1908 Rag"; 6) "On the Woodpile"; and 7) "Powder Puff." A separately-printed piano score is included with the keyboard percussion score. Prefatory remarks on the title page document the prestige of the xylophone in the United States during the 1920s and '30s. Also included is a brief biography of Harry Breuer, who was recently elected to the Percussive Arts Society Hall of Fame.

There is superb clarity in Alfred Publishing's manuscript and only one page turn problem in "Powder Puff" (although most performers will memorize these classic ragtime hits anyway). Mr. Breuer suggests that the xylophone be used for all of the solos except "Encore-Elise" which is a "rhythmic parody of Van Beethoven's Fur Elise." For that solo Mr. Breuer suggests marimba or vibe.

All keyboard percussionists are appreciative that Mr. Breuer, who is 83 years old, traded the violin for the xylophone and has reissued seven of his all-time hits. Congratulations to Alfred Publishing and to Mr. Harry Breuer.

–James Lambert

**Classic Duets for Marimba** III
William J. Schinstine
$6.00
Kendor Music, Inc.
P.O. Box 278
Delevan, NY 14042

This collection of eleven short works, most of which are from one to two minutes in length, runs the historical gamut from William Byrd ("Carman's Whistle"), to selections by four twentieth-century composers, Kabalevsky, Khatchaturian, Shostakovich, and Prokofieff. The latter's "Tarantella" is probably the most difficult of the works in the collection. (This is the same "Tarantella" found in the G. Schirmer publication *Solos for the Percussion Player*, edited by John O'Reilly.)

Filling out the collection are short pieces by Handel and Hummel, two Bach works, a "Country Dance" by Beethoven, and "Melody" by Schumann. The parts are arranged for two-mallet performance throughout, with the exception of four measures in Kabalevsky's "The Clown," which require a few three-mallet chords. All of the music, including the lower part, is notated throughout in treble clef. To avoid using the bass clef in the lower voice, the indication "8va lower" is therefore frequently used. Although this may be motivated by the desire to make the arrangement more accessible to younger players, this reviewer would like to see the use of bass clef, which would make the overworked "8va lower" label unnecessary. Shouldn't our students learn to read bass clef?

To perform these duets properly, two

marimbas are needed, one with a range down to C below middle C, and two copies of the music, which is printed in score format. Tempi and playing times are provided for each selection. Suitable for junior and senior high school students as performance literature, these duets provide yet another worthwhile source of reading material for the college level percussionist.

–John Raush

**Timpani**

Timpani Audition Solos III-IV
William J. Schinstine
$6.00
Kendor Music, Inc.
Main and Grove Streets
P.O. Box 278
Delevan, NY 14042

*Timpani Audition Solos* is a book of twelve solos for two drums, three drums and four drums. There are three two-drum solos, three three-drum solos and six four-drum solos. The suggested grade level is III – IV. All the solos are short which fit well into the context of an audition. The shortest one is .55 and the longest one 2:20. Several of the solos have pitch changes, glissandi and challenging technical passages. The more difficult solos would work well for college auditions or high school recitals. The author suggests that several may be made into a suite and to this end they would work for a college recital.

*Timpani Audition Solos* is a well written book and accomplishes its end very well. Mr. Schinstine has done an excellent job of writing and Kendor has done an excellent job of publishing.

–John Beck

Tympani Suite IV
Bobby Christian
Malcom Music Publishers
P.O. Box 2098
Oak Park, IL 60302

*Tympani Suite* is a four movement set of solos for four drums. The solos, entitled "Perpetum Motivo" 4/4 – running 16th notes), "Sunset Openings" (3/8 and 6/8 – expressive triplets and 32nd notes), "Morning Song" (changing meters), and "Finale" (4/4 – presto and rhythmic) offer four interesting and contrasting settings. Each requires technical dexterity, touch, and musical expression. There are numerous dynamic changes and technical passages in each movement. Each movement requires separate tuning but only the second movement requires pedal changes during the movement.

The print is very clear and all the movements may be performed without page turns but the fourth. This may be eliminated with an extended music stand and spreading all four pages. The third movement has numerous rhythmic or notational errors so editing and interpretation will be needed. The solos are excellent training pieces and should be suitable for recital programs as well. I am very pleased to recommend these solos.

–George Frock

Fanfare Variations for Solo Timpani IV
Robert McCormick
$2.00
Kendor Music, Inc.

Robert McCormick's *Fanfare Variations* is an unaccompanied, six section, single movement composition for four timpani. This four-minute work makes intermediate to advanced technical demands regarding drum-to-drum motion. There are no tuning changes within the tonal structure of d minor; the second section makes use of a two-against-three motive while the remaining sections relate closely with the opening rubato passage.

Well-written dynamics add contrast to the rhythmic-melodic content. This clearly-printed, two-page timpani solo could be appropriate for an advanced high school percussionist or incorporated into an undergraduate college percussionist's recital repertoire.

–James Lambert

**Multiple Percussion**

March Slightly Incognito IV
Gerald Kechley
$6.50 (set of two performance scores)
Galaxy Music Corporation

This composition is a tongue-in-cheek parody (primarily in rhythm) of "Stars and Stripes Forever" for piano and solo multiple percussion. The multiple percussion setup includes: 1) vibraphone; 2) triangle; 3) suspended cymbal; 4) snare drum; 5) wood block; 6) mounted ratchet; 7) small tom-tom; and 8) large tom-tom. Compositionally, the melodic line is divided cleverly between the multiple percussion and the piano. Several methods of interplay include changing of registers, surprise dynamics and timbres, as well as a special ending! This disguised march will add a little laughter to any recital.

–James Lambert

Classic Drum Studies IV-V
Bobby Christian
Malcolm Publishers
P.O. Box 2098
Oak Park, IL 60302

*Classic Drum Studies* is a collection of 24

solo/etudes for multiple percussion. Occasionally, specific instruments are called for such as snare drum, bass drum, hi-hat, bongos, and cymbal. Most of the studies, however, are for two non-specified instruments and would most likely be performed on snare drum and bass drum with foot pedal.

The emphasis is on reading rhythm and there are few grace notes, rolls or dynamics to worry about. Triplets (including half note triplets) are generously mixed with even notes and make for interesting reading. The bass drum line often has enough rhythmic variation to create coordination challenges and adds to the over-all difficulty level.

There are a few printed mistakes but the most common problem is the sometimes lack of proportional notation – notes of short duration receiving more linear space than nearby longer notes. This causes a few studies to be a little more difficult to read than they would be with better spacing.

These studies range from fairly easy to advanced, and while they do not demand a great deal of physical technique, they do require coordination and a firm knowledge of basic rhythm. Most intermediate/advanced students should find these studies both interesting and challenging.

–Lynn Glassock

**Multiple Percussion plus Viola**

Canto Notturno for Viola and Percussion Op. 69 VI
Frank Campo
$9.00
Mitchell Peters
3231 Benda Place
Los Angeles, CA 90068

Composed in 1983 for violist Pamela Goldsmith and percussionist Mitchell Peters, *Canto Notturno* is a wonderful addition to the body of literature for solo percussion and other instruments. Strictly for advanced performers, the piece incorporates both solo vs. accompaniment and true duet composition styles.

The multi-percussion part calls for five Buddhist Temple Bells (or crotales), two bongos, two timbales, and marimba. In addition to four-mallet marimba technique, other percussion techniques employed include the use of hands on the drums and variation of the pitch on one timbale. The viola part includes numerous harmonies and ¼-step pitch alterations in addition to various bowing and pizzacato techniques.

Metered and non-metered sections rotate throughout, as does standard notation with graphic representation. The combination of tempo changes, percus-

sion instrumentation, and varied viola effects gives the work numerous emotional and style changes.

Approximately nine minutes long, *Canto Notturno* would best be suited for graduate, faculty, or professional recitals where an advanced and articulate violist can be found. For percussionists in those situations, *Canto Notturno* is highly recommended.

–Rich Holly

**Snare Drum**
Contrasts IV
Four Short Episodes for the Concert Snare Drum
James A. Sewrey
$3.00
Hal Leonard Publishing Corp.

Ho hum, another snare drum solo, you say. Well hold on! Mr. Sewrey has written a solo for the snare drum which does much more than combine the rudiments into endless permutations or exploit various polyrhythmic motifs. Instead, *Contrasts* provides a "contrast" to the normal snare drum solo fare primarily through its explicit notation. Rolls are distinctly notated (measured rolls =𝅘𝅥𝅯, un-measured rolls [buzz] =𝅘𝅥𝅰) and the principal of using various playing areas of the drum (batter head and rim) to achieve dynamic shadings and additional timbre is carefully prescribed.

Each episode offers a unique technical and musical challenge. For example, the short (eight measure) "Fanfare" allows for a dramatic interpretation while the "Ostinato" requires the right and left hands to be played independently of one another. The "Scherzo" offers some rhythmic and dynamic challenges in 6/8 while the "Marche" implies a rudimental interpretation with open rolls and some alternating passages in 2/4 and 6/8. Mr. Sewrey also suggests each of the four episodes may be played on a different sized drum.

*Contrasts* is a welcome addition to the snare drum solo repertoire and will provide an excellent study for the high school percussionist who wishes to develop or improve his musical interpretive skills.

–Emery E. Alford

**Snare Drum Method Books**
Basic Drumming
Joel Rothman
$6.95
J.R. Publications
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

*Basic Drumming* has a great deal of merit and might very well be one of the best beginning books for the fledgling drummer. It teaches a student to play and count in a progressive way that covers all the possibilities of rests, durations, and ties in an easily explained manner. After the introductory 8ths, 16th, quarters, and so on, interest is maintained by use of the dots, ties, etc., in evoking syncopations and eventually triplets. Everyone has his own way of counting triplets, and the Rothman way is acceptable, although it doesn't work well at faster tempos or with reiterations.

Although basically in 4/4 and 2/4, there is some material in 6/8 and 3/4. There is a good transition into rolls, but then we disgress to stick control and accents. The book now moves very quickly...one page devoted to flams...out of 160 pages!! Ruffs and drags are explained and have good introductory exercises, but nowhere does the actual notation of the figure exist (there are no grace notes?). The "diddle" family is presented and the page of 26 standard rudiments concludes the book at page 90, but wait – there's more! That's right folks...for $6.95 you get all of this basic drumming, plus much, much more...the rest of the book (70 pages) deals with Basic "Rock," Jazz, and Dance Band drumming.

For that price, if you have the student whose combination of interests is learning how to count and play the snare drum and wants to combine this information with playing the drum set, you've got a winner.

–Ron Fink

Modern Drum Studies, Book No. 1
Bobby Christian
Malcolm Publishers
P.O. Box 2098
Oak Park, IL 60302

Designed as sight-reading material, the forty-three etudes in this collection cover a wide range of rhythm-reading problems pertinent to students from the junior high to the college level.

Many of the pages in this book do not resemble those of similar texts, which are customarily filled with an assortment of rolls, flams, and drags. The author has chosen, rather, to concentrate upon the reading of rhythm patterns to the exclusion of other matters. In fact, many of the etudes deal with one or two specific problems, e.g. ties, dotted notes, eighth and sixteenth rests, triplets, etc.

Throughout, the book provides a good dose of the typical rhythm problems that baffle our students in their daily existences as percussionists, although certain areas of concern in the development

of music reading are either not addressed, or receive minimal attention. Dynamic markings and expression marks are not used. A relatively small number of etudes deal with compound meters, and only one study is written in quintuple meter. Several pages of variable meters are included; however, no etudes with alternating, combined, or mixed meters are found.

With no illusions as to its comprehensiveness, this text can be a valuable teaching tool.

–John Raush

**Marching Percussion Cadences**
Olympic Cadences III-V
Jay Wanamaker
$25.00
Alfred Publishing Co., Inc.
Sherman Oaks, CA

*Olympic Cadences* is a recent addition to the Corps Style Convertible Marching Percussion Ensemble Series by Jay A. Wanamaker. These are the same cadences that were composed for the Olympic All-American Marching Percussion Section for performance at the 1984 summer Olympic Games in Los Angeles. Jay has written for the contemporary marching percussion instrumentation including bells, xylophone, snare drums, timp-tom trio, four bass drums, four cymbals and accessories. The cadences are carefully composed so that they can be performed by ensembles that do not have the full instrumentation required, and a list of standard instrument substitutions is given, as well as an explanation of the notation for special effects such as buzz rolls, rim shots, double rim shots (flat flam rim shots), and rim clicks.

The following cadences are included in this series:
"Olympic Entrance" – A short cadence with a driving feel. Chord changes are indicated in mallet parts and measures 6-9 can be opened up for improvised solos. Medium Difficulty.
"Goin' For The Gold" – This 20-measure cadence features contemporary writing for the multi-toms and snares with interesting trade-offs between the voices. Medium-Advanced.
"Procession of the Athletes" is written in a through-composed style and is the most military in style of the series. Although tempo is not indicated, it seems obvious that this cadence was designed to be played slower than the others. Careful attention to snare drum sticking in the opening statement is essential for a tight ensemble sound. The mallet players perform on tambourine and a-go-go bells as there are no written mallet parts. Medium-Advanced.

"Coliseum Cadence" concludes the series and is the most difficult, as it calls for a fairly aggressive style of snare drum and multi-tom performance, as well as technical facility to perform the parts. Mallet parts are included, but are not at the difficulty level of the drum writing. A combination of strokes, diddles and tap rolls provide an interesting snare drum line throughout. Advanced level.

In summary, *Olympic Cadences* is an addition to the fast growing amount of literature for the marching percussion ensemble. The range, style and difficulty seems best suited for high school, although they should not be overlooked by college programs, even if just used for sight-reading.

–Will Rapp

Best of Beethoven IV
Jay A. Wanamaker
$25.00
Alfred Publishing Co., Inc.
Sherman Oaks, CA

*Best of Beethoven* is the newest publication in the Indoor-Outdoor Percussion Ensemble Series by Jay A. Wanamaker and is based on themes from Beethoven's *Symphony No. 9*, *Turkish March*, and *Ode To Joy*. The instrumentation includes bells, xylophone, marimba (optional), snare drums, timp-tom trio, four bass drums, timpani (optional), and four cymbals.

The feature begins in 6/8 meter and is marked at a moderate tempo of ♩. = 112. After the opening theme from the second movement of *Symphony No. 9* is stated, the feature modulates rhythmically through a 4/4 meter setting to the *Turkish March*. A slower section, written in a "Scottish feel" provides the rhythmic transition to the *Ode To Joy* section. This final section builds to a final statement in a driving style (♩ = 144) with a big ending.

*Best of Beethoven* is a welcome addition to a growing number of marching percussion features that can assist the music educator in teaching concepts of comprehensive musicianship to student percussionists. The understanding as well as development of the components, expressive elements, and technical skills of music could be approached through this piece.

The overall style, construction of parts, tempo changes, and segment exposure make this feature a good choice for a competition marching band show. The melodic material is well known and the drumming will not only be entertaining for the audience but meaningful to the

adjuducator – a desirable concept for a marching percussion feature.

–Will Rapp

**Percussion Ensemble**

Duets for Percussion II-III
Jeff Funnell
$11.95
The Music Lab
Mayfair Road
Poughquag, NY 12570

*Duets for Percussion* is a collection of 14 short pieces for percussion which are excellent training pieces for teaching the common instruments and total percussion. Specific performance tips are provided for each duet which include brief discussions of the techniques and approaches required in the study as well as comments pertaining to musicianship.

Although the pieces are in manuscript form they are very clear and easy to read. This is an outstanding collection and is a must for the young percussion student and should be in the library of every junior high school band program.

–George Frock

Suite for Percussion III
Frank Erickson
$12.00 for set of three movements
(each movement published separately @ $4.00 each)

*Suite for Percussion* would be most appropriate for the junior high school percussion ensemble as either a training piece or possibly as an entry for a first or second year solo and ensemble competition. The three movements (Sonatina, Nocturne, Rondo), although published separately, may be combined for performance to form the overall suite. All three movements require one player each on snare drum, bass drum, bells, and timpani. The "auxiliary percussion" parts require two players and the instrumentation varies slightly for each movement: I – 1) triangle/tambourine, 2) maracas/claves; II – 1) triangle, 2) suspended cymbal/maracas; III – 1) triangle/woodblock, 2) tambourine/suspended cymbal. For the young percussionists, these two parts allow *Suite for Percussion* to be educationally worthwhile.

–Emery E. Alford

Two for Four VI
Stuart Smith
Smith Publications
American Music

*Two for Four* is a percussion quartet in two movements: Glass and James Balfour (1857-1931). The instruments needed are: xylophone, marimba, two sets of orchestra bells, vibraphone, timpani, claves, woodblock, guiro, wood wind chimes, maraca, ratchet, temple blocks, finger cymbal, triangle, cowbell, three bottles, two suspended cymbals, metal wind chimes, five glass jars, a medium and large gong and four boatswain whistles. Each movement is to last between four and five minutes.

One might conclude from the list of required instruments that such a short work doesn't deserve so much preparation. *Two for Four* does deserve all the attention one can give it. Although short, it is mighty. Most of the score (from which all players read) is without bar lines and the players must not only react vertically but horizontally. Dotted lines indicate where the ensemble must be together. Pauses and events are clearly marked in seconds and where measures do occur a tempo marking is indicated. The score is clearly marked for all musical considerations and mallet choices and, if followed precisely, a satisfying musical experience will result. This is an excellent work for college or professional players. Four mature performers willing to strive for a comfortable group consensus of duration and pacing resulting in a rewarding music experience will find this work enjoyable. It is a grade VI.

–John Beck

**Drum Set Method**

Easy Drum Solos for jazz coordination
Joel Rothman
$4.00
J.R. Publications
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

*Easy Drum Solos* is a 33-page study of triplet coordination between hands and feet, with the first 23 pages concentrating only on the snare (1h) against the ride cymbal (rh)... (sock cym is assumed). The last ten pages work with bass drum and hand coordinations while maintaining a steady ride cymbal, unless a figure is tied, then the ride cymbal may tie with the accent, which is the way to interpret an accent anyway.

The title probably should have included the word "four-bar" in calling itself a solo book, because the exercises are four bars long and never longer than that. "In order to make the solos easier to read and memorize, they've been written in an AABA form."

This might be a companion book to the established Chapin book, if the student needs more help with triplets, but don't look for any variety. The theme is triplets in four bar phrases. A more complete book would include longer solos (one or two pages in length) that have a chance to be felt musically and not so predetermined or predictable.

This book is too easy for most college students who have had any experience in reading and coordination.

–Ron Fink

**Instruction Manual**

Drumatix TR-606
Sandy Feldstein
$2.95
Aldred Publishing Co., Inc.
P.O. Box 5964
Sherman Oaks, CA 91413

*Drumatix TR-606* is the publication that is provided with the Roland drum machine of the same name. In addition to the usual identification of the various knobs, switches, etc., it shows how to write and store rhythm patterns into the machine. Starting with a single measure and progressing to a typical 32 bar tune, every step necessary for writing, storing and retrieving rock style patterns is fully explained in a step-by-step manner.

All of the examples given are in the typical rock style, i.e. four beats to a measure and each beat is divided into four parts. Although the majority of people using the Drumatix TR-606 will undoubtedly use it in this manner, the machine is also capable of producing other time signatures and dividing the beat into three parts as well as four. This feature is not covered and probably should be as it is the only guide furnished with the machine. This problem is offset somewhat by the fact that there is a *Drumatix Rhythm Dictionary* available which is "a complete dictionary of beats for every style of music," and by the fact that you could figure out how to program other styles after you have worked with the rock examples given.

Instruction manuals are often difficult to understand unless you have the product in front of you, and sometimes even that doesn't help much. The instructions in this manual are so clearly presented that even without the machine (as in the reviewer's case), one could still easily understand how the various functions work. This publication, with its large number of photos and the step-by-step approach, should make learning the Drumatix TR-606 a fairly easy task.

–Lynn Glassock

**Percussion Recordings**

Canvas
Jerry Tachoir
ITI Records
P.O. Box 2168
Van Nuys, CA 91404

This independently produced album by vibist Jerry Tachoir contains some fine contemporary improvisational music which showcases the skillfully crafted compositions of Jerry's wife, pianist Marlene Desbiens Tachoir. The album's selections evoke a wide palette of moods and colors clearly focused by the strong and sensitive playing of all the members in the band. In "A Child's Game," one gets a clear happy child-like feeling from the melody. In this tune as well as throughout the album, tight unison runs and Marlene's voice (in the form of melodic sweetening and Tania Maria-style scatting) are effective tools used throughout the scheme of the compositions.

Jerry Tachoir's playing has a nice overall flow in his lines as well as skillfully employing a number of soloistic devices in the form of double stops, colorful runs and strong motivic development. The rest of the band members are equally strong whether in a solo or supportive role. Listening and reacting with a strong sense of communication, they move through the intricate compositions with a positive flow and sense of commitment.

–Ed Saindon

Gert Mortensen
Bis LP 256
Grammofon AB BIS
Varingavagen 6
S-18263 Djursholm, Sweden
Per Nørgård, *I Ching*
Iannis Xenakis, *Psappha*
Elliott Carter, *Pieces for Timpani*

Fortunately, we are starting to see some fine recordings from Europe (particularly the Bis label) of percussion music. Gert Mortensen, a young percussionist with the Royal Danish Orchestra, presents three very fine performances on this recent recording.

*I Ching* is a marvelous 22-minute multi-percussion work for a well conceived array of wood, skin, and metal instruments. The four movements are taken from four of the sixty-four hexagrams present in the 1,000-year-old Chinese I Ching book. One of the four is No. 9, "Hsiao ch'u," and during this movement the performer chants "Number 9, number 9"; Mr. Nørgård must be a Beatles fan. Superbly written sections of polyrhythms, different beaters at once,

dynamic and rhythmic phasing, solo vibraphone, and so on, make this a work worthy of numerous performances. It will become available in 1985.

*Psappha* has been performed a handful of times in this country since 1976. Mr. Mortensen's interpretation is new to this reviewer, yet nevertheless demonstrates how the piece may be performed well in many different situations.

Four *Pieces for Timpani* by Elliott Carter are presented on this recording: Recitative, Canto, Saeta, and March. It's nice to have fresh recordings become available of standard repertoire. I commend Mr. Mortensen for presenting one new work, one work heard but not often, and one work performed very often. It shows quite a depth in his abilities.

Gert Mortensen proves to be a fine performer and interpreter of contemporary solo percussion music. His accuracy and musicality are evident throughout the recording. His instruments show that care was taken to select and tune them.

Perhaps percussion recordings from Europe will spur a similar movement in the United States. In any event, let's hope we can expect to hear more from the Bis label and Gert Mortensen.

–Rich Holly

**James Lambert**
*editor*
*Reviews*

**Difficulty Rating Scale**

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

**PROGRAMS**

**So you are not alarmed at the continued absence of *"Programs"* in *Percussive Notes*, let us assure you that they will continue.**

**All programs will appear in a special insert into the July issue, so we urge you to go on sending in your programs to Wilber England, I.U. Dept. of Bands, 2116 Wimbleton Lane, Bloomington, IN 47401.**

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BABATUNDE OLATUNJI African Percussion and Dance Workshop, July 15-August 10, 1985, in Vancouver, Canada. Learn from the master drummer and performer of *Drums of Passion* fame in a unique ensemble workshop. Rhythms from Nigeria, Senegal, Ghana, etc.; ritual dances; original songs. Affordable rates. Register now for discount. Write Africa West, 1918 Panorama Drive, North Vancouver, B.C. V7G 1V1, Canada. Phone (604) 929-3587.

CONCEPTS IN CONTEMPORARY DRUM SET MOTIFS by Tom Sayek – designed to assist both the advanced student and the professional drummer in developing a technique for the complex drum rhythms associated with Jazz Rock, Latin Rhythms, and Funk. Send $13.95 (book/cassette package), $7.95 (book or cassette only), plus $1.00 for postage and handling to: Creative Impulse Publications, P.O. Box 702, Edison, NJ 08818.

MUSIC IMPORTS – Brazilian Percussion Music. For further information and catalogues, contact: 2571 N. Oakland Avenue, Milwaukee, WI 53211. Phone (414) 964-8083.

SIXTH ANNUAL JAZZ DRUMMING WORKSHOP – Fulltime Staff: Ed Soph, Bob Breithaupt, Guy Remonko. June 24-28. Write: Jazz Drumming Workshop, School of Music, Ohio University, Athens, OH 45701. Phone (614) 594-6656.

NEW RECORD RELEASE – Pandit Sharda Sahai, Tabla Virtuoso. A landmark recording, the first LP devoted to an uninterrupted full-length solo in the tradition of the illustrious Benaras style. $10.00 each, plus $3.50 shipping. Available by mail from: Xylomusic, Box 406, 250 St. George Street, Toronto, Ontario, Canada, M5R 3L8.

EMIL RICHARDS PRESENTS "Calamari" (The Octopus). Cassette recording performed by the artist using many of the percussion instruments contained in his vast collection. Price, $9.95. (California residents add 6½% sales tax.) Send to: Emil Richards, P.O. Box 27037, Los Angeles, CA 90027.

MEDITATIO by David Colson for vibraphone/marimba (1 player); beautiful and challenging, $8. Include $1 for p&h to: Current & Modern Press, 1012 North Summit, Apt. 7, Iowa City, IA 52240.

LISTS I: HOTDOGS by David Colson for multi-percussion and oboe/english horn (1 player). Winner in the 1983 PAS Composition Contest; $10/score (2 needed for performance). Include $1 for p&h to: Current & Modern Press, 1012 North Summit, Apt. 7, Iowa City, IA 52240.

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The Drum Shop, Dearborn Heights, MI
The Drum Shop, Houston, TX
The Drum Shop, Las Vegas, NM
Drums Ltd./Franks Drum Shop, Chicago, IL
Drums Unlimited, Inc., Bethesda, MD
Frikk Drum Shop, Bergen, NORWAY
John Hartwig Musik, Copenhagen, DENMARK
Lake Charles Music, Lake Charles, LA
Lone Star Percussion, Dallas, TX
Modern School of Drumming, Whitehall, PA
Paul-Mueller Percussion Studio, Indianapolis, IN
The Percussion Center, Ft. Wayne, IN
Percussion Plus Ltd., Montreal, Quebec, CANADA
Percussion World, Inc., Birmingham, MI
Professional Drum Center, Spokane, WA
Rick's Drum Shop, Toledo, OH
S & S School of Music, Pottstown, PA
Kirk Scott's Drum City, San Antonio, TX
Soitin-Laine Oy, Turku, FINLAND
The Sound Box/La Boite de Son, St-Laurent, QUE, CANADA
Tommy's Drum Shop, Austin, TX
Joe Voda's Drum City, Inc., Omaha, NE
Steve Weiss Music, Philadelphia, PA
The Woodwind & The Brasswind, South Bend, IN

## Publishers

Alfred Publishing Co., Inc.
Arica West
Associated Music Publishing/G. Schirmer
C. L. Barnhouse Co.
Mel Bay Publications
Belwin-Mills/Cirone Publications
Boosey & Hawkes
ChoomBoonk
M. M. Cole Publishing Co.
Columbia Pictures Publications
Contemporary Music Project
Cortelu Publishing Company
Deschler Percussion Co.
DLA Publications
Doboe Publications
European American Music
Galaxy Music Corp.
HaMaR Percussion Pubs., Inc.
Hosmanek Publishing
The Instrumentalist Co.
J. R. Publications
Kemper-Peters Publications
Kendor Music, Inc.
Lang Percussion Co.
Joseph LaSpisa/Music Publishing
Alphonse Leduc & Cie.
Stanley Leonard Percussion Music
Les Editions Concept Neuf – New Concept Publishing
Lone Wolfe Publishing
Ludwig Publishing Co.
Manhattan Beach Music
Marimba Productions/Malletech
Meredith Music Pub.
Modern Drummer Magazine
Music for Percussion
Musikverlag Zimmermann
My Productions
National Association of Jazz Educators
New Music West
Nexus
Nichols Music Publications
Percussion Enterprises, Inc.
Permus Publications
C. F. Peters Corp.
Joseph Porcaro
Theodore Presser Co.
Pustjens Percussion Products
Repercussion
Carl Rigoli Publications
Seesaw Music Corp.
Sal Sofia
Somers Music Publications
Southern Music Co.
Studio 4 Productions
Ed Thigpen/Action Reaction
Tierolff – Muziekcentrale
Windsor Music Publications

## Academic Institutions

Allegheny College, Meadville, PA
Birch Creek Music Center, Door County, WI
California Institute of the Arts, Valencia, CA
Casper College Music Department, Casper, WY
University of Cincinnati Conservatory of Music, Cincinnati, OH
The Cleveland Institute of Music, Cleveland, OH
Creative Music Foundation, Woodstock, NY
DePaul University, School of Music, Chicago, IL
Drummers Collective, New York, NY
Eastern Music Festival, Greensboro, NC
Florida State University, School of Music, Tallahassee, FL
Indiana University of Pennsylvania, Indiana, PA
Wilfrid Laurier University, Waterloo, ONT, CANADA
Musicians Institute (PIT), Hollywood, CA
New Jersey School of Percussion, West Orange, NJ
Oberlin Conservatory, Oberlin, OH
University of Oklahoma, School of Music, Norman, OK
University of Oregon, Eugene, OR
Peabody Institute, Baltimore, MD
San Francisco Conservatory of Music, San Francisco, CA
The Shepherd School of Music, Houston, TX
Sveriges Slagverkares Forening, Stockholm, SWEDEN
Virginia Polytechnic Institute & State University, Blacksburg, VA

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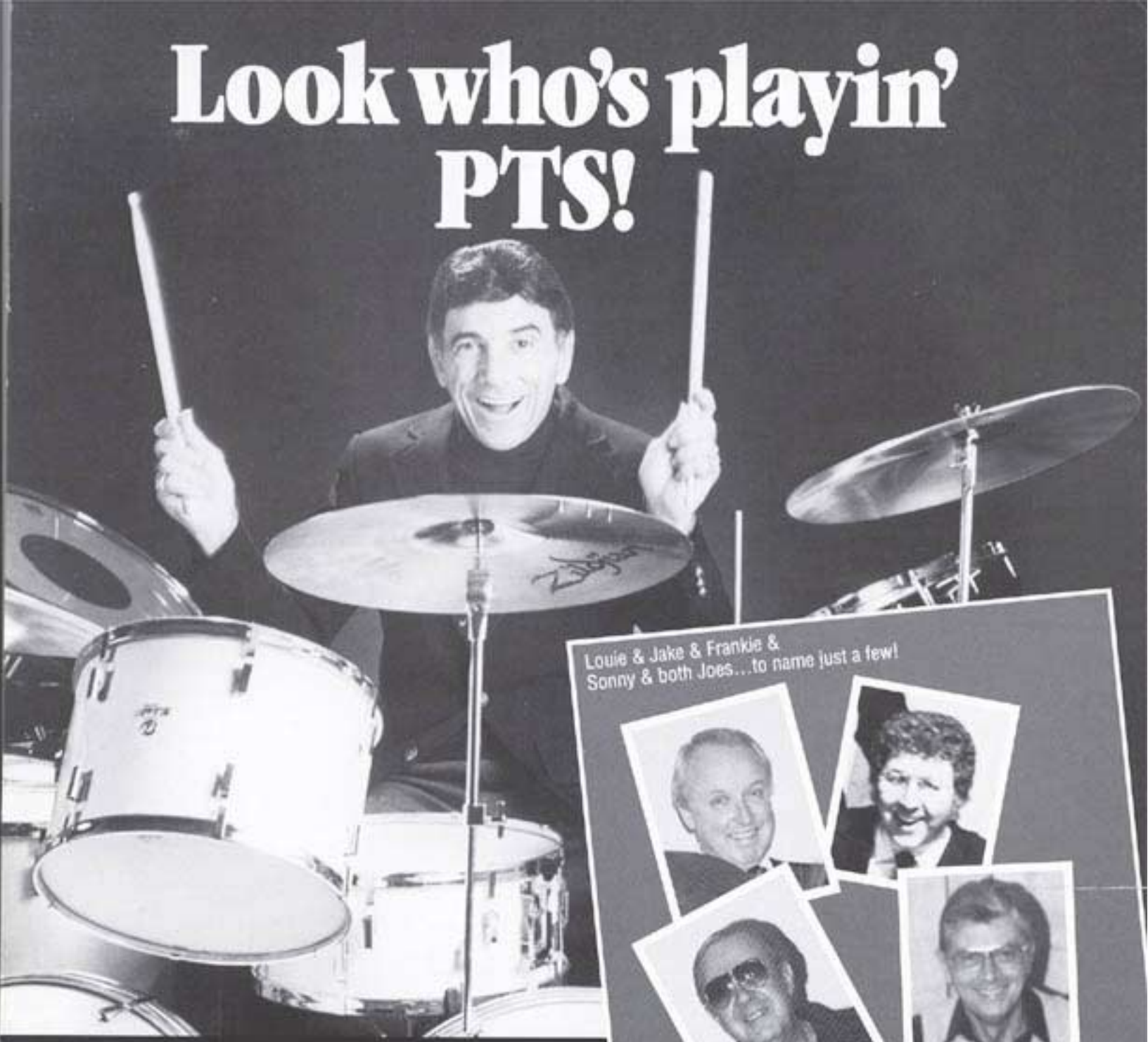

Louie & Jake & Frankie &
Sonny & both Joes...to name just a few!



CLOCKWISE FROM TOP:
LOUIE BELLSON
JAKE HANNA
(Jazz Artist/Teacher)
FRANKIE CAPP
(Jazz Artist/Bandleader)
SONNY IGOE
(Jazz Artist/Teacher)
JOE PORCARO
(Jazz Artist/P-I-T Educator)
JOE MORELLO
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