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Percussive Notes

official publication of the Percussive Arts Society

Volume 24, Number 1

October 1985

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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 subscription to *Percussive Notes*.

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PAS Ethics Committee Report

Recommended Complaint Procedures

Have you ever ordered something from an ad that did not arrive? Have you ever subscribed to a journal that you never received? If you have experienced any difficulties of this nature, there are a few simple procedures to follow that may help straighten out the problem.

First, contact the firm in writing. In your letter, state your full name, address (including city, state, zip code and phone number), and the nature of the complaint. This will allow the firm to trace the problem and contact you. If your order was shipped and lost in transit, the firm should trace the missing package and provide you with proof of delivery or a replacement package approximately ten to fourteen days after a tracer is begun. If there is a problem with the merchandise or publication, receiving your letter will allow the firm to explain the delay. Or if your original transaction "slipped through a crack in the floor," your inquiry will probably uncover the slip so that it may be processed normally. Be sure to keep a copy of your letter along with the date you mailed it.

Allow three to five days for your letter to reach its destination and about another seven to ten days to receive a reply. If you have not heard from the firm in two weeks, it is usually a good idea to place a follow-up phone call or send another letter.

After that point if you still have not had any response from the firm, contact the PAS Ethics Committee. Please send a copy of your original transaction and your letter(s) of inquiry, along with a covering letter explaining the problem. PAS will then contact the firm on your behalf. Please remember that PAS cannot guarantee a satisfactory resolution for both parties involved but will try to open the lines of communication so that a resolution may be more easily reached. If the firm has made no attempt to contact you or PAS after three weeks, PAS will record the name of the firm on a default list to be published in *Percussion News*.

It remains our conviction that almost all firms with whom PAS members come into contact are reputable and will stand behind their products and services. We trust that all of us will keep this in mind and will not let a few bad examples ruin an optimistic outlook on the world of percussion.

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Alfred Publishing Company, Inc., has announced the addition of **Patrick Wilson** of Van Nuys, CA, to its staff as associate music editor. Wilson earned a B.A. degree in Music Education from Western Illinois University, Macomb, and did graduate work at the University of Southern California, where he was elected to Phi Kappa Lambda and was a 1983 winner of the Wind Ensemble Competition, performing Milhaud, *Concerto for Percussion*. He has published articles in *Percussive Notes* and *Modern Percussionist* and is a former percussionist of the Chicago Civic Orchestra.



Patrick Wilson (photo: Ron Stewart)

A major campaign to promote drumming and electronic drums on Nickelodeon and MTV is being mounted by Simmons Electronic Drums, Kaman Corporation, Zildjian Cymbals and Hot Sticks. The two 30-second commercials, which feature 12-year-old drumming sensation **Josh Freese** and CB700, began airing nationwide in September and will continue through the end of 1985.



Josh Freese

James A. Coffin, marketing manager of percussion for Yamaha International Corporation in Grand Rapids, MI, has announced the appointment of **Jay Wanamaker** to the position of manager of marketing development/percussion. Formerly music editor of Alfred Publishing Company and adjunct professor at the University of Southern California, Wanamaker directed the percussion sections of the 800-member Olympic All-American Marching Band and of the 400-member Inaugural All-American College Band. As well as instructing the USC Trojan Marching Percussion Section, he is also director of percussion of McDonald's All-American High School Band. Highly regarded as a clinician and educator, he is the author of over 50 percussion publications. Wanamaker is chairman of both the International Drum Rudiments and Marching Percussion committees of PAS and host of the 1985 PAS International Convention in Los Angeles. In conjunction with his marketing duties, he will also serve as a marching percussion clinician for Yamaha.



Jay Wanamaker

Jim Atlas has announced that **Bernard Purdie** is now playing Tiger Cymbals by Atlas/UFIP. Purdie has played with Steely Dan, Jeff Beck, Dizzy Gillespie, Ray Charles, and Aretha Franklin, among other great artists. Tiger Cymbals present a wild array of iridescent colors which occur in the process of manufacture; all Tiger Cymbals are hand hammered and completely hand-made.

Drum Workshop reports that **Josh Freese**, 12-year-old drumming sensation from Orange County, CA, has chosen to endorse DW's complete line of bass drum pedals and hi-hat stands. He is currently using the 5002 double bass drum pedal, the 5000 turbo chain and sprocket bass

drum pedal and the 5500 hi-hat. Josh has studied with drummers Matt Johnson, Greg Bissonette and Vinnie Colaiuta.



The Eugene Symphony Orchestra percussion section: William Bowles, Randal Larson, Virginia Bear, Robert Kempf, and Owen Bjerke. Not shown: Charles Dowd.

DCI Music Video has announced the release of "In Session," an instructional video featuring **Steve Gadd**. This video shows Gadd in the studio working up compositions and arrangements with two all-star trios, among whom are Richard Tee, Will Lee, Jorge Dalto, and Eddie Gomez. The music ranges from jazz to funk to reggae to Latin.

Ed Saindon has released his debut album, "Different Strokes," on his own World Mallet Records. The LP spotlights six of Saindon's own compositions as well as the talents of Ed Uribe on drums and percussion and Bruce Arnold on guitar. Saindon is instructor of percussion and ensemble performance at Berklee College of Music, a featured clinician at major jazz festivals, and an author and columnist.

Clarence Williams has returned to the drum business and is now with Drums Limited, Chicago. He is noted for his custom-made percussion instruments, including his concert snare drum, which is used around the country and in Europe.

Modern Drummer Publications is proud to announce the winners of the prestigious *Modern Drummer Magazine* 1985 Readers Poll. The winners this year were - hall of fame: **Louie Bellson**; rock drummer: **Neil Peart**; country drummer: **Larrie Londin**; big band drummer: **Buddy Rich**; reggae drummer: **Sly Dunbar**; multi-percussionist: **Neil Peart**; electric jazz drummer: **Omar Hakim** and **Danny Gottlieb**; funk drummer: **David Garibaldi**; studio drummer: **Steve Gadd**; mallet percussionist: **Gary Burton**; classical percussionist: **Vic Firth**; up and coming drummer: **Larry Mullen, Jr.**; Latin/Brazilian percussionist: **Airto**; best recorded performance: **Neil Peart**, for *Grace Under Pressure*; mainstream jazz drummer: **Alan Dawson**; best all-around drummer: **Steve Gadd**.

Newsline

Dr. John Baldwin, editor

For the sixth year, Ohio University hosted the Summer Jazz Drumming Workshop during June, featuring resident faculty members **Ed Soph**, **Bob Breithaupt** and **Guy Remonko**. The schedule consisted of private and group lessons, clinic sessions, daily listening, history of jazz drumming classes, rehearsals and performances. Additional areas of study included chart reading, brush technique, Latin accessory percussion, and snare drum technique.

In May **Warren Howe** participated in the U.S. Military Academy Band's Recital of Contemporary Music. His program included Payson's *Twittering Machine*, a composition based on the Paul Klee painting of the same name. During the performance an image of the painting was projected on a screen. The program was also presented in public schools in Greenwich, CT., through an MPTF grant.

Arvin Scott recently conducted a clinic at the Dick Dicenso Drum Shop and authored an article, "Effective Practicing" in *Drum-O-Gram Newsletter*. Scott has studied with Alan Dawson and Bob Moses, and at the Berklee College of Music. He is on the faculty of the Academy of Musical Arts and plays with a variety of groups in the Boston area.

Nachiko Maekane, **Morris Lang**, **Larry Spivack**, **Ian Finkel**, and **Elliot Finkel** are the featured artists on a new 25-minute cassette produced by Lang Percussion to demonstrate the new line of Saito professional mallet instruments. Percussionist **Efstratios Vavagiakis** engineered the recording. Two hundred free copies are available from Lang Percussion Inc., 633 Broadway, New York, NY 10012.



Percussionists (L to R): Elliot Finkel, Ian Finkel, Larry Spivack, Morris Lang, and Nachiko Maekane.

June 4 marked the Carnegie Recital Hall debut of the Manhattan Marimba Quartet (**William Trigg**, **Kory Grossman**, **Bill Ruyle** and **James Preiss**). They performed works by Ockeghem, Mendelssohn, Villa-Lobos, and three world premieres by Larry Lockwood, Steve Reich, and Nancy Laird Chance. The quartet also appeared on NPR's "Morning Edition," WQXR and Voice of America radio, and at Christ and St. Stephen's Church.

Under the combined leadership of **Robert Halseth**, director of bands, and **James Sewrey**, instructor of percussion, the Carroll College Music Department hosted a one-day mallet-keyboard workshop for area students in April. The ensemble was also featured at the spring concert of the Carroll Band, performing two arrangements of works by J.S. Bach; in these, the choral quality of the mallet playing was especially well received.



Carroll College Mallet Keyboard Ensemble

New York City percussionist **Steven Machamer** toured Puerto Rico with the Brooklyn Philharmonic Chamber Ensemble last February, performing at the University of Puerto Rico, Rio Piedras and Humacao. Noteworthy on the programs was his execution of Joseph Dale's early 19th-century *Grand Sonata*, for pianoforte, tambourine, flute, violin, and cello, which required a specially made tambourine and knowledge of thirty-four notational symbols of execution.

Last April the Rosewood Percussion Duo (**Greg** and **Judith Murrary**) toured Oregon and the west coast of British Columbia. Engagements included the Northwest Booking Conference, clinics sponsored by Ludwig Industries, and a lecture concert at the University of Victoria. The duo also performed in Edmonton, Alberta, in May, and at percussion workshops held at Whitworth College, Spokane and Red Deer College, Alberta.

The Jerry Tachoir/Van Manakas Duo performed this summer at the Montreal Jazz Festival, the North Sea Jazz Festival in

Holland, and the Pori Festival in Finland; the duo also produced a new jazz album.

While on sabbatical last spring, **George Gaber**, professor of percussion at Indiana University, conducted a percussion workshop in Santiago, Chile, and took part in the premiere of Bartok's *Sonata for Two Pianos and Percussion* in the People's Republic of China, performing with two Chinese pianists and a Chinese percussion professor.



Members of the Würzburg Percussion Quartet (from left to right: Michael Ort, Wolfgang Schneider, Martin Amthor, and Rainer Römer) who won third place in the Gaudemann Competition for the performance of contemporary music, in Rotterdam, the Netherlands. Last year Martin Amthor won second prize (no first prize was awarded) in the International Percussion Competition in Barcelona.

John Alfieri, percussion instructor at Interlochen Arts Academy, hosted the Academy's annual Percussion Day on April 25. The day featured recitals and clinics by Interlochen alumnus **David Friedman** and by **Robert Becker**. The IAA Percussion Ensemble, which had recently completed its annual tour of Michigan, also performed. The ensemble may be heard on a new album (Mark MC 23660), available through Interlochen Center for the Arts.



David Friedman at Interlochen Arts Academy 1985 Day of Percussion



Robert Becker and John Alfieri at Interlochen Arts Academy 1985 Day of Percussion

In January **Bill Youhass** of Fall Creek Marimbas spent two weeks in Moscow and Leningrad. Besides attending many performances, visiting the Moscow Conservatory, and other cultural and historic places, he met with percussionists from several Soviet orchestras with whom he exchanged ideas and information, and also some toasts.

Percussion Group/Cincinnati will travel to Hungary, in summer 1986, for ten days of concerts and workshops in several cities in both jazz and classical music festivals. The group will also perform *Renga With Music For Three* with the Cincinnati Philharmonic Orchestra. This work was written for them by John Cage and was premiered in Ann Arbor at PASIC '84. Members of the Group are **Bill Youhass**, **Allen Otte** and **Jim Culley**.

Recent percussion performers and performances at the University of Gothenburg, Sweden have included the Percussion Ensemble (music by Reich, Stout, Siegel, Gordon, and G.H. Green), **Roger Carlsson** (music by Miki, Norgard, Mason, Rosenzweig, Rolnick, and Dao), and **Johan Soderberg** (music by Miyoshi and Blake). **Pentti Niemi** is the director of percussion studies.

The Repercussion Unit recently took part in the ninth annual Contemporary Music Festival at California Institute of the Arts, performing original works for mallet instruments, drums, found objects, electronics, and world folk instruments with a new inflatable multi-media sculpture. They have also performed at the Dorothy Chandler Pavilion in Los Angeles. Members include **Lucky Mosko**, **Jim Hildebrandt**, **John Bergamo**, **Ed Mann**, **Gregg Johnson**, **Larry Stein**, and visual artist **Michael Marks**.

Leigh Howard Stevens gave a marimba clinic at Eastern Illinois University on March 20. The clinic was hosted by Johnny L. Lane, professor of percussion, and the Selmer-Ludwig Company, and was attended by over 30 people.

Norbert Goldberg, editor of the ethnic percussion feature in *Percussive Notes*, gave a class on Latin and Brazilian drumming at the University of Miami last April, and also held a "hands-on" clinic on Brazilian percussion at the New York State Day of Percussion at Brooklyn College in May. He recently returned from a cruise - with stops in Bali, Manila, and Hong Kong - and a month's stay in Tokyo, where he played drums with Chita Rivera.

Gary Brain, timpanist and co-principal percussionist of the New Zealand Symphony, was last year awarded the Distinguished Order of the British Empire by Queen Elizabeth for his promotion of music and the performing arts among young people. He is one of the youngest recipients of this honor. Brain has devised a one-man percussion program, utilizing over 1½ tons of instruments, which he has presented in schools throughout New Zealand and Asia during the past fifteen years. He has also written a ballet for 22 dancers and percussionist, and has appeared several times on New Zealand television.



Timpanist Gary Brain (photo: Pat Travers)

Drummers Collective, in collaboration with Sam Ash Music and Simmons, presented a Simmons Clinic in April. Over 100 drummers were on hand for several presentations, including performances by **Kim Plainfield** and two students, **Kenwood Dennard** and student, a demonstration by **Tim Root**, and clinics and workshops by **David Samuels** (vibe and marimba improvisation) and **JJ Juliano** (drum care).

Tommy Price taught a four-week master class in June at the Drummers Collective in New York City.

**Percussive Arts Society
is more than just
a magazine subscription**

In March **Marilyn Rife** was soloist with the Winters Chamber Orchestra in Milhaud, *Concerto for Percussion and Small Orchestra*. She is assistant principal timpanist and percussionist of the San Antonio Symphony and on the faculty of Trinity University.



Percussionist Marilyn Rife (photo: Mary Wagner)

In April **Mario Gaetano** was guest soloist with the Asheville Symphony Orchestra in Mayuzumi, *Concertino for Xylophone and Orchestra* and performed Bartok, *Sonata for Two Pianos and Percussion* in Asheville with percussionist **Byron Hedgepeth**. Gaetano was a soloist in a concert of the music of George Hamilton Green with the marimba ensemble at Western Carolina University, Cullowhee, NC, where he is currently instructor of percussion.



Mario Gaetano

Johnny Lee Lane, professor of percussion at Eastern Illinois University, is principal percussionist of the Black Music Repertory Ensemble. Under the direction of Dr. Samuel A. Floyd, Jr., the group will perform in major concert halls around the country twice a year.

Coming Events

The 13th Annual In-Service Conference of the National Association of Jazz Educators will be held January 9-12, 1986, at the Marriott Hotel, Anaheim, CA, a 1,000-room facility located adjacent to Disneyland. Attendance is expected to be nearly 1,500 members and guests from around the world. (This year's convention attracted registrants from England, Europe, Japan, Australia, and Canada.) The 1986 Conference will again feature top professional per-

formers/clinicians, 11 outstanding school groups (junior high through college), over 25 clinics (vocal, instrumental, string, and media), as well as the finals of the Southern Comfort National Collegiate Dixieland Jazz Competition. For more information, please contact Matt Betton, Executive Director, Box 724, Manhattan, KS 66502.

From Alaska to Maine, from Hawaii to Florida, Americans will have the opportunity to hear their finest musicians playing every variety of American music during the week of November 4-10, 1985. This explosion of activity is all part of Ameri-

can Music Week, sponsored by the American Music Center in conjunction with the 20th Year Anniversary Celebration of the National Endowment for the Arts. Beverly Sills is chairperson of the committee of sponsors.

On the Move

Jack Goodwin has joined the staff of the New York School for Commercial Music, Manhattan, as percussion and drum set instructor. His performing credits include opera and symphonic concerts as well as pop and jazz. Among his Broadway credits are appearing with the International Touring Company of "A Chorus Line," and on Broadway for the same musical, with Liza Minelli in "The Rink," with Chita Rivera and Doug Henning in "Merlin," and in "42nd Street." Goodwin has also recorded albums, TV shows and jingles. He is presently free-lancing and teaching in New York. He obtained a Master's degree in percussion from Brooklyn College.

Stu Chafetz has accepted a position with the National Orchestra of New York. He is a 1985 graduate of the College-Conservatory of Music, University of Cincinnati. While at CCM he was a student of Jim Culley, and member of the Percussion Group/Cincinnati. Chafetz spent the past summer as principal percussionist at the Chataqua Summer Institute.

Drummers Collective, New York City, has added drummers **Bob Moses**, **Guilherme Franco**, and **Sandy Gennaro** to the staff. **Les DeMerle** has also returned to full-time teaching.

Robert Davis will become a new member of the United States Navy Band, Washington, D.C., in December. He studied percussion with Johnny Lane at Eastern Illinois University, and is presently playing in a Navy band in California.

Timpanist **Tracy Davis**, a former student of the College-Conservatory of Music, University of Cincinnati, has accepted a position with the Midland-Odessa Symphony. She replaces **Patsy Dash**, also a former student at CCM.

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News from the Industry

Dr. John J. Papastefan, editor

Effective volume 24, no. 1 (October, 1985) the "News from the Industry" column will contain only information on new products. Due to limited space and advertising policies we can no longer print general releases from stores listing business particulars or manufacturers listing regular product lines. Publicity releases must feature a specific *new* product or service. Please help by sending only information on new products.

Simmons Group Centre, Inc., 23917 Craftsman Road, Calabasas, CA 91302, has announced the introduction of the Simmons SDS9, an instrument of the electronic generation designed to give players the facility and control of conventional acoustic drums plus the creative possibilities of modern technology. Special features include the newly developed drum pads, which represent a major advance in both feel and technology. The snare drum pad also allows rimshot capability. For more information and a special demonstration, contact a Simmons dealer.



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Pro-Mark Corp., 1076 Craighead Drive, Houston, TX 77025, has just introduced the Pro-Mark "Rattler," designed for drummers who want that extra sizzle from their cymbals. It is available in large or small bead with a 22" standard size that is easily trimmed to fit any smaller size. It fits any standard size cymbal stand or holder and requires no modification of cymbals or stands. The "Rattler" is available from selected dealers or directly from the manufacturer. For additional information, contact Pro-Mark.

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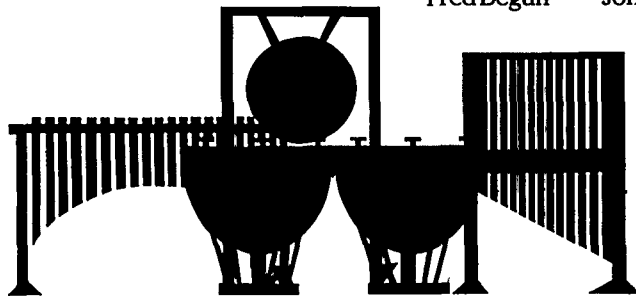
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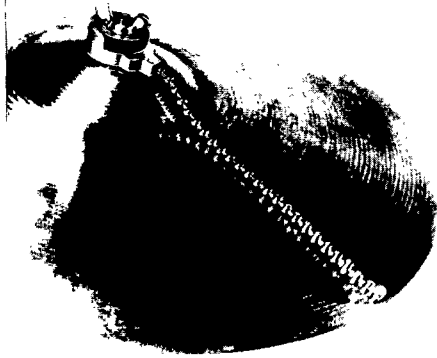
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Fall Creek Marimbas (photo: Mayhew)

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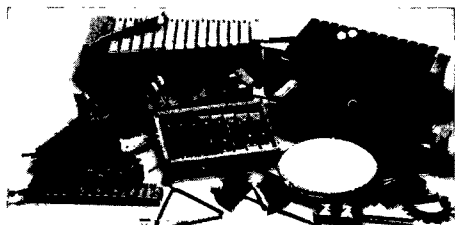


The Wm. Lewis & Son division of On-Site Music Group, 3000 Marcus Avenue, Suite 2W7, Lake Success, NY 11042, reports the exclusive U.S. distribution of Golden Bridge ORFF Schulwerk Instrumentarium. The full line of GB rhythmic and melodic percussion instruments are handcrafted in Holland and include such features as all-wood tone chambers and genuine rosewood or aluminum alloy bars. For a complete catalog, please write to the above address.

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Golden Bridge ORFF Schulwerk Instruments

Premier Percussion USA Inc., 105 Fifth Avenue, Garden City Park, NY 11040, has added a new drum kit, featuring larger drum sizes and several new finishes to their Royale line. A selection of covered and lacquered wood finishes are available. Other cosmetic features include black finished shell interiors and a black front bass drum head with a special APK logo. For more information concerning Premier APK drums, contact the address above.



Premier new APK drum kit (photo: Neville Chadwick)

C-Tape Developments, P.O. Box 1069, Palatine, IL 60078, reports availability of their "CACTUS" digital electronic drums. The starter kit has three toms, bass drum, snare drum and includes pads and cables. For further details, contact the above address.



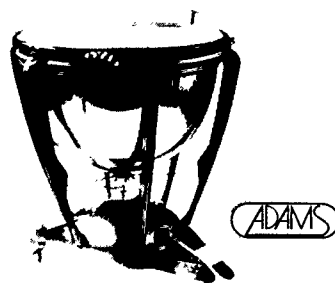
Cactus digital electronic drums

Duraline Industries, Inc., (Duraline/Syndrum) 9624 Alpaca Street, South Monte, CA 91733, has announced a new location and a reorganization. The changes

will effect a more streamlined operation and better service. The new president is Steve Griego; Dottie Rogers heads the tele-marketing division.

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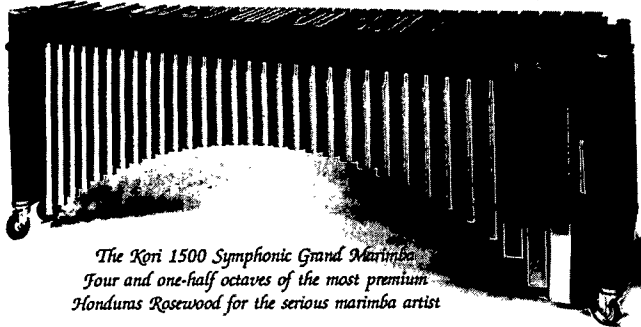
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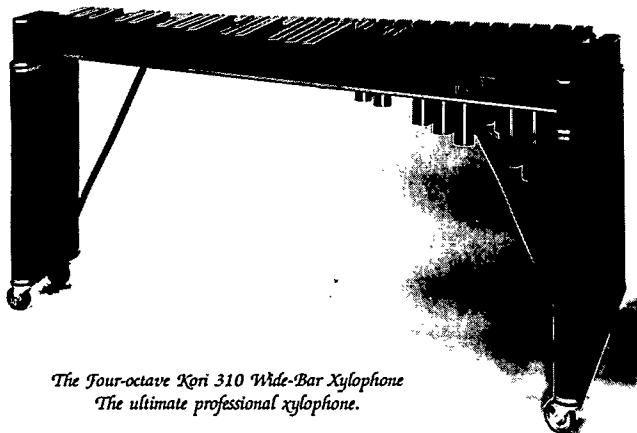
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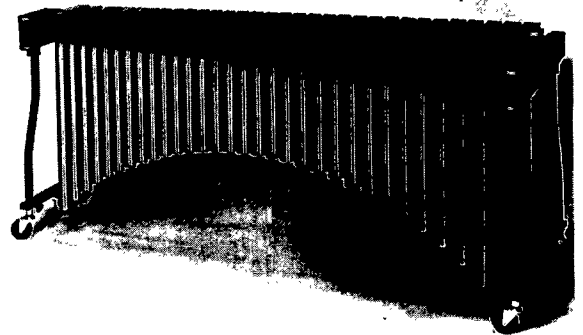
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Chapter Activities

John Beck, editor

Florida

The Florida chapter of the Percussive Arts Society recently presented **Leigh Stevens** in clinic and concert at both the University of Miami, Coral Gables, and the University of South Florida, Tampa. The concerts were sponsored in part by the Ludwig division of the Selmer Company. **David Coash**, percussionist with the Florida Orchestra and professor of percussion, University of Tampa, will serve as chairman of the chapter beginning in September, 1985.

Illinois

On May 5, 1985, the Illinois Chapter of the Percussive Arts Society presented its annual Day of Percussion. This year's event was hosted by **George Hattendorf** at VanderCook College of Music in Chicago. The day opened with the VanderCook Percussion Ensemble, under the direction of George Hattendorf, performing several mallet quartets and a "Fugue for 3 Telephone Books" by Ward Durrett. After this traditional opening, a clinic on ethnic percussion was presented by **Bruce Carver** and **Barry Grossman**, both free-lance percussionists based in Chicago, who demonstrated the use of authentic tabla techniques in a more "contemporary" fashion. Other clinics were offered by **Jeff Neuhauser**, of Paiste (cymbal selection and care), **Fred Sanford** and the Cavaliers Drum and Bugle Corps percussion section, **Dave Dombeck**, instructor (marching percussion), and **Dave Lang**, studio player, Chicago (studio drumming). Door prizes were awarded by Paiste, Sabian, Ludwig, and Mike Balter, and food concessions were sponsored by Bill Crowden's Drums Ltd. Special work on the event was done by **Ward Durrett**, **Bill Woods**, **George Hattendorf**, and **David Collier**.



Fred Sanford and the Cavaliers Drum Line perform at the Illinois Day of Percussion, May 5, 1985.

The new chapter officers are: **Robert Chappell**, Northern Illinois University (president), **George Hattendorf**, VanderCook College (vice-president), **David Collier** (secretary), and **Dave Foder**, Western Illinois University (treasurer).

Indiana

The Indiana Chapter of PAS held its Day of Percussion on April 27, 1985, in Muncie. It was hosted by Ball State University through the efforts of chapter president **Erwin Mueller**, Ball State University. The day witnessed a variety of musical arts, beginning with a presentation on computer-assisted composition by **George Wolfe**, saxophonist and professor at BSU. "Guatemala through Its Music," presented by **Lawrence Kaptain** and **Allison Shaw**, offered a discussion of the marimba in Guatemala and included recordings and slides of Guatemalan marimba bands. Lawrence Kaptain was also featured in a performance of Guatemalan composer Jorge Sarmientos's "Concertino para Marimba y Orquesta." **David Samuels** (sponsored by Ludwig Industries) presented a jazz improvisation clinic in which members of the audience participated. This was followed by concerts involving the Indiana State University Steel Drum Band, Ball State University Percussion Ensemble and Marimba Ensemble. The final concert featured David Samuels, assisted first by the ISU mallet ensemble and then by members of the BSU faculty jazz quintet. The concert closed with Samuels and BSU jazz pianist **Frank Puzzulo** in duo. The Day of Percussion was supported by Ludwig Industries, PAS, and Ball State University.

New Jersey

The New Jersey Chapter of PAS sponsored an evening of percussion on June 5, 1985, at Kean College of New Jersey. The New Jersey School of Percussion Ensemble, featuring **Glenn Weber**, **Phyllis Floyd**, **Rick Mattingly** and **Bill Miller** opened the program. Clinicians were **Steve Leszczynski**, marketing manager of Profile Cymbals, **Andy White**, studio drummer who has recorded with the Beatles, Tom Jones and the BBC Orchestra, **Glenn Weber** (on small group performance), with Al Prince on keyboards and **Ronaldo Jorge** on trombone, and **Danny Gottlieb** (on drum set performance).

North Carolina

The North Carolina Day of Percussion was held on the campus of Appalachian State University on April 13, 1985. The day began with a hands-on clinic in the making

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and playing of steel drums, led by guest clinician **John Ned** of Trinidad. All the participants had an opportunity to sink, groove, cut, and tune a raw drum. The session concluded with a performance by the Appalachian State University Steel Orchestra. The afternoon offered a variety of different hands-on sessions. **Andrew Booze** and **Julia Harrell** were the clinicians for the wrapping and making mallets session, and **Scott Meister** demonstrated how to make a castanet machine and a concert woodblock holder. The final clinic was on Middle Eastern drum techniques utilizing doumbecs, tars, and bendirs. The session began with a performance by the ASU Middle Eastern Drum Ensemble; in the course of the session all the participants had a chance to try their hands on the different drums. The successful Day of Percussion ended with a performance by the Appalachian State University Percussion Ensemble, under the direction of Scott Meister.

Utah

The Utah Chapter of the Percussive Arts Society held its annual Utah Percussion Festival (Day of Percussion) on February 23, 1985, at the University of Utah in Salt Lake City. The Festival involved Utah percussion students of all ages in solo and ensemble competitions. Prizes and awards were presented to the outstanding participants. The Festival concluded with a joint concert presented by the Percussion and Marimba Ensembles from the University of Utah and Brigham Young University. Judges for the Festival included **Ron Holdman**, **Chris Cheeley**, **Ron Brough**, **Dennis Griffin**, **Bob Campbell**, **Gary Davis**, **Mike Cottam**, **Gregg Hanson**, and **Douglas Wolf**, chairman.

Nova Scotia

The Maritime Chapter of Percussive Arts Society held its second annual Day of Percussion on February 9, 1985 in Halifax, Nova Scotia. The event commenced with a concert involving the Dalhousie University Percussion Ensemble (**Jim Faraday**, director), a trio of students from **Al Resk's** drum studio, solo marimba works performed by students of Mount Allison University, Université de Moncton and Acadia University, and two works by the St. Francis Xavier University Percussion Ensemble, under the direction of **Tom Morgan**.

Three drum set clinics, ranging from beginner to advanced levels followed. **Tom Morgan**, presently percussion instructor at St. Francis Xavier, presented two of the clinics, while **Peter Magadini**, teacher, performer and drum set clinician for Slingerland Drum Company in Canada, gave the third.

The Montreal-based percussion quartet, Répercussion, gave an open master class with the Halifax City Schools Senior Percussion Ensemble, under the direction of **Allan Gaskin**, and The Percussion Ensemble, directed by **David MacRae**. The Percussion Ensemble consists of students from Acadia University, Mount Allison University and Université de Moncton. The event was brought to a close with a concert by Répercussion.

The second annual Day of Percussion had an increase of approximately one hundred registrants. Executive chapter officers are **D. Allan Gaskin** (president), **James Faraday**, first vice-president, **Al Resk** second vice-president), **David MacRae** (secretary-treasurer), and **Artie Irwin** (director).

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Maritime Chapter Executive (from left to right): Al Resk, D. Allan Gaskin, James Faraday, David MacRae; not shown: Artie Irwin.



2nd annual Day of Percussion held by the Maritime Chapter in Halifax (from left to right): Robert Lepine, Chantal Simard, Peter Magadini, Aldo Mazza, Pierre Dube, Tom Morgan.



Old Brake Shoes never die! Here a number of old automobile brake shoes and a variety of items, including an old fashioned wash tub, are used in a special presentation at the second annual Day of Percussion organized by the Maritime Chapter and held in Halifax, Nova Scotia. Society president Allan Gaskin, right, directs while Scott Bishop, Dave MacRae, David Cronkite, and Michel Deschenes demonstrate.



Peter Magadini gives a drum set clinic at the 2nd annual Day of Percussion of the Maritime Chapter.

Ontario

Despite the inclement weather conditions, the PAS Ontario Chapter's fifth annual day of percussion, held at Wilfrid Laurier University, Waterloo, on March 31, 1985, was a great success. **Beverley Johnston** of Toronto started the ball rolling with a marimba clinic, featuring many aspects of keyboard technique. She then demonstrated from her concert repertoire and ended with a question/answer session. A short lunch break followed, along with time allotted for visiting the extensive displays representing most major brands of percussion equipment. The pace was stepped up in the afternoon. **Claude Desjar-**

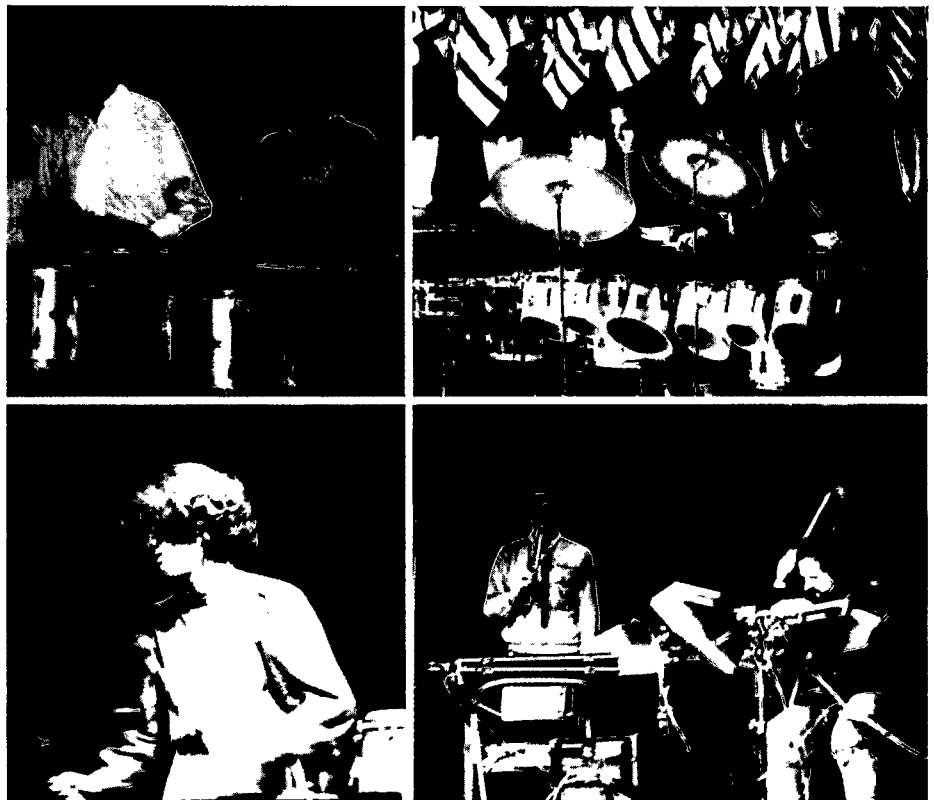
dins presented a clinic on electronics in the the modern percussion field and held an in-depth discussion about emulators, drum machines, electronic drums, triggers, and computers. Later **Thomas P. Hannum**, program director of the Garfield Cadets, and the Ventures Drum Corps put on an extensive demonstration, along with a discussion of the changing scene of marching percussion. Hannum outlined the rigorous percussion training program of the Garfield Cadets and showed video tapes of the group in action; also included was a snare drum solo performed by one of the Ventures. The evening concert featured the *Resonance Percussion Ensemble* (of the Waterloo County Separate School Board), under the direction of **Gary Tomlin**, **Bev**

Johnston performing pieces for solo marimba, marimba with piano accompaniment, and marimba and tape, the *Ventures Drum Corps*, under the direction of **Dave Phillips**, and **Claude Desjardins**, who along with **Ron Allen** on Lyricon, launched a jam session in the vein of King Crimson.

The Day of Percussion was a tremendous success, and all who attended (including the legendary **Robert Zildjian**, of Sabin, who flew in from Bermuda especially for the occasion) acknowledged the outstanding job that host **Michael Wood** did in organizing this amazing display of Ontario's percussive talent.

(Excerpted from a report by *Juris Vinters*, a grade 10 student and a percussionist in the London Youth Symphony and the Fanshawe Community Orchestra.)

Highlights from the 9th annual Ontario Day of Percussion.



Top: "Ventures" Drum Corps. Left: Beverley Johnston, marimba. Right: Claude Desjardins, electronic drums.



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Marimba Clinic

Gordon Stout, editor



Toward the Reality of Concert Marimba

by Michael Baker

The past decade has seen considerable growth and interest in the idea that the marimba can become an accepted concert instrument. A handful of performers in the world have built careers entirely around the marimba with some degree of success, through concert performances, recordings, composing, and a variety of marimba related products. Many new publishing companies specializing in music for the marimba and other mallet percussion instruments have been started. A new degree of technical and expressive virtuosity has emerged, allowing the performance of more demanding, exciting, and rewarding literature.

With this growth, an increasing number of percussion students have felt a desire and need to specialize in the marimba as an instrument apart from the general body of instruments of the percussion family. A lively debate has emerged as to whether students should pursue a serious study in solo marimba. The argument against this course is well known: there is no work for a marimba specialist and one needs to be fluent on all the percussion instruments in order to make a living in performance. This argument brings up several important questions to consider, such as how many students enrolled in percussion programs outside of major conservatory-oriented schools are seriously intending to pursue a professional career in percussion performance, how many will look to percussion training as a sole means to earn a living, and how many will actually find the few top positions in professional percussion? The odds are that many students will not become full-time professional percussionists, but rather will find work in education, other music related fields, and fields totally unrelated to music. Many students will go on to become dedicated amateurs, retaining a keen interest in the percussive arts.

On the other hand, as the few dedicated marimba professionals can tell, it is possi-

ble to make some kind of living with the marimba. While it is true that there are currently more opportunities for general percussionists, a niche is opening for the marimba and the marimba player. It is possible to look toward the future when the marimba will be recognized as a concert instrument, and will be in demand for recitals and concerto appearances.

The marimba is by far one of the most interesting and rewarding members of the percussion family. It is also one of the most unique instruments in that it combines many of the qualities of other musical instruments, and, as opposed to the rest of the percussion family, can captivate audiences with its warm, rich sound, unique resonance, and wide range of colors. As one prominent marimbist puts it, a change of mallets can transport the listener from the Renaissance to the 21st century. While there have been many articles for marimbists discussing different techniques, stickings, and transcriptions, this article will offer encouragement and some guidelines to the student who wants to specialize in the marimba and take part in establishing the instrument as a legitimate concert instrument.

The first step for the aspiring concert artist is to locate and study with a first-class marimbist. Some well-known marimbists teach at colleges and universities, offering the aspirant an opportunity not only to study with them but also to receive the benefits of being attached to a music school – for example, performing in percussion ensembles and orchestras, and pursuing other intellectual studies. Other well-known marimbists teach privately, outside of a school environment.

The need to study with a first-class marimbist cannot be over-emphasized, as only someone who has truly mastered the instrument can convey to the student the subtle intricacies of marimba performance. Many players naively believe all one needs to do is *hit* the marimba. But marimba

players no more just 'hit' a marimba, than does James Galway just *blow* into a flute. There are some things that professional marimbists can teach that the average competent percussionist cannot. Find a first-class marimbist, study intensely with that person, and be prepared for hard work.

Another important step in becoming a marimbist is learning how to perform. Spending sixteen hours a day in a practice room is fine, but there is no way to learn how to perform except by performing. In order to establish the marimba as a concert instrument, there need to be marimba concerts. Take advantage of every opportunity to perform, and to demonstrate what a marimba is and what it can do. There are plenty of performance outlets aside from the standard one or two required student recitals at school. Other instrumentalists might welcome a change of pace and the occasion to perform in a duet or as a soloist with marimba accompaniment on their recitals. Concerts on campus or in the city are always possible – why be limited to the concert hall? Performances in the community, at churches, elementary schools, nursing homes, and shopping malls are always welcomed. There are several fine marimbists who play on the streets of New York, earning a nice income while exposing future ticket and record buyers to the sound of the marimba.

While performing you are not only exposing many more people to the marimba, you are also developing important skills, such as confidence, poise, stamina, repertoire, and experience in facing problems. Live performances give the performer a chance to try out ideas in an actual concert setting. Try the phrase one way one time, differently a second time. The performer might ask him or herself, "Can I really play that run outside of the practice room? Do I have the stamina to play a full program? Does my program order work, or do I need to change it? What happens if a mallet

breaks? Am I ready to give a professional concert?" Only by performing can these questions be answered.

The area of performance literature is an important concern to the aspiring concert marimbist. While many players will complain about not having enough substantial marimba music available to sustain a professional career, the reverse is true: there is plenty of important literature available, and more and more is being composed by prominent composers. The several concert marimbists today do not suffer from lack of adequate literature; many of these artists have in fact commissioned composers to write music specifically for the marimba. Most of the literature they perform is quite demanding and requires a great deal of effort.

A good place to start in locating original marimba music of substance is in *Percussive Notes*. For example, a recent issue gave a list of Japanese marimba music; there are also always dozens of concert programs listed in the back of the journal. Beyond this, catalogs from music publishers usually contain brief descriptions of works published. And even a brief letter to a prominent marimbist asking for suggestions will point the performer in the right direction.

Another place to find literature appropriate for marimba concerts is in music composed for other instruments, such as the violin, guitar, flute, and piano. There is a great deal of controversy on the subject of transcriptions, and my feeling is that transcriptions and arrangements *should* be a part of the marimbist's repertoire. Music from previous centuries, not composed specifically for the marimba can offer a good contrast to modern marimba music. Transcriptions give the audience a chance to hear the marimba in a different style. Arrangements can lend familiarity to a program which would otherwise be unknown to the general public, and performances of well-known works for other instruments can generate a little healthy notoriety. One noted marimbist says that there would be less controversy over transcriptions if there were better transcriptions to perform. Music is music regardless of the medium, and the creative artist takes advantage of every opportunity to perform great music. In my view there is nothing wrong with borrowing from other instruments, as long as the piece is arranged effectively for marimba and the performer is up to the demands of the music.

It is important to understand that the road to establishing the marimba as an accepted concert instrument is full of obstacles. In addition to the study and hard work required to first learn how to really play the

instrument, marimbists need to develop a wide understanding of what a marimba is. They also need an audience to support the marimba, composers to write music for it, and above all, to have it accepted as a legitimate concert instrument. To achieve these goals, a great deal of effort must be spent in showing the general public that the marimba is a beautiful and exciting musical instrument, worthy of consideration. There needs to be dedication among marimba players to the basic foundation of all our goals. We need to believe that what we dream about can happen. Once I asked my teacher if anybody really cares that I play the *Mexican Dances* to which he replied, "If you don't care, why should anyone else?" We need to care enough about our goals to put in the work to achieve them. We need people to play the marimba.

Michael Baker graduated from Ithaca College, where he studied with Gordon Stout.



Gordon Stout
editor
Marimba Clinic

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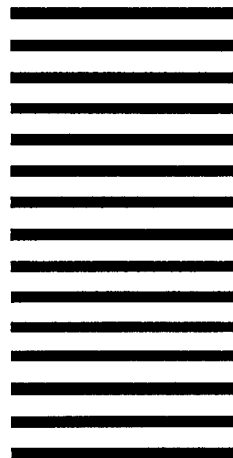
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Marimba Exchange

Marimba Rolls: Mallet Position and Sight Reading

by Linda L. Pimentel

This question was asked of me by Gerald Jones of London, England.

"I was taught to roll on the marimba with the left mallet head positioned farther from the body and the right mallet head positioned closer to the body. Is this the correct position for a two mallet, single tone roll, and, if so, why? Also, how can I maintain a legato roll and read music at the same time?"

Your first question is one about which there is disagreement among individual performers. There is probably no single "right" answer because many variables are involved. The initial right answer is that many teachers have beginners learn to roll in the fashion you describe so (1) sticks and mallet heads do not get tangled and (2) the weaker (usually left) wrist is in a position that somewhat forces the need for flexibility in order to roll.

In performance I usually face the direction toward which the single-line roll will next move. In other words, if I am rolling on G and next will move "up" a minor third to a B-flat, I turn my body slightly toward the right just before I leap. If facing the length of the G bar is considered 0 degrees (12 o'clock), the shift to B-flat will be approximately 30 degrees (1 o'clock). If, however, the leap is a long one, for instance a leap upward and for a distance of one octave, I turn approximately 75 degrees (between 2 and 3 o'clock) to the right just before leaping. I accomplish all leaps downward at the opposite angle and to similar, appropriate degrees. The reason I follow this procedure is because I find my aim to be more accurate with both hands when they extend outward in an approximately identical fashion.

As soon as the two mallet tips make contact with the new bar, I move my body in front of that bar and turn to face the bar to which I must next leap. As I move my body in front of the bar on which I am rolling I move the mallet tips in relationship to each other in preparation for the next leap: if the leap will be downward the left mallet is closer to the body. The above rolling sequence assures me (1) the most accuracy, (2) the most legato roll, and (3) the most consistent tone production.

Do I always use this procedure? No. When the notes move quickly I modify. Sometimes I accomplish a leap simply by turning the hand so that the thumb nail faces up rather than sideways. I often move just my body, upper torso and/or lower torso, keeping my arms relatively stationary. And sometimes I contort shoulders, elbows, and wrists in order to execute a passage.

Can I continue to read a music score while rolling from these various positions? Yes. I place the music stand 25-30 centimeters away from the frame. The stand is raised so that the music score is placed just below eye level when in good playing posture. This minimizes the geometric angles to which my eyes must adjust and maximizes the clarity of the print. Thus I can afford to risk more angles to optimize the performance. I also wear contact lenses rather than eye glasses, so no frames block the view. And I simultaneously read large patterns rather than individual notes. I detect errors quickly and make corrections because I rely on (1) aural perception and (2) a visual and kinesthetic "picture" of the keyboard in my memory which tells me how to adjust aural errors without looking down. I occasionally double check the actual keyboard by using peripheral vision. I attempt to consistently keep my head, neck, and shoulders up, refraining from slouching over the marimba.

Often I observe performers facing downwards when they roll; they then leave shoulders down and arch the neck upward in a position most detrimental to the spine as they attempt to locate their place in the score. This habit, once developed, is most difficult to replace with a more healthy one. And, unfortunately, it is one that many top professionals employ, thus establishing a poor model for student performers as well as limiting the professionals. Developing a better kinesthetic/reading pattern, in all performance as well as when you are rolling, may take time (as much as a year practicing one half hour daily) but will be well worth the effort because your reading skill and performance will improve and because you will enjoy better skeleton/muscle/nerve health in future years. This latter type of health is more clearly reflected, I think, in the quality and freedom of your roll.



Linda Pimentel
editor
Marimba Exchange

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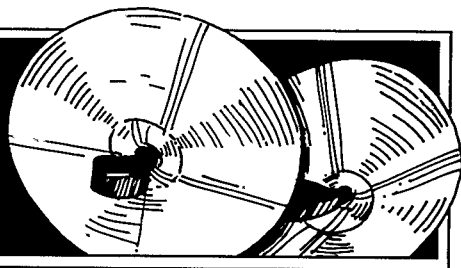


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Symphonic Percussion

Richard Weiner, editor



Debussy's La Mer: A Performer's Analysis

by Richard Weiner

Richard Weiner has served as principal percussionist of The Cleveland Orchestra since 1968. (He holds the Margaret Allen Ireland Chair.) Appointed to that post by George Szell, he has been a member of the Orchestra since 1963. He earned a Bachelor of Science degree from Temple University, where he studied with Charles Owen, and a Master of Music degree with distinction in 1963 from Indiana University, where he was a percussion student of George Gaber, and was the first percussionist to receive the University's Performer's Certificate. He has been on the faculties of the Oberlin College Conservatory, the Settlement Music School of Philadelphia, and the Philadelphia Board of Education. He is presently head of the percussion department of the Cleveland Institute of Music and director of the CIM Percussion Ensemble. Mr. Weiner received a Juris Doctor degree magna cum laude from the John Marshall Law School of Cleveland State University and has been a member of the Ohio Bar since 1977.

One cannot be a serious percussionist, professional or student, without encountering glockenspiel parts that present questions concerning the realization of the printed music. Did the composer intend the part to sound two octaves above the notation, as is generally considered the rule, or just one octave? What type of glockenspiel sound did the composer contemplate? What mallets should be chosen to best recreate the sound that the composer desired?

When one looks at the glockenspiel parts of such diverse composers as Tchaikovsky (*Nutcracker Suite*), Wagner (*Waldweben* and *Siegfried's Rhine Journey*), Richard Strauss (*Don Juan* and *Also Sprach Zarathustra*) and Respighi (*Pines of Rome*), one finds that they have apparently written parts out of the topmost range of American orchestra bells. Thus, the question arises concerning the proper octave placement of these various parts.

A closer look at these parts will reveal that, if they are intended to sound only one octave above the notation, all of the above works can be played without compromising the intervallic relationship within or between the various musical figures. Of course, some of these works can be performed two octaves higher than written if one employs certain European glockenspiels.

Whether one is questioning the octave placement of the part or choosing what sound to produce, an analysis of each work to determine the intent of the composer is required before any determination can be made.

In this article, I propose to show the reader how I analyze a work to resolve these issues and to offer some notes on performance.

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#2 GLOCK.

17 #3 2 1

18 #5 1 3 1 3

19 Assez animé 20 2ds vons #6 21 GLOCK.

22 au Mouvt w/s, CYM, HARP

23 Cédez 1^{rs} vons

24 25 au Mouvt pte Fl.

26 27 28 29 au Mouvt 30 31

32 33 Animé #9 GLOCK.

34 #10 GLOCK. w/HARP, 1st VLNS.

35 8 36 12 37 Très animé 8 38 10 39 6 Altos

#11 GLOCK. (QUASI-SOLO) *pp*

40 *pp* *pp*

41 6 Harpe 42

#12 GLOCK. Fl. 3

ppp L R L R (SOLO)

N°3. Dialogue du vent et de la mer

TACET jusqu'à 55 Fl. (2nd TIME)

GLOCK. (SOLO) #13

pp R R L R R L R

pp (HORN ENTERS)

7 56 8 57 8 10 58 Alt.

Discussion

Debussy's *La Mer* further illustrates notation which creates confusion among performers concerning the proper octave placement of several figures. Many performers resort to the time-honored procedure of playing the part in the highest octave available. This means that Examples 1, 2, 3, 4, 5, 8, 9, 10 and 14 are played in the topmost octave of the standard American set of orchestra bells while Examples 6, 7, 11, 12, 13 and 15 are transposed down one octave. This results in an inappropriate interval relationship within and between several passages.

For example, in Ex. 11, because both the high D-sharp and the low F are lacking in the conventional U.S. set of bells, the passage is actually realized as follows:

Ex. A

This, of course, destroys the relationship between these figures and is clearly not what Debussy intended. However, no other solution is possible with the standard $2\frac{1}{2}$ octave set of bells.

Those players who perform upon certain European models in which the conventional range is extended a major third to high E can realize the part without resorting to any transposition. They merely play the part in the highest possible octave.

But, did Debussy intend that the part was to be played in the highest octave of the bells, which sounds in the highest octave of the piano? I think not.

Debussy provided the performer with a revealing hint by indicating that the part is to be played upon either the bells or *celeste*. (In fact, a review of some recorded renditions of *La Mer* show that Toscanini, Philadelphia, & NBC; Karajan, Berlin; Munch, Boston; and Haitink used the cele-

ste while Ormandy, Reiner, Szell and Maazel used glockenspiel.) When the part is realized on the celeste, it is inescapable that playing the part in the highest octave of the bells is incorrect. Debussy clearly intended the part to sound, not two octaves higher than written, but only one octave higher than the notation. Consequently, a performer with a three octave set of bells, (ranging from c to c) such as those earlier made by Deagan, can realize the part without resorting to any transposition and also play in the proper octave. Thus, the second movement (Ex. 1) begins, not on the highest G-sharp of the instrument, but on the second highest G-sharp. The performer who is equipped with only the standard $2\frac{1}{2}$ octave set of bells can realize the part in the proper octave save for the two passages which contain the low F natural. Unfortunately, for these players, the problem noted in Ex. A cannot be overcome.

In giving the performer a choice between the bells and the celeste, Debussy also indicates his preference for a mellow, less percussive sound. Therefore, I use moderately soft mallets for most of the work. I do so to capture the intended mood of the piece rather than merely attempting to duplicate the sound of the celeste. But, because of the orchestration, it is necessary to use harder mallets at Ex. 4, 5, and 8 in the second movement to articulate the part and properly balance it. A harder mallet is also required in the third movement at Ex. 14 and 15 because the bells are juxtaposed against the strident and articulate sound of muted trumpets.

Performance Notes

Remember, for most of this work, softer mallets are appropriate. You may even discover, as I have, that several different pairs of soft to hard mallets will enable you to

realize the part with the proper balance and tone color.

Ex. 1. Take care that the C-sharp is not heard softer than the preceding G-sharp. Remember that, as a general rule, the higher notes of a figure are heard dynamically louder than the lower notes. Therefore, the performer must balance thoughtfully between the two. This means that, to achieve a correct balance here, the lower note must be played proportionately louder than the higher note.

Ex. 2 & 3. Avoid the tendency to rush the triplets.

Ex. 4. Plan and execute a rhythmically and dynamically perfect crescendo. As in Ex. 8 below, the oboe plays a triplet figure against your duplets.

Ex. 5. Be certain the notes are dynamically balanced from the high range to the low. Support the lower half of the figure. The rhythm must also be precise. I find that, when practicing, tapping or striking the third beat is helpful to insure that the triplets are not rushed. When the third beat is struck, any deviation in the rhythm will be immediately noticed.

Ex. 6. Although Debussy has indicated a diminuendo at this point, it is better to play the lower couplet cautiously stronger so that the intent of the composer is not defeated by the orchestration (see Ex. 1). This figure must also be balanced with the cymbal and triangle in the percussion section and with the harp, which echoes the bell part.

Ex. 7. Don't slough off the grace note. Play it as a flute, oboe or horn would.

Ex. 8. Two stickings are set forth for this passage. I recommend hand to hand sticking because rhythmic stability is required here. Here, as in Ex. 4, the oboe solo is notated in triplets against the duple rhythm of the bells. Note that it is not as easy as one would think to arrive at the G-sharp on the downbeat together with the oboe.

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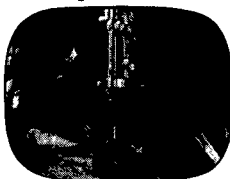
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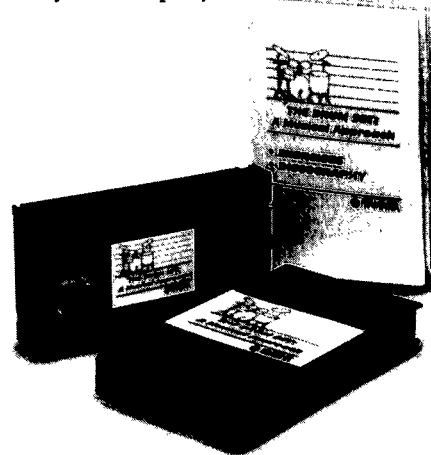


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Ex. 9. Here it is important to enter in the prevailing tempo. Resist the tendency to begin late and then compensate by rushing the figure. Ideally, a rhythmically articulate and dynamically dramatic crescendo is required. Do not accent the high G (G-sharp). The crescendo should not end abruptly with a raised accent. There should be a proportionate, though prestissimo, ascent to the highest note of the passage.

Ex. 10. The *subito pianissimo* is correct. This dynamic indication is understood when it is known that the G-sharp begins the second phrase of this section.

Ex. 11. This passage is quasi-solo. The juxtaposition of the harp, flute and bells demands a soft, mellow tone (see Ex. 1 for discussion of balance).

Ex. 12. This solo figure must be executed without an internal accent on the third note of the triplet (high B).

Third Movement

Ex. 13. This solo should be played gracefully. Keep the melody flowing but take care that the notes played by the right hand do not sound louder than those played by the left. After the first four measures of this passage, the first horn should become, together with the bells, the predominant voice. However, it is rare that the horn player will listen to or even be aware that the bells are playing at this point in the score. Therefore, it becomes the bell player's responsibility to listen to and adjust to the horn so that the ensemble is precise. The problem is also caused by the fact that the horn plays an eighth-note figure (often with a rubato encouraged by the conductor) while the bells play on the first and fourth notes of each four note grouping.

Ex. 14 & 15. As noted above, the glockenspiel echoes the strident sound of muted trumpets at this point. The bells should be heard with articulation and an evenly controlled diminuendo must be executed.

A message from the editor:

I would rather have assumed this position under better and happier circumstances. And yet, following the late Charles Owen in this endeavor has special meaning for me because I was his first percussion major at Temple University. I owe much to him for, quite simply, he taught me how to play.

For those of us privileged to have been his students, the method of his teaching was as important as the substance. He never humiliated, always encouraged and yet, if you were attentive you knew when it wasn't good enough. His main technique was example. I can still here him say, "That was very good, . . . (pause) . . . now I like to do it this way." Then he would play a passage and if you could not hear the difference, you probably weren't going to make it. But even if you were slow to discover, he was patient and kind.

Although he was an understanding teacher, one must never forget that his real gift was as a performer. He was a consummate artist. The work he did with the Philadelphia Orchestra was truly memorable.

Performer, teacher, gentleman, and sincere lover of life, I can think of no better role model. He will be sorely missed.

PAS welcomes articles of interest to the symphony community. Kindly send these to Richard Weiner, % The Cleveland Orchestra, Severance Hall, 11001 Euclid Avenue, Cleveland, OH 44106.

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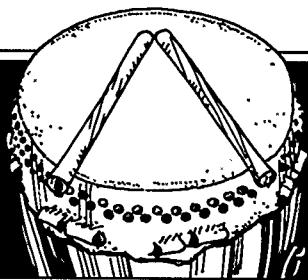
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Ethnic Percussion

Norbert Goldberg, editor



The Bongos

by Norbert Goldberg

The typical Latin percussion section is made up of three instruments, the congas, bongos, and timbales. Each of these plays a specific and distinct role in creating the rhythmic texture which is associated with Latin music. The unfamiliar listener might have difficulty in differentiating one instrument from the other, perceiving the overall sound as an entity or conglomeration. As musicians and especially as percussionists, we tend to examine each instrument and listen to its individual characteristics. Yet, that is not an easy task in Latin music, particularly in the percussion, where parts are tightly interwoven and the sounds not easily distinguishable. The bongos in particular, play a subtle yet important role in the percussion section, and in Latin music as a whole. By examining their function and playing technique, we can learn more about this instrument and gain further insight into Latin rhythms.

Many people think of the bongos as an instrument that can be played by virtually anyone with a good sense of rhythm. Even as percussionists we have usually been called to play them with sticks or hands in a manner that requires no more technique than playing a tom-tom. In Latin music, however, the *bongosero* must be a highly skilled musician thoroughly familiar with the music and his instrument's capabilities. This is especially true in light of the fact that he has the most rhythmic freedom in the percussion section, providing an improvised counterpoint of syncopated accents and flourishes within the music's framework.

The bongos are held between the legs, slightly above the knees. The drums are tilted downwards with the smaller drum on the left. Generally, the fingertips of the forefinger and middle finger are used to strike the drums near the edge. The hands are thrown in a relaxed manner; the arms remain on or close to the thighs.

The basic timekeeping pattern of the bongos is called the *martillo*, translated as

hammer. It is comprised of five different sounds in an eighth note figure. The left hand remains on the small drum and fills in the rhythm of the right by alternating the thumb and fingers with a sideways rocking motion. The right hand accents the first and third beat on the high drum and corresponds with the left thumb remaining on the head, thereby producing a muffled, dry sound. Open sounds are played on the two and four, on the high and low drum respectively.

T = Thumb
F = Fingers Martillo Low Drum



Note: leave thumb on drum for duration of note.

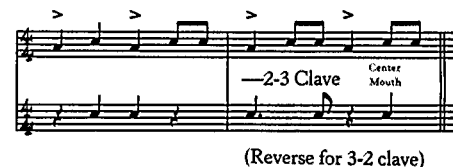
The martillo serves as a vehicle for the more elaborate accents and embellishments that are a trademark of the bongos. For these, the *bongosero* draws from a variety of sounds and effects which are part of his vocabulary. Interestingly, male and female characteristics are attributed to the bongos. The high drum, where most of the accents are played, is the *macho*, or male, and the low drum, the *hembra*, or female. For the accents, the left hand strikes the edge of the tightly tuned high drum creating a popping sound that can cut through with piercing accuracy. Since there are two drums, a dialogue can be implied, whereby a riff played on one drum is repeated or elaborated on the other.

The correlation between the bongos' accents and figures and the melodic line is very important. In order to be most effective the accents and figures must enhance the melody, not obscure it. Equally important, if not more so, is their adherence to the rhythmic key of the song, the *clave*. Since the *clave* is a two-bar phrase, most figures will begin on the first bar and stay within that structure.

At certain points within the song the bongo player switches to a large cowbell

and plays a rhythm that emphasizes the pulse and outlines the *clave*. One section is called *montuno* and is characterized by a repeated choral refrain alternating with solo vocal improvisation. Another, called *mambo*, has repeated brass figures, which can provide a backdrop for an instrumental solo. The cowbell is held in the palm of the hand with the mouth facing upward and is struck with a short, thick beater. In the following example, notice the connection of the cowbell pattern to the *clave*.

Cowbell Pattern



The following is a transcription of a typical bongo part, including the cowbell section. Ideally it should be followed with the music so as to better understand the placement of the accents within the melody. However, much can be learned by analyzing the thematic development and the rhythmic figures alone.

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Norbert Goldberg
editor
Ethnic Percussion

Percussion on the March

Jay Wanamaker, editor



Ralph Hardiman: "The Vanguard"

Interviewed by John R. Raush



Ralph Hardiman

Ralph Hardiman is director of percussion for the Santa Clara Vanguard Drum and Bugle Corps. Since he took over the percussion line in 1976, Santa Clara Vanguard has won two DCI percussion championships, two international championships, and five national percussion ensemble titles. I met with him following his clinic session at PASIC '84. In that session, a major topic was musical challenges facing the drum corps activity, as exemplified by Hardiman's statement that "... there is no secret to playing clean; I think everybody has figured *that* out now. So let's take another step forward and concentrate on making some music out of these compositions. It is really something to think about, as far as the art of rudimental drumming and musicianship is concerned. . . . Think about balance, not overwriting . . . giving the sideline percussion a little taste of the action, because basically, it is the fine players who are attracted to the pit, and they should get a chance to shine along with everyone else."

John Raush: Before turning to some specific questions, would you please tell us a little about your background in music.

Ralph Hardiman: I studied for some years: first at Los Angeles City College, then at the University of Southern California and the University of Alberta, and I completed my education at the University of Oregon, where I studied with Charles Dowd. I have performed on albums, ranging from jazz and Latin, to commercials and jingles. I worked at Disneyland for six years in the entertainment division and played there in various bands and worked with the Alberta Girls' Show Band from Canada. I have made extensive trips to Europe, and have also performed shows for the World Cup Soccer Championship. My specialty is hand drumming and Latin percussion. However, because the idiom and style of the Santa Clara Vanguard is more classically oriented that's what I do with the marching percussion, although I can do both and can write for a wide range of different instruments and in a variety of styles (whatever, it doesn't matter). I'm just now starting to branch out, and also, I should add, to feel comfortable about sharing some of my views on this subject with the public. I personally try to get involved in as much different music as I can - to participate in clinics and the educational end of it as well. I studied classical music; and privately, I studied Moroccan drumming (with Mary Ellen Donnel), Moroccan tambourine, zils, dumbek, some tabla. I am also involved with Latin, Brazilian, Afro-Cuban and Bata drumming.

JR: Was that background of any assistance in your work with the corps?

RH: Oh, yes. A couple of years ago, I wrote a percussion suite in which I explored Latin, Brazilian, and Calypso drumming. I have used steel drums with the corps, too. I am trying to introduce as much musical variety as I can through the activity, because the marching percussion profession is getting so serious. Every year I like to do something different, and I also think that I am obligated as a musician to share the knowledge I have acquired in any avenue that I can, and the marching activity happens to be a good way to do it. In last year's Vanguard feature, I introduced all the musicians playing at pianissimo levels, which resulted in nice colors and a good feeling. I think I'll continue to do something like that in the next couple of years, and we'll see what else comes up. I'm exploring some possibilities with gamelan, also.

JR: I was intrigued by your statements in your clinic concerning the pit and the musical challenges and opportunities it offers for the more serious player.

RH: The drum corps activity is starting to attract more serious people. The set-up in the pit - that's a regular set-up for a Broadway show - gives most high school and college students a chance to get out and do some playing in a different activity that they might be attracted to, but can't do anything with because they don't have sufficient technical ability to play snare drum or quads. This gives them a chance to be part of the activity and do some serious playing as well.

JR: So it reinforces what they would be getting in a concert percussion ensemble experience?

RE: That's right. The way that particular Vanguard feature is scored, we could take what we have there, and it would be a "piece," even without the ten snares, five basses, quads, and five cymbals (though they make a great contribution to it as well). The activity is definitely attracting more serious musicians, bar percussionists and multi-percussionists.

JR: When you head in this direction, do you think it changes the priorities and musical interests of the players?

RE: Oh yes. Now the players in the pit who wanted to learn something about regular marching percussion, *can* learn, and vice-versa, the players doing all the leg drums who are seriously interested in rudimental percussion need not be bashful. For the most part, most of those players shied away from bar percussion because, at an early age, they thought it was a sissy thing and, as they grew older, it was more embarrassing to attack the situation because they didn't want anyone to see that they were poor mallet players. By this fusion both sections really learn from each other, and because the corps is a group activity and the players travel together, they also stimulate one another and share ideas. In my opinion, it's great overall!

JR: In your clinic, you spoke of adjudicators wanting to see a more musical approach to section scoring. Do you see this as an important trend that will continue?

RE: Oh yes, I really do. You know, composers and arrangers are doing things that they always wanted to do but never tackled, because the resources weren't available. We made the resources available and it is a trend now. As I said, there is a thin line between rudimental drumming and musicianship, but if we want the activity to grow, we should concentrate on the musical end and be just a little bit more sensitive when scoring parts — opening up more space for rests, tacets, and for some of the more intricate pit instruments, like triangle, suspended cymbal, and bar percussion, instruments that need not play at fortissimo levels all the time.

JR: What is your feeling about using non-percussionists on the bar percussion instruments?

RE: I think it is a good idea and gets other musicians to appreciate percussion and say, "I can do this!" A perfect example is the concert cellist who played bells for me. She was always interested in percussion and decided to get some mallets; having played piano too, she was already familiar with the keyboard. I might add that the young woman has since become a serious percussionist (and is in fact now studying with Tony Cirone at San Jose State). In my clinics, I encourage young kids with the message, "Don't think it is a sissy thing. Get out there and play those bell parts!" I was fortunate in that I was able to pick it up, but I suffer now, because I could be so much better as a performer on the bar percussion. However I really try to encourage younger kids who are talented — "don't be afraid of it!"

JR: What do you see as a challenge of the immediate future?

RE: One challenge is to have ensembles front and back play together and make it really happen. There are a lot of time-lag situations that everybody gets involved in on the field. There is an art to that now. Normally what players are encouraged to do is to *listen* to play together. Well in some instances because of the choreography, there are passages you can't listen to. We have to tell our players *not* to listen, that "you are in charge of the pulse here, the sound is getting to you late, *don't* listen to it, *block it out.*" Getting the ensembles to play together without the phasing problems (there are only two or three groups that can do it now, and they have only had to do it recently) is a definite immediate challenge.

I also think that more instruments are going to go inside the pit. There is always a problem with the drill and the choreography. The drum instructors are saying "don't put the drum line in the back, you can't hear them." To the marching instructors, the percussion lines are a hindrance: they would love to get them out of the way. And I think the small bands that do not have big drum lines are already doing this. Their whole percussion sections are in the pit. One musician playing four bass drums, not on pads, but on stands — and the effect is just as nice. You don't have to overplay.

JR: I think it is good for percussion to see the amalgamation of all the areas in the marching percussion activity.

RE: (Referring to the various concert percussion instruments scattered across the stage during his clinic and laughing) Yes, it is. I know everybody was really questioning "Ralph Hardimon, marching percussion?"



Jay Wanamaker

editor

Percussion on the March

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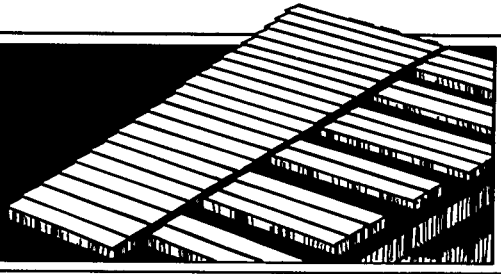
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Vibe Workshop

Ed Saindon, editor



Ed Saindon's Marimba and Vibraphone Solos in "Wishing Well"

Transcribed by Roger Svedberg

In this marimba solo, Ed Saindon utilizes a wide variety of techniques and rhythmic devices based on a 4 chord diatonic progression. The solo starts with a repeated A-flat followed by a small melodic fragment. From that point on, the solo just grows and grows. In measures 12-15, he has two lines

going with the A-flat and B-flat as a pedal, subdivides the 16ths into groups of three and lands up perfect! (Try playing this, it is not easy.) Also note the flavor he creates by simply arpeggiating the chords of the vamp (mm. 16-19). Notice the creative use of octaves (mm. 20-26) and staying with

the same motive, his skillful use of repetition, and how the phrase overlaps the bar line (mm. 29-31). The solo climaxes with superbly executed 16th note lines filled with chromaticism to heighten the tension (mm. 32-34).

The musical score is written in treble clef with a common time signature (C). It consists of six staves of music, with measure numbers 1, 4, 7, 11, 14, and 17 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including repeated notes, sixteenth notes, and groups of three sixteenth notes. Chord symbols are written above the notes, including Db, Ab, Bbmi, and Bvb. The score includes dynamic markings like accents and hairpins, and articulation marks such as slurs and accents. The final measure (34) ends with a Bvb chord.

20. Bbm1 Ab Db Ab Bbm1 Ab

23. Db Ab Bbm1 Ab Db Ab

26. 3VA Bbm1 Ab Db Ab Bbm1 Ab

29. Db Ab Bbm1 Ab Db Ab

32. Bbm1 Ab Db Ab Bbm1 Ab

35. Db Ab Bbm1 Ab FADE.....

In this beautifully crafted vibraphone solo, Ed Saindon incorporates many different techniques over the course of the solo and creates a wide variety of sounds, textures, and shapes. One example is his skillful use of octaves (mm. 7-8, 19-32, 41-58). Notice his simple but strong lines which utilize both harmonic and melodic octaves for variation and emphasis (mm. 19, 22, 53). His left hand accompaniment technique in measures 5-6 depicts his well-developed pianistic approach to the instrument. Another interesting device is the use of double stops in combination with single notes (mm. 19, 16, 61-64). Especially noteworthy is the colorful outlining of the progression that both leads into the next section of the composition and at the same

time peaks the solo (mm. 61-64).

The overall form of the solo is superb. It stays relatively simple for the first two choruses (mm. 1-32) and then the character of the solo changes with fast lines and large leaps (mm. 33-48). After that, the thread picks up again, but with more intensity.

Saindon has a great sense of motivic development. He stays with an idea and develops it (mm. 13-15, 29-32, 48-61) and in his playing it is very apparent that one idea flows into another, thereby creating a solo that breathes, flows, and has that spontaneous element. His improvisational sense and pool of resources are so complete that one has a sense that he could solo on and on and never repeat himself unintentionally. The solo's strong melodic aspect is

clearly created by his skillful use of melodic tension and release. In measures 29-32, he displays his fantastic rhythmic sense by dividing the meter of 4 into a meter of 3, 3, and 2 with the use of common tones.

In this solo and throughout the recording, Ed Saindon has created a very fresh style of playing as well as composing. Through his work, he is taking the vibraphone a step further than before. Listening to his album, one can hear a whole new world opening up for the mallet instruments. (Note: Saindon's highly developed pianistic style comes across better in hearing the recording, especially since not everything he played is written down in this transcription. Listening to the actual recording is highly recommended.)

GbmA7(#11) Fm17(11) GbmA7(#11) Db/F BbmA7/F



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5. Ebmi7/Bb Bbmi Bbmi7/Ab Gmi GbMA7 GbMA7(#5) F7sus4 F7ALT.

9. Bbmi Ab7sus4 Gb7sus4 Fmi7 Eb7sus4

13. AbMA7 DbMA7 GbMA7 Ab7sus4 Bbmi II

17. GbMA7 Fmi7,11 GbMA7 Db/F DbMA7/F

21. Ebmi7/Bb Bbmi Bbmi7/Ab Gmi Gmi(b6) GbMA7 GbMA7#5 F7sus4(ALT) F7ALT.

25. Bbmi Ab7sus4 Gb7sus4 Fmi7,11 Eb7sus4

29. AbMA7 DbMA7 GbMA7 Ab7sus4 Bbmi II

33. GbMA7 Fmi7 GbMA7 Db/F DbMA7/F

37. Ebmi7/Bb Bbmi Bbmi7/Ab Gmi Gmi(+6) GbMA7 GbMA7(#5)

40. F7sus4 F7ALT. Bbmi Ab7sus4

43. *Gb sus4* *Fmi7* *Eb7 sus4* *AbMA7*

46. *DbMA7* *GbMA7* *Ab7 sus4* *Bbmi11*

49. *GbMA7* *Fmi7* *GbMA7* *Db/F* *DbMA7/F*

53. *Ebmi7/Bb* *Bbmi* *Gbmi7/Ab* *Gmi* *GbMA7* *GbMA7(#5)* *F7 sus4* *F7 ALT.*

57. *Bbmi* *Ab7 sus4* *Gb7 sus4* *Fmi7* *Eb7 sus4*

61. *AbMA7* *Db/Ab* *Ebmi/Ab* *F/Ab* *AbMA7* *Db/Ab*

64. *Ebmi/Ab* *F/Ab* *AbMA7* *Db/Ab* *Ebmi/Ab* *F/Ab*

About Roger Svedberg:

From Sweden, Roger Svedberg is a professional classical percussionist and jazz vibist. He currently teaches in Norway and Sweden and has toured and performed extensively throughout Europe in a variety of musical situations.

(Editor's note: These transcriptions were taken from Ed Saindon's recently released recording, *Different Strokes*, performed by Ed Saindon and his group, Spectrum. For a free brochure about Ed, Spectrum, and the recording, write to Ed Saindon Enterprises, 342 Island Pond Road, Derry, NH 03038.)



Ed Saindon
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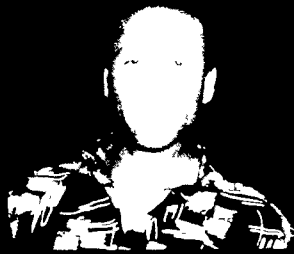
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Focus on Timpani

Kalman Cherry, editor



Changing a Plastic Timpani Head

by Robert Adamcik

Materials Needed:

Door-Eze (This can be found at many hardware stores; if it is not available, try DuPont slip spray or paraffin.)

steel wool (fine grade)

paper towels

a small amount of water

a timpani tuning key

a ruler, a credit card or a driver's license

WD-40

boards which are slightly longer than the length of the diameter of each drum, with adjustable screws at both ends

optional: a wooden block to place underneath the pedal (for Ludwig type balanced action pedals)

If you are simply cleaning the rim of the timpani, but are keeping the same head on the drum, make corresponding marks on the rim and the head so that the head can be repositioned identically. This will make it easier to seat the head and tune it once you have replaced it on the drum.

Step 1: Releasing the Tension

Begin by moving the pedal so that there is little tension on the head. (With Ludwig type balanced action timpani, you may want to situate the wooden block under the toe of the pedal after you have released the tension.) Release the rest of the tension of the head by alternately unscrewing the tension rods across from each other. Continue doing this until all the tension is released. *Caution!* If you do not have a block of wood underneath a Ludwig pedal, be careful not to let the pedal snap forward on its own:

this can break the pedal in two. Fingers should be kept away from the pedal before it is secured.

Step 2: Removing the Head

After the pedal has been secured and the tension on the head has been released, the counter hoop and the head can be lifted off of the drum. It may be helpful to leave the tension rods in the counter hoop. Set the head and counter hoop in a clean place. If you plan to use the same head, check the underside of the head where it contacts the rim of the drum to see whether there is any accumulation of dirt or lubricant. If there is, wipe it away with a dry paper towel.

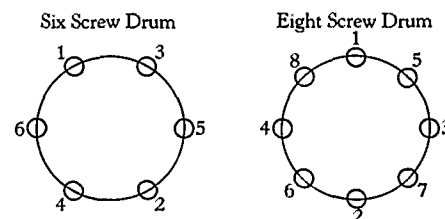
Step 3: Preparing the Drum

Using the steel wool, completely rub away the old lubricant on the rim. It may be helpful to wipe the rim with a clean paper towel after you have finished. Be careful not to touch the rim with your fingers as oil from your hands may get on the rim. If the bowl is dirty, wet a paper towel and clean the bowl out, making sure to dry it. (This should not be done around the rim.) If there are dents, a rubber mallet will take out the large ones. A metalworking tool may be necessary to remove the smaller dents, but be sure to brace the side opposite the one you are working on. Check the spider to be sure that it is working quietly. WD-40 may be applied to prevent squeaks in the spider and elsewhere. Lubrication involving other parts of the drum, including the tuning gauge, the pedal and its connecting mechanisms, may need to be done. Squeaks or rattles are usually caused by metal to metal contact. In most of these cases, WD-40 will eliminate noise. (On the Ludwig balanced action timpani it may be necessary to carefully place the drum on its side in order to lubricate the mechanism underneath.) If the bowl is not in round,

you may want to attempt to put the bowl more in round by setting the drum on its side and pushing gently against the part of the rim that bulges. It is quite difficult to put a bowl back into round, and the metal may be weakened by being bent back and forth, so the benefits of attempting this procedure must be weighed against the disadvantages. If the drum had an acceptable clarity of pitch before removing the head, you may not want to tamper with the bowl even if it is not perfectly in round. When you are satisfied with the drum, apply the Door-Eze to the rim. Although a great amount is not needed, it is better to put on too much rather than too little. Try to make the coating even.

Step 4: Seating the Head

If the head is old, place it and the counter hoop back on the drum in the position that you marked earlier. If the head is new, place it evenly on the rim and put the counter hoop over it. If you are applying a Remo head with a stencil on it, you may want to follow the instructions that are included with that head. Fit the tension rods in loosely. The best results will be obtained by tightening the screws that are opposite from each other. A diagram showing the order for tightening the screws on six screw and eight screw drums is shown below.



Using a ruler or a credit card make sure the distance from the flesh hoop (the metal part of the head) to the bowl is the same all the way around the drum. This is important because timpani heads, even more than other drum heads, require an even collar around the rim. Reposition the head as needed until it is as even around the drum as you can get it.

It may be helpful to have a board slightly longer than the length of the diameter of each drum and with adjustable screws at both ends. This board can be placed on the counter hoop at each tension rod's position to measure how far the counter hoop is pushing on the head at each rod position. An alternate way of measuring this is described in Eric Remsen, "Timpani Tuning: A Much Too Neglected and Misunderstood Subject," *Percussionist*, XVI/2, Winter 1977. On the Ludwig Symphonic Model, an optional method is to tighten the tension rods until you can feel them through the bottom of the fitting. Using the

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timpani key, turn each tension rod an exact number of turns until the lowest audible pitch can be heard from the drum. This should be done with the pedal in the tension release position. Check the pitches at each tension rod to see that they are the same. The tuning of each rod is affected in two ways: across the drum, and from the sides. In other words, tightening a rod will raise the pitch of the rod at the other side, but also of the rods next to it. (This should be kept in mind when tuning.) Preliminary tuning should be done at this pitch. At this point, you may want to tune the drum to its approximate range. Some suggestions for the correct ranges are shown below, but they do not have to be followed to the letter. 32" (31"), 29" (28"), 26" (25"), 23" (22"), 20" (19").



Move the pedal to mid range and tune, then to its highest point and tune again. When this has been done, it may be helpful to move the pedal up and down in to order to seat the head. Check the tunings again and try to get a clear sound. Your ear may not be able to listen carefully after ten or fifteen minutes, so rest if you need to. Remember that a head will not usually sound good when it is first put on. Once you have tuned the head as well as possible, set the pedal at the top of its range, and leave it there. This will help seat the head and, hopefully, clear it of pitch inconsistencies. The next day, more fine tuning should be done in the same sequence and the head should be played on. It should generally not be removed from the drum once it has been seated. (This can cause the head to be seated differently and often results in further inconsistencies.) On Hinger drums, the beating spot can be changed to place the best sounding part of the head next to the player. From this point on, fine tuning should be done as needed, and the head should be played.

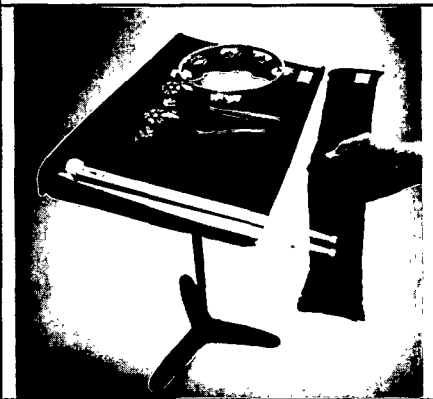
Robert Adamcik recently completed the Master's degree in *Orchestral Instruments* at North Texas State University, where he studied percussion with *Kalman Cherry, Robert Schietroma, Doug Howard, and Eric Remsen*. Currently he is performing and teaching in the Dallas area.



Kalman Cherry
 editor
Focus on Timpani

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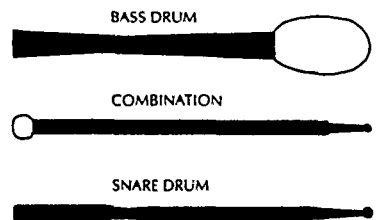
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Percussion Education

Garwood Whaley, editor



Education Through Research

by Dr. Sherman Hong

Applied percussion research seems to be in a state of limbo. Graduate percussion students are expected to offer evidence of scholarly research as part of their training; however, what passes for scholarly research is often a collage of program notes or analysis of music that students perform on required recitals. Those seeking graduate music education degrees gear projects toward limited pedagogical concerns. Both are expected exercises in academia and are frequently stilted by academic guidelines and language which seemingly have little application to the practicing music educator or professional musician.

Problems

One of the current problems confronting percussionists is *why* and *how* to apply the results of research. There should be no denying that valid research often reveals results that could alter concepts, approaches, and techniques utilized in percussion performance or pedagogy. Why, then, are research findings often ignored or dismissed as having little value? The primary reason seems to be based on the dated idea that performance or teaching has little to do with research.

It is true that active musicians, especially professional performers and teachers, have developed techniques and ideas that serve them well; however, with the rapid development of new performance ideas and compositional demands, non-traditional performance concepts need to be learned or revised. Composers such as Stravinsky and Bartok were innovative in making demands on percussion instruments, but those demands are considered somewhat traditional today. The myriad sound and compositional theories which abound today frequently demand non-standard or newly created instruments, unusual instrumentations, and non-traditional approaches to playing traditional instruments. All of those demands have included research and

experimentation. For example, Michael Colgrass desired small tuneable drums for some of his early compositions; the result was his designing and building functional roto-toms. Those roto-toms were limited in range and sound, but as a result of experimentation, research, and design changes, the modern roto-toms have wider tuning ranges and have more applicable uses – the concert hall, private studio, classrooms recording studio, and the marching field.

A second reason for lack of interest in research is that if it is published, formal language and education jargon are used. Because much of percussion research is done for academic degree requirements, reports must be in format and language appropriate to academia. Because the researcher has learned to be careful with statements and evidence or data, published reports are often extracted directly from the approved research papers. Such reports cause many readers not to “see the forest because of the trees.”

An ancillary reason to that just stated is that researchers forget that their studies might benefit others. Failure to write consumable reports for dissemination to the profession remains a large problem.

A third reason why research has not been utilized is that our professional constituency often fails to realize the *practical* application of studies in common pedagogical or professional settings. It is commonly held that research studies, by their nature, deal with a controlled, idealistic “non-real” world, which is quite true, but such investigations lead to direct or indirect applications in the profession. For example, a study of the Breath Impulse Method of teaching rhythm to wind players could be used with percussion students who are often told to internalize (feel) the beat pulse. Such studies could lead both teacher and student toward improved rhythmic understanding and reproduction.

The last reason this writer contends is that our profession fails to take advantage

of the results of studies. Many professionals, teachers, and students fail to know where and how to look for studies. Our profession abounds with authors who write articles relating to both performance and pedagogy; yet, research studies often go unreported or unread.

From 1972 to 1977, *Percussive Notes* included a “Percussion Research” column for its membership. That column attempted to review or list recently completed dissertations and theses done in academic environments. The society also published *Percussion Research Bulletin* in 1972. That publication was the result of a few teachers’ efforts to create a viable source of research and of books already completed. Neither effort received the full support of the society or of the membership; consequently, both are extinct. The *Percussionist* has become more of a research/scholarly publication; however, it appears that the articles are so esoteric that the *Percussionist* has value only to a very limited number of its readership. In its attempts to become respected in the view of learned musicians and musical societies, our society has tended toward scholarly articles. Perhaps the society has gained academic stature, but, if so, it has lost much of its practical value to its many readers.

Solutions

To combat the malaise associated with research, active professionals, teachers, and students should understand that the majority of research is *action research*. That type involves the specialist, teacher, or researcher in the study, and application of methodical study, of problems in a particular controlled situation.¹ Although the focus of such study is within delimited settings, its purpose is the attempt to improve overall practices or concepts through appropriate teaching and/or performance modifications.

Educators and researchers are quite aware of the second problem previously

discussed. An article by Manny Brand, in the *Bulletin of the Council for Research in Music Education*, addressed the problem.² Researchers are now urged to translate formal and technical language into practical models of communication. Despite the trend toward more readable research reports, the primary responsibility for improving instruction or performance techniques and concepts still rests with the practicing performers and teachers. It becomes the responsibility of these persons, however great or poor their background in research, to keep abreast of research studies and to utilize those ideas which are applicable.

The third and fourth problems are serious and attempts are being made to rectify them. Eaker and Huffman have attempted to illustrate how research can be disseminated to teachers through a "consumer-validation process."³ That process is based on the premise that teachers should be the consumers of research and should be the ultimate judges of the validity of applicable research results.⁴ It is, in essence, a plan to disseminate research findings that could actually affect teaching or performance behavior of instructors and performers. Our professional music society should make efforts to develop a similar plan.

It is imperative that our profession keep abreast of the new and the old in performance and pedagogy. Percussion research has led to rapid developments in both performance and instruction; consequently, conscientious percussionists should be aware of all types of pedagogical, performance, physical, and psychological studies which could improve our profession.

The following titles represent an overview of the types of research that have been done and which could alter some performance and pedagogical approaches. Topics which seemingly have no relationship to practical usage often become the most valuable.

Albin, William R. *The Development of Videotaped Instructional Units for Teaching Selected Aspects of Mallet-Palyed, Latin American, and Accessory Percussion Instruments*. D.M.E., Indiana University, 1979.

Alford, Emery S. *Identification of Percussion Performance Techniques in the Standard Orchestral Percussion Repertoire*. D.M.A., University of Oklahoma, 1983.

Bell, John M. *Music, Color, and Language*. Ph.D., University of Texas at Austin, 1981.

Brooks, Richard J. *Structural Functions of 'Musical Gesture' as Heard in Selected Instrumental Compositions of the Twen-*

tieth-Century: A Graphic Analytic Method. Ph.D., New York University, 1981.

Burns, Mary Margeriter Teachey. *Aural Perception of Tonality in Avant Garde Music and Its Relationship to Preference*. Ph.D., Florida State University, 1980.

Carroll, Donald W. *Development and Evaluation of a Programmed-Like Text with Accompanying Audio-Cassette Tapes as an Ancillary to Elementary Beginning Snare Drum Classes*. Ph.D., Kent State University, 1983.

Cheadle, Richard D. *A Bibliography of Multimedia Solo Percussion Works with an Analysis of Performance Problems*. D.A., University of Northern Colorado, 1983.

Cossaboom, Sterling P. *Compositional and Scoring Practices for Percussion in Symphonies Written for Concert Band: 1950-1970*. Ph.D., University of Connecticut, 1981.

George, Ronald M. *Research into New Areas of Multiple Percussion Performance and Composition*. Unpublished thesis, University of California at San Diego, 1975.

Hamann, Donald L. *An Assessment of Anxiety in Instrumental and Vocal Performance*. Ed.D., The University of North Carolina at Greensboro, 1980.

Hong, Sherman. *Percussion in the Aggregate Textures of Selected Orchestra, Band, and Chamber Compositions Written Between 1920 and 1970*. D.M.E., University of Southern Mississippi, 1974.

Horning, Thomas M. *The Development of a Model of the Psychological Processes which Translate Musical Stimuli into Affective Experiences*. Ph.D., Case Western Reserve University, 1982.

LeCroy, Hoyt F. *Percussion Techniques in Original Music for Band*. Ph.D., University of Southern Mississippi, 1978.

Moylan, William D. *An Analytical System for Electronic Music*. D.A., Ball State University, 1983.

Rausch, John R. *Four-Mallet Technique and Its Use in Selected Examples of Training and Performance Literature for Solo Marimba*. D.M.A., University of Texas at Austin, 1977.

Ryan, Francis J. *The Performer's Guide to Analysis: A Method for the Study of Music*. Ph.D., Florida State University, 1978.

Sanderson, Gillian M. *The Dramatic Role of Percussion in Selected Operas of Benjamin Britten*. University of Alberta, 1980.

Sweeney, Gladys M. *The Separate and Combined Effects of Cue-Controlled*

Relaxation and Cognitive Restructuring in the Treatment of Musical Performance Anxiety. Ph.D., Pennsylvania State University, 1981.

Treibitz, Charles H. *Structural Thought in the Evolution of Modern Musical Concepts*. Ph.D., Brandeis University, 1982.

Waite, Jon R. *Reducing Musical Performance Anxiety: A Review of Literature and a Self-Help Manual*. D.M.A., University of Oregon, 1977.

Wheeler, Douglas B. *An Analytical Study of Bass Drum Sounds*. D.A., University of Northern Colorado, 1982.

Notes

1 John W. Best, *Research in Education*, Englewood Cliffs, NJ, 1970, p. 12.

2 Manny Brand, "Music Teachers Versus Researchers: A Truce," *Bulletin of the Council for Research in Music Education* (Fall, 1984), pp. 1-2.

3 *Ibid.*, pp. 7-8.

4 *Ibid.*

Sherman Hong is instructor of percussion at the University of Southern Mississippi. He is the author of Percussion Section: Developing the Corps Style, published by Eagle Press, and is active as a performer, clinician, and adjudicator.



Garwood Whaley
editor
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November 14-17, 1985

Jay Wanamaker, Host

Program

Thursday, November 14

8:00 a.m. Registration Opens
 9:00 – 10:30 a.m. **Audition** – *Mock Percussion*
 10:15 – 11:15 a.m. **Clinic** – Jim Chapin: *Drum Set*
 (Drum Workshop, Inc.)
 10:30 – 12:00 noon **Audition** – *Mock Timpani*
 11:30 – 12:30 p.m. **Recital** – L.A. Chamber Percussion,
 featuring Gregory Goodall, Erik Wettstein,
 Michael Alan Englander, David Johnson
 12:30 – 1:30 p.m. PAS State Chapter Presidents Meeting
 (John Beck, presiding)
Concert – Cal Arts Balinese Gamelan
 1:30 – 2:30 p.m. **Concert** – Steve Schick
Clinic – Ronnie Powell: “*Hands-On,*”
Brazilian Instruments (Latin Percussion)
 2:45 – 3:45 p.m. **Clinic** – Rob Carson: *PAS International*
Drum Rudiments (Remo, Inc.)
Clinic – Morris Lang: *Timpani*
 (Lang Percussion Co.)
 3:00 – 5:00 p.m. PAS Board of Directors Meeting
 (Tom Siwe, presiding)
 4:00 – 5:30 p.m. **Showcase Concert** – University of
 Oregon Percussion Ensemble & Univer-
 sity of Oklahoma Percussion Ensemble
 5:00 p.m. Registration closes
 7:00 – 8:00 p.m. Registration opens
 8:00 p.m. **Concert** – Cal Arts African Ensemble
 8:45 p.m. William Kraft, *Concerto for Timpani and*
Orchestra; performed by C.S.U.
 Northridge Orchestra, Karen Ervin
 Pershing, soloist
 9:30 p.m. John Serry, *Concerto for Percussion, Brass*
and Percussion; Steve Houghton, soloist
 (Yamaha International Corporation)
 10:30 – 1:00 a.m. **PASIC '85 Jam Session**
 Steve Houghton, lead-off drummer

10:15 – 11:15 a.m. **Clinic** – Tony Williams: *Drum Set* (Gretsch)
Clinic – Bob Dubinski: *Marching Per-*
cussion (Premier Percussion USA, Inc.)
 11:30 – 12:30 p.m. **Concert** – Repercussion Unit
Clinic – Julie Spencer: *Marimba* (Kori
 Percussion)
 12:00 – 1:00 p.m. North Texas State Marimba Band
 (Performance around pool during lunch)
 12:30 – 1:30 p.m. **Clinic** – Joe Franco: *Drum Set*
 (Premier Percussion USA, Inc.)
Clinic – Alex Acuna & Walfredo Reyes,
 Jr., “*Hands-On,*” *Combining Drum Set with*
Latin instruments (Latin Percussion)
Percussive Notes Editors’ Meeting
 (Robert Schietroma, presiding)
 1:30 – 2:30 p.m. **Clinic** – Frank Epstein: *Concert Cymbal*
 (Avedis Zildjian Company)
Clinic – Jim Keltner & Mark Stevens:
Studio (Pearl International, Inc.)
 2:45 – 3:45 p.m. **Clinic** – Ken Watson: *Timpani in the*
Studio (Yamaha International Corporation)
Clinic – Billy Cobham: *Drum Set*
 (Remo, Inc.)
 4:00 – 5:30 p.m. **Showcase Concert** – C.S.U.
 Northridge Big Band, featuring Ed Shaughnessy
 (Ludwig) and Gerry Brown (Remo)
 5:00 p.m. Exhibits and Registration close
 7:00 – 8:00 p.m. Registration opens
 8:00 p.m. **Concert** – Harry Partch Ensemble
 9:30 p.m. North Texas State Percussion Ensemble,
 featuring Bob Becker, David Friedman,
 Andy Narell, Leigh Howard Stevens
 10:30 – 1:00 a.m. **PASIC '85 Jam Session**
 Steve Houghton, lead-off drummer

Friday, November 15

8:00 a.m. Registration Opens
 9:00 a.m. Exhibits Open
 9:00 – 10:00 a.m. **Concert** – University of New Mexico
 Percussion Ensemble
Clinic – A. J. Pero: *Drum Set* (Ludwig)

Saturday, November 16

8:00 a.m. Registration opens
 8:00 – 9:00 a.m. U.S.C. Trojan Drumline
 9:00 a.m. Exhibits open
 9:00 – 10:15 a.m. *Music of Star Trek III*, featuring Emil Richards,
 Joe Porcaro, Larry Bunker, Bob

PASIC '85 Door Prizes

| | |
|--------------------|---|
| | Zimmitti, Mark Zimoski, James Horner (Paiste America, Inc. and Remo, Inc.) |
| 9:00 – 10:00 a.m. | Clinic – Luis Conte: “Hands-On,” <i>Techniques for Latin Percussion Instruments</i> (Latin Percussion) |
| 9:00 – 11:00 a.m. | Competition – <i>Marching Percussion</i> Individual Competition |
| 10:15 – 11:15 a.m. | Clinic – Chester Thompson: <i>Electronic</i> <i>Drum</i> (Group Centre) Clinic – Tom Float: <i>Marching Percussion</i> (Ludwig) |
| 11:30 – 12:30 p.m. | Clinic – Stewart Copeland: <i>Drum Set</i> (Tama & Paiste America, Inc.) Concert – Evelyn E. A. Glennie (Sabian, Ltd.) |
| 12:00 – 1:00 p.m. | North Texas State Steel Drum Band (Performance around pool during lunch) |
| 12:30 – 1:30 p.m. | Clinic – Vinnie Colaiuta: <i>Drum Set</i> (Yamaha International Corporation) Clinic – Batucajé (PAS & Remo, Inc.) PAS Committee Chairmen’s Meeting (John Beck, presiding) |
| 1:30 – 2:30 p.m. | Steve Smith with “Vital Information” (Avedis Zildjian Company) Clinic – Bob Becker: <i>Xylophone</i> (Kori Percussion) |
| 2:45 – 3:45 p.m. | Meet the Stars: Photograph/Autograph Session Clinic – Gary Burton: <i>Vibe</i> (Ludwig/Musser) |
| 4:00 p.m. | Clinic – Andy Narell & Jeff Narell: <i>Steel Drum</i> (PAS) |
| 4:15 – 5:15 p.m. | Concert – The Latin All-Stars, featuring Alex Acuna, Walfredo Reyes, Jr., Ronnie Powell, Luis Conte, Efrain Toro (Latin Percussion) |
| 5:00 p.m. | Exhibits and Registration close |
| 5:30 – 6:30 p.m. | Cocktail Hour |
| 6:30 – 8:15 p.m. | Banquet (Jim Petercsak, Master of Ceremonies) |
| 8:30 p.m. | Concert – Gary Burton & Makoto Ozone (Ludwig/Musser) |
| 9:30 p.m. | Batucajé (PAS & Remo, Inc.) |
| 10:30 – 1:00 a.m. | PASIC '85 Jam Session Steve Houghton, lead-off drummer |

Sunday, November 17

| | |
|-----------------------|---|
| 8:00 a.m. – 9:30 a.m. | Registration opens |
| 8:00 a.m. | PAS Contest/Audition |
| 9:00 a.m. | Exhibits open |
| 9:30 – 10:30 a.m. | PAS Contest/Audition Session |
| 11:00 – 2:00 p.m. | Forum – <i>PAS National Marching</i> <i>Percussion</i> (open to the public) |
| 12:00 noon | Exhibits close |
| | Announcement of Awards to Follow Competition |

Following are the door prizes received as of August 12, 1985. Many more great prizes are arriving every day.

All door prizes have a minimum retail value of \$50.00.

- Ludwig Industries: Ludwig L448 Black Beauty Snare Drum with L7154 case
- Drum Workshop, Inc.: 5502 F Remote Hi-Hat, EP-1 Electronic Trigger Pedal
- Latin Percussion: LP 201A-2 Generation II Bongos
- Avedis Zildjian Co.: 1 – K Zildjian Light Ride Cymbal
- Lone Star Percussion: One Hundred Dollars (\$100.00) Gift Certificate
- Sabian Ltd.: One pair Sabian Hand Hammered Brilliant Finish Hi-Hats
- Fall Creek Marimbas: Free tuning of one keyboard percussion instrument
- Valje Drums and Percussion: One set of Oak Hardwood Valje Bongos
- Paiste America: Colorsound 5 22" Red Ride Cymbal
- Marimba Productions/Malletech: One complete *Double Image Dialogues* and choice of two pair Marimba Productions/Malletech mallets
- DeMorrow Instruments: Set of four Padauk Woodblocks
- Vic Firth Inc.: Various sticks and accessories
- Belwin Mills/Cirone Publications: Selection of new percussion music from Belwin-Mills Publishing Corp.
- Encore Mallets: Various latex marimba mallets made from authentic virgin wool
- Jim Dallas Percussion: Fifty Dollars (\$50.00) Gift Certificate
- Mike Balter Mallets Co.: Selection of any Mike Balter Mallets
- Kori Percussion: Battery operated Metriona Quartz Metronome with accurate tempos
- New Music West Publications: Large selection of percussion music from New West Publications
- Ed Thigpen/Action Reaction instruction video tape in either Beta Max or VHS; *Sound of Brushes* with 90 minutes of instruction cassettes plus *Rhythm Brought To Live*
- Premier Percussion USA: One Premier Tour Jacket, one 252 Bass Pedal, one 1036 Chrome Snare Drum, 6½ x 14
- Friedel Musikalien Haus: Single or set of percussion instrument items – \$50
- Bractea Instrument: Set of three graduated button gongs
- Pro-Mark Corporation: DSB-1 Stick Bag, T-shirt, and one dozen pairs of sticks of the winner's choice
- Evans “All Weather” Drum Heads: Complete set (10) of Evans Hydraulic or UNO 58 Drum Heads
- Ross Mallet Instruments, Inc.: Ross R 120 Concert Orchestra Bells, and 2½ octave steel bells in hard shell case with mallets
- Aquarian Accessories: One pair of Formula X-10 Precision Corps Drumsticks, and one pair of Formula X-10 Concert Sticks with Shock-Grips
- Melody and Harmony on the Drum Set: Four copies of *Melody and Harmony on the Drum Set* textbook
- Yamaha International Corporation: 800 Series Hardware Package plus Cymbal Attachment

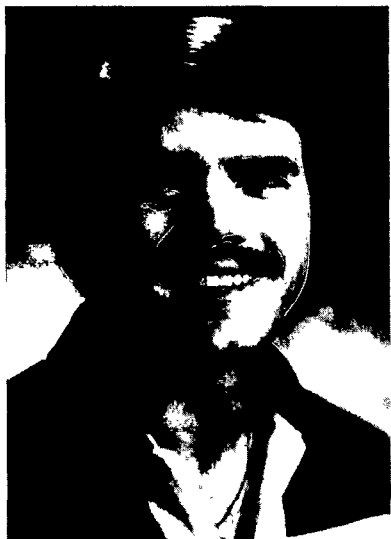
PASIC '85 People



Drum Set

Top (L to R): Ed Shaughnessy, Tony Williams, Jim Keltner
Middle: Billy Cobham, Joe Franco, Chester Thompson
Bottom: Stewart Copeland, Vinnie Calaiuta, Steve Smith

Marching Percussion



L to R: Rob Carson, Bob Dubinski, Tom Float



Keyboard Mallets

Top (L to R): Gary Burton, Julie Spencer,
Leigh Howard Stevens
Bottom: Bob Becker (photo: Peter
MacCallum), David Friedman



Ethnic Percussion



Top (L to R): Ronnie Powell, Efrain Toro, Andy Narell,
Middle: Alex Acuna, Walfredo Reyes, Luis Conte
Bottom: Jeff Narell

Ensembles

LA Chamber Percussion
(L to R): Gregory Goodall,
Erik Wettstein,
Michael Englander



Batucajé



Cal Arts Gamelon



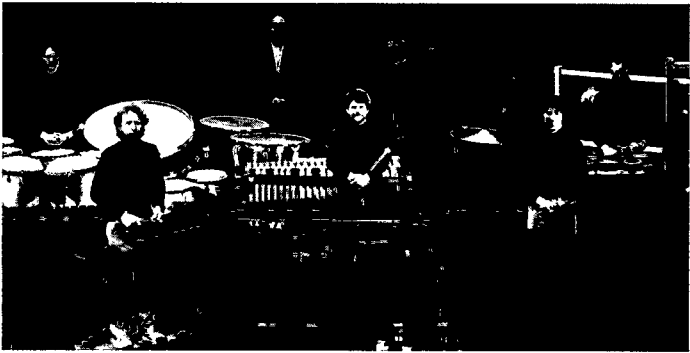
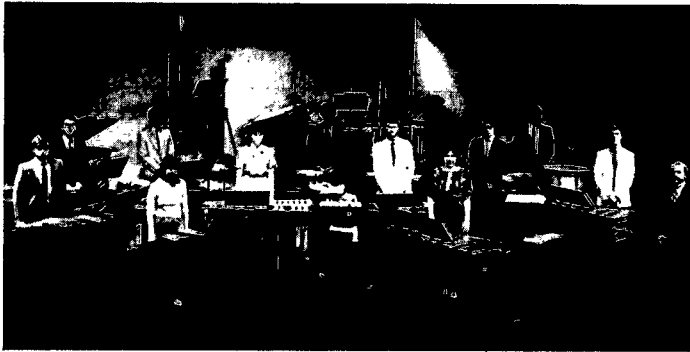
Joel Leach, dir.
Northridge Big Band



Harry Partch Ensemble



Cal Arts African Music Ensemble



Top left: University of Oklahoma Percussion Ensemble

Above left: University of New Mexico Percussion Ensemble (Christopher Shuttis, dir.)

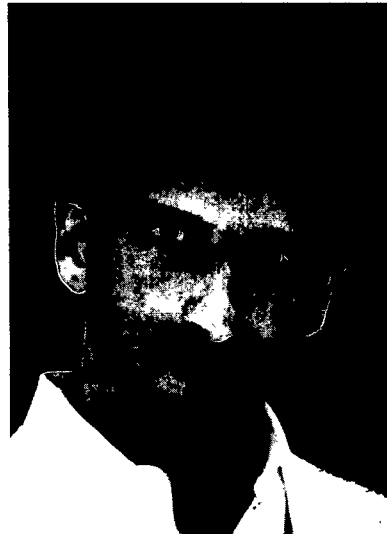
Upper Right: Repercussion Unit

Left: North Texas State University Percussion Ensemble (Robert Schietroma, dir.)

Below: University of Oregon Percussion Ensemble (Charles Dowd, cond.)



Contemporary and Symphonic Percussion



Top (L to R):
Steven Schick,
Karen Ervin Pershing,
Barry Jekowsky
Bottom:
Frank Epstein,
Ken Watson,
Evelyn E. A. Glennie

Jam Session

Steve Houghton leads off each night's jam session



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Terms Used in Percussion

by Michael Rosen

This issue's column will be devoted to Francis Poulenc, *Le Bal Masqué* (The Masked Ball), composed in 1932 to a text by Max Jacob. The numbers referred to below correspond to the rehearsal numbers in the score where the instrumentation indications are first found. Please note that I have not repeated translations of terms when these appear more than once.

LE BAL MASQUÉ by Francis Poulenc

Batterie (Un seul exécutant) – Percussion (one player)

tambour avec timbre – snare drum with snares (the French use a thin drum with wire snares)

petit tambour sans timbre – small drum without snares (smaller than the *tambour militaire*, but its size in relation to the snare drum is not significant)

tambour militaire sans tambour – military drum without snares (a tom-tom would do well here)

grosse caisse – bass drum (I suggest a bass drum with a pedal in I [17] to [18] and II at [27] where it is played with other instruments and also a bass drum laid flat in the other places.)

paire de cymbales – crash cymbals

cymbale libre – suspended cymbal (Poulenc would have known a goose neck stand with a cymbal that had a strap.)

fouet – slapstick; whip

tambour de Basque – tambourine

sifflet à roulettes – police whistle

boite en bois – wood block (This is one of the few instances where a composer indicates *boite en bois* for wood block. This was before the French began using the American term as they do now.)

triangle – triangle

castagnettes – castagnets (I suggest a castagnet machine of the type I described in *Percussive Notes* 22/1, (October, 1983), p. 75.)

I – *Préambule et Air de Bravoure*

[9] to [10] *tambour de basque contre le genou* – tambourine, struck on the knee

[17] to [18] *pet. tamb. sans timbre (Abv)* – small drum without snares
tamb. mil. sans timbre (Abv) – military drum without snares
gr.c. (Abv) – bass drum

[18] to [end] *avec le pouce* – with the thumb (on the tambourine part)

III – *Malvina*

[beg] to [29] *cymb. avec bag. de tamb. (Abv)* – cymbal with timpani stick

[29] to [30] *gr.c. (mailloche)* – bass drum with a bass drum beater

[37] to [end] *cymb. bag. ép. (Abv)* – cymbal struck with a soft mallet (*éponge-sponge*)
enchaînez – connect (connect this movement with the next without pause)

IV – *Bagatelle*

[45] to [46] *cymb. avec bag. éponge* – cymbal with a soft mallet

[46] to [end] *bien sec* – very short

V – *La Dame Aveugle*

[beg] to [47] *Les 3 instruments avec baguettes de tambour* – these three instruments (drum, woodblock, cymbal) with snare drum stick

[51] to [52] *très bref* – very short in duration

VI – *Finale*

[55] to [56] *tamb. de basque frappé avec les doigts* – tambourine struck with the fingers
sec – short; dry



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[68] *Mouvt de Tango* – Tango tempo (style)



Michael Rosen
 editor
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This issue's feature: **Drum Set**

Red Maddock: Unsung Jazz Giant from the Prairie

by Rupert Kettle

If you tune in your local NPR radio station between six and eight on Saturday evening to Garrison Keillor's *Prairie Home Companion* you will hear George "Red" Maddock, the drummer with Butch Thompson's houseband.

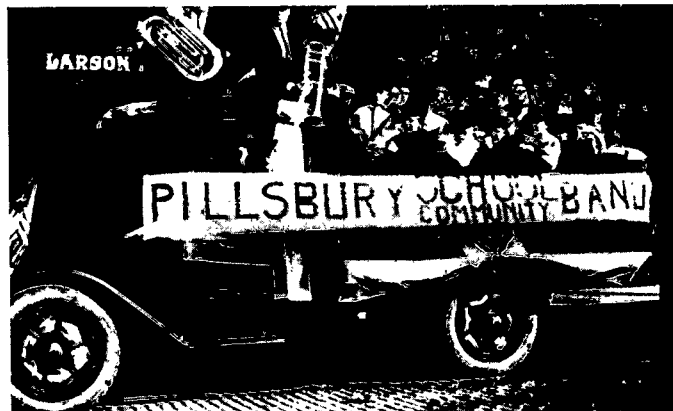
When I first heard the show, I was struck by Maddock's stylistic similarity to Krupa, Sidney Catlett and other drummers of the '30s and '40s. It was natural playing, the playing of someone who had been there. I wrote to the show's host saying, that "Red has that Krupa-ish thing down to an absolute 'T', but in an honest, unaffected way," and asking if Keillor might help arrange for an interview with Maddock. He did, and Red and I got together via mail, phone and tape recorder over a period of several weeks in the fall of 1984.



Red Maddock

George Maddock was born in Minneapolis in 1916, the youngest of five children. His father, a professional paper-hanger and part-time cornetist, had formed a brass band in which, at the tender age of five, Red first learned to play. But let him tell it:

"My four brothers played horns: two trumpets, trombone and upright bass horn. And the neighbor kids played, too. My dad taught them all. Because I was the youngest, he gave me a bass drum and a snare drum. The bass drum you tightened with ropes, and it had a leather deal that you pulled the ropes together with, to tighten the heads. And you had to beeswax the ropes so they would not slip. My dad didn't want me to read the drum



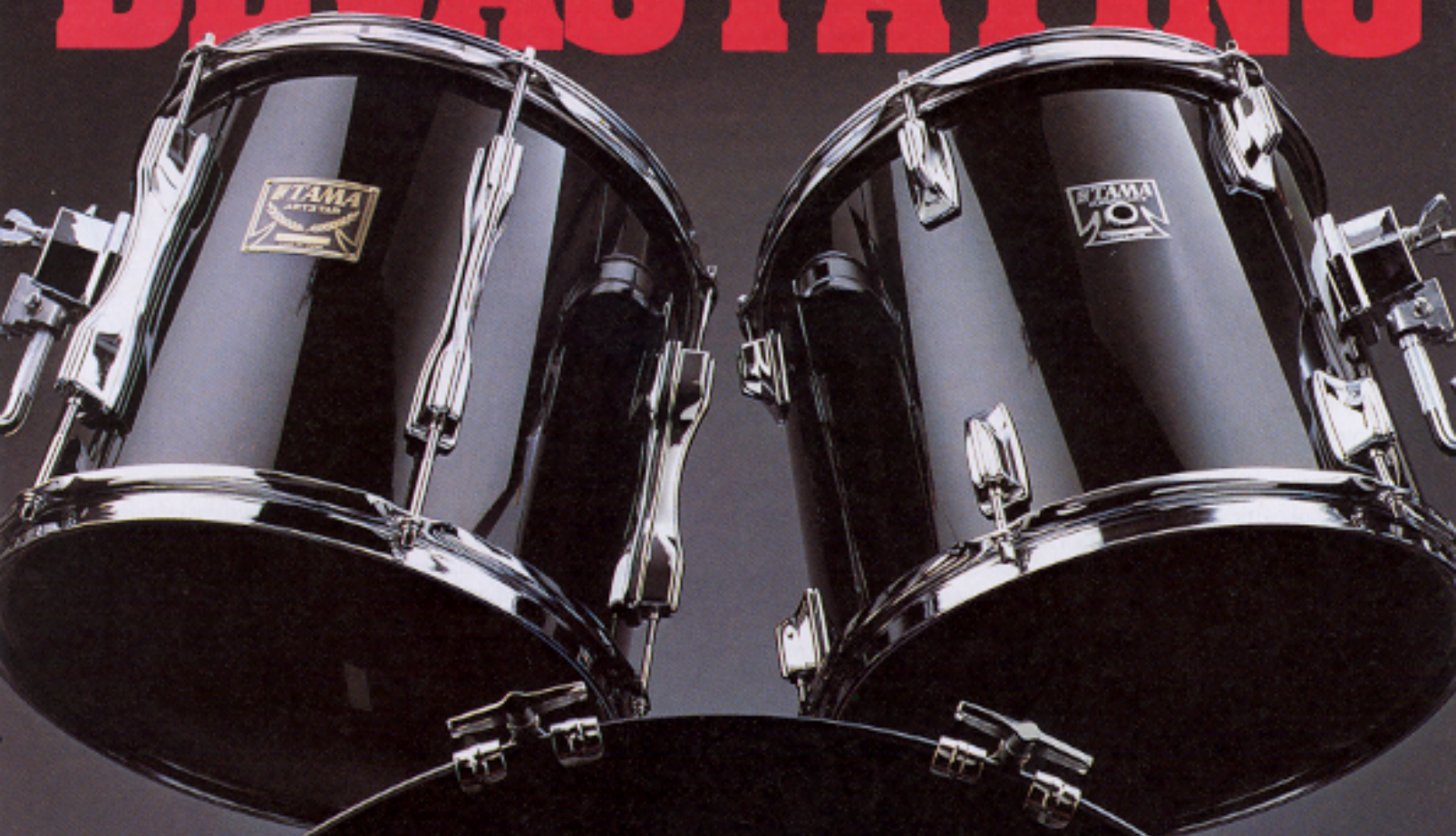
Red Maddock's father's band, 1924

music; he said a drummer should have the feel and after one or two rehearsals, he oughta' have it down. And after one rehearsal, I did: all the breaks and cues and endings, and so on; didn't read at all, just by feel and natural, God-given talent. My dad loved Sousa marches, and this is what I attribute to the beat I have, because that march beat, it goes along with Dixieland real good. I love Dixie music, and good Swing; it's gotta' swing . . . and I just got my swing beat from the old Sousa marches that we played. And when the band would march, all the guys were taller than I was, had longer legs, and I might have to run sometimes, but play the tempo they were playing at. That's quite a feat in itself!"

Red played in elementary school and junior high bands, and fell naturally into the local playing scene while still in high school. In the 1920s and '30s, the Minneapolis/St. Paul area was a beehive of activity for the working musician, with numerous nightclubs, hotels and theaters all employing live performers. Red reminisced about those days and his early experiences:

"I was in a Kiddie Revue with the Andrews Sisters in 1927, at the Prince's Theater. We were all little kids; I was about 10 years old. The Lowery Hotel here used to have some good bands: Louis Prima, Red Nichols, Lou Breeze, Herbie Kaye, Dorothy Lamour. Herbie Kaye had a singing contest, in 1932, with 1,500 contestants. I sang "Dinah" and "Nobody's Sweetheart," and did a tap-dance, and I won! Next, Red Nichols came in for a week, and the manager of the hotel asked Red if he'd let me sing with the band, which I did. I got to meet Peewee Russell (he was with Red), and Tony Sacco, a fine singer, pianist and guitarist. Lou Breeze came in, a band out of Chicago, and I sang with them. Then he went to the Lyceum Theater, and I sang there a week with him; paid me \$25 and two street-car tokens. And I played with old-time bands, which was a drag, but good experience. And I worked at a place called Sloppy Joe's with a good band; seven men, and Boyd Atkins wrote the arrangements. Boyd was a fine musician: played fiddle and saxophone and made fine arrangements. In '37, Ben Pollock was at the Nickette Hotel, with Joe Harris, and Mack Holliday on drums, and Mugsy Spanier.

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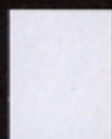


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Mack Holliday got sick, and I played a week with Pollock (he was fronting the band). And I had my own trios and quartets, and played in different places, and on the radio . . . you wouldn't know the places, but that's what I did, anyway."

In 1942, Al Trace and his orchestra came through Minneapolis to play at the Happy Hour Club. Red, who had married Teresa (his wife of 46 years, as of this writing), in 1938 was already the father of three children. Still, when Trace made him an offer, it seemed too good to refuse and Red went on the road. As usual, the seeming glamour of traveling quickly faded with the grim realities:

" . . . and we played one-nighters; we played Wisconsin towns, Michigan, Indiana, Ohio, oh man! We played 90 one-nighters at a time, on a bus! And man, the dance halls were sometimes two or three floors up, and I had to make several trips to bring the drums up. And all the guys'd look so nice, and I'd look like that one picture of Krupa, where he's all soaking wet; just, wow, disheveled! (Laughs). But ya gotta' love it. If you love drums, man, you'll carry any amount, and I have for sixty-three years."

The gallivanting finally began to pay off when Trace's band was booked into the Flagship Club in Elizabeth, New Jersey, an extended engagement which also included radio broadcasts. New York agent Stanford Zuker picked up the group from there.

"Zuker-the-Booker booked us into the Dixie Hotel in Times Square in 1943, New Year's Day, and we stayed there quite awhile. We did guest shots on the *Kate Smith Hour*, *Paul White-man's Stairway to the Stars*, *It Pays to be Ignorant*. By the way, on that show, we were the nucleus, with the ABC Staff Orchestra seated around us. At the rehearsal, the conductor came over to

me and said, "You do play timpani, don't you?" I said, "Certainly." I had never touched a timp in my life! I asked the piano player how to tune 'em, and he said, "You mean you've never played timpani before and you're broadcasting coast-to-coast tonight on the radio!?" And the theme was Ferde Grofe's "On the Trail." It opened with the spotlight on me, with the timps (imitates timp. roll; sings a few notes) . . . you know that one, I'm sure. But it went perfect, it went just perfect; which shows ya gotta' have a little guts along with it. So we did shows like that. And *Stagedoor Canteen*. And Loew's State Theater; five shows every day . . ."

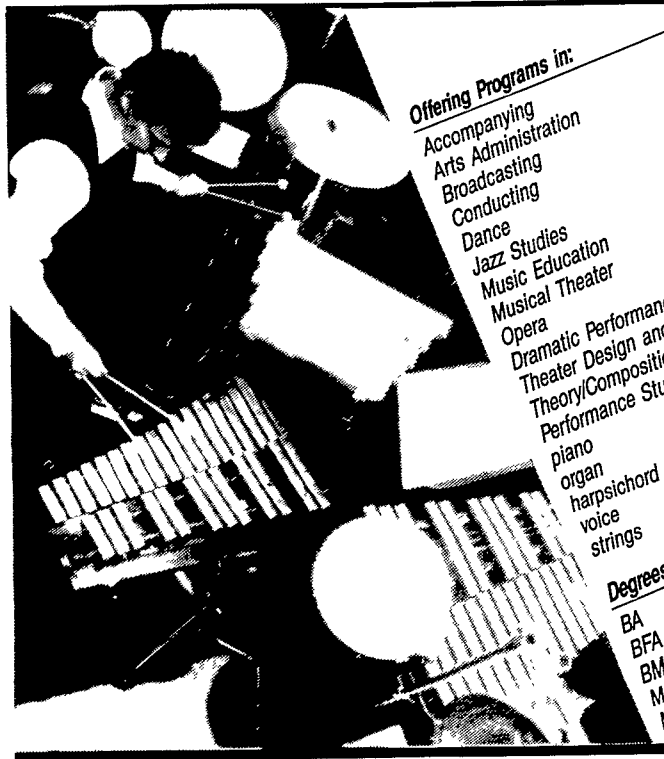
Once, during the Loew's State engagement, Red was playing his long, feature drum solo on "Tiger Rag" and, as he put it, was "feeling pretty chipper that morning." Just for kicks, he decided to toss his right stick as high in the air as he could, to see if he could catch it. He played with just his left hand, waiting for the stick to come down, and it never did, having landed on one of the flies (stagehands' walkways) way above the stage. Amidst laughter from the audience, an embarrassed Red grabbed another stick and finished his solo. After the show . . . "the manager came up to Al Trace and said, 'Can he keep that in? He vowed 'em with that!' And I tried it again and again, but it wouldn't stay up there! So the manager had a stagehand stand on the fly and catch the stick. But, geeze, the crowd got to its feet, man; it just vowed 'em! And surprised me! (Laughs.)"

By the '60s, Red and his family had had it with traveling and settled in Winota, Minnesota, with Red looking for work in a steadier, more conventional mode. As so often happens when a musician tries to leave music, music wouldn't let go, and Red

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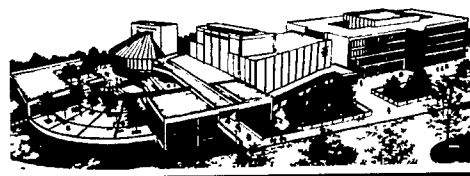
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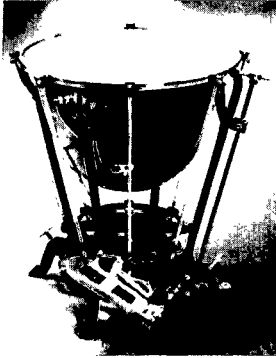
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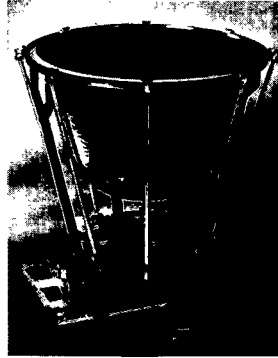
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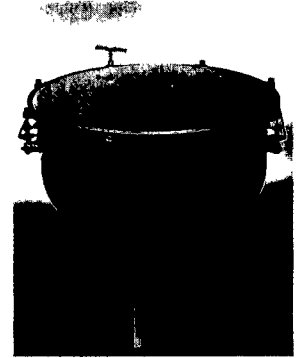
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found himself back on the road, this time with pianist Bill Samuels. But by the '70s, Red had name and reputation enough to stay in his home-town and still have enough work in his chosen profession to make a comfortable living. During this period, he gigged extensively with Doc Evans, and recorded five albums with him. It was also during this period that the *Prairie Home Companion* job opened up, as well as regular appearances at the Emporium of Jazz.

I asked Red about other drummers he has known, and influences on his own playing. He replied:

"There was a fine drummer at Nick's, in the house-band: Joe Grauso; fine gentleman, played great drums. His son, I think it's Robert Grauso, plays great drums now. Joe's gone, but I'll never forget him. And Big Sid (Catlett): I met him in Chicago, when he played with Louis, and I just got to meet him. I'd heard him, but I didn't get to know Big Sid too much; but what a drummer! Jo Jones: I met him at Freddy's, here; he was with Teddy Wilson and Slam Stewart. There's a drummer. There IS a drummer! Davey Tough, I met at Condon's in '46, and when I saw him, he was out of it, man; he was sick, really sick. He was only forty years old when he died. He was in Jersey, in Newark, fell and hit his head on the pavement and fractured his skull. He laid three days in the morgue with a tag on his toe: 'unknown'. Tragic..."

"George Wettling: liked to wear cowboy suits, along with the holsters, with a couple of guns in 'em (laughs); but Wettling was a great drummer. But you know, Cliff Leeman's another one; I

love Cliff. And Jake Hanna and Bobby Rosengarden, and Nick Fatool, and Ray McKinley; oh man, I could name a lot of them. And of course Baby Dodds and all those, but I didn't get to meet him. I met Krupa in Akron. His band was playing at the Palace Theater, right across the alley from the Coconut Grove, where we played. Roy Eldrige was with him, and Anita O'Day. And Gene came over and sat in with the band one night, after the shows. That's when I got to meet Gene, although I had heard him since 1934. And when he'd come to town here, he always called me up, and we'd get together and do some stuff on our pads. A truly great guy, Gene was."

"As for as my biggest influences, I'd say Krupa, but I listened to Nick Fatool a lot, too. He had such expression: softly, then brings it up, then down again. And the rim-shots are so beautiful; and his rolls, his ideas, his taste, and what beautiful breaks! Yeah, Nick Fatool and Krupa; those are the biggest influences on my style, I think."

Red was self-taught until he was twenty-one years old. How he met his first and only teacher is one of his favorite stories: Red had a quartet at the Magic Bar in Minneapolis, and was playing a Sunday afternoon matinee. A man came in looking very much the worse for wear, apparently from too much partying the night before ("His hands shook so bad he couldn't thread the needle on a sewing machine while it was running," was the way Red put it).

Red bought him a drink and a meal, to calm down and straighten out with and, as the stranger left, he handed Red a card and said, "Be at my house tomorrow morning; bring your snare drum and stand." The card said, "Emil Weflin, Percussionist, Minneapolis Symphony."

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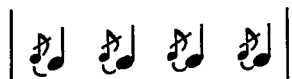
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"I'd had no idea who he was, and here he played under Ormandy and Mitropoulis; a hell of a drummer. He started teaching me out of the Harry Bower book. He would sit with me one, two, three hours. He didn't have too many pupils, but he had taught Red Norvo, and a lot of other guys that really made it. So anyway, he would teach me the paradiddles, the ratamacues, the ruffs, the rolls . . . and the 'both-left-right', he called it; but what it was was a flam, see (demonstrates musical

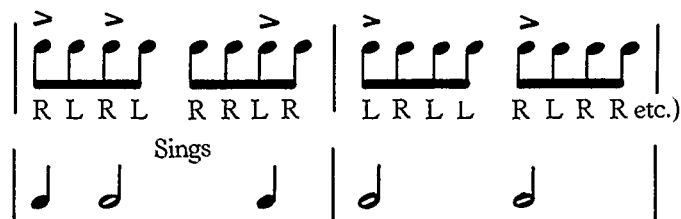


example), but it would go (sings musical example), and that's the way it would go."



"One time, in '37, Krupa was in town and happened to stop into the Musician's Club. My drum teacher was there and had a snare and was showing me some things. He put a dime on the back of his right hand, and played an open-closed roll, and that dime didn't move; open-closed roll, and that dime sat there! Krupa was standing there with his mouth open! Man, what a technician that Weflin was!"

"And he also told me, on the paradiddles, he said, 'Sing the *Notre Dame Fight Song*, and accent it, but be playing the paradiddles' (demonstrates)



'and that gets it into your head.' He said, 'You gotta' get it in your head, because your hands can't execute anything your mind can't count,' which is true. So he taught me, and he didn't charge me for one lesson."

Red's chorus playing reflects the advice given by Weflin. Like much solo playing of the swing idiom, 4/3s and 2/3s abound, but often entering and resolving at totally unexpected places, creating a kind of "one-less," floating feeling, but still always making a perfect 3-point landing on "one" of the next chorus. Red explained the "secret" of all this almost with a shrug:

"I always sing. When I play, I sing to myself. I sing the tune I'm playing, and I play in kind of a melodic thing. You sing the tune and you tell 'em a story with your drums, that's all."

Red Maddock's brush-work is among the finest I've heard. Asked about brush technique, Red had this to say:

"Well, it's the snap of the wrists; it's working with the wrists, and it's that snap. And you can bounce 'em like you do sticks, if you practice enough. I play paradiddles on 'em, and turn 'em inside out; things like that. I love brushes, and a lot of places you play, you have to play brushes, so it works out great. My brush-work, I think, is better than my stick-work. But, again, it's the snap, and bringing it back right away, which you can only get through practice."

In this day and age of super-specialization, it was nice to hear that Red uses the same set for concert and club work that he uses for the *Prairie Home Companion* radio show. He described it:

"It's a Slingerland set, with a Ludwig chrome snare. I got a hi-hat, and the bass drum, side tom, floor tom, cowbell,

woodblock; and the cymbals; and a real thin Chinese crash cymbal. So this is what I use. I bought this set in 1958; the sock-cymbals I've had since '45, and another cymbal I've had since '50; all Zildjians. But this is an old set, and it shows it, but I don't care, it sounds good to me. I always just remember when I was a young kid, I'd have to go from drummer to drummer to borrow the parts to make up a set so I could play. I didn't have any money and I'd have to borrow, beg or steal, but I would, to play my drums. So that's my set and, yes, it's the same one I use for all our work. Sometimes, when we play a concert or a club-date, I don't even take the sock with me. Too damn much to carry now. I'm 68 years old; that's 19 celsius, haha! (laughs), . . . the kids'll come up and say, 'Is that all the drums ya got, man?' I say, 'Wait'll ya hear 'em; then come back and tell me what you think.'"

Red was asked to sum up his feelings about the state of the art today:

"The art today of drumming with me is, ah . . . I love the symphony, and I love jazz. That's about all I can say on that, because, well, I don't dig rock too much. To me, it's just da-da-DA-da-da-da-DA-da, da-da-DA-da . . . there's no chance to really progress; it's all the same to me. I just love jazz. It's gotta' swing; like Duke said, 'It Don't Mean a Thing If It Ain't Got That Swing.'"

* * *

George Maddock, gentleman jazzman, musician's musician, and devoted family man (with four children, seventeen grandchildren and three great-grandchildren, all of whom he worships), has been gracious in sharing his thoughts and memories with us, and I am grateful to him. Again, I would advise any drummers and drum students who haven't heard Red to do so. You will discover an exuberance in playing too often missing since the music business became just that, with a capital "B." Or, as I wrote in a letter to Garrison Keillor, ". . . and his buoyancy and obvious love of playing make him always a joy to hear." Red put it into words almost as well as he does in his music: "and man, the way I love to play! (laughs) It's my life, man, it keeps me going. I just love to play my drums; they are my life . . . I'd take 'em to bed if I could!"

A Red Maddock Discography

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"He's one of those guys everybody would love to have in their band. He keeps the good spirits going, and that's pretty rare; a genuine person."
 —Bill Evans, bassist

"The real point about Red is that, like many of the great musicians he idolizes (Louis Armstrong, Fats Waller, and many others), he builds everything on a solid musical foundation. I've learned a lot from him and I'm grateful for it. He's what we call the real thing."
 —Butch Thompson, pianist, leader

Homer Osborne (1891-1982): Jazz . . . Like It Was

Wichita's 90-Year-Old Drummer Recalls Some of the Events Which Helped to Shape the Future of Jazz

Interviewed by J. C. Combs; Interview Transcribed by Jerry Juhnke

Homer Osborne possessed a wealth of memories of early jazz history collected from personal experience. During the 1920s to the 1950s he performed with many early jazz musicians and toured much of the central United States. Many of his experiences centered around the Chicago area where he performed with King Oliver. In 1981, he talked with J.C. Combs, professor of percussion at Wichita State University, about King Oliver, Louis Armstrong, Duke Ellington, Count Basie, and his early jazz years.

Osborne was presented an award at the first Wichita Jazz Festival in 1971 for his outstanding contributions to the field of jazz. Since that time the award has been named the Homer Osborne Award, and has also been presented to Clark Terry, Stan Kenton, Gary Burton, Louis Bellson, Rich Matteson, Thad Jones and Wichita State University.

J.C. Combs: Let's start with this: when and where did you play with King Oliver?

Homer Osborne: I worked with King Oliver at the Plantation on 31st Street in Chicago and later on at the Savoy.

JC: Tell me a little about Oliver.

HO: King was not only a great trumpet player, he was a great fellow to work with. He was clean, and he schooled all his boys. Higginbotham was playing trombone. I am trying to remember who we had on banjo. Skinner Caldwell was playing bass and Louie and King on trumpet. That's Louie Armstrong, Lil, that's his wife, was playing piano.

JC: That sounds like a pretty tough group.

HO: It was pretty tough!

JC: You joined this band in 1920. How did it happen that you joined King Oliver?

HO: I lived on Rhodes Street. I lived behind the joint. When I'd go into town, I had to go by there, and I would usually catch a streetcar down on Vernon. See, it's right by the place. I passed there while they were rehearsing one day, and I went in and the lady said, "Do you know any of those boys?" And I said, "I think so." And she said, "Are you in music?" And I said, "Sure!" She said, "Do you have a Union card?" I said, "Sure!" I showed her the card and she said, "Go ahead then." I went back there (I had talked with Louis several times, so he knew me) and he said, "Say, do you want to work? Dewey is going to New Orleans."

JC: Who is Dewey?

HO: That's the drummer. Oh, Dewey, you know . . . he's on all the records. Dewey Dodds . . . Baby Dodds. Well, I said, "Yeah!" So Dodds said, "Why don't you just go ahead and rehearse with my drums, and I'll come by and get them and you can go to work



Homer Osborne

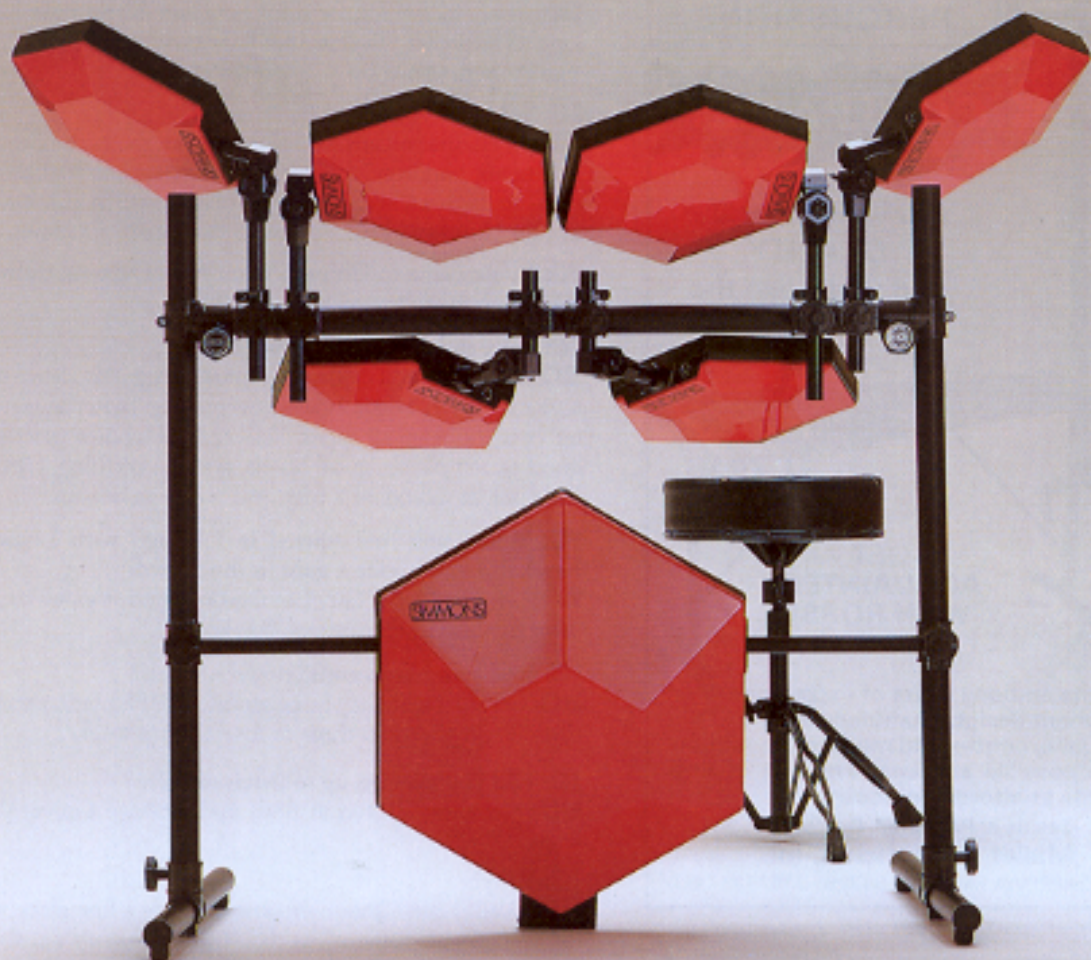
with him tonight." And I said, "Well I don't know. I'd have to talk to King to see about this gold here." They were paying \$55.00 a week then.

JC: For how many nights, six?

HO: Yeah, for six nights from 9 to 12:30. Then Louis asked me if I wanted to work at the Fume Garden. It opened at 1:00 and Louie and Earl Hines, and Willie Burrell playing tuba, and Wilbur Sweatman was playing clarinet over there. We played there after hours till about 5:00. You know how those things go, and it let us make double money. Then we were working with Earl Hines, which just knocked me out! It was a thrill.

JC: I know from what I've read that Louie Armstrong paid dues to King Oliver. Did King make quite an impression on Louie, or did it work both ways?

HO: You know, my judgment would have been, if I was going to change the instrumentation around, I would have put Louis on first trumpet and King on second trumpet. But it didn't work that way.



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JC: Did Louie get many solos?

HO: Well, he got all the solos he wanted, and then he sang as long as he wanted to sing, and he was a riot! Louie was blowing snakes then, you know.

JC: What do you mean by "snakes?"

HO: Well, that means he was hitting all the high notes, and the low notes, and everything in between, and he had the wind to play up high awhile, and then play down in the low register awhile. He was a terrific man with the horn, no question about it.

JC: Louie came to Chicago from New Orleans, didn't he?

HO: Yeah, he followed King.

JC: Why did they leave New Orleans?

HO: You know, you're jumping into Chicago. You leave the South to come North. You got better everything: better musicians, better conditions of all types. You had the choice places to visit, good eating places, good hotels, good everything. Chicago was the same as falling off a train and you're in heaven.

JC: When you first started in Chicago with Louie on the band, did you notice a gain in the crowd?

HO: Oh sure! All of Guy Lombardo's band stopped by, and they were a crowd in themselves, you know.

JC: Did Lombardo come down himself?

HO: Oh sure, and they hung around the Plantation there all the time. You'd see them three or four times a week.

JC: Did you ever go up to listen to them?

HO: No, they worked at 68th and Cottage Grove. We never went.

JC: Why?

HO: Well, I don't know. You know, it was a fine place, a regular dance hall and some of us didn't think that ah . . . they never invited us. So I guess we never went.

JC: Was there any racial tension involved?

HO: Well, it probably could have been. They never did say nothing, and we never did say nothing. But, we invited them to sit in. They called Guy Lombardo a "Mickey Mouse band." You could call it what you want, but they were musicians. The sweetest sound this side of heaven, and it wasn't no lie at all. They were terrific!

JC: Now, you were talking about King Oliver. And I am sure that you spent a lot of time with the members of his band; and you must have spent a great deal of time with Armstrong. You said he was a great musician. In what way? You also alluded to the fact that he was a great human being.

HO: Well, he wanted to be a fellow that could do good things, could say the right things as well as play. And that's how he got to be an ambassador abroad.

JC: Armstrong's wife helped him out, didn't she?

HO: Yeah, Lil made him. Really it wasn't King who made him, it was Lil who made him.

JC: In what way?

HO: Well, she taught him how to read music.

JC: He couldn't read at all?

HO: Well, no, he was an "uff Guffer."

JC: Uff guffer?

HO: He could maybe spell, and that would be show.

JC: That means to read the notes off one at a time?

HO: Yeah, and then count about the same way. He didn't know whether to count 1, 2, 3, 4, or 1 & 2 & 3 & 4 &, like that.

JC: So this was Lil's responsibility?

HO: She taught him everything and she helped me some.

JC: Was she very knowledgeable?

HO: Well, she had a college education. You could tell the polished shoe from the shoe that ain't got no polish on it.

JC: Did she come up from New Orleans with Louie?

HO: Well, yeah, but she had been schooled. She wasn't backward at all. She knew what she was doing, and knew how to talk and everything – knew how to dress, and knew how to do it all.

JC: She must have been a guiding influence more than just to Louie?

HO: Well, she was to me.

JC: Were you the youngest in the band?

HO: Yeah, then I was a cat that whistled. I told you that. And I'm all ears and watching everything and everybody.

JC: Did Lil work with Louie on the set, or did she bring him to the side and say, "Hey, I want to show you something?"

HO: No, she taught him all that stuff at home. She taught him his ABC's, taught him all of it.

JC: You told me once before that he learned his ABC's, and then he played hookey. You said that he went on with Fletcher Henderson.

HO: Yeah. Louie left in about '23.

JC: Then you joined the King Oliver band on a suggestion of Louie Armstrong, and you started out to work right away. How long did you stay with them?

HO: I stayed with them off and on for six years.

JC: Why did you leave?

HO: Well, I left because I accomplished about what I wanted. I wanted to come home and start an aggregation of my own.

JC: Home to Wichita?

HO: Yeah, to make some money. I signed a contract for a year at 126 N. St. Francis, the Arcoda Ballroom with my own band of eleven pieces. Count Basie was playing with the Blue Devils over to the old Winter Garden in Wichita, when I came back from Chicago. He stayed about a year.

JC: Did you work together any?

HO: Yeah, we played a lot of beer joints up and down Douglas in the afternoons. We made a whole lot of money on tips; no salary, just tips. That was in 1928.

JC: Did you ever work with Duke Ellington?

HO: No, oh Lord, no! I would have worked for him for half of nothing to say I played for him. The first time I know him, I met him here in Wichita. I believe that Duke Ellington was the greatest musician I've ever known because he could compose and he could play . . . look at the numbers he could play. He could play all his numbers and work at a joint a year and never play nothing but his own compositions and never play the same piece twice. And then he was a great cat. He done so many wonderful things as a man. He took care of a lot of widow women you know. He paid their rent, their gas bills, their water bills. He done a lot of nice things that ain't never been told. He was a good man. He made a lot of money writing, you know that. And he done so many wonderful things. He's great on telling these young musicians to go to school and learn to read.

JC: Did you know Billy Strayhorn?

HO: Oh yeah! That was one of my buddies.

JC: Where did you run across Billy Strayhorn?

HO: Well, I jammed with Billy a lot of places, and Billy was a great cat, and he was very close to the Duke. There ain't too many fellows that can claim that they know anything about Duke. Duke was kind of selfish to himself a lot, but Billy, he let his hair down to Billy. Billy know all about him. Billy played piano, organ, saxophone, played everything. Billy was a tough man and a great musician. I've known Billy Strayhorn ever since 1925. He hated to leave New York; he didn't want to go to Harlem at all. He wanted to stay uptown in New York. He'd rehearse the band a lot of times when Duke wouldn't be there. He's what I'd call a bad boy.

JC: Homer, you talked about playing in Chicago, but you went to New Orleans earlier than Chicago. What year was this?

HO: Well, around 1910, 1911.

JC: Why did you go then?

HO: I just went because I had saved money, and I just went to see what was going on. Now, I had heard about all those crack musicians down there, you know. Sam Davis, a piano player, one of the tough piano players, went with me.

JC: Did you play while you were down there?

HO: Well, I didn't play nothing. Sam played. He played in one of the cafes which was a rock joint, see. I better tell you what rock means. Black! You know, it means colored boys, yeah, a colored joint.

JC: That was an expression that was in use at that time?

HO: Yeah, rocks called all blacks, rocks. We used the term rock around Chicago too.

JC: Was this a term just used around blacks?

HO: Yeah, they'd rather do it than to call each other the real name, you know. If a cat got mad at you he'd call you a rock. He

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still wouldn't call you a nigger. They're breaking it down. You've got to break it down among yourselves before you can break it down among others. You call whites, gray. You wouldn't say Dr. Combs is a white boy, you'd say he was gray.

JC: Was it to soften the difference?

HO: Yeah, that keeps it from being hard, you know.

JC: Of course. Now the black and white position is much more comfortable.

HO: Yeah, it is, and that's what is going to put everything on the map.

JC: Well, Homer, when you went to New Orleans, did you go to a section that was called Storyville?

HO: Yeah, and then they had another section of town called French, and they had a section of town called Creole. These are real copper-colored people. The majority of them are real black, and the women got hair that hangs down to the heels of their shoes.

JC: It sounds like they must have been very attractive women.

HO: Well, they was. Now they was the most dangerous women. If you dated one, you'd want to keep on dating that one if you wanted to live. They were dangerous, and quite a few of them were more educated than the average rock, see.

JC: In Storyville, was this kind of a mecca where all jazz musicians hung out?

HO: Well, all the good musicians hung out there, and the gray girls and the gray boys. You know, the only way a rock could get in there was to be invited. As long as you were working, that was O.K., but the association was different.

JC: That's interesting, I read some books that made Storyville sound like it was more controlled by the black population, but that wasn't the case?

HO: No. They don't always draw a good picture of things, you know. You've got to let your ears be cleaned out so you can hear what's going on. So you don't cut no hog. What I mean by "cut a hog" is to speak out of turn. Then you don't know what you're saying. You had better be careful there, so I say, "Look out man! Don't cut no hog because you just elbowed your way in here."

JC: When did you first meet Jellyroll Morton?

HO: Well, I met him in Tulsa around 1909.

JC: I read a couple of accounts that said some musicians really weren't too impressed with the musicianship of Jellyroll. They didn't think he had very good time.

HO: Well, they all said that, but here's what. The cat made his money making piano rolls, and you know there's just gobs of them, and they still sell them.

JC: Having known so many great musicians, and having heard and helped develop so many styles, do you still find yourself listening and pursuing new directions in jazz?

HO: Yea! There isn't a day goes by that I don't hear something new that just "knocks me out."

JC: Who do you find yourself listening to?

HO: Everybody!

JC: For example?

HO: Oh, Freddie Hubbard, Chick Corea, Burton, you know, cats like that.

JC: Homer, you talk about the future as easily as you do about the past.

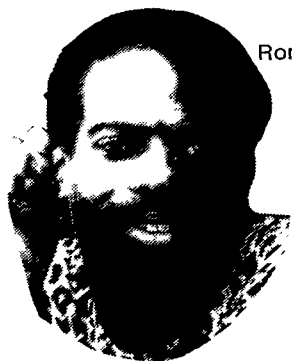
HO: Oh man, I'm more excited about what's going to happen tomorrow than what happened yesterday. You know you got to stay excited. It's like I told you before. If you don't put nothing in, you don't get nothing out.



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John Robinson

Interviewed by *Tim Peterman*

This interview was conducted by phone after Robinson had returned to the west coast, following his successful clinic at PASIC 1984 in Ann Arbor, MI.

Tim Peterman: John, since you are currently one of the most sought-after drummers in Los Angeles, I am sure other drummers are interested in your background.

John Robinson: I grew up in Creston, a little town in south-west Iowa. I started playing piano at the age of seven, and took up the drums a year later. There is something that leads many kids into drums; maybe it's the attention. I started playing in my school band director's jazz band when I was 13, so I was experienced early in both big band and small group playing. Also, at age 12, I was playing in rock and roll bands.

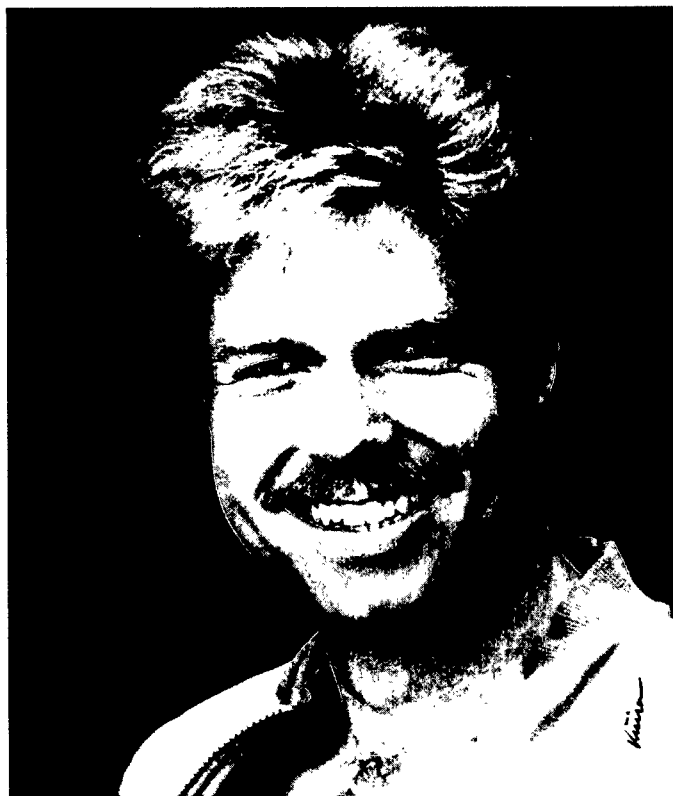
I formed my first band when I was ten, with a guitar player who was only nine . . . he was really great. It was just a duo, and everybody thought we were so cute. We played on our own and also opened for other bands.

TP: Were you studying privately then?

JR: No, I was trying to arrange to study with Jim Coffin up in Cedar Falls, which was about 250-300 miles north of Creston. My dad thought it was just too far to drive me up there for an hour lesson, so Jim and I never did hook up then. Basically, I was self-taught and I lucked out with some God-given talent. I started studying legitimately in the fifth grade with Lionel Foley, a music major, who ended up becoming a high school principal. He got me into the rudiments and everything in the military style since he was brought up that way. I just followed it through every year in grade school and junior high. In high school we got a chance for solo competition, plus we had great jazz bands in Iowa at the time and an incredible program then. I think the whole Midwest is like that. The summer after my freshman year in high school, I went to Northwest Missouri State University for music camp. We did mostly "legit" things and some percussion ensembles. Then in the summer following my sophomore year, I met Ed Soph at the Illinois State University camp. He turned my whole thinking around as far as drums go. I saw someone who could actually burn around the drum set, and I learned so much from him and his techniques. For example, he was using a square bass drum beater which blew me away. I was so impressed with that at the time, I had to go out and get myself one. Consequently, I now use a square wood beater all the time. A regular beater doesn't seem to have the weight that I am used to.

The following summer I went back to the Illinois camp and told Ed I had really made up my mind—I wanted to be a drummer, and I wanted to study music in college. I asked him if he could suggest some schools; he recommended Berklee, North Texas State, and Indiana University. I was considering North Texas State because it was close to home and I could commute for the holidays, but I had heard through a friend that the small group jazz was weak (definitely not the caliber it is now). So, consequently, I decided to go to Boston. I had a cousin my age named Mark Robinson, who was a sax player and arranger. He and I both went to Berklee in 1973. He left after one year, but I

stayed and went all the summers for five semesters. At that point, I was playing in several different kinds of bands — jazz trios, big bands, rock and roll. You know, it's ironic that today I play a lot of Black music, because I had never ever experienced that in Iowa. I suppose when you play with a big band it covers all the bases without your even knowing it, and I had been playing in big bands since I was thirteen. In Boston, I was really tuned in to a lot of different types of music. For example, there was a trumpet player there named Carl Okoshi; his nickname was "Tiger." Since then he has worked with players like Gary Burton.



John Robinson

But it was funny . . . I played with him on his senior recital at Berklee and John LaPorta, one of our sponsors, gave us a standing ovation. It was such an inspiration because John had never done that for anyone. We played a Japanese composition in three movements, with symbols instead of notes. That was new for me at the time and I really enjoyed it. Plus, I was working with Tiger in a seven-piece band that was just great.

In 1978, I was playing in a show/funk rock and roll band that worked around Boston. Our agent sent us to Ohio for a month. While we were in Cleveland, during the second week of our date, Rufus and Chaka Khan were appearing right next door at a theater-in-the-round. They came into where we were playing just to have a drink the night before their gig, and, sure enough, right after the first set they were up there watching us. After the next

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set, they sat in. Then later, they asked me if I wanted to join their band, and I said "Of course!" The next day I went down to their sound check and played about a half an hour with the band. They really smoked! So that was my big break.

In 1978 we moved out to L.A., and from there things just took off. Quincy Jones produced one of the Rufus records and I had one tune on the album. After that album, Quincy asked me if I would like to do some sessions for him, and the next project was the Michael Jackson album "Off the Wall." So after he used me, it seemed that everyone wanted to know who the "new kid on the block" was, and luckily, the phone has been ringing ever since.

TP: When you were at Berklee, were you solely a drum set player, or did you learn to play all the percussion instruments like mallets, timpani, and so on?

JR: At Berklee, you have to have a second area of study. I had been playing piano since I was young, and I wanted to have that as a second area. But all the drummers had to take mallets, or another second area in percussion. So I took mallets – first from Ted Wolf and then with Dave Samuels – but I was so much into practicing drum set for eight hours a day that I kind of let the mallets slide, although I did Gary Burton's grip plus all the other patterns and techniques for the keyboard. I just didn't have time to do both; and in a way I regret that, but if I hadn't made the choices I did, I might not have gotten as far as I have on drums. I was so entranced with learning my drums, and perfecting them . . . I just wasn't at the point where I thought I should be.

We were all studying with Gary Chafee and he was teaching us about polyrhythms and groupings. At the time I wasn't familiar with them. Plus, we were doing percussion ensembles and things. So I had a good taste of all that. I still wish I could do even more of that.

TP: Do you find that your broader base of experiences, as in the mallets and percussion ensembles, has helped you in L.A.?

JR: Absolutely! Sometimes when I am doing a session here in town I'll work at one studio with a complete orchestra. We may do ten different types of music in a row, going from a large orchestra piece to a big band chart to some rock and roll to reading a snare drum part to even doing some percussion for just color effects. So I feel I learned a great deal and have been able to apply it to what I am doing now.

I think that's one of the reasons I have been successful – I have been able to cover the different music styles that have been thrown in front of me. I'm sure one of these days someone will throw something in 17/8 time at about 200 beats a minute and I will freak out. But so far I have been lucky. And I really enjoy the variety. I just did a Japanese project last week, and before that I spent four days working with Paul Anka. He was producing a record with a woman from Houston. I've just finished working with Crystal Gayle.

TP: When you were getting your percussion education at Berklee in preparation for your career, how did studying with Alan Dawson influence you?

JR: He was such a legend that all I wanted to do was just talk to him. He ran me through the paces while teaching me, but the most inspirational part of the lessons happened when he would play vibes and I would play drum set. It was so neat to be able to create, in a lesson environment. And that's what a lesson is to me – when you go in there and are inspired in any way. It's not necessarily going through the music from cover to cover. It's musical, and you have to create some sort of music – that's what drumming is.

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TP: Do you do any teaching in the L.A. area?

JR: I do some. I have been teaching since I was twelve years old in Iowa. Out here, I don't have a consistent program because I have to teach at my house, and sometimes that can be an inconvenience to the family's privacy. I am hoping one day to get another house with a large room that can be a music room so I can put several drum sets in there. Right now I have an eight-track studio in my house, in a 10 x 10 room. So I have a drum machine instead of drums. I have my drum set downstairs in the living room, and it takes up all the room. One day I would like to have a teaching facility. I really want that. I have even considered a joint facility with other types of players . . . almost like PTT in a sense, but a little more private.

TP: What are some of your ideas on teaching?

JR: On drum set, Alan Dawson got me into Ted Reed's *Syncoption* and I really like that book. It's simple, but you can make it as difficult as you want to — for building independence, for developing ideas, all the way to constructing a whole drum set solo just using the written notes and doing different things with them. I also like Stone's *Stick Control* book; but I try not to spend all my time in books. I try to see where the student is, and try to pick his brain a little. Usually most kids have a time problem, so we will work on that. I try to get the students to play relaxed, and sometimes that is really difficult. Let's say you get a student who has been playing for eight years and practicing with the wrong techniques — you almost have to start over. Some of the most pleasurable teaching I did was in Boston when I had a student who was mentally retarded. Seeing that spark of learning and enthusiasm each week was fantastic. I really enjoyed that.

TP: When you teach, do you play piano or anything along with the student?

JR: I have sometimes. When I was teaching upstairs in the house, I would play bass lines for students so they could play with a groove. It also gave them a chance to experiment using different patterns with the bass drum, and so on.

TP: Do you find that the study of piano has helped you in your career as a drum set player?

JR: Absolutely!! I may even use it as a career move. I would like to be able to go out as a solo player. I write, sing, and play keyboards; and one of these days I would like to even do something like Prince did, except I would probably hire other people to play rather than do it all myself. But I am gearing up towards that. In fact, I wrote a song and played everything on an album by Johnny Mathis. The song is called "Falling in Love" and it may be the first single. The album came out sometime in February. I am really excited about that. The study of piano has definitely helped provide the fundamental building blocks. I think that all kids should have some knowledge of the piano.

TP: What can you offer the young person who has hopes of getting into the recording business as a player?

JR: That's a good question. First of all, I think that if a drummer feels he or she has the talent, then it is up to them to have enough guts to pursue it on their own. I would also tell them to really stick with it, and go to an institution like Berklee, North Texas, or the like, where they can get private instruction plus the different types of playing opportunities in different ensembles . . . things that can really make them grow. For me, one of the neat

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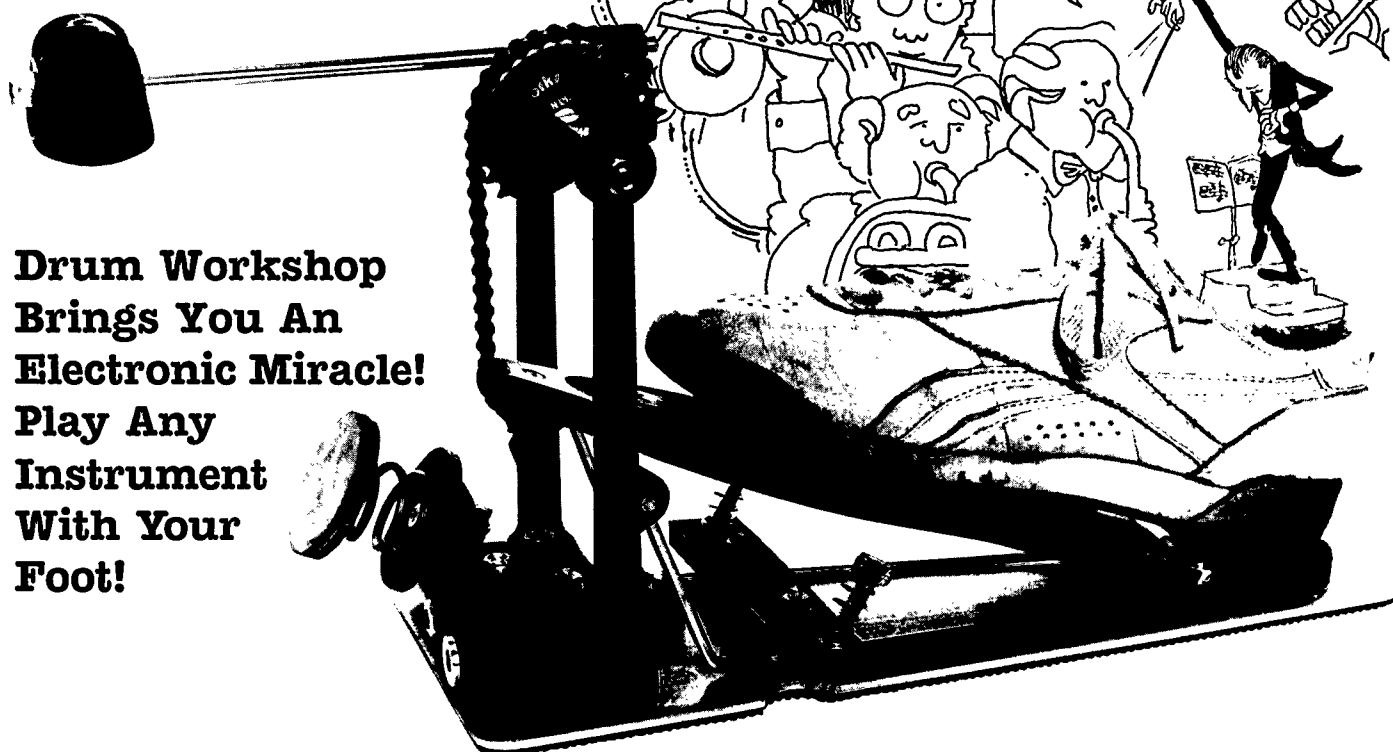
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things about Berklee was working with people from all over the world. One day I would be playing with Japanese people, the next day it might be people from Germany. And they would have a whole different concept of music I had never experienced back in Iowa.

I think that younger players all need the basics. In my clinics I really stress those things because many people tend to overlook them. The younger player sees Cobham play fast and thinks that's all there is to drumming. That's only a small part of the total picture.

Another thing that a drummer should do is listen! I have always listened to Steve Gadd and Harvey Mason and Elvin Jones and Buddy Rich and all the other greats. I look at myself and say "I don't just want to clone these people," but I can use what they developed and put my heart and soul into it, and make my style come out.

TP: So you believe that listening is important?

JR: I sure do! About 50% of your musical training should be listening. I don't listen enough these days to the new records. I have to go out and buy a bunch more. When I was really woodshedding in my younger days, I would spend half my time listening to albums and listening to the older legends play. There is so much musical B.S. in the recording scene these days, but the legends have stood the test of time. They said something that no one else said at the time.

Also, I think that attitude is so important in this business. If a player has all the ability and all the chops and great time but his attitude sucks, he's not going to be called back. Being prompt and ready to go on time is just a part of that.

TP: Do you think that the colleges have provided the training needed for a career in music such as you are pursuing?

JR: Only a select few are. I think that's a problem at many institutions – how do you gear the student for the real world? It's so tough. Many people are misled, in the sense that through college they are preparing for one thing, and when they get out, it's not at all like what they were led to expect.

TP: One last thing, just to let some of those who don't know just how versatile you are, can you tell us some of the different types of music and the varied artists you have worked with?

JR: It has been a very good year! I have done a couple of commercial jingles for Budweiser and Dodge. I did about three songs with Placido Domingo. I worked with Wayne Newton on his new album. I even did some movie soundtrack work for Disney Studios with Annette Funicello. I did a couple of songs for Lionel Richie's *Can't Slow Down*, including "All Night Long." I worked with Kenny Rogers on his Christmas Album and the ballad "What About Me," with Kenny Rogers, Kim Carnes and James Ingram. Others include Barbra Streisand and the Pointer Sisters. One of the neatest experiences was to work with Eric Clapton – an idol of mine when I was playing rock and roll bands and used to play and sing all of his songs. I played on two songs for his new album. It has been an exciting year!

Tim Peterman is assistant professor of percussion and music theory at Indiana State University in Terre Haute, IN. He is currently working towards his DMA at North Texas State University in Denton, TX.

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Some Thoughts from a Drum Set Performer and Teacher

by George Marsh

Teaching and learning are at the foundation of my art as a drummer. Ever since I started playing drums at age thirteen I have had drummers ask me about drumming and, in my view, it is natural for drummers to pass on information to one another.

I gave my first formal private lesson after playing for a couple of years, and I immediately realized that I had learned a great deal from the experience. The topic was "how to use the bass drum pedal" – something I had not consciously analyzed up to that point. Like many drummers, I learned to play by ear, going for sound. Technique was something one used to make music; the playing of music, even if it was by oneself, was the most important thing. So when it came time to give a "real" drum lesson for one hour I was surprised at how much energy it took and at how different it was from actually playing music!

Since that time I have learned that this is a manifestation of the "right-brain / left-brain" phenomenon. The right-brain is concerned with long patterns such as those that appear in music and it hears holistically; the left-brain is concerned with analysis and putting names and labels on things. When actually playing music, especially improvised music, one uses the right hemisphere primarily; and when one learns technique, e.g., "how to use the bass drum pedal," the left hemisphere is in operation. The right side is non-verbal and intuitive, and the left side is verbal and rational. To be a complete musician one must use *both* sides, each one at the proper time. Thus when I was asked many years ago to explain how to play the bass drum, the explanation developed from *playing music* with the bass drum pedal (right-brain), and then *putting into words* what was taking place (left-brain). So that first lesson was actually a learning experience for both the student and the teacher.

Teaching, like music itself, must not be mechanical. A good teacher is completely honest in the relationship with the student. For instance, if he doesn't know the answer to a problem, then he should admit this and offer to explore the problem and work with the student to find the answer. This way,

the teaching experience is "charged" with energy for both the teacher and student. Another important requirement for being a good teacher is to be a player of music. The experience of performing can then be used as a guide to developing techniques that are practical and "tested." Techniques which feel completely natural are the ultimate goal. The teacher and student should look closely at the drum techniques that are handed down and find out if they have evolved to their most efficient level or if they have degenerated out of habit. This approach allows for the "aha" experience – the sudden insight that happens when one looks very closely at a problem and then allows intuition to flower.

The drum set is a particularly new musical instrument, having been around only about 75 to 80 years. You should constantly look at the techniques other drummers have invented, but *never* accept anything without looking closely at it and deciding for yourself if the technique makes sense to *you*. I am not talking about styles or particular beats, but rather about the real rudiments of playing the four limb instrument known as the drum set. Many drummers play well *in spite* of their technique, and they would play even better if their technique were more fluid and relaxed. My feeling is that technique should be universal and useful for all styles of music. This technique should be so energy conserving, so concise, so well thought out, and at the same time so effortless and natural that the process of learning can take place without the interference of habit. Starting with a feeling of well-being inside the body, this feeling is then converted into music at the drum set. If the body is not in good shape and if the technique is faulty, then the music suffers, as does the learning process, because playing real music is learning.

Even though I am a teacher I have not taken many private lessons. I guess watching Buddy Rich and "Papa" Jo Jones at "Jazz at the Philharmonic" was one of my earliest lessons. St. Louis drummer Phil Hulsey was a tremendous inspiration to me – one of the all-time great brush players and a cooker! I would hang out at his gigs and

soak up as much as I could. Will Parsons, now living in San Diego, turned me on to the "mad scientist" approach to drumming – one in which the boundaries were greatly extended: Will was playing fusion music, odd times, and free music way back in the early sixties. He showed me how to take the book "Stick Control" and play it in twenty different ways. The African master drummer Kwashi Badu not only taught me African classical music but he showed me, by his attitude, that *all* people have the ability to get in there and cook. Some may take a little longer than others, but there is no such thing as a person not having rhythm. I have also had the good fortune to play with many fine musicians and they have all been my teachers whether they knew it or not. Another person who has been important to me is J. Krishnamurti. He is not a musician but rather a speaker on life and how the brain works. His approach, which combines logic and insight, has had a tremendous influence on my life, which of course includes my playing and teaching. He is a man who speaks from the heart and at the same time is uncompromisingly logical! I recommend his books highly.

Playing and teaching the drum set has been both a rewarding and demanding experience for me. The combination of the awareness of primal feelings inside the body and the use of the intellect to control the four limbs has been a source of fascination and joy for me for thirty years. I have taught drum set to professionals, to hobbyists, and to those studying for therapy. When approached with thought, feeling, and patience the rewards to student and teacher alike are always outstanding.

George Marsh, author of Inner Drumming, lives in San Francisco, where he teaches and performs. His 27 years of playing have included working with such artists as Chuck Berry, John Abercrombie, Barbara Streisand, The Chicago Chamber Players, and The George Marsh/Mel Graves Duo. Mr. Marsh is a clinician sponsored by both Drum Workshop and Zildjian cymbals.

Feature: **Drum Set**

Drum Clinic Pointers For Drummers Of All Ages

by Dr. Lamar Dubois

The tenor of your clinic is set by your opening statement. Give thanks profusely for being able to participate in whatever event or company or organization is sponsoring your appearance. Something like "This is the first time I've ever done one of these, so bear with me," is an excellent opener, especially if mumbled with head bowed. If appropriate, something like "I'm as nervous as you are!" or similar revelation will immediately cement your audience's attention and respect.

Now, with continued humble demeanor, say that you'd like to play for the folks. "Warm-up" is a good term usually understood by the audience. Then proceed to attack the drums with unbridled fury. Hit everything as fast and as hard as you can, then settle into a funky back-beat riff to which you can suggestively sway your shoulders. Punctuate with rim shot explosions. If you use two bass drums transfer

the riff to them and wipe your face, or call off-stage for a drink, preferably an expensive European mineral water. Gradually build the funky riff with your feet while wiping and drinking. Bring your hands back into action. Continue to build until you have even surpassed the bombast of the opening. Stop in the middle of the barrage, slump to the snare, and slowly shake your head as though the expression of such artistic truth is simply too much to bear.

As the audience explodes, slowly walk to center stage, towel draped around your neck, and, with humble demeanor, mouth the words "thank you" while pressing your palms together in front of you and repeatedly bowing to the audience which has jumped to its feet.

Excuse yourself for being out of breath when you first try to speak. Throw your head back, take some deep breaths, exclaim "WOW," and face the audience again.

The most dangerous thing for a clinician to do is to intimidate his audience by talking down to them in trying to teach them something. You can avoid this harrowing trap by opening your presentation, after the solo, by saying, "I'm totally self-taught and can't read a note of music." This makes the audience feel at ease for they now know that you are one of them. And it lets you off the hook: no need to go through the drudgery of developing any sort of a coherent presentation.

To further ensure that the audience is made to feel secure say, "Well, you've heard me play a little. Now are there any questions?" Let the audience dictate the direction of your clinic. This further removes the burden of any responsibility on your part. And, besides, it's more fun to talk about yourself (easier, too) than about the instrument you play. Some common questions and answers follow:

Q. "How'd you get started?"

A. "Well, my mom and dad got together one night . . ." You are drowned out by laughter. You ask for quiet and say, "Wow, that's really a long story, man. I just started groovin' on the drums, ya know?"

Q. "Do you break many cymbals and sticks?"

A. "Oh wow, I might go through 18 or 19 Zildjian crashes a week. I stopped countin' sticks, drum heads, and pedals on the last tour. Ya know, it's really important to have good equipment — equipment that your roadie can replace or repair easily."

Q. "Do you do drugs?"

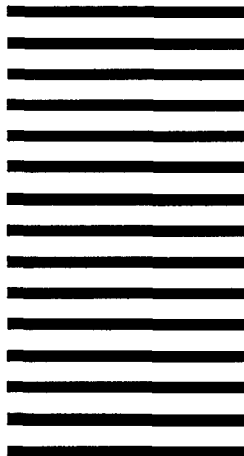
A. Begin your answer by shouting "Next Question!!!" This bit of humor, as innocuous as it seems, will (1) keep the dopers on your side, and (2) keep the straights on your side, too. To really lock it up, say, very sincerely: "I deeply believe that everyone is an individual and, as such, has the right to do as he sees fit. I am not the One to pass Judgment." A statement such as "I'm a drummer, not a sociologist" is also a good line with which to skirt this issue.

Q. "What's your favorite music?"

A. Throwing your arms open, say, "Man, I'm into ALL music!"

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At this point in your clinic you might meet the heckler whose question usually takes the form: "What do you think of _____?" (usually a drummer more famous than yourself) No matter what you truly feel about the individual's playing say, "Oh, wow, man, he's a beautiful player and a beautiful person." You have defused the potential heckler and at the same time increased your stature because the audience now assumes that you are close friends with the more renowned drummer.

Q. "How do you tune your drums and what kinds of heads do you use?"

A. "Wow, man, I don't know! That's what a roadie's for!" Realizing that you have put down a member of your audience, save face by saying: "Listen, man, I didn't mean to come on strong. It's just that we'll be here for two months talkin' about that! Give me your name and address and I'll send you a detailed explanation of how I tune and the heads I use." Now, everyone in the audience is wishing that they'd asked about tuning and heads. And they are thinking what a wonderful person you are for offering to write the kid. It's always easy to misplace the name and address.

Q. "Who influenced you?"

A. "Well, my mom and dad, of course. I love Ringo, Charlie, Max, Elvin, Mitch, Tony, Ginger, . . . wow, there are so many monster players!" (Be sure to use only first names. This again establishes familiarity.)

Q. "What do you think about learning the rudiments?"

A. "What are those?" This usually elicits a marvelous response from the audience. And this is usually the signal for the pseudo-intellectual heckler to make his appearance:

Q. "Don't you think a knowledge of the rudiments and, perhaps, the ability to read music would enhance your musical perspective?"

A. "Man, I really don't know and at this point I don't have the time to find out 'cause I'm so busy makin' people feel good!" Once the applause and laughter have subsided say something to the effect, "No, seriously, I hope someday to have the time to really get down to studying. Maybe when I retire from playing (this usually brings a shout or two of "Never!" which you pretend not to hear so deeply engrossed are you in your thoughts), I'll sit down and study. I'd like to teach a little, too, maybe. But for now I've just got too many ideas of my own to play to take the time to study

some one else's." Look very wistful and whisper "Someday . . ."

Q. "Do you practice?"

A. "I warm-up ten or fifteen minutes before I play, usually on a pad. My playing is my practicing, you know." This, too, is an important answer, for in no way do you want to place any responsibility on the audience. You are there to entertain, not to inculcate anything as nebulous and dull as self-discipline.

Q. "Who's your favorite drummer?"

A. "Oh wow, You!" (pointing at the young man who asked the question).

Q. "What do you think about when you play a solo?" This is your cue to play again. Say, "Well, I'll play a solo and then let's see what you thought I was thinking about." Usually applause as you walk back to the drums. Follow the same basic format as your opening solo, perhaps throwing in some new things like miming parts of the solo, preparing to really whack a crash cymbal and then actually striking it very softly. Play for at least fifteen minutes. Use lots of repetition. The cardinal rule for this type of display is to play only patterns and licks which you know the audience has heard before. No one likes to hear things with which he is unfamiliar. We're talking entertainment, not education.

Upon completion of the solo return to the microphone and ask the young man what he thought you were thinking about. Usually he'll be so tongue-tied from awe that he won't say anything. Bring him up on stage and give him the towel from around your neck, the sticks with which you played the solo, too. Applaud the audience, bow, press your palms together, and split.

Dr. Lamar Dubois is a retired psychiatrist who spends his time playing drums in his den and attending drum clinics all over the world.

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Snare Drum Intermediate Contest and Recital Solos for Snare Drum, Volume 1

Keith Reichelt

\$2.95

Studio 224

1633 NW 54th Avenue

Hialeah, FL 33014

Intermediate Contest and Recital Solos for Snare Drum is a book of seven rudimental snare drum solos: two of the solos are graded, the others are not. All the solos are in the intermediate category. They are well written solos that fall easily into the hands of the performer. There is no sticking indicated, allowing the performer to use his own discretion as to style; the more knowledgeable the performer is about the standard sticking of the rudiments, the better the style should be of each solo. This is a well written book. The printing is easily read and the collection should provide much satisfaction for the performer.

— John Beck

Toccata for Snare Drum

Nolley Varen

\$2.50

Ludwig Music Publishing Company

557 East 140th Street

Cleveland, OH 44110

Toccata for Snare Drum is a medium length snare drum solo which relies to a great degree on sticking patterns (primarily diddle variations) rather than development of the rhythmic line to achieve the musical effect. Strict adherence to accent placement and stickings is necessary in order for this style of solo writing to be effective.

The solo is set in 2/4 meter at a tempo marking of allegretto; the composer indicates in the brief foreword that "this piece should never be played faster than notated," although the marking gives the student a

bit of flexibility, assuming he understands the range of tempo involved. After an eight measure introduction, the piece moves through a section that employs the diddle variations mentioned earlier. The middle section of the piece modulates into a 3/4 meter with a feeling of "one" [quarter note = dotted half note], and makes use of a compositional device pitting the right hand against the left in accented eighth note patterns, thus giving the piece an interesting musical effect. A return to Tempo I and the original 2/4 meter form the concluding section of the piece, which is primarily constructed of diddle variations applied to thirty-second notes.

The piece could serve certain applied studio students as a supplement to developing skills in the area of doubled strokes and could act as an alternative to exercise patterns covering the same material. The high school student of above average ability may wish to consider *Toccata for Snare Drum* as a festival selection.

— Will Rapp

The New Pratt Book

John S. Pratt

\$9.95

Permus Publications

P.O. Box 02033

Columbus, OH 43202

For those who have performed or coached students preparing rudimental snare drum contest solos, the name John S. Pratt is quite familiar in this genre. His earlier publications include *Ancient Rudimental Snare and Bass Drum Solos* and *14 Modern Contest Solos* (both 1959 publications). *The New Pratt Book* is a 1985 release featuring ten new compositions intended for use as contest solos. The collection has been graded by the publisher as follows: one solo at grade IV, three solos at grade V, and six solos at grade VI.

Care has been taken by the publisher to duplicate the same form and style of the layout that has been consistent with Mr. Pratt's earlier publications. This form and style include clearly engraved stickings, identification of every measured roll, as well as an indexed listing of every rudiment contained in each solo. Three of the solos are eighty measures or more in length and have been engraved on a three page format. Although this involves a page turn until the

solo is memorized, it allows for a clean layout which is easier for the player to read and prepare.

For those who have enjoyed *14 Modern Contest Solos*, the *New Pratt Book* offers more of the same style of writing. With the recent trend of many drum corps to minimize the use of the flam rudiments as well as virtually eliminate ratamacues due to the system of adjudication, this reviewer appreciates Mr. Pratt's use of these rudiments as a means to an end in achieving musical expression. This collection is recommended for advanced high school students seeking a rudimental solo for festival, for the developing rudimental student as training material, and for those who simply enjoy sightreading good rudimental material.

— Will Rapp

Technica 9

Guy Gauthreaux II

Studio 4 (1982)

This is difficult rudimental snare drum solo, suitable for high school festivals, university auditions, and percussion recitals. Various meters are employed — 4/4, 4½/4, 3/4, 3/8, and 4/8. Standard rudiments are used for the most part; the most difficult passage would seem to be triple-stroke sixteenth-triplets (RRRLLL) at a quarter note = 116-126. Stickings, dynamics, and accents are all easy to read.

— John Baldwin

Multiple Percussion Solos III – IV

Deux Mouvements

Michel Meynaud

Cost not given

Gerard Billaudot Editeur

14 Rue de l'Echiquier

Paris 10^e

France

This is an excellent two movement setting for percussion and piano. The first movement, written for xylophone, is predominantly in 5/4 meter. It has many running sixteenth notes and lots of dynamic changes. Five of the twenty-four measures in this movement require double stops. The second movement is for the standard set of four timpani. There are no pitch changes and, as in the first movement, much of the expression comes from the contrast in dynamics.

Deux Mouvements is a nice solo for the young percussion student and is excellent for the studio recital setting. The print is very clear and should be easy to read. I am pleased to see a publisher and composer

commit to training pieces that are serious in nature and not full of cliches or novelty sounds. Highly recommended.

— George Frock

Pulse/Impulse

John Van der Slice
\$6.50

Somers Music Publications
45 Kibbe Drive
Somers, CT 06071

IV

Pulse/Impulse is a multi-percussion solo that requires 55 (or more) instruments and eleven music stands. No keyboard percussion instruments are called for, yet due to the inclusion of five almglocken, six crotales, and seven roto-toms, players who may not be so equipped will have to make substitutions. All other instruments are standard and should be available to most players.

The work is approximately 9½ minutes long, with nearly two minutes of that time spent in specifically-timed *fermati*. The instruments are positioned in a circle, with the performer following the pages around the circle in the manner of Stockhausen's *Zyklus Nr. 9*. Dotted rhythms and their various uses are the prevailing motives throughout. In addition to more spacially-oriented composing, there are two considerable drumming sections, the first which involves bongos, tom-toms, and timbales, while the second is for four timpani. As the performer winds around the circle (specified as clockwise), there are no returns to any previously used instruments. Consequently, the piece takes on the character of many short solos rather than that of a large unified work. The rhythms are not difficult, and notation is standard; the piece is best suited for the intermediate multi-percussionist. All printing and markings are neat and clearly understandable.

— Rich Holly

Constellations

Dan Locklair
\$44.00

E.C. Kerby, Ltd.
Toronto, Ontario
Canada

V

There is an interesting story (which may very well be apocryphal) that Igor Stravinsky was asked at one time why he never wrote for the organ. "Because the monster never breathes," was the terse response. With this I introduce *Constellations* by Dan Locklair for organ and one percussionist. The list of necessary instruments includes snare drum, three tom-toms, two timpani, brake drum, two suspended cym-

bals, triangle, xylophone, glockenspiel, vibraphone, and chimes: a large collection, but well worth the effort since all of the instruments add to a diversity of color and timbre that is one of the characteristics of this piece. The piece specifies using a large pipe organ with three manuals; however, the composer suggests that with the judicious revoicing of some passages and the use of 8va bassa, it may be performed on a two manual organ. (There are no alternate voicings indicated in the score, however).

Each of the four movements is named after a stellar constellation, and although distinct, shares common material (either rhythmic, melodic or harmonic) that is handled in various ways. The titles are *Caput serpentis*, *Cygnus*, *Pegasus*, and *Cauda serpentis*, and each conjures up a very obvious representation of its title. The fourth movement is not only equal in length to the other three combined, but serves as a kind of development and recapitulation of the entire composition. This is fitting in that one thinks of the tail (*cauda*) of a serpent as being much larger than the head (*caput*). The pandiatonic (the effect is tonal clusters), rhythmic vitality and sheer volume of the first movement serve to create a brutal opening which returns at the end of the last movement (a fire-breathing head, and lashing tail of a serpent or a dragon are brought to mind). The second movement (The Swan) juxtaposes a vibraphone solo in 4/4 meter against the organ accompaniment in 12/8 meter. This effectively negates a strong rhythmic feeling and plays well against the strongly rhythmical first movement (as well as to suggest a swan swimming across a pond). The playful, calliope-like third movement hardly suggests any of the strength or majesty I associate with Pegasus, the winged horse. The Khatchaturian-like melody played by the xylophone, as well as the entire mood of the movement acts as a good contrast to the others. The beginning of the final movement seems to me to reiterate the notion of a swan swimming in a pond. The use of bowed vibraphone is very effective, especially combined with the veiled feeling conveyed by the suspensions in the organ part and punctuated by a solitary chime note from time to time. This leads back to the xylophone melody of the third movement. A gradual buildup to the denouement (recapitulation, in this case) is effectively bridged by an exciting percussion cadenza. Both the cadenza and the end of the piece are virtuosic (and loud) for the percussion as well as the organ.

Constellations is an attractive piece. I particularly like the way Locklair uses the organ in a rhythmic as well as coloristic

manner. This is achieved through an imaginative use of stops to create coloristic variety. Responsibility is shared equally between both players in this composition, making it equally appropriate on an organ or percussion recital. The percussion part is well written with an illustration of the suggested set-up, good cues, clear indications for stick changes (I don't agree with a few), and tips such as "to prevent sympathetic vibrations, leave snares off until needed." Despite the difficulties in finding a suitable performing space for an organ and percussion, and the high price tag (the use of four percussion parts at \$8.00 each is recommended), *Constellations* is an attractive and exciting piece.

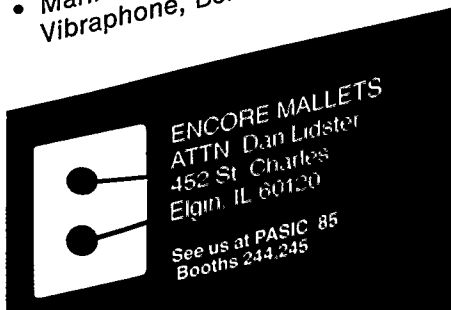
Dan Locklair is a composer and organist now teaching at Wake Forest College in Winston-Salem, North Carolina. He has studied composition with Joseph Schwantner, Ezra Laderman and Samuel Adler.

— Michael Rosen

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Timpani
The Timpanist Etudes, Book One V
 Steve Kastuck
 \$6.00
 Ludwig Music Publishing Co.
 Multi-Media Productions
 557 East 140th Street
 Cleveland, OH 44110

This is a very interesting collection of forty short études. The first twenty-eight can all be performed on two drums, but the remaining settings require three or four drums. The collection is interesting in that the études cover a vast range of styles, technical demands, and some newer compositional techniques, including playing on rims or bowls, with brushes, and improvisational execution. If there is any shortcoming, it would be that since these are études some tuning indications or instructions would be helpful. The printing is excellent and the études are very musical. I believe this is an excellent collection which covers a wide range of difficulty and expression. Very highly recommended.

— George Frock

Concerto for Timpani and Percussion Ensemble VI

John Beck
 \$12.00
 Kender Music, Inc.
 P.O. Box 278
 Delevan, NY 14042

John Beck's *Concerto for Timpani and Percussion Ensemble* is an excellent showcase for the advanced timpanist. Using four drums throughout, the timpanist must execute not only driving as well as syncopated rhythms, but must be adept at quick pitch changes, performing with the fingers, and numerous drum striking-order combinations. Throughout this 11½ minute, one movement work, there are numerous style, meter, and tempo changes. There are plenty of opportunities for the timpanist to "show-off" both technically and musically.

The five percussionists performing the ensemble parts use the following: Player 1, marimba, xylophone, two brake drums; Player 2, vibes, four tom-toms, chimes, bongos; Player 3, bells, chimes, bongos (may be shared with player 2); Player 4, snare drum; and Player 5, bass drum, two woodblocks, claves, and gong. Each player will experience mallet and stick changes.

Both Players 1 and 2 must be able to execute struck and rolled 4-mallet chords; no advanced independent 4-mallet technique is required. In addition, Player 2 must bend pitches and perform with a bow on the vibes. All other parts are on an intermediate level with all directions for specific effects (including ad-lib sections) clearly marked and explained.

With a few percussion ensemble works available featuring keyboard percussion, it is nice to see a well-planned work for ensemble with timpani solo. Intermediate level college groups and advanced high school ensembles possessing the necessary instrumentation will find *Concerto for Timpani and Percussion Ensemble* an enjoyable work. I recommend it highly.

— Rich Holly

Drum Set
Straight Sixteenths III – IV

Jake Jerger
 \$2.50
 Columbia Pictures Publications
 16333 NW 54th Avenue
 Hialeah, FL 33014

Straight Sixteenths is a two-page solo/ étude piece for a standard four piece drum set. It is in 4/4 time and, as the title suggests, straight sixteenths is a predominating feature of this solo. The bass drum and hi-hat primarily play a timekeeping role and only occasionally vary from four quarter notes

on bass, and hi-hat on two and four. Most of the sticking is specified which, as it turns out, is almost exclusively alternating sticking. Most of the two and four bar phrases end with a quarter note on the fourth beat thus producing a series of separate small statements rather than a more flowing approach. Dynamics range from *pp* to *ff* and add greatly to the musical and educational value of the piece.

Straight Sixteenths is one of the solos that can be found in the collection *Intermediate Contest and Recital Solos for Drum Set* by the same author. It would probably be best suited for junior high to senior high school students who want to work on multi-line reading.

— Lynn Glassock

Intermediate Contest and Recital Solos for Drum Set IV

Jake Jerger
 \$2.95
 Studio 224
 16333 NW 54th Avenue
 Hialeah, FL 33014

This is a collection of five solos, all approximately at the same level, which are to be performed on a standard four piece drum set. Each solo is printed in a clear, easy-to-read manner and is two pages in length. The titles (which are *Jazz on Three*, *Open Roll Trip*, *Straight Sixteenth's*, *Three Toms* and *Two's and Four's in Triplets*) adequately describe the main feature of each piece.

In general, most of the solo part is played on the snare and toms (and occasionally the cymbals), leaving the bass drum and hi-hat to primarily be used in a timekeeping role. Careful attention is given to dynamics and sticking. Double and paradiddle stickings are sometimes used on one instrument for a rudimental effect rather than to facilitate movement between instruments. The placement of accents and the overall phrasing also suggest a quasi rudimental style.

While not as well suited for older students, younger intermediate set players should find this material enjoyable and a good way to practice multi-line reading.

— Lynn Glassock

Suite for Unaccompanied Drum Set V

Anthony Miranda
 A.M. Percussion Publications
 P.O. Box 436
 Lancaster, NY 14086

Suite for Unaccompanied Drum Set is a four movement solo for a five piece set. Sticks are used for each movement except for number III which uses brushes and hands.

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While all elements in the first three movements are specified, there is a varying level of improvisation in the fourth movement.

In addition to a variety of changing time signatures and a wide range of dynamics, this piece makes considerable use of polyrhythms. The second movement is based primarily on playing 5's and 7's against 2 and, at the end, 5's against 7's. Other polyrhythms used in the piece are 4 against 3, 8 against 3, and 7 against 3. Sticking suggestions in a few places could prove helpful and would probably save some time for most performers.

This is definitely a very demanding solo. The majority of drum set books are made up of one to four measure exercises that are to be repeated many times. Intermediate students could use this concept and work on small units of this solo at a time, and then gradually combine the units until the complete movement could be performed.

This would be an excellent choice for an advanced player who is looking for an interesting and challenging solo piece for drum set.

— Lynn Glasscock

Rockin' Bass Drum — Book Two

John Lombardo and Charles Perry

\$4.95

Alfred Publishing Co., Inc.

P.O. Box 5964

Sherman Oakes, CA 91413

This is a coordination type of exercise book in the basic rock style. It is divided into four sections as follows: I, two-measure solos coordinated with an eighth-note cymbal rhythm; II, four-measure solos coordinated with an eighth-note cymbal rhythm; III, two and four-measure solos coordinated with an eighth-note triplet cymbal rhythm; and IV, two and four-measure solos coordinated with a sixteenth-note cymbal rhythm.

Sections I and II have exercises that are similar in style to Book I. While some measures are "busier" than others and may sometimes be more troublesome, the overall level of difficulty remains fairly constant. The change away from straight eighths for the cymbal part in sections III and IV makes for good variety, but each section is only three pages in length.

Although there are no markings for open or closed hi-hat, there is one paragraph which talks about how one could apply this now common technique to the given exercises. It would seem more appropriate to have this paragraph at the beginning of the book rather than on page 23. (The book has 31 pages.)

This collection of exercises was originally published (by a different publisher)

in 1973 under the title of *Beyond the Rockin' Bass* and was undoubtedly considered to be more advanced at the time than it would be by today's standards. It is of intermediate level and covers material that all rock drummers should master if they are serious about their playing.

— Lynn Glasscock

Concepts in Contemporary Drum Set Motifs

Tom Sayek

\$7.95 + \$1.00 in postage and handling

Creative Impulse Publications

P.O. Box 702

Edison, NJ 08818

Concepts in Contemporary Drum Set Motifs is a study of rhythms associated with jazz, rock, Latin rhythms, and funk. The primary objective of the book is to assist the advanced student and the professional in developing overall technical and creative abilities on the drum set. This is accomplished with carefully structured exercises that develop from basic to advanced beat patterns. Other design features of the book include concise explanations for each set of rhythms, practice keys, a discography, and a fold-out notation chart. Attached to the back cover, the notation chart can be referred to from any page in the book.

Concepts in Contemporary Drum Set Motifs is a well-planned and well-executed book. The musical concepts parallel the styles of some noted players (Gadd, Mason, Cobham, Airtio, and Acuña), while the quality of the graphic reproductions is superior. *Concepts in Contemporary Drum Set Motifs* is challenging and advanced and provides stimulating and rewarding material.

— Jim Petercsak

Keyboard Percussion

Concerto Opus 4, No. 5 in F (Setting and Elaboration for Mallet Instruments and Symphonic Band) **IV**

G.F. Handel, arr. Floyd E. Werle

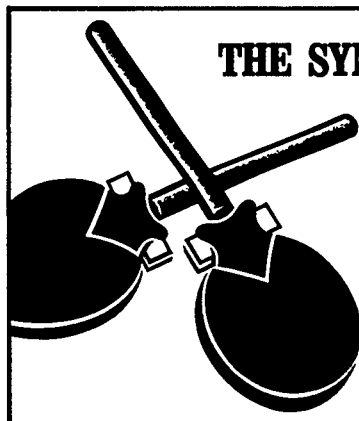
\$40.00

Meredith Music Publishers

170 NE 33rd Street

Ft. Lauderdale, FL 33334

The percussion world must still accept with open arms any serious attempt at a musical offering for a legitimate ensemble medium involving percussion instruments treated in a concerto or soloistic fashion. In this instance, Floyd Werle's arrangement of a Handel Concerto (originally written for organ, oboes, strings, and continuo) features a trio of marimba soloists accompanied by a large symphonic band or wind ensemble. The jury will perhaps be out for a time on this work — until more public performances can be arranged — to see whether or not *Concerto Opus 4, No. 5 in F* reaches heights attained by, say, the Creston or Kurka concertos. Indeed, this composition is an arrangement of an already-established work, and is for three performers as opposed to one. What also makes the Werle arrangement unique is the listing of possible solo combinations (other than three marimbas). For example, intelligent cueing of the band parts, according to the solo medium chosen, makes possible combinations of marimba, xylophone and vibes; two marimbas and xylophone; marimba, xylophone and vibraphone; solo organ or solo harpsichord; and xylophone doubling with three marimbas, among other combinations listed. On paper, at least, this work would appear to be a legitimate entry into a currently inadequate repertoire of percussion concertos — solo or ensemble — with large ensemble accompaniment. The marimba parts are of medium-difficulty (two mallets only required), providing no problems that an upper-level high school student or freshman college major could not handle. The band parts are relatively easy, but well-scored. Plenty of individual parts are included, all copied neatly on



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heavy, durable paper with explicit instructions and musical notations.

— Larry White

Fantaisie à la Neige

IV

Eyichi Asabuki

\$10.00

Studio 4 Productions

Distributed by Alfred Publishing Co., Inc.

Fantaisie à la Neige is a composition for marimba solo with piano accompaniment in theme and variation form. Both the piano and marimba parts are moderately easy. The marimba part is primarily played with two mallets, with one variation for unaccompanied marimba played with three mallets. Tonal and traditionally notated, the work presents such technical problems as diatonic and chromatic scales, arpeggios, and double stops in thirds and sixths. The changes in musical character encountered through the theme and its four variations offer the player an opportunity to perform several styles of a traditional nature within one work. The publication is printed clearly and is complete with a piano/marimba score and a solo marimba part seven pages in length. The *Fantaisie* is a good training tool for young players and is musically rewarding.

— David Bessinger

Jubilee

V

Michael Boo

\$2.50

Ludwig Music Publishing Co.

557-67 East 140th Street

Cleveland, OH 44110

Jubilee is a challenging four-mallet solo for marimba. Written primarily in 3/4 and 6/8 meter, the work appears tonal by glancing at the right hand, but one finds many dissonances between the two hands. Technical demands require left and right hand independence, some one hand rolls, and a tempo indication which stipulates "as fast as possible." The solo is only two pages, and the print is very clear. *Jubilee* is definitely an excellent recital piece.

— George Frock

Kleine Albstadt (unaccompanied marimba solo) **V**

Bill Molenhof

\$3.00

Kendor Music, Inc.

P.O. Box 278

Delevan, NY 14042

Bill Molenhof's *Kleine Albstadt* represents mature compositional writing from a crea-

tive keyboard percussionist. Advanced four-mallet technique is a necessity for this composition, which demands a 4 1/3 octave marimba. This four-minute, ten-second work is in three-part sectional form in which the first twenty-four measures are also the third section. The second section makes use of changing meters, open-fifth arpeggiated figures, and contrasting rolled chords before returning to the opening, non-rolled, jazz-waltz section. An inserted page eliminates a page-turn in this three-page, clearly printed work. *Kleine Albstadt* is appropriate for study by a moderately advanced-undergraduate percussionist and would be excellent in the recital repertoire.

— James Lambert

A Little Jazz for Marimba

V

Donald Skoog

\$2.00

Contemporary Music Project

P.O. Box 39018

Chicago, IL 60639

The vibraphone has been the standard jazz keyboard instrument of percussion since its introduction in the 1920s, but lately the Samuels-Friedman duo, Bill Molenhof and others have been incorporating the marimba into improvisational styles as well. *A Little Jazz for Marimba* by Donald Skoog is a fine example of a piece which can stretch the intermediate to advanced marimbist's classical technique and also allow ample room for jazz improvisation. Opening with a four-mallet chorale section in cascading harmonies, the body of the tune is written in a Latin feel around contemporary jazz changes. The improvised section that follows gives only the chords, so it is imperative that the performer or teacher understand possibilities for marimba improvisation. *A Little Jazz* is very accessible to the average listener and would make a fine recital piece especially when programmed to balance more avant garde percussion literature.

— Robert Chappell

Siciliano

V

Larry Spivack

Cost not given

Lang Publishing Co.

This is a nice four-mallet setting for vibraphone. Written in a slow 6/6 meter in six flats, it begins with an ostinato in the right hand and isolated ringing tones in the left. The main body of the solo is a nice lyrical melody set over an eighth-note accompaniment. The technical requirements include mallet dampening, pedaling, and contrapuntal lines against sustained parts.

The piece is written in manuscript form and is a little faint. I found some difficulty in reading both staves as they seem to be extremely far apart. The solo is a good piece for inclusion in recitals and is not extremely difficult. Highly recommended.

— George Frock

Sonata for Solo Vibraphone

V

Gitta Steiner

\$7.00

Somers Music Publications

45 Kibbe Drive

Somers, CT 06071

The *Sonata for Solo Vibraphone* is another contribution by Gitta Steiner to the literature for solo vibraphone. The work is musically and technically written at an advanced level. Steiner notes, "*Sonata* . . . opens with an extended and lyrical theme which is presented against a background of harmonies which will be developed throughout the work. There are secondary themes which are woven into the materials and harmonies of the opening theme so that the whole movement can be thought of as an extended melodic line. . . . The *Sonata* was written on an impulse of imagination which generated its form and continuity." (1983)

The single movement work for four mallets is traditional in notation, using two staves. The meter is 4/4 and the rhythms are common, with an occasional polyrhythm of 3:2. Technical and musical difficulties of the piece include: phrasing, changes of mood, pedaling, mallet dampening, arpeggiated five note chords spanning more than two octaves, changes in tempo according to specified metronome markings, independence between hands for contrapuntal textures, and rapid interval changes.

The work is nine pages in length, with excellent printing on medium heavy paper. It has spiral binding with fold out pages to facilitate playing the piece from the score and requires only two page turns at fermatas. *Sonata* would be appropriate for senior recitals and artist performances. The rich harmonies, lyricism, changes in texture and mood, as well as the work's general sense of subtlety make it a valuable and attractive contribution to the literature for solo vibraphone.

— David Bessinger

Mourning Dove Sonnet

VI

Christopher Deane

No price listed

The Contemporary Music Project

P.O. Box 1070

Oak Park, IL 60304

Many readers are already familiar with Mr. Deane's award-winning *Étude for a Quiet Hall* for solo marimba. *Mourning Dove Sonnet* for solo vibraphone, is another work in what this reviewer hopes will become an increasingly longer list of outstanding percussion compositions by this young composer.

In ABA form, *Mourning Dove Sonnet* is not only completely idiomatic for vibraphone, but also one of the most difficult vibraphone works available. Approximately 8½ minutes long, the piece calls for two bows to be held during the A sections. However, these are to be held as the outside mallets of the Stevens four-mallet grip! The left hand inside mallet is a standard vibraphone mallet, while the right hand inside mallet is a pitch bending mallet. Obviously, the difficulty arises in the mechanics of these combinations. But it should be noted that the combinations of sounds that are consequently produced are numerous, pleasing, interesting, and excellently presented within their contexts.

The rhythms in *Mourning Dove Sonnet* are generally straightforward, but 5 versus 2 is a predominant figure as well. In addition to bowing and bending pitches, the performer is required to create harmonics

on various pitches and play on a muffled portion of the vibraphone. Parts of the melodic material are taken from an actual mourning dove song (hence the title), and the harmonies are typically pleasing with little unresolved dissonance.

The directions included with the work are very specific and easy to understand. The printing is neat, but there are a few discrepancies regarding rhythm (two 9/8 bars labeled as 7/8, a 3/4 bar reading as 2/4, etc.). All markings for harmonics, bending, bowings, etc. are very clear. The advanced vibraphonist will find performing *Mourning Dove Sonnet* a challenging and rewarding experience. I highly recommend it.

— Rich Holly

**Percussion Ensemble
Lasciatemi Morire**

Monteverdi, arr. Richard Gipson
OU Percussion Press (1984)
University of Oklahoma

III

This is an easy arrangement of a beautiful and lyrical work by Monteverdi. Although easiest to perform on four marimbas plus bass marimba, the upper parts could be combined on two 4-octave instruments (I and III; II and IV). The technical difficulty

consists in maintaining an even roll throughout the work, while accommodating small register changes and dynamic contrasts. Although it would be a very effective performance piece, perhaps its best use would be as a teaching vehicle for phrasing, control and change of roll speed, balance and blend. The score and parts are extremely clear and legible (as is all OU Percussion Press work).

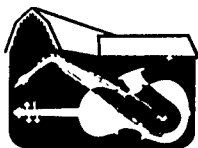
— John Baldwin

Dining Room Music

IV

Rupert Kettle
\$15.00 (2 copies of score)
Studio 4 (1984)

Rupert Kettle's part is an interesting quartet for items usually found in a dining room, plus hammered dulcimer or vibe. "Appetizer" and "Dessert" have stickings indicated — stems-up for the dominant hand, and stems-down for the other hand. Hands, fingers, or dining utensils are to be used. "Fable" is to be performed by speaking *sotto voce* a text by Phyllis Stein. "Mountain Song" includes the dulcimer/vibe, plus tuned goblets, a small dinner gong and a small dinner bell. Presumably the goblets are played by rubbing the rims



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with moist fingers, with periodic pitch changes to be made by sipping water (or whatever) from them. It would seem the main challenge in performing the work is to convey an attitude of seriousness to the audience. The composer suggests that the performance be set around a "table with dinnertime equipage." The work was written as a counterpoint to John Cage's *Living Room Music*, and would perhaps be best understood by being included on the same program as the Cage work. Technically the work is of intermediate-plus level, but a sophisticated musical background would certainly enhance the performance.

— John Baldwin

Déjà Vu for percussion quartet and orchestra VI

Michael Colgrass

Full score \$25.00; solo percussion score \$22.50

Carl Fischer, Inc.

62 Cooper Square

New York, NY 10003

Déjà Vu is an 18-minute solo composition for four percussionists. It is written for a standard orchestra of woodwinds, brass, harp, piano and full string section. Percussion I plays orchestra bells, eight Roto-Toms, four wood blocks, three sizzle cymbals and one pair of cymbals; Percussion II plays vibraphone, tom-toms, snare drum, timbales, bass drum, bamboo wind chimes, string of elephant bells, suspended cymbal, five cow bells, three tambourines and large gong; Player III plays marimba, two tenor drums, two field drums, suspended cymbal, two sizzle cymbals, wood block and cow bell; Player IV plays five timpani, chimes and four triangles.

The work can best be described by the words of Michael Colgrass: "For those who are interested in the structural elements of this work, I might say that these fall into two main categories: thematic development and orchestration. In *Déjà Vu* I have written a typically classical type of melody to provide the thematic rhythmic substance of the piece. This theme first appears in a serial form introduced at the beginning of the work by the four solists, and then later in a purely rhythmical form on non-melodic percussion. From time to time the listener will hear the original classical version of the theme very clearly (as when it is played by the violas early in the work) and sometimes hidden (as when the strings play it slowly and softly under various musics in the percussion). At one point, the theme storms out in the brass in an almost romantic outburst. So that all of the music, no matter how abstract, emanates from this classical line, even the jazz."

Judging from the score, the orchestration does not seem to be overly difficult. Groups of rhythmic patterns of five and some mixed meters are the most problematic for the ensemble. The percussion parts are well written and challenging. *Déjà Vu* would make an excellent feature work for four percussionists in a professional orchestra or good college orchestra. The composition won the Pulitzer Prize which speaks loud and clear for *Déjà Vu*.

— John Beck

Percussion Instruction / Reference Books

Basics in Rhythm

Garwood Whaley

Meredith Music Publications

\$5.00

170 NE 33rd Street

Ft. Lauderdale, FL 33334

Basics in Rhythm is an instructional text for all instruments. The book is divided into 9 units: unit 1, whole, half, quarter and eighth notes; unit 2, quarter and eighth notes; unit 3, sixteenth notes; unit 4, sixteenth notes; unit 5, dotted notes and rests; unit 6, triplets; unit 7, syncopation; unit 8, changing meters; and unit 9, changing meters. Preceding each exercise within each unit is a key to the rhythmic problems. A thorough study of these exercises will provide the knowledge necessary to play the exercises; study of this book will further provide the music student with an understanding of the basic musical rhythms.

Basics in Rhythm is an excellent tool for the study of rhythm. It is well organized and printed. All musicians regardless of their instrument would derive much knowledge from its study.

— John Beck

The Percussionist's Dictionary

Joseph Adato and George Judy

\$8.95

Belwin-Mills Publishing Corporation

Melville, NY 11747-4288

I approached reviewing this work — a percussionist's dictionary, complete with "translations, descriptions, and photographs of percussion instruments from around the world," and only 95 pages at that — with more than the usual skepticism. However, a more thorough analysis of this manual, which is logically organized by the authors, the reknowned studio percussionists Joseph Adato and George Judy, demonstrates a book (as the sub-title states) complete with translations into English of instruments in twenty-six languages, plus

a rather comprehensive alphabetical listing of foreign and domestic percussion instruments. A twenty-page section picturing many of the instruments described in the previous alphabetized listing proves helpful and informative; however, the photographs would have been much more meaningful and appropriate if placed with the definitions to which they correspond instead of in a separate section numbered randomly. Definitions are brief and to-the-point and the instruments that are defined range from the obvious (piccolo snare drum, bass drum, xylophone) to the unique (*tchanchiki*, *ko-daiko*, *dolak*). In short, *The Percussionist's Dictionary* is to, say, Peinkofer and Tannigel, *History of Percussion Instruments* what the *Harvard Dictionary* is to *Grove's Dictionary of Music and Musicians*. It is a concise, well-defined manual of percussion terminology and translations that would well occupy a place on any serious percussionist's bookshelf.

— Larry White

Roland Drum Machine Rhythm Dictionary

Sandy Feldstein

\$12.95

Alfred Publishing Co., Inc.

P.O. Box 5964

Sherman Oaks, CA 91413

With the cost of hiring musicians constantly rising, the use of drum machines is becoming increasingly popular in both studio and live performance settings. Not only drummers, but keyboardists, arrangers, and producers are becoming adept at programming drum machines. As more of these machines are made available to the public, choosing which machine best suits your situation becomes more difficult. As in purchasing computers, surveying the available manuals and software makes your choice easier.

Mr. Feldstein's book clarifies much of the mystique surrounding these machines, and in a very easy-to-understand format describes quite clearly how to start using and enjoying a Roland drum machine in a very short period of time. The book consists of over 100 beats in numerous styles, including dances, ethnic beats, and transcriptions of popular drummers such as Lenny White, Steve Gadd, Stewart Copland, etc. The beats are presented on simple graphs for both the TR-606 and DR-110, with instructions on adapting all the beats for use with the TR-707 and TR-909. In addition to the graph for each beat, Mr. Feldstein shows the reader what the beat looks like if written for the drum set. This is a nice addition, as any drummer can

experiment with the various beats and styles for use in live performances.

If you own a Roland drum machine, this book is invaluable. It can show you how to immediately program your machine in today's top styles. If you are considering buying any brand drum machine, this book would be extremely helpful in explaining programming concepts, and is a good deal less expensive than investing in a machine first before you decide which machine if any is actually best for you.

— Rich Holly

Percussion Recordings

Music of Chaves-Enriquez-Galindo-Halfiter-Velazquez

Performed by the Orquesta de Percusiones de la Universidad Nacional Autonoma de Mexico, Julio Vigueras, director
Voz Viva MN/21

Of the five works for percussion ensemble performed on this album, two are truly outstanding: the classic *Toccata Para Instrumentos de Percussion*, written in 1942 by Carlos Chavez (1899-1978), and *Poliptico* for six percussionists (1983), by the Mexican composer Manuel Enriquez (b. 1926).

The percussion works of Chavez, known to international audiences for years, are just now reaching the Mexican public, mainly through the efforts of Julio Vigueras and his ensemble. The *Toccata* performance on this album is one of the best of this often recorded classic. A good selection of membranophone timbres, vigorous tempos and an excellent sense of balance and ensemble make the two Allegro movements powerful and vital. The giant tam-tam crash in the slow second movement is worth the price of the record.

Poliptico presents a greater challenge to the players as well as the listener. Excellent solo efforts mark this recorded performance. The music of Manuel Enriquez reflects the latest international style trends, *Poliptico* being no exception.

A 1971 Guggenheim recipient, winner of the Mexican National Prize of the Arts, and currently on the music committee for UNESCO, Enriquez presently directs new music festivals both at home and in Europe.

Other works on this album are of some interest. An earlier release featured the percussion orchestra in a performance of *La Chute des Anges* (1983) by Federico Ibarra, along with a work by George Crumb. Un-

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For further information and scholarship application procedures, write Mr. Gary Smith, Admission Director, Shepherd School of Music, Rice University, Houston, Texas 77251

Rice

like the present album it suffered from poor recording techniques.

— Thomas Siwe

Concerto for Double Bass and Percussion Instruments (1973)
Finlandia Records — FA 339

This concerto, which utilizes an unusual combination of instruments, was especially composed for the performers Olli Kosonen, bass, and Rainer Kuisma, percussion, when it became known that they would be appearing together. Commissioned by the Jyväskylä Arts Festival in 1973, the concerto explores the virtuosity of both performers. It is in three movements: I, *Introduzione; lento-liberamente*; II, *Lento assai*; and III, *Vivace, ritmico*; according to the composer, the writing is both "humorous" and "meditative." The total duration is approximately twenty-four minutes. The slow second movement, with the percussionist playing some marimba, seems to set up the most sensitive interplay between the two instrumentalists. The final movement consists of a mirror canon, along with extensive cadenzas for both bass and percussion. The percussion instruments required are

standard orchestral fare. Both the quality of the performance and the recording are excellent.

— Thomas Siwe

Difficulty Rating Scale

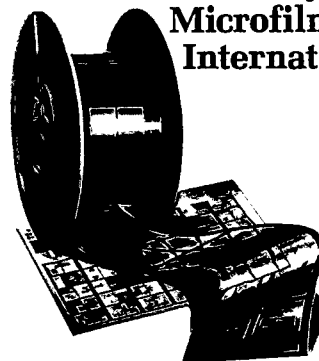
I-II Elementary V-VI Advanced
III-IV Intermediate VI+ Difficult



James Lambert
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Reviews

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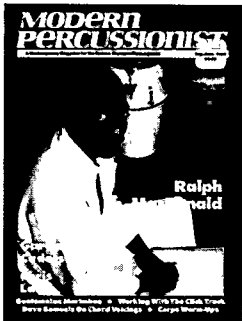
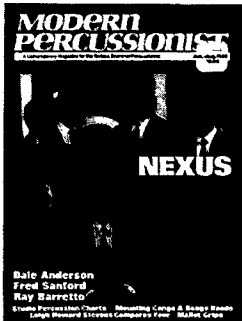
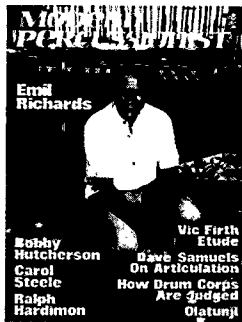
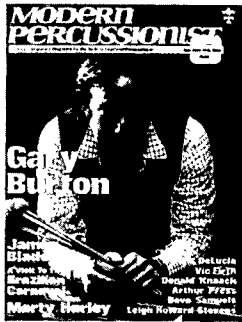
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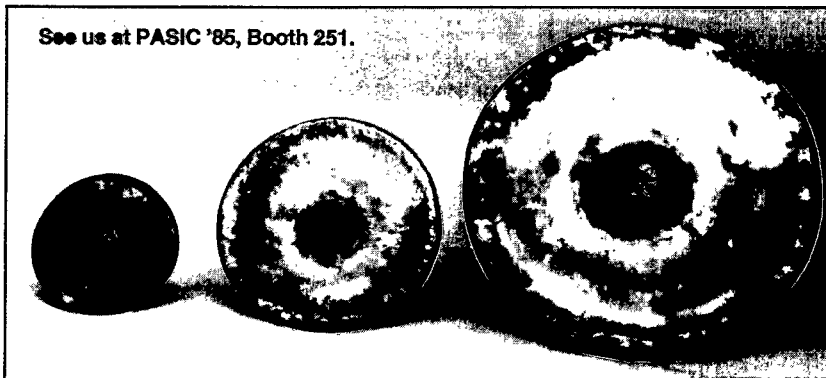
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