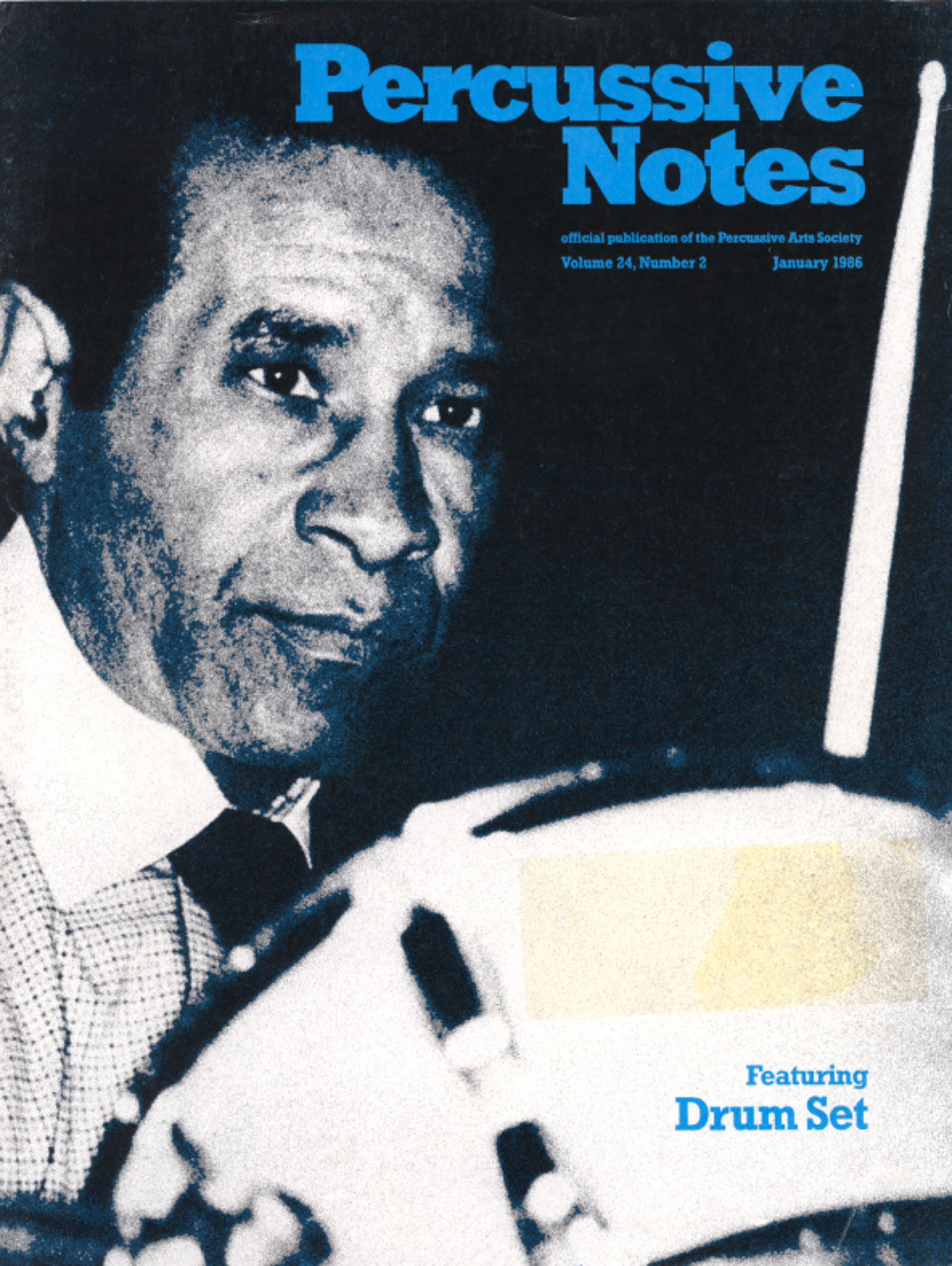
Percussive Notes

official publication of the Percussive Arts Society
Volume 24, Number 2 January 1986



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Percussive Notes

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Volume 24, Number 2 **January 1986**

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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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President's Report

Looking back over the past twelve months since my last report, I can once again see a pattern of activity that continues to mark the growth of the Percussive Arts Society.

Percussive Notes magazine continues to be the premier percussion journal. Produced now in Urbana, Illinois, it offers outstanding articles, transcriptions, news, and reviews. *PN Research Edition* has become the touchstone of percussion scholarship. *Percussion News*, the official PAS newsletter, increased this year from ten to twelve annual issues. A Directory of Schools plus a PAS Sustaining Member Product and Service Guide give each member comprehensive information in these areas. A special 1986 Hall of Fame Calendar, listing birth dates of percussion composers and Hall of Fame members, marked the beginning of the PAS 25th Anniversary year. To be released soon is the 1986 Solo and Ensemble Literature Guide.

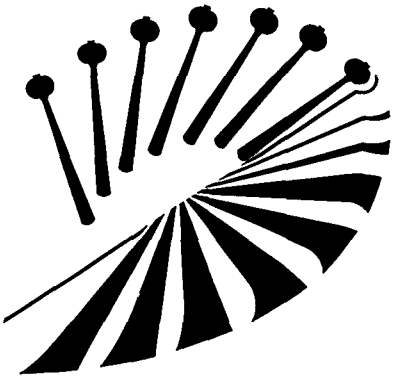
The annual PAS Composition Contest, with its increased prize money, attracts the world's leading composers as both judges and contestants. Winners of the first national PAS High School and College Percussion Ensemble Contest will perform as part of November's PASIC '86. Finally, the annual international convention, PASIC, is by far, the place to be, to learn, to see and be seen, and to hear performances by the world's premier percussion ensembles and soloists.

What else is there to do? High on my list of priorities remain: (1) the need to increase student membership, and (2) establishing a strong financial base for PAS by creating a substantial endowment fund. Towards the first of these two goals PAS has initiated a membership contest. Two silver anniversary prizes – a free trip to PASIC '86 or a $1,000 scholarship – will be awarded: one, to the PAS member who enrolls the most new members by August 31st and the second, by drawing from among those members who have recruited at least one new member by August 31st. Join in the spirit of this contest. If successful, it could push our membership over the 10,000 mark.

PAS needs to have a secure financial base so that it can operate efficiently. The goal is $100,000. During 1986, at the time of your renewal, I ask that you contribute an additional $25 to the endowment fund. Industries will help, but we can't ask them to do the whole thing. I urge you to help PAS reach its goal by next November. Those members contributing at least $25 this year will receive a unique, key-chain size PAS woodblock, designed especially for the Silver Anniversary by instrument innovator Gary Kvistad. This is definitely a collector's item!

Thus, with its committees, projects, publications, contests, conventions, and worldwide network of chapters, PAS touches and influences most professional student and amateur percussionists. PAS is definitely "more than just a magazine subscription."

– Tom Siwe
President



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Benefactor	**$10,000 or more**
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Sponsor	**$250 – 2,400**
Friends of PAS	**$25 or more**

New Board Members

By resolution of the PAS Board of Directors, the size of the Board has been increased to twenty-seven members. PAS welcomes the newly elected board members listed below and sincerely thanks those members leaving the board, **Leigh Howard Stevens**, **Larry Vanlandingham**, and **Lauren Vogel**, for their past service, dedication, and hard work. The new PAS Board Members are as follows:

Phil Faini is interim dean and professor of music, percussion, and African music at West Virginia University. After early percussion study with Roy Knapp, Erv Honsa, Jose Bethancourt, and arranging with Max Gerrard and Richard Marx, in Chicago, he received the B.M., with highest honors, and the M.M. degrees from West Virginia University. His professional experience includes appearances on radio and television (NBC's "The Today Show," on CBS and PBS), with symphonies, and with bands and singers. He is a timpanist with the West Virginia Symphonette and drummer with the Miltenberger Jazz Quartet of West Virginia University. Faini has been the recipient of grants for the study of African music in Ghana, Uganda, Kenya, and Tanzania, and has done research on the influence of African music in the Caribbean and South America. The percussion ensemble Faini directs was selected by the United States Department of State for a nine-nation tour of South America that included research, concerts, workshops, and television appearances in Argentina, Brazil, Colombia, Ecuador, Haiti, Panama, Paraguay, Trinidad, and Uruguay. The ensemble was also chosen to participate in three international expositions in Japan. Faini has done additional lectures and study in Puerto Rico and the Bahamas.

Phil Faini

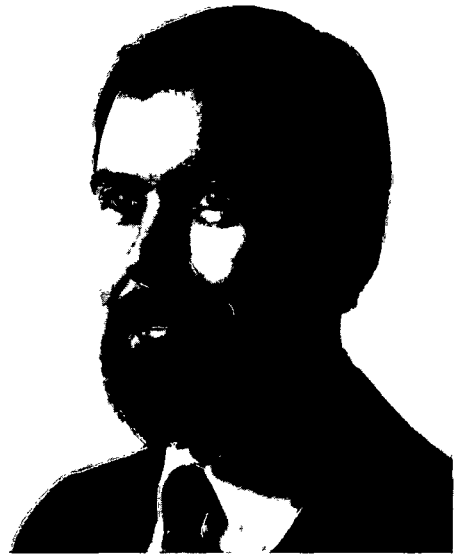
As well as being an acclaimed performer, **David Samuels** is also a highly respected teacher. As a clinician for Ludwig Industries, he has lectured throughout the United States and Europe on a wide spectrum of topics, ranging from mallet technique to jazz improvisation, rhythm section playing, studio percussion, and the business of music. Presently Samuels is touring with Spyro Gyra and working with co-PAS member David Friedman in Double Image.

David Samuels

Heinz Von Moisy is director of percussion studies at Tuebingen Music School in Tuebingen, Germany. He studied at Berklee College with Alan Dawson, and was a drummer with Barney Kessel, Leo Wright, Carmell Jones, and Illinois Jacquet. His musical compositions are published by Simrock/London and Advance/Germany; in addition, he has recorded an album with his own group, Irisation. Von Moisy is currently a studio musician for eight radio stations in West Germany. He has also written numerous articles and books.

Heinz Von Moisy

Garwood Whaley was educated at the Juilliard School of Music and at The Catholic University of America, where he earned the Doctor of Musical Arts degree. While completing his graduate work, he performed with the United States Army Band in Washington, D.C. His published works include nineteen method books, two supplementary band methods, solos and ensembles, and articles for *The Instrumentalist*, *Music Educators Journal*, *Woodwind World-Brass & Percussion*, *Percussive Notes*, and *The Journal of Research in Music Education*. Whaley has been the recipient of the Outstanding Secondary Educators of America Award and the Outstanding National Catholic Bandmaster Award. He has been a member of the Percussive Arts Society's Board of Directors, president of the Virginia chapter, and is editor of the percussion education column in *Percussive Notes*. Whaley is currently an associate professor of music at Catholic University, director of the Bishop Ireton Wind Ensemble, and coordinator of instrumental music in the schools of the Diocese of Arlington, Virginia. In addition, he is president of Meredith Music Publications and an editor for Music for Percussion, Inc.



Garwood Whaley

Ian Turnbull's music career began in 1946 when he joined the British Army as a boy entrant with the Band of the Worchester Regiment. After serving in Europe, the Far East, and the Caribbean, and attaining the rank of sergeant, he joined the Band of the Canadian Guards. In 1963, he was transferred to London, Ontario, and became principal percussionist of the London Symphony Orchestra of Ontario, and was invited to become the first instructor of percussion at the University of Western Ontario, where he was responsible for the inception of the percussion department. Turnbull free-lances in London, Ontario, and is the manager of the Belle Air Music Company and first president of the Ontario chapter of PAS.

Hall of Fame Awards

Lou Harrison

The Percussive Arts Society welcomes distinguished American composer Lou Harrison (b. May 14, 1917, in Portland, Oregon) into its Hall of Fame, honoring him as one of our most influential percussion composers and innovators. His extraordinary talents have included, among others, those of composer, performer, teacher, musical theorist, ethnomusicologist, conductor, instrument maker, poet, calligrapher, critic, polemicist, dancer, puppetier, and playwright.

Lou Harrison

He received his earliest training in piano and dance, later taking up composition, and finally studying music at San Francisco State College. His interest in writing music for percussion dates from the 1930s when he heard the ostinatos in a Henry Cowell theater work. From 1934 to 1935 he studied with Cowell, having previously taken his University of California Music of the Peoples of the World course. While teaching at Mills College (1936-39), Harrison began to present percussion concerts with John Cage. From the period of 1939 to 1941 came a great outpouring of pieces, many of which have become standard works in the percussion ensemble repertoire, including *Bomba* (1939), *Concerto No. 1 for Flute and Percussion* (1939), *Concerto for Violin and Percussion Orchestra* (1940), *Canticle No. 1* (1940), *Canticle No. 3* (1940), *Labyrinth* (1941), and *Fugue* (1941). In one concert, held in San Francisco's California Hall in 1941, Harrison and Cage pieces were played alternately, closing with the premiere of the collaborative *Double Music*. He moved to Los Angeles in 1941 where he studied at UCLA with Arnold Schoenberg and where he also became involved in the University's dance department.

From 1943, the year he moved to New York, he wrote extensively, serving as music critic for the New York *Herald Tribune* (1943 to 1948) and contributing to *View* and *Modern Music*. For a time he edited the *New Music Edition*. Composer and critic Virgil Thomson became an enthusiastic proponent of his music, and Harrison himself put forth the causes of Ruggles, Varèse, Cowell, and Ives, editing major works of the latter and, on November 3, 1947, conducting the world premiere of Ives' *Third Symphony*.

In the late 1940s he taught in Portland and at the innovative Black Mountain College in North Carolina. He received his first Guggenheim Fellowship in 1952. Returning to California in 1953, an earlier interest in tuning systems and instrument building was rekindled by his meeting and subsequent friendship with Harry Partch. More honors and awards followed including a second Guggenheim Fellowship in 1954, a Fromm Award and a commission from the Louisville Symphony in 1955, and a Rockefeller Grant in 1960, which allowed Harrison to study various aspects of Asian music in Tokyo, Taiwan, and Korea. In 1963, he received an appointment as senior scholar at the University of Hawaii East West Center.

In 1965, he received a Phoebe Ketchum Thorne Award to undertake research in Oaxaca, Mexico. He started teaching at San Jose State University in 1967, subsequently performing and lecturing on both his own and oriental music. During the late 1960s he spent a great deal of time designing and building instruments with his friend William Colvig. This latter collaboration resulted in the American gamelan, which provided Harrison with an important vehicle for composition and performance, including such works as *Heart Sutra* (1972) and *Suite for Violin and American Gamelan* (1974). He became music director of the Red Gate Shadow Players (1970), was elected to the American Academy of Arts and Letters (1973), developed and taught his World Music Theory course (1974-82), and served as American representative to the League of Asian Composers (1975). Harrison also became an expert in the Indonesian gamelan and, in 1977, built two Javanese gamelans with William Colvig. He was a Fulbright senior scholar in New Zealand in 1983, subsequently becoming involved in recordings and international performances of his works. He served in the Darius Milhaud Chair of Musical Composition at Mills College from 1980 until his retirement in 1985.

We of the Percussive Arts Society feel especially close to Mr. Harrison because of his major contributions to the 1980 International Convention in San Jose, at which he presented workshops on gamelan, gave performances of his *La Koro Sutro* and *Scenes from Cavafy*, and served as the featured speaker at our annual banquet.

Lou Harrison's contributions to the world of music, indeed, toward world music, have been enormous. He is responsible not only for providing some of the most important works in the percussion repertoire, but for pioneering the expansion of our ensembles by the use of "found objects," the addition of non-western instruments, the use of newly invented instrumental resources, and, of course, for introducing us to his sensitive, lyrical compositional style. His election to our Hall of Fame is a long overdue recognition of one of the twentieth century's most significant contributors to the percussive arts.

Frederick Fairchild, PAS Historian

Chick Webb

There was a fine house band at the Savoy Ballroom during the 1930s. They weren't widely known in the first half of the decade, but in 1935, after their leader discovered and hired the loser of an amateur singing contest (her name was Ella Fitzgerald), their fortunes began to change.[1] In 1936, their record "A little bit later on" (Decca 831) was one of *Metronome's* records of the year.[2] In 1937, they got a regular radio spot on NBC, played successfully at a major downtown theater (Lowe's State), and toppled none other than the Benny Goodman Orchestra in a "battle of the bands."[3] More records of the year followed in 1938 (including the novelty hit "A-tisket, a-tasket," Decca 1840),[4] and the New York gigs became even more prestigious; they played at the Paramount, and, in December, became the first Black band to be hired at the Park Central Hotel.[5] This was, at last, a most successful band.

Half a year later, on June 16, 1939, the leader of the band, William "Chick" Webb, died at the age of thirty of tuberculosis of the spine.[6] Without his leadership and strong,

William "Chick" Webb

tasteful drumming, the band lost its spark; they broke up in 1941.[7]

Webb was "a crazy drummer" (Mary Lou Williamson), "the most luminous of all drum stars" (Gene Krupa);[8] in 1937, "the greatest

drummer living today" (Dave Tough).[9] He started playing professionally at age 11 with the Jazzola band, in and around his hometown of Baltimore. He became friends with the guitar player of the Jazzola's, John Trueheart, and they continued to play together throughout most of Webb's short life, forming the heart of one of the best rhythm sections ever to propel a big band. The lift of that rhythm section is evoked by Webb's own poignant definition of swing: "It's like loving a gal, and having a fight, and then seeing her again."[10]

But it wasn't only the powerful swing of the Webb-Trueheart combination that gained the loyalty of the fans at the Savoy (and their "happy feet," as the band's famous theme song has it). Webb was, according to Cootie Williams, "perhaps the greatest natural bandleader jazz has ever known. . . Any musician that worked with Chick. . . became a great musician."[11] Although he was never a particularly good score reader, he had an ear and a memory which enabled him to pick out and correct mistakes in the often intricate arrangements played by the band. Edgar Sampson (who was responsible for many of those arrangements) recalled how, after a good night, Webb would draw attention to any unusually good solo improvised by one of his sidemen by singing it back from memory.[12]

If he had a fault as a leader, it was that he was too trusting; he became an easy mark in the cutthroat music business. So for his first few years as a leader, in the late 1920s, he had to scuffle for work, and lost a number of sidemen during dry spells – sidemen such as Johnny Hodges and Cootie Williams.[13] Despite advice to the contrary, he refused to replace the "brilliant but unpredictable" Benny Carter; Carter quit the band and took half of the other members to start his own band.[14] But Webb perservered, despite bad luck. In the words of his one-time boss, Duke Ellington, he had "taken it on the chin for a good long time. Webb was never a quitter – and in the end got the success he was after."[15]

Chick Webb led a band noted as "the least appreciated band in the country."[16] After his death, he was recognized as a "great man"[17] and one of the "immortals of jazz."[18] *Downbeat*'s writer, providing the latter accolade, predicted that, "likeable and kindly, Chick and his talents long will be remembered by musicians."[19] Happily, it was a prediction that is coming true; such musical excellence deserves to be honored.

James Robbins

Notes

[1] Barry Ulanov, "Cootie calls Chick greatest leader," *Metronome* 57 (July, 1941): 46; Anon., "Immortals of jazz," *Down beat*, 8 (Jan. 1, 1941): 10.

[2] George T. Simon, *Simon says: The sights and sounds of the swing era 1935-1955* (New Rochelle, N.Y.: Arlington House, 1971), p. 375.

[3] Ulanov, "Cootie calls Chick," p. 46.

[4] Simon, *Simon says*, pp. 377-78.

[5] Ulanov, "Cootie calls Chick," p. 47.

[6] *Ibid.*, p. 7. According to Charters and Kunstadt, Webb died after an operation for a liver ailment (Samual Charters and Leonard Kunstadt, *Jazz: A history of the New York scene* (Garden City, N.Y.: Doubleday, 1962), p. 260.

[7] Charters and Kunstadt, *Jazz*, p. 260.

[8] Nat Shapiro and Nat Hentoff, *Hear me talkin' to ya* (New York 1955; reprint ed. Rinehart, Dover, 1966), pp. 194-195.

[9] Simon, *Simon says*, p. 443.

[10] *Ibid.*, p. 76.

[11] Ulanov, "Cootie calls Chick," p. 20.

[12] *Ibid.*, p. 46.

[13] *Ibid.*, p. 20.

[14] Charters and Kunstadt, *Jazz*, p. 256.

[15] Shapiro and Hentoff, *Hear me talkin' to ya*, p. 195.

[16] Simon, *Simon says*, p. 391.

[17] Ulanov, "Cootie calls Chick," p. 47.

[18] Anon., "Immortals of Jazz," p. 10.

[19] *Ibid.*, p. 10.

A Brief History of the Founding of the Percussive Arts Society

by *Frederick Fairchild, PAS Historian*

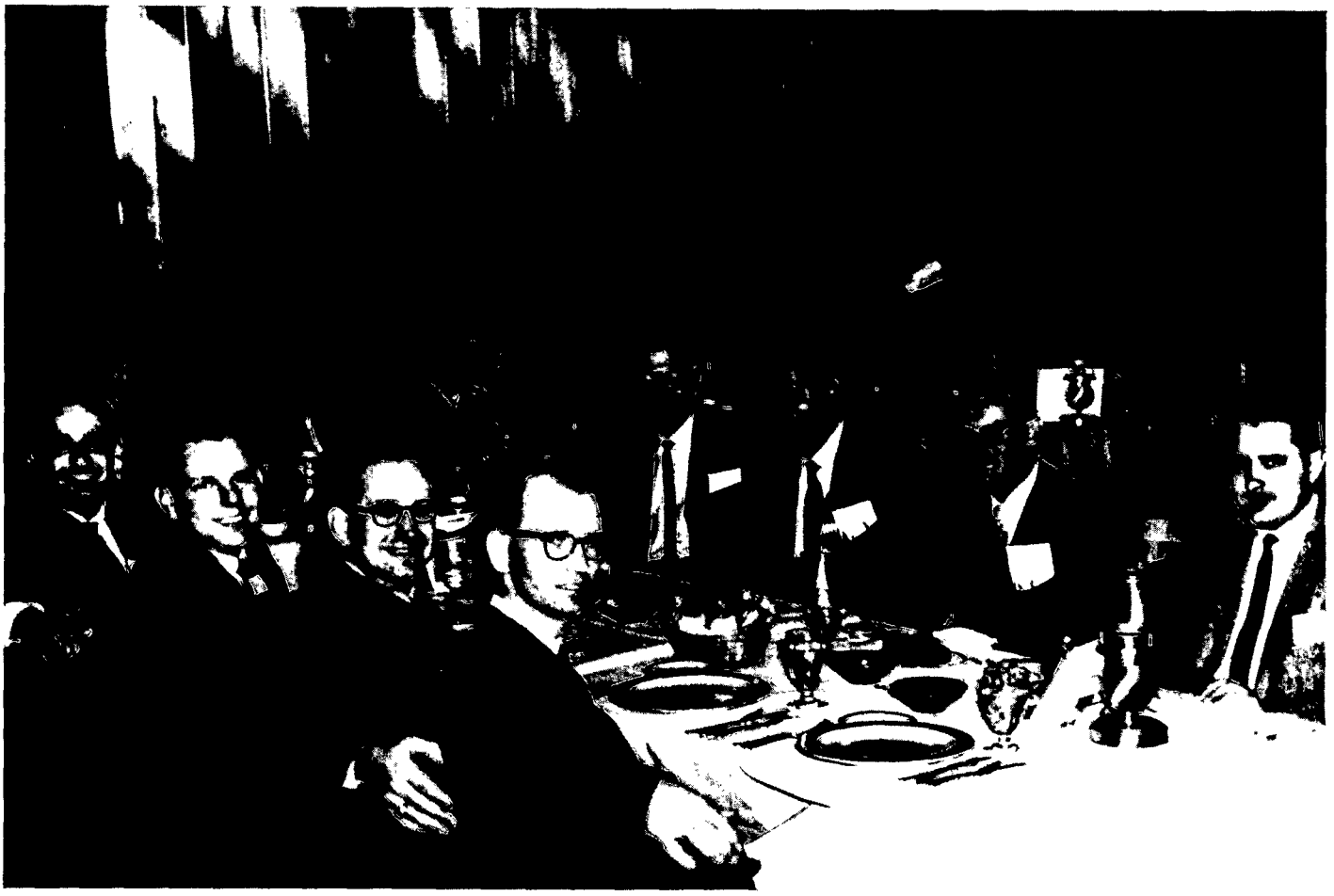
Over the years percussionists have banded together into guilds in order to train performers and guard professional secrets, joined musicians' unions to promote better working conditions and higher pay, and set up clubs and societies for the purpose of achieving professional, educational, and philosophical goals. During the past fifty years there have been several percussion groups spawned in the United States. The 1930s saw the rise of the National Association of Rudimental Drummers, whose efforts in codifying and standardizing snare drum rudiments affected generations of American drummers. In succeeding decades, groups such as the Hollywood Percussion Club and the short-lived Guild of American Percussionists were founded for various purposes related to playing, teaching, and the dissemination of percussion knowledge. As interest in these latter goals increased, so did the need for the creation of an organization to serve as an advocate and vehicle for improvement of the percussive arts.

During the late 1950s, it became the custom for a small group of percussionists and interested school music directors in attendance at the annual Midwest Band Clinic at Chicago's Hotel Sherman[1] to gather informally in order to discuss common problems and needs. In late December of 1960 (or perhaps 1959, although most evidence now favors the former),[2] one of the group, Remo Belli, an exhibitor at the convention and a professional percussionist himself, decided to invite the others to dinner at the hotel's Well of the Sea Restaurant in order to provide a more convivial atmosphere for discussion. In Mr. Belli's words:

> There was our clique, so to speak – our isolated group of percussion players, and we would talk among ourselves . . . and . . . we would reflect on our professional experiences. It was interesting to me to see the percussion problems of the educator. This went on and on, so, one year we just said, "Well, come on, let's go down to dinner."[3]

The photograph taken at this dinner-meeting documents those in attendance as Hugh Soebbing, Jack McKenzie, Donald Canedy, Mervin Britton, Sid Lutz, Vern Reimer, Kenneth Leisen, and of course, Mr. Belli.[4] The attendees talked about common percussion problems and concerns but discussed no details concerning establishing a percussion organization. When Mr. Belli returned to his North Hollywood, California company, he enlisted the services of Robert Winslow, a professional percussionist and high school band director, to undertake the formal establishment of such a group. In early 1961, the Remo plant served as a center for operations, and all early correspondence was on either the Remo, Inc. or Pell, Harte, and Belli Advertising-Promotion[5] letterhead. An early form letter (perhaps the first) was sent out to interested parties under Mr. Winslow's signature:

> You have expressed an interest in the formation of a new organization in the percussion field. The need for an organization that is concerned with improving the lot of the percussionist, particularly in our schools, has long been needed.



Near side of table (L to R): Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton.
Far side of table (L to R): Hugh Soebbing, Vern Reimer, Sid Lutz, and Kenneth Leisen

It goes on to outline a series of goals and purposes:

I. General purposes

1. To stimulate a greater interest in percussion performance and teaching.

2. To promote better teaching of percussion instruments.

3. To establish standard criteria of adjudication for percussion performance in light of today's demands on the percussion player.

II. Membership: Open to anyone interested in our stated purposes. No entrance exams of any kind will be required.

III. Additions

2. Publish a journal of newsworthy items of value to students and teachers of percussion.[6]

It is apparent from the above that the organization from its inception had a strong educational bent, a result, no doubt, of those early discussions at the Midwest Band Clinic, an event designed primarily for music teachers.

In February of 1961, a letter was sent out on the Pell-Harte-Belli letterhead and signed by Mr. Winslow which opened with the following statement:

> I want to thank you for your enthusiasm toward the "Percussive Arts Society."
>
> The enthusiasm to [*sic*] our society contained in the replies to our initial inquiry, has been very heartening. It seems many people all over the country have similar ideas about the needs for such an organization as ours. Now at least we are moving forward to an organization that will realize our most earnest desires in the percussion field.
>
> The membership fee should include a subscription to the Journal of Our Society.
>
> The journal . . . will be printed at regular intervals. If our organization is to succeed, the Journal must succeed, as [it] . . . will be the main method of advertising our society. We will need regular contributions of articles from the members.[7]

In May of 1961, a letter was sent to interested persons:

> We are underway. The Percussive Arts Society is open for business. The enclosed form is a sample of one that will be mailed to all prospective members. We have purchased a mimeo machine, thanks to Remo, and all our materials will be duplicated in this manner. As we grow, we hope to be able to have our bulletins printed.
>
> We are planning our first quarterly bulletin that will be mailed in September.
>
> The bulletin is our way of reaching the general teaching and performing public. If we are to really improve the state of percussion teaching and performance, the bulletin must be considered our strong right arm.[8]
>
> Bob Winslow

In September of 1961, the promised *Percussive Arts Society Bulletin* was published and sent to the membership. It was a nine-page, mimeographed newsletter containing "A Message From the Secretary," a news column entitled "Have You Heard," information about new products and publications headed "New Ideas in Percussion," an article by Hugh Soebbing entitled "The Musical Approach to Drumming," and a membership application blank. Mr. Winslow's "Message From the Secretary" included the following remarks:

> It gives me great pleasure to present to you the first bulletin of the Percussive Arts Society. The bulletin is the main mode of communication of the membership.
>
> Our statement of purposes [is] clear to all. What we now need is an effort from all of the members to spread the word in their areas about Our Society. [We] must do our best to spread the gospel of better percussion teaching and performance.
>
> The members recognize the benefits of an organization such as our Society. Only through a united effort, each of us working in his own area, can a lasting effort for the betterment of percussion be achieved.[9]

The included application blank listed as founding members: Remo Belli, Warren Benson, Mervin Britton, Robert Buggert, Don Canedy, Rey Longyear, Charles Lutz, Jack McKenzie, Jim L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow.[10] Mr. Winslow edited and published two more bulletins through Mr. Belli's company, one in January of 1962 and the last in April of the same year.

As the Society grew, the task of administration and of publishing the bulletin became quite time consuming, and Robert Winslow found it increasingly difficult to absorb the work load. With this in mind, Remo Belli made arrangements to turn over the activities of the Society to Donald Canedy, percussion teacher and band director at Southern Illinois University in Carbondale, Illinois, with whose enthusiasm and organizational skills he had become acquainted during the Midwest Band Clinics. On the first weekend in May of 1962, in a remarkable act of dedication, Mr. Canedy rented an airplane, and piloted it to Enid, Oklahoma (located mid-way between North Hollywood and Carbondale) to confer with Mr. Belli, who was serving as a clinician-adjudicator at the annual Tri-State Music Festival, about the transition.

In early 1963, the membership received a letter from Mr. Canedy on "Percussive Arts Society" letterhead:

> Dear Fellow Percussionist:
>
> First, you are no doubt wondering why it is that I am writing . . . rather than Bob Winslow. During a telephone conversation with Remo Belli I learned that Bob's activities were so demanding on his time that he was unable to continue as PAS secretary. I volunteered the help of my office, my graduate assistant–Neal Fluegel, appropriate University services, and myself, if any or all of these things

would add anything to the success of PAS. Remo took the offer seriously (it was made sincerely), and in a few days all of the PAS material was located at Southern Illinois University.[11]

Mr. Canedy's title was Acting Executive Secretary, but the adjective "Acting" was soon dropped and he assumed the task of running the Society, there being no regular officers. Mr. Neal Fluegel, Mr. Canedy's aforementioned assistant at the University took on the task of Corresponding Secretary.

In May of 1963, with Mr. Canedy as editor and Mr. Fluegel as assistant editor, the first issue of *Percussionist* was published and sent to the membership. It appeared, as does its successor, *Percussive Notes Research Edition*, as a professionally printed journal containing articles dealing with various aspects of percussion playing, teaching, and philosophy. It should be noted that an editorial board consisting of Rey M. Longyear, Al Payson, and Gordon Peters, and a group of contributing editors, including Henry Adler (dance drumming), Mervin Britton (new materials), Vida Chenoweth (keyboard mallet instruments), and James D. Salmon (percussion education), had been enlisted to guide the activities and the publications of the Society.

With total membership at about 70 and dues being only $2.50, it was soon found to be financially difficult to both publish a professional journal and cover expenses of the Society. Fortunately, there were manufacturers and dealers willing to provide the much needed monetary help, and the back cover of the second issue of *Percussionist* contained an acknowledgement of financial contributions to the PAS. The original list of "Associate Members," as they were called, included: Amrawco; J. C. Deagan, Inc.; Frank's Drum Shop, Inc.; Fred Gretsch Manufacturing; Ludwig Drum Company; Musser Marimbas, Inc.; Remo, Inc.; Rogers Drums, Inc.; Slingerland Drum Co.; and Avedis Zildjian Co. Preceding the list was the following statement:

> We would like to express our appreciation to the . . . associate members for their unselfish contributions to PAS. Without this tremendous help and assistance, this bulletin would not have existed. . . . These . . .companies receive no direct return for their effort. They have simply made a donation toward what they hope is, and will remain, a worthwhile and stimulating force in percussion.[12]

A membership meeting was held on December 20, 1963 at the Hotel Sherman in Chicago, again as an adjunct to the Midwest Band Clinic. Gordon Peters of the Chicago Symphony Orchestra served as chairman. The meeting was basically organizational, discussing ideas about future directions, establishing a committee to formulate a constitution for the Society, and even setting up a special project to work on suggestions for improvement of school solo and ensemble contests.

During the ensuing year Donald Canedy continued to serve as *de facto* president, guiding the Percussive Arts Society and continuing to edit *Percussionist*. On December 8, 1964, with Gordon Peters again acting as chairman, the second annual meeting took place at the Hotel Sherman with eighteen members in attendance. The proposed constitution was adopted, and the Society's first officers were elected, with Gordon Peters becoming the first Percussive Arts Society president, Jack McKenzie assuming the vice presidency, and Donald Canedy retaining the positions of secretary-treasurer and executive secretary. The first Board of Directors, representing a broad spectrum of percussion specialties, including performance, education, and the music industry, consisted of Gordon Peters, Robert Tilles, Thomas Davis, Jack McKenzie, Thomas Brown, Neal Fluegel, Frank Arsenault, Larry McCormick, Roy Knapp, Maurie Lishon, Alan Adams, Robert Yeager, Richard Craft, Richard Richardson, Donald Canedy, and Frederick Fennell.

Thus with the adoption of a constitution, an impressive list of officers and directors, and the enlistment of music industry support, the Percussive Arts Society entered its modern era, establishing a governing and operational structure that remains essentially the same today.

Percussive Arts Society
The World Organization for Percussionists

Notes

The author wishes to give special thanks to founding PAS member Hugh Soebbing, professor emeritus of Quincy College, for his help and for providing copies of the original PAS letters and Bulletins, and to founding PAS member Remo Belli, president of Remo, Incorporated, for providing much useful information about these early years in letters, telephone calls, and an enlightening interview.

[1] The Midwest Band Clinic, now known as the Midwest Band and Orchestra Clinic, was – and still is – an annual convention of school, amateur, and professional music directors and musicians. It hosts clinics and concerts, and serves as a place where musicians can meet informally to discuss matters of mutual interest. The Hotel Sherman was later renamed the Sherman House and was finally torn down to make room for the Richard J. Daley Civic Center.

[2] In 1970, Mr. Belli sent a picture of the dinner meeting to those who had attended. He dated it 1959, but subsequent discussions between the author and Hugh Soebbing, who was in attendance, and with Mr. Belli, indicate that it was probably 1960.

[3] Interview with Remo Belli by the author, October 9, 1982.

[4] Hugh Soebbing later identified Kenneth Leisen, who was listed as "a friend of Vern Reimer's" in the original photograph. See also note 2 above.

[5] Dave Pell, Roy Harte, and Mr. Belli collaborated in an advertising venture.

[6]. Excerpt from a letter to prospective members, *ca.* January, 1961.

[7] Excerpt from a letter to prospective members, February 23, 1961.

[8] Excerpt from a letter to prospective members, *ca.* May, 1961.

[9] *Percussive Arts Society Bulletin*, I, No. 1 (September, 1961).

[10] *Ibid.*

[11] Letter to the membership, *ca.* early 1963.

[12] Acknowledgement appearing on the rear cover of *Percussionist*, I, No. 2 (September, 1963).

News

Dr. John Baldwin, editor

Martin Kluger recently presented the American premiere of *Carols (Dionysies II)*, by PAS award-winning composer Serban Nicifor of Romania. He also performed the world premiere of *The Self, if you could see It*, a concerto for combined vibraphone/marimba, with alto saxophone, trombone, and contrabass, written for him by New York composer Ken Hosley. In the fall he has planned recitals and clinics at the Hartt School of Music and at Wesleyan University.

The winners of the individual and ensemble percussion events in the 1985 DCI Championship Contest include: keyboard – **D. Brown**, Blue Devils; timpani – **M. Leeson**, Santa Clara Vanguard; snare drum – **S. Campbell**, Blue Devils; multi-tenor – **G. Carter**, Spirit of Atlanta; ensemble – **Madison Scouts**.

The Manhattan Marimba Quartet – **William Trigg**, **Kory Grossman**, **Bill Ruyle**, and **James Preiss** – presented a showcase of new works by A. Leroy at Manhattan's Dance Theater Workshop. Other recent performances include "A Little Noon Music" concert at St. Mark's Place in New York City, and an appearance at the Lincoln Center Out-Of-Doors Festival.

Manhattan Marimba Quartet

Last year **Jonathan Haas** performed Bartok's *Sonata for Two Pianos and Percussion* in Palm Beach, where he was joined by **Saul Goodman**, and at Rockefeller University, New York City.

Jonathan Haas and Saul Goodman (photo: Lucien Capehart)

Jazz vibist and Ludwig/Musser clinician **Jerry Tachoir** and guitarist Van Manakas gave several concerts in Arhus, Denmark. The Jerry Tachoir Quartet's latest album includes **Danny Gottlieb** on drums.

Last May, **John Floyd** was the featured soloist in a performance of Milhaud's *Concerto for Marimba, Vibraphone, and Orchestra* by the Roanoke Symphony, under the direction of Jack Moehlenkamp. Floyd serves as principal timpanist and principal percussionist, and is associate professor of music and director of percussion studies at Virginia Polytechnic Institute and State Univeristy.

Clair O. Musser and **Lorraine Irvin**, of Enid, Oklahoma, met for a reunion luncheon in California last summer. Irvin, who has works published by Studio 4 Productions and Permus, studied marimba with Musser when he taught at Northwestern University. The two had met previously when he organized and conducted a marimba orchestra for the annual Tri-State Music Festival in Enid. Both are former teachers of **Vida Chenoweth**.

Lorraine Irvin and Clair Musser

Louie Bellson, world-acclaimed jazz drummer, received an honorary Doctor of Humane Letters degree from Northern Illinois University in August. Bellson's professional career dates from the big band era, when he performed, among others, with Benny Goodman, Tommy Dorsey, Duke Ellington, Harry James, and Count Basie. Born in Rock Falls, Illinois, on July 6, 1924, Bellson began studying drums at the age of 3½, encouraged by his father, who owned a music store in Moline. It was also his father who encouraged him, years later, to study the piano, an undertaking that he credits for his success today.

The fifth annual Windjammers Invitational Marching Band Competition was held in October at the U.S. Coast Guard Academy in New London, CT. The East Lyme High School Viking Band again won the Gold Division Championship, as in 1984.

Windjammer D & B Corps

The Ontario chapter of PAS exhibited at the National Conference of the Canadian Music Educators' Association, held at Queen's University, Kingston, last spring. President **Ian Turnbull** and several other PAS members distributed application forms, descriptive flyers, and a list of Canadian PAS chairmen to conference delegates.

Glenn D. Price and the ensemble Mallet Magic received a $10,000 grant from the Canadian government to perform fifty concerts in Ontario during the summer of 1985. The five high school students in the group were private students of Price. Rags, folk, classical, jazz, and pop music were played on xylophone, vibraphone, marimba, and drum set for audiences ranging in size from twenty to 2,000, in schools, hospitals, shopping malls, and concert halls.

Glenn Price and *Mallet Magic*

Bobby Sanabria returned to his alma mater, Berklee College of Music, to conduct a clinic on advanced drumming and percussion techniques. He is currently recording and touring with Mongo Santamaria. Sanabria has also performed with Dizzy Gillespie, Tito Puente, and Claudio Roditi.

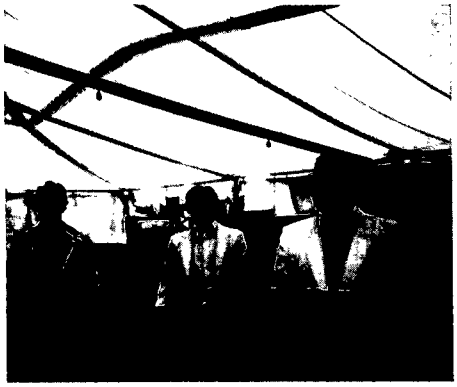
Bobby Sanabria at the Berklee College of Music

Percussionist Jeffrey Long and timpanist Gary Dachtyl

Timpanist **Gary Dachtyl** and percussionist **Jeffrey Long** were featured in a performance of Bartok's *Sonata for Two Pianos and Percussion* at Ohio State University. Both are graduate teaching associates at OSU. They also assisted **Dr. James L. Moore** in the performance last year of percussion chamber works by Philidor, Surinach, and Haydn.

Dr. Larry Snider and the University of Akron hosted the University's third Steel Drum Making Workshop last July. The faculty included master tuner **Cliff Alexis** and clinician **Allan O'Connor** of Northern Illinois University.

The percussion section in California's *Music From Bear Valley* concert series consisted of **Dr. John Baldwin**, principal (Boise, ID), **James Lemons** (Hayward, CA), and **Ward Spangler** (Oakland, CA). One of the highlights was a performance of Ginastera's *Dances from Estancia*. There were also two performances of *La Bohème*, a pops concert, a lollipop concert for children, and various chamber music recitals.



Percussion section of *Music from Bear Valley*

John Jutsum, timpanist of the National Orchestra of New York, was awarded the prestigious Claus Adam Award last April. Originally from Boise, ID, he attended Oberlin Conservatory. Last summer he performed with the Colorado Philharmonic. Jutsum is currently studying at Juilliard.

Mark Lutz, a graduate of Northwestern University and a student of Dr. Terry Applebaum, performed Kurka's *Concerto for Marimba and Orchestra* with the Hofer Symphoniker of Germany. He also performed solo recitals in Würzburg, Kassel, and Schweinfurt, and recently participated in the ARD International Competition in Munich. Lutz was awarded a DAAD scholarship for a second year in 1985-86 to continue his percussion project in Germany under Siegfried Fink.

Michael Ort recently won the National Solo Percussion Competition in Bonn, Germany. He is a student of **Siegfried Fink.**

Michael Ort (right) is congratulated by Mrs. von Weizsäcker, President Richard von Weizsäcker of the German Federal Republic, and Professor Richard Jacoby, president of the German Music Council

In July 1985, **Peter Sadlo** performed Milhaud's *Concerto for Marimba, Vibraphone and Orchestra* with the Nuremberg Symphony in Nuremberg and Würzburg, and gave solo recitals in Hammelburg and Lausanne. Sadlo is principal timpanist of the Munich Philharmonic and a student of Siegfried Fink.

In September, **Billy Cobham** presented a two-hour clinic/demonstration in Boise, ID, sponsored by the Musicians Pro Shop (Patrick Kurdy, owner) and Tama, and hosted by the Boise State University Department of Music. In addition to demonstrating techniques and answering questions, he performed several excerpts from his latest album.

The percussion section of the 1985 Round Top Festival Orchestra of Texas included **Kathy Dayak**, timpani (student of Mitchell Peters of the University of California at Los Angeles), and **Michael McNicholas**, percussion (student of George Frock, and current student of Doug Howard and Kalman Cherry at Southern Methodist University). Besides playing in the orchestral concerts, the percussion section also performed the world premiere of Eugene Asti's *Suite for Brass and Percussion* with the Festival Brass Ensemble.

Jean-Claude Eloy's *Yo-In*, an almost four-hour *rituel imaginaire* for solo percussion, tape, and lights, was given its Japanese premiere in June at the World Exposition in Tsukuba. The percussion soloist was **Michael Ranta**, who has performed the work throughout Europe. A week of performances followed. *Yo-In* is inspired by traditional and modern Japanese thought, and draws on such elements as the *kashiwade* ritual – the Shinto "calling of the gods." The title roughly translates "resonance."

Michael Ranta performing *Yo-In* by Jean-Claude Eloy

Steve Gadd recently conducted the first in a series of master classes to be held at Drummers Collective in New York City. In the two-hour session, Gadd demonstrated and explained many of the styles that are his trademark, talked about approaches to playing, and answered questions from the twelve participants on technique and about parts he has played on records.

The faculty of the 1985 Birch Creek Music Center program included **James Dutton**, **Gordon Stout**, **Leigh Howard Stevens**, **Brad Stirtz**, **Allan O'Connor**, and **Al Keeler**. Sessions were offered on mallet instruments, classical music, jazz, and steel drums; in each, there were three levels – high school, college and young professional. In all, twenty-five students participated in the mallet session and fifty-five in the classical and jazz sessions. Summer 1986 will mark Birch Creek's tenth season.

Alan O'Conner and the Birch Creek Steel Drum Band

Mino Cinelu gave a master class at Drummers Collective on his unique approach to music, utilizing congas and other hand percussion instruments, drum set, and electronic percussion. He was percussionist for three years with the Miles Davis Group, and currently is a member of Weather Report, whose latest album features *Confians*, which Cinelu composed. In the recording, he also plays most of the parts in that work.

Ricky Sebastian, presently the drummer with Dr. John, presented a New Orleans drumming workshop at Drummers Collective. He dealt in detail with second-line, cajun, and zydeco rhythms.

Del Roper, California keyboard percussionist, recently hosted a gathering of other keyboard percussionists from around the world. Among those present were **Howard Peterson**, **Deborah Schwartz**, **Eriko Ariyama**, **Alex Galvan**, **Betty Roper**, **Saburo Mizuno**, **Helge Knudson**, **Raymond Cho**, **Don Radecki**, **Tomei Radecki**, and **Red Norvo**. Apart from social activities, the event included the performance of several musical arrangements by the guests.

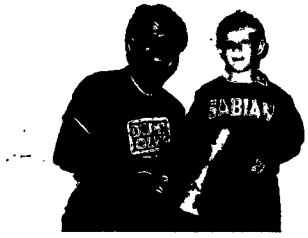
Geary Larrick, assistant professor of music at the University of Wisconsin, Stevens Point, where he teaches music literature and history, celebrated the Bach Tercentenary with several performances on solo marimba of an all-Bach program. The music included published arrangements by James L. Moore and Murray Houllif, and Larrick's unpublished arrangement of the *Prelude in C*. The program was given in Stevens Point, LaCrosse, Antigo, Wisconsin Rapids, and Wausau. Dr. Larrick is a former member of the Baltimore Symphony Orchestra.

During the 1984-85 academic year over fifty percussion concerts were performed in Germany by **Siegfried Fink's** *Hochschule für Musik-Ensembles*, including duos, trios, quartets, and sextets. In addition to being hired along with several students for various radio and TV broadcasts in Stuttgart, Nuremberg, Frankfurt, Saarbrücken, and Cologne, Professor Fink also completed the music for his third film project. He conducted a master class in Bulgaria in July 1985, and will do another in Luxemburg in September 1986, assisted by Professor Mootz.

The Repercussion Quartet of Montreal (**Robert Lepine**, **Luc Langlois**, **Chantal Simard** and **Aldo Mazza**) has been touring extensively in Canada, the United States, Mexico, Costa Rica, Colombia, Greece, and Belgium. The group appeared with several symphony orchestras and on TV, and also presented a special performance for Prime Minister Brian Malroney and President Reagan. Among the international festivals in which they participated were the Festival of The Americas, and those at Quebec, Toronto, and Athens. Future performances are anticipated in Asia and in Vancouver. A second record album is also in the offing.

Ancora is a new percussion, wind, and contrabass ensemble. Since its formation in January 1985, the group has performed in Springfield's Symphony Hall (the concert was recorded and broadcast by Continental Cablevision), presented two concerts in New York City, and appeared throughout New England. More than a dozen works have been written expressly for the ensemble. Members include **Martin Kluger**, percussion; Marjorie Shansky, flutes; Lynn Klock, saxophones and bass clarinet; David Sporny, trombone; and Salvatore Macchia, contrabass.

Nine-year-old **Simon Collins** seems to be following in his dad's footsteps. (Dad is drummer **Phil Collins**.) Simon recently visited the Drums Only shop in Vancouver, where owner **Ray Ayotte** helped him choose a new cymbal set. Watch out, here comes Collins No. 2!



Simon Collins

Percussive Arts Society
is dedicated to the highest standards of performance, teaching, composition, and all other phases of the percussive arts at all levels

Newsline

A conga in a South Bronx graffiti setting highlights the cover of Latin Percussion's latest catalog. In addition to product descriptions, the 40-page booklet also gives an informative history of Latin percussion instruments.

Latin Percussion's Conga

John Santos

John Santos, Latin percussionist, is the new vice-president of Valje Drums and Percussion of California. Santos has recorded with Pete Escovedo, Batachanga, Makoto, and Gary Duncan. He has also written about percussion (in *Percussive Notes* and *Modern Percussionist*), and is the producer of radio programs ("Kindembo," on KPOO 89.5 FM). He is a Remo endorser, and is head of the percussion department of the Haight-Ashbury Music Center of San Francisco.

Terry Bozzio

Percussionists **Mark Simon**, **Terry Bozzio**, **Boo Boo McAfee**, and **Laurent Rebboah** have recently joined the Pro-Mark Corporation roster of artist endorsers. Simon is the drummer of the popular British band, Grim Reaper, which he joined a year ago. (The group recently toured the United States.) He received his formal musical training in and around Birmingham, England. Bozzio, of Missing Persons, has also performed with The Becker Brothers, UK, and Frank Zappa. McAfee is currently working with the country band Atlanta. He also has a teaching studio in Nashville and records with his jazz group, McAfee's Breeze. Rebboah teaches drum set and is the driving force behind the West Coast power rock band Boa. He is listed in the *Guiness Book of Records* as the current holder of the world's record for continuous drumming – a staggering 42 days!

Mark Simon

1985 Sabian Juno Award nominees include: Bryan Adams (drummer **Pat Steward**) - best album, best single, best composer, and best male vocalist; Corey Hart (drummer **Bruce Moffet**) – best album, best single, best composer, and best male vocalist; Helix (drummer **Greg Hinz**) – best album and best group; Honeymoon Suite (drummer **Dave Betts**) – best album and best group; Triumph (drummer **Gil Moore**) – best group; Bruce Cockburn (drummer **Michel Pouliot**) – best male vocalist; Kim Mitchell (drummer **Paul DeLong**) – best male vocalist; and Lee Aaron (drummer **Barry Connors**) – best female vocalist. Juno awards are presented by the Canadian Academy of Recording Arts and Sciences.

The Drum Corps International presented the 1985 Drum Corps Rules Congress and Operational Management Seminar December 6-8, at the Sheraton O'Hare Hotel, in Rosemont, Illinois. The seminar covered such topics as money management, business management, traveling, personnel management and recruiting, fund raising, and promotion. Also scheduled were clinics in each of the brass, percussion, and visual captions, and a contest management/promotion seminar for sponsors of band and drum corps contests. For further information, call (312) 495-9866, or write to: DCI, Box 413, Lombard, IL 60148.

Coming Events

Group Centre, Inc., has announced plans to sponsor nearly 100 drum clinics and seminars at authorized Simmons dealers and major universities throughout the United States during the next several months. The clinics will be extensively promoted through the music industry media and many will be co-sponsored by the Sabian, Paiste, and Zildjian cymbal companies. Percussion instructors, band directors, music dealers, and others interested in complete details should contact Group Centre, 23917 Craftsman Road, Calabasas, CA 91302; telephone: (818) 884-2653.

The first annual Keiko Abe Marimba Master Class, sponsored by the GP Percussion Foundation, will be held in New Harmony, Indiana, August 10 – 20, 1986. The deadline for receipt of applications is June 15. Auditors are welcome. Information and applications may be obtained from Rebecca Kite, Keiko Abe Marimba Master Class, P.O. Box 1954, Bloomington, IN 47402; phone (812) 876-7059.

Percussive Arts Society supports percussive education

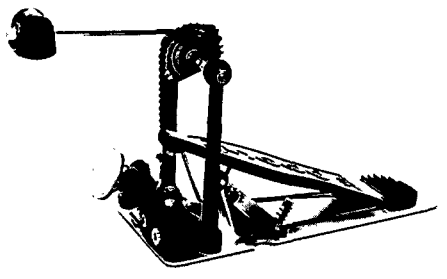
News from the Industry

Dr. John J. Papastefan, editor

Adams International, Inc., 24467 Belmar Drive, Elkhart, IN 46517, is a company newly formed by Rollie Bunn that will import and export musical products. (Specific product information will be released at a later date.) Prior to forming his own company, Bunn was the international sales manager for Vincent Bach International, export division of the Selmer Company.

Rollie Bunn (photo: Jonathan Beacham)

Drum Workshop, Inc., 2697 Lavery Court, Unit #16, Newbury Park, CA 91320, has developed the new D.W. EP-1, the first electronic trigger pedal with the natural feel and the natural reflex of a conventional bass drum pedal. The new model is a pedal and an electronic bass drum all in one. It is specially designed to be fully compatible with Simmons and most other electronic drums. There is both an input and an output jack to make it easy to expand your present set. For more information, contact a D.W. dealer or write to Drum Workshop, Inc.



Drum Workshop, Inc. D. W. EP-1

Bractea gongs

Bractea Instruments, 37 Haight Street, San Francisco, CA 94102, has introduced a line of orchestral-quality tuned gongs. Used primarily by opera companies and contemporary ensembles, the Bractea tuned gongs are made of hand-hammered bronze and have a characteristic dark, long-sustaining tone. In addition to the four octave (C to C^3) chromatic set, Bractea offers all combinations of microtonal and just intonational tunings.

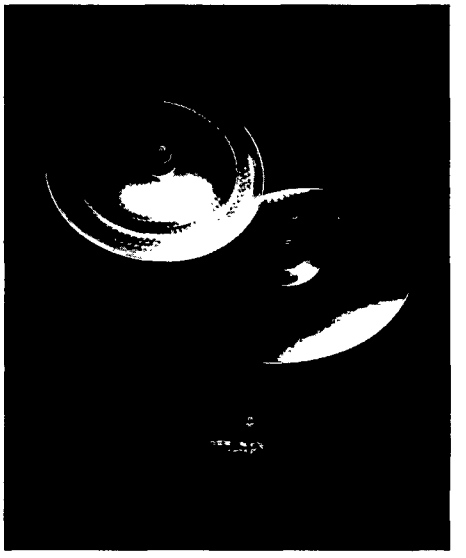
Permus Publications, P. O. Box 02033, Columbus, OH, has released three new snare drum books: *The Solo Snare Drummer*, *The New Pratt Book*, and *Know Your Drum Rudiments*. About these, and for a complete listing of NARD and other rudiments, write to Permus.

Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605, has introduced a full line of professional-quality drum sets, endorsed and played by Louie Bellson and other great performers. Also available are several videocassettes of drum set instruction featuring Bellson and other prominent drummers.

J. D. Calato Manufacturing Co., Inc., 4501 Hyde Park Boulevard, Niagara Falls, NY 14305, maker of Regal Tip products, has opened a distribution facility in Niagara Falls, New York. Included in the growing line of products are Aquarian cymbal springs, Danmar, Drum Workshop, Remo drum heads and roto toms, and the full line of Sabian cymbals. One year ago Calato opened a similar distribution facility in Niagara Falls, Ontario, for the Canadian market. For more information, contact Peter Cicero, U.S. sales manager.

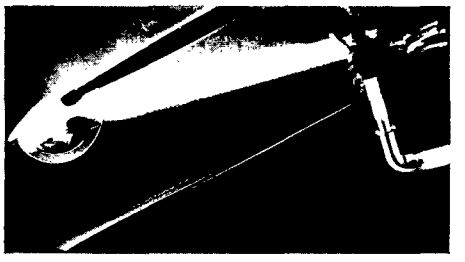
Fall Creek Marimbas has moved to the trees and hills of the Finger Lakes region of upstate New York. With the rapid growth and expansion of the last few years, newer and larger facilities were required, a place where full-time caring for mallet instruments could continue. More information on the mallet tuning and repair services is available from owner Bill Youhass, Route 245, Dept. F, Middlesex, NY 14507.

Pearl International, Inc., P. O. Box 111240, Nashville, TN 37222-1240, is proud to announce its programmable electronic drum kit, "Drum-X." Capable of producing both electronic and acoustic drum sounds, it is equipped with full size pads, allowing acoustic drum feel. Other new products include "Wild" 500 series cymbals, and the international line of drum sets designed for the novice, but with the characteristics of professional line equipment. An east coast distribution facility, Pearl International East Coast, has opened. For more information, contact Ken Mills, 97-A Fairfield Road, Fairfield, NJ 07006.



Pearl "Wild" 500 cymbals

Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026, has introduced several new products, including junior congas (measuring 8" and 9" in diameter by 15" tall), a cowbell specifically designed for the rock drummer, and fully folding speaker stands and music stands. Cosmic Percussion has added the new 500 series drum throne which features a 12" diameter, 3" thick seat with memory clamp. Contact LP/CP for complete product specifications.



Latin Percussion cowbell for rock drumming

Continued on page 84

On the Move

Russell Maddox was recently named principal timpanist of the Albany Symphony Orchestra. A native of Myrtle Beach, SC, Russell received a Bachelor of Music degree from Arizona State University, where he studied with Mark Sunkett and William Wanser, and the Master of Music degree (in 1985) from the Manhattan School of Music, where he was a student of Fred Hinger. He has performed with the Phoenix Symphony, Flagstaff Festival Orchestra, New Music Concert, Y Symphonic Workshop, and Young Sounds of Arizona.

Michael J. Burritt has been appointed head of the percussion department at Kent State University. Burritt studied with Gordon Stout at Ithaca College and earned the Bachelor and Master of Music degrees, and the Performer's Certificate, from Eastman, where he was a student of John Beck.

Martin Kluger has joined the music faculties of the University of Connecticut at Storrs and of Westfield State College (Westfield, MA). Timpanist of the Springfield Symphony Orchestra, and recitalist throughout New England, he is now residing in Somers, CT.

Texas A & M University recently announced the appointment of **Edward Koehler** as director of percussion in the faculty of music. Koehler received a Master's degree from the University of Akron, where he was a student of Larry Snider.

James Campbell accepted the position of professor of percussion at the University of Kentucky. He also serves as program coordinator for the Cavaliers Drum and Bugle Corps, and is active as a clinician for Ludwig Drum Company.

Bill Youhass has left Percussion Group Cincinnati and the University of Cincinnati to move to upstate New York and devote full time to his business at Fall Creek Marimbas. Friends will be interested to know that his Canterbury marimba (Harvey) is *not* for sale, and that he still plays his hammered dulcimer!

Glenn D. Price has returned to Eastman where he will complete the Doctor of Musical Arts degree in performance and literature. He has been awarded an Arts grant from the Canada Council to assist in his work. Price was head of music at Upper Canada College, and was also an active performer in the Toronto area.

Jim Payne has joined the faculty of Drummers Collective in New York City. His background includes rhythm and blues and funk; among the artists he has backed have been Esther Philips and the Becker Brothers. Payne is the author of *Funk Drumming*, published by Mel Bay.

Dave Markgraf has been appointed graduate assistant in percussion at Indiana University of Pennsylvania, where he currently studies with Dr. Gary Olmstead. A recent graduate of Eastern Illinois University, Markgraf studied with Johnny L. Lane. At EIU he also performed in the percussion ensemble, marimba orchestra, marimba rag band, steel band, and Latin percussion group.

Pete Zeldman is the latest percussionist to join Drummers Collective. Zeldman, who teaches a wide range of musical styles, specializes in four-way coordination and polyrhythmic applications. He has worked with Steve Vai and Sonny Stitt.

Karen Plaut is the graduate assistant in percussion at Eastern Illinois University and studies with Johnny L. Lane. She is a graduate of Illinois State University.

Jeff I. Pellaton has accepted the position of director of percussion and jazz at Kubasaki High School in Japan. A graduate of Eastern Illinois University, he taught percussion for the past few years at Mississippi Valley State University.

Mark Richards has joined Sabian/Alden, Ltd. and is based in Michigan, with responsibilities including artist relations and dealer support. Drummers and dealers throughout Michigan and the Ohio Valley are invited to call on him for help and guidance: 1276 Butcher Road, Fenton, MI 48430; telephone: (313)750-0611.

Mark Richards

In Memoriam

On June 9, 1985, Tulsa, Oklahoma, and the surrounding area lost the outstanding percussion performer and teacher **Sydney David**, who died after playing a morning service. David was a long-time resident of Tulsa; he taught instrumental music in the Tulsa Public Schools and percussion at Oral Roberts University and in his private studio. He was a member of the percussion section of the Tulsa Philharmonic.

The Percussive Arts Society recently learned of the death of **Mack Perry**, president of The World of Peripole, Inc. Mr. Perry was involved in the distribution of mallet instruments by the French manufacturer Bergerault. Our condolences are extended to the Perry family and to Peripole, Inc. He will be truly missed.

Mack Perry

Chapter Activities

John Beck, editor

California

Sunday evening February 23, 1986, *Primarily Percussion*, **Barry Jekowsky**, music director, will perform a concert of world percussion, in the University of California at Berkeley's Heartz Hall. Brazilian, Indian, jazz, marching, contemporary, and traditional percussion music will be featured, and guest artists are to include **David Friedman, David Samuels, Mike Mainieri, Gordon Gottlied, Richard Kvistad,** among others. A number of clinics will be offered on Saturday, February 22nd. These events will be the largest in California apart from the L.A. convention. For further information, please write to **Tom Rance**, President, Northern California Chapter of PAS, 170 E. William St. #2, San Jose, CA 95112.

Ask the Experts

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

This question was sent by Nancy Vogel of Dallas, Texas.

Question: I am playing a piece for viola and chimes. Every time we play in unison the chimes are very out of tune. Please advise on how to correct the tuning of chimes.

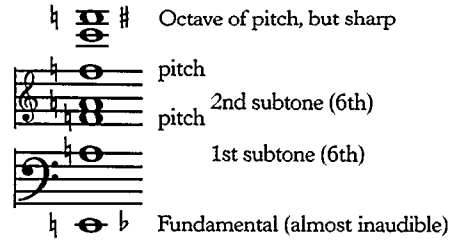
Question submitted to Del Roper, tuning consultant for Maas-Carillons, whose interests in percussion instruments are many and varied. Among Mr. Roper's innovations are building the "monster" – a combined marimba, vibraphone, and bass marimba, and developing the "dual-tonality" principle for carillon bells (the upper keyboard sounds tone rods having a major third harmonic, the lower keyboard sounds those having a minor third harmonic). He has patented, with Lowell Mantz, what he calls "equasonic" tone bars for marimba, featuring a graduated metal-to-rosewood content which increases the ringing period of the bars in the upper two octaves. Roper is presently recording multiple track tapes of 5½-octave marimba, 4½-octave vibe, square chimes, and other percussion instruments.

Answer: Tubular chimes – really brass tubes – have for the past 90 years or so, been an economical substitute for cast bells, which are much heavier and impractical, space-wise, for orchestral use.

Tubular chimes are both blessed and cursed with a distinctive, melodious sound when struck as a single tone. But tubular chimes are very definitely not a single tone. Indeed, a single chime tube sounds at least seven tones that are identifiable to the ear.

Del Roper in 1946

The three strongest ones tend to confirm the pitch tone:



How can chime tuning be corrected? From the staff notation, it is obvious that this particular chime tube sounds an F major chord. If it is struck when the other instruments are playing F minor harmony, the conductor might give the chime player a dirty look. In the situation where you are playing a secondary part with the viola, the chime is imposing its own harmony – correct or not. In the lowest octave of a set of chimes, the 6th interval below the pitch sounds minor; the middle octave sounds major; and in the highest few tubes, the sub-tones graduate to a very distressing 4th.

Part – though not all – of the trouble is due to the fact that chimes manufactured today do not subscribe to the laws of physics. These would dictate a graduated diameter to wall thickness to length ratio, such as the piano has, with thinner strings at the top end and graduating to heavy wound strings in the low octaves. This would seem to indicate that manufacturers of chimes are insensitive to the musical demands of discriminating percussionists.

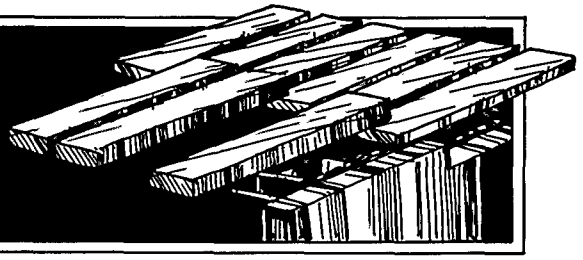
Chimes *have* been manufactured that sound the correct harmony. But this requires a player to have two to three sets of tuned chimes, allowing him or her to selectively choose the chime with the correct harmonic structure to suit the prevailing orchestral, or, in your case, the suggested, harmony of the piece. Chimes tuned in this manner also require solid rods rather than tubes, and it is anyone's guess what the cost would be or if there would be room on the stage for the rest of the orchestra. I myself have a double set of major and minor tuned aluminum chimes of 1 1/2" diameter. (These are impractical for orchestral use unless amplified.)

I believe there is something you can do that will hopefully improve your situation. Since the 6th (interval) sub-tone is at the root of the evil, strike the chime tube at approximately 1/10 of its length, with a *light* medium-hard marimba or xylophone mallet. This will reduce the sub-tone response. You will have to rearrange the suspension of the sharps to expose this area of those tubes to the mallet.

I strongly suspect that before long electronics experts will come up with a synthesized version of dual-harmony. Whether it will find acceptance will depend on whether a profit motive or the musical quality is uppermost in their thinking.

On the Del Roper "Monster" – combination three-octave marimba, three-octave vibraphone, and electric bass marimba pictured above:

The instrument has two octaves of organ pedals. The lowest twelve pedals play the bass marimba (with solenoids). The higher octave of pedals plays chords, by means of solenoids mounted underneath the bars of the three-octave marimba. The lowest four pedals of the upper octave sound augmented chords when a heel button is depressed with the pedal. The upper three pedals of the same section play diminished chords in the same manner. All pedals in the upper section sound a major chord when depressed in the center. All pedals add a seventh when pushed down to a second contact. All pedals sound a minor chord when the toe button is depressed at the same time as the pedal. The vibraphone (upside-down resonators) damper was operated by the player tilting the seat forward and backward. This instrument was played during two seasons at Catalina Island, California, and three years at La Golondrina Cafe in Los Angeles.



Approaching Four-Mallet Sticking Interpretation in David Maslanka's Variations on Lost Love for Marimba

by Jeff Miller

Many difficulties that can occur in performance are related to sticking interpretation and to the corresponding movements of the body, although often the performer is unaware that this is the actual cause. Indeed, problems with accuracy, unevenness, endurance, memory, coordination, and control can frequently be the result of poor sticking interpretation. Beyond this, often specific passages in compositions pose obvious sticking problems that in fact seem "unsolvable," resulting in much frustration. (We have perhaps all slammed a mallet or two!) However, the solution that is needed is a logical approach to solving four-mallet sticking problems, and plenty of patience.

I first became aware of the importance of sticking interpretation during the months in which I prepared Maslanka's *Variations on Lost Love* from a manuscript edition for a Master's recital. Due to the need to employ four mallets within a predominantly monophonic texture, the sticking problems in that work are particularly challenging throughout the second and third movements. (The first movement is relatively easy to stick because of the slow, flexible tempo and the presence of sustained chordal sections.) Before analyzing specific passages, however, let us first mention some basic considerations that should be kept in mind during the process of determining the final sticking interpretation.

General Considerations

1. Experiment with alternative stickings for difficult passages before settling on a final interpretation. (This should be a necessary step even when sticking suggestions are already available.)

2. Settle on a final sticking interpretation far enough in advance of the actual performance to allow sufficient time to completely focus your efforts on the musical interpretation and memorization of the composition.

3. Bear in mind that occasionally a compromise will have to be made between logical sticking and technical difficulty in order to achieve a particular musical interpretation.

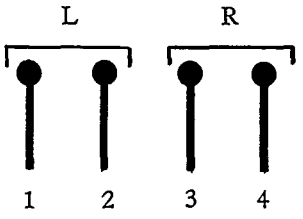
4. The sticking interpretation should always take into account the total context of the musical phrase or section, including the transitions leading into and out of the phrase or section. In addition, from the outset certain sticking and musical factors need to be considered simultaneously. They include the following:

Sticking Considerations	Musical Considerations
■ total number of mallets to be employed	■ tempo
■ specific mallets to be employed (2 & 4, 2 & 3, etc.)	■ dynamics
■ efficient use of the mallets employed	■ accent placement
■ maximum repetition of sticking patterns	■ range of pitches
■ avoidance of extraneous motion	■ melodic characteristics sequential or non-sequential, scalar or non-scalar, primarily widely- or closely-spaced intervals, shifts in overall direction
■ maintainance of comfortable hand separation	
■ avoidance of awkward hand positions	■ total musical interpretation
■ endurance	
■ body placement	

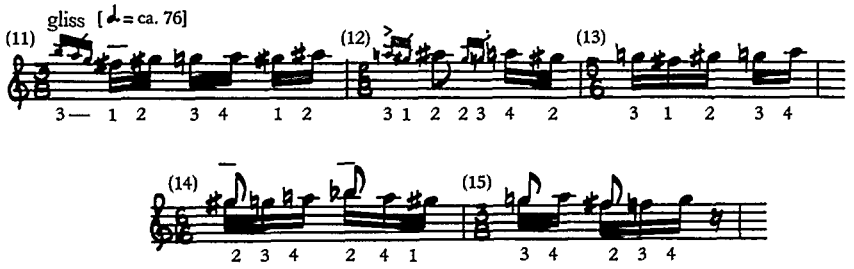
Discussion

The examples selected for presentation are passages from the second and third movements which pose the greatest difficulty and best illustrate the considerations mentioned above. Since the specific grip used by the performer directly affects sticking interpretation, it should be noted that this writer employs the grip and technique innovated by Leigh Howard Stevens. The sticking indications given are the result of months of experimentation and refinement, and have proven to afford the greatest ease in actual performance. (Page and measure numbers referred to are those of the manuscript edition.)

The mallet numbering is:

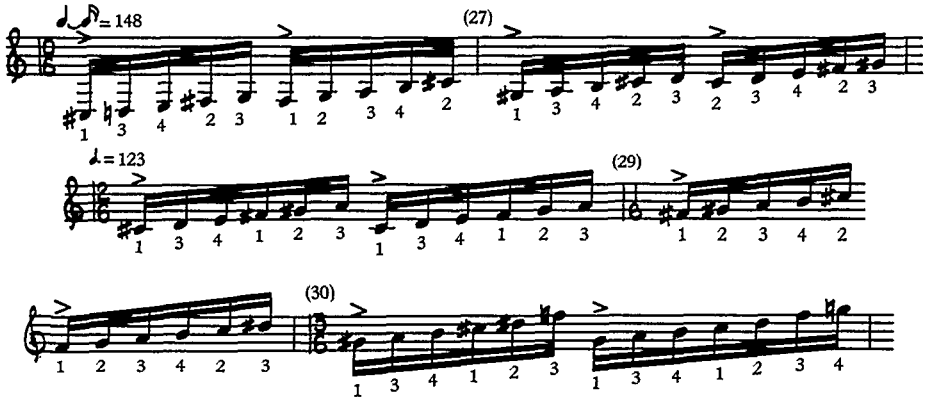


Ex. 1 (p. 6, mm. 11-15):



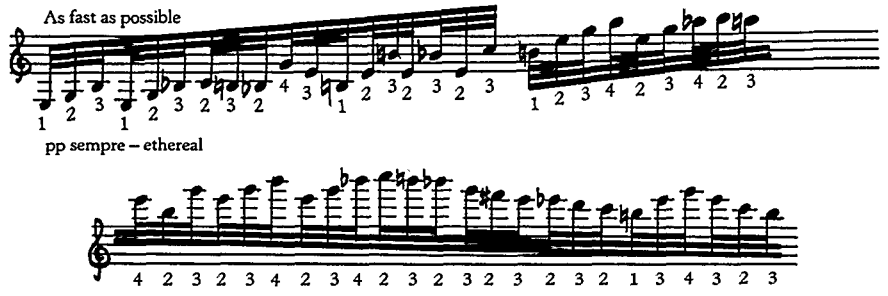
By employing the sticking indicated in Example 1, the left hand remains over the upper board of the marimba and the right hand remains over the lower board. This keeps the hands comfortably separated in this passage and also provides for repetition of sticking patterns. The use of all four mallets minimizes extraneous motion.

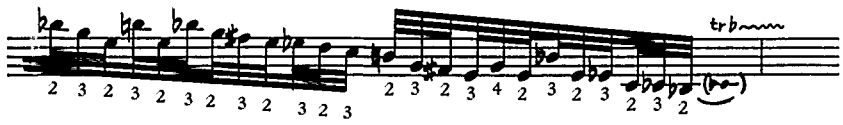
Ex. 2 (p. 7, mm. 26-30):



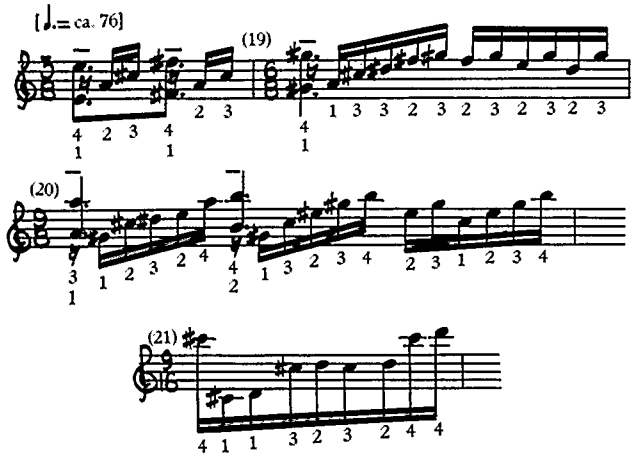
In contrast to the previous example, Example 2 contains a passage which is characteristically scalar – yet the suggested sticking still provides for a comfortable separation between the hands. The fundamental sticking pattern 1-2-3-4 is generally used in ascending scalar passages such as this one, and therefore repetition of sticking patterns exists. However, there are some slight deviations in sticking due to accent placement. For instance, it would be awkward to use the sticking 1-2-1 on counts four through six in measure 26 because of the rapid tempo and the accent on beat six.

Ex. 3 (p. 10, m. 6):

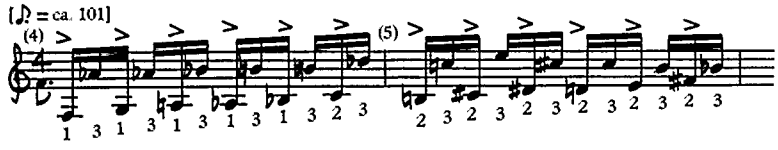




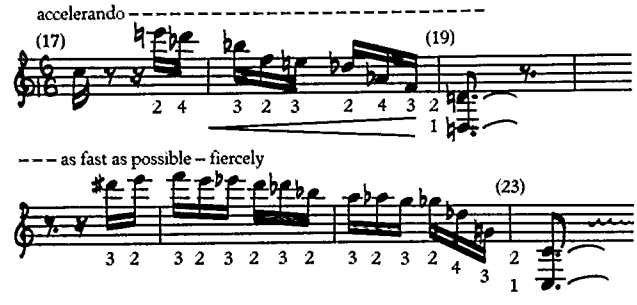
Ex. 4 (p. 5, mm. 18-21):



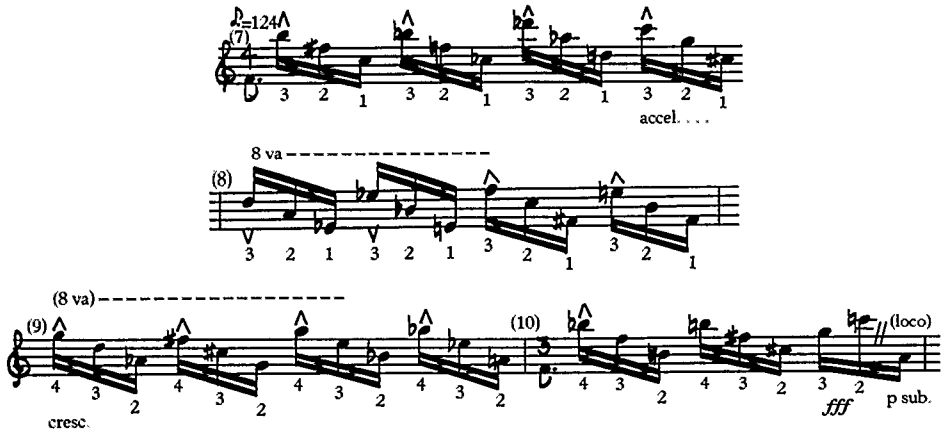
Ex. 5 (p. 7, mm. 4-5):



Ex. 6 (p. 11, mm. 17-23):



Ex. 7 (p. 14, mm. 7-10):



The passage shown in Example 3 is probably one of the most difficult to perfect in the piece. Due to the range, tempo, dynamics, and markings, it is critical that the sticking interpretation provide a smooth and graceful motion and effect. The performer should center himself in front of the range of pitches in order to avoid excess motion. Note the repetition of sticking patterns and the change from using all four mallets to employing just two, occurring at the point at which the overall melodic direction is reversed.

In Example 4, the suggested sticking provides the most comfortable hand position possible, as well as efficient use of all four mallets. The mallet position effectively covers the range of pitches so that the body is centered. The use of double sticking is necessitated because of the octave double stops and the rapid tempo. In this case, the tempo does not inhibit the use of double sticking because of the mallet position and the relative ease of double sticking between the upper and lower keyboard by a half-step.

The suggested sticking in Example 5 indicates the use of primarily two mallets. The shift from mallet one to mallet two in the fourth beat of measure 4 is strategically placed to keep the angle of the left hand from becoming too awkward. Since it is at this point in the passage that the left hand approaches the front of the body, the shift relieves the possible tension that would result from the continued use of mallet one. Furthermore, the shift occurs at a point where adequate mallet spread is available in the right hand to execute the shift efficiently.

In Example 6, each of the two runs ends with an octave double stop, which is difficult to execute because of the extremely fast tempo, crescendo marks, and the melodic range. It is critical that the left hand not be involved in the sticking of the melodic skip just prior to each double stop, in order to insure adequate time to expand mallets one and two to an octave. It is for this reason that the proposed sticking 4-3 precedes each double stop. In order to increase the accuracy of executing each double stop, it is further necessary that the body be centered at the initiation of each melodic run. It is also for this reason that the left hand is crossed under the right hand at the beginning of the first run.

Mallets 3-2-1 and 4-3-2 are proposed as the sticking interpretation of the passage in Example 7 because of the tempo, melodic range, dynamics, and endurance. The tempo and range necessitate the performer being centered in front of the range of pitches. A comfortable hand position and endurance are aided by the shift from 3-2-1 to 4-3-2 as

the left hand approaches the front of the body in the middle of the passage. The shift is easily performed since adequate mallet spread is available in the right hand.

As the technical and musical demands placed upon performing marimbists continue to increase, added critical attention must be given to the consequences and methods of sticking interpretation. Many new marimba compositions are decidedly complex and difficult to execute; because of this, and also in an effort to avoid producing undesired musical effects, performers can no longer afford to settle on convenient, spontaneous, and illogical sticking. It is hoped that this discussion of sticking interpretation in the Maslanka *Variations* has been a source of information. It is hoped, too, that further work of this kind will stimulate performers to become more aware of many different aspects, all contributing to the total performance experience.

Jeff Miller *is instructor of percussion at Memorial High School in McAllen, Texas, and for the surrounding district. He received the Master of Music degree in percussion performance in 1983 from East Texas State University, where he was the graduate percussion assistant and studied under Bob Houston. His undergraduate work was completed with honors at the University of Southern Mississippi. His M.M. thesis, on sticking problems in the 2nd and 3rd movements of* Variations on Lost Love for Marimba *by David Maslanka, is available on interlibrary loan from James G. Gee Library, East Texas State University, Commerce, TX 75428.*

Gordon Stout
editor
Marimba Clinic

Scale Practice and the Beginning Percussionist

by Linda L. Pimentel

Apart from establishing good posture habits and balanced hand coordination, perhaps nothing is more important for the beginning percussionist than scale practice. Good scale practice leads to an understanding of the melodic and harmonic, as well as the rhythmic, elements of music. From scale practice the student gains an internalized visual image of keyboard percussion instruments. He or she learns to detect errors and develop a sense of kinesthetic patterns – choreography – that is essential to all percussion performance.

Three elements are essential for good scale performance: (1) a model, (2) slow practice, and (3) repetition. If you are the teacher, you are the model, as are other, more advanced students with whom the student comes in contact. You need to model both good and poor performance so that the student knows what he does and does not want to sound like. You will probably need to repeatedly reinforce the necessity of slow practice and will need to devise any number of ways (rolled scales, repeated notes, etc.) to accomplish slow, rhythmical practice. If students can learn to turn off that unnecessary brain chatter that says, "I'm nervous," "I'm bored," or "I'm frustrated," they can learn to find a certain peace and comfortableness in repeating scales and other patterns over and over until muscle/nerve/brain patterns are firmly established.

A final element, – a key to all successful practice, – is the development of "focus." Focus, the elimination of all distractions in order to concentrate on one task at hand, is one of the elements that has been highly developed in Eastern psychological philosophies. Another almost opposing part of this phenomenon is the ability to hold all necessary parts (note pattern, rhythm, tone, dynamic, control, etc.) of the task in focus at one time. Scale practice is an ideal choice for development of focus in the young student.

The following sequence of scale practice was designed for the beginning student who has had some experience transposing simple tunes, such as "Hot Cross Buns," to several keys. Most students, practicing scales 15-20 minutes daily, can accomplish the sequence thoroughly in six to nine months. Each student is unique, thus no two students need the exact same order or pace. During the time that the student is accomplishing the scale sequence, he can move from playing by ear to reading simple notation.

Do attempt the large-scale motor pattern practice. If one can temporarily set aside the veneer of sophistication, hopping out a scale (D-flat: L L R L L L R L, etc.) and playing large-scale, invisible keyboards is great fun. During several consecutive days of rehearsals I have had groups of grade 12 students giggle their way through "follow the leader" routines with me and, in the process, have several scales indelibly imprinted in just a few minutes.

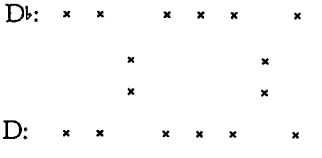
This sequencing is also applicable to the school band classroom. I have employed it, with variations for wind instrumentalists several times. Actually, slow practice is often better accomplished in the large ensemble: while winds are working on long tones, various articulation patterns, etc., percussionists can work on roll combinations on the marimba, xylophone, bells, and vibes, and pedaling on the vibes.

Percussion Sequence:
Portions of a Horizontal Unit

1. *Hear* the major scale; *hear* and *feel* mistakes in the major scale. Sing the major scale, downward, then upward; sing with omissions (Dalcroze). Practice 4 leading downward to 3, 3 upward to 4, and 7 upward to 8.

2. *Discover* the pattern of whole and half steps in the C major scale; *reapply* the pattern to other scales. Try to work with tetrachords (winds need to internalize a piano keyboard).

3. *See* and *compare* the patterns major scales make on the bar percussion instruments:

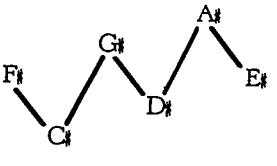


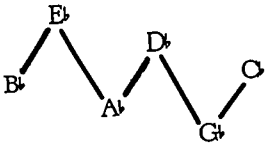
Dance these patterns. Compare to various wind instruments.

4. *Practice* a scale (one hand alone), first *down* until secure, then *up*. Start with two or three scales and add one more each week.

5. *Imagine* an instrument and practice scales on it. (Make it a *huge* instrument.)

6. *Memorize* the following sharp and flat patterns as tunes:





See their mirrored designs.
Hear their mirrored designs

7. Through *note repetition*, use the above designs to name key signatures.

8. *Compare* scales, chords, and key signatures with several *musical examples* (the students should have concurrently learned chords I, IV, and V in several keys); especially hear and feel progressions and cadences, stressing both the more classic I-IV-V-I and the "blues" I-V-IV-I progressions.

9. *Discover* the "circle of fifths"; *memorize* the circle of fifths; do the cycle practice both clockwise and counter clockwise; transform it to a circle of fourths.

10. *See* the sharps and flats design (below). Conceptualize the relationship patterns.

The Fantastic Scale Wallpaper Design

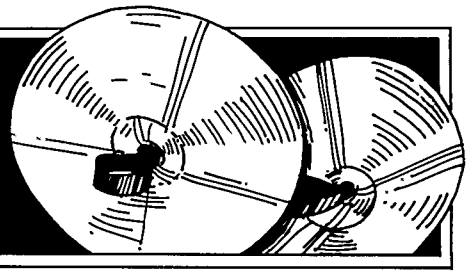
C♯	F	C	G	D	A	E	B
F♯	F	C	G	D	A	E	
B	F	C	G	D	A		
E	F	C	G	D			
A	F	C	G				
D	F	C					
G	F						
C							
F	B						
B♭	B	E					
E♭	B	E	A				
A♭	B	E	A	D			
D♭	B	E	A	D	G		
G♭	B	E	A	D	G	C	
C♭	B	E	A	D	G	C	F

11. *Explore* sticking patterns; *separate* and *practice* each hand's job in alternate sticking; *re-combine* hands. Employ the complete instrument.

Continued on page 84

Symphonic Percussion

Richard Weiner, editor



An Interview with Sam Denov

Sam Denov: Percussionist of the Chicago Symphony Orchestra. *Interviewed by Tom Siwe, University of Illinois at Urbana-Champaign (September 1985).*

Tom Siwe: Sam, since the Chicago Symphony is in residence for two days on our campus, I thought this would be a good opportunity to interview you regarding your past thirty-one years with the CSO, five years with the Navy, three years with the San Antonio Symphony, and two years with the Pittsburgh Symphony. As you are about to retire, this might be a good time for you to look back and to share with our PAS members your insights into the orchestral literature, especially the cymbal repertoire, and talk about your experiences over the past forty-plus years as a performer. To begin with, could you identify the most difficult cymbal excerpts?

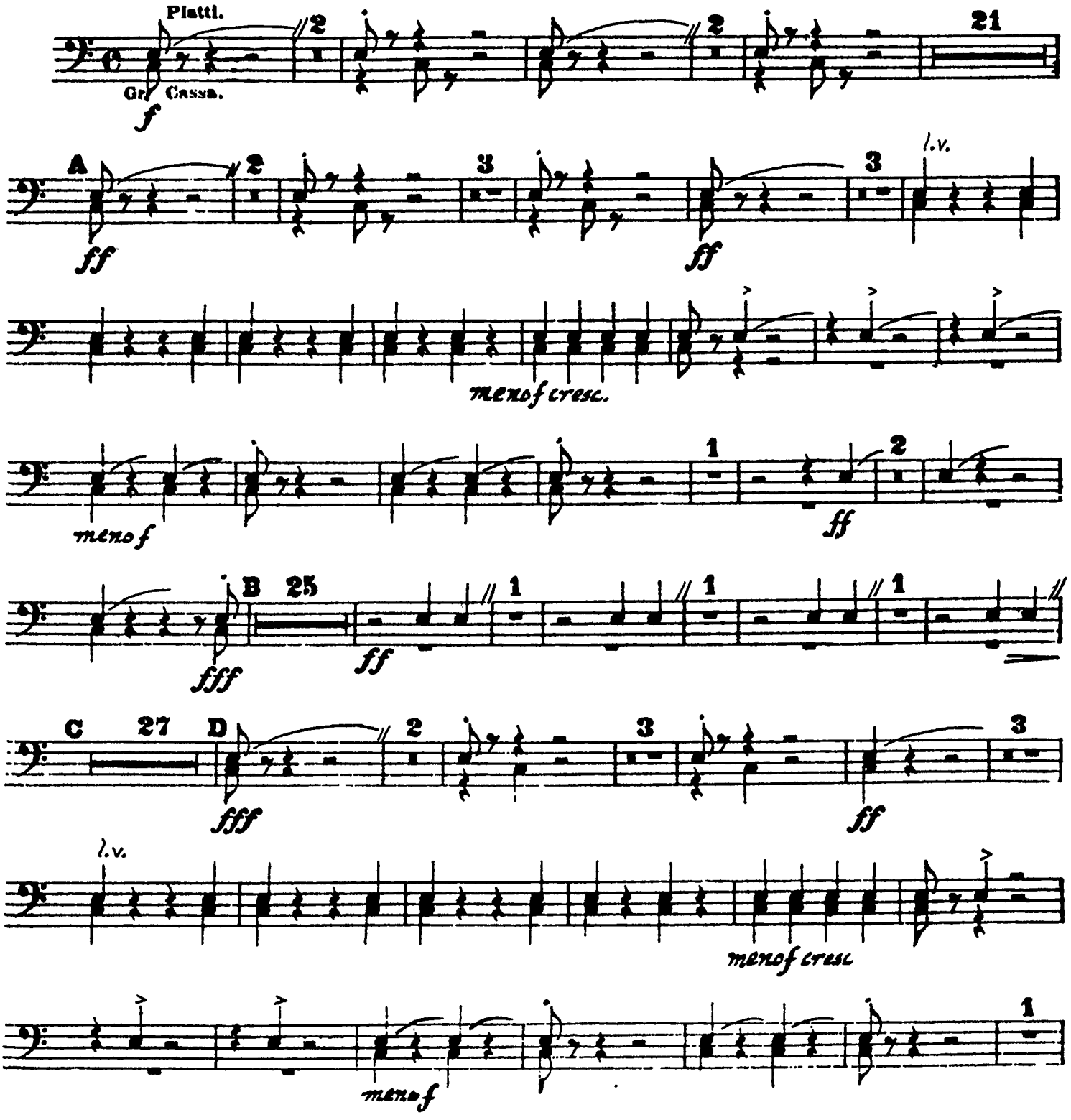
Sam Denov: Tom, when you talk about difficult cymbal parts, they can be difficult either technically or musically. Often they are more difficult musically, since composers have not really written technically demanding parts beyond the capability of most people. There are a few though that are on the edge. The first one that comes to mind is in Mussorgsky's, *Night On Bald Mountain* where you have six rapid notes played in succession. If it were four or five, you could do it easily, but somehow, six pushes it over the edge; especially when the tempo is set faster than originally intended, and that is often the case. After Mussorgsky, the next one that comes to mind occurs in the last few bars of Tchaikovsky's *Fourth Symphony*. These excerpts appear simple but the difficulty is in the execution. You have three bars of eighth notes, going very fast, often faster than Tchaikovsky intended. Somehow, two bars are o.k., but when you get into the third bar, and you're going faster and louder, you find yourself again on the edge, technically. So, these two parts are, I think, the most technically difficult in the symphonic literature. (See Tchaikovsky's Fourth Symphony, Example 1, as annotated by Mr. Denov; musical calligraphy by Donald Miller.)

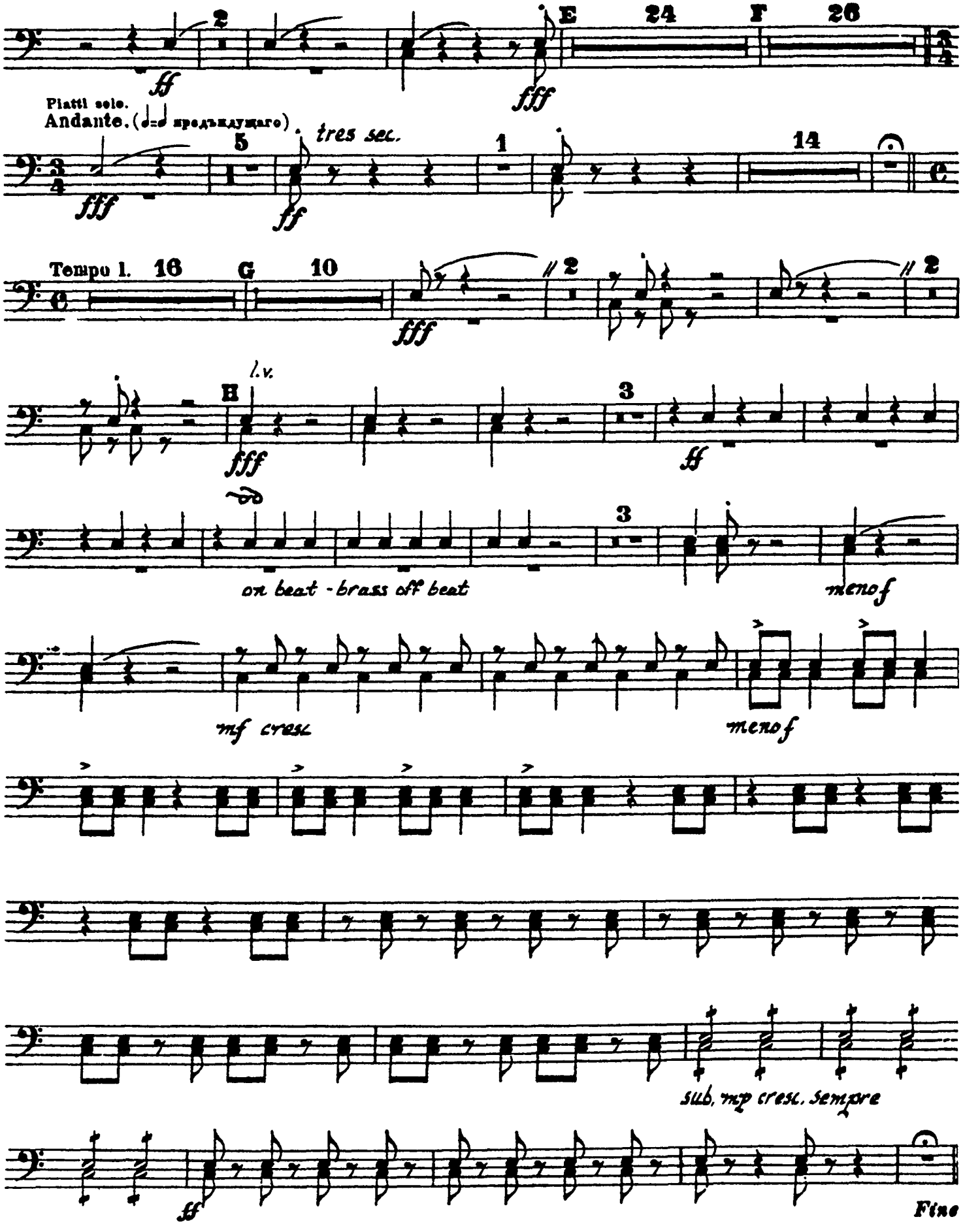
Example 1

TAMBOUR GRAND et PIATTI.

P. TSCHAÏKOWSKY, Op. 36.

Allegro con fuoco.




2
E
24
F
26
ff
fff
Piatti solo.
Andante. (♩= предыдущего)
5
tres sec.
fff
ff
1
14
Tempo I.
16
G
10
fff
2
2
l.v.
H
fff
3
ff
3
on beat - brass off beat
meno f
mf cresc
meno f
sub. mp cresc. sempre
ff
Fine

T.S: What about the most satisfying cymbal parts?

S.D: That's easy. What I have enjoyed most about playing cymbals is that so much is left to the player's imagination. Most challenging from a musical standpoint are the French impressionists – for example, Debussy, in *La Mer*. Most of the part calls for suspended cymbal, except for two small passages that call for a pair of cymbals.

T.S: Is that well marked in the part?

S.D: No. It only tells you when to use a pair of cymbals. You have to deduce that the rest of the part is for suspended cymbals. What size cymbals, what mallets, and other things are left to your interpretation. For example, the dynamics are not necessarily observed since you have to fit the part into the rest of the music. This brings to mind a shortcoming that I often see in other percussionists. It seems they do not know the music, don't listen, and really don't understand what they are contributing and how it fits into the whole. I have been playing these pieces for a long time now and can virtually sing you the works from top to bottom, all the parts, everything that is happening. Other percussionists are busy counting rests and then playing the part without understanding how it fits into the whole. I know these pieces so well that I really don't need to count. I know when to come in. If you are busy counting rests, you don't have time to listen. The most rewarding thing for me and the thing I have enjoyed most about playing cymbals is the musical content. Technically, cymbal playing is not difficult. Once you have mastered the basics, the rest is easy. If you are not a good musician, you will never be a good cymbal player, no matter how much technique you have.

T.S: After the French impressionists, what else is attractive to you in the literature?

S.D: To me, the Romantic literature is really appealing, including works by the neo-Romantics – Prokofiev, Shostakovich, for example.

At the old Zildjian plant, Quincy, MA (1958), front row (L to R): Al Payson, Avedis Zildjian, Sam Denov; back row (L to R): Tommy Thompson, Fred Wickstrom.

Anything from Berlioz on attracts me. (Incidentally, Berlioz was a percussionist and I was born on Hector Berlioz's 120th birthday, December 11, 1923.) The Romantics wrote the most interesting parts for cymbals. I think they understood the capabilities of the instrument. Berlioz was the first composer to use the suspended cymbal! Do you realize how important the suspended cymbal has become? Berlioz wrote for it first in the *Symphonic Fantastique*; the very last note calls for a hanging cymbal to be struck with a stick. Up until then, everything had been written for a pair of cymbals.

T.S: You rely a great deal on your years of experience when making musical decisions. What about the young player? Where does he or she go for advice?

S.D: It is very important for young players to hear the artists in the major orchestras. If you do not have the experience yourself, the best way to get it is to listen to the most experienced players. You need to attend concerts and to listen to recordings. I started playing when I was thirteen years old. I went to hundreds of concerts, including the free Chicago Grant Park concerts, and the Symphony, too. When I was thirteen, I knew I wanted to play symphonic percussion and I was able to realize my ambition. Today, one finds *college* students who still do not know what they want to do with their lives. I was more fortunate; I had a definite goal at a very young age.

T.S: During your student years, did it ever occur to you that you might not be able to work in music for a living?

S.D: Never! This is what I wanted to do, this is what I loved, and it just never occurred to me that I would not be able to achieve it. I guess I was too naive to know better.

T.S: What advice would you give a student player?

S.D: Tom, the most difficult thing to realize when you are first starting out is how loud is *loud* and how soft is *soft*. One can learn by listening to others, by experience, by making mistakes. You really can't learn from a textbook.

T.S: What about dynamics at recording sessions?

S.D: I get angry sometimes at recording engineers. I feel that we should play our music just as if it were a concert. It is their job to capture that sound. I really don't like the distortion they bring to the recording session by sometimes asking musicians to alter dynamics for the engineer's convenience.

T.S: What are your favorite recordings?

S.D: Tom, most of what we are talking about in repertoire: Shostakovich, Rimsky-Korsakov, Rachmaninoff, Tchaikovsky, were all recorded by Reiner during the 1950s in Chicago's Orchestra Hall, before the remodeling of the hall in the middle 1960s ruined the acoustics. These recordings have all been remastered and are coming out now on RCA compact disks. Every detail can be heard. They are fantastic! Much better than what they are recording today.

T.S: Have you changed the type, or style, of cymbals you select for a given work today, say, from what you used in the 1950 Reiner recordings?

S.D: My choice of cymbals has changed over the years. Music is always changing, evolving – it is never static. This is not to say that what I did in the 1950s was wrong compared to the 1970s or 1980s. Cymbal sounds are very subjective. What I like may not appeal to you, what you like may be just as valid – just different. The matter of selecting cymbals always starts out with a notion in your head. What would you like to have for a particular piece, in terms of weight, size, sound. For example, I will go to the Zildjian factory to pick out a 17 inch suspended cymbal. I already have an idea of what sound I want. So I take out a stack from the bin and start hitting them with a mallet. I look at how the metal moves and listen for a mixture of sound. You don't want a strong basic pitch but a nice mixture of overtones. It can be relatively high or low, but no definite pitch. After my first listening, I will have a small stack that deserve a second hearing. The rest go back in the bin. You don't want to listen to too many at once. After awhile, you can no longer tell the difference, so you have to narrow it down quickly.

T.S: First impression?

S.D: Right. Go with your first impression; then when you have narrowed it down, go back and listen again. Keep narrowing it down until you have two or three. Then, the choice becomes difficult. Remember when you are selecting new cymbals that have been made but haven't been played that part of the process in the development of a cymbal is in the playing. I firmly believe that a new, raw cymbal will get better as it is played – very rarely does one get worse. You know that after a cymbal is made, it is aged at the factory. Another part in the development of the cymbal is the playing. I have no scientific data, but I believe that playing helps align the molecules of the metal until after a while, they are all in order and the cymbal loses that raw quality.

T.S: What about polishing cymbals?

S.D: Most people you talk to will tell you that I have the dirtiest cymbals one has ever seen. I don't know what it is exactly, but having cared for my cymbals both ways, I believe you will come up with better cymbals if you do not polish them too often.

T.S: At your clinics, you often use your film, "Cymbal Techniques." I really enjoy the slow motion shots of the cymbals vibrating.

S.D: That was unique. You heard the explanation, you saw how it was done, and you heard the results. It gets the story across very effectively. It is still available for purchase or rental through Mar/Chuck Film Industries, Inc., P. O. Box 61, Mt. Prospect, IL 60056. What is basic to the cymbal crash is illustrated very nicely in the film. That is, it is very important that both cymbals are moving when you execute a crash, hopefully to the same degree. You don't want one cymbal to be stationary. I think that is the first basic point. The second one is that the cymbals don't meet on all surfaces exactly at the same time. Once you have mastered these two basics, you can play a cymbal crash at any dynamic. Only the motion is reduced when playing softly. In my playing style, the bottom edges of the cymbals meet first, about an inch to 1½ inches apart. Then as I follow through with both cymbals moving, the rest of the surfaces come into contact.

T.S: Is this the same technique for all tempos?

S.D: Yes. No matter what the speed, the cymbals must meet with a flam sound. What I do not only sounds good but looks good as well. I can *see* a good cymbal crash being made. If I see a player who looks awkward when playing the cymbals, I can assure you that the cymbals will sound bad as well.

T.S: Let's talk about some of the famous conductors you have played under over the years. What was it like to work with Fritz Reiner?

S.D: Looking back at Reiner's tenure, I feel that despite the pain, the musical experience was worth it. I think I did by best work under his baton. I enjoyed the playing, not the rehearsing. Fortunately, many of those performances are on phonograph record.

T.S: Could you tell us about any particular experiences you had with him relating to the cymbals?

S.D: Generally, I got along with him very well; he appreciated the people who were very dependable. He got a sadistic pleasure from trying to crack a player's veneer. You had to always be on your toes, not just because of his vest pocket beat but you knew that sooner or later, it would be your turn on the rack. That is how he got those fantastic performances. One day, we were rehearsing a Strauss work that called for a series of soft cymbal crashes to be played on the first beat of each measure. It looked simple, but the execution was very difficult. Reiner stopped the orchestra and asked, "Mr. Denov, why do you tilt the cymbals to the right; why not the left?" I knew what he was up to and that I had to stand up to him. So I said, "I'm playing them this way because that's how I play." He never said another word to me about it after that. He was fantastic. He heard everything. He knew everybody's name from day one.

T.S: Reiner championed contemporary music during his early years in New York, but when he came to Chicago, the only modern composer he programed was Bartok. What about some of Bela Bartok's cymbal writing?

S.D: In *Music for Strings, Percussion, and Celesta*, Bartok calls for a slow crescendo roll with a pair of hand cymbals. It looks good on paper but it just doesn't come off. I converted it to a suspended cymbal roll with Reiner's knowledge. When he acknowledged something you did, he used to throw you a short salute.

T.S: When a composer calls for a pair of cymbals and suspended cymbal in the same part, it often becomes ambiguous. When you make a decision in those circumstances, do you lean toward using a suspended cymbal or toward a pair?

S.D: It depends on the composer. If it is early Romantic literature, I would guess hand cymbals, but if it is Debussy, then it is just the opposite. In Debussy's music, if the part doesn't specifically call for a pair, then it is always suspended.

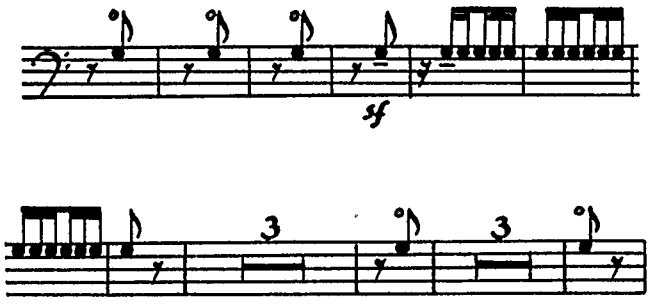
T.S: Do you try to consult a score to solve these kind of problems?

S.D: I usually rely on my instincts.

T.S: Let's take a look at the suspended cymbal part in Rimsky-Korsakov's *Scheherazade*.

S.D: The Soviets have recently been using a system of "o" signs and "+" signs to mean cymbals *a2* and suspended cymbal, respectively, an extension of what Korsakov was doing here. For example, the Soviets will have a  . The three slashes always mean a roll, but the quarter note on the end will have a plus sign because it is a continuation of the suspended cymbal part. You can see the beginnings in *Scheherezade*. The standard procedure to play this part is that the cymbal player plays the three notes marked with an "o" *a2* short, and the snare drummer, with wood sticks (while leaning against the suspended cymbal to cut down some of the ring), plays the part marked with a plus sign (see Ex. 2).

Example 2



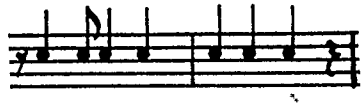
T.S: How about Tchaikovsky's *Romeo and Juliet*?

S.D: This is on all the percussion auditions. The random sounding notes, which represent the dueling swords, have to be short – a very difficult part. The first time it comes in, it's *mf*, the second time, *forte*; the excerpt book doesn't show the difference, but it's there and needs to be played.

T.S: Do you ever cheat in *Night On Bald Mountain* to get those three last quarter notes to come out?

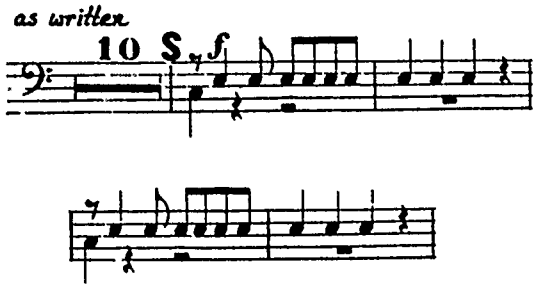
S.D: I'll tell you a secret. Reiner took this so fast it was really impossible. No living soul could have played it. I played

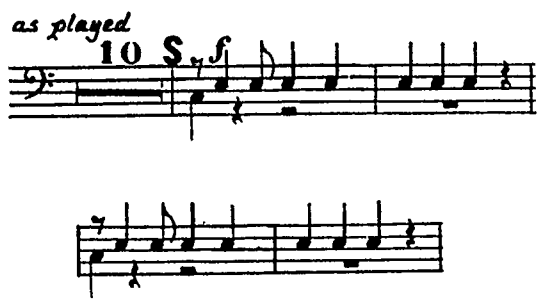
Page 13

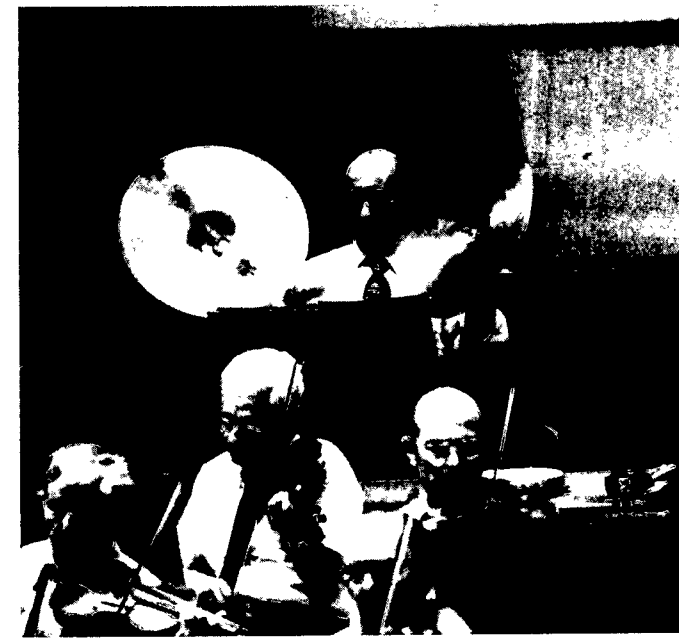


dropping the two weak eighth notes. I dare anyone to listen to the recording and tell the difference (see Ex. 3).

Example 3





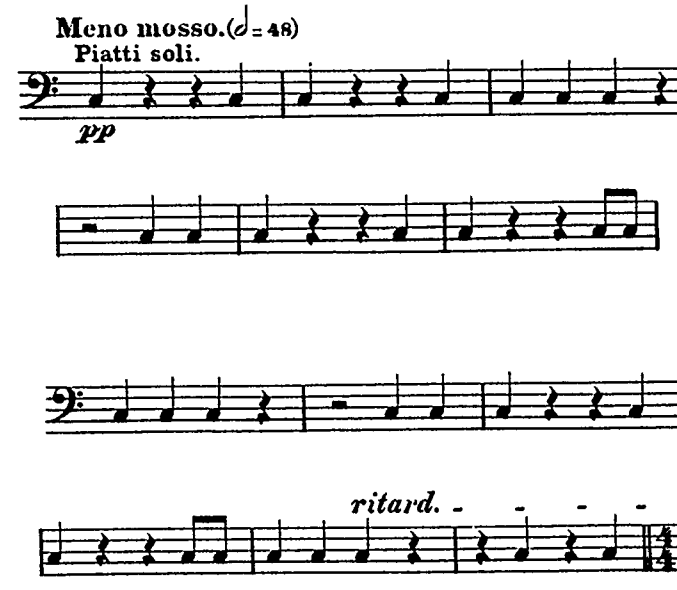


Sam Denov (with cymbals) in rehearsal

T.S: How about Rachmaninoff's *Second Piano Concerto*?

S.D: The real challenge here is to play the notes softly, with exactly the same volume and style, but not so soft as not to be heard because they are very important. The piano is playing triplets and if you can't hear the cymbals, a very important color is missing. We recorded this with Arthur Rubenstein, and on an early take I played them too softly and Reiner told me they must be heard. Again, how loud is *loud* and how soft is *soft*? It is the most important thing that experience teaches (see Ex. 4).

Example 4



T.S: Did you use any special cymbals?

S.D: No. The same 16 inch heavy Zildjians I was using during those days.

T.S: Do you advocate using cymbal pads?

S.D: I always use cymbal pads. Many players have taken to the notion that cymbals sound better without pads. To me, when you give up pads, you not only give up comfort, but you give up *control*. In a passage like the Rachmaninoff *Piano Concerto No. 2*, control is the most important thing and when you give up pads you give up control. Look at the ritard, it is with the strings, *pizzicato*. The cymbals must have focus and be right with the *pizzicato* strings.

T.S: Sam, many thanks for this interesting and valuable interview. I know all PAS members join me in wishing you a healthy and fulfilling retirement.

Richard Weiner
editor
Symphonic Percussion

Editor's Note

Special thanks to Donald Miller, Cleveland Orchestra percussionist and assistant head librarian, for the musical caligraphy. Special thanks to Ronald Whitaker, head librarian of the Cleveland Orchestra, for his assistance with my article, "Debussy's La Mer*: A Performer's Analysis" (October 1985).*

Errata to "Debussy's* La Mer*: A Performer's Analysis":

1. *Example 7 should have been listed together with those which are usually played in the topmost octave. (i.e., Examples 1, 2, 3, 4, 5,* **7**, *8, 9, 10, and 14.*
2. *Example 8 begins on the fourth measure of Rehearsal No. 25.*
3. *Harder mallets are used in the first movement at Examples 4, 5, and* **9**, *not 8 as is erroneously indicated.*
4. *Example 12 is missing a ppp dynamic.*
5. *The eulogy about the late Charles Owen should have read: Although he was an* ***outstanding*** *teacher, one must never forget that his real gift was as a performer.*

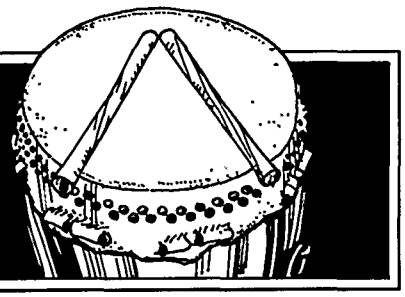
Addendum to "Debussy's* La Mer*: A Performer's Analysis":

An extraordinary way to overcome the problem noted in Example A, page 22, would be to have a low F natural manufactured for you. Then place the F natural and G natural in the lowest position on 2½ octave set of bells while removing the A natural which is not used in this work. With this solution, one can realize the entire part with a 2½ octave instrument, as I believe Debussy intended.

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.

Ethnic Percussion

Norbert Goldberg, editor



West African Drum Languages

by

Michael Bakan

In Western Africa drums function as more than mere musical instruments. They are vehicles for verbal communication and speak the traditional dialects of ages past. From the relaying of simple messages to the presentation of eloquent announcements and the recitation of complex proverbs and legends, talking drums perpetuate traditional values, beliefs, and customs. The following represents a very general introduction to this fascinating subject.

West African drum languages are based directly on spoken languages. The sounds and patterns produced on talking drums are "representations of speech, that is, actual imitations of spoken language."[1] It is often difficult, at first, for Westerners to comprehend the idea of a language in which drum sounds and patterns can be used to communicate information that we are only able to communicate through spoken or written words. But unlike Western languages, most African languages are tonal. The tones – that is, the pitch levels (i.e., high, medium, low) of words – are often more significant than are the vowels and consonants. For example, in the Yoruba language of Nigeria there are four meanings for the *oko*, which are distinguished from one another only by their different tones:

husband; hoe; spear; canoe.[2]

The difference between the high, medium, and low tones is very distinct; moreover, the syllables of particular words consistently occur at the same pitch level.[3] In this respect, African languages differ from languages, such as English and French, in which the rise and fall of speech tones are subtle and often irregular. (According to Russell Hartenberger, an expert on Ghanaian drumming, the English language is considered monotonous in sound by speakers of African languages.) "The basis of the drum languages . . . is the tonal pattern of the words which make up the (spoken) languages."[4] Since the tones of words and syllables are so consistent and distinct, particular combinations of drum sounds, or patterns, can be used to imitate and thus represent spoken language.

There are many different kinds of drums which are capable of talking. Among the most rudimentary are wooden drums, or slit drums, that can only produce two tones, one high and one low. This type is used by the Yorubas to send messages from the palace of the chief to members of the community. The messages consist of specific rhythmic patterns and "adhere as much as possible to the rise and fall of speech melody in a musical language which comes easily to the cognoscenti." Since only two tones are available and the spoken language uses three tones, often the messages are relayed by ensembles of two or more drums with different pitches. However, when only one drum is used, the rhythmic patterns take on increased semantical importance and in so doing compensate for the lack of a third tone.[5]

Instruments like the hourglass drums (*donno* or *dondon*) of Nigeria and Ghana speak far more eloquently than wooden drums. These drums (in small, medium, and large sizes), have two open ends covered with membrane and a series of leather strings connecting the two drum heads. The drum is held horizontally under one arm and struck with a curved wooden stick. By tightening and loosening the strings, the drummer can vary the pitch of the drum. An hourglass drum has a continuous range of an octave and is therefore ideally suited to talking. It not only produces tones of spoken language but can also imitate the vocal glides and turns that are integral aspects of speech. In tone production, hourglass drums are tuned to represent the high, medium, and low tones of speech, respectively. Ensembles of *dondon* perform at festive occasions and at ritual worship ceremonies. As solo instruments, they are often used to announce visitors to the royal household and to warn the community of any impending danger.[6]

Tom-toms, drums carved out of wood and covered on one end by a membrane, represent another type often used for talking. They are found throughout Western Africa. A well-known tom-tom talking version is *atsimewu*, the leading drum in the Ewe-speaking drum ensembles of Ghana and Togo.[7] In the Ewe language, which, like the Yoruba language, is tritonal, all three tones must be rendered on the single drumhead of the leading drum. To speak on *atsimewu*, the

drummer thus incorporates a vocabulary of six basic drum strokes and six supplementary strokes. The strokes are referred to by spoken syllables that in effect constitute an oral notation (i.e., ga, de, gi, dzi, etc.). The syllables for the basic strokes determine whether the drum is to be struck with a stick, with fingers, or with the palm of the hand; whether the drum is to be struck in the center or at the edge; and whether the stick or hand is to be pressed into the drum head or bounced off of it. The supplementary strokes indicate when two of the basic strokes are to be played simultaneously or in rapid succession.[8]

Correlations between the spoken and drummed Ewe language are quite involved as a result of the great variety of drum sounds available on *atsimewu*. In general, one syllable is represented by one drum stroke (though there are exceptions). Text phrasing and the rhythmic phrasing of the drumming are closely connected such that "short rests in the leading drum patterns correspond to pauses between significant phrases in the spoken text." In addition, each drum syllable corresponds to a high, medium, or low speech tone. Most importantly, the rise and fall of the speech tones are mirrored by the drumming. "The drum language is understood as long as the overall contour of the speech tone-pattern is reflected in the sequence of drum strokes."[9]

It should be noted that drum languages are not based on modern African languages but are derived from archaic forms of languages. The art of talking on drums is very much a tradition, and as such is practiced in traditional settings. Drums are used to recite proverbs and legends, to make official public announcements, to give directions to dancers and musicians during public ceremonies and festivals, and to recite statements which flatter chiefs. It is in connection with birth rites, initiation rites, marriages, funerals, and state occasions that talking drums are generally used. Drums of this type are not utilized on an everyday basis. In fact, because of the archaic nature of drum languages and the general trends in Africa toward modernization and Westernization, the ability of many Africans to understand drum languages has been lost partially or entirely in the recent past.[10] Talking drums are a most fascinating and exotic manifestation of language. They are also a source of some of the world's most powerful and beautiful musical sounds.

The path has crossed the river.
The river has crossed the path:
Which is the elder?
We made the path and found the river.
The river is from long ago,
From the Creator of the Universe.

– Akan (Gold Coast)
drum proverb[11]

Notes

[1] D. Locke, "Drum Language in Adzogbo," *The Black Perspective in Music* 9 (1981): 25.
[2] U. Beier, "The Talking Drums of the Yoruba," *African Music: Journal of the African Music Society* 1 (1954): 29.
[3] Akpabot, "The Talking Drums of Nigeria," *African Music: Journal of the African Music Society* 5 (1976): 39.
[4] Locke, 25.
[5] Akpabot, 37.
[6] Akpabot, 38-39.
[7] Locke, 26; see also Akpabot, 39.
[8] Locke, 32-33, 26.
[9] Locke, 37-38.
[10] J. F. Carrington, *Talking Drums of Africa* (New York, 1949): 81; Beier, 30-31; Locke, 28.
[11] J. H. Nketia, "The Role of the Drummer in Akan Society," *African Music: Journal of the African Music Society* 1 (1954): 38.

***Michael Bakan** was awarded the 1985 Eaton Foundation Graduating Scholarship, presented annually to the student in music, University of Toronto, who has attained the highest proficiency in a performance degree. The first percussionist to win this award, he is a student of Russell Hartenberger, Alexander Lepak, Micky Earnshaw, and John Rudolph. Bakan is active as a performer in contemporary and ethnic music groups, jazz ensembles, and symphony orchestras. He has played with the Toronto Symphony, Music at Marlboro Orchestra, and the National Youth Orchestra of Canada.*

Norbert Goldberg
editor
Ethnic Percussion

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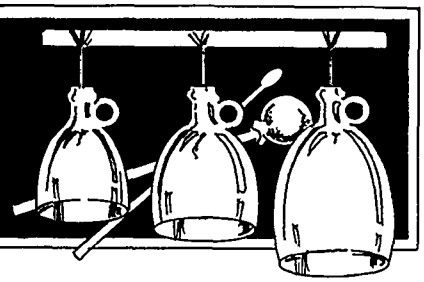
Instrument Innovations

Jon Scoville, editor



Selective Randomness: Using Homemade Instruments in Composition and Education

by

Alice Eve Cohen

Working with homemade instruments lends itself to an eclectic and inter-arts approach, as the instruments have a built-in theatricality. They are constructed from found objects – urban trash – and although rough-hewn, are visually wonderful. This article will discuss two applications of homemade instruments: composing for concert performance and theatre, and education.

Composing with Homemade Instruments

There are as many compositional approaches to homemade instruments as there are composers. Twelve composers have composed for our group (*Music for Homemade Instruments*, the Manhattan-based new music ensemble founded in 1975 by Skip LaPlant and Carole Weber, and whose collective ensemble today consists of Geoffrey Gordon, Rolf Groesbeck, Skip LaPlant, David Simons, and myself), and therefore at least twelve different styles have been performed by the ensemble. However, some consistent compositional trends have emerged, either necessitated or inspired by these instruments.

Tuning

Most of the homemade instruments are relatively pitched, through random tuning: a set of discarded wooden table legs, or a bunch of large cardboard tubes are cut randomly to different lengths and arranged according to pitch; juice jars of various sizes are arranged in pitch order; tennis racket harps (I have been developing these) use the pitches dictated by the built-in length and tension of the vertical racket strings; a set of pot lids has a ready-made pitch series. In short, each instrument has its own scale. A scale on our instruments might have five pitches, eleven pitches, or forty pitches, with the intervals between them variable. Some scales approximate an octave, others do not. The very randomness creates particularity: each of these relative-pitches instruments is probably the only instrument in existence with that particular scale, and the coupling of a unique scale with a unique timbre gives each instrument a very individual sound and character.

Many compositions exploit this variable pitch system. We have devised notation systems using relative pitches which indicate a non-specific melodic contour that can be played on any pitched instrument; we have also written melodic material for the exact pitches in the homemade instruments. In this latter technique, what began as randomness becomes highly selective and specific. In the last two years, microtonal tuning systems – a new direction in tuning the instruments – have been explored. Skip LaPlante has created numerous sets of "cobras" (electrical conduit pipe marimbas) which are precisely tuned with varying numbers of equal pitches to the octave, from seven up to 31 equal, with many variants. Music has been composed for these instruments exploring the particular melodies and harmonies that are possible within one microtonal scale, as well as combining instruments of different microtonal octaves to create polymicrotonal music.

Yet another type of polytonality – which I have used a great deal – is to combine the relative-pitched instruments with conventionally pitched instruments. Much of my music combines traditional Western instruments (winds, strings, brass) with homemade instruments, and often with voice. The tonal interplay between the invented, homemade scales and the more familiar diatonic or modal scales can be beautiful, exciting, luminous, and free. A cello melody in counterpoint with melodies on a ringing conduit marimba and a tennis racket harp, with a low drone on a conduit horn, can be musically breathtaking.

It is not only the unusual melodic and harmonic possibilities that draw me to combining homemade with conventional instruments. I am also excited by the coloristic potential, which is perhaps what is most fundamentally special about the homemade instruments. Given the 150-odd instruments in MFHI's inventory, a composer can suddenly multiply ten-fold the range of instrumental sounds available to her or him. Resonant or dry sounds, mellifluous or raucous, ridiculous or sublime, the range of timbres in these instruments is astounding, and the addition of all these timbres expands and deepens the musical vocabulary of the composer who works with them.

Alice Eve Cohen's silver spoonophone (photo: Nancy Reyner)

This concept of expanding and deepening the musical vocabulary with homemade instruments has been particularly applicable in my compositions for theatre. I have composed numerous scores, and have been drawn each time to using homemade instruments, either by themselves or in addition to traditional instruments in the score. While I believe that music is essentially abstract, and that reference to specific subject or emotional content is mostly a subjective matter in music without text, music for theatre is another story. Music in theatre can be used in innumerable ways, usually with some emotional content or effect. Music can: underscore or heighten the action on stage; con-

tradict or counterpoint the scene; music can *be* the content or main event of a staged moment or scene; it can be the non-literal subtext of a scene; music can be the actual voice of a character, or the unvoiced music of a character's unrevealed thoughts; music can strengthen text or stand for text; it can elevate a scene to a higher plane, or it can simply be the connecting link between episodic events. The list of how music might function in theatre goes on and on.

In theatre, a strong impulse on the part of playwrights, directors, etc., is to have the audience experience something in a new way, feel something not felt before, or see something with new eyes. I find one of the most effective ways to have the audience see something with "new eyes" is to simultaneously have it hear something with "new ears." For me, this means finding the music that is the right voice for a particular play, or a scene within a play, a musical voice that allows those in the audience to experience meaning and content in the play that is not directly communicated in the script, to get to their deeper, more subliminal receptors through music.

Alice Eve Cohen with some of the instruments of *Music of Homemade Instruments* (photo: Nancy Keyner)

The enormous spectrum of sounds available in homemade instruments allows me to make detailed compositional choices about essential "musical voices" for theatre, and also to avoid writing theatre music that is formulaic. I can elicit an emotionally deeper audience response with something not heard before than by pressing a familiar emotional trigger (i.e., if the piece is in a minor key, it is sad). More often than not, I will create a new instrument or instruments as part of each theatre score, so that I can capture the precise musical voice needed for a particular theatrical moment. Similarly, homemade instruments are also a natural in my compositions for film and for dance.

Homemade Instruments in Education

With all kinds of students – adults, children, adolescents, gifted, learning disabled, and handicapped – I have found homemade instruments to be an invaluable educational resource. The magic of the instruments in an educational setting is their accessibility. Anyone can play them, immediately. They are also immediately appealing to both children and adults, and in fact spontaneously elicit a child-like energy from the adults. (Some of my adult students have previously felt threatened or intimidated by music, and the experience with homemade instruments eradicates that feeling of inadequacy.) These humble and intriguing objects – broiler pans suspended from strings, scrap metal played with a bow, a tennis racket on a styrofoam resonator, gourd ladels in a water-filled mixing bowl – elicit an irresistible impulse to explore, to play, and to create. Thus, I am able to take a group of novices and have them compose and perform original works of unexpected beauty and complexity.

To further explain my technique and philosophy of using homemade instruments in an educational context, I would like now to describe a course I teach, entitled "Using Homemade Instruments to Develop Listening Skills." Most of the students are elementary and high school teachers of various disciplines, including a few music teachers. They are committed both to bringing aesthetic education into the classroom and to learning to perceive music in new ways. In the course, various experimental notation systems, using numbers and picture-symbols, sometimes in combination with conventional notation symbols are explored. The intent is to have the participants (most of whom do not read music) think of notation as a way of recording music on paper, so that it can be repeated. (I encourage them to devise their own simple notational systems to help them remember and repeat their own compositions.)

Throughout the course, solos, duets, and larger ensemble pieces are written, often building on the original short solo pieces and developing them into larger, more complete compositions. The participants compose with a focus on a specific musical element, whether it be form, texture, timbre, rhythm, dynamics, etc. By the end of the fifteen-hour course, they have composed several pieces (individually and collaboratively), performed on dozens of instruments, listened to and analyzed the compositions of their fellow students. They have also had guided experiences in listening to various examples of classical, contemporary, and ethnic music which feature the same compositional elements that their own compositions have focused upon.

The composing exercises are initially very simple. I begin with vocal games and simple

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rhythm exercises to create short ensemble pieces that will lead into instrumental compositions. For example, the students use their name in a rhythmic phrase and then layer four of these "name sentences"; or I propose a four-word sentence and divide the class into groups of six to expand the sentence into a one-minute piece of music using repetition, silence, and any developmental devices they can come up with. Then the groups perform their pieces, and the rest of the class analyzes what the compositional choices were and which musical elements are most important in the different compositions. These groups then translate their vocal compositions onto homemade instruments. They rehearse and perform and again the rest of the class listens and analyzes, observing what changed in translating from voices to instruments.

***Music for Homemade Instruments* on the roof of their Bowery rehearsal loft in NYC (photo: Nancy Reyner)**

Using simple exercises which involve composing, performing, listening, and analyzing, the participants gain familiarity with basic musical elements and learn to hear them in any performed work. Thus, the exercises relate to a broad spectrum of musical experiences, not only to the original works composed in class. I also sometimes perform for the class, either solo or with the other memebers of MFHI, which heightens the experience and enables the participants to see the other musical levels that can be achieved when homemade instruments are handled virtuosically by professional musicians. My students will often tell me that through the course they "learned how to hear music." I think that much of the credit goes to the homemade instruments themselves. They are so exciting and irresistible to even the most musically inexperienced that some of the "learning to hear" is an automatic effect of exploring sounds with the instruments.

I have had equal success using the instruments with children, and have had even the youngest children devise notation systems and write and perform original scores. Older children have created multi-media musical theatre projects. With physically and emotionally handicapped and learning-disabled children, the arts generally are a more democratic and less threatening area than academics, and the homemade instruments are a great equalizer, cutting across all barriers. In one very challenging experience teaching hearing-impaired youngsters, the combined visual and aural impact of the instruments and the physicality of playing homemade percussion instruments made for surprisingly rich and rewarding results.

Another educational avenue is radio (which I am just beginning to explore). On National Public Radio's "Small Things Considered," a children's call-in radio program in New York City, I performed a solo piece using homemade instruments and story-telling, and then invited the listening audience to phone in with ideas for homemade instruments that they could find in their home. The young callers played their original instruments over the phone, and I improvised a duet with each of them, on the air!

Music for Homemade Instruments has as an ensemble been involved in education, conducting performance/workshops and residencies in schools, festivals, and museums: an installation of homemade instruments was created at the Staten Island Children's Museum in New York City, and a permanent music installation, at the Capitol Children's Museum in Washington, D.C.; Geoffrey Gordon and Skip LaPlante recently completed a tour of schools in rural upstate New York; Rolf Groesbeck was in residency at the Nashville Museum of Science, engaging visitors in explorations of music and acoustics; and David Simons has been regularly working with children in the school systems of Hawaii using homemade and ethnic instruments.

Unlike other groups using new instruments, MFHI has tended to deemphasize the technical craft of building instruments, humbly displaying an array of instruments which look as though they have barely been altered since they were rescued from trash cans or street corners (which is absolutely true!). Many of the instruments could be more accurately described as "selected" than "built." But the trial and error process of selecting discarded objects and recycling them as instruments has yielded wonderful results; "homemades" are exciting as a compositional medium and are also remarkably effective in an educational context. The most exciting thing about hearing, seeing, or performing music for homemade instruments is that any previous expectations one may have had about music are turned upside-down and musical preconceptions are taken out of their various pigeon holes, allowing one to see and hear music afresh.

Composer and playwright ***Alice Eve Cohen*** *is a member of* Music for Homemade Instruments *and artistic director of the Practical Cats Theatre Company. Her music and plays have been performed in New York City's Public Theatre, Theatre for the New City, American Place Theatre, the Smithsonian Institution, the Brooklyn, Staten Island, and Manhattan Children's Museums, Princeton University, Columbia University, Baltimore Theatre Festival, the Syracuse Civic Center, and the Oslo International Theatre Festival in Norway. Her music has been featured on National Public Radio and on national television, and she composed the score for the Emmy Award-winning film, "Clotheslines," directed by Roberta Cantow. She is a graduate of Princeton University, and is currently on the faculty of the Lincoln Center Institute.*

Jon Scoville
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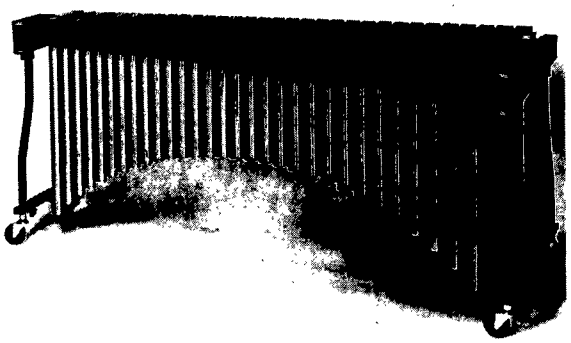

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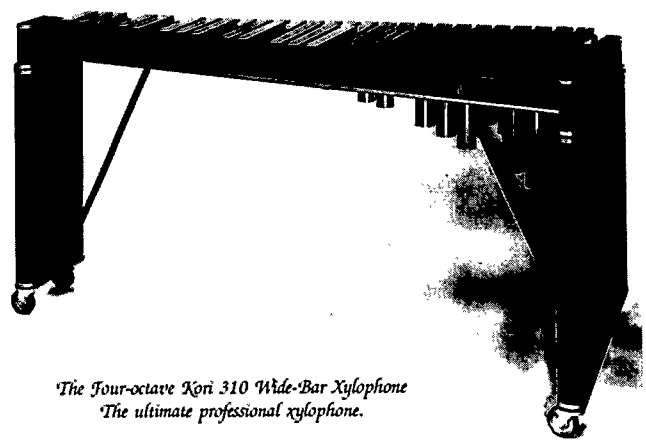

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Jim Petercsak, editor

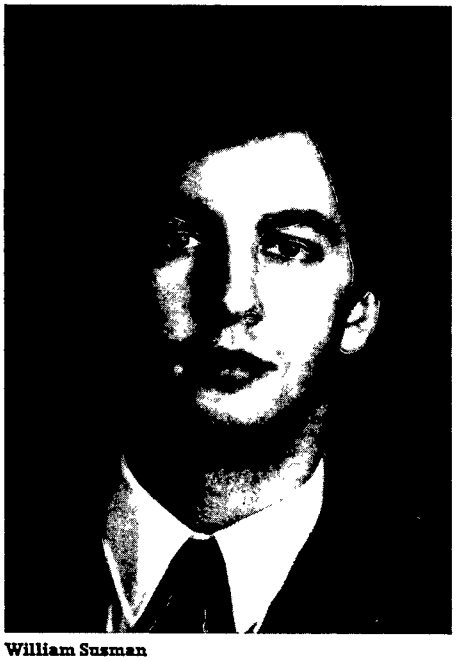
12th Annual Composition Contest Winners

$1,800 was shared among four winners in the 12th Annual Percussive Arts Society Composition Contest. The competition is sponsored by PAS each year to encourage the creation of new compositions for percussion instruments. This year's category featured solo percussion with band/wind ensemble.

1st place winner **Robert Myers** (Natick, MA), received $1,000 for his composition, *Enigma Virginia*. Myers attended the University of Virginia, holds the B.M. and M.M. degrees in composition and percussion from the Eastman School of Music, and earned a D.M. in Composition from Northwestern University. His principal teachers were Bernard Rogers and Nadia Boulanger. He studied in Paris for two years under Fulbright grants, and was a Ford Foundation composer-in-residence in Michigan for two years. Myers has been a college music teacher and administrator in the United States and Canada for eighteen years, and is presently associate dean of curriculum at the Berklee College of Music in Boston.

As a percussionist, he has been a member of the Rochester Philharmonic and Edmonton Symphony orchestras, and has performed as a jazz drummer with Chuck Mangione, Ravi Shanker, Jon Hendricks, Woody Shaw, Karl Berger, and Bill Jamieson. His jazz compositions have received many awards, including a Canadian Grammy nomination (*Entre Amis*, 1980) and the Canadian Music Centre Award for Best Jazz Broadcast of 1979 (*Stroup Street, Life & Times*). His concert-music compositions have also won many awards. Myers is published by Seesaw Music, Hal Leonard, and Alexander Broude.

The 2nd place award of $500 went to **William Susman** (Menlo Park, CA), for *Exchanges*. Susman studied composition at the University of Illinois, receiving the Bachelor of Arts degree, with distinction in music, in 1982. At the U. of I. he won the ASCAP-Raymond B. Hubbel Award for his *Movement for Orchestra*. In 1984 Susman earned a Master's degree in composition from Stanford University. While at Stanford he worked at the Center for Computer Research in Music and Acoustics (CCRMA) and composed two works using the facilities. He continues to work there and earns a living playing piano in the San Francisco area. The first piece he created at CCRMA, *Chicago Cityscape*, for tape, used sounds derived from the process of frequency modulation; the second work, *Pentateuch*, won a 1985 BMI Student Composer Award. Scored for soprano voice, three choral groups, and large orchestra, it incorporates a bell curve distribution as a means of controlling pitch, duration, and the density of notes sounding in a given timeframe.



William Susman

There was a tie for the 3rd place award of $300: **John Serry** (Los Angeles, CA), for his *Concerto for Percussion, Brass, and Percussion*, and **Michael Udow** (Ann Arbor, MI) for the composition *Remembrance*.

John Serry gave performances of the Milhaud and Creston Concertos in the U.S. and abroad while still only in his teens. As a student at the Eastman School of Music, he responded to the scarcity of solo and chamber literature for percussion by composing and premiering new works for these instruments. Often performed are his *Conversations* (1973) for two timpanists (dedicated to teacher and mentor Gordon Gottlieb), *Intrusions* (1974) for ten percussionists (to John Beck), and *Duet for Percussion and Keyboards* (1976), commissioned by Steve Rehbein, as well as the 3-movement solo tour de force, *Therapy* (1975), and the droll theatre piece, *The Drum Lesson* (1975), co-composed with Tim Clark.

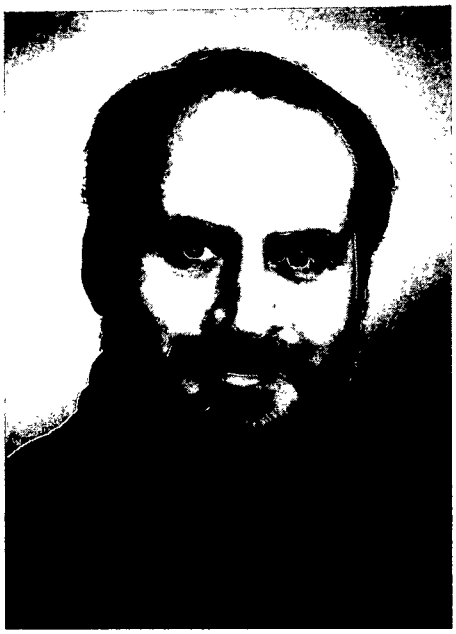
As a composer and pianist in jazz, Serry won the Best Pianist, Best Composer/Arranger-Combo, and Best Combo awards at the 1975 Notre Dame Jazz Festival. That combo became Auracle with whom Mr. Serry recorded the LP *Glider* in 1978. The following year, he produced and recorded his Chrysalis Records debut solo artist LP, *Exhibition*, for which he received a Grammy nomination. *Jazziz* followed in 1980 and earned him 4 stars in *Down beat* magazine. Also during 1979 Serry composed *Night Rhapsody* for solo marimba, commissioned by Leigh Howard Stevens and premiered in New York City's Town Hall. Another Stevens commission, *West Side Suite* followed in 1982 and a concerto for marimba and wind ensemble has been commissioned by Mr. Stevens for 1986.

The *Concerto for Percussion, Brass, and Percussion* (1985) received its premiere in October and its West Coast premiere in November under the baton of J. C. Combs, at Wichita State University and at PASIC 1985, Los Angeles, respectively. On both occasions the solo percussion was performed by Steve Houghton, to whom the work is dedicated.

John Serry resides in Los Angeles where his activities include film scoring. Credits include a Shakespeare series for cable television, and over two dozen documentary films including one written in the Chinese musical notational system and recorded with a quartet of Chinese musicians performing on traditional instruments. Mr. Serry has also been commissioned to compose a concerto for flute and orchestra for CBS Masterworks recording artist Steve Kujala, as well as a proposed Duet for Percussion and Keyboards II for the Gordon Gottlieb and Jay Gottlieb duo.

Michael Udow is associate professor of music at the University of Michigan. Since 1968 he has been principal percussionist of the Santa Fe Opera; he has performed under

Edo DeWart, Raymond Leppard, John Crosby, Michael Tilson Thomas, Dennis Russell Davies, among others. Udow was the 1984 PASIC Host, is a member of the Society's Board of Directors, and is on the editorial board of *Percussive Notes Research Edition*.His article on instrumentation/notation configuration was published in *Percussive Notes*. In 1978 Udow won the first prize in the PAS Composition Contest.



Michael Udow

Receiving recognition from the judges were **Robert Straight** (Madison, WI), for *Concerto for Vibraphone and Wind Ensemble*, and **Dennis D. Griffin** (Logan, UT), for *Interplay for Timpani and Band*.

Next year's category is Solo Percussion with Percussion Ensemble (six or more players). Manuscript scores should be submitted to PAS (Box 697, Urbana, IL 61801) by June 1, 1986. The judges are Warren Benson, George Crumb, and Michael Udow. For more information about the competition, contact PAS.

PASIC '86: A Capitol Convention

Plan now to celebrate the Percussive Arts Society's 25th Anniversary in the nation's Capitol. The opening concert, on the evening of November 5th at the John F. Kennedy Center for the Performing Arts, will mark the start of four days of outstanding clinics, seminars, displays, and concerts in the historic district of Washington, D.C.

Our convention hotel will be the newly remodeled Capitol Hilton, located in the heart of that district, and a short 15 minute walk to the new D.C. Convention Center, where all daytime activities will take place. As evening falls, we will enjoy outstanding performances by some of the world's leading percussionists in several of the country's most historic theatres. From the Hilton, it is only a short walk to the F.B.I., Ford's Theatre, National Archives, and the Capitol Building. For those who will be able to spend a little more time in the city, come a few days early and take part in exciting lectures and informative seminars, visit the Smithsonian, and the Jefferson, Lincoln, and Washington memorials. November is also a great time to view the giant pandas at the National Zoo.

The hotel and convention center are centrally located and easily reached by public transportation and by car. Metro, one of the most modern subway systems in the U.S., can wisk you from either the National Airport or Union Train Station to the Hilton in just minutes. Major bus depots are within walking distance. And, if you drive, locate the White House and proceed six blocks north and you will reach the hotel. Easy to get to, outstanding facilities, excellent in-town transportation, and a historic setting – plan now to attend **PASIC '86: A Capitol Convention.**

For the complete program, information about registration, and other details, contact: PAS, 214 West Main Street, Box 697, Urbana, IL 61801-0697. (217) 367-4098.

Marching Percussion at PASIC '85

by Michael Boo

Over the past few years, PAS has demonstrated an increased awareness and sensitivity to the needs and desires of those members involved in the marching percussion activity. To that end, each year a variety of marching percussion events are offered at PASIC. These events are created to educate and enlighten all of those who are interested in the expanding world of marching percussion.

Bob Dubinski presented a clinic entitled "Techniques in Achieving Ensemble Awareness," assisted by the Star of Indiana Drum and Bugle Corps percussion section. He demonstrated how to break down exercises and actual show music in order to clean up errors, offering and demonstrating several techniques. Dubinski also explained why the attitude of an instructor is so important to the development of a marching percussion line, and highlighted this point by comparing good and bad ways to run a drumline. His clinic was made possible by Premier Percussion USA, Inc.

Tom Float of the Blue Devils Drum and Bugle Corps has been one of the most successful corps percussion instructors in recent years. This past August, the Blue Devils' drum line successfully defended its title at the Drum Corps International World Championship. His clinic touched on a variety of subjects, including the encouragement of singing articulations as a teaching tool. It was sponsored by Ludwig Industries. Float is credited with developing some of the most exploratory marching percussion techniques of today; he is also one of the leaders in experimenting with electronic percussion on the field, in exhibitions, and in concerts. (Drum corps rules do not yet allow for electronic percussion in competition.)

During a unique and varied concert offered by the percussion department of North Texas State University, the NTSU Drumline performed a piece on snare drums by **Jonathan Bendricks** entitled *Geometrics*. It was performed in total darkness with glow-in-the-dark sticks, proving that marching percussion can co-exist side-by-side with a concert program. On Saturday morning, the drumline from USC presented an outside concert. They have previously performed at Western NAMM shows and with drummer Carmine Appice.

A number of manufacturers exhibited marching percussion instruments. Among the new equipment on display were cutaway quads and trios by Remo, equipped with new pre-tuned power stroke drum heads. Also recently developed by Remo is a snare drum that weighs only 9 lb., 6 oz., with PTS heads. Yamaha now has a full line of marching and tuned percussion for the first year, including an 8 ply birch shell snare drum, like those used in recording sessions. Premier has introduced new vest carriers. Pearl has recently begun producing its own cast hoops and batter heads, and a set of fully programmable electronic drums. Representatives from Ludwig, Sabian, and Paiste report their companies have nothing new on the market this year, but are producing the same quality instruments as last year. Simmons has exploded on the scene with a full line of marching compatible electronic drums. As a prelude to things to come, Simmons presented a clinic on the future of electronic drums at last year's Drum Corps International convention.

In the individual competitions, **Robbie Bridge** of North Texas State University won the keyboard competition, **Mike Kolesar** of NTSU won in the multi tom division, and the snare drum winner was **Kennan Wylie**, also of NTSU.

Five schools entered PAS National Marching Percussion Forum, organized by

Ward Durrett. Judges for the event were **Rob Carson, Bob Dubinski, Tom Float,** and **Jay Kennedy.** Exhibitions were presented, before the contest by Westlake High School from Louisiana, and after its conclusion by the drumline from the Velvet Knights Drum and Bugle Corps. Contest results were: 1st – North Texas State University (97.25); 2nd – University of California at Los Angeles (90.75); 3rd – University of Arizona (88.75); 4th – Wichita State University (82.5); 5th – Washburn University (77.25).

Plans are already underway for PASIC '86 in Washington D.C. There will be a number of marching percussion events to commemorate the 25th Anniversary of PAS, among them, a mass march through the streets of downtown Washington by hundreds, if not thousands, of snare drummers playing the same cadence. More will be presented on this memorable event in a future issue of *Percussive Notes.*

***Michael Boo** is professor of percussion at Governors State University in Illinois. He is a wind arranger and drill writer for marching bands around the country, and has a number of published percussion works, including* Pieces of R for Marimba *(Permus),* Three Moods for Percussion, First Suite for Marimba Quartet, *and* Jubilee for Marimba *(Ludwig Music Publishers).*

Scholarship Winners Attend PASIC '85

The recipients of the Remo PASIC '85 Scholarship and the Zildjian PASIC '85 Scholarship were **Christopher Croson,** of Spokane, Washington, and **Lee Levin,** of Miami, Florida, respectively. Both were provided with free lodging for the three nights of the convention, as well as a complimentary convention registration, a banquet ticket, and a one-year membership in the Percussive Arts Society.

Jim Petercsak
editor
PASIC News

PASIC '85 Happenings

Mock Symphony Audition Winners

The winners of the PASIC '85 "Mock Percussion Audition" and "Mock Timpani Audition" were **Mark Goldberg** and **Michael McNicholas,** respectively. Each winner received a $200 check for his performance. Adjudicators were **Anthony Cirone, Dale Anderson, Charles Dowd,** and **Ken Watson.**

Model All-State Percussion Audition

Twelve high school students from Lousiana and California were selected to participate in the PASIC '85 "Model All-State Percussion Audition." The students selected were: **Jennifer Potts, Sandy Quick, Scott Simpson, Tia Fulenwider, Sandra Simpson, Scott Jackson, Mark Powers, Scott Sorrentino, Kevin Quaintance, Matt Brown,** and **Mike Wachs.** The auditions were sponsored by the PAS Contest/Audition Procedures Committee. Members of the committee are **James Lambert, Emery Alford, George Frock, Richard Gipson, Rich Holly,** and **Joel Leach.**

Door Prizes

The winners of the door prizes donated by the PAS Sustaining Members and awarded at the PASIC '85 Banquet were as follows: **Paul Raymond,** of Cheney, WA; **Patti Rhea,** of Urbana, IL; **Sigmund Rothschild,** of Tucson, AZ; **Sean Nickerson,** of Pueblo, CO; **Pat Hanley,** of Webster Groves, MO; **Doug Wuitschick,** of Mission Hills, CA; **Todd Gillette,** of Salina, KS; **Bryan Smith,** of Glendale, CA; **Neal Sausen,** of Van Nuys, CA; **Lance Tamanaha,** of Torrance, CA; **Kent Smith,** of Plainville, KS; **Rita Rueth,** of Sun Lakes, AZ; **Julie Spencer,** of Indianapolis, IN; **Tim Root,** of Houston, TX; **Greg Hargrove,** of Pueblo, CO; **Eric Folk,** of Honolulu, HI; **Michael Faris,** of Selah, WA; **Alan Davis,** of Hollywood, CA; **Shawn Schietroma,** of Denton, TX; **Val Eddy,** of Spring Valley, CA; **Alan Hetherington,** of N. Vancouver, British Columbia; **Zoro,** of Chatsworth, CA; **Joe Hunt,** of Boston, MA; **Tom Morgan,** of Antigonish, Nova Scotia; **Gregg Hagiwara,** of Honolulu, HI; **Joan Konrad,** of Norfolk, VA; **Connie Fairchild,** of Urbana, IL; **Eric Anderson,** of Castle AFB, CA; **John Bollinger,** of Eugene, OR; **Rick James,** of Ames, IA; **Gary Cook,** of Tucson, AZ; and **James Harrison,** of Murray, KY.

The following is a selection of photographs taken at PASIC '85, a highly successful event attended by over 3,000 people. Hosted by Jay Wanamaker at the Sheraton Universal and Sheraton Premiere hotels in Universal City, CA, the convention was truly a reflection of the personality of the Los Angeles music scene, featuring some of the industries' finest percussionists, drummers, and composers. Seventy-three exhibits by our Sustaining Members, displaying the latest and best products from the percussion industry, filled three large exhibit rooms. At the Official PAS Banquet, held in the Sheraton Premiere Academy Ballroom and attended by 600, special recognition was accorded to **Saul Feldstein, Don Canedy,** and **Larry Vanlandingham.** This plus Hall of Fame Awards, Door Prizes, and an address by Guest of Honor **William Kraft** made the occasion a very memorable event.

The PAS Endowment Goal is $100,000

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Bob Becker

William Kraft (L), Thomas Siwe (R)

Vinnie Calaiuta

Balinese Gamelon

PASIC '85 PEOPLE

Photos by Scott Mason and Lisa Wales


Billy Cobham

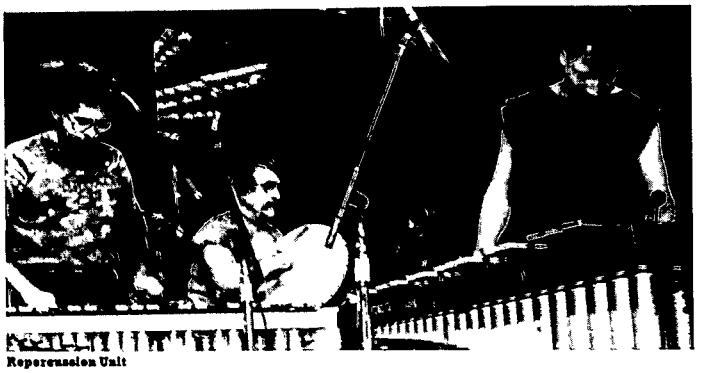

Tony Williams


Andy Narell


Evelyn E. A. Glennie


Don Canedy (L), James Blades (R)


Ken Watson


Repercussion Unit


PASIC '85


Julie Spencer


Morris Lang


A. J. Pero

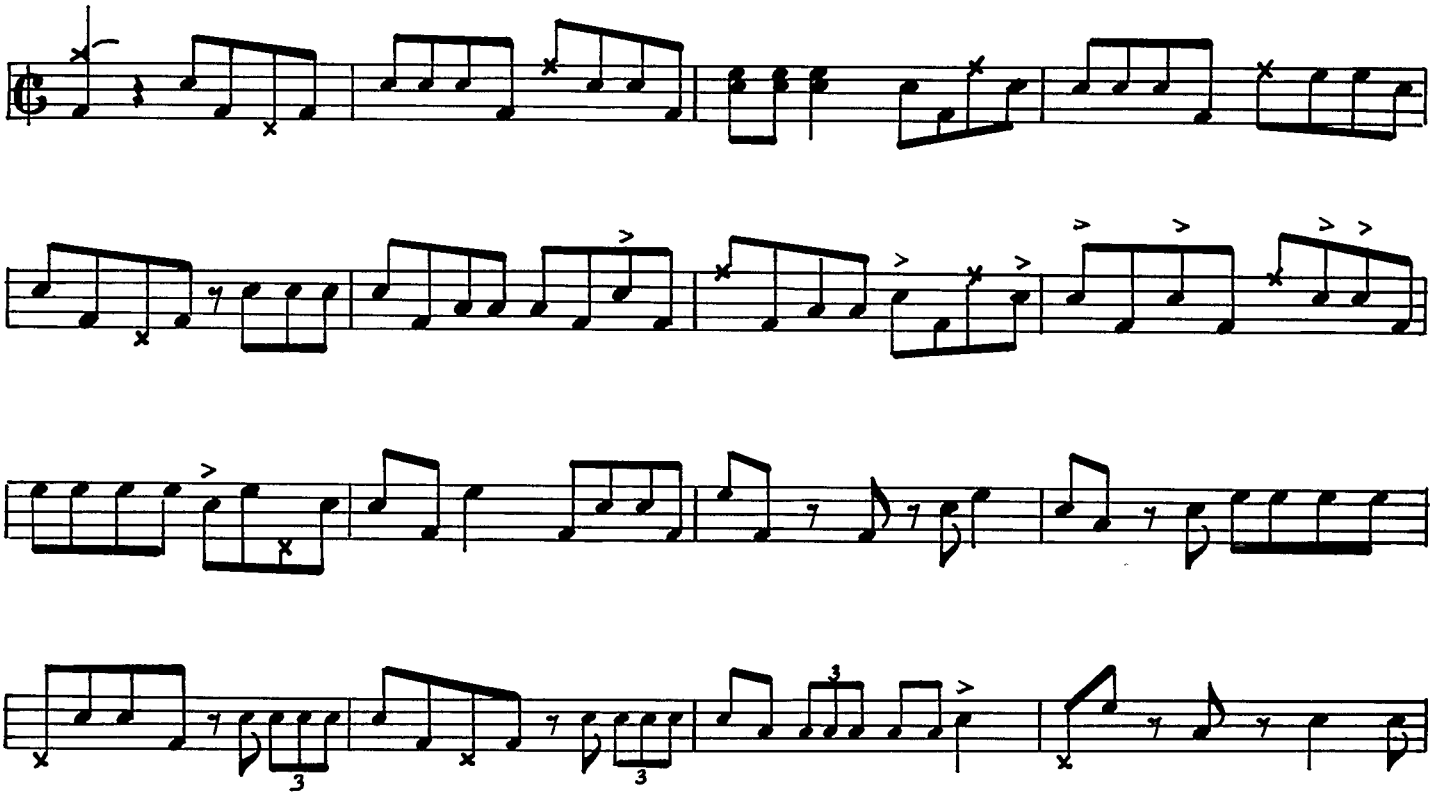
Four Max Roach Transcriptions

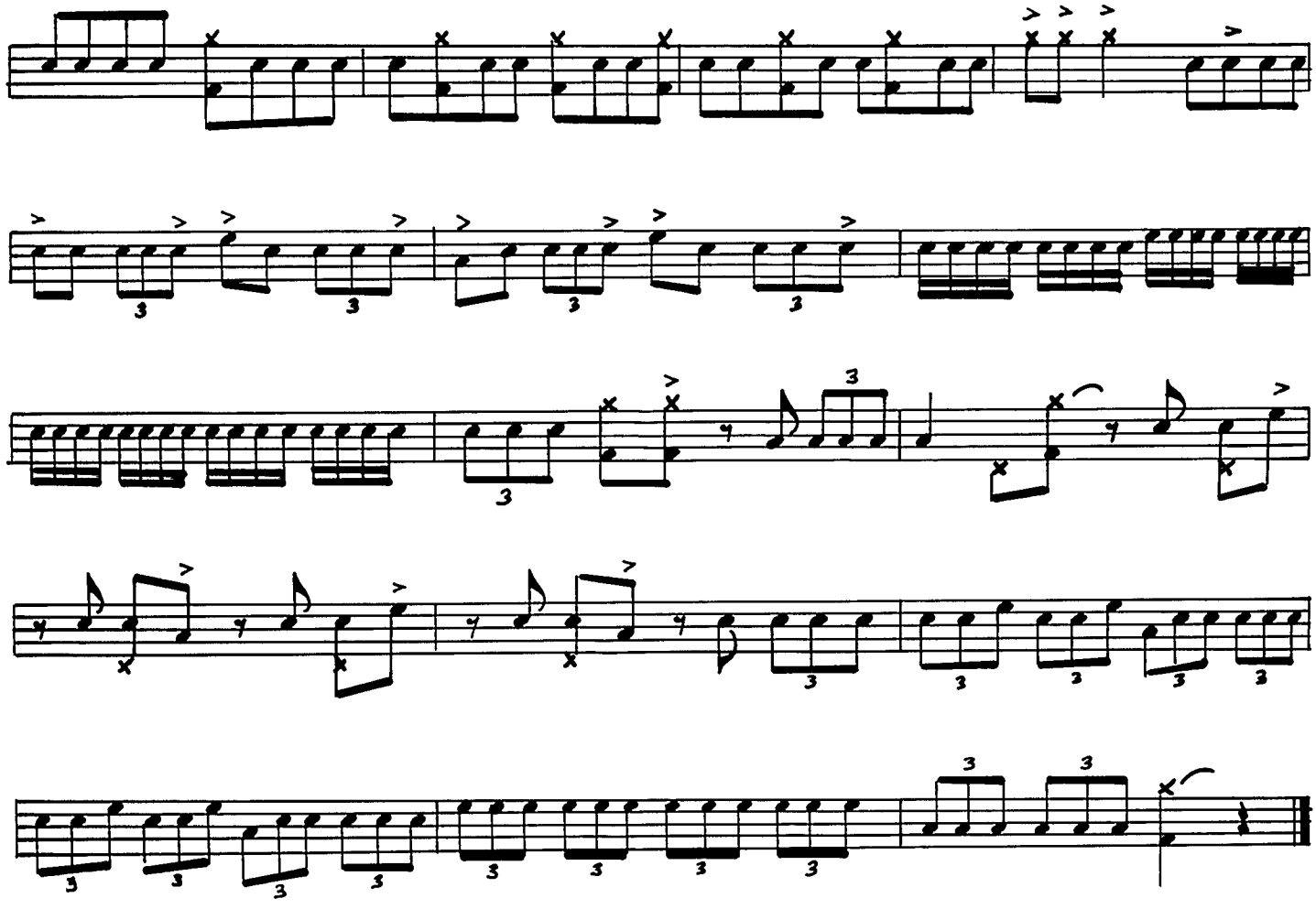
Featured on this issue's cover is the world famous drummer Max Roach. A member of the Percussive Arts Society's and the Down beat's *Hall of Fame, Roach is an exceptional and prolific talent, having established himself not only as a drummer and bandleader, but also as an important arranger, composer, aesthetician, educator, and arts advocate. In 1956, the* Encyclopedia Yearbook of Jazz Musicians *Musicians' Poll voted him – then at the tender age of 31 – the greatest drummer ever.*

During the 1950s Roach co-led, with Clifford Brown, a highly regarded jazz quintet; however, a fatal car accident, killing both Brown and pianist Richie Powell, in 1956 forced him to move on. He continued to grow and achieve many awards and acclaim, but it is the 1950s group of Max Roach and Clifford Brown that will be viewed in the following three transcriptions from the recording Clifford Brown and Max Roach at Basin Street (Emarcy M636070).

GERTRUDE'S BOUNCE

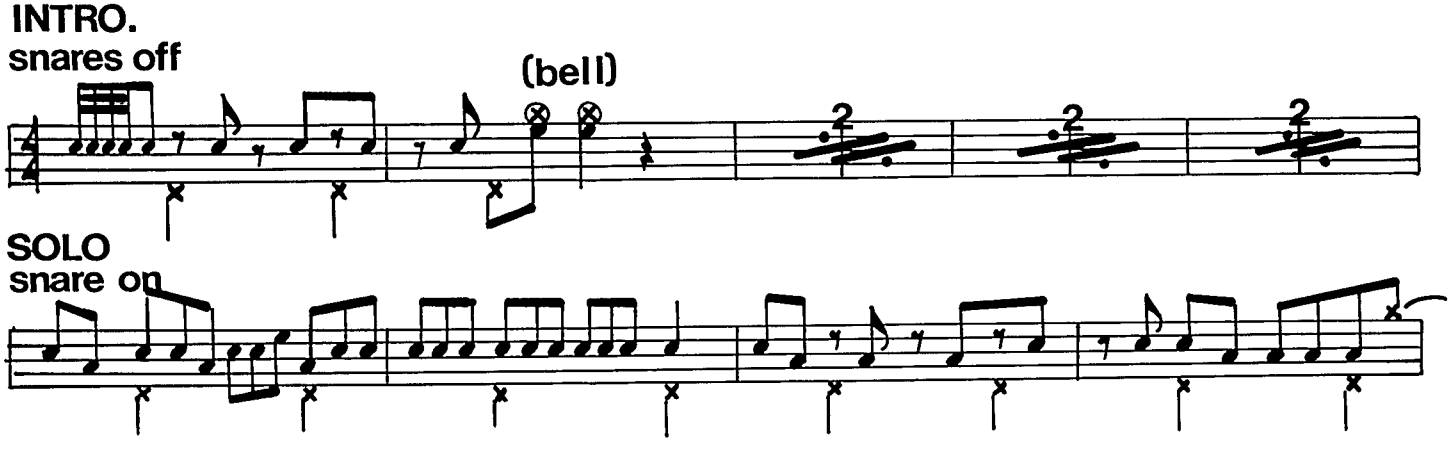
Trans. by Pogo Plan

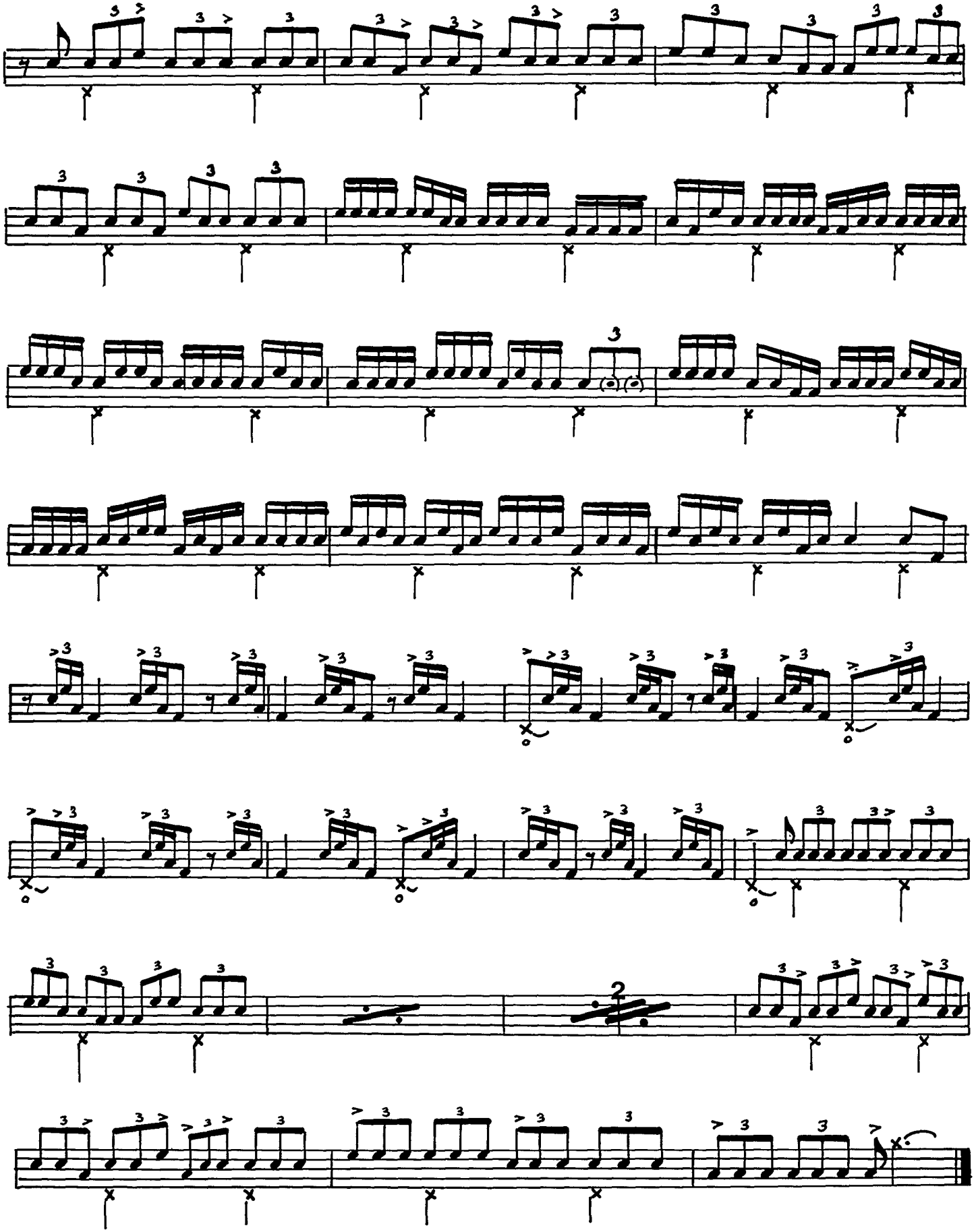




THE SCENE IS CLEAN

Trans. by Warren White





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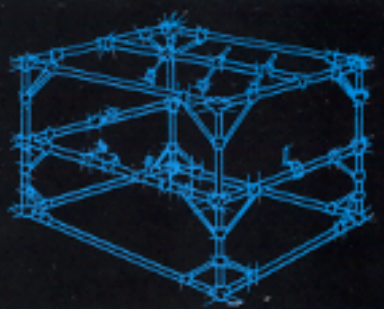

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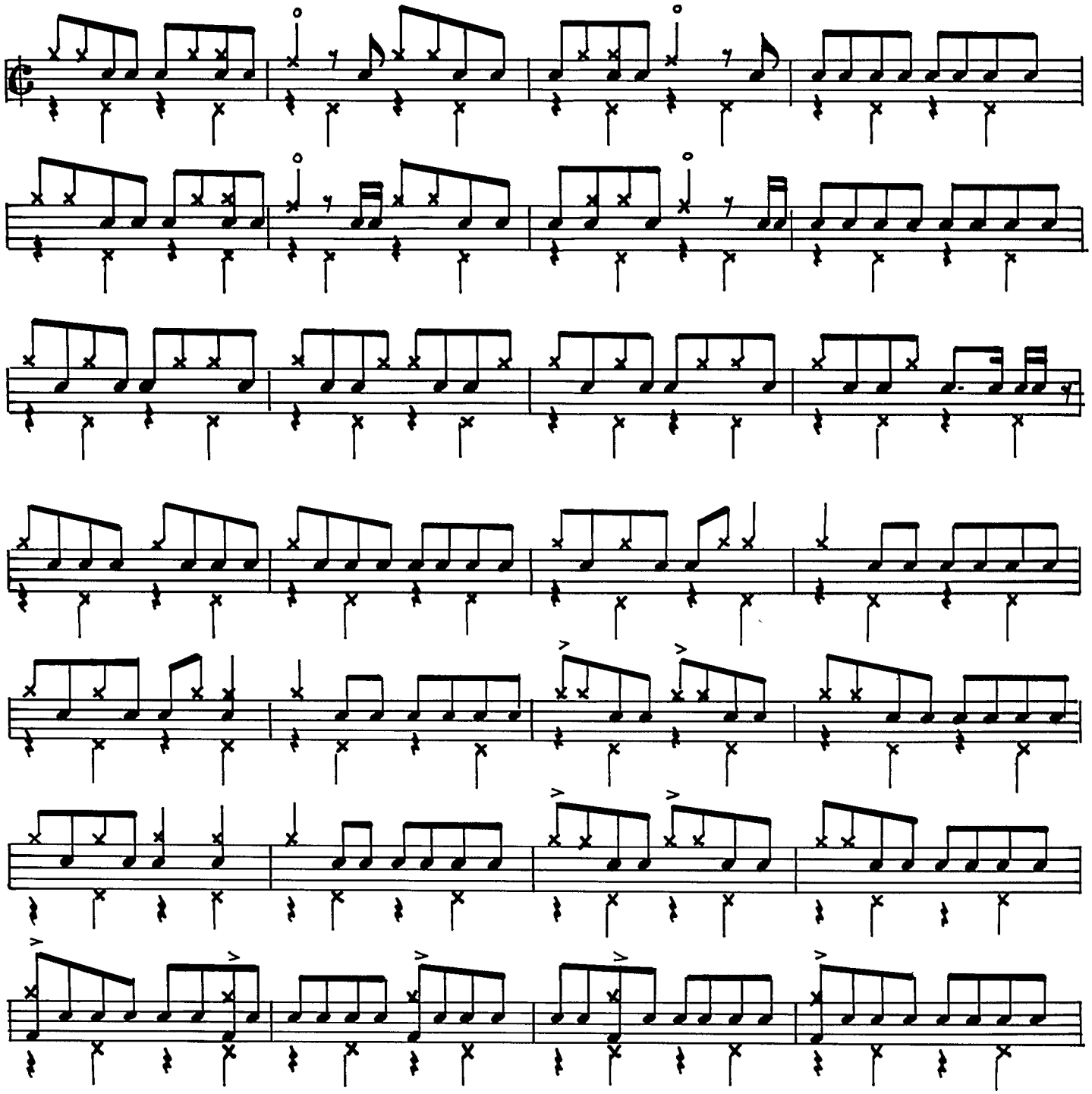
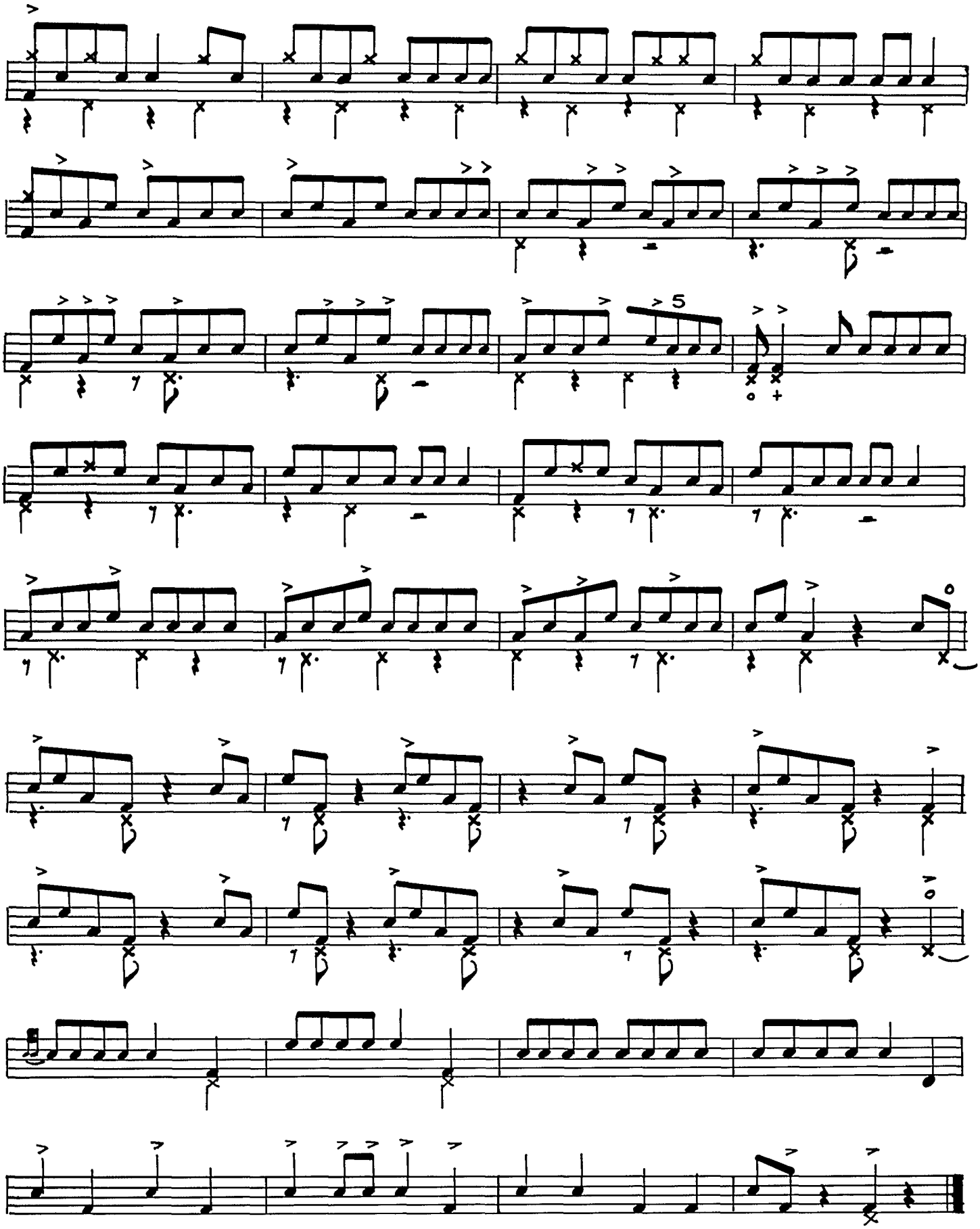
LOVE IS A MANY SPLENDORED THING

Trans. by Dan Wojciechowski





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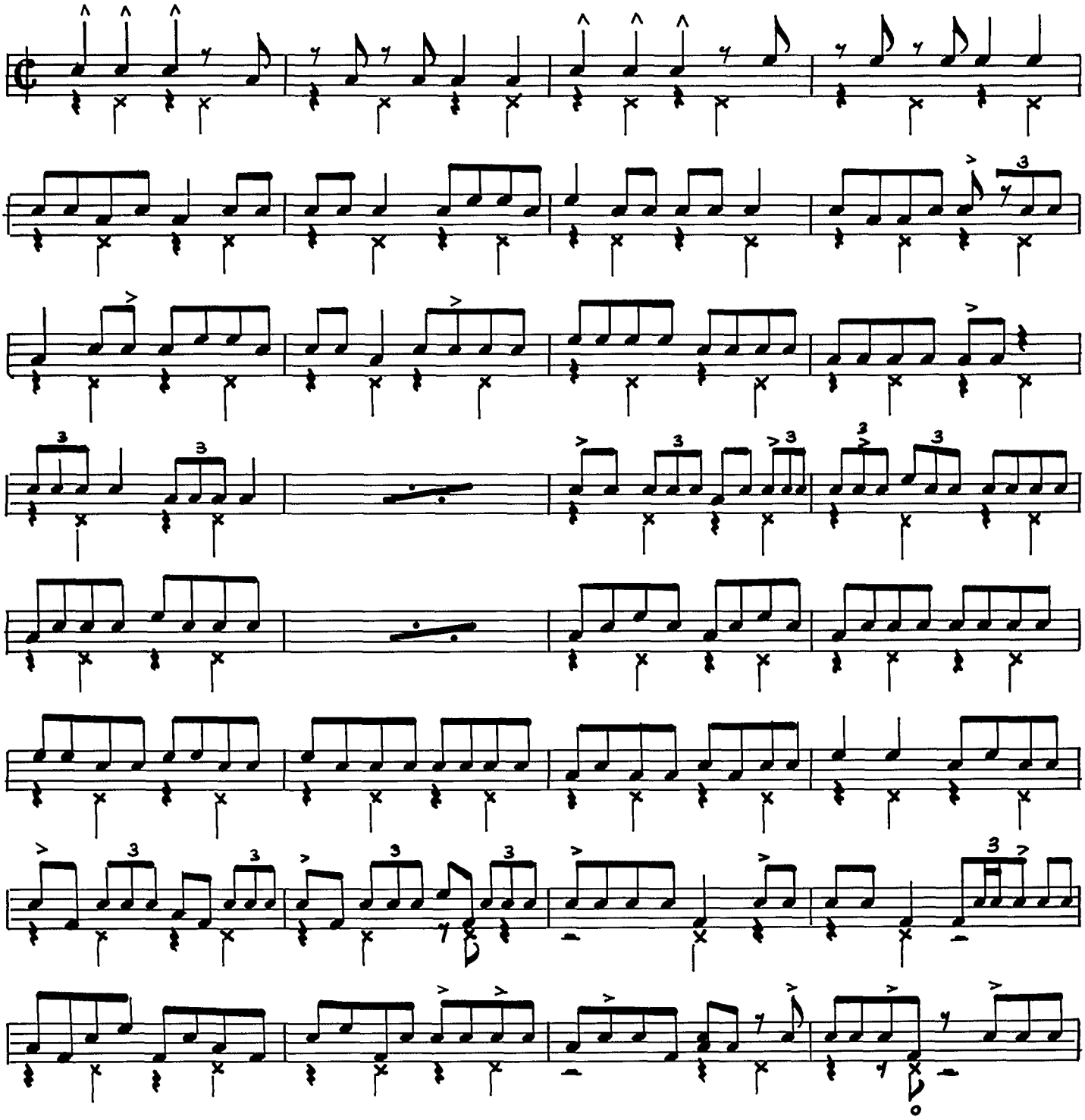
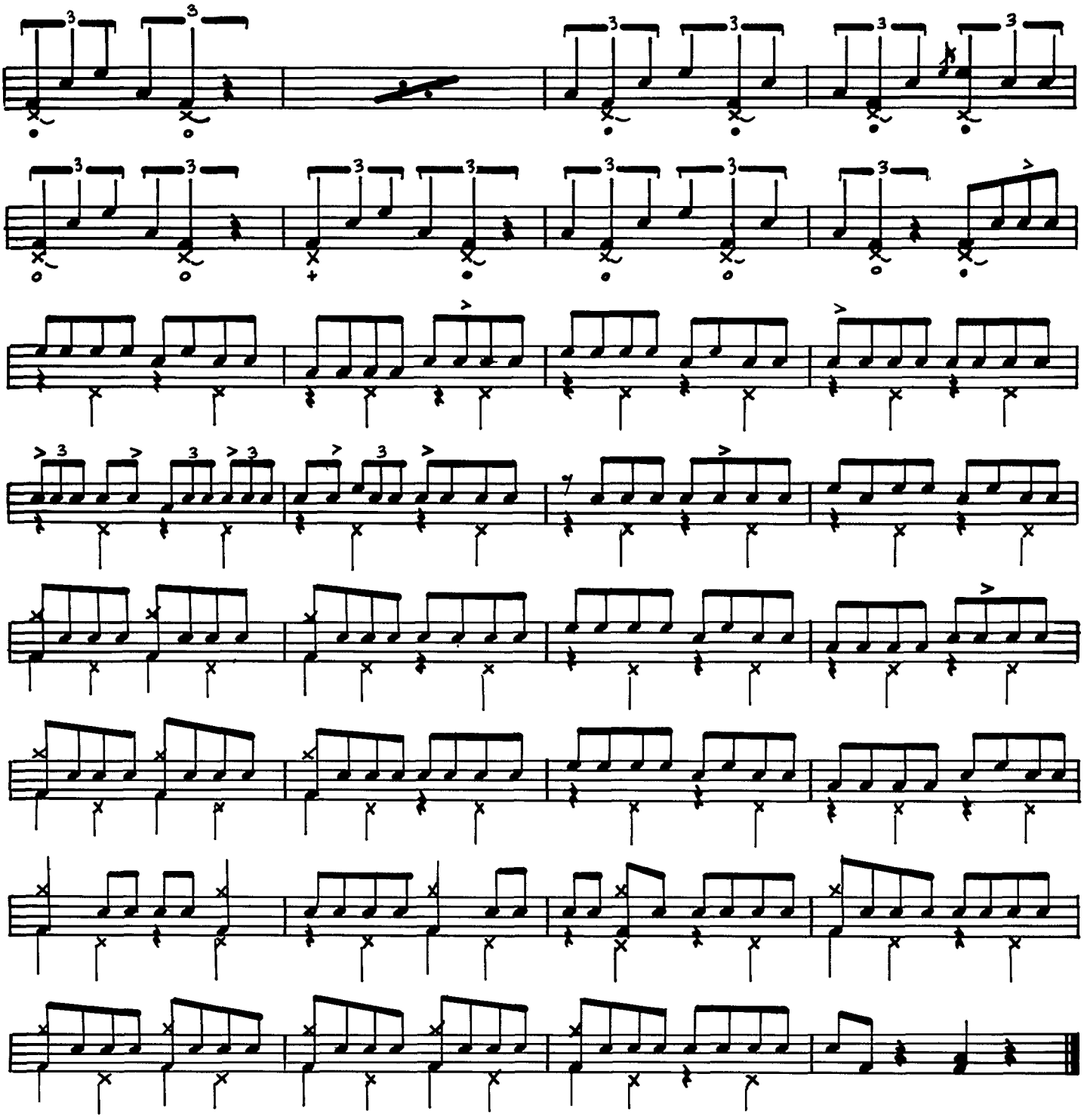
WHAT IS THIS THING CALLED LOVE

Trans. by Joel Fulgiam





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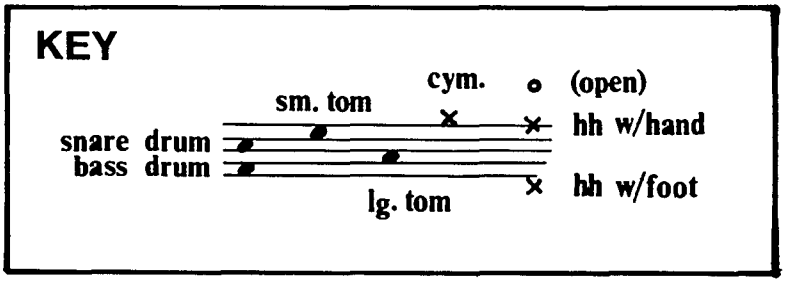


Chester Thompson: Drummer at Peace with Electronics and Acoustics

by

Patrick Wilson

Chester Thompson is not ostentatious. Though he can be a physically brutal drummer, capable of ornate fills and greased-lightning speed, as a person he is not flashy. He knows better. Once at the fusion forefront (perhaps passé to him, since he dealt with it all in the '60s) this unlikely transplant from Baltimore has played and recorded with the Mothers of Invention, Weather Report, and continues his tenure with Genesis – now in his ninth year – as their touring drummer.

By way of the small club circuit on the road, beginning with organist Jack McDuff, Chester Thompson now has his feet firmly planted on both drum pedals, though they may or may not be hooked up to today's electronic gadgetry. Years of experience and a down-to-earth sensibility have created a balance. This drummer knows when to plug in and when to go acoustic.

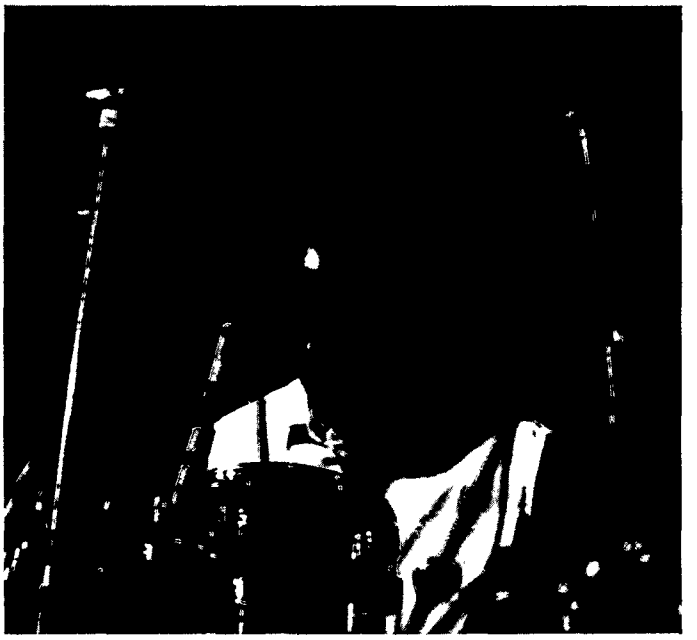
In a thoughtful and frank interview, just days after appearing at PASIC '85, Thompson took time out to speak about Phil Collins and Genesis, the Zappa experience, and the subject of electronic versus acoustic drumming.

* * *

Chester Thompson: The way I went into Zappa's band was probably a little different than for some of the other drummers. Ralph Humphrey was already in the band at the time. Basically, I was supposedly hired for one specific purpose, which was to sort of supply a looser feeling to some of the music. I think things were starting to sound pretty clinical, and so perfect and so exact that I don't think the music really had enough "grin" in it, as Frank wanted. He came up with the idea of using two drummers. I guess he wanted somebody who was real funk-oriented to balance out the other drummer. And it seemed to work out that way. So, when I first went in, it didn't really matter so much whether I could cover everything or not. We rehearsed five days a week, five to six hours a day. By the end of that first month of rehearsals I could play the book, but it took a lot of work and there wasn't hardly any sleep. I would be up all night reading and practicing. As far as what was required, the reading was pretty extreme, because he did tend to write out every cymbal and every drum in the music. But, after being there awhile, I guess there was enough trust so that he didn't feel like he had to write and specify everything anymore. For seven or eight months, Ralph and I played together. Ralph left and then it was just me. Soon after that, there was a trust that developed, not just with myself, but with the whole band. The writing wasn't nearly as detailed as it had been in the past. The stuff was still as tight as ever; it wasn't as if things started falling apart. So, by the end of that period, Frank would pretty much just say what he wanted and we would play it. If it was a long chart, he would write it out.

Patrick Wilson: Ruth Underwood was in that band then, right?

CT: Yes. That band was Ruth, George Duke, Tom Fowler (Bruce Fowler was in and out), Napoleon Brock was the lead vocalist, and a cast of thousands changed around that nucleus during the time I was there.



PW: How would you characterize differences, if any, between Phil Collins and yourself?

CT: Well, one of the biggest differences is that Phil is very self-taught, so he figures out pretty unique ways to get things done. Being as English as he is, I don't think Phil would ever live over here, though he loves it – it's not quite British enough over here for him. But his players are pretty much American. That's what he gets into. But, because his background is so different, the playing comes out real unique. There's an old Genesis tune called "The Carpet Crawlers" which is a real English-type ballad and the way it was played was one of the most unique things I had ever heard. I found out later that he was trying to play it like a Phil Spector tune. He had castanets and the whole bit in there. But it didn't come out sounding anything like that. So, you get things like that where you use incredibly unique rhythmic patterns and other methods of arranging, which is his interpretation of American playing.

PW: Stewart Copeland mentioned at his PASIC clinic that one of the big attributes of acoustic drums is the fact that they are a visual medium and, for this reason, they will always be around. It seems he is not too interested in electronic drums. How do you react to this?

CT: I look at what sounds best for the situation. Music is real changed now; it just doesn't sound the way it did a few years ago. There are times, it seems to me, that electronics fit better because everything else is so electronic. I've heard things where it sounded so

perfect with electronic drums that I'm not so sure acoustic drums would have fit. In fact, a couple of things that I tried on acoustic drums in rehearsal for one of Phil's tours just didn't happen. It just was not the right sound – there was no getting around it. So, as a result, I tend to play one kit at a time. I'm not really crazy about combining Simmons toms with my acoustic drums.

PW: How do you feel about programmed drumming and drum machines?

CT: Well, I think it's a great toy that has gone wild. It's a case of the robots winning. I don't ever like it when people are out of work because of machines – though I do a bit of writing and producing, and tend to lay tracks down with drum machines because I'm doing the engineering back there as well. It's a lot easier for me to do that than have to go back later and put drum parts in. And there are some things you can conceive of that would be so difficult to do live that you *can* do with a machine. Sometimes it's worth it. A lot of the records I hear that sound like one person did everthing, for the most part, turn me off because most people can't do everything that well. You have a few cases where people can do it, get away with it, and it sounds wonderful. One of Stevie Wonder's early albums was the first real proof of that that I can remember. He's a great drummer, a superb keyboard player, and with keyboards these days you have every sound at your disposal. So, he pulled it off pretty well the first time he did that. But I keep hearing these things that are so obviously the product of some producer or some artist and I have to really wonder where it's coming from. If it's coming from greed, because they just want a bigger chunk of the money, I think they're way off base and out of order. But, in the case of somebody who really is that brilliant and really hears it that way – and can do it in a way that nobody else could actually do it – then I suppose it's justified. I don't like it when producers won't even consider calling in a drummer just because they can get a machine to do it. But a lot of music is so dumb that it doesn't require much thought anyway.

PW: Have you ever been called by a producer to program a drum machine?

CT: No, but that *is* happening now which is kind of nice. As a result, you can hear a distinct difference in the way that music is sounding these days, too. All of a sudden the drum machine programs are incredible on some of these records. In the beginning stages only keyboard players were being called to program drum machines because they were familiar with sequencing and the whole bit. I guess a lot of egos got fed, but I thought the quality of what was coming out was really poor. Now I know of a few studio drummers who have made it a point to own at least a couple of drum machines, usually a Linn and DMX, or something like that. Those are the two more happening sounds with producers these days. But then – who knows – next week they'll probably be all different anyway. There will be some new machine out that will put all the others away. As far as being hired as a drum machine programmer, the guy's still making a living, he's putting his years of experience to use by working out the program, and I can live with that pretty easily. We have been using drum machines on stage with Genesis for the last four years, at least. Usually it's just used as percussion while I'm playing. In some cases the song is actually written around some sort of drum pattern. Phil will do the same thing when we're doing an overdub. I'll often program a rhythm that I really like so that I'm free to sit there and overdub with the keyboard or sing a melody into a mike. A lot of times I'll do it that way. Usually it's because I'm in a hotel room and couldn't get the drums down if I wanted to. When I'm at home I tend to go in the back and put down various drum tracks, different kinds of fills, and write from that. It's definitely a practical invention, for sure. I don't know, I'm not so sure this is not going to all turn around. It wouldn't surprise me if five years from now drum machines would be obsolete – like there will be this new, "in" sound, *live playing*.

PW: I was told that one of the new things often done in the studio is to take acoustic drums and really open up the sound, letting them ring with a lot added echo.

CT: Yes, that is new in a way, but it's the way the Europeans have been doing it for about the last ten or fifteen years. I stopped muffling my drums years ago. I guess I was sort of intimidated the first few times in the studio: I mean, you want to please, you want to be called back and you want to be easy to work with. But now sometimes I just have to dare to assert what I know is going to work better. And I try not to say anything if I'm not real sure. But, if I am really sure and know that a certain thing is going to work better, I just have to assume that I've been doing what I've been doing longer than a producer or arranger has been doing my thing. And sometimes I'll dare to speak up, and, for the most part, it has always worked out for the best. If it would turn out that you were to do that too much and they were bad ideas, then you'd sort of lose whatever credibility you have. I hate dead drum sounds – never ever liked them, really – but you just go along with what the sound is for awhile, until you are confident enough and dare to persist in doing it your own way.

PW: When you're not on tour and you're at home relaxing, what kind of music do you like to listen to?

CT: Quite a wide variety. I try to cover as much ground as I can. I'll listen to what's on the radio, just because I really feel I need to know what's there to stay abreast of the market. What I listen to for my own pleasure tends to be a little less commercial. Lately, I've been going through a real change. When I *am* writing, I don't listen to very much other stuff at all, mainly because I tend to lose my train of thought on what I'm doing. (I tend to hear a concept for a whole thing, which I then like to pursue.) And you're bound to be influenced by what you hear around you. One of the big terrors in any-

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body's mind who is trying to write is, I guess, hoping not to hear and subconsciously absorb somebody else's melody, put it out, and get sued for it. And you have to be aware of that kind of thing. I like exotic stuff. I like ethnic things, like Brazilian and African music. I'm a little burned-out on fusion, actually. That is hard to say because I played with some really good bands in Baltimore back in the '60s. What we were doing then – which is all of a sudden now known as fusion – I guess was pretty progressive for the times. But if you're in Baltimore, who cares? That's the kind of city it is. And I've been fortunate enough to play with some amazing players; I've been really blessed that way. So, now I'm finding you have the same old fusion thing and I don't really want to hear it anymore. If it's fresh, great – I can't wait to hear it. If it gets back down to the marathon solos – "I can play more notes than you can" – I'm not very interested in that at all these days.

PW: As far as drumming is specifically concerned, who were your influences?

CT: When I was growing up, the first influences were Max Roach and Elvin Jones. As far as I was concerned, those two had it covered. There weren't many other people I listened to. In the beginning I did listen to a lot of jazz, because jazz was the only thing I really made an effort to learn to play; it was what I really wanted to hear.

PW: Did your folks have any kind of musical background?

CT: Not really. My father died when I was real young – like four, something like that. I was told he was a good drummer, however, he never played professionally. My oldest brother was an amazing rudimental drummer. He was in demand in Baltimore with all the local drum corps. He never got a drum kit and never went professional. I remember when I brought my first snare drum home from school to practice on and was trying to learn to play a roll. He just picked up the sticks and played a perfect roll. I know he hadn't had sticks in his hands for twenty years, yet it was still there.

PW: Did you ever get pretty heavily into rudiments?

CT: When I was in the ninth grade, as it turned out, there weren't enough kids in the school to make up a whole band, but I still had band in my schedule. We had a couple of those N.A.R.D. solo books. For that whole year, every day that I went to band, I just went through the books and really tried to master each rudiment and read everything. It turned out to be one of the best periods I had because, actually, I was already doing gigs then. The summer before that I had started doing gigs around town. I worked steadily all through the rest of that school year. I was always playing at least three nights a week, sometimes four. A combination of that with this heavy rudimental thing – I really blizted in on it that year. I think it definitely helped a lot, and it created a lot of good habits. Even when I practice now, it's pretty relentless. I didn't have a private teacher. The band teacher's main instrument wasn't drums. But I had gotten a good enough handle on the rudiments to where I pretty much knew the trouble spots.

PW: When you are not on the road, how much time do you spend practicing, working out your own projects, writing, and so on?

CT: I'm not really good at routines. No day tends to repeat; when I'm home, family really is a bigger priority than music, anyway. I tend to try to work building the day musically, but at least a couple of times a week I try to get in a real serious practice session, really going for it. Often I have tracks to finish so I'll have people coming over at various times. I'll be back there with the sequencer myself putting down the basics and have people come and play around that. But there are times when I occasionally do demos, back up other friends who have helped me with my stuff. However, I really do need to start budgeting my time more efficiently because May is going to come around real quick, and then it's time to leave again and go on tour. Here, I have certain goals I try to set for myself, and I've been averaging about three or four hours a day working on music – *averaging*, which means that some days it's a marathon and on others I never go back there. I want to try to average a good consistent six hours a day, bringing in musicians when they're available. I got enough toys back there that when musicians aren't available I can go and work. I can play keyboards to the point where I can get what I'm going for, but I could never do somebody's gig on keyboards, though my own stuff I can pretty much pull off.

PW: When did you first use electronic drums?

CT: I first used Syn-drums about '78. It was on the second tour with Genesis that I actually used them, I think. I eventually got burned out on them along with everyone else. (There was too much going on with those.) Simmons came back and the quality of sound was actually much better. I didn't play with Simmons 5's because I just hated the playing surface.

PW: Because they were so hard?

CT: Oh, yes. I play real hard. When I'm doing concerts, I really go for it. I just didn't care to have to make the adjustment so as to be playing as hard as I could and then reach over and just tip this thing or break my arms. But I was actually using it. Phil comes up with some pretty outrageous sounds in the studio. The only way to duplicate some of that live was with the Simmons. I was able to pull it off by triggering certain sounds, mainly from the snare drum. During this last solo tour of Phil's, I played a Simmons 7 kit on three or four tunes in the show where that sound was really needed. I tried the regular acoustic drum in rehearsal, but for certain sounds it just didn't make it. We needed that electronic sound because all the other sounds around really called for it. When Phil recorded his last album – between all the stuff he does to acoustic drums – he used drum machines quite a bit and, in a few cases, he used machines to trigger his sounds as well. There was just no getting around it, which I kind of enjoyed because, for me, electronic gear gives a real different approach: it definitely makes you play different things. You hear it a different way, which is kind of nice. I don't think there will ever be the danger of one replacing the other. I don't personally see electronics replacing the acoustic, though it *has* almost happened with keyboards. You just don't find acoustic piano anymore, now that the Kurzweil synthesizer is out. Now that sound can be simulated, and you don't have to carry a grand piano on tour or trust that you're going to get a good one every place you go. I don't think it's going to get to that extreme with drums. Who can say – never say never –, but I'd be really surprised. Electronic drums do have their place, and because everything is so recording-oriented, it is really natural to play them: you just plug something in and get a great sound in an instant.

PW: At his PASIC clinic, Stewart Copeland was having a few problems getting his Fairlight synthesizer to work properly. Do you believe electronics may cause too many problems in live situations?

CT: That is the nature of electronics. It's funny, that comment you made about him not really wanting to get into electronic drums – I find that a little bit inconsistent. If that's the case, you use a live rhythm section, you don't take a Fairlight everywhere you go. I don't really understand the logic there. It would have been simple for me to sequence a bunch of stuff at my PASIC clinic, especially since it was an electronic gig. I loved the fact that they allowed me to have a rhythm section there, even though I had electronic drums. I don't know, I guess each of us has to do it his own way. I personally never want to be left behind. I've never been a purist. The only thing I'm a purist about is that if you're going to be into anything, make sure you play well. I don't care how much gear you have, if you can't play, then it's weird to me. I have Tony William's new album, and love that he's playing straight jazz and using a drum machine and electronic drums on it, which is kind of fresh – I mean, certainly nobody has done it that way before. So, there's definitely room for lots of stuff but, at the same time, you have to watch out about getting carried away, too. You can definitely take anything to an extreme. Like Bozio, he had

Chester Thompson

the electronic thing so down that it was ridiculous. Now, all of a sudden, he's gone *all* acoustic, like he's burned out on the electronics. Apparently, it's all acoustic now, he's gone completely full circle. I like it if you have access to both and try to use whichever is better for the time.

PW: How do you approach rehearsing for a new Genesis tour?

CT: For the most part, when I'm learning the material I try to learn it exactly as he recorded it. A lot of times, things sound one way but when we actually get there I have to ask, "How did you do a certain thing?" I see how the sticking was and get that much closer to what he did. Then, there's a natural process whereby my own feel and sound tend to become more and more present as we play the music more.

PW: Do you actually ask about stickings?

CT: Oh, sure. There are always several ways to play the same thing. Each way you stick it, it's going to sound different. The way we hit the drums sounds different, anyway. In some cases, I feel like it is my job to relate to what he did. That's what I'm there for. The clearer I am of that, then the more the natural process of when I come in will be in keeping with what needs to be there. I really respect his playing – his decisions of *what* to play. He's really happening that way; he's definitely one of the more musical drummers around anywhere right now. Because he turned out to be such a good singer, I guess that sort of gives it validation. It's not like it is a drag to do it the way he did it.

PW: How do you avoid getting burned out playing so often?

CT: I found out while I was working with Zappa that if I don't have my own projects going, it's crazy. When I first played with him I didn't know anybody out here, so I didn't know where all the jam sessions were, and didn't really live anyplace where I could call up a band. Now, I call people over to just jam sometimes. And I found out then – as wonderful as it was to learn to play the Zappa book – that I had reached a point where I didn't want to play heavy *all* the time. Sometimes it's nice just to sit back and groove instead of never being able to fully relax because every other bar is going somewhere else. There were off moments where we jammed out on stage, but for the most part much of his stuff is pretty intense. I've learned since then that it makes me much more effective to work with someone else if I've got an output. It helps to really push to have something else to work on.

PW: In contrast to that intense situation where you always have to think ahead, I'm sure that there are some tunes where you really can relax while on tour with Genesis, and, maybe, having played them over and over, after a couple months they sometimes get stale.

CT: Yes. I really do have to make a distinct effort, no matter what is going on or how little I have to do, to play each tune the best I can play it. It can happen very easily, when I have too little to do that my mind wanders. I try to develop a discipline: When I catch myself thinking about something at home or something that's got nothing to do with being on stage, the moment I'm aware of that, I tell myself, "That's not what we are here for, let's play it one bar at a time," and I stay with the song and really try to play the doggone thing.

PW: What are you working on at present?

CT: The main thing I'm trying to do right now is accumulate enough material to go ahead with one album deal. I'm almost there; I definitely have enough for a good demo. But, because of what I observed other people go through, I would like to have a little more than just that. I'd like to have enough to choose from when I actually get to the studio. I'm writing most of what I'm going to use. At the same time I'm listening to, playing, and writing other songs as well. For me, the whole challenge of making records – the idea of what goes on from beginning to end in actually getting a record out – kind of fascinates me. It's something that, apart from just playing on a session or whatever, I've never been a part of, that is, with any say, though I've done some producing in Europe. I produced a German group over there, which actually turned out to be quite a disaster. We got a great track, got a wonderful sound, but it was a horrible song. And I knew that when I went in. I thought I'd try it, but as it turns out, if you're not convinced, then you shouldn't be over there.

It's really interesting. I hear a lot of young guys now, and these cats are incredible. I must say, sometimes I wonder if I've lost the sort of lean, hungry thing. My priorities have changed so drastically, it's like I really try to get somewhere with the instrument or the art, and that's all that matters for the most part. And right now my family matters more than any of that stuff. It's pretty weird because the whole thing has kind of shifted: it's more fruitful than it's ever been. I can't say that I work any less, but my attitude about work is certainly a lot easier, I guess, after the Weather Report *Black Market* album and the Mothers *One Size Fits All*. There were a couple of others I was really happy about, one being with Freddy Hubbord called *Love Connection*. I got to play one tune on it, with a Brazilian guy named Hermeto Paschoal, which turned out really well. And those tended to claim there's nothing else to prove after that. I just had fun playing.

PW: Is there any other advice you can give us about the business?

CT: The only thing I would add is that I'm finding out more and more that how you play isn't everything. As far as aiming towards success as a player is concerned, it's almost like you've got to find some point where you decide to become successful as a person. When your, sort of, "humanity chops" are happening, I don't know if your playing gets better or you just get more rewards because you're more pleasant to be around. That's been one of the main lessons I've had to go through. The family sort of keeps you in balance a bit. You're never allowed to come home and feel like a rock star, that's for sure. I don't ever feel like a rock star, anyway, but it always blows me away when I run into people who actually look at it that way: "You're a rock star." What? I gotta practice man, get out of my face.

Patrick Wilson *is a clinician, performer, and composer living in Los Angeles. He is an associate music editor of Alfred Publishing Company, Inc. and frequently writes for music periodicals, including* Percussive Notes *and* Modern Percussionist.

Peter Magadini – an interview

by

Emery E. Alford

Emery Alford: To begin with, many of us would like to know something about your background. Where were you raised? And could you tell us about your early musical training?

Peter Magadini: I started my musical training in Palm Springs, California, in the band program, when I was in the fifth grade. There were twenty-five drummers, twenty-five trumpet players, and a few other instrumentalists. The next year in the sixth grade, there were six drummers, and by the time I was in the seventh grade, I think there were only two of us. But that's when I started and I have been playing ever since.

EA: So it was your traditional school band, snare drum, learning-the-rudiments kind of an upbringing?

PM: Yes. A lot of parades and football half time shows.

EA: When did you first become interested in the drum set?

PM: I started playing drum set in high school, when I was about sixteen or seventeen. I was in Arizona at this time, in Phoenix, and was lucky to have probably one of the finest teachers I have ever run across, Don Bothwell, who is still teaching in Arizona at Mesa Community College. He not only got me interested in playing, but he was such a good teacher that he got me interested in teaching at the same time; as he got busier with more advanced students — and he had some good ones — I started taking some of his beginning students. So as I was studying, I also began my teaching career. Little did I know then that it was going to be a big part of my life.

EA: So Don Bothwell was an influence in some way.

PM: He was a *major* influence in my career: he actually made me a drummer.

EA: Who were some of your early drum set idols and who would you say most influenced your style of playing?

PM: Well, there are a lot of people that I really like. But I guess some of my early favorites would have been: of course, Buddy Rich; but I also liked a lot of the more subtle players — I got hooked on Albert Heath of the Heath Brothers (Jimmy Heath, Percy Heath, and Albert Heath), for instance. I saw him several times in Phoenix when he was with the Jazztet and I loved his touch. He was never a flamboyant player, but he always played so well with an ensemble. I also liked Shelly Manne, still like Shelly Manne. Then I started getting into Philly Joe Jones. And Max Roach has been a big influence, especially his style of playing. I think my all-time favorite drummer, if I have to name one (and I have liked many) would, I guess I'd have to say, be Elvin Jones.

I went through formal academic training at San Francisco Conservatory, where I got my bachelor's degree, and at the University of Toronto, where I earned a Master's degree and studied with John Wyre, of Nexus. I had a wonderful teacher at the Conservatory, Roland Koloff, who is now the timpanist of the New York Philharmonic — at that time he was with the San Francisco Orchestra. I have always maintained that excellent teachers can make an important difference. (The hard thing is to find the excellent teacher.) And study is absolutely essential for some of us. It was for me, because I wasn't growing up in New York City, I was growing up in Phoenix,

Arizona. Then I went to New York City in one big leap, where I studied with Roy Burns; I wound up in San Francisco and subsequently LA, and then Toronto.

EA: You told me earlier that you had been playing be-bop the last couple of weeks. And you have done clinics on fusion drumming. Do you have any style preferences?

PM: Well, once you play jazz and get known as a jazz player, people put that label on you. You don't put it on yourself.

EA: Do you mean that one gets pigeon-holed?

PM: Well, it's not so much that, but that jazz is an art that requires a certain amount of dedication and time, and a certain amount of flexibility. I have always maintained that some of the best drummers we have ever known have been jazz drummers, even though we hear them in other contexts. And many of the drummers we hear on records today are also actually jazz drummers doing something else. But I do have a style, I think, and it has taken twenty years to develop. It's not really a preference any more, I would call it just a style. I think people know how I play (maybe more so than I know about myself) and they are going to call me what they want. But I have played with *many* diverse artists and groups, and as far as preference goes, I suppose I enjoy jazz more than anything else. But I do enjoy all the other things I do as well.

EA: How then would you characterize your style of playing?

PM: I would hope that musicians who play with me feel comfortable with me, and that whatever I am doing at any moment fits right in with what they are doing. In that way I guess I am sort of a chameleon. As far as a style of my own is concerned, I would say this: if I am in a situation where I am playing a drum solo with a group, or

am otherwise expected to shine, I would like to consider myself an essentially adequate technician with a lot of musicality.

EA: You have had quite a diverse background, which in a sense makes you a fusion drummer. Can you tell us what fusion drumming is?

PM: I got interested in the concept out of necessity in San Francisco, where I was really primarily playing triplet jazz (or be-bop jazz, or jazz swing, or whatever label you want to use). Noticing that with changing times people were becoming interested in drums for other reasons than why I was interested in them – as was true of music in general – I began, out of necessity, to change my ideas about what I could play and still be able to play with very musical performers. A lot of us were going through this same turmoil. I think Jack De Johnette was one of the first drummers I heard play (and Tony Williams, too) wide open jazz – playing with the freedom of a jazz player, but with some of the restrictions of eighth-note music.

Back in the 60's, these guys were really paving the way for what I consider to be fusion. But I really think that now this idea of playing fusion drumming or playing in a fusion style is very creative because we are not locked into anything. Fusion really incorporates the jazz artist who has a knowledge of Latin and rock and has learned how to apply various ingredients in such a way that what comes out is an individual sound – an individual style – and at the same time, one that blends all these rhythms into a really new kind of jazz.

EA: Many young drummers become infatuated with the drum set and often restrict themselves to only one musical style. Do you think this is wise?

PM: Well, of course I have to say that many young drummers are not thinking of what is wise. A young drummer is glad to be involved, and feels he is doing something special. I like young drummers and I encourage them, as long as they are interested and serious, I don't care where they start from.

EA: What is your philosophy about relating the drum set to one's total percussion training?

PM: I went through a period in my life when I really did not know if I was going to be a full-time drum set player or a full-time symphonic percussionist. At a certain point I realized that I really couldn't give both 100% of my time, that it would have to be mostly one and only sometimes the other. However, studying total percussion has definitely made me a better drummer. It is my view that if I hadn't studied with such fine teachers, and been involved in playing with symphony orchestras and contemporary music groups, I would very possibly not be as knowledgeable today about my instrument as I am.

EA: That is a very good point. Let me ask you something else: You have had quite an arsenal of cymbal sounds available to you. What types of cymbals do you use, and why?

PM: I have a fairly representative collection of cymbals, but I do have my favorites, depending on with whom I am playing and in what situation. Generally, I play a 20" ride with three rivets in it, a pair of 14" New Beat hi-hats, a 17" light crash cymbal, and then, on the left side crash ride, I alternate between a 19" special selection Zildjian and a K. Zildjian that I bought about fifteen years ago.

EA: I often judge stereo recordings and loudspeakers by their reproduction and definition of the cymbal's "highs." In the recording studio, many set players will use either smaller or different cymbals from their regular set or will tape their cymbals and drums and let the engineer sweeten the sounds. What do you do in the studio and what problems and/or insights can you give with regard to getting good and true cymbal sounds on tape?

PM: A lot depends on the engineer, and whether he knows how to record cymbals properly. Once that problem has been dealt with, in

my case I try to get the cymbal sound that I like for whatever particular studio I am in – that is, what my ear tells me fits with the sound of my drums in that particular studio. When it sounds fine with me, that's what I go with.

EA: Even if you have to use tape?

PM: Yes, even if I have to use tape, and sometimes I have to (it depends on what kind of music I am playing). Sometimes I'll use tape if I want the stick beat in particular to come out. Or I might use some tape just to take off some of the ring; I get a little more percussive sound that way. I use Regal Tip 3A wood tip sticks.

EA: What about the rest of your set? What size set do you use and how do you tune your drums?

PM: I have three sets. I have a big seven-piece natural wood set that has pin-stripe heads and dead-ringers; they are not really dead-ringers (mine are made by Drums Only in Vancouver), but have the same principle as dead ringers. The seven-piece set has extended tom-toms and is a fairly big set for me, with a 22″ extended bass drum, 22″ × 16″. Then I have a small five-piece set, sort of a standard maple shell. And I also have a four-piece set that I have had a long time and I take out when every other set is tied up.

EA: Do you have a studio set?

PM: I have one set that stays in the night club I have been playing in for the last year, and it stays there all the time. Then I have a studio set, and also an emergency set.

EA: What do you think about the sets that employ the double-bass drums, and how does this affect your concept of the hi-hat?

PM: Well, I don't play double-bass drums so I don't think much about them. I do think that today's drum market is encouraging a lot of drums, the more the better. As far as the art of playing the drum set goes, if drummers want to use a double-bass drum set sometime later on in their careers, that's fine, but I think everyone should learn to play on the basic drum set first.

EA: I heard Joe Morello respond to a similar question several years ago by saying, "I haven't learned how to play one yet." I would agree that drummers never get enough single bass drum technique. In fact, most drum set players have good or better hands and snare drum technique than they do feet technique. Do you have any ideas for developing independent bass drum and hi-hat techniques?

PM: I use the Chapin *Independence* book, Volume 1, in my teaching, and try to start as many as I can with the bass drum. I go about this in four ways: I have students play the exercises as written, with the hi-hat on 2 and 4; then the exercises as written, with the hi-hat on all four, next, the exercises as written, but with the hi-hat playing the bass drum part and the bass drum playing all four; and finally, I have them play the solo sections in that book hand-to-hand, as if it were a drum solo around the set. (In other words, they are no longer playing the ride cymbal.) And after they have finished reading the page, I always ask them to continue improvising. It is one thing to play an exercise, but the mind doesn't turn an exercise into music; only *you* as a player can turn music into music and you have to work at that just as hard – or harder – as you do going through a book. So a book is okay to get started, but if you don't do anything with it, then you really have some useless knowledge which is not going to do you any good.

EA: One of your books for the beginning drumset player discusses playing polyrhythms. Would you briefly discuss your ideas, for instance, playing against four, and how you break that down?

PM: My books with Hal Leonard, *Learn To Play The Drum Set, Volumes I and II,* are my teaching method condensed into book form. The books on polyrhythms, *The Musician's Guide To Polyrhythms,* were written in 1965 and 1970. These deal with quarter note triplets, which is 3 against 2; I elongate this to make it fit a bar, 6 against 4. Take the six quarter notes, and once you have gotten that, you subdivide into eighths, triplets, and sixteenths. Each book uses that with the respective rhythms of 6 against 4, 5 against 4, 3 against 4 (in Book I). Book II deals with 7, 11, and 13; 11 and 13 being dissonant – impractical – but it finishes out the theory, whereas 3, 4, 5, 6, 7, and 8 are the consonant polyrhythms; 3 against 4, 3/4 to 1; 4 against 4, 1 to 1; 5 against 4, 1 1/4 to 1; 6 against 4, 1 1/2 to 1; 7 against 4, 1 3/4 to 1; and 8 against 4, eighth notes being double time.

EA: I know that your performing and private teaching schedule is quite full right now. What are your plans for the future and what goals do you hope to attain as a drumset performer, and percussion educator?

PM: One of my goals is to really try to help young drummers come to understand the best way for them to learn how to play music. In this business, there are many charlatans who go around professing that they know what is right. A lot of young players suffer in such situations. They want to play so badly, and they may have some talent, but a lot of times the teacher doesn't have the talent – the student

does – and the student's creativity and enthusiasm are stifled in the process. I had that kind of an experience once at a university, when I was eighteen years old. The percussion instructor, who had never played in his life, told me that I should give up playing, that I would never make it. From that day on, he charged me up! (Maybe in this respect he was my best teacher, I don't know.)

I decided one of my goals in life was to be considered a good musician. That is my most important goal. But secondly, I want to help other young musicians who want to do it, to show them that drumming is something that takes a lot of work, but that there is a lot to be gained from it. Regardless of whether you as a player become a full-time professional or not, if you get a chance to experience the love and beauty of playing music, you will have something that lasts forever. Playing drums should never be something you hate to do, and similarly someone – whether it be a teacher, other professional, or peer – should never make you feel that you are not worthy of being a part of the scene.

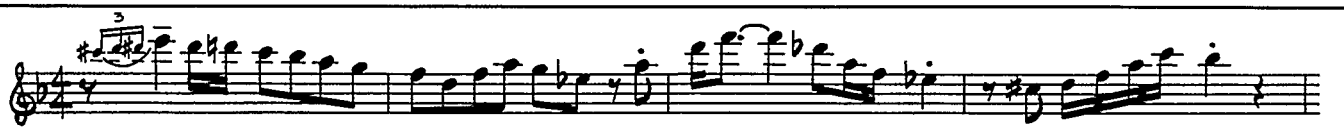
Michael Rosen, Professor of Percussion. Formerly principal percussionist with the Milwaukee Symphony. Solo recitalist and clinician in U.S. and Europe.

Melodic Transcription for the Drum Set

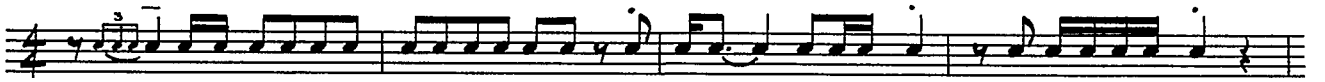
by

Jack Mouse

In this article, I would like to suggest a different approach to solo transcription. Rather than transcribing another drummer's solo, transcribe a solo by a horn player, a pianist, or any other pitched instrument. The exact pitches need not be written out, only the rhythmic patterns used by the soloist. For example, here is a four-bar excerpt from tenor saxophonist John Coltrane's solo in "Moment's Notice":



Rhythmically transcribed, it would look like this:



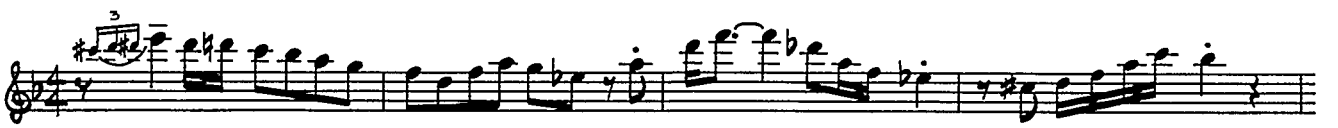
By rhythmically transcribing a melodic solo, the drummer gains an awareness of the rhythmic language of the idiom, be it jazz, rock, Latin, or other. Many younger drummers sound too rudimental or "marchy" at the drum set. This characteristic comes from the natural tendency to use rhythms which are most familiar. Beginning drummers often acquire rudimental drum training prior to playing the set. The progression from one to the other is all well and good, but rudimental snare drum rhythms – *i.e.*, march rhythms – only enhance the *technical execution* of the rhythmic styles required for playing the drum set. What is needed, instead, is for drummers to use the same stylistic rhythms as other improvising instrumentalists. By transcribing melodic solos, we become more aware of the rhythms used by the soloists and we begin thinking more musically and less "drumistically." We also become more melodic and lyrical in our approach by applying these rhythms to our own playing.

Let's look again at the transcription. First, play the rhythmic transcription several times on the snare drum for rhythmic accuracy. Note how it feels to play the rhythms. Sing the rhythms. Next, on the drum set, treat the transcription like a "lead sheet" or a written melody rather than as an improvised solo. How will you accompany that melody? Which rhythmic figures will you "catch" and how will you set them up?

Great improvisers possess unique rhythmic, melodic, harmonic and textural characteristics which continually appear in their solos like musical signatures. For this reason, it is advisable to rhythmically transcribe several solos by the same artist. The artist influences other players who may assimilate some of his distinctive characteristics. For instance, many jazz musicians have been influenced by the style of John Coltrane; that is, along with their own signature characteristics, they also use many of his. By studying Coltrane's rhythmic style and learning to play transcriptions of his solos as lead sheets, you will be able to accompany in a more effective and sensitive manner. Remember that the drum set is essentially an accompanying instrument; that is, most of our time is spent as accompanists rather than as soloists.

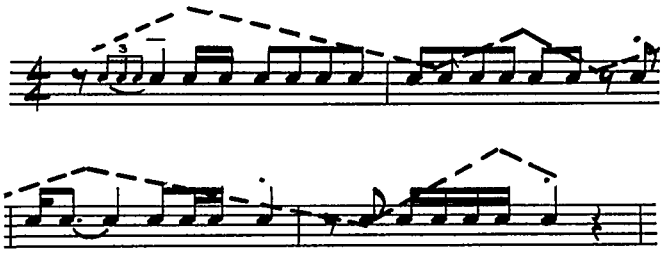
Now take the rhythmic transcription again and play it as a drum solo. Use various combinations of drums and cymbals. It is important to achieve the same feeling as the recorded soloist. Listen for dynamic contrasts, and for agogic, tonic, and dynamic accents. Be aware of the note values and their durations. For instance, in the first bar of the transcription, the "& of 1" is a long sound, as is the & of 1 in the third bar. Remember that on the drum set we have *long* sounds (cymbals) and *short* sounds (drums).

Also keep in mind that we have *high* sounds and *low* sounds, and that by using these correctly we can emulate the melodic curve of the solo – *i.e.*, whether the line is ascending or descending, whether the melodic curve is smooth or angular, etc. You might even want to illustrate or sketch the melodic curve. Listen again to the recorded solo. Let's look once again at our four-bar example:



A graphic illustration of the melodic curve would look like this:

Now, superimpose your graphic illustration over your rhythmic transcription, using a dotted line. This will further assist you in combining all rhythmic and melodic elements of the solo.



It has been my experience that by applying the approach to melodic transcription outlined here a drummer can become a melodically, rhythmically, and texturally more interesting player. Beyond this, I have also found that the approach aids a drummer in becoming a more sensitive musician, both as an accompanist and as a soloist.

Jack Mouse *is the author of* Building Drum Set Independence: A Stylistic Approach to an Advanced Level of Performance, *published by C. L. Barnhouse and Company. He is a staff clinician for Yamaha Drums and is in the jazz and commercial music department of the American Conservatory of Music. Mouse plays with the Bunky Green Quartet, the Chicago Jazz Quintet, and the Janice Borla Group, and is also on the faculties of the Clark Terry Great Plains Jazz Camp, the Kistner Jazz Clinics, and the Saskatchewan School of the Arts Summer Jazz Camp.*

An Approach to Big Band Drum Set Reading

by

Tom Morgan

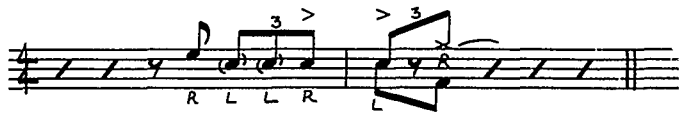
The art of reading and improvising simultaneously is difficult for the inexperienced drummer. Unlike a horn player, the drummer must do more than reproduce the notes on the page. The drum part is simply a sketch of what the rest of the band is playing. The drummer reads this sketch and sets up the band figures by playing the appropriate fills in the appropriate places, maintains the rhythmic interpretation, and reinforces the ensemble's time and phrasing.

Often it is the band director's task to teach the drummer to read drum charts. Unfortunately, when the music is passed out and the band begins rehearsing the drummer usually gets little instruction and is expected to figure it out for himself. What is needed is a systematic approach. Of course, nothing can take the place of listening to as many of the great big bands as possible. But along with extensive exposure to the style, I have found the following exercises very helpful in getting the concept across to the young drummer. These exercises must be practiced with special attention to tempo (starting at a quarter note = 40 and gradually increasing the tempo) and dynamics (playing the figures softly as well as loudly).

An effective way to begin is to teach the drummer two basic fills: one for setting-up and accenting long notes; and another for short notes. This will give the drummer a starting point, as well as help to develop the concept of blending the sounds of the drum set with the rest of the band. The idea is to use long sounds on the drum set to back up the more sustained notes of the ensemble, and short sounds to accent staccato notes.

The basic long-sound fill could be written as follows:

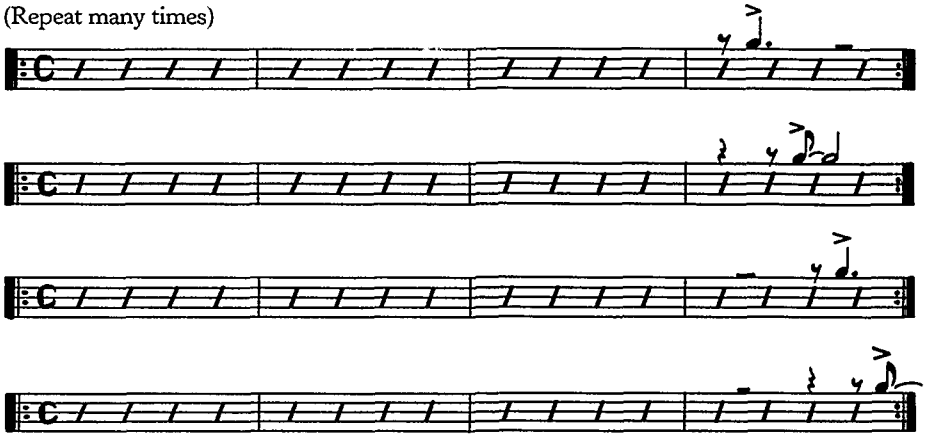
"Long Sound"



The two accented notes are usually played as rim shots. The horns should be able to key in on these two notes – using them to accurately find the upbeat on the "and of two," which the drummer will accent with the bass drum and crash cymbal. In contrast, the two notes in parentheses are to be quite soft (ghost notes). They will hardly be heard at all. Their purpose is to give the fill a rhythmic flow and to ensure that the two rim shots will be placed correctly. The first note is played on the tom tom.

With practice, this fill will begin to feel natural. Once the drummer can play the fill smoothly, it is time to put the figure into context. In the following exercise, the fill can be used to set up and accent each of the four upbeats. This can be done by playing the fill as written to kick the "and of one." Then simply move it over one count for each of the other three figures.

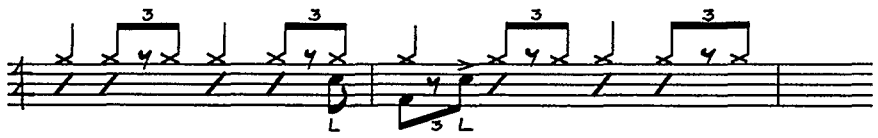
(Repeat many times)



Each line should be practiced many times until a high level of consistency is reached. The tempo and rhythmic interpretation must remain constant as each fill is being played. Every upbeat has a unique feeling and the drummer must become familiar with each in order to be accurate and consistent. Often an inexperienced drummer will turn the beat around after the fill by going back to time on the wrong beat. Time should not resume until the second downbeat after the fill. For example, if the drummer sets up the "and of two," he should not return to the ride cymbal until count four. This gives the long sound time to be long.

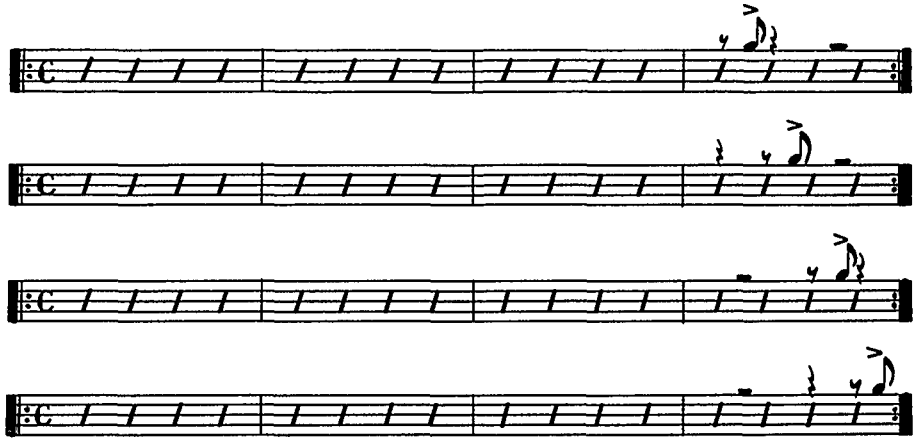
As the long-sound fill is being mastered, the drummer can also begin working on the fill which is used to set up short sounds:

"Short Sound"



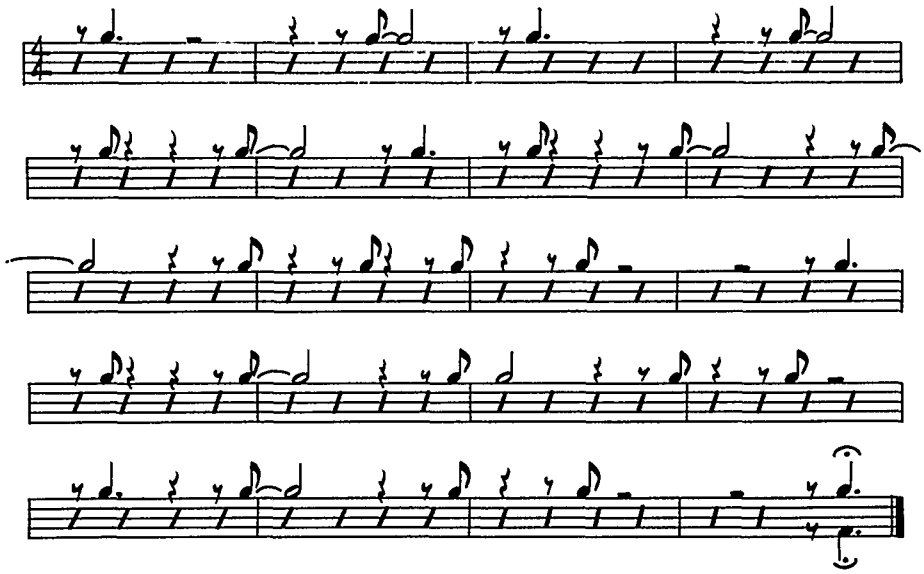
The first snare drum beat and the bass drum note are played softly. The horns will hear these two notes but the audience will not. The accented snare drum note is a rim shot which should occur at exactly the same time the brass play their short note. The ride cymbal *should not* accent along with the rim shot. This would produce a long sound instead of a short one. A rim shot alone, added to a short quarter note or eighth note played by the brass, will produce a percussive effect that is quite exciting.

Once the fill has been learned, as in the case of the long sounds, the following exercise should be practiced until the drummer is comfortable with the placement of each upbeat.



It is important for the drummer to look at the music as each fill is played. This way, the notes on the paper will be associated with the sound of each fill.

Once these exercises are played smoothly and musically, the drummer is ready to go on to the next step. This exercise looks more like a real big band drum part and combines both long and short sounds.



When this exercise has been mastered the drummer will have the skills needed to begin reading simple big band charts. Obviously there are other, more complex figures that will require practice and other fills which will need to be developed, but these are the basic concepts a beginner must understand in order to begin playing. With this foundation the drummer will be able to function effectively in a big band.

Tom Morgan *is on the music faculty of St. Francis Xavier University in Antigonish, Nova Scotia, where he teaches percussion and is a member of Jazz-X, the faculty jazz quintet. He received a Bachelor's degree in music education and a Master's degree in composition and theory from the University of Northern Colorado, where he was also a member of Jazz Lab Band I, under the direction of Gene Aitken. In addition, Morgan has had much experience as a free-lance drummer in both the Los Angeles and Denver areas.*

Percussion on the March

Jay Wanamaker, editor

Thom Hannum: "The Garfield Cadets"

by

Mark Ford

Thom Hannum is the percussion instructor and arranger for the D.C.I. World Champion Garfield Cadets Drum and Bugle Corps. His innovative approach to marching percussion and his recent M.Ed. thesis on marching cymbal application drew an invitation from PAS to present a clinic at the 1984 PASIC in Ann Arbor. I talked with Hannum after his clinic. Here are the highlights:

Mark Ford: Most of us involved in the field of marching percussion and drum corps are well aware of the success that you have had with the Garfield Cadets in the past two years, Thom. Could you fill us in on your background and on the musical activities that led to your recent work with Garfield.

Thom Hannum: My background in percussion really started through the drum corps medium. The first drum corps I marched in, the Crusaders, was pretty much a local, class B group. After three years, a group of us went to another corps, the Keystone Regiment, of New Town Square, Pennsylvania. (I was also with them for three years.) There were a lot of local corps in the area and we were tired of being second rate, so George Hopkins – who is now the director of Garfield – and some others from local corps, and I decided that, instead of competing against each other and beating our heads against the wall, we should see if we could get this thing to happen. We formed the Crossmen Drum and Bugle Corps, based in Westchester, Pennsylvania. I marched with the Crossmen from 1975-78, then taught there with Chris Thompson from 1979-82. After the '82 season, George Hopkins contacted me and invited me to work with Garfield.

MF: Most of the people who are teaching and writing successfully for drum corps did not pursue an advanced degree in music. What made you go on to do a graduate degree?

TH: To back up briefly, my involvement in percussion started solely with drum corps. Initially I had no intention of being a music major or of going to college. Then I attended Westchester State College, where at first I was a social studies secondary education major. (I knew I wanted to be a teacher.) As I had had no musical background other than drum corps, I figured I would join the band and learn how to read music. I then got into music and graduated with a B.S. in music education. George Parks offered me a teaching assistantship at the University of Massachusetts, which I accepted. Last year I finished my Master's degree and this year I am the assistant band director there.

MF: Today in your PASIC clinic you mentioned the term "marching ensemble" several times. The percussion ensemble effect with Garfield last year was a strong asset to the corps. Did Leonard Bernstein's *West Side Story* lead you to write in this style or have you been developing this concept for some time?

TH: There is a gentleman named Bob Gross (he also went to school with me at Westchester) who is a bit of a genius, and he had a lot to do with heading Garfield in the right direction. Fortunately our style of music lent itself well to taking it [*West Side Story*] in – for instance, we are now utilizing concert keyboard instruments and concert toms.

MF: So it was more adapting Bernstein's score to drum corps?

TH: Well, that is where the idea of concert toms came into play. But essentially, my thinking was that the Bernstein music is exciting and that we should do it; whatever the music calls for, we should see if we couldn't come up with the instruments, and go with it.

MF: You have just written a thesis, "The Cymbal: Its Standard and Special Use in Contemporary Marching Ensembles." It was evident that you used the cymbals in last year's show to their fullest potential – they were a phenomenon just to watch by themselves. Many marching ensembles haven't yet placed an emphasis on cymbals. What got you interested in this unique application to marching?

TH: In 1982, the last year I taught the Crossmen, the finals were in Montreal. One thing led to another and Rab Zildjian came to our rehearsal. I had met him through Fred Sanford, and he was kind enough to give us two pairs of cymbals. In return, I asked him if there was anything I could do for him. He said, probably not really expecting anything, "How about doing some R and D stuff and giving us a

hand with some of the sounds that are happening." So, after the season was over, I went to the Zildjian factory in Massachusetts and talked with various people at length. (I had been doing my thesis on snare drum technique, and ended up switching in midstream.)

MF: Then the Zildjian connection and the experimentation kind of went hand in hand?

TH: Yes. I had an endorser's contract from Zildjian, which basically enabled me to obtain whatever products I wanted to try.

MF: You talked today about comparing the cymbal line with the bass drum line. Tell us how you would score and relate these two sets of instruments.

TH: I guess it is common knowledge nowadays that bass drum lines are being written to play all kinds of eighth notes, split-sixteenth note patterns, etc. What I was trying to bring out is that the cymbal line, by comparison, should also not be limited to movement in quarter note and eighth note rhythmic values. We hopefully demonstrated some of this in the clinic today. But we have gone far beyond that into sixteenth note patterns. It may sound crazy, but we are actually experimenting with even more: the Garfield Cadets are going to play double beats (as with one surface on the other), and actually try to get some sort of a roll. It sounds crazy, but really is not – anything is possible, and I believe the comparison should be made. The rhythmic proficiency of the cymbal players should be on the same level as that of the bass drum players. (In other words, they don't have to be the cymbal players that are over there in the corner going crash-2-3-4, crash-2-3-4.)

MF: Garfield's cymbal line was very effective this past season. The rhythmic diversity and even the pianissimo effects projected well in the larger stadiums. You obviously made adjustments all season long in the overall phrasing and in the incorporation of the cymbals in the show.

TH: Definitely. And, as I pointed out today, I think one thing that is critical for softer sounds to make an effective impression is to follow through with the particular technique involved. This, precisely because it does draw attention to the fact that something is going on – indeed, it is the classic case of seeing it to believe it.

MF: What is in the future for you as a musician and as a drum corps instructor?

TH: As far as drum corps is concerned, now that I'm out of school, I'm trying to be a professional and making the money to pay the rent. There comes a point when one has got to realize that the drum corps profession is limited in what it can do from a financial standpoint, though it is definitely a lucrative field. But it is certainly prestigious – I guess prestigious is the word I am looking for – to be involved with a group like Garfield. In all it is a great experience. I don't think I would trade this for anything because from a musical standpoint I've grown so much as a musician on account of drum corps. I've learned about drum corps both as a player and as a writer, and that I wouldn't trade for anything.

MF: I think there are a lot of students in music with an interest in marching band and the drum corps scene who don't realize that there are not a whole lot of job opportunities in those fields. Both offer great experiences, but putting food on the table, as you said, is a strong consideration.

TH: It is, and you've got to try to make it. I think I'm getting to the point where I can; I have to make it work for me in terms of profession. So it may mean a little bit less time devoted to drum corps and perhaps trying to incorporate clinics into my schedule – that kind of thing.

MF: Do you do a lot of clinics?

TH: Clinics are picking up, which I think is good. I believe that the parameters for percussion – in this case marching percussion – are really endless and that it is healthy for people to take different directions, for example, as we did with our cymbal presentation. Secondly, I hope through clinics to get people to really understand and accept the fact that marching percussion is a legitimate performance medium. It's not that far removed from a concert situation, especially with the advent of the front percussion ensemble. In fact, it's so similar that, to some people who are not aware of this, it's uncanny. A lot of the better students who are involved in college programs now are doing both and definitely doing the marching percussion end well.

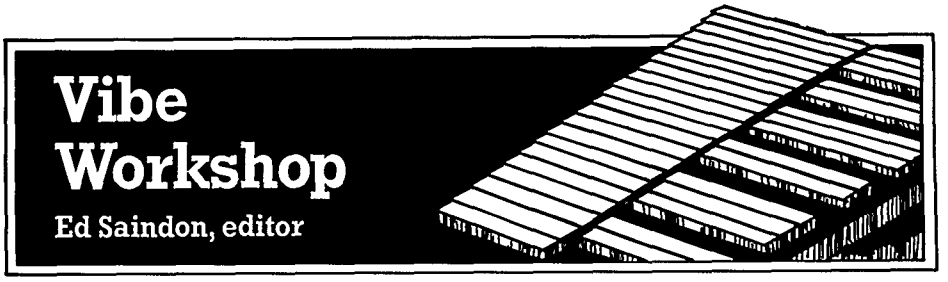
MF: One last point: You mentioned that your thesis on marching cymbal application may be published soon. I'm sure that many percussionists would like to read it. How may we reach you?

TH: Anyone who is interested in the topic can contact me at the University of Massachusetts. I will be happy to hear from them.

MF: Good luck to you in the future.

Mark Ford is instructor of percussion at Middle Tennessee State University in Murfreesboro, TN. He also presents marching percussion clinics throughout middle Tennessee and free-lances as a percussionist in the Nashville area. Ford received an M.M. degree from North Texas State University and a B.M.E. degree from East Carolina University.

Jay Wanamaker
editor
Percussion on the March



A Musical Checklist

In a musical presentation, there are many factors which are essential to the general make-up of a strong performance. First of all, what is viewed as strong or good and what is not about a performance may differ from one person to the next. Depending on one's musical priorities, taste, or mood at a particular time, the description is, to an extent, a matter of opinion. Comments such as "interesting," "energetic," and "introspective" are subjective expressions. In short, the criteria for what constitutes a good performance for one person may be completely the opposite for another. This fact aside, I would like to discuss a number of musical factors important to an overall strong performance, specifically, factors that I feel are helpful in improvisation; in addition, the topic will be addressed in terms of solo playing.

Dynamics

One of the most crucial variables in any performance is the use of dynamics. Improvisation should be thought of as being analogous to speech. With that in mind, imagine how a person would sound if he spoke with no inflection or fluctuation of intensity. You as a listener would probably soon lose interest, that is, if you didn't fall asleep first.

There are many types of dynamic categories. Before mentioning these, I would like to strongly voice the view that a player should exaggerate dynamics without any fear of going overboard. I have never seen anyone play who inserted too many changes in dynamics. The case has usually been the opposite. Half the effectiveness of the instrument is in the application of dynamics; moreover, unlike, say, a sax, the use of dynamics is not as apparent with the vibraphone. Overplaying is very often a big cause in the avoidance of dynamics. In trying to keep up with the volume of everyone else in the band, the vibist sacrifices his valuable dynamic range in order to be heard. The larger the dynamic range in terms of extreme softs and louds, the more effective his improvisational line or solo performance can be.

Dynamic Categories

Using dynamic contrast to create a rise and fall in a melodic line adds drama and can greatly enhance a solo. Try playing a line without increasing or decreasing the volume at all, and then play it again with added dynamic contrasts. These add shape and another dimension to the overall sound.

Dynamic changes on individual notes are also essential to any strong melodic line. Some notes are accented while others are played ever so lightly, or "ghosted." Every note is sounded with its own intensity, and just how the note is played can increase or decrease the effectiveness of an entire line.

In solo playing, consideration should be given to the various parts which make up the whole. The parts that serve as accompaniment should be played noticeably softer so as not to overshadow the melodic aspect. In particular, a player should not be afraid to exaggerate the softness of a left hand accompaniment part.

Articulation

Articulation and clarity go hand in hand. The skillful use of dynamics won't do much good if the overall line is a total blur. The correct and creative use of pedaling and dampening is essential in a strong line or strong solo performance. In listening to a saxophone line, you can hear short notes, long notes, slurred notes, bent notes – the list goes on. For clarity, try to play the line a little more dry than wet, bearing in mind that much depends on the acoustics of the room in which you are playing.

After-pedaling – or, in pianistic terms, syncopated pedaling – is a must for smooth, legato phrasing. The use of dampening is also essential in tapping the musical subtleties of which the instrument is capable. Deadstroking is an effective technique that, when combined with dampening, can simulate a bent group of notes. Try to be as creative as possible with regard to articulation and phrasing. When you are playing, imagine that you are being recorded and must exaggerate all effects so these will come across.

Variety

No matter how good something is, too much of it can negate the positive aspects. Whether it's a great series of motivic phrases, a strong solo technique in a solo rendition, or three great up-tempo tunes in a row, too much of a steady diet of anything can be a disaster. In other words, repetition is fine and desirable up to a point; but after that point (and that point is subjective from person to person), boredom will undoubtedly set in upon the listener. Thus, in improvisation or in a solo performance, try to constantly change techniques so as to effectively hold the interest of the listener. Practicing one certain technique over and over to master it is fine in the practice room, but to do so on stage is generally undesirable.

Contrast

Implied in the meaning of the word "variety" is the idea of contrast. To achieve a balanced performance, it helps to have a contrast of musical elements. For example, to appreciate an instrumentalist's technique, the performance would be most effective with slowly played melodic passages as well as virtuosic fleets of improvisation. Regarding solo playing, a rendition which is consistently too thick in texture will very often wear thin (pun unintended) on the listener. Likewise, a performance relying heavily on the rhythmic aspect will greatly benefit from moments of melody or harmony. In other words, contrast maintains interest.

Simplicity

In more ways than one, it is not easy to play in a simple manner. Getting caught up in the frantic pace of an intense solo can lead one to play beyond one's means and beyond the listener's comprehension. Playing in an uncomplicated way, on the other hand, aids in maintaining the focus and continuity of the line or solo rendition. If one listens to a great solo performance or masterful improvisation, one can often hear that, in actuality, much of the content is very simple. It is how everything is put together that makes the rendition strong; all the musical elements are there in perfect combination with each other.

In solo playing, it is especially easy to bury oneself in a technique and to lose the melodic thread. In such situations, try to remember that you are usually playing for a non-vibist audience. Your audience is not listening to a specific mallet technique, but rather to the

melody. Consequently, focus on the melody at all times and aim to project continuity throughout the piece.

Drama

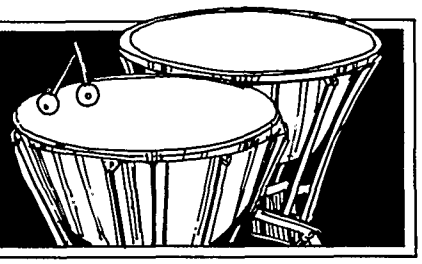
Think of a big band performance. I tell my students that their solo performances should have as much intensity and drama as a big band performance. Of course the dynamic ranges are drastically different, but it is all relative. Again, the exaggeration of dynamics is important. Don't use up too much all at once. In other words, hold back the volume, intensity, and everything else. Save some of it for later. Pace yourself.

One criticism I usually have is that most vibists consistently play too loud. When that is the case, there is really nowhere to go in terms of building intensity. Consequently, the dramatic aspect of the performance is very often lost. This problem can arise in a solo rendition or in an improvised solo in a band context. The only difference is that in the solo context, the vibist alone controls the creation of his dynamic environment.

Conclusion

The above represents only a partial listing of musical elements inherent in any strong performance. The point is to be analytical towards your own playing and others', especially in terms of what makes it good and what doesn't. One suggestion I pass on to my students is to make up a musical checklist and place it on the music stand. As it is difficult to think of all the possibilities at the same time and play anything, I suggest thinking of one or two at a time and trying to work them in when practicing. Before long the musical elements should come into the playing process naturally.

Ed Saindon
editor
Vibe Workshop



Timpani in the Late 18th Century

by
David J. Jewell

In the late classical period timpani were just starting to be accepted as an integral part of the orchestra. Many composers were unfamiliar with percussion, especially in the orchestra. Moreover, at this time the limitations of the timpani were numerous, contributing to their only gradual acceptance. Two composers who helped increase the timpani's role in the orchestra, partially because of their personal acquaintance with the instrument were, Haydn and Beethoven. The manner in which both utilized the timpani in their symphonies will be briefly outlined below.

In the late 18th century two timpani were usually used at one time. (There are a few exceptions: for example, J. M. Molter and J. W. Hertel once used five and eight timpani, respectively.) Timpani were made in about six different sizes, with the common size being slightly larger than the standard nineteen- and twenty-one-inch cavalry drums.[1] According to Edmund A. Bowles, "the lowest practical note (f) often rumbled, owing to the slackness of the skin, while very high notes (f sharp and g) were difficult and sometimes impossible to reach, especially in humid weather."[2] (The lowest timpani note refers to great F, and f sharp and g refer to small f sharp and g.)

Along with the difficulty of obtaining a specific pitch, it was almost impossible to tune the drums to another pitch without this being at least a noisy five-minute operation. Until the late eighteenth century, all timpani were tuned by the noisy and time-consuming process of removable keys. Then, around 1790, a French maker of military band instruments named Rolles invented the T-handle that replaced each square-tapped tensioning bolt. It is possible that timpanists of Beethoven's day had the advantage of T-shaped handles in place of the square-tapped screws requiring a separate handle. The T-handle was a less noisy process of tuning, but players complained of the T being in the way of their playing. In 1812, Gerhard Cromer of Munich invented a device to turn all turning screws at the same time. The process was further improved in 1921 by J. C. N. Stumpff of Amsterdam, who employed a mechanism that tightened and loosened the head by turning the kettle rather than turning a central screw.[3]

These were definite improvements in the development of the timpani, but they came too late for Beethoven, who died in 1827, and especially Haydn, who died in 1809. Before such innovations, it was common practice for the pitch of the drums to remain unchanged throughout an entire movement. Accordingly, when a change of key occurred the drums were literally silent until the return of the original key.[4] Until Beethoven began using some alternative intervals, the timpani were usually tuned to either the tonic and dominant, or the tonic and the subdominant. With such a confinement of pitch resources, the timpani had a somewhat narrow role in the orchestra during Haydn's and Beethoven's time. And what is more, because of its limitations composers tended to conceive of the timpani part as essentially providing reinforcement, of either the lower strings, the horns, or trumpets.[5]

According to all the information that has been gathered to date, Haydn's and Beethoven's actual use of two timpani was very structured and articulate. Haydn notated the timpani line on "C" and "G" and indicated the pitches by letter names at the top of the first page. (Beethoven abandoned this practice in his later scores.)[6] Neither Haydn nor Beethoven ever used more than two timpani. Beethoven is credited with introducing a third drum, but he did not exploit its possibilities.[7] Still, although Beethoven prescribed only two drums, he chose with consummate care the particular drum to be used at any given moment. He was equally careful in the manner by which he indicated the true roll: always with the tremolo sign.

Haydn and Beethoven both used the timpani for special effects. Haydn introduced a solo roll on E-flat to open Symphony No. 103 (1795), an effect new to the orchestra. In Symphony No. 102 of the previous year he prescribed covered timpani (*con sordini*) with muted trumpets. Beethoven changed the way timpani were tuned. In the scherzo of the Seventh Symphony the drums are a minor sixth apart, and in the Eighth and Ninth Symphonies, they are tuned in octaves. In the fourth movement of the Sixth Symphony the timpani are used to evoke a thunderstorm. These tunings would probably not be considered special effects today, but in Beethoven's time one should remember that everything was tuned in a fourth or fifth. Moreover, because of audiences' unfamiliarity with the instrument, timpani were used quite frequently as a special effect.

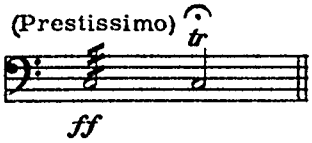
In his early symphonies Haydn did not utilize the timpani extensively, but in his later symphonies, from No. 93 on, he used them consistently. Beethoven employed them in all of his symphonies, quite often to bring the orchestra back to the tonal area after modulation. Regarding Beethoven's Ninth Symphony for example, Lionel Pike has written:

> if because of the confused tonality of the previous bars most of the orchestra has mistaken these keys for B flat and D minor, the timpani have not: loud repetitions of F (a note clearly defined for the listener, since it is the only note of the triad which the timpani play in the opening bars of the movement – and the timpani do not retune in the course of a movement in Beethoven's works) call the music back to the tonal area.[8]

A-flat would normally be the key of the slow movement of a classical symphony in C minor. However, in the second movement of Beethoven's Fifth Symphony, which, of course, begins and ends in A-flat, the timpani are not retuned – they remain on G and C – giving further emphasis to the importance of the modulation to C major in that movement.[9] In Beethoven's Ninth Symphony, the B-flat tonic at the end of the third movement is replaced by a violent pedal on A in the timpani at the start of the Finale. The B-flat

holds over in the woodwinds, producing a violent discord, and finally moves down to A with a chord that consists of D minor and B-flat major triads played together over the timpani's A. Beethoven thus toys with tension and release, utilizing the power of the timpani to cause dissonance and, at the same time, to set the key for the next movement. (The Berlin Philharmonic's recording, in the Beethoven Bicentennial Collection, Vol. II, is a clear and highly convincing rendition of this passage.) In the Finale of the Eighth Symphony, the timpani have an unusual octave F tuning which similarly serves to signal the return of the tonic. The Seventh Symphony makes a most outstanding contribution to the harmonic development of the orchestral timpani. In that work the tuning for the key scheme F, A, and D, employs the high F and low A, with the A thus fitting into all three.[10]

Beethoven not only uses the timpani to define tonal areas, but also to articulate some very rhythmical passages. The use of thirty-second notes in the Ninth Symphony and use of rolls and trills exemplify his knowledge of the instrument. In the Fifth Symphony (as it appears in the autograph score), the very last measure of the work in the timpani part is written:



According to Gordon Peters, the difference in articulation clearly indicated by Beethoven can be achieved by "playing the first part of the measure louder, slightly nearer the center, and faster than the fermata roll."[11] Beethoven's exploitation of the resources of the timpani was such that timpani became, in every sense, musical instruments.

Haydn used timpani much of the time in the same way that Beethoven did: to emphasize the tonic or key center. However, fourths and fifths are the only intervals found in his works. It was common practice then to use the timpani only in loud sections, but Haydn took advantage of the timpani in both loud and soft sections, employing, particularly in crescendos, rolls that were long and sustained and that were even an element of the melody. Haydn also used the timpani in rhythmic counterpoint, having them occasionally play two beats against another section of the orchestra's three beats.

Haydn meant for the timpani to be heard, and therefore to be used as a prominent instrument. When a Haydn timpani part is played today, it should thus not be played on our modern timpani, but rather on small timpani, like those employed during that period. The smaller drums of the late 18th century could produce a loud volume without the ugly and deep reverberations of our large timpani.[12] As the Haydn specialist H. C. Robbins Landon notes, Haydn stopped writing symphonies in 1795, having felt that he had said all he could in the genre: – that, in effect, "there is something forbiddingly final about 'the twelfth I have composed in England' on the title page of No. 104."[13]

Performance Recommendations

As has been emphasized, the sizes of the timpani used by Haydn and Beethoven were smaller, and the instruments were less resonant than our present day timpani. This should be taken into consideration when playing one of their works today. The timpanist should try to get the effect of the late classical timpani by using the middle two timpani – i.e., the twenty-nine-inch and the twenty-six-inch. In addition, the timpanist should use timpani mallets with smaller heads, as these will aid in achieving the smaller sound required. Finally, listening to recordings of Haydn and Beethoven symphonies performed by major orchestras is always helpful in preparing a classical symphony for performance.

Notes

[1] Esther Singleton, *The Orchestra and Its Instruments* (New York: The Symphony Society of New York, 1917), p. 120. For a general discussion of the timpani in the late 18th century, see "Timpani," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Macmillan, 1981), Vol. 17.

[2] Edmund A. Bowles, "Nineteenth Century Innovations in the Use and Construction of the Timpani," *Percussionist* 19 (March, 1982): 8.

[3] Gordon B. Peters, *The Drummer: Man* (Wilmette, Illinois: Kemper-Peters Publication, 1975), p. 62.

[4] James Blades, *Percussion Instruments and Their History* (New York: Frederick A. Praeger, 1970), p. 246.

[5] Henry W. Taylor, *The Art and Science of the Timpani* (John Baker Publishers Ltd., 1964), pp. 63-64.

[6] Peters, *The Drummer: Man*, p. 56.

[7] Taylor, *The Art and Science of the Timpani*, pp. 63-64.

[8] Lionel Pike, *Beethoven, Sibelius and the Profound Logic* (Ethlone Press, University of London, 1978), p. 67.

[9] On this point, see also Pike, p. 49.

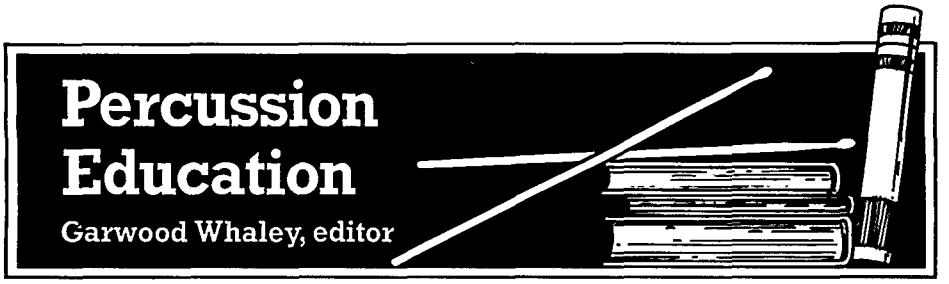
[10] Peters, *The Drummer: Man*, p. 58.

[11] Ibid., p. 57.

[12] Ibid., pp. 54-55.

[13] H. C. Robbins Landon, *Haydn: Chronicle and Works* (Bloomington: Indiana University Press, 1976), Vol. III, p. 506.

Kalman Cherry
editor
Focus on Timpani



Sticks, Mallets, and Beaters: Which for What?

by

William Jastrow

***William Jastrow** is chairman of the music department and instrumental music director at Glenbard South High School, Glen Ellyn, Il.*

In my observations as a public school teacher, it a frequent occurrence to witness a band director chastise the woodwind section for poor quality reeds. It is also commonplace for a director to carefully select a specific mouthpiece to match a particular student's needs. Unfortunately, it is not uncommon to view the following scenarios in the same rehearsal room: the snare drummer playing with two unmatched, badly chipped drum sticks; the timpanist performing an articulate passage with two "marshmallow" mallets with fraying felt; the cymbal player using a bass drum mallet on suspended cymbal; the triangle player searching for anything to use as a beater.

Percussion inventory, particularly of sticks and mallets, is a problem for all band and orchestra directors. Keeping track of mallets is difficult; breakage can be frequent, and many local music stores carry only a limited supply of drumsticks and few, if any, mallets.

Selection of mallets is an even more difficult problem. Most directors are sensitive to the weak sound of a soft clarinet reed and the color shadings of various trumpet mutes. Many of the same directors, however, are unaware of the variety of timbres that different mallets can produce on percussion instruments. More importantly, these educators fail to realize the necessity of developing a concept of tone color and tone production not only with the wind and string players, but with the percussionists as well. Consequently, many young percussionists lack sensitivity to the expressive, musical nature of their instrument.

Percussion students need instruction and guidance in mallet selection. They need a variety of mallets with which to experiment. Most of all, young percussionists need a variety of performance opportunities demanding musical imagination in the selection of percussion timbres.

The purpose of the sections which follow is: (1) to outline the minimum mallet needs of school bands and orchestras, elementary through senior high level, and (2) to list mallet manufacturers and recommendations regarding purchase of mallets, based on the quality of workmanship, durability, availability, and cost. It is hoped that consideration of the topic will not only provide instrumental directors with a guide for mallet purchases, but will also serve to highlight the importance of developing a musical ear sensitive to percussion timbres as well as to rhythm and to technique.

Recommended Sticks, Mallets, and Beaters

Snare Drum *

Concert Sticks

Mike Balter SD2: maple/oval tip
Mike Balter 2B: hickory/oval tip
Mike Balter 5B: hickory/oval tip

Minimum Mallets Needed

Instrument	Elementary School Band/ Orchestra	Elementary School Percussionist	Junior H.S. Band/ Orchestra	Junior H.S. Percussionist	Senior H.S. Band/ Orchestra	Senior H.S. Percussionist
Snare Drum		1 pair of general purpose sticks	1 pair of brushes	2 pairs of general purpose sticks 1 pair of drumset sticks	1 pair of brushes	2 pairs of general purpose sticks 2 pairs of drumset sticks 1 pair of brushes
Bass Drum	1 general purpose mallet		2 general purpose mallets		1 general purpose mallet 2 roll/ articulation mallets	
Suspended Cymbal			1 pair of medium yarn mallets		1 pair of medium yarn mallets	
Gong/Tam Tam			1 mallet		1 mallet	
Temple Blocks			1 pair of medium unwound rubber mallets		1 pair of medium unwound rubber mallets	
Triangle	1 pair of medium weight beaters		3 pairs of light/ medium/heavy weight beaters		3 pairs of light/ medium/heavy weight beaters	1 pair of medium weight beaters
Timpani			1 pair of articulate/ staccato mallets	1 pair of general purpose mallets	1 pair of general purpose mallets 1 pair of staccato mallets 1 pair of soft/legato mallets	1 pair of general purpose mallets 1 pair of staccato mallets 1 pair of soft/legato mallets
Chimes			1 rawhide mallet		2 rawhide mallets	
Bells	1 pair of hard phenolic/ nylon mallets (see also xylophone)	1 pair of hard phenolic/ nylon mallets	1 pair of hard phenolic/ nylon mallets 1 pair of brass mallets	1 pair of hard phenolic/ nylon mallets	1 pair of hard phenolic/ nylon mallets 1 pair of brass mallets	1 pair of hard phenolic/ nylon mallets 1 pair of brass mallets
Xylophone	1 pair of hard phenolic/ nylon mallets (see also bells)		1 pair of hard rubber mallets		1 pair of hard rubber mallets 1 pair of medium hard rubber mallets	1 pair of hard rubber mallets
Vibraphone			1 pair of medium cord mallets		2 pairs of medium cord mallets	1 pair of medium cord mallets
Marimba			1 pair of medium yarn mallets 1 pair of medium rubber mallets		2 pairs of medium yarn mallets 1 pair of medium hard yarn mallets 1 pair of medium rubber mallets	1 pair of medium rubber mallets

Calato-Regal 217R: Quantum 3000 (5B shaft) hickory/round tip
Calato-Regal 222R: (2B) hickory/oval tip
Calato-Regal Tip 118NT: Quantum 2B - hickory/round nylon tip
Vic Firth SD1: general purpose/maple/ round tip
Tom Gauger 15: general purpose/maple/ small round bead
Pro Mark PW2B: Japanese white oak/ oval tip
Pro Mark PG2B: Japanese golden oak/ oval tip
Pro Mark PW3A: Japanese white oak/ round tip
Pro Mark PG3A: Japanese golden oak/ round tip
Pro Mark PW5B: Japanese white oak/ oval tip
Pro Mark PG5B: Japanese golden oak/ ovaltip

Brushes

Calato-Regal Tip 583R: rubber handle/ telescoping brush/loop end
Calato-Regal Tip 550W: wood handle/ non-telescoping brush
Ludwig L-191: rubber handle/telescoping brush/loop end
Pro Mark TB3: rubber handle/telescoping brush loop end

While the use of heavy, parade weight sticks will tend to choke the sound of a concert snare drum, the use of lightweight sticks is a far more common problem. Light weight sticks decrease not only volume, but also tone quality and technical control. Proper concert sticks should have enough weight to produce the characteristic tone of the drum.

* The use of standard snare drum sticks on bongos or timbales is not recommended. The characteristic Latin American tone quality is best produced with light weight wooden dowels or the hands.

Bass Drum

Andrew Feldman BD2: general purpose
Tom Gauger 1: general purpose
Tom Gauger 2: general purpose - heavyweight
Tom Gauger 4: articulation-roll mallet
Payson B1: sostenuto-general purpose
Payson B2: articulation-roll mallet
Ludwig L308: same as Payson B1
Ludwig L309: same as Payson B2

Bass drum mallets should have sufficient weight and head size to produce the lower fundamentals in the bass drum tone. Mallet size and weight should be adjusted according to the size of the drum. Tam tam mallets are too heavy for even large drums and should not be used to serve a dual purpose. Rolls should always be performed with two matched bass drum mallets. Any part calling for timpani mallets on bass drum should be analyzed to determine the intent of the composer.

Gong/Tam Tam

Andrew Feldman TTG2: medium size
Payson G2: medium size

A tam tam mallet should have sufficient weight and head size to produce the lower fundamentals in the tam tam tone. Bass drum mallets are generally too light and spongy to serve a dual purpose. A pair of large yarn mallets can be used for rolls on small and medium sized instruments.

Triangle *

Andrew Feldman TBS1: set of four pairs (1/16" 1/8" 3/16" 1/4") and two single beaters (5/16" 3/8")
Perdell 116: set of five pairs (sizes 1/16" 1/8" 3/16" 1/4" 5/16")
Perdell 121: set of three beaters
Stoessel Small Set #1, #3, & #7: sizes 1/4" 3/8" 7/16"
(Pairs available individually; four other sizes also available.)

* Triangle beaters, suitable for school use, can also be constructed from smooth steel rod available at most hardware stores. Cut rod (sizes 3/16" 1/4") into pairs of approximately 8" to 9" in length.

Timpani *

Mike Balter T2: staccato
Mike Balter T1: ultra-staccato
Mike Balter T3: general purpose
Vic Firth T3: staccato
Vic Firth T4: ultra-staccato
Vic Firth T1: general purpose
Ludwig/Payson 306: articulate (wooden shaft)
Ludwig/Payson 307: ultra-staccato (wooden shaft)
Ludwig/Payson 305: general purpose (wooden handle)
Payson 2: articulate (metal shaft)
Payson 3: ultra-staccato (metal shaft)
Payson 1: general purpose (metal shaft)

Timpani mallets should be avoided for general playing on suspended cymbal even though many parts call for their use. Usually a pair of medium to medium hard yarn mallets will produce the desired tone quality with less damage to the mallet. **

Chimes

Deagan/Slingerland 2028: medium rawhide head with wooden handle
Deagan/Slingerland 2026: small rawhide head with wooden handle
Musser/Ludwig M336: medium rawhide head with wooden handle

* Rawhide mallets of suitable quality can often be found in a variety of sizes at hardware stores and auto body supply shops.
** A dual purpose mallet for loud and soft playing can be constructed by covering one head with Dr. Scholl's adhesive cushion.

Orchestra Bells

Mike Balter 9: brass (available with rattan, birch, or fiberglass handles)
Mike Balter 10: 1 1/8" black phenolic (available with rattan, birch, or fiberglass handles)
Deagan 2000: brass (rattan)
Vic Firth M6: 1" black phenolic (available with birch or rattan handles)
Vic Firth M7: 1 1/8" black phenolic (available with birch or rattan handles)
Grover M1: 1" nylon ball (rattan)
Grover M2: 1 1/8" nylon ball (rattan)
Malletech ORR45: medium bright mallet (rattan; also available with birch)
Malletech ORR48: very bright/general purpose mallet (rattan; also available with birch)
Musser M14: brass (fiberglass)
Musser M28: 1" black phenolic (fiberglass; also available with birch)
Musser M24: 1 1/8" black phenolic (fiberglass; also available with birch)
Musser/Good Vibes M227: 1" nylon ball (rattan)

Brass mallets should be used primarily for passages demanding exceptional brilliance from the instrument. Hard plastic mallets are recommended for general playing. Brass mallets should never be used on any xylophone, marimba, or vibraphone.

Xylophone

Bruno 4011A: hard rubber (rattan)

Bruno 4011B: medium hard rubber (rattan)
Mike Balter 6: hard rubber (available with rattan, birch, or fiberglass handles)
Mike Balter 8A: rosewood - extra hard (available with rattan, birch, or fiberglass handles)
Mike Balter 10: 1 1/8" black phenolic - extra hard (available with rattan, birch, or fiberglass handles)
Deagan 2001: rosewood - extra hard (rattan)
Deagan 2004-1/2: hard rubber (rattan)
Deagan 2004: medium hard rubber (rattan)
Encore 10LR: extra hard latex wrapped (rattan - also available with birch)
Vic Firth M6: 1" black phenolic (available with birch or rattan handles)
Vic Firth M7: 1 1/8" black phenolic (available with birch or rattan handles)
Vic Firth M5: medium hard rubber (rattan)
Grover M2: 1 1/8" hard nylon (rattan)
Grover M3: 1" medium hard nylon (rattan)
Malletech ORR39: medium hard (rattan; also available with birch)
Malletech ORR42: hard (rattan; also available with birch)
Musser 214: medium hard rubber (rattan; also available with birch or fiberglass)
Musser 215: 1" white phenolic - extra hard (rattan; also available with birch or fiberglass handles)
Musser/Good Vibes M225: medium hard 1" poly ball (rattan)
Musser/Good Vibes M227: hard 1" nylon ball (rattan)

Avoid hard plastic mallets on rosewood keyboards as the mallets will tend to dent and split the bars.

Vibraphone

Mike Balter 23: medium hard/cord wound (available with rattan, birch, or fiberglass handles)
Vic Firth M9: medium hard/cord wound (rattan)
Deagan 2024-3: medium hard/cord wound (rattan)
Deschler 116: medium/yarn wound (rattan)
Deschler 6: hard/yarn wound (rattan)
Encore 53CR: medium/cord wound
Musser M217: medium/cord wound (rattan; also available with fiberglass handles)
Musser/Good Vibes M229: medium hard/yarn wound (rattan)

Avoid the use of brass, plastic, or hard rubber on vibraphone as the mallets will dent and chip the bars.

Marimba

Mike Balter 4: medium rubber (available with rattan, birch or fiberglass handles)
Mike Balter 12: medium hard yarn (available with rattan, birch, or fiberglass handles)
Mike Balter 13: medium yarn (available with rattan, birch, or fiberglass handles)
Bruno 4010B: medium hard yarn (rattan)
Bruno 4010C: medium yarn (rattan)
Bruno 4011C: medium rubber (rattan)
Deagan 2003: medium rubber (rattan)
Deagan 2015Y: medium hard yarn (rattan)
Deagan 2015-1/2Y: medium soft yarn (rattan)
Deschler U2: medium rubber (rattan)
Deschler 115: medium yarn/mushroom head (rattan)
Deschler 4: medium yarn/round head (rattan)
Deschler 5: medium hard yarn/round head (rattan)
Encore 13LR: latex wrapped (rattan; also available with birch)
Encore 31YR: hard yarn (rattan; also available with birch)
Encore 33YR: medium yarn (rattan; also available with birch)
Firth M2: medium yarn (rattan)
Firth M3: medium hard yarn (rattan)
Firth M5: medium hard rubber (rattan)
Musser M224: medium rubber (rattan; also available with fiberglass)
Musser/Good Vibes 228: medium soft yarn (rattan)
Musser/Good Vibes 229: medium hard yarn (rattan)

Avoid the use of plastic, hard rubber, and excessively hard yarn mallets on rosewood keyboards as the mallets will tend to dent and split the bars.

Woodblock

The use of a medium hard to hard rubber mallet will produce a fuller, more projected tone quality than a drum stick. For each part, experiment to find the most suitable tone quality.

Temple Blocks

Medium to medium hard rubber mallets work best for general playing. Drum sticks, plastic, and hard rubber mallets will easily crack the blocks. Yarn or felt covered mallets tend to muffle and distort the tone.

Editor's Note:
The equipment listed in this article is representative of the high quality sticks and mallets available today. Manufacturers such as Hinger, Goodman, Calato, Holmes, etc., produce equipment of the finest quality as well.

Garwood Whaley
editor
Percussion Education

Terms Used in Percussion

by Michael Rosen

At the Grand Teton Music Festival this past summer Mahler's 3rd Symphony was performed under the direction of Zubin Mehta. Before leaving for Wyoming, I thought it would be a good idea to go over the terms used in the percussion parts. Much to my dismay I discovered that, due to some error, the translation of the percussion parts had been omitted when the work was discussed previously in this column. (See Vol. 19, No. 3 [1981] for the terms used in the timpani parts.) Here then are the terms used in the percussion parts. It should be mentioned that there are at least two sets of parts to this work. Those corresponding with the score most completely appear to be Universal Edition No. 2940. If the parts you have do not bear this number at the bottom, be sure to check them against the score, especially for dynamics but even for some missing passages.

MAHLER THIRD SYMPHONY

Kleine Trommel – Snare Drum
Erste Abtheilung – First Section

No.1

Wie aus weiter Ferne – as though from a distance, from afar (not backstage, however)
Immer dasselbe feurige Marschtempo, ohne zu eilen – always the same animated March tempo, without rushing
mehrfach besetzt – several drums
in Entfernung aufgestellt – positioned at a distance (This is ambiguous because it could mean the drums are placed apart from one another or that they are placed at a distance from the orchestra.)
Im alten Marschtempo – in the original March tempo
nicht eilen – don't rush
im orchester – the snare drum in the orchestra plays this.
kurz – short
(Gr.Tr.) – abv., cue for the bass drum
mit höchster Kraft – with maximum intensity, very loud
scharf abreissen – stop the sound immediately, don't let it ring

Glockenspiel, Tabourin und Becken – Orchestra Bells, Tambourine and Cymbals

No. 1

2 Becken mit Tellern – pair of crash cymbals (This is a word that has no singular form; it is much like the English noun scissors. Therefore, if you see the term "Becken frei" it doesn't mean more than one suspended cymbal. However, the term "2 Becken" does mean two pairs of crash cymbals.)
(Gr.Tr.) – abv., cue for bass drum
Tambourin – tambourine (The tambourine part calls for the instrument to be *gedämpft*, which is dampened. This direction is uncharacteristic of the tambourine but Mahler knew what he was doing and the effect is fantastic.)
deutlich – clear, distinct
mit Schwammschlägel – with a soft mallet
Lange – long
(2.Pauke) – cue for 2nd timpani
(kl.Tr.) – cue for snare drum
(mit Schwammschl.) – abv., with soft mallet
mehrere Becken – several pairs of cymbals simultaneously
(immer mit Schwammschl.) – abv., still with soft mallet, always with soft mallet
(mit Schwammschl. gewirbelt) – abv., roll with soft mallets
scharf abreissen – stop the sound immediately, don't let it ring
Becken frei häng; mit Schwammschlägel – suspended cymbal always struck with a soft mallet

No. 2

([♩] = wie früher [♫³] =) – the new quarter note equals the three eighth-note group of the previous measure)
([♫³] = früher [♩] =) – the group of three eighth notes equals the quarter note of the previous measure)
schnell abdämpfen – muffle immediately
klingt octave höher – sounds an octave higher

No. 3

mit Triangelschl – abv., *Triangelschlagel*, with a trianglebeater (Note how precise Mahler is, in most cases, about specifying suspended or crash cymbals. This may very well be the first indication by a composer to use a triangle beater on suspended cymbal.)

No. 5

(Knabenchor) – cue for the children's choir

Kleine Trommel (in der Entfernug) – Snare Drum (placed at a distance from the orchestra). The snare drum is usually placed offstage, although Mahler does not specify this.

No. 1

(kl.Trommel im Orch.) – cue for snare drum in the orchestra
Im alten Marschtempo ohne Rücksicht auf celli und bässe – in a moderate march tempo without coordinating with the cellos and basses (This is often executed with a cue given by a member of the orchestra, the snare drummer then continues in his/her own tempo.)

On the cello/bass part in the score is the following: *Celli und Bässe im Tempo fort ohne Rücksicht auf die kl.Trommeln, weiche das erste gemässigte Marschtempo beginnen* – cellos and basses should keep a strong, steady tempo here and should not be affected by the March tempo of the snare drum when it enters

6 Abgestimmte Glocken (in der Höhe postirt) – 6 Tuned Chimes (large bells) in a high position [so that they are visible]

No. 5

in der Tonhöhe von – tuned to the following notes
nicht eine Octave höher – not an octave higher [as written]
nicht zu stark! – not too loud
In the score: NB . . . *Diese 4 Takte werden geschlagen, wenn noch eine 5.Glocke in B vorhanden ist* – eliminate these for measure if the low B flat chime is not available. (This is just before rehearsal number 8.)
In the score: NB . . . *das A nur, wenn eine A Glocke vorhanden* – play the A chime if you have it [at the end of the movement]

Gr.Trommel, Triangle, Ruthe, Tam-tam – Bass drum, triangle, a bunch of twigs or thin sticks (see *Percussive Notes*, Vol. 18, No.1 [1979] for a detailed discussion of the *Ruthe*), **tam-tam**

The following is in the score: *Becken, an der gr. Trommel von selben Musiker geschlagen, der die Trommel versieht* – Cymbal attached to the bass drum and played by one musician

Diese Triolen schnell, ungefähr mit den Vorschlagen der grossen Trommel zusammen – these triplets are to be played fast, together with the embellishments played on the bass drum (This instruction actually appears on the timpani part and in the score. But it is relevant to the bass drum part in its reminder that the ruffs are to be played together. Here is a tip: play them like sixteenth note triplets. The conductor will be convinced that you have played this piece before since that is how the trombones play the embellishment. The mistake often made is to play them like a ruff on a snare drum.)

No. 1

mit Schwammslägeln – with soft mallets
Becken angebunden aber von einem 2 musiker geschlagen – cymbal attached to the bass drum but played by two musicians [so that the triplet can be played properly]
Gr.Tr.allein – only bass drum
Lange – Long

Continued on page 82

Selected Reviews

edited by James Lambert

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

Keyboard Percussion

Idiomatic Studies for the Marimba, Nos. 1 & 2 — IV

Dan Thress
Unpublished manuscript;
available from the composer
1278 Pershing Drive
Columbus, OH 43224

In these two studies for marimba, which should be within the capabilities of a good high school or college marimbist, the composer has chosen to concentrate on several devices familiar to mallet players. Study No. 1 is dominated by perfect fourths and fifths played as double-stop intervals with each hand holding two mallets. In most instances, intervals are repeated rather than altered, with no change in mallet spread, resulting in *style brisé*–like passagework that sounds difficult, but lies well on the keyboard (low A required). Such is the case with the contrapuntal center section of the first study, which uses alternating strokes moving in 16th notes, at quarter note = 120, with double-stop fourths or fifths in the right hand and single notes in the left. The beginning and ending sections of this ABA design use a mixture of chordal and contrapuntal textures. In Study No. 2, an ABA design is also delineated by textural changes. The outer A sections, couched in a 7/8 metric scheme, have a pentatonic flavor and a linear melody requiring alternating single strokes. The B section is contrapuntal with short repeated motives in one hand, accompanied by the other.

Although containing some interesting rhythmic and melodic material, these studies come across as patchworks of various ideas, some of which fail to fulfill our expectations. Repetition is overworked as the primary mode of movement, and other factors, such as melodic interest and changes of fabric, are not strong enough to relieve a general sense of monotony from ostinato patterns, repeated melodic material, and square, four-bar phrases.

– John Raush

Mexican Variations for Marimba — IV

George Frock
$2.50
Southern Music Company
San Antonio, TX 78292

Mexican Variations presents a theme and three variations for solo marimba. Four mallets are required throughout the composition. For the most part, the interval spread in each hand is comfortable and the tempos are easily performed. The last variation requires a one-handed roll; however, the interval is a sixth, which is manageable by even those learning to play a one-handed roll. Short cadenzas, in a free style, follow the theme and third variation. A well written marimba solo, *Mexican Variations*, is easily performed by an intermediate to advanced player. As usual, Southern Music Company did a fine job in the publishing of the work. It is a grade 4.

– John Beck

Passepied — IV

Claude Debussy
Transcribed by Donald Miller
$9.00
Ludwig Music Publishing Company
557-67 East 140th Street
Cleveland, OH 44110

Passepied is a marimba and piano transcription of the last movement of *Suite Bergamasque* for piano by Claude Debussy. It is in F-sharp minor and the time signature is 4/4, rather than the more common 3/4 or 3/8. Some sections could be performed with less than four mallets, but because of the fast tempo and the relatively short length of the piece (approximately 3 1/2 minutes), it would probably be more practical to use four mallets throughout. Because the marimba primarily plays what was in the original version given to the right hand, the piano part of the transcription has several sections that are for left hand only. Both the printing and the transcription are of excellent quality, but many may find the price ($9.00) a little high for a piece of this length.

– Lynn Glassock

Prelude from Suite Bergamasque — IV

Claude Debussy
Transcribed by Donald Miller
$9.00
Ludwig Music Publishing Company
557-67 East 140th Street
Cleveland, OH 44110

Prelude is a two mallet vibraphone solo with piano accompaniment. The tempo is moderato. The range covers the middle to high register of the instrument (middle C to high E). Pedal and dampening indications are quite clear, and the accompaniment is not difficult. The solo is also arranged well for both instruments. In my opinion, it should be easily performed by an intermediate to advanced player. Ludwig Music is to be commended for a fine job of publishing.

– John Beck

Toccata II — VI

Grant Fletcher
$6.00
General Words and Music Company
San Diego, CA

Toccata II is a rhythmic and energetic four-mallet solo of approximately five minutes' duration. A variety of harmonic material (sometimes quartel in structure), combined with repeated motives, sequences, and other pattern kinds of figures, produce a work that is both contemporary and also very accessible to an audience on a first hearing.

Interval changes and movements between notes are usually very manageable, and only the fast tempo makes these areas an occasional problem. Much of the time both hands are playing octaves, although no larger intervals are required. There are also a few one-handed rolls, but in general there are (by today's standards) no extreme technical demands. At approximately the middle and again at the end of the piece are two sections marked "freely," allowing the performer to explore a latitude of tempo and phrasing possibilities.

Dr. Fletcher is a prolific, highly honored composer; his work is a welcome addition to the marimba literature at the advanced level.

– Lynn Glassock

Marimba Quartet

First Suite for Marimba Quartet — IV

Michael Boo
$6.95
Ludwig Music Publishing Company
Cleveland, OH 44110-1999

This short three-movement suite (approximately three minutes in duration) is playable on two, three, or four marimbas. (Players 1 and 3, 2 and 4 may share instruments). Part IV, notated in bass clef, requires an instrument with a range descending to C below middle C. Two fast outer movements (both marked a quarter note = 144) flank the short second movement, "Hymn." The writing is for two mallets throughout. Technical and musical demands are within the grasp of the more advanced junior high and senior high mallet players. Tuneful, with some pop sounds generated by a smattering of major seventh chords, this suite should be fun for the students and easy listening for the audience.

– John Raush

Marimba and Choir

Two Psalms for Mixed Voices and Marimba V

Robert Kreutz
$8.00 ($5.00 each for 10 or more)
The Contemporary Music Project
P.O. Box 1070
Oak Park, IL 60304

This two-movement composition takes its text from Psalms 27 and 95 (New American Bible). The first movement, written in E-flat major, is a melodic chorale which demands smooth, legato four-mallet rolls from the marimbist (a 4 1/3-octave instrument is required). The second movement has been conceived as a "driving fanfare" with a wonderfully soft, contrasting ending. Both linear (melodic) and harmonic dexterity are demanded from the marimba performer.

Kreutz's *Two Psalms* was "composed specifically for church choirs"; however, it would add variety to choral presentations — particularly, by smaller, select choirs. Mature, independent singing style is a necessity for this work. The combination of mediums (marimba and choir) is refreshing.

– James Lambert

Snare Drum

Panhandle Paradiddle III

Paul P. Brazauskas
$2.50
Neil A. Kjos Music Company
San Diego, CA

As its title indicates, this unaccompanied 2/4 rudimental snare drum solo features paradiddles, notated in 16ths, moving at quarter note = 104. Accents provide an interesting sequence of variations, resulting in paradiddles with no accents, and paradiddles with accents on the initial notes, and on both notes of the "diddle." The other rudiments used are flams; flam taps; drags; and 5-, 7-, 9-, 13-, 15-, and 17-stroke rolls. Dynamic changes running the gamut from piano to fortissimo are required. By anyone's standard, this is excellent material for the elementary level student, and the effective use of accents, dynamic changes (including forte/piano juxtapositions that create echo effects) and that ever-popular "shave and a hair cut — two bits" ending should make it appealing to that age group.

– John Raush

Intermediate Contest and Recital Solos for Snare Drum, Vol. 2 IV

J. W. McMahan
$2.95
Studio 224
16333 N.W. 54th Avenue
Hialeah, FL 33014

This collection of five rudimental snare drum solos should be welcomed by junior and senior high school percussionists and teachers looking for good contest material. Students must, however, have their basic rudiments well under control. These solos utilize most of the standard twenty-six American drum rudiments, and, in addition, the six- and seventeen-stroke rolls, and the pataflafla. One solo requires backsticking. McMahan has succeeded in molding the rudimental patterns into interesting and effective pieces. The player encounters both meter and tempo changes, and must exhibit his technical dexterity at many different dynamic levels. Sticking is indicated throughout, and, a particularly valuable touch for solos designed for contest use, metronome markings are provided.

– John Raush

Drum Solos with Piano Accompaniment II

Wally Barnett, Saul Feldstein, and Fred Hoey
Belwin-Mills Publishing Corporation
Melville, NY 11747-4288

Thirteen separate solos, which were copyrighted by Belwin-Mills between 1963 and 1980, are included in this collection of elementary snare drum solos. The volume includes Barnett's "March for a Different Drummer," "Up Beat Pete's Suite," and "Whodunit"; Feldstein's "Circling" and "Picking Up Six," and his arrangements of "Battle Hymn of the Republic," and "Our Director"; and Hoey's "Cut and Shoot," "Echo Valley," "Kirk's March," "Track South," "Tie Two," and "Vacation Antics."

"March for a Different Drummer" (with piano) is a suite of three short movements — a jazz waltz, an unaccompanied movement, and a march — requiring flams and accented single strokes. "Whodunit" (4/4, with piano) has rim shots, flams, and flam paradiddles. "Circling" (fast 3/4, with piano) features both hands playing simultaneously, one at the center of the head, one at the edge. "Picking Up Six" and "Our Director" (6/8 marches with piano accompaniment) use flams, flam accents, and rolls. "Battle Hymn of the Republic" (4/4, with piano) requires flams, drags, rolls, dotted eighth and sixteenth note rhythms. "Cut and Shoot" (4/4, no piano) has many dynamic changes and uses single strokes and rolls. "Echo Valley" (4/4, no piano) uses accented and unaccented single strokes, with echo effects produced by using a combination of three playing areas and snares in both "on" and "off" positions. "Kirk's March" (4/4, with piano) is an accompaniment to the melody "America, the Beautiful" and requires rolls and flams. "Track South" (4/4, with piano) is based on a Mexican folk song and uses accented and unaccented single strokes. "Tie Two" (2/4, with piano) is a rhythmic variation on "Oh! Suzanna," with ties added to create syncopations. "Vacation Antics" (no piano) is a 6/8 piece that features common 6/8 patterns and requires single strokes throughout.

The piano accompaniment has been kept quite simple, and will be playable by a competent high school pianist. The scope of this collection and the inclusion of accompanied solos should make it popular among those involved with the training of elementary level students.

– John Raush

12 Etudes for Snare Drum V

Chuck Kerrigan
$3.95
Mel Bay Publications, Inc.
Pacific, MO 63069

The introduction to this book (originally published five years ago) relates that Roy Burns told the author, Chuck Kerrigan, that he "sounded great"; that Carmine Appice was "very surprised" hearing Kerrigan repeat one of his patterns; and that Alan Dawson told him he'd "make it to Carnegie Hall one day," if he kept up his practicing. That dubious and unnecessary beginning aside, *12 Etudes for Snare Drum*, presents varied and challenging pieces for even the most accomplished rudimental player.

It becomes obvious — especially with "Ruff Stuff" — that Chuck Kerrigan is an embellishment freak/artist: eight of the twelve etudes are overloaded with flams, drags, and 2-3-4-5- and 6-stroke ruffs. The book (27 pages, with four manuscript pages in the back) should not be purchased if the student is searching for some short musical pieces, although the composer adds many appropriate dynamic and accent designations. These compositions are technically very hard; for the serious sight-readers, they are also fun to play and to attempt to play. There are hints of Cirone and Wilcoxin, but only hints--the rest is a study in mixed meter, accents, and fast hands! *12 Etudes for Snare Drum*, nicely priced at only $3.95, and printed and bound very professionally, would be a perfect acquisition for the bored, upper-level rudimental corps drummer.

– Larry White

Timpani

Five Timpani Solos II

Paul P. Brazauskas
$2.00
Neil A. Kjos Music Company
San Diego, CA

This collection of unaccompanied solos for the beginning timpanist is written for two drums, and provides an excellent example of material that is at once pedagogically valuable and well-written. Although the rhythmic patterns used are relatively simple, their constant change and variation keep the studies interesting. The passagework has been carefully planned so that most of the movements between the two drums can be expedited with hand-to-hand sticking patterns.

One of the solos has been designed to practice tuning skills, presenting opportunities to re-tune both drums during several measures rest. The last two solos in the collection concentrate on a wide assortment of roll tech-

niques, including tied, separated, and double rolls, crescendo, decrescendo, forte-piano, and sforzando rolls, and unbroken rolls moving from one drum to the other. The writing in these pieces reveals an awareness of the needs of elementary level students. Metronome markings and measure numbers are provided throughout, making the solos in this collection excellent choices for contest use.

– John Raush

Marching Percussion
The Drum Cadence Book **II-III**
Joe Maroni
J. M. Publications
327 Stadium Drive
Boardman, OH 44512

This collection of cadences, roll-offs, halts, and rhythmic vamps are suitable for a middle school drum section. Maroni provides a table of instrumental options so that teachers can select the combination most closely resembling their own teaching situations; *i.e.*, tenor drum and multi-tom (trios) are written in the same rhythms. Included are two bass drum parts — a rhythmic and a tuned bass drum part for three drums. (It would appear that combining the two separate parts would produce more effective results.)

The printing of the score is very clear; however, a major drawback is the lack of written sticking for snare and timp-tom parts. Such an omission could lead to non-uniform phrasing and create other ensemble problems. *The Drum Cadence Book* seems to be written for traditional or military style marching units.

– Sherman Hong

Drum Set
Progressive Steps to Musical Drumming, Vol. 1
Nick Forte
Theodore Presser Co. (distributors)
Bryn Mawr, PA 19010

Congratulations to Nick Forte on this logical and musically oriented text for the drum set. Intended for young or inexperienced drummers, Forte stresses the need to develop a knowledge of printed notation and of its musical applications. To accomplish this, lessons are prefaced with theoretical and musical explanation; in fact, he stresses that the textual portions of each lesson should be fully understood before proceeding to the exercises and solos. In essence, the text explains rhythmical nuance and how to accomplish rhythmic phrasing.

The book is organized into seven sections — an introduction and six sequential lessons. The first lesson illustrates (with photographs) both matched and traditional grips, and Forte's recommended stroking techniques. What follows in succeeding lessons are logical and cumulative applications of techniques or rhythms to the basic four-piece drum set. Some of the explanations are wordy and may require re-reading; however, the author has attempted to state exactly what he advocates. He has succeeded with minor exceptions: There is no discussion of balance between the various drums of the set, and techniques of cymbal playing are not mentioned. (Perhaps these are discussed in his other volumes?)

The layout and printing are excellent. I would recommend that students use this self-help method with the assistance of a competent teacher who is able to explain the musical thoughts expressed in the text. Because the book has musical application to all percussion training, it is also recommended that any young student be urged to read the preface to each lesson. *Musical Drumming* is a welcome addition to the growing body of excellent drum set methods.

– Sherman Hong

Studio and Big Band Drumming
Steve Houghton
$15.95
C. L. Barnhouse Company
Oskaloosa, IO 52577

Studio and Big Band Drumming (a book and cassette) deals with reading and interpreting drum parts in various contemporary music idioms. The first section has a short chapter which defines commonly used terms and symbols, followed by a discussion of various styles (swing, rock, Latin, and country), and a chapter on interpretation covering such areas as drum set articulation, setups and fills, and jazz phrasing.

The second section has musical examples illustrating single accents, double accents, two-measure phrases, four-measure phrases, and ensemble passages of longer duration. The interpretation of these figures and the exercises are demonstrated in the swing style on the cassette.

The last section is a collection of ten studio charts which are also included on the tape. Houghton precedes each piece with a discussion of the major points of concern. A four-page bibliography/discography concludes the book.

This is an extremely valuable book for anyone wanting to improve his or her reading of drum charts. Every chapter is practical and informative. Although it would have been helpful to have some straight eighth-note examples in the second section, the ten charts effectively cover a wide range of styles and situations. From an educational standpoint, it would also have been nice to have the drum tracks on one channel and the band parts on the other. By adjusting the balance accordingly this would have allowed one to analyze the drum parts better, or to play along with the band in a "music minus one" manner. (This suggestion might not have been feasible or financially possible.) Because performing drumset music is primarily a matter of interpretation, the recorded examples and Houghton's comments are extremely valuable. The wealth of information makes this one of the best drumset books on chart reading available.

– Lynn Glassock

Percussion Ensemble
The Hawks **II**
Paul P. Brazauskas
$8.00
Neil A. Kjos Music Company
San Diego, CA

The Hawks is a percussion quartet of grade 2 level. The instrumentation calls for timpani (2 drums with no pitch changes), maracas, claves, and tom-tom. The maraca part consists primarily of a series of ostinato patterns while the other players perform more varied rhythms. Each performer has a solo and several passages that must be played in unison with the others. There is a wide range of dynamics, and the timpani and tom-tom players will have to be careful to balance with the maraca part. The approximate performance time is 3′15″.

This piece is written so that the majority of rehearsal time will be spent on ensemble performance rather than on individual technical problems. The parts are clear, easy to read, and each measure is numbered for rehearsal convenience. This is a fine educational piece for young players.

– Lynn Glassock

Triplet Trickery **III**
Maxine Lefever
$5.95
Ludwig Music Publishing Company
557 East 140th Street
Cleveland, OH 44110

With this work, Maxine Lefever continues her tradition of providing rhythmically functional educational pieces for drum ensembles. Scored for snare drum, timbales, timp-tom trios, three bass drums (or one bass drum and two timpani), two pairs of cymbals, and a cowbell, *Triplet Trickery* follows the hocket style of drum voicings reminiscent of traditional drum ensembles.

The ensemble writing is not difficult, but rhythmical problems are presented to the performers. The cowbell part and the sections using consecutive dotted 8th notes provide some of the difficulty, although it should be pointed out that the parts are aligned with a 16th note pulse simultaneously written for other instruments. Clarity of articulation can be a problem in unison passages and in timing rolls. For example, the snare player must be sure to play triplet-based seven-stroke rolls when these are used in conjunction with triplets or sextuplets in other voices. Because balance and blend depend so much on the instruments used, it is advisable that the teacher consider revision of the dynamics given in the score.

Triplet Trickery is suitable for a good mid-

dle school or inexperienced high school drum ensemble. The score and parts are clearly printed (but no sticking indications are given). This could be a good vehicle for teaching primary ensemble timing and phrasing.

– Sherman Hong

Three Percussion Moods III

Michael Boo
$9.95
Ludwig Music Publishing Company
557 East 140th Street
Cleveland, OH 44110-1999

Three Percussion Moods is a suite in three movements, each in a contrasting style (waltz, march, and rag), written for a minimum of five percussionists, (Several of the parts could easily be augmented to accommodate additional players.) Appropriate for a junior or senior high school ensemble, the suite is scored for one or more mallet instruments (xylophone, bells, or marimba) playing a melody throughout, two or three timpani, and optional bird whistle, and three multiple percussion parts.

The multiple parts include: in one movement, snare drum, two wood blocks, suspended cymbal, and slide whistle; in another, three tom-toms and suspended cymbal; and in the third, bass drum played with one hand and cow bell and triangle played with the other. An additional contribution to the sound spectrum is derived from the snare part, which calls for the player to utilize the edge, center, and rim of the drum and add stick clicks and rim shots. Similarly, the tom-toms are to be played on the rims as well as the heads, with stick clicks added.

This excellent publication is highly recommended. One final pat on the back is in order for the individual responsible for printing measure numbers in both the score and the parts.

– John Raush

Variants (for percussion quintet) III

Steve Kastuck
$5.00
Ludwig Music Publishing Company
557 E. 140th Street
Cleveland, OH 44110-1999

Originally copyrighted through Henry K. Stevens Multi-media Productions in 1979, Steve Kastuck's *Variants* was reissued two years ago through its present publisher, Ludwig of Cleveland. Without having heard the composition – scored for marimba, two suspended cymbals, snare drum, bass drum, and two timpani – and, with no performance directions (or any other kind of directions) given, it is a bit difficult to see on first glance whether the strange instrumentation succeeds. *Variants*, excepting some mildly testy syncopations in the snare part, is a relatively simple, straight-forward work for percussion ensemble (actually, more of a training piece), one that most high school groups of moderate to good talent could handle.

The piece mainly unfolds as a two-mallet marimba solo with percussion accompaniment; it is very scale-oriented and written almost entirely in the middle range of the instrument. There are no roll designations given anywhere in the mallet score – creating some rather short dotted-halves and dotted-quarters. The most interesting thing that happens musically is the continual rhythmic interplay between the snare drum and the two suspended cymbals; this is well-written and is nicely accented with the bass drum and occasionally with the timpani.

A short piece (only 62 measures), *Variants* is perhaps best aimed at freshmen or B-category ensembles, and looks very interesting when perceived on that level. It is almost purely a technical work, with even the marimba part bereft of many musical markings.

– Larry White

Percussion Method Books

Fundamental Principles of Drumming

Joe Maroni
$5.95
JM Publications
327 Stadium Drive
Boardman, OH 44512

This snare drum method book begins with 15 pages of accent studies using alternated sticking. The remaining 70 pages sequentially cover all 26 rudiments while continually reviewing the previously presented material. The majority of the exercises are twelve to sixteen measures in length, with some as short as four measures, and a few full-page marches.

A beginning/intermediate student with basic reading skills should have little difficulty with the rhythmic patterns and can therefore concentrate primarily on the rudimental technique required. Although some may want to use this book as a rudimental supplement to a more orchestral approach, the author feels that the 26 rudiments "should be mastered before attempting to learn other styles of drumming." This book is best suited for a student or teacher looking for a rudimental method book with a substantial amount of exercises at the intermediate level.

– Lynn Glassock

Fundamentals of Rhythm for the Drummer

Joe Maroni
$5.95
JM Publications
Boardman, OH 44512

Written for students at the elementary level, this 96 page text is designed for private or group instruction, or as a supplement to elementary band books. It is a graded study of basic rhythmic patterns (quarter, eighth, sixteenth notes and rests, dotted quarter and half notes, and ties). Only three pages are devoted to eighth-note triplets (one page combines triplets and quarter notes, a second combines eighth notes and eighth-note triplets, a third uses quarters, eighths, and triplets); four pages are given to sixteenth-note triplets. The text requires no prescribed sticking patterns (the author advocates alternate sticking throughout), and no fundamental techniques other than single strokes and the roll, which is introduced at the midpoint of the book.

While this book does make a worthwhile contribution as a source of reading material, it suffers a serious deficiency in scope by the exclusive use of 4/4 meter throughout and the minimum attention given to triplet division of the beat. It is particularly in a book of this nature, designed for the beginning stages of rhythm reading, that students need work in meters using notes other than the quarter note as the beat note, and meters such as 6/8, that require triple division of the beat note. Certainly many of these rhythmic skills could be introduced at the elementary stage of instruction instead of waiting so late in the student's education.

– John Raush

Percussion Reference Books

Afro-Latin Rhythm Dictionary

Thomas A. Brown
Alfred Publishing Company, Inc.
15335 Morrison Street
Box 5964
Sherman Oaks, CA 91413

Alfred Publishing, Inc. has become well-known in the last decade with the marching percussion hand guide series – medium-sized booklets concisely outlining current rudimental and corps-style patterns for a small price. Thomas Brown successfully adds his *Afro-Latin Rhythm Dictionary* to that series. This is a short (48 half-sized pages), but surprisingly accurate and involved, manual. Latin percussion educators and performers will find it a welcome addition to the published literature; and it really is a "must" for percussionists not fully familiar with Latin American rhythms and instruments.

No words, rhythms, or musical examples are wasted here: Brown organizes the guide according to dances in four (slow mambo, rhumba); dances in two (samba, calypso); Afro-Cuban and Afro dances; jazz styles and rock styles; and finally, even reggae. Every rhythm is covered with tempi designations, explicit instrumentations (and of what rhythm each plays), and country/culture designations. Separate sections on Latin instruments (with pictures) prove to be very helpful. "Arranger's guidelines" and "Arranger's scoring examples," and finally a short but informative glossary wrap up this fine and very handy guide.

– Larry White

Know Your Drum Rudiments – A Complete Listing

Permus Publications
Box 02023
Columbus, OH 43202

Know Your Drum Rudiments – A Complete Listing implies an in-depth text. That it is not. It is an eight-page pamphlet which puts NARD's 26 Essential Rudiments under an overhead projector, if you will – that is, it lists each of the original rudiments, and then follows up with clear illustrations of how to perform each.

I remember learning the "26" easily enough in grade school from two xeroxed pages listing them all, admittedly wondering even then why there was not a logical ordering of the rudiments. In *Know Your Rudiments*, this problem has been eliminated in that the now thirty-three rudiments (including modern versions of the original twenty-six – i.e., swiss army triplets, dragadiddles, etc.) have been broken into four mini-sections, entitled "Paradiddles," "Rolls," "Flams," and "Ruffs."

Another positive aspect of this manual concerns the "Additional Rudiments" section at the end, which covers those rudiments that have evolved, with drum corps writing and playing, since the original twenty-six rudiments were organized almost a century ago. Included here are the four-stroke ruff, windmill strokes, backsticking, and inverted paradiddles. *Know Your Drum Rudiments* is to rudimental drumming what the *Cliff's Notes* are to the classics: a concise, clear abridgement of a lengthier undertaking.

– Larry White

The Ludwig Drum and Bugle Manual

William F. Ludwig
$6.95
Revised edition
Ludwig Music Publishing Company
Cleveland, OH 44110-1999

Nostalgia buffs, take note. Here is the revised edition of the drum and bugle manual published and copyrighted in 1956, with the original photos posed by Frank Arsenault. For those of you too young to remember, the contents of this manual pertaining to percussion include an explanation of the elementary principles of snare drumming, including the three strokes of drumming: the "down-stroke," the "tap" and "up-stroke," along with exercises to develop the single-stroke, long, five- and seven-stroke rolls, the flam, flam accent, and flamadiddle. Fourteen street beats are also printed, including such classics as "H-11 on the Wabash." This manual will be of more interest to the percussion historian than to today's devotees of the marching percussion scene, as evidenced by such statements as "the (snare) drum must not be too tight for street use," and that "too much tension produces a very sharp tone that has no carrying power." My, how times have changed!

– John Raush

The Percussive Arts Society's Official International Drum Rudiments

Compiled by Jay Wanamaker and Rob Carson with the International Drum Rudiments Committee
Alfred Publishing Company, Inc.
Box 5964
Sherman Oaks, CA 91413

The International Drum Rudiments Committee was formed in 1980 by the Percussive Arts Society to "standardize, revise, and update the Standard 26 American Drum Rudiments." The committee, chaired by Jay Wanamaker, worked for five years on the project, and the results are published here, in a full-size, sixteen-page booklet that is well-organized, and in which material is presented in a logical fashion.

The book begins with "Seven Essential Rudiments" – "knowledge of which is necessary in order to perform all other rudiments." Included are the single stroke, multiple bounce, double stroke, and five stroke rolls; the single paradiddle, flam, and drag (ruff) round out the seven. The rest of the rudiments – all derivatives or inversions of the original 26 – are then divided into four groups: roll, diddle, flam, and drag. The outlining of the various rudiments and their derivations is somewhat vague and this is a slight drawback; but musical examples of each rudiment follow and these are well-detailed. A cassette recording containing Rob Carson's fine playing of each rudiment is a nice addition to this package. The terms used to describe some of the "new" rudiments – (those from the Standard 26 appear with an asterisk) – should be foreign only to those unfamiliar with today's drum corps writing and rehearsing (i.e., pataflafla, single flammed mill), since all have been in use for some time.

International Drum Rudiments is an adequate compilation of the drum rudiments and exercises that have directly or indirectly evolved from the amazingly resilient original Standard 26. Whether this short volume has the staying power, or will gain the recognition that NARD's first twenty-six did, remains to be seen.

– Larry White

Percussion Recordings

The Compositions of Theldon Myers

The Lord Promised: Cantata for full chorus, soprano, oboe, bassoon, and timpani
Theldon Myers
Golden Crest Records ATH-5081

The piece opens with a bold statement for timpani (performed by Dale Rauschenberg); later, the timpani plays the solo accompaniment to a fugue. The timpani actually has a major role throughout, often sounding intervals of a perfect fourth, which the composer uses to represent the voice of the Lord. The vocal writing, in addition to exhibiting common vocal techniques, also has passages in *Sprechstimme* (half speech, half song).

The performance of timpanist Dale Rauschenberg is excellent in clarity, touch, and precision. For those interested in music which includes timpani in a somewhat different setting or combination, this recording fits that need.

– George Frock

Different Strokes

Ed Saindon and Spectrum
Cost not given
World Mallet Records
342 Island Pond Road
Derry, NH 03038

Different Strokes is the debut album of Ed Saindon and Spectrum, and is available from the above address or CMP Publishers. The overall production level and design concept are very good – it is obvious that a lot of preparation and care went into this quality project.

Vibes and marimba are sometimes difficult to record and mix with and aggres-

sive rhythm section underpinning; in this case, the mallet instruments are right up front where they should be, with presence, clarity, and authority. The music features a quartet of vibes (sometimes marimba), guitar, bass, and drums, with occasional enhancement by percussion and synthesizer. One of the highlights of the compositions (all by Saindon) is the effective use of rhythmic syncopations and displacements over the bar line, the latter which create an angular, sharp effect contrasting nicely with frequent ostinato sections and the generally smooth, sustained sound of vibes.

This album is a fine example of sensitive group interaction in a contemporary improvisational setting. The tunes are jazz-rock in nature and reflect the Boston-Berklee-ECM genre in a positive way. Players who know Ed Saindon only through his published music would be well served to hear this album; fans will surely enjoy it.

– Bill Molenhof

Jay et Gordon Gottlieb/Piano et Percussion
Auvidis Records (Paris)
Information from Gordon Gottlieb
29 W. 17th Street
10th floor
New York, NY 10011

Jay et Gordon Gottlieb/Piano et Percussion contains works for piano and percussion performed by the Gottlieb brothers. The compositions are: Etude d'interprétation No. 11 (Sons confondus), and Etude d'interprétations No. 12 (Imitations-Dialogues), by Maurice Ohana; Graines Gémellaires (Improvisation 1), by Jay Gottlieb and Gordon Gottlieb; Nocturnals 1: Poétique sensible, 2: Fugitif, delicat, 3: Immobile, contemplatif, by Brian Schober; and Traversées (Improvisation 11), by Jay Gottlieb and Gordon Gottlieb.

This recording represents some excellent playing, as well as excellent music. Both Gottliebs are in command of their instruments, and their interpretation is most impressive. For those interested in the combination of piano and percussion, this recording is a must to purchase. For the most part, the music centers around the textures of which each medium is capable, thus painting an atmosphere of sounds rather than an abundance of rhythmic patterns. There are moments of pure tranquillity and moments of great excitement. Jay and Gordon are well tuned to each other, as their improvisations – done with great skill and understanding – amply demonstrate. The recording sound is excellent.

Congratulations to the performers, the composers, and recording company.

– John Beck

Michael Ranta – MUV/MUVI
Asian Sound Records, ASR1001
Available from Steve Weiss Music

MU - in one side of the meaning of the word – is what we might call absent-minded, or vacant. We often try to know *MU* by "closing the eyes, by being alone, by looking at the sky, or by gazing at some object." These are some of Shoko Shida's words to describe the titles of the two compositions that percussionist Michael Ranta presents on his first solo album. Over seventy-eight different Asian instruments, from earth drum to whisper-chime, comprise the instrumentation of Ranta's timbral collage.

MU V is the most successful of the two works. A slowly crescendoing veil of high frequency sound is interrupted by soft explosions of wooden and bamboo colors. Following this is a passage marked by low, pulsating Thai gongs that eventually leads to a brief, tuneful ostinato played on Balinese-like button-gongs. The piece slowly resolves as it began, and closes with a restful montage of shell and metal wind chime sounds.

The electronics on this record are excellent. Good mixing and a minimum of tape manipulation let us enjoy Mr. Ranta's considerable technique. Side two, MU VI explores the membranophones. If you have enough imagination, this record can transport you to the Far East, or at least as far as Michael Ranta's Asian percussion shop in Cologne, West Germany.

– Tom Siwe

Difficulty Rating Scale

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

James Lambert
editor
Reviews

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Yamaha International Corp. **53**
3050 Breton Road, S.E.
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Distributor of percussion products, including Yamaha drum sets, marching percussion, mallet keyboard instruments, and Yamaha timpani.

Percussion Terms / *Continued from page 74*

die Triolen immerschnell (als Vorschläge) ausgeführt – the triplets should always be played quickly, before the beat like a grace note
klingen lassen – let ring
(Becken frei) – cue for the suspended cymbal
Gr.Tr.u.Becken – abv., bass drum and cymbals
von einem geschlagen – played by one player
necht eilen – don't rush
Becken frei mit Teller – hold one of the crash cymbals by the strap and hit it (The type of beater is not specified.) [Mahler is being very considerate of the problem of playing bass drum and cymbal at this spot. Since the player doesn't have enough time to pick up a pair of cymbals, Mahler asks him to just hit the cymbal which is attached to the bass drum. This crash is doubled on the *Becken* part, where the marking is for *Mehrere* (several) cymbals. I suggest that the triangle player play this crash with a large pair of cymbals.]
kurz – short
angebunden – attached
Becken an der grossen Trommel befestigt, aber ohne grosse Trommel – play the cymbals which are attached to the bass drum but don't play the bass drum in this passage
sharf abreissen – stop the sound immediately, don't let it ring

No. 2

([♫] = wie früher [$\overset{3}{♫}$] =) – the group of three eighth notes equals the eighth note triplet of the previous measure)
([♩ ·] = wie früher [♫] =) – the quarter note equals the group of three eighth notes of the previous measure; quarter note equals one measure of 3/8
([♫] = wie früher [♩] =) – the group of three eighth notes equals the quarter note of the previous measure
(Becken mit Schwammschl.) – cymbal with soft mallet

No. 3

(Pauken) – cue for the timpani
deutlich – clear, distinct

Michael Rosen
editor
Terms Used in Percussion

Sustaining Members of the Percussive Arts Society

The Percussive Arts Society would like to express its appreciation to the following organizations who through their contributions help nurture and sustain the Society. It is with their support that PAS has become and will continue to be the World Organization For Percussion.

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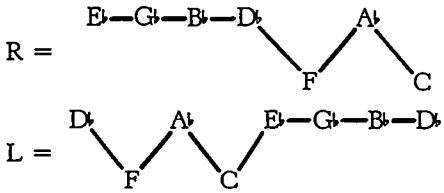
Virginia Polytechnic Institute & State University, Blacksburg, VA
Yale School of Music, New Haven, CT

Marimba Exchange / *Continued from page 21*

D-flat major scale, alternate sticking, separated tasks for each hand, two octaves:

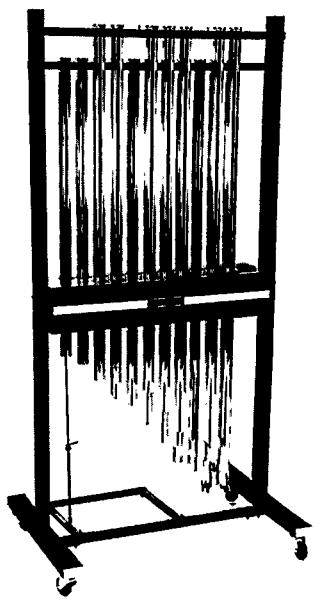


12. *Improvise* on each major scale; *improvise* "trading 4s" with two scales.
(a) add accompaniments.
(b) change rhythms.
(c) employ various dynamics.
(d) employ larger interval leaps.
(e) add basic chord progression accompaniments (employ a friend or a tape) in varying meters and styles, to scale practice.
(f) practice avoiding "tonic (1)" until the end of the cadence.
(g) transfer major scale practice to modal scale practice by playing scales in the traditional up/down pattern, but starting and ending on other tones: 2/2, 3/3, 4/4, etc.

Linda Pimentel
editor
Marimba Exchange

Industry News / *Continued from page 14*

Ross Mallet Instruments, Inc. of Chippewa Falls, WI, has added two new symphonic chime models to its expanding product line. The larger diameter, heavy-wall chimes are designed to offer an improved sound over standard-size concert chimes, and to deliver the extra volume required in the performance of certain literature by large bands and percussion ensembles. Upon request, complete specifications will be provided by Hal Trommer, Trommer Marketing, Inc., 2114 West Montrose Avenue, Chicago, IL 60618.



Ross heavy-wall chimes

Masterplan Video Productions, 915 Bonneville Avenue, Sunnyvale, CA 94087. Noted music educator and clinician Fred Sanford has produced a marching percussion videotape series designed for developing rudimental percussion techniques. A unique feature is an ensemble "play along" section on each tape. Non-percussion music educators can utilize these for improving their marching band percussion sections. Further information can be obtained from Masterplan Video Productions.

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COPY THE APPLICATION BLANKS ON THE REVERSE SIDE.

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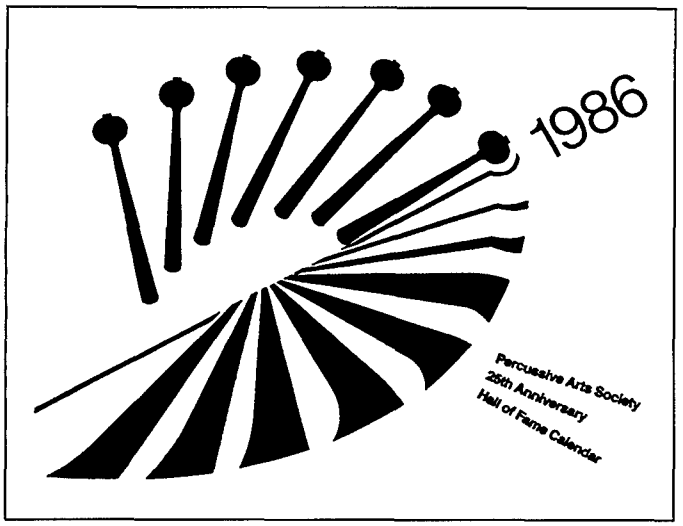

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Cash – PASIC	546.40
Endowment/Savings Account	27,897.70
Inventory	367.94
Accounts Receivable	20,000.00
Total Current Assets	50,960.33
FIXED ASSETS:	
Office Furniture	3,309.85
Equipment	23,276.08
Leasehold Improvements	539.88
	27,125.81
Less: Accumulated Depreciation	(9,218.95)
Total Fixed Assets	17,906.86
TOTAL ASSETS	$68,867.19
LIABILITIES	
CURRENT LIABILITIES:	
Accounts Payable	52,189.46
Payroll Taxes Payable	478.94
Total Current Liabilities	52,668.40
Total Liabilities	52,688.40
FUND BALANCE:	
Fund Balance	16,198.79
TOTAL LIABILITIES AND FUND BALANCE	$68,867.19

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Thomas Siwe, PRESIDENT & TREASURER

13th Annual Percussion Composition Contest 85/86 Solo Percussion with Percussion Ensemble

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

1985-86 Competition Category: Solo percussion, with Percussion Ensemble (six or more players).

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

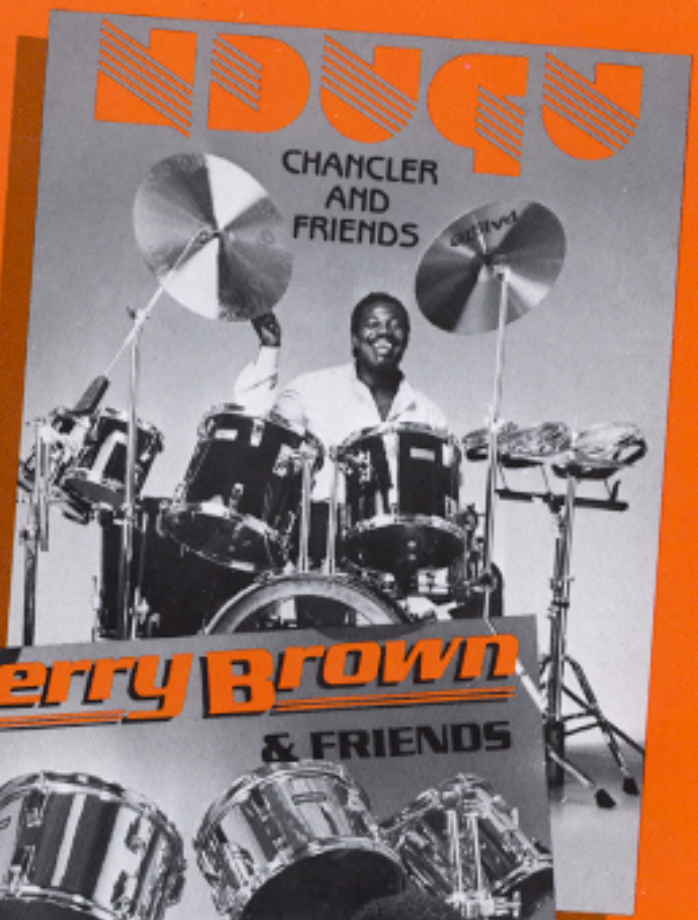
Competition Details: Restrictions – Previously commissioned or published works may not be entered. Difficulty, specific instrumentation, and form are left to the composer's discretion. Work may feature any percussion instrument, e.g. timpani, marimba, drum set, or combination of percussion instruments playable by one percussionist. The accompanying percussion ensemble must utilize at least six players.

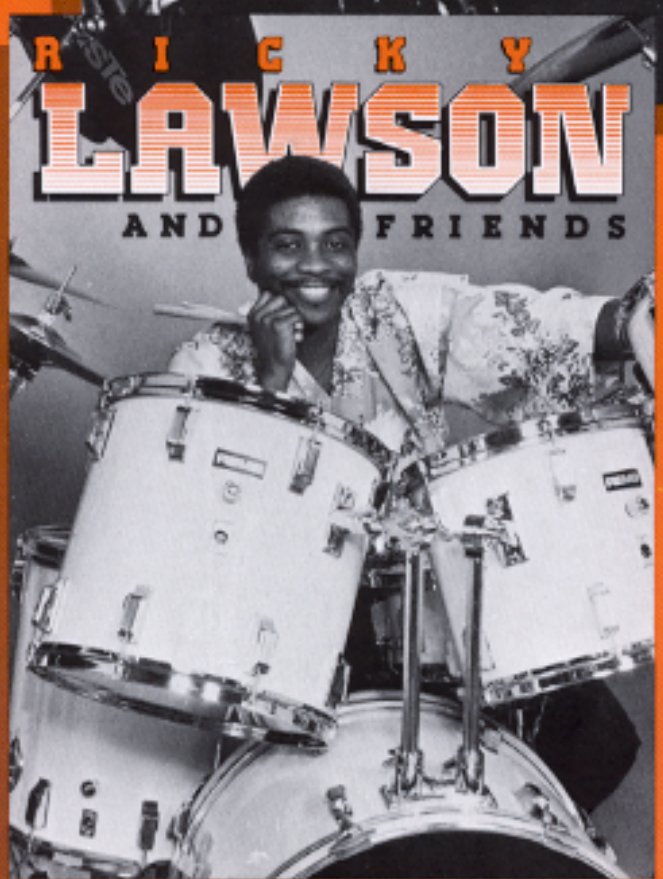
Required Material– Clean, neat manuscript, score form (composer's name may appear, but it will be deleted for judging purposes.) All entry copies become the property of PAS.

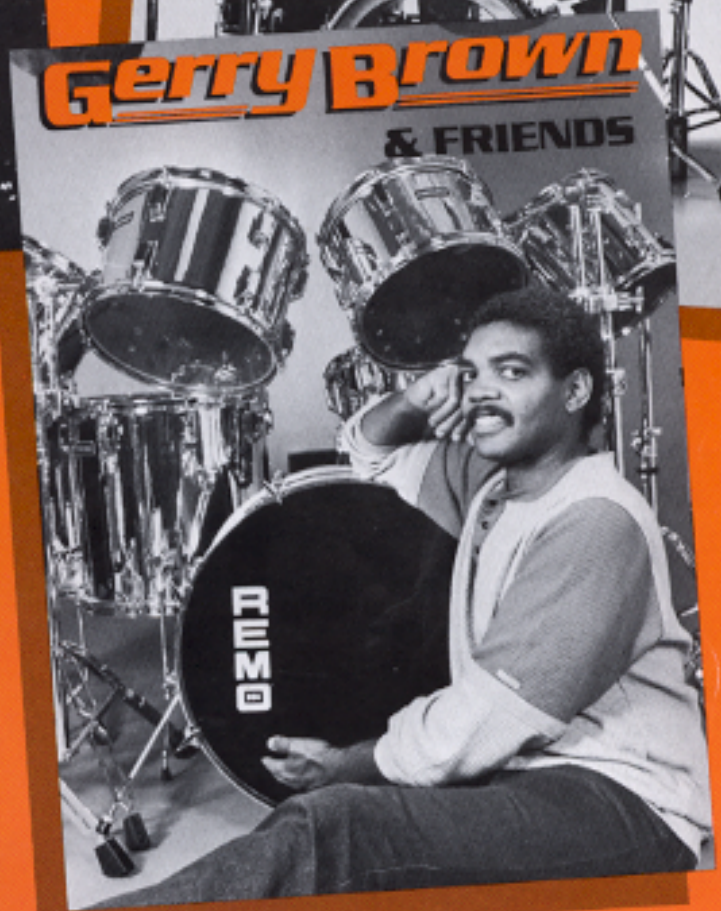
Entry Fee– $20.00 per score (non-returnable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

Deadline – All entries must be received before June 1, 1986.
Send to: Percussive Arts Society, Box 697, Urbana, IL 61801, USA.

Adjudicators – Warren Benson, George Crumb, Michael Udow







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