Percussive Notes

official publication of the Percussive Arts Society
Volume 24, Number 4 April 1986

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Volume 24, Number 4 **April 1986**

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PERCUSSIVE ARTS SOCIETY INC.

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 ($20) of dues are designated for subscription to *Percussive Notes*.

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First Vice President's Report

Chapters
The response from chapters with respect to their financial reports has been excellent this year: forty-six chapters have returned their forms and will realize a $2.25 dues reimbursement; five chapters have not returned the forms and have received a reminder letter; New Hampshire is without a chapter president. Of the seven Canadian chapters, five have returned their forms, one has not, and Alberta is without a president.

The foreign chapters still remain our biggest problem, with money, language, and distance being the main obstacles. At the present time, Germany is restructuring its chapter with the hope that it will become more involved in PAS. The most successful chapters are those having their own percussion society that affiliates with PAS.

Last year was an active year for the chapters and I anticipate an equally active year throughout 1985-86. There is definitely an awareness of PAS among the membership. And what is very important, more percussionists have a sense of pride in the society and have been willing to devote their time and effort on behalf of the organization.

Grants
The 1985-86 budget for Chapter Grants is $1,000. These grants are intended to help defray the cost of the Chapter Day of Percussion or some other chapter activity. As of this report, all grants have been given out, leaving a balance of $0.00.

Percussion Ensemble Contest
The contest's purpose is to "promote good quality percussion ensemble performance and compositions while helping to promote increased membership in the Percussive Arts Society." Each chapter, so desiring, will hold a percussion ensemble contest at its Day of Percussion or some such event organized by the chapter. The state winners will be judged by a national panel who will listen to tapes of the performances. The two winners, high school and college, will perform at PASIC '86 in Washington, D.C.

Eight chapters presently plan to hold the contest. The national judges will be Marta Ptaszynska, Harold Farberman, and William Kraft.

Chapter Handbooks
A new updated Chapter Handbook has been sent to all chapter presidents. It contains information on organizing and administering a chapter, guidelines for running a Day of Percussion, and other information. Each chapter was also sent a certificate of affiliation which is to be signed and returned (to me). The certificate will be kept in the chapter file as testimony of the chapter's association to PAS.

Committees
All thirteen Percussive Arts Society committees have been active and fulfilling the responsibilities with which they were charged. Several committees have long-term projects and thus their visibility has not been so apparent; they are, however, continuing to carry out their work. Among the more visible committees this year have been the Contest/Audition, Education, International Rudiments, Marching Percussion, and Solo and Ensemble Literature List committees.

In the years that I have been involved with the chapters and committees, I have felt a growing interest in PAS from all of you. It is reassuring to me, as a member of the Executive Committee, to see this happening. I won't make any rash predictions, but I think the time is coming when PAS will be even bigger and more active than it is now. And with your help and cooperation, this prediction will become a reality very soon.

– John Beck
First Vice President

March and September Research Issues Combined

Percussive Notes Research Editions, Volume 24, No. 3 and Volume 24, No. 6 wil be combined into one special 25th commerative issue, featuring over 100 photos of rare Deagan instruments from early in the 20th century. This issue will be distributed in the fall.

Hall of Fame Nominations

The Percussive Arts Society Hall of Fame Awards were established in 1973. These awards are bestowed upon individuals who have significantly influenced the world of percussion, as evidenced by their contributions in one or more of the following categories: Excellence in Performance, Writing, and Composition; Excellence in Teaching, Inventions, and/or Discoveries. The complete list of current Hall of Fame members appears on page 2 of this issue.

Nominations are made from the membership at large. These are forwarded to a special Hall of Fame committee consisting of the Advisory Committee of Past Presidents. This committee evaluates the many nominations and selects one or two of the most deserving candidates. The final slate is presented to the twenty-seven members of the Board of Directors, representing the membership, for a final vote. The board members may vote for one, all, or none of the candidates slated. Candidates receiving fourteen or more votes are elected. Those elected, living or deceased, are honored at the annuual PASIC. This years' award banquet will be held at the Capitol Hilton, Washington, D.C., on November 8, 1986.

Send Hall of Fame nominations, including a letter suggesting your choice(s), to PAS, Box 697, Urbana, IL 61801. The deadline for nominations is June 15.

Readers' Response

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

Music Listing from Doug Walter

I would like to share the addresses and some other pertinent information for pieces that I have commissioned or premiered.

Robert Coburn
Strophes IV (vibes and tape)
1428 S.E. Taylor Street
Portland, OR 97214

Brian Del Signore
The Machine While You Sleep (vibes, marimba and computer generated tape)
22 Prospect Avenue, S.E.
Grand Rapids, MI 49503

Mark Goodenberger
Come Away (vibes and soprano)
Trio (vibes, marimba, and clarinet)
8651 S.W. Seventh Street
Portland, OR 97219

Daniel Levitan
Baroque Suite (marimba)
Concerto for Marimba and Percussion Ensemble
230 West 16th Street
New York, NY 10011

Vincent McDermott
Smoke of Burning Cloves (marimba)
c/o Lewis and Clark College
Music Department
431 Palatine Hill Road
Portland, OR 97219

Matt McInturf
Theme and Variations (vibes)
47 Bounty Road, E.
Fort Worth, TX 76116

Ronald Newman
Resolutions (vibes)
Kreditors (vibes and piano)
Michigan State University
Music Department
Lansing, MI 48910

Russell Norris
Alterations (vibes)
The Notion (vibes and guitar)
The Fruit of the Spirit Suite (vibes)
4027 N.E. 74th Street
Portland, OR 97213

David Samuels
Soaring (marimba, vibes, and tape)
c/o Artist/Clinicians
Musser Mallet Instruments Division
P. O. Box 310
Elkhart, IN 46515

– Doug Walter
Indiana State University
Music Department
Terre Haute, IN 47809

Saul Goodman Concert

Although a picture is worth a thousand words, the photo of Saul Goodman and me which appeared on page 10 of the July issue of *Percussive Notes* needs further explanation. The photo was taken in November of 1984 in Palm Beach, Florida, at a dress rehearsal of the Bartok *Sonata* for which Mr. Goodman was of course the timpanist. I played the percussion part and we were joined by the critically acclaimed Paratori Piano Duo. Although we were the guest artists on the duo-piano program, it was evident that many of the 2,000-plus audience members were there to hear Mr. Goodman lead us through the score. Not only did the audience praise the performance with five curtain calls, but the critics used most of the print space to rave about Mr. Goodman!

For me, it was one of those very special concerts which one dreams of being a part of. It was a night to remember for all.

– Jonathan Haas
New York, NY

News

Dr. John Baldwin, editor

Rob James conducted a clinic on marching percussion in February at the Ohio Music Educators Association Convention in Columbus. The Miami University Marching Percussion Ensemble was the featured group at the clinic. James studied under Robert Pangborn, Robert Hohner, Anna Watkins, and William Albin. He is a graduate of Miami University, and was recently appointed director of marching band and percussion studies at Mansfield University in Pennsylvania.

Drummer **Bonnie Janofsky** has appeared in Las Vegas with the Mickey Finn Show at the Landmark Hotel, toured the northwestern United States with the Reid Brothers Circus, led a combo on a cruise ship out of San Diego, and is now off on a two-month tour of Europe with the Oaky Miller Show. All of this is in addition to her freelance work as a drummer, arranger, and pianist in the Los Angeles area. She is the drummer/arranger of her own 20-piece big band and is currently working on a video/album project.

Bonnie Janofsky

Percussion '80 from West Virginia University traveled to Japan last summer on a two-week concert tour, which included performances at international exhibitions in Tsukuba and Osaka, as well as concerts at Kobe and Awaji Island as part of the '85 Universiade Games. In fourteen days twelve concerts were performed before a combined television and live audience of over two million people. Yamaha provided the instruments.

Percussion '80 West Virginia University

Markus Lutz performed Lehmann's *Stri/oking* at the opening of an exhibition in the Spitüke Art Gallery in Würzburg. He is a student of **Siegfried Fink**.

Markus Lutz (photo: Barbara Schaper)

The final concert of the Grand Teton Music Festival last summer was a special performance of Mahler's *Third Symphony*. The Festival's regular conductor and music director, Ling Tung, relinquished the podium to Zubin Mehta for the fund-raising concert. The percussion section consisted of percussionists from the far corners of the country: **Mike Rosen** (Oberlin Conservatory); **John Kasica** (St. Louis Symphony); **Ron Holdman** (Salt Lake City Symphony); **Gene Espino** (timpanist with the Cincinnati Symphony); **Richard Brown** (Rice University); and **Hitoshi Maeda** (extra with the Philadelphia Orchestra). A tremendous artistic success, the concert received rave reviews. **John Beck** (Eastman School of Music) served as coach for the student seminar session.

Percussion Section Grand Teton Music Festival

Last fall **Chris Parker** presented a four-week studio drumming workshop at Drummers Collective in New York City. Students used some of Parker's charts, and during one class sat in on a session that he was doing. (Each had headphones for listening in on the cue mix.)

Richard L. Clark directs the Monmouth College Percussion Ensemble, which performs in Monmouth and throughout western Illinois.

Monmouth College Percussion Ensemble

Seminars by **Paul Hiley** (percussion) and **John Moate** (timpani) were among the highlights of the British Association of Symphonic Bands and Wind Ensembles gathering in Bristol in September, 1985. Hiley is percussion tutor for the Cornwall County Schools, and Moate is timpanist with the Halle Orchestra of Manchester. The percussion section of the newly-formed Westerly Winds concert band included **John Giddings**, **Andy Tyrrell**, and **Simon Howell**.

Vibist **Jerry Tachoir**, artist-clinician for Selmer/Ludwig/Musser, recently appeared in concerts at the Vernon Manor Hotel in Cincinnati and, together with pianist Marlene Besbiens, in several Canadian cities. This past year he also presented a clinic at Miami University of Oxford, Ohio. The Jerry Tachoir Quartet's new album, *Purr for Jazz Cats Only* will be released soon.

In November **Jonathan Haas** performed Johann Fischer's *Concerto for Eight Timpani and Orchestra* with the Y Chamber Symphony of New York, conducted by Maxim Shostakovich. Haas developed new sticking and cross-sticking techniques for that work. He has also begun to revive the use of calf heads. In January he joined the Paratore Brothers Piano Duo at Alice Tully Hall in a performance of the Bartok *Concerto for Two Pianos, Two Percussionists, and Orchestra*.

Jonathan Haas

New England Conservatory's first annual homecoming concert last November featured the premiere of Robert Aldridge's *Golden Rain*, *What Fred Said*, and *A Little Dance Music*, with Sharan Leventhal as violin soloist. **Frank Epstein** directed the Conservatory Percussion Ensemble.

New England Conservatory Percussion Ensemble with violinist Sharon Levanthal and composer Robert Aldridge

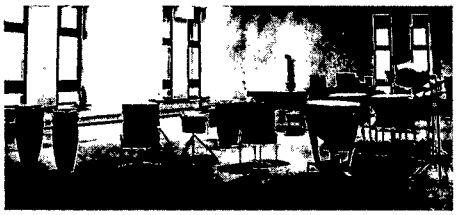
Alan Keown, percussion instructor of the Marauders Drum and Bugle Corps, was percussion coach of the 1985 University of Oregon High School Summer Music Session in Eugene. During ten days, percussion students from throughout the Northwest were involved in rehearsals and master classes. Keown is completing a graduate degree in percussion performance at the University of Oregon, where he is also the marching percussion specialist.

Alan Keown

The Black Watch Marching Percussion Festival was held at Westlake High School, Westlake, Louisiana, in October, through the sponsorship of Westlake High School Band Parents, Lake Charles Music, and Yamaha International. The open high school division was won by Comeaux High School (Lafayette, LA), directed by Aaron Robin; the novice division, by Iowa High School (Iowa, LA), directed by Bob Sweeney. Judges were **Terry Mahady, Marty Hurley, Lalo Davila**, and **Kim Lloyd**.

The **Manhattan Marimba Quartet** presented concerts in New York City on December 12, part of a series sponsored by Chemical Bank at ChemCourt, 277 Park Avenue, and December 13, at Loeb Student Center of New York University. In the fall the quartet made a concert tour in Florida, performing at the Tennessee Williams Fine Arts Center in Key West, and appearing on WTVT Television of Tampa.

The **Percussions de Strasbourg** has its own rehearsal/teaching facility – a hall measuring 300 sq. m. – thanks to assistance from the city of Strasbourg. 1985 saw the production of two records by the group. They will premiere *Pleiades*, a new work for choir and percussion by Xenakis, in July 1986.



Percussions de Strasbourg

Dave Satterfield is conductor of Percussion '80 at West Virginia University for the current year while **Phil Faini** serves as interim dean of the College of Creative Arts. Also conducting the group are **Al Wrublesky, Jim Maruca, Kevin Lloyd**, and **Nick Capo. Louie Bellson** will perform as a soloist with the ensemble.

Students from outside Germany in **Siegfried Fink**'s 1985-86 class include **Severin Balzer** (Switzerland), **Juan Chavez** (Argentina), **Markus Lutz** (USA), and **George Morgan** (Canada).

Severin Balzer, Juan Chavez, Prof. Siegfried Fink, Markus Lutz, and George Morgan (photo: Barbara Schaper)

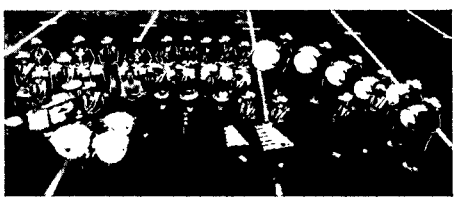
Marty Kluger gave a clinic on timpani and contemporary percussion at the Hartt School of Music, Hartford, Connecticut, in December. The clinic followed a performance that included Rebecca Bower, trombone, and featured works by PAS composition winner Serban Nichifor, Hsueh-Yung Shen, Persichetti, Carter, and Lepak.

Deborah Schwartz, marimba soloist, and Sul Legno, marimba-violin duo (with Sherry Kloss) were featured on a recent series of concerts sponsored by the National Association of Composers USA, the Mozart Festival of San Luis Obispo, and the Los Angeles Cultural Affairs Department. Schwartz performs on a custom-built 4½-octave instrument built for her by Doug DeMorrow. Her repertoire includes Carlson *Metaphors*, Vlahopoulos *Recitative and Caprice*, and Ichiyanagi *Paganini Personal*.

Valerie Clapp Williams of Salinas, CA, a senior at Bethel College, St. Paul, won the 30th Women's Association of the Minnesota Orchestra Young Artist Competition last October. The prize includes a $2,000 WAMSO Young Artist Award, the Ehrma Strachauer Medal, a scholarship to the San Francisco Conservatory of Music, a performance with the Minnesota Orchestra, and a recital for the members of WAMSO. In the competition, Williams performed the Creston *Concertino*, Mayazumi *Concerto for Xylophone*, Beck *Sonata for Timpani*, Musser *Etude in C Major*, and Mohlenof *Music of the Day*. She studies with **Mark Kusche**.

Egberto Gismonti, Brazilian composer and multi-instrumentalist, was in residence at the University of Arkansas, Little Rock, for three days in February to present lectures and demonstrations on his compositions, many of which feature Brazilian percussion instruments. Joining him in some of the performances was the University's Latin Percussion Ensemble.

The Pride of Broken Arrow Marching Percussion Section was the Oklahoma Bandmasters Association Drum Caption winner in a contest in Stillwater, Oklahoma, this past November. **Roy S. Smith** is percussion instructor of the group.



The Pride of Broken Arrow

The sixth annual Spartan Marching Percussion Festival, sponsored by the Glenbrook North High School Band Parents Organization and Pearl Drums, was held at the Sheeley Center for the Performing Arts in Northbrook, Illinois, in December. The college division was won by the Michigan State University Ensemble, the high school division, by Prospect High School of Mt. Prospect, Illinois, directed by **Brett Kuhn. Tim Lautzenhieser, Bill Woods, George Tuthill**, and **Rob Carson** were judges. Also contributing to the success of the event were Sam Flores and Al Duffey of Pearl International. Video and cassette tapes of the festival finals are available from Ed Gaus, Festival Chairman, 621 Charlemagne, Northbrook, IL 60062.

Two recent percussion compositions by **John Alfieri**, instructor of percussion at Interlochen Arts Academy, will be published by Music For Percussion.

Daniel Borff's *Dance Etudes No. 1 and No. 2*, composed in 1984 for Nachiko Maekane and Hitoshi Maeda and designed either as duo or ensemble or as virtuoso solo works were premiered recently. Ms. Maekane's performance took place at the American Com-

posers Festival at the University of California, Sacramento, while Mr. Maeda's performance was part of an all-percussion concert at the Painted Bride Art Center in Philadelphia.

During 1985-86 **Dave M. Hershey** is an artist-in-residence at Orendorf Elementary School in Manchester, Pennsylvania. Hershey is instructor of percussion at York College of Pennsylvania and at Messiah College, and is percussionist with the York and Harrisburg Symphonies. He has also appeared as a classical marimbist with the York Symphony and the York Junior Youth Symphony. A graduate of Austin Peay State University, he attended Peabody Conservatory and received the Master of Music degree in performance from Western Kentucky University. Currently he studies with **Leigh Howard Stevens** in New York City. Hershey has served previous residencies at Sporting Hill Elementary School in Mechanicsburg and at Wheatland Junior High School in Lancaster. This year's residency is conducted through the Pennsylvania Council on the Arts and the Orendorf PTO.

Gary J. Olmstead was recently presented the 1985 Teacher of the Year Award by the Pennsylvania Music Teachers Association during the State Conference held at Duquesne University. Olmstead is director of percussion studies, conductor of the University Percussion Ensemble, and professor of music at Indiana University of Pennsylvania, where he has taught for nineteen years. He holds a Bachelor of Music degree from the University of Michigan, Master of Fine Arts degree from Ohio University, and the Doctor of Musical Arts degree from the Cleveland Institute of Music/Case Western Reserve University. He is active in MTNA/PMTA and served as National Percussion Chairman for four years. He has been first vice-president, president, a member of the board of directors, and is a permanent member of the advisory committee of the Percussive Arts Society. Many of Olmstead's students have won state, division, and national percussion competitions.

Gary Olmstead

Michael Udow of the University of Michigan recently presented a percussion master class at Interlochen Arts Academy.

The 1985 Aspen Music Festival's Percussion Ensemble, directed and conducted by **Jonathan Haas**, performed in Aspen's historic Wheeler Opera House. A performance of the Samual Barber *Adagio for Strings*, arranged for marimba quartet by **Scott Stevens**, was dedicated to and performed in memory of **Charlie Owen**, who spent many summers at the festival. Also on the program were works by Bazelon, Cage, Green, Varese, and Zappa. The ensemble included **Scott Bishop, Jeffrey Bluhm, Michael Cooper, Carolyn Corder, Patsy Dash, David Hall, Peter Kates, Joachim Michelmann, Jeffrey Peyton, Michael Smulders, Julie Trudeau, Maria Vom Lehn, Myles Weinstein** and **George Willis.**

1985 Aspen Percussion Ensemble: Michael Smulders, Joachim Michelman, Georg Willis, Michael Bishop, Julie Trudeau, and conductor Jonathan Haas

During the nine-week festival master classes and private lessons by **Cloyd Duff, Ben Herman, Doug Howard,** and **Jonathan Haas** were offered; the faculty and students also participated in over 115 concerts.

L to R: Jonathan Haas, Doug Howard, Cloyd Duff, and Ben Herman

Down beat magazine has spotlighted 18-year-old **Harry Moskoff** of Toronto as a young musician deserving wide recognition. A graduate of Interlochen Arts Academy, where he studied percussion with **John Alfieri**, Moskoff recently performed at the Midwestern Band Conference, at PASIC '84, and in recitals with the New World Jazz Quintet. He received the runner-up award in the Canadian National State Band Competition and earned the certificate for outstanding musicianship in percussion from the National Association of Jazz Educators. Moskoff has been a recipient of scholarships to Interlochen Arts Academy, the National Music Camp, and Berklee College of Music, where he currently studies.

Harry Moskoff

The world's largest competition for solo percussion, Internationaler Musikwettbewerb, sponsored by the German radio and television stations, was won by three students from the Hochschule in Würzburg. Professor **Siegfried Fink** is proud of his former student, first place winner, **Peter Sadlo** from Nuremberg, presently principal timpanist of the Munich Philharmonic, and students **Michael Ort** from Passau and **Mark Lutz** from Evanston, Illinois, who shared the third prize. No second prize was awarded. Adjudicators for the contest were John Manduell (England), Makato Aruga (Japan), Harold Farberman (USA), Siegfried Fink, Hermann Gschwendtner, and Werner Heider (West Germany), Xavier Jonquin (Spain), Wlodzimierz Kotonski (Poland), and Dobbri Palier (Bulgaria). The competition takes place every eight years.

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

Dr. John Baldwin, editor

Pat Torpey has joined Pro-Mark Corporation's roster of artist endorsers. He is currently the drummer on tour with John Parr, best known for the recent Top 10 hits "Naughty, Naughty" and "St. Elmo's Fire." Torpey performs on the sound track of "The Karate Kid" and in Melissa Manchester's latest video, "Energy." In addition, he has been seen on various television programs, including American Bandstand, Solid Gold, Kidd Video, and Dance Fever.

Eight-year-old drummer **Joshua Peden**, who stole the show in the MTV video "Boys of Summer," has become a Simmons Electronic Drum Artist. Through Simmons' recently established Young Artist Program, he is playing a set of SDS8 electronic drums. Joshua began drumming at the age of two, and has had regular lessons with drum instructors Murray Spivak, Wally Snow, Sandy Nelson, and Joe Porcaro. He is also pursuing an acting career, and has appeared in music videos, advertisements, and a motion picture.

Joshua Peden

Premier Percussion USA, Inc., has made **Danny Gottlieb** one of its newest product endorsers. Gottlieb first came into national prominence as the drummer for guitarist Pat Metheny. Currently he divides his time between touring and recording. He also co-leads the band Elements with bassist Mark Egan; together they are composing the sound track for a windsurfing movie entitled "Blowin' Away."

To pay tribute to the efforts of marathon drummers, Pro-Mark is highlighting their feats of endurance in a national ad campaign. Current marathon drumming champ, **Laurent Rebboah**, who drummed continuously for 1,000 hours, 6 minutes, and 20 seconds (42 days) used Pro-Mark hickory 747's. **Boo Boo McAfee**, the previous world record holder with 31 days of continuous drumming, and **Bruno Bianco**, a newcomer to marathon drumming whose personal best stands at 10 days, will appear with Rebboah in the Pro-Mark ads, dubbed "Marathon Men."

On the Move

World-class bassist **Jaco Pastorius** has joined the staff of the Drummers Collective in New York City. He is accepting drummers as well as bassists as students.

Coming Events

Jack DeJohnette, multi-directional drummer, pianist, and composer, will be in residence at the University of Arkansas, Little Rock, April 27 and 28. DeJohnette's concert and clinic are sponsored by Sonor Drums, the National Endowment for the Arts, and the Donaghey Foundation. The University's Little Rock Jazz Machine and the Latin Percussion Ensemble will join him in the concert. For additional information, please contact: Allen Kelley, University of Arkansas at Little Rock, Music Department, 33rd and University Avenues, Little Rock, AR 72204.

An All-New England Day of Percussion, sponsored by the Connecticut and Massachusetts PAS chapters is scheduled for Sunday, April 27. The event will be hosted by **Marty Kluger** and the Hartt School of Music, Hartford, Connecticut. A wide variety of clinicians and corporate exhibitors will participate.

The first annual **Keiko Abe** marimba masterclass, under the sponsorship of the GP Percussion Foundation, will be held in New Harmony, Indiana, from August 10 to 20. The deadline for applications is June 15, 1986. Auditors are welcome. For information and applications, contact: Rebecca Kite, Keiko Abe Marimba Masterclas, P. O. Box 1954, Bloomington, Indiana 47402, (812) 876-7059.

New Music America 1986 will open in Houston on April 5 and continue through April 13 as part of the Sesquicentennial celebrations for the city and state. More than 150 composers and musicians from the U.S. and abroad will take part in almost 50 different events. Sponsored by the Houston Festival Foundation, Inc., New Music America highlights contemporary music in all its diverse forms, from instruments invented by the performers who play them to new uses of traditional instruments, new jazz, improvisation, sound installations and performance art. Percussion performers scheduled to appear include the Houston ensemble **Tambour**, **John Adams**, **William Winant**, and **Eleanor Hovda**. For more information about free and ticketed events, please contact Michael Galbreth, coordinator, New Music America 1986, 1964 West Grey, Suite 227, Houston, TX 77019; phone (713) 521-9036.

Fred Wickstrom of the University of Miami will coach and conduct a percussion tour of six European countries this summer through the sponsorship of America's Youth in Action program. Interested percussion students are invited to participate. After ten days of instruction in New York, participants will perform in settings ranging from palaces to parks, in Amsterdam, London, Paris, and Zurich, among other cities. Undergraduate and graduate credits are available. For information about the tour, and about the possibility of students' funding its cost through scholarship contributions (tax deductible) from their own communities, contact Fred Wickstrom, University of Miami School of Music, P. O. Box 248165, Coral Gables, FL 33124; or call (305) 284-2304, days; (305) 667-9879, evenings.

The Indiana University School of Music will offer two hours of credit to qualified drum corps musicians, high school sophomores or older, completing the 1986 marching season. Faculty members will be present at the DCI solo competition at Madison, WI, on August 13, 1986, and acceptance for credit will be based upon the applicant's performance. There is a registration fee of $139.00. For application forms and additional information, contact: Drum Corps International, P. O. Box 413, Lombard, IL 60148; phone: (312) 495-9866.

Percussive Arts Society is dedicated to the highest standards of percussive composition

News from the Industry

Dr. John J. Papastefan, editor

Alfred Publishing Co., Inc. Box 5964, Sherman Oaks, CA 91413, has released a new book on the art of playing brushes: *Contemporary Brush Techniques*, by Louie Bellson, Henry Bellson, and Dave Black. This is a thorough introductory book for all styles of brush playing (it is highly graphic), containing chapters on conventional brush playing, Latin brushes, special effects, solo exercises, and contemporary rock beats. Also included is a cassette recording of Louie Bellson demonstrating each of the techniques and examples mentioned in the book.

M. S. Baker & Co., manufacturer of SOFBAGS, soft-sided cases for mallet instruments, has expanded to larger facilities: P. O. Box 617, Elizabethtown, NJ 12932. A line of timpani drop covers, available for all styles and models of timpani, was recently introduced. The New York City dealer for the complete line of Sofbags products is now Robert Ayers Percussion. Additional information is available from the above address.

J. D. Calato Manufacturing Co., Inc., 4501 Hyde Park Blvd., Niagara Falls, NY 14305, is now the sole distributor of the Tommy Tedesco line of guitar strings. The tedesco line of GHS strings includes multipurpose, super light, regular bronze acoustic, nylon classical, semi-flat wound electric, and flat wound electric. To obtain further information, contact J. D. Calato.

Tedesco Strings

Danmar Percussion Products president and founder Frank DeVito recently announced the acquisition of California Percussion's Mark Tree designs and specifications. California Percussion was the first commercial manufacturer of the tubular brass, wind chime-like instruments sold under California Percussion and Carroll Sound trade names since 1975. Danmar will continue to use high-grade brass and native American hardwoods in the production of its Mark Trees while improving the manufacturing process and distribution network. For more information, write to Danmar at 7618 Woodman #11, Van Nuys, CA 91402.

DCI Music Video has added two titles to its catalogue of instructional/documentary videocassettes featuring world-class musicians: Jaco Pastorius, *Modern Electric Bass*, and Steve Gadd, II, *In Session*. Each tape is ninety minutes long. *Modern Electric Bass* offers an in-depth interview with Pastorius in the course of which he demonstrates his bass technique in detail. Also featured is a performance segment with John Scofield and Kenwood Dennard. *In Session* consists of a number of performances by Steve Gadd, along with Richard Lee, Will Lee, Jorge Dalto, and Eddie Gomez. They are shown arranging tunes, discussing parts, and performing in a variety of styles, including jazz, funk, Latin, and reggae. DCI Music Video, 541 Av-

enue of the Americas, New York, NY 10011, will provide further details upon request.

Humes & Berg Manufacturing Co., Inc., 4801 Railroad Avenue, East Chicago, IN, has introduced two new lines of cases for Simmons and Tama electronic drums. Each holds a complete five-piece drum kit, including hardware for the Tama Techstar or the Simmons SDS – 5, 7, 8, or 9. The cases are 100% vulcanized fiber and have shock guard lining with reinforced bindings on the sides and cover. They are also available with or without large heavy duty casters. For complete product information on the entire Humes and Berg line, contact Gregory T. Schoeneck, customer service representative.

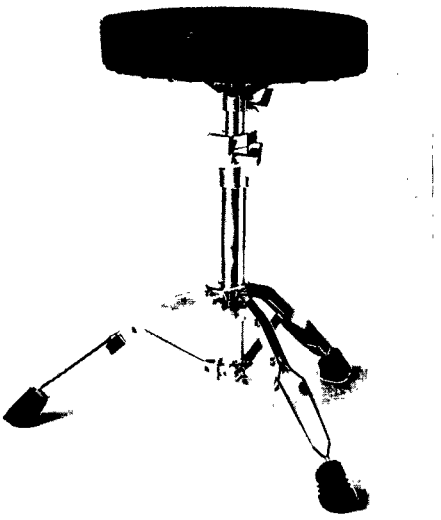
Meredith Music Publications, 170 N.E. 33rd Street, Ft. Lauderdale, FL 33334, publisher of works by today's outstanding composers of percussion, has issued its new catalogue. New compositions include Robert Jager's *Concerto for Percussion and Band* in the Solo and Band Percussion series, and *Three Movements for Five Timpani*, by Professor John Beck of the Eastman School of Music, the latest addition in the timpani series. For a complete list of Meredith's percussion, wind, and string publications, write for a free copy of the catalogue.

Out Front, Inc., P. O. Box 807F, Lynbrook, NY 11563, the exclusive U.S. distributor of Meinl professional cymbals, has two new lines: Raker and Dragon. The unique, high-tech computerized manufacturing process used by Meinl for its profile line has also been employed in the production of the Raker heavy rock series. The Dragon series has expanded the China line to include China hi-hats, splashes, crashes, and ride cymbals, in addition to traditional pangs. Dragons are cast and hand-hammered, and feature a unique design offering a playable bell and straight cymbal edge – a radical departure from the traditional upturned edge of the pang. For additional information on Meinl cymbals, contact Steve Lesczynski, national sales manager.

Meinl Professional Cymbals

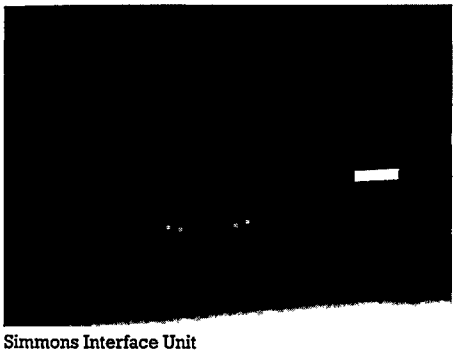
Pro-Mark president Herb Brochstein has announced the construction in Japan of a new facility, with a much larger manufacturing capacity, to replace the original Pro-Mark factory there. It will utilize original, one-of-a-kind high-tech machinery and equipment. For more information and a free catalogue, write to Pro-Mark Corporation, 10706 Craighead Drive, Houston, TX 77025.

Pearl International, Inc., P. O. Box 111240, Nashville, TN 37222, has introduced several new products, including new D-850 and D-750 drum thrones. The D-850 features a very quick and smooth height adjustment system, a stop-lock for added security, and a completely new type of fabric seat. The D-750 is also equipped with the new height adjustment system and an extra memory band to ensure ease in opening and closing the legs. Todd S. Mauer, marketing manager, can provide further details on the complete line of Pearl hardware.



Pearl D-750

Simmons Electronic Drums, 23917 Crafsman Road, Calabasas, CA 91302, has recently produced the MTM (MIDI Trigger Module), an eight channel, fully programmable instrument that converts drumpad, acoustic drum, or tape signals to trigger MIDI and non-MIDI electronic sound sources under full dynamic control. MTM is a drum and percussion interface unit that combines unique applications of existing interface technology with totally new Simmons innovations. For additional information, contact Simmons or your local authorized Simmons dealer.



Simmons Interface Unit

Yamaha International Corporation, P. O. Box 7271, Grand Rapids, MI 49510 opened an east coast research and development facility in suburban Florham Park, New Jersey, in August. For the use of several Yamaha divisions, the facility contains showrooms, equipment labs, and conference areas. Information about it and the research and development centers already operating in Tokyo, Japan, and Glendale, California, may be obtained from Yamaha International at 6600 Orangethorpe Avenue, Buena Park, CA 90620.

Chapter Activities

John Beck, editor

Québec

PAS Québec held a Day of Percussion on November 2, 1985 at McGill University, Montreal, thanks to the collaboration of the University's faculty of music, and Arduini Music Store. **Jerry Tachoir**, vibraphone specialist, gave a clinic on the art and technique of improvisation. In the afternoon, **Andre Morin**, marimbist from Québec City, presented transformations of the Musser 4 mallets technique which he has improved. The technique Morin has developed uses more finger power to put the mallets in action, making it easier to play some of the tricky pieces in the marimba repertoire.

Le PAS chapitre québécois a organisé une **Journee de la Percussion** qui a eu lieu à l'Université McGill le 2 novembre 1985, grâce à la collaboration de la faculté de musique de l'Université et de Arduini Musique. **Jerry Tachoir**, vibraphoniste, nous a entretenus sur l'art et la technique d'improvisation au vibraphone. Au cours de l'après-midi, **Andre Morin**, marimbiste de Québec, nous a présenté les transformations qu'il a apportées à la technique à 4 baguettes de Musser. Il a ainsi développé une technique faisant d'avantage appel à l'utilisation des doigts pur actionner les baguettes; il en résulte une facilité accrue dans l'exécution du répertoire pour marimba. (Translation: Pierre Béluse).

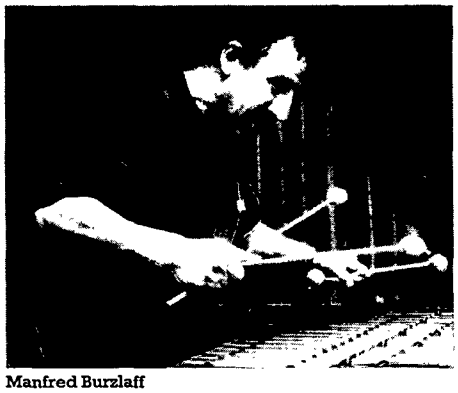
Andre Morin

Jerry Tachoir

Germany

Heinz von Moisy, president of the Tuebingen Percussion Association, hosted the sixth International Tuebingen Percussion Days November 28-December 1, 1985. The event was co-sponsored by the American Cultural Institute, the French Cultural Institute, the City Council of Tuebingen, the Tuebingen Music School, the Swiss Pro Helvetia Foundation, and Sonor Percussion, as well as by Paiste cymbals and gongs. Concerts and clinics featured artists Pierre Favre, Freddy Santiago, Paul B. Engel, Keiko Nakamura, Silvie Kronewald, Abbey Rader, Michael Juellich, the Heinz von Moisy Trio with Manfred Burzlaff, and the Stuttgart Percussion Ensemble, under direction of Klaus Tresselt.

Werner Thaerichen, president of Karajan Foundation, composer, and former solo timpanist with the Berlin Philharmonic, was elected president. First vice president is Mr. Karl Peinkofer, former percussionist with the Munich State Opera. An advisory board currently of 19 members, was put to work preparing the first German PAS festival, which will be hosted by **Herman Schwander** and will take place in Nuremberg from October 31-November 2, 1986, in cooperation with the Bavarian State Radio.



Manfred Burzlaff

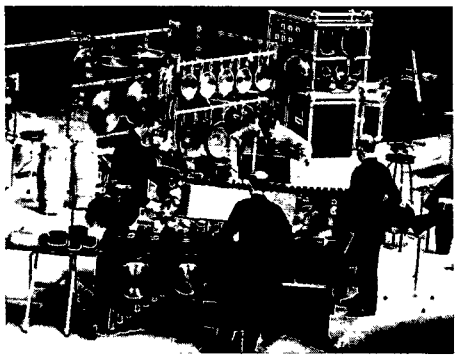
Shown are some members of the Advisory Board of the German Chapter

Korean Chapter

The following activities were sponsored by the Korean chapter of PAS in 1984-85: In 1984, Nexus gave a concert in May at the Sejong Cultural Center in Seoul; the second Summer School took place in July at the Chopyong Hotel in Chongju; and the fourth concert of the Korean PAS chapter was presented in September at the National Theatre in Seoul. During July of 1985 in Chongju, the third Summer School was held – again at the Chopyong Hotel and the fifth concert of Korean PAS chapter performed at the Chungbuk Cultural Center. The latter included Helm, *Fanfare for Percussion*; Brindle, *Auriga*; Young Jo-Lee, *Surabul fur 3 Floten, Piccolo und Schlagzeug*. Reich, *Wood*; J. S. Bach, *Concerto in A minor* (adapted for marimba); and Kraft, *Suite for Percussion*.

Dong-Wook Park

On October 30th the 13th Pan Music Festival of Seoul took place at the Munye Theater. Performed were Istvan Lang, *Percussion Music for One Player*, by percussionist Dong Wook Park; Kim, Byong-kon, *Epitaph for Flute, Cello, and Percussion*, with Kyung Hwan Choi as percussionist; and J. S. Bach, *Violin Concerto in A minor* (arranged for three marimbas), featuring soloists Hai Sung Kil, Jin Song, and Eun Hee Suh.



Nexus

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 94026, and every effort will be made to answer as many questions as possible. Selected questions with answers will appear in coming issues.*

The following question was sent in by Robin Carson of Belfast, Ireland.

Question: I am interested in making a marimba and have been told that books do exist on this subject. Unfortunately, it seems to be very hard to gain access to these books in Ireland. Therefore, I would be most grateful if you could give me any information on publications, name of publisher, price, etc.

The question was submitted to Bill Youhass of Fall Creek Marimbas, Middlesex, New York. Youhass holds music degrees from Ithaca College and the University of Illinois. He has performed in symphonies, operas, ballets, and broadway shows, as well as playing jazz, and has taught at Memphis State University, Ithaca College, and the University of Cincinnati. For six years he was a member of the Percussion Group/Cincinnati and artist in residence at the University of Cincinnati. Youhass is the founder and present owner of Fall Creek Marimbas where he devotes full-time to mallet instrument repair and building.

Bill Youhass

Answer: Books and articles exist on the subject of building marimbas, and I have listed several of the more helpful ones below. I am sure there are others with which I am not familiar.

I would also suggest that you take the old aphorism, 'don't believe everything you read,' to heart and do a great deal of experimenting on your own. I recommend this since a considerable amount of printed information is either inaccurate or misleading when put into practice. For instance, in James Moore's doctoral thesis, a most useful volume, the section on bar tuning can be sometimes misleading (perhaps because actual tuning of bars was not tried). As a beginning marimba maker, I would suggest that if you leave tuning the second partial until the fundamental is about one-half step above where it eventually wants to be, you will be in trouble. I don't know how many thousands of bars I have made, but I pay attention to the second *and* third partials long before that point, even if I *know* where they are. It is equally important to be able to read between the lines and pick up hidden information. In one such case, there is a secret buried in the chart on page 11 of the article by Thomas D. Rossing.

Hopefully you will be able to find enough material providing the technical information needed. Then you must work with the wood to develop a sense of it: not only to know but also to understand how it behaves and, in addition, what it needs to accomplish your goal.

Some Helpful Texts

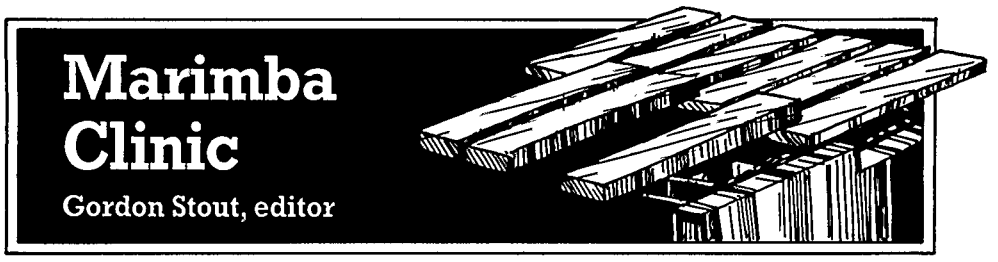
James L. Moore, *Acoustics of Bar Percussion Instruments* (University Microfilms: Ann Arbor, Michigan; University Microfilms Ltd: High Wycomb, England), 1970.

T.D. Rossing, "Acoustics of Bar Percussion Instruments," *Percussive Notes Research Edition*, 19, No. 3 (1982).

Vida Chenoweth, *The Marimba of Guatamala* (University of Kentucky Press: Lexington, Kentucky).

Gene L. Stoutmeyer, "A Detailed Description and Acoustical Study of the Marimba and Xylophone (unpublished paper), School of Music, North Texas State University, 1968. [Try contacting James Moore: School of Music, Ohio State University, Columbus, Ohio, about this.]

I would also suggest consulting standard musical texts on acoustics available to you.



Julie Spencer – a brief interview

by Gordon Stout


Julie Spencer

Gordon Stout: I would first like to say how much I enjoyed your marimba clinic and performance at PASIC 85 in Los Angeles. For our PAS members who were not fortunate enough to be there, would you tell us about your background in percussion and, more specifically, with the marimba?

Julie Spencer: I started piano lessons when I was five, and drum lessons when I was nine. John Clodfelder, Richard Paul, and Jeff Nearpass were my first teachers in Indianapolis before I went to the Eastman School of Music, where I studied with John Beck. I have never had a marimba teacher, but in the broad sense of the word I have had many teachers, and some who weren't even musicians. The biggest things a private teacher can give you are encouragement and support; that foundation gives you confidence to learn things for yourself. So I am basically self-taught on the marimba.

GS: While at Eastman, did you concentrate your work and study exclusively on the marimba, or were you actively involved with all areas of percussion performance?

JS: The curriculum at Eastman requires competency in all areas of percussion. I studied orchestral percussion with Mr. Beck, including timpani, snare drum, and multiple percussion; but my personal practice definitely centered around the marimba.

GS: What influences, if any, led you to come up with your own unique approach and ideas for marimba performance.

JS: Whether consciously or not, my piano background played a strong part in expanding my thinking about the possibilities of the marimba. I've always tried to find ways to make myself more comfortable with the instrument. So a natural outgrowth was to develop my own techniques as necessary.

GS: Could you briefly explain what your techniques are?

JS: When I was a freshman at Eastman working on the Musser A♭ Étude, I realized, because of the tempo I wanted to take in the piece, that relaxation was very important. And it suddenly occurred to me, if a player were relaxed enough, he or she should be able to roll with one mallet. That motivated me to come up with excercises that provided adequate technique to do the one-mallet roll. Those exercises led to a combination of ideas that formed the "horizontal concept"; by rotating the forearm from a palm down to a palm up position, when playing with two mallets, greater accuracy and speed with minimum effort are possible. When applied to four-mallet playing and combined with piano technique, the mallets in each hand serve the same function as the five fingers; when alternating the mallets you get the same degree of independence with each hand as on the piano. This heightens the marimba's potential as a solo instrument.

GS: How have people responded your new ideas about technique?

JS: People who are interested in four-mallet marimba playing have been very enthusiastic. People with a more orchestral (or traditional) approach to mallet instruments are curious as to how they can apply my two-mallet techniques to orchestral literature and the other percussion instruments.

GS: So these techniques are definitely useful for the performance of other percussion instruments?

JS: Absolutely. For example, in one-handed timpani rolls, in achieving greater flexibility and dexterity at the drum set and in multiple percussion music, and in the playing of many accessory instruments, as well as hand drumming.

GS: I was also very impressed with the compositions of your own that you performed at PASIC 85. Could you tell us about them, and are they available or published yet?

JS: Much of my music started out as piano music and developed into marimba transcriptions as my technique grew to accommodate it. Many pieces were originally impromptu excercises. My interest in synthesizing different art mediums resulted in the children's suites, which combine original poetry with programmatic music. Several of my compositions will become available early next fall.

GS: Tell us about your activities since PASIC 85 and for the future.

JS: I've been performing recitals around the Indianapolis and central Indiana area. I am also applying for some grants to help me further pursue my performing activities, and have appearances planned at state PAS days in the Midwest, and a series of university master classes and clinics across the U.S. and Canada. I'm also in the beginning stages of developing a comprehensive series of books for the marimba as well as continuing to compose and commission new works.

GS: What are some of your feelings about music at this point in your career?

JS: When I was at PASIC I heard a recital by Evelyn Glenny, who is profoundly deaf. Since that time I've given a great deal of thought to the nature of music itself; for Evelyn Glenny to create such moving music without being able to hear brings me to the conclusion that music is not merely sound. If that's true, things like accuracy and technique, which are often emphasized by teachers and performers, have very little to do with making music. Music is a vehicle for something else. If music isn't just sound, then people who create sounds aren't necessarily musicians – the word musician has to conform to the redefinition of music. And that is making me give a little deeper thought to what it means to be a musician.

Gordon Stout
editor
Marimba Clinic

"PERCUSSION NEWS" INCREASES TO 12 ISSUES

percussive arts society

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Percussion News, the official newsletter of the Percussive Arts Society has expanded to 12 issues in order to reach our membership during the summer.

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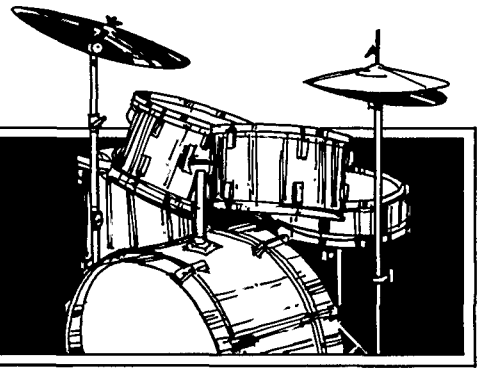


Drum Set Forum

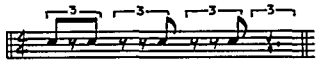
Ed Soph, editor

New Approaches to Reed's Syncopation *and Stone's* Stick Control

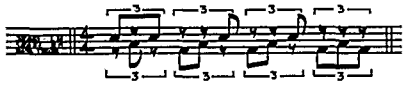
by John Lane

Here is a variation of "filling-in the triplets" of the quarter note/eighth note rhythmic patterns in Reed's *Syncopation*. The pattern:

The pattern when "swung":



The pattern as "filled in":



Applications

A. Play the pattern with the left hand (snare) and fill in the triplets with alternating right hand (also on the snare) and bass drum notes. Concentrate on the flow and the evenness of the sound and the attack, especially at softer dynamic levels.

B. Incorporate an accent pattern in the left hand pattern. Start with a single accent, moving it to the different notes of the pattern; then do two accents, etc.

C. Incorporate an accent pattern in the "fill" notes of the right hand in the same manner as with the left hand in part B.

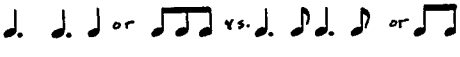
D. Incorporate accents in the "fill" notes played on the bass drum.

E. Alternate measures of A-D, especially B and C. The fact that both hands play the same sound source makes changes in articulation more difficult.

F. The hi-hat may be incorporated in either the main pattern or the fill patterns.

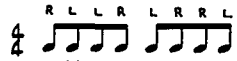
* * *

Duplet sticking patterns such as found in Stone's *Stick control* may be accompanied in other appendages with subdivisions of three duplet notes versus the usual duple subdivision:

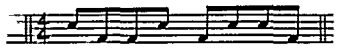


Dynamic balance among the four limbs as well as accurate note placement are essential. A useful learning device is counting in measures of 6/4 while maintaining an ostinato 4/4 with the *stick control pattern*.

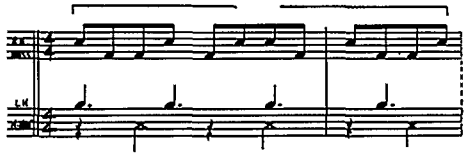
The duplet sticking example is



It will be played between the right hand and the bass drum.



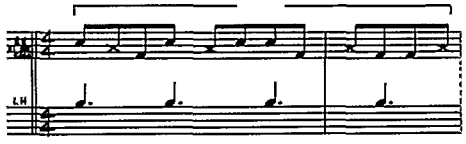
The left hand is played on every third eighth note and the hi-hat may be played on 2 & 4, 1-2-3-4, etc. The exercise looks like this:



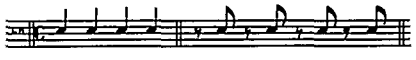
Further Applications

A. The hands may move to different drums and cymbals to vary the pattern. Try a cross stick rim shot (clave sound) with the left hand and a mallet in the right hand.

B. The hi-hat may replace or double either the right hand or the bass drum:



C. Regular eighth, quarter, and half note patterns may also be played with the left hand.

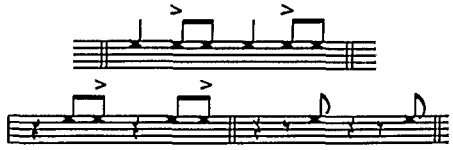


D. Ultimately, the left hand should be able to play independently syncopated patterns (as we used from Reed, *Syncopation*) while an ostinato duplet sticking pattern is played between the right hand and bass drum, or right hand, bass, and hi-hat, as in B.

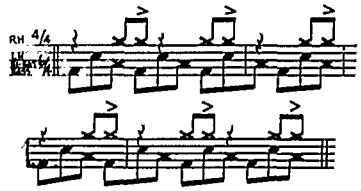
* * *

To create more of a rhythmic flow in uptempo swing, time-keeping groups of three duplet notes may be played with accompanying ride patterns. The duplet groups are

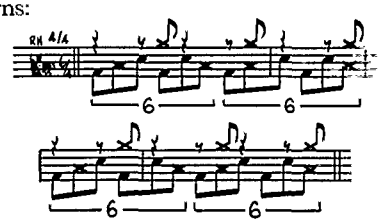
The ride patterns are



The following is an exercise:



Here is another exercise in which the second and third notes of a group are inverted in an alternating sequence to form six-note patterns:



In this example there is a very sparse ride pattern superimposed over a very busy syncopated sequence in the other three appendages. Notes may be removed from the left hand/bass drum/hi-hat patterns to create more space. The three-note duplet pattern may also begin on the "&" of the beat to give a greater feeling of anticipation.

Finally, the three-note duplet groups (see Ex. 8) may be interpreted as swung eighths accompanied with either a ride cymbal pattern or with the right hand filling in the second note of each triplet on a cymbal or drum. The fifth duplet group and its inversion are shown in this example:

The more you use your imagination and experiment with these approaches to Reed, *Syncopation* and Stone, *Stick Control* the more fun you will have, and the more you will learn.

***John Lane** is a senior engineer at Westinghouse Advanced Technology Laboratories in Baltimore, Maryland. He also plays drums in the Washington/Baltimore area.*

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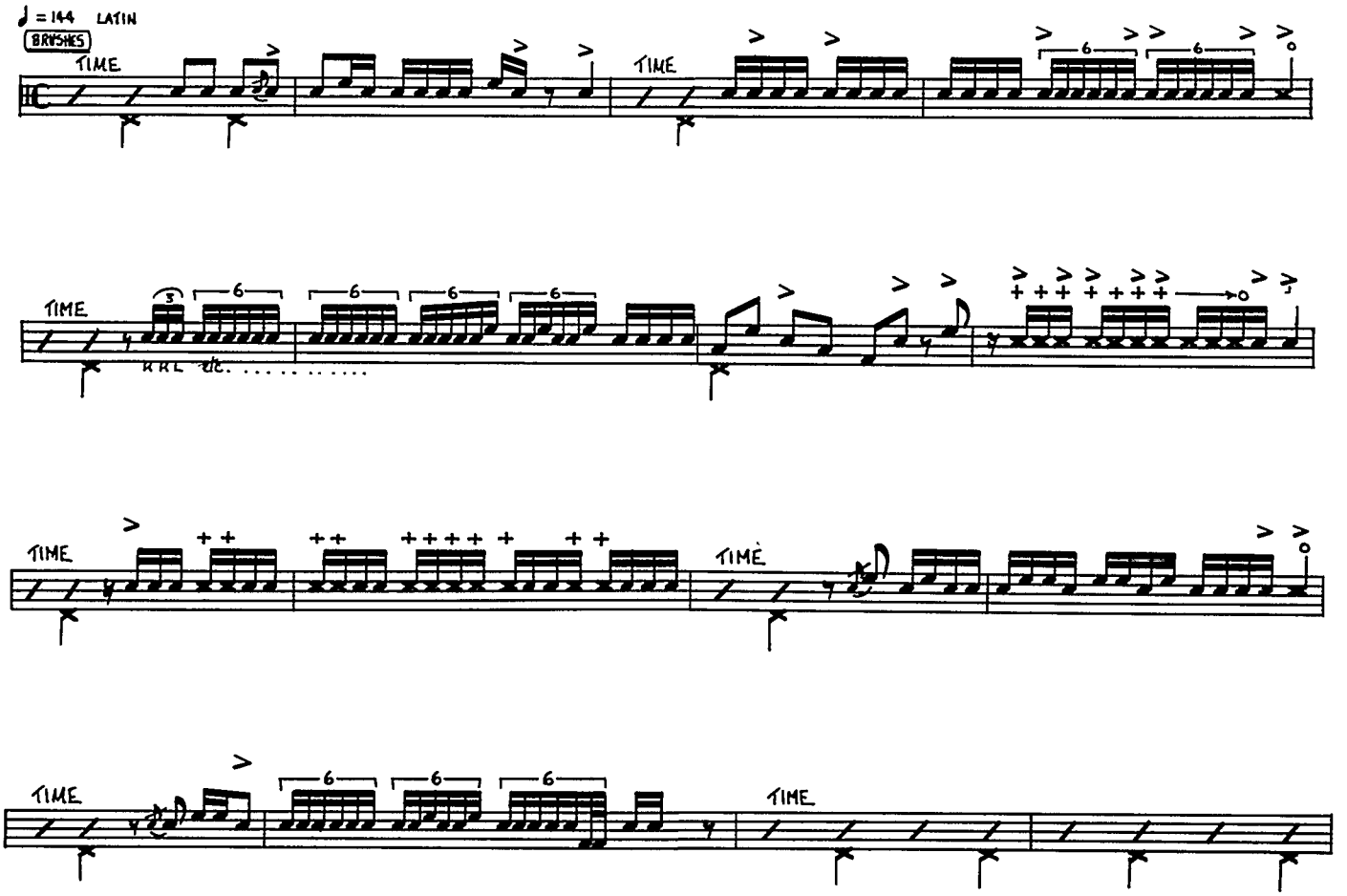

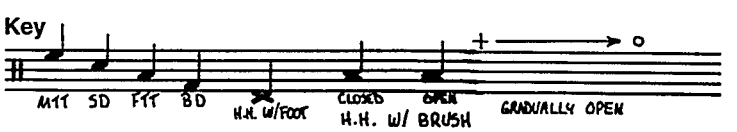

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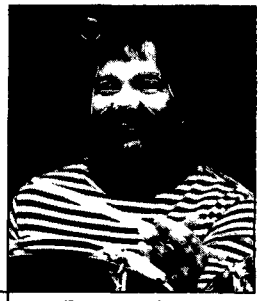
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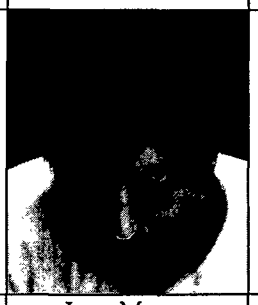
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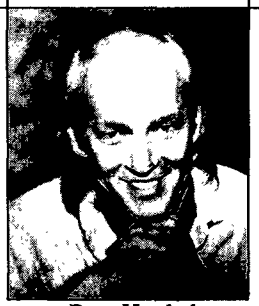
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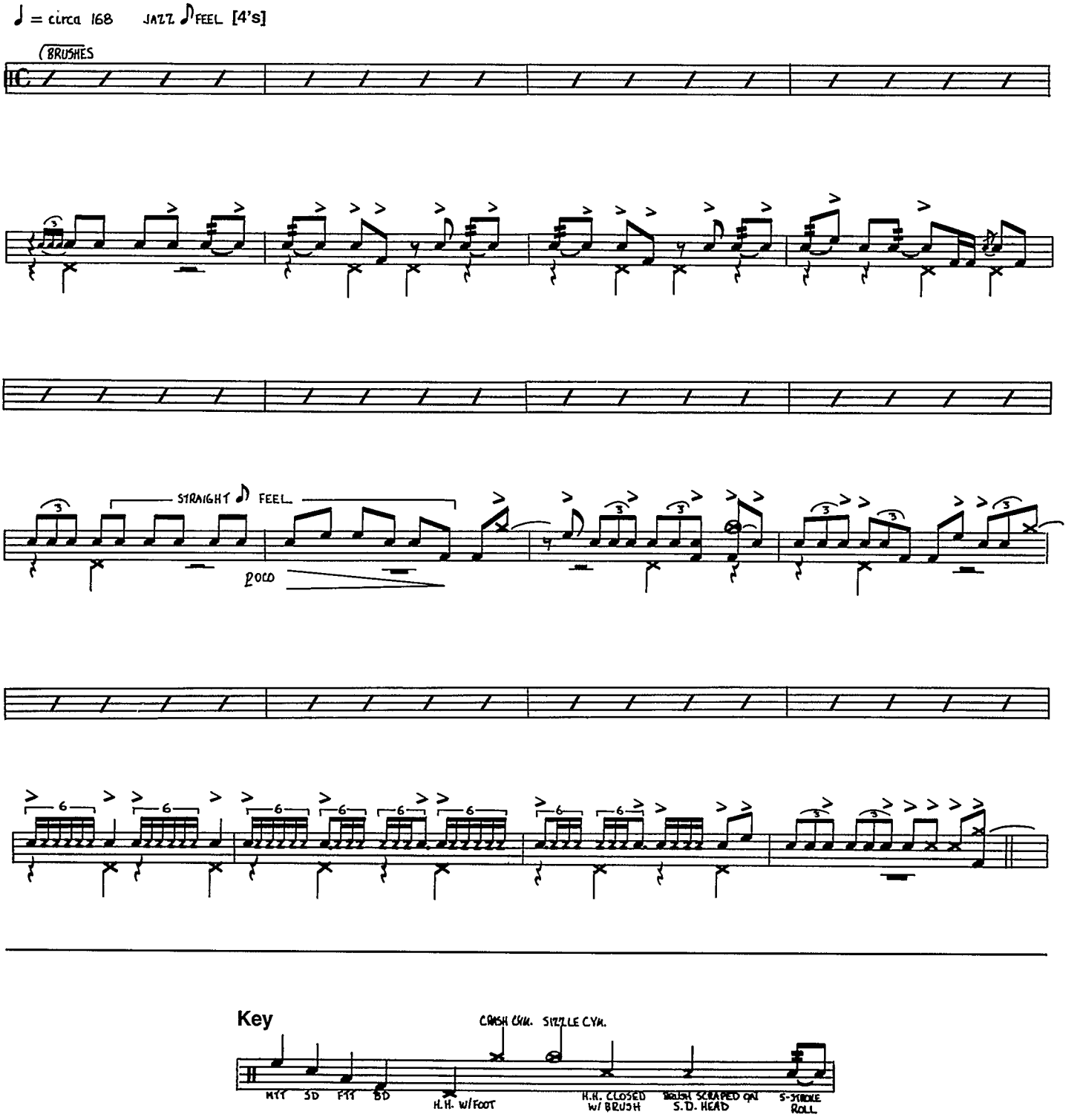

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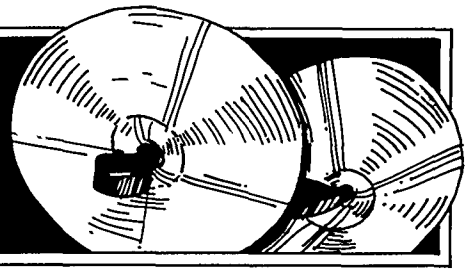

An Interview with Frank Epstein: Percussionist of the Boston Symphony

Interviewed by Michael Englander at the PAS International Convention, Los Angeles, November 1985

Michael Englander: I know you were with the San Antonio Symphony before going to Boston, but I'd like to know more of the chronology of your career.

Frank Epstein: I did my undergraduate work at the University of Southern California in Los Angeles, then went to San Antonio, Texas, and then to Boston and the New England Conservatory.

ME: How many years were you in San Antonio?

FE: Two.

ME: Did you leave because you wanted to further your education or because you wanted to go to Boston?

FE: Well, there were a lot of reasons. There was the Viet Nam War, and anyone under twenty-six was eligible for the draft unless he was a full-time student. So during my stay in San Antonio, I maintained full-time student posture and life got so hectic and busy that I got ill. So I left San Antonio to enroll at the New England Conservatory on a full-time basis. It was in my first year of graduate school when I joined the orchestra. During my first year in the orchestra I finished my graduate work.

ME: Did you have opportunities to play as an extra with Boston before you auditioned?

FE: I had done some during my first year. Not a lot. But then, in early spring after my predecessor tragically died I did more and more playing with the orchestra.

ME: Did you have an opportunity to hear Tommy Thompson play?

FE: Yes, especially at Tanglewood where I remember him most vividly.

ME: So you didn't study with him at the New England Conservatory?

FE: No. I studied with Vic Firth.

ME: Would you consider Thompson an influence?

FE: Well, I do because his reputation was that of a guiding light. Even today, people in the orchestra talk about him. When I joined the orchestra, I studied all his recordings, especially the French literature. I listened to every note he played, over and over again. And, having his cymbals, I could relate to the choices he made. This is how I most felt his influence.

ME: Did your colleagues in the section ever say things like, "Tommy used to use this cymbal for this piece."

FE: No, I would say almost never. In fact, in this section we don't make suggestions about performance to each other. By virtue of the fact that a person is there, he is supposed to do his job . . . which has its pros and cons. Sometimes, you'd like to make a comment, but you don't, and your colleagues don't to you.

Frank Epstein

ME: In the very beginning, would you have appreciated suggestions?

FE: Well, I would have liked some advice, but they let me go at it my way. Mostly I would listen to the playbacks of everything I did. For the first five years, I did this very conscientiously. I was my own critic and I think that helped a lot . . . plus having these fantastic cymbals to work with.

The cymbals, by themselves, are so unique I can't imagine anyone duplicating them, getting that sound. That alone tells me something about Tommy Thompson, about his incredible abilities to pick cymbals. And that is a real art in itself.

ME: Have those cymbals pretty much covered your career so far?

FE: No, I have a lot of other cymbals. Especially in the beginning, I

would go out to the Zildjian Company day after day. I'd take cymbals and try them and take them back and then take more.

I probably have a hundred cymbals at Symphony Hall and every once in while I'll go through them and test them out; when something good comes up, I'll use it. I'm always looking and listening, and testing.

ME: What is your standard complement of cymbals, the ones you keep close at hand?

FE: Well, I have two sets of 20s; one is slightly lighter, the other is slightly heavier and stronger. Also a set of 19s, a set of 17s and a set of 24s. I use all of these constantly. And I have any number of suspended cymbals, but my basic complement would be four or five that I know the sound of, just by looking at them.

The point I want to make about suspended cymbals is that I don't believe in using very large ones. My largest would be around 18 or 19 inches. With anything larger, you lose control; it takes too long to make your crescendos and decrescendos. Given the great hall I work in, I don't have to worry about trying to make enough noise – it's very easy to make *too* much noise. I guess that's part of the reason for limiting the sizes, but really, what is important is the control you have with the smaller cymbals. I think a lot of people don't realize that.

ME: I know it is difficult to describe your basic cymbal technique in words, but would you try to explain it?

FE: Basically, the most important aspect is to create a musical sound. That sounds cut and dried, but it really is a challenge with cymbals. The problem is to get away from the attack. Impact. Noise. It holds true for any percussion instrument, but with the cymbals, in particular, you're bashing these things together and there's a tremendous amount of impact. So the point of the technique is to minimize the impact and to create a musical sound or tone *after* the attack as full and rich, and as fast and immediate as possible. That's the trick.

ME: Do you use the "flam" technique?

FE: No, I don't approach it that way at all. I teach a kind of basic stroke which is devoid of any flam at all. The cymbals meet absolutely flat on. I think of that as a *legato* sound. The stroke is a rather direct approach, not vertical but rather a horizontal approach of one cymbal to the other.

ME: The cymbals being almost straight up and down?

FE: That's right. Perpendicular, straight up and down as they come together, with the cymbals meeting flat. And then the follow-through is almost straight down, *immediately*, as soon as contact is made. Minimize the impact and also minimize the grace note, the flam – which is contrary to what most percussionists would do. After that stroke is mastered and it works at all dynamics, then, in order to add a little attack to the sound or a little point to the sound or an accent, you use that flam or grace note.

Unlike the stroke used by many other people, mine is from top to bottom so it's kind of different. [He demonstrates his motion with the top edge of the cymbals coming together slightly before the bottom edge.]

I think of the grace note stroke as a thickening of the attack, rather than necessarily an accent. As I get louder, I want the attack to be broader and bigger, not just more pointed, more crass. So that's probably the best way I can describe it.

Another important factor in the stroke is the grip. I insist upon a grip which is very, very loose so that between the point on the strap where you have your thumb and finger and the top of the cymbal, there may be as much as half an inch of strap. You control the cymbal in its vertical position by a turn of the wrist, rather than by pulling on that strap as tight as you can. It's not necessary.

This has a tremendous impact on the quality of the sound you create. Soon after you make that sound, you let the cymbal slide down and go into your follow-through and those cymbals are free, really free to vibrate.

ME: In the beginning, that is probably pretty uncomfortable for students.

FE: Oh yes. they want to choke up on it.

ME: They probably feel like they are giving up a lot of control.

FE: Probably so.

ME: Are both hands moving, or is one stable?

FE: Up until a good *mezzo-forte* mdynamic, the left hand – if you're right-handed – is stationary. The right moves into it. As you get louder, the left hand starts to give and play along, as if you're hitting an open door.

ME: You let it react to the force that is coming against it?

FE: That's right. And then as you get louder, the left hand eventually makes a cycle exactly opposite to the right-hand cycle.

ME: But you are still bringing them together flat?

FE: Yes. That also helps me avoid air pockets. I have very little trouble with them. Another key, I think, to playing cymbals is not to hold them forever and ever when you're not playing. A lot of people hang on to them, instead of having a nice table you can rest them on. A very important aspect, I think, is to keep your fingers well-rested and keep the blood circulating. Because obviously if you're holding those cymbals, the blood is squeezed out of them and I, for one, lose control. I pick up the cymbals just two or three bars before I play – or even less – just so I have the freshest kind of sensitivity in my hands.

ME: Let's talk about some repertoire. Can we use *La Mer* as a point of departure?

FE: This is a marvelous piece. The dynamic contrast is immense; it's probably as wide as any other piece, so you need soft cymbals that speak; you need loud ones that you can control – that's really a problem. And in my playing, I do all kinds of matching of registers, depending on the sound I'm playing with. If I'm playing with low brass, I'll use an 18-inch suspended cymbal which will match with that lower sound spectrum. If I'm up against some flutes, piccolos, and high strings, I'll try to find something that will match them. I want to *match* the sound. You know, you can get in the way. If you're using a low cymbal and you're playing against some high frilly stuff, it sounds wrong. And vice versa. It sounds just plain wrong. No matter how good the cymbal is, it's wrong. The point is to match whatever instruments I'm playing with.

Another constant concept is whether the cymbals are being used for color or in a rhythmic, percussive role. I look at any repeated pattern in that way. I don't care if there is a note – one note – and then two bars later, there is another note and then two bars later, there is another note, I think of that as a rhythmic pattern and I try to carry those three notes. I won't play them the same way; I may play two short and the last one long. That's my natural approach. That makes that last note very special, very different. I like that kind of stuff.

When you're talking about rhythm, you're talking about attack and rests; that's what makes the rhythm work. So I spend as much time on stopping the sound as I do on making the sound. That's a critical factor. If you want to play rhythmically, you've got to stop the sound, because the ring of the cymbals will just wipe out any sense of rhythm.

I spend a lot of time trying to figure out how long these notes should be and how to muffle them out as rhythmically as possible. That adds a sense of character; the notes become more alive if they're stopped, if they have a certain duration. If you just whack the thing like a gong – a gong will ring forever, you know, maybe one or two minutes – and it dies out naturally, it's kind of boring. I want to control how that sound is tapered and how it's stopped just as much as I control how I start the sound.

ME: So it's not necessarily muffling just before you play the next note?

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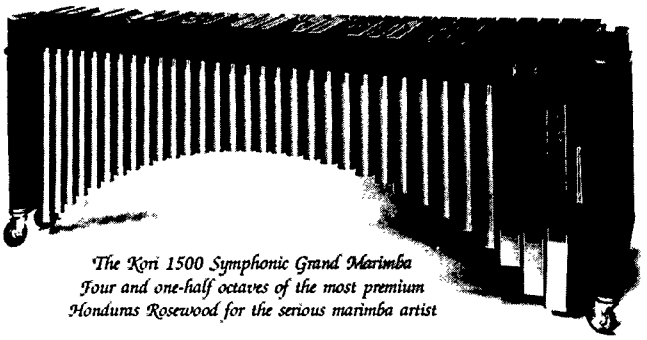

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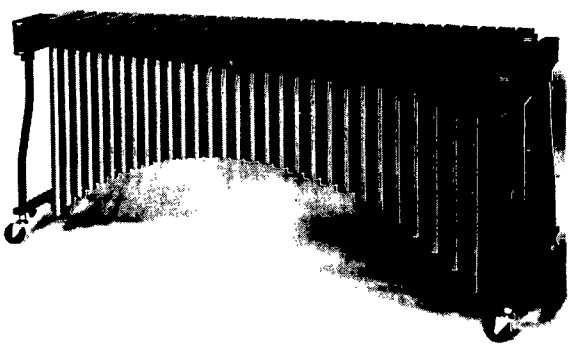

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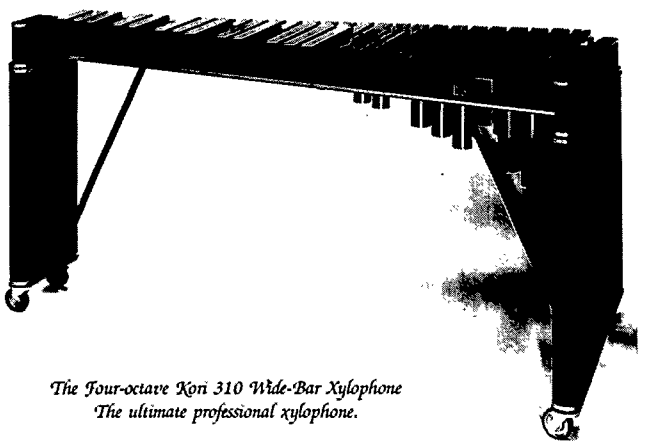

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FE: No, no, no. Definitely not. In marking a part, I distinguish between different kinds of cut-offs: a very abrupt cut-off with double slashes and a normal cut-off with a single slash, or comma for a half cut off, and phrase marks tied into a slash to show off the specific length of the note. Sometimes I even change the value of a note to make it shorter instead of longer.

I'm always testing. I'll leave a note out and see what everybody else is doing. I'll check the score to see what really is happening. And I'll take into account the overhang. When you hit the cymbal loud, even though you mute it, your sound is in the air and you have to deal with it. Sometimes you have to cut off a little early in order for the sound to end just right. To me, the sound of silence is very crucial, very exciting.

It has become a part of my playing, so it's not a problem now. It's just part of my analyzing what I'm going to do and what I'm not going to do. But initially, it was a work out. I would listen to all the playbacks and say, "Oh, in bar 43 I've got to play a little earlier and a little shorter or cut it off a little sooner, because it hangs over." To me, hanging over into a rest is the same as playing a mistake. It's wrong. A rest is a rest. Some of the rests are extremely crucial, so I'm as conscious of the rests as I am of the notes.

ME: Would you elaborate on your concepts of suspended cymbal playing?

FE: With suspended cymbals, I generally use two mallets, not one. No matter how big the mallet or how thin the cymbal, I can never get the full cymbal sound to happen quickly enough with one stick, so I always use two sticks.

When I use the 24-inch suspended in *Bolero*, I use *four* mallets. That cymbal is so big and thick, I need four mallets just to get it going. Even on my smaller cymbals, I use two mallets, although those mallets might be very light. I play a lot of different grace strokes on the suspended cymbals so that the initial impact, which would be covered up, actually sets the cymbal in motion and then do the definitive stroke with the other hand.

ME: What is your cymbal choice on the Rachmaninoff Second Piano Concerto?

FE: I use a fairly good-sized cymbal and I play it, obviously, extremely soft. Here, I think the whole thing is nerves; it's just a matter of staying cool. I like playing this particular solo because the sound at that moment is so gorgeous – just the whisper of the cymbals. It's a matter of control . . . and a good pair of cymbals certainly helps.

ME: Your recording of the *Miraculous Mandarin* with Ozawa is marvelous. The section ensemble at *sempre vivace* (Rehearsal 71) must be difficult.

FE: Well, this is tough. this is hard. Things are going by so fast, I don't think you want to lock in on anybody except yourself. You've really got to just count and *play*. Even though Arthur Press is right next to me, I can't listen for the snare drum triplet to happen or I'll be late.

ME: How do you deal with short *piatti* strokes, like those in the Allegro vivo in Tchaikovsky's *Romeo and Juliet*?

FE: Well, I can play shorter than anybody [chuckles] and that's kind of a problem. So when I play that piece, I try not to play *too* short, because the sound becomes very crass and ugly. I've got kind of a slice stroke technique which ends up right in my gut. The sound never vibrates in the air at all; all I have is the swishing of the attack. The cymbal never is clear of the body after the attack is made.

That stroke is very dangerous; it can be ugly. I show people that, and I tell them, "Watch out! Don't use it except once in a while." The stroke is like cutting with an axe; it's something everybody wants to do. There's something very aggressive about it and so students tend to get carried away with it.

Anyway, the problem in *Romeo and Juliet* is to make a *good* short sound. And the cut off is very rough, very abrupt. There's only a little space for the sound to be there. A lot of people play too loud in that passage. With any passage which is in rhythmic unison with the rest of the orchestra, I always lay back a touch, because playing rhythmically is unnatural for the cymbals, compared to just letting them sound. Other instruments play rhythms much better, so I try to lay back and play clean and not get in the way of the rest of the ensemble.

ME: Do you go to a different pair of cymbals for the bigger half note crashes?

FE: Yes.

ME: Are there any composers that you find present particular problems?

FE: I would say that Mahler sometimes gives me a little problem in that his registration and orchestration are such that the cymbals don't really cut through. I could drop three thousand cymbals without really being able to make enough sound, unlike Tchaikovsky where everything you do cuts through easily. For instance, at the beginning of the Mahler First Symphony, it's only marked *forte*. But no matter what you do, it doesn't seem to make any difference.

ME: You are going to get lost in the ensemble sound, no matter what.

FE: Exactly. I always like to be on top, so I'm audible. Not sticking out, but just floating right on top of the orchestra sound.

ME: What other composers present difficulties?

FE: Prokofiev is sort of a problem in knowing what cymbals to use, suspended or crash. It's not really ever clear what the circles and crosses over the notes mean. The more I get into it, the more I think it's mostly suspended cymbal. Most of the notes tend to sound best that way. I think that the crosses and the circles are indications of short and long. Most people are going to disagree with this.

There is no answer to this problem. I've talked to Russian conductors about it. I talked to a Russian-trained percussionist and asked him point-blank, "What do you make of these markings?" and he said, "I don't know."

ME: Any general comments about other repertoire?

FE: A lot of the French repertoire – Debussy, Ravel – is not a problem, but a challenge. It's a coloristic kind of playing, always trying to be sensitive to the conductor's wishes. No performance is going to be the same as any other and that makes it interesting. I can get *La Mer* all beautifully done, and recorded with one conductor, and in comes the next one, and then I have to change everything. All my markings – let ring, short, high, low, whatever – they all go out the door and I've got to start all over.

That's especially true with someone like Boulez. His concept of that music is so completely different from that of any other conductor that the changes are radical.

ME: I find that fascinating, that you make those kinds of changes. I think a lot of students feel that once they have studied a piece with a particular teacher, they know the one definitive way to do it.

FE: That is kind of a problem. Certainly in those formative years, students need the stability of knowing one structured way to play it. But as they approach the end of their studies, I think they should be told, "Now look, this is just *one* way to play it. There are others. Many others." I encourage my students to go to concerts and listen to other players. I try to get them to talk to other players and to see their choices of sticks or instruments.

ME: Could you relate what happens when you play for a conductor who is new to the orchestra?

FE: A lot of conductors, the better ones, will come in with a very distinct sense of the sound they want from every section of the orchestra, based on the one orchestra that they know. Most of them will let you play and then, if it bothers them too much, they will say, "Well, make that shorter," or "Make that longer." But that happens very rarely. They come to us as one of the great orchestras, so they rely upon our experience, knowledge, and longevity.

ME: Some guest conductors are probably overwhelmed just by being there.

FE: Some of them, yes. But the really good ones come in as equal partners. There is no condescension between us and guest conductors, or vice versa. The last few years, we've had top-notch conductors. Some of them *will* ask us to play more or less loud, depending on how their own percussion sections play.

ME: Is it usually a question of dynamics?

FE: I would say dynamics, more than color or sound or anything else.

ME: You said before that your colleagues do their job and you do your job. Do you keep yourself visually aware of what Tom Gauger [bass drummer] is doing?

FE: Right. When I first got the job, he was a great help to me; I purposely set up behind him.

ME: Behind him?

FE: I don't mean directly behind him, but instead of being level with him, I'd back off a bit so I could watch his preparatory beat. And now, over the years, of course, that has become less crucial since I know his playing so well.

ME: I learned about the art of section ensemble playing through seeing and hearing the Cleveland Orchestra every week. Marvelous as my teachers were, they never discussed it in so many words in my lessons. In your teaching, do you emphasize section awareness?

FE: To tell you the truth, I never really get into it with my private students, though I wish I had the time to do it. At Tanglewood in the summer, I work with the students in sections and that is very worthwhile.

ME: Could you comment more on the way your section operates?

FE: I think every section is different. In our orchestra, we have, in a sense, the ultimate timekeeper, because Vic Firth is never wrong when it comes to playing with rhythmic precision. My colleagues and I will go with him because his sense of ensemble is impeccable; if there is any type of problem, it is one of us, and so we adjust.

ME: One of my colleagues learned from you at Tanglewood about actually making marks on the cymbals, showing how they should line up. It is a terrific system. How did it evolve?

FE: Most cymbals will warp somewhat in time, especially the large ones. Being thinner on the outside, they will start to warp, and the way you store them may make the problem worse. In marking the cymbals, all you want to do is find a playing spot. It is like on a timpani where one spot sounds best. Well, there is one spot on the cymbals where they line up best. They play easier because there is not a bubble. My style of playing is such that I always see the top edge of my cymbals, the music, and the conductor, so I'm very, very conscious that I have the same edge up all the time. Then I know I'll have my best shot at making a nice stroke. Before I pick them up, I just rotate them around to get them all lined up and then I go!

ME: Did that just occur to you one day?

FE: No, actually, all of Tommy Thompson's were marked.

ME: How did you happen to get started in the castanet business?

FE: That began here in L.A. There was a wonderful old lady here whose name was Mrs. Gony. She was a Spanish dancer who made castanets. When I was a student, I went to her and she basically seduced me into a love of castanets and castanet playing [laughs]. (I used to watch her when she played the castanets and I'll never forget her.) I had an immediate fondness for excellent, first-class, top-of the-line castanets. I had an equal distaste for the Bakelite products

that were available. So very soon, I mounted some of Mrs. Gony's castanets on a standard castanet machine with the pins and roll bar.

When I got to Boston, a friend of mine and I did some experimenting and put them on my handles. That is when I started producing them. I imported the castanets after Mrs. Gony passed on and her castanets were no longer available. I still try to maintain that quality, but it does get harder and harder.

ME: The current trend is for more students to buy their own equipment. What types of cymbals should they buy first?

FE: You need to have a pair of 18 or 19-inch crash cymbals. And then, I would say two suspended cymbals, one pretty fast, maybe a 16 or a 17. And then a heavier and slightly darker 18 or 19.

I do a lot of chamber music with the group that I formed (Collage-New Music Ensemble). For that situation, I have a complete separate line of cymbals. They vary from 12 to 16-inch suspended cymbals. I'm a firm believer in *balancing* with your ensemble. The larger it is, the bigger and heavier your cymbals should be. In a smaller group, like the chamber group, I feel very uncomfortable using my symphonic cymbals. It's just unbearable. So if you free-lance, work with smaller groups, and smaller recording situations, you might explore some of the good sounds available with smaller cymbals

ME: Let's talk about the chamber group a little more. Did you originate it?

FE: Some colleagues in the orchestra and I founded the group a number of years ago. The idea was to play chamber music, new music, and recently composed works. It keeps me in touch with the new generation of composers. A lot of my colleagues don't share that feeling or that need, but it's very strong in me.

With Collage I do all the multiple setups, everything. We've premiered well over a hundred new works and I've gotten to know many new pieces, composers, and their compositional styles. We recently recorded our tenth album of new music. It is very important for my own development and sanity. Many of these pieces are very difficult for anybody and nine times out of ten, when I get a piece I think "This can't be played." But nine times out of ten – no, ten times out of ten – it works out that you *can* learn it. It's like climbing a mountain. You get to the top and it's super.

ME: Would you have any general comments about the lack of time, in teaching, that is generally spent on accessories?

FE: Well, I fall into the same trap. I find my students begging me for cymbal lessons and now, once a year, I'll take all the students and give some mini-clinics. Then I follow through in their lessons. In the past, we wouldn't go through all the repertoire and work on the smaller instruments until the fourth year of study. But now, I'm trying to do that earlier in their careers. Unfortunately, a lot of students come in very, very raw. They need the fundamentals; they don't have the sophistication to take the tambourine, triangle, or cymbals seriously. Trying to work on those things before they have that sense of sophistication doesn't make much sense. That is the problem.

ME: Is it because they think the accessories are unimportant?

FE: I don't think students necessarily feel that way. It's just that they are so burdened by learning the techniques of the other instruments – mallets, the timps, and the snare – that it is a question of time and focus.

Also, a performing symphony musician doesn't have the same amount of time for teaching as those who teach full-time and are in school forty hours a week. In many ways I would think that kind of instruction is better. I tell my students, "Look, if you go to school here, I'll see you only one hour a week. You've got to get out there and go to concerts; you've got to talk to other people; you've got to think and be alert and get this experience. In one hour a week, there is no way I can show you everything you need to know." Some of the better ones will go to New York and catch a concert or take a lesson. They'll go to Cloyd Duff for the summer. That is what one has got to do.

ME: So it depends on the motivation of the student?

FE: It is fragile to do it that way, but I just can't spend the time. I don't know what the end result is, whether my students do better or worse than people at a place like Eastman, with John Beck there all the time.

ME: Is there anything else you'd like to add?

FE: Yes. I think I've been very fortunate in having great teachers. Being in Los Angeles for this PAS Convention, I have thought back about my own development here in L.A. I studied with many fine people here. I always sought out the specialist. No one person can give you that kind of total mastery of all the different instruments we have to learn. So I tell my students that for their graduate work, they ought to go somewhere else, to somebody else who has a different style. There is no question but that you need exposure to more than one source.

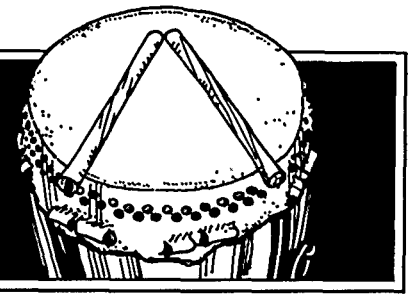
M E : Frank Epstein's artistry is one of constant search and experimentation for the best sounds. This interviewer was especially impressed that although in a secure job, he is always looking to the challenge and stimulation of contemporary music. Talking with him was as compelling as listening to him play.

Editor's note:
Special thanks to Karen Erving for aiding in the transcription of this interview.

Richard Weiner
editor
Symphonic Percussion

Ethnic Percussion

Norbert Goldberg, editor



An Introduction to Rhythmic Improvisation in Latin Music

by Norbert Goldberg

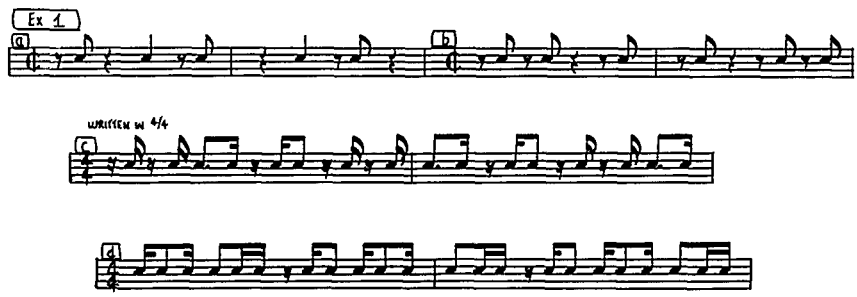
Improvisation highlights an individual's spontaneous creative resources within an established framework. The effectiveness of an improvisation has a direct correlation to the extent to which it heightens, embellishes, or even departs from its source of inspiration. In Latin music, the improvisational element is one of the most important and exciting features. By examining the characteristics of Latin solo patterns we can gain greater understanding of the music and its unique rhythmic perspective.

The African influence in Latin music is clearly recognized and plays an important part in the improvisational tradition. The concept of a lead or master drummer soloing over a multirhythmic pattern created by supporting percussion instruments is common to both African and Latin music. Another connection is the traditional interaction between the drummer and dancers. A good example can be found in the Cuban rumba rhythms, such as the *guaguanco* and the *columbia*.

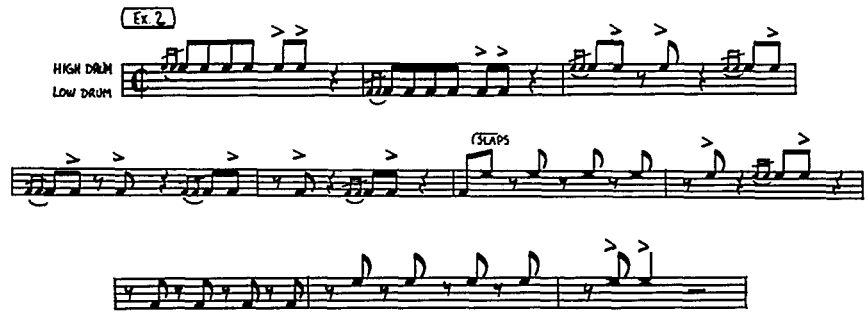
Rumba is a general term used to describe a type of music that is characteristically informal and spontaneous in nature. Having both Spanish and African influences, it was created by Cuban blacks as a vehicle for diversion, celebration, and social commentary. Typically accompanied by singing and dancing, rumba is usually played by three conga drummers, two playing an interlocking rhythm over which a third improvises. Rumba rhythms and solos have provided a rich source of ideas for Latin percussionists and have greatly influenced the music as a whole.

Each instrument in the Latin percussion section of congas, bongos, and timbales, has a specialized technique and clearly defined role, yet they all share certain characteristics when it comes to soloing. One obvious similarity is that, for the most part, each involves a pair of differently pitched drums. Nevertheless, a wide array of sounds, including slaps, rim-shots, and muted and open tones, can be achieved by a skilled player. Rhythmically, there is a great deal of variation according to individual style, yet certain common tendencies can be distinguished. Latin drum solos are usually accompanied by a repeated rhythm section vamp or *montuno* which outlines the clave. As with all Afro-Cuban music, the adherence to the clave must be respected and guides the rhythmic direction of a solo.

Because there is so much rhythmic activity, solos often weave in and out of the beat in a highly syncopated fashion in order to stand out. Repetition of thematic phrases that ride over bar lines and ignore downbeats is common. Consider these examples:



The above examples are three-beat patterns over four-quarter time, the rhythm moving up one beat with each successive measure. A common technique is to repeat a phrase on a different drum, thus adding a tonal element. In addition, a pattern played with open tones can be repeated with slaps or rim-shots and embellished with grace notes, changing the character and dynamics of the note.



Rarely do phrases end on the downbeat. Instead they might emphasize the second beat or end on, or before, the fourth. This corresponds to the clave and also adds an element of tension to the solo. Triplets are often used, sometimes alongside eighth or quarter notes, creating a sense of imbalance and implying a 6/8 feel, a rumba trademark.

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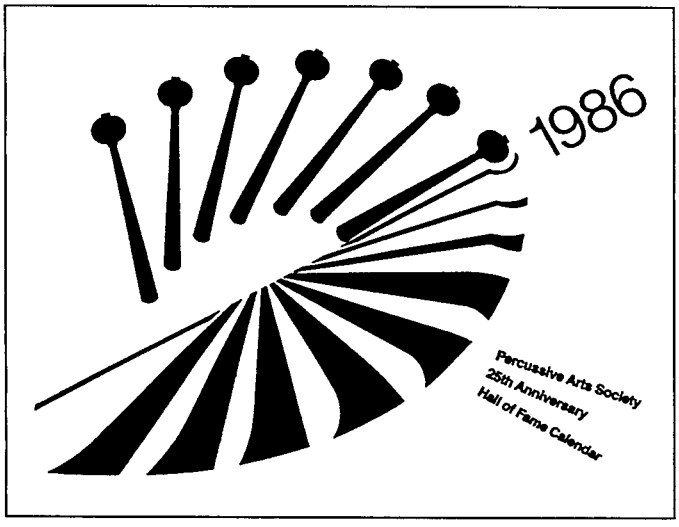

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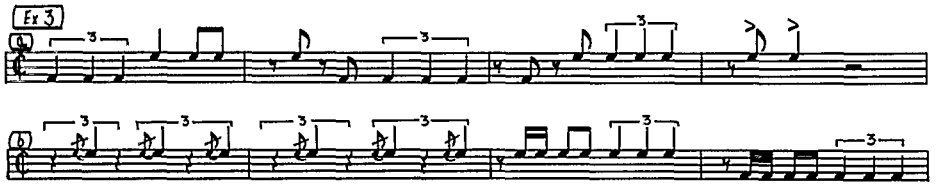
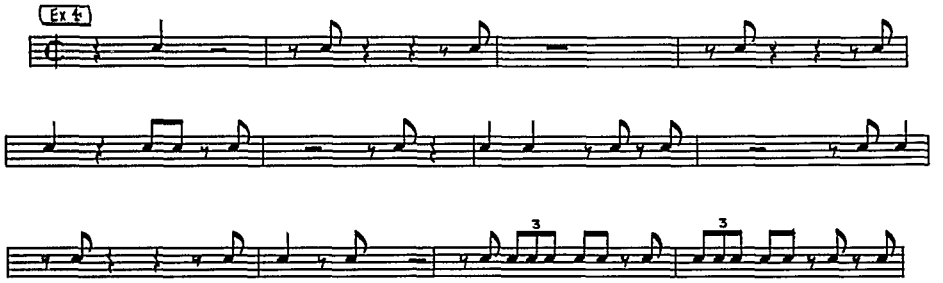


The use of silence is an effective tool in Latin solos. A strategically placed accent can sometimes say more than a non-stop flurry of notes. This is particularly true at the beginning of solos, where a progressive complexity of themes is desired. In general, the structure of Latin solos should contain a smooth flow of ideas characterized by figures and phrases woven together to form a complete musical statement.



The execution of Latin rhythmic figures, although reflecting a personal style, generally tends to be laid back, or slightly behind the beat. This is one element that requires listening to the music and examining different individual approaches in order to be perceived.

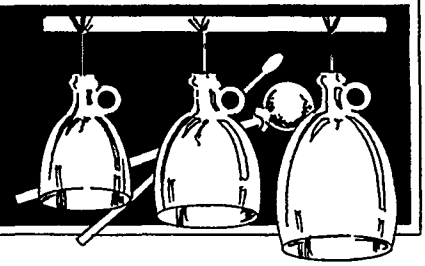
For many people, the highlight of a Latin music performance is during a drum solo. It is not surprising, then, that many of the most popular Latin musicians have been drummers. Clearly, their influence has had a major impact on many other types of music. But whether specifically in a drum solo or elsewhere, the rhythms of Latin America continue to provide enjoyment and inspiration for musicians and listeners alike.

Note: Aside from listening to recordings by artists such as Tito Puente, Mongo Santamaria, Ray Barreto, and others, a good educational source on Latin drum solos is available in the Latin Percussion Ventures series: Drum Solos, *Vols. 1, 2, 3; 160 Belmont Avenue, Garfield NJ 07026.*

Norbert Goldberg
editor
Ethnic Percussion

Instrument Innovations

Jon Scoville, editor



Sonic Discoveries of a Sculptor-Performer

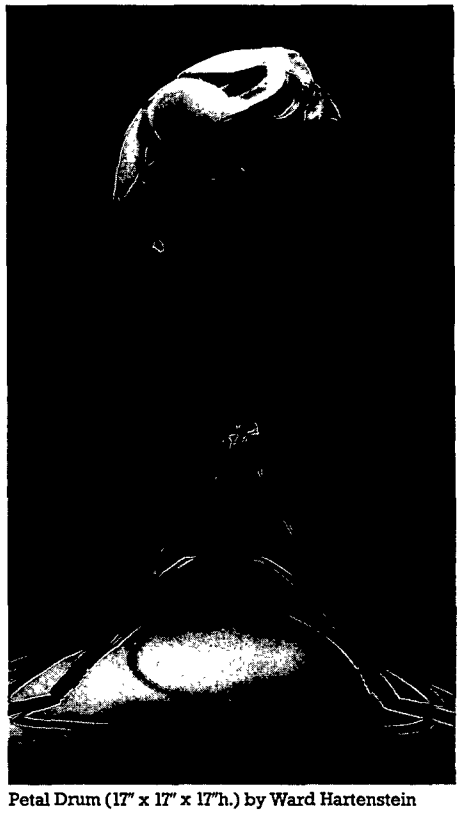
by Ward Hartenstein

***Ward Hartenstein** is moving the development of new musical instruments into the 21st century by returning to one of human-kinds's oldest materials – clay. He is not only skilled in ceramics, making visually beautiful sound sculptures, but he composes for what he creates, and performs on the sound sculptures as well. And while he builds and sells his "Sounds in Clay," he has enlarged his use of materials to include instruments in metal, plastic, and such traditional elements as skin and bamboo. For more information, he can be reached at 282 Meigs Street, Rochester, NY 14607.*

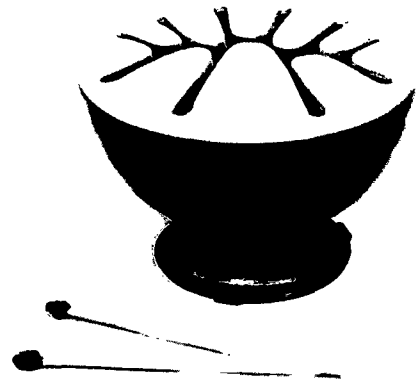
Artist/musician Ward Hartenstein with some of his ceramic instruments (sound bowl, clay bongos, and kettledrums) and part of an illustrated musical score for a performance piece entitled *Soundscape* (photo: E. Gordon).

Of the many wondrous materials from which musical instruments may be fashioned, clay is probably one of the oldest and yet one of the least fully explored. The development of ceramic aerophones can be traced back to prehistoric times; examples of ancient clay flutes, whistles, panpipes, and even horns can be found in many parts of the world, including Central and South America, Asia, and Europe. It is also quite likely that some of the earliest membranaphones were derived from clay storage jars with lids of animal hide. But with the exception of a few types of tuned-bowl instruments, such as the Indian *jaltarang* and the earthenware resting bells of Korea called *tjangkun*, the history of ceramic idiophones is virtually nonexistent.

I began experimenting with ceramic musical instruments as a studio potter in 1977. Having produced all manner of functional and sculptural objects using the potter's wheel and hand-building techniques, I was well acquainted with the abilities of the material to assume an infinite range of conceivable shapes and three-dimensional configurations. My intrigue with the modern box-shaped slit drums that were beginning to appear on the craft market, such as wooden multi-tongued drums of instrument-maker Charles Bremer, led me to consider the potential of clay as a sound-producing material. Using the materials and production techniques of the clay artist, I developed a design idea for a round flat-bottomed vessel-form which, when inverted, could have tongues carved into the thick moist clay and, when fired, would – I assumed – have some natural resonance that would be reinforced by the air cavity inside. The first prototype I made came out of the kiln with such surprising tone – a magical transformation from the soft, plastic earth to a vessel of singing stone – that I saw I had a career's worth of possibilities in front of me.



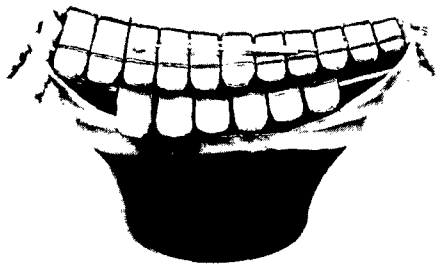
Petal Drum (17" x 17" x 17"h.) by Ward Hartenstein
The massive clay "petals" of this drum are struck with soft mallets to produce rich gong-like tones with complex overtones and sympathetic vibrations in a random, but distinct, harmonic pattern. Its stand allows the instrument to vibrate freely throughout the entire structure.



Ceramic Tongue Drum (10" x 10" x 6"h.) by Ward Hartenstein
Adapted from the wood-slit drum, this clay idiophone uses fixed-end bars which are carved from a solid slab of clay and connected to a clay resonating form. The sound is chime-like and multi-tonal with random tuning.

My thesis work at Rochester Institute of Technology incorporated my skills and experience in the areas of ceramics, physics, music, art, and design in a body of work that explored the musical and sculptural possibilities of three types of vibrating ceramic structures: fixed-end bars, free-end bars, and vessel-forms. Here I developed my "petal drum" (see photo), a larger, more sculptural version of the tongue drum (see photo); "clay marimba" (see photo), a keyboard percussion instrument with clay bars and a clay resonating/support structure; "gravity chime" (see photo) and "fountain chime" (see photo), both of which make use of acoustically designed bowl, funnel, and tube shapes to create a musical pathway for a falling marble or

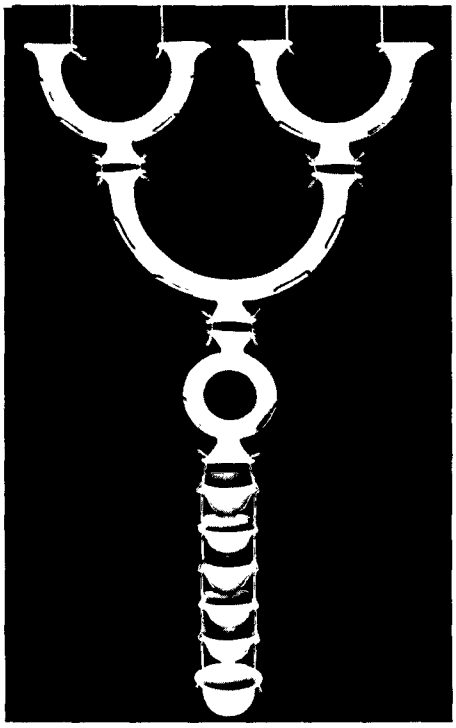
a handful of steel pellets. I have since expanded my scope of instrument building activities to include other natural and found object materials – bamboo, animal skins, metal tubes and rods, cans, saw-blades, and even patio tables. Throughout my work the element of sound discovery has been as important to me as a musician as the visual elements of form and design are to me as an artist.



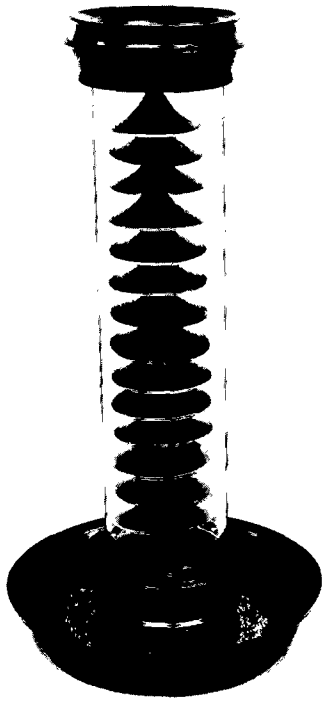
Clay Marimba (24" x 16" x 15"h.) by Ward Hartenstein
This is a three-octave pentatonic marimba with clay bars and a clay resonating/support structure. Its sound is bright and clear with medium to short sustain. The lower octave is slung directly underneath the upper two, permitting play from both sides as well as some unusual sticking patterns for four-mallet playing.

As I began to accumulate a collection of newly invented instruments, I found it necessary to seriously consider the musical applications of these objects. I was aware of the work of Harry Partch, and chose to approach the issue not so much as a renegade from Western music, but as an explorer in our wide-eyed, open-eared world of sights and sounds. Drawing from a musical background which included studies in piano, electronic music, and, more recently, in marimba, as well as a casual experimentation with guitar, flute, found object instruments, and the usual childhood cardboard zithers and kitchen percussion, I have been able to approach the genre of serious music obliquely, and with distinctly personal attitudes about this wonderfully universal medium of expression that we call music.

One of the things about contemporary Western music that I notice is the lack of regard for the visual components of musical performance. Even in a large ensemble of impressive-looking percussion, the jumble of music stands often outnumbers the instruments, and the stage activity looks less like



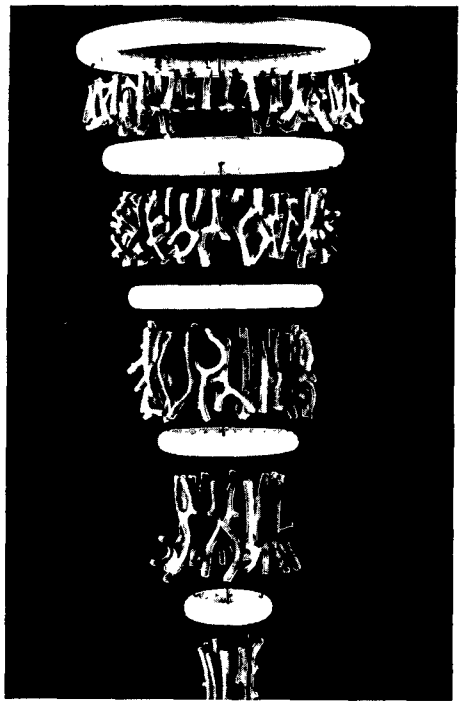
Gravity Chime (32" x 6" x 60"h.) by Ward Hartenstein (photo: Carl Verlund)
An original musical/sculptural concept that employs acoustically designed clay tubes and chambers suspended in an arrangement which creates a musical pathway for a falling marble. Its sound is randomly chime-like and clangorous.



Fountain Chime (16" x 16" x 45"h.) by Ward Hartenstein
A musical invention into which steel pellets are dropped to cascade down over a column of graduated clay bells suspended within a clear acrylic tube. The pellets emerge into a trough at the base where they can be scooped up by the handful. The sound is icy and comes in gushes and trickles.

an act of sonic creation than some kind of a huge mechanical music machine. Partch and others have demonstrated the creative potentials of staging in musical performance; I encourage a music in which the visual and aural components are on equal creative footing. The physical presence of the instruments, the interaction between players and instruments, and the sounds produced in the process can all be modes of expression for the composer if he wishes to be a sound sculptor as well. Within the emerging genre of "performance art" there is room for any sort of media synthesis – music, dance, visual arts, literature, even conceptualisms like audience participation and "happening" processes.

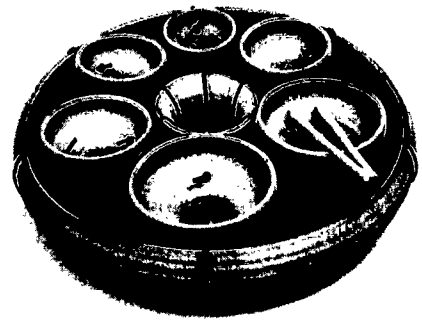
For me, the compositional process is closely linked to both the instrument making and instrument playing processes. I like to



Kinetic Chime (20" x 20" x 60"h.) by Ward Hartenstein
A tiered arrangement of over 100 individual clay wind chimes which may be shaken or swung by hand or, with the addition of a weighted flywheel, may be set into an oscillating spinning motion which can sustain itself for several minutes, producing gentle tinkling waves of sound.

design instruments that engage the player in new ways – like my "spinning chime" (see photo), which is activated by rotating a flywheel suspended from a huge tiered arrangement of clay wind chimes. By its very nature, the instrument suggests a sort of slowly evolving cyclical musical structure. Likewise, the arrangement of bars on my double-tiered marimbas allows for some very creative sticking patterns, particularly for four-mallet playing. A three-octave pentatonic marimba will have two octaves on the upper row and a complete lower octave slung underneath, permitting a three-octave span with one hand and convenient reach of any interval in between. The music I play on them comes in part from the structures and patterns of the instruments themselves. My approach to tuning is very basic: I prefer simple harmonic intervals because they allow the complex overtone structure of the clay sounds to be heard. Pentatonic and other "exotic" tunings with strong fourths and fifths are used and lots of octave and unison playing to thicken the timbral mix. With instruments of limited pitch capabilities, musical structures can be more easily shaped by rhythmic modulation than by the endless harmonic modulations of Western music with its equal-tempered chromatic tunings.

As I make my instruments and my music available to people, I find that I must educate as well. Those who play my instruments must create their own music for them as no repertoire exists and I make few instruments that are harmonically suited for intervallic Western music. The sounds can be casual



Bell Wheel (16" x 16" x 6"h.) by Ward Hartenstein
These tuned clay bowls are slung inside a wheel-like resonating chamber and are struck with bamboo sticks to produce sharp, clear bell tones of high pitch. The bell wheel is related to the "jaltarang," an Indian instrument of water-tuned porcelain bowls.

and random or deliberate and expressive – or sometimes meaningful only within the intimate soundspace existing between player and instrument. But the universal concept which both listeners and players respond to is sonic discovery – the magic of creating and hearing a new sound for which we have no pre-conceived expectations. Not surprisingly, I find that my audiences respond similarly whether they are third graders in a music workshop or serious concert-goers in a formal music hall: both are struck with the sheer wonder and awe of the soundmaking process as it unfolds before their eyes and ears. Those who are looking for traditions or historical context in my music will find it difficult to categorize because, while I happen to like American jazz, minimalism, and ethnic music of all kinds, I adhere to no traditions other than that very basic instinct to discover a personal sort of voice in music. It is perhaps the same instinct which inspired one of our earliest predecessors to lift a simple conch shell to his lips and call forth a great musical cry as if to say, "Listen . . . here am I."

Jon Scoville
editor
Instrument Innovations

Percussive Arts Society is dedicated to the highest standards of percussive arts at all levels

Feature:
Steel Bands

The art of steel bands has come a long way from its inception and early development in the 1940s. From origins in the Caribbean it has spread widely and come to satisfy an amazingly eclectic and appreciative audience.

Today's discerning percussionist must search out the best raw barrels available for the construction of the instruments. Then after cutting off one end of a barrel, the builder stretches the other end with a heavy sledge hammer, cleans the pan with soap and acid, burns it, and marks it with a steel punch.

The process of working the various areas of the pan's top surface with a hammer is highly delicate and demanding. When the notes are roughly established by area, the long shaping of each area for overtones goes on and on until the tuner is satisfied. Expertise in tuning is also a critical factor for both experienced and beginning performers in order to maintain the fine sound accomplished by the builder.

In recent years, as enthusiasm for hearing and playing pans has been sweeping the country, steel bands and related groups have become an established part of music programs in a growing number of high schools and colleges. Even grade schools throughout the U.S. have begun to introduce steel drum activities.

This issue of *Percussive Notes* focuses on several aspects of the art of steel drumming. Included are interviews on the past and future of the medium as well as articles on composing and arranging for steel pans and on starting a steel band.

In the accompanying picture is the noted tuner Clifford Alexis. Mr. Alexis' background encompasses more than 30 years' experience as a steel drum musician. Also shown are Jessie Parker and Tom Miller (playing pans) and Margo Snider, director of the Akron, Ohio, All-City Grade School Band with one of her students.

– Larry D. Snider

3) and under the hands of a master builder and tuner the steel is reformed to produce incredible sounds.

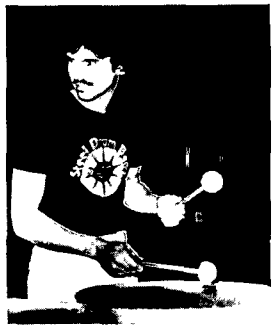
(Photos: Roland Paolucci, Director of Jazz Studies, University of Akron)

1) The raw materials may look unprepossessing, but ...

2) the percussionist chooses carefully ...

4) With instruction, the percussionist begins to grasp the range of the instrument.

5) After more education, pan players ...



may move on to professional appearances.

Ellie Mannette on the Beginnings of Pan in Trinidad

by Gary Gibson

Ellie Mannette is often referred to as "the father of steel drums." Indeed, it is he who has advanced the art of pan from its turbulent birth to what it is today, both technologically and socially. And he is still making advancements. Perhaps the most memorable thing that Mannette said during the interview was that when he made his first pan, he heard a sound in his head which he wanted to recreate out of a raw barrel. Almost fifty years later, he is still chasing after that perfect sound. He has gotten closer, he admits, but still hasn't attained that sound he heard in his head. The following is a transcription of an interview with Mannette which took place in Los Angeles during the 1985 PASIC.

Gary Gibson: Let's start by going back before steel drums and before the *Tamboo Bamboo*. What was the music of Trinidad like then?

Ellie Mannette: The predominant form of music was skin drumming – *Camboulet*, it was called. *Shango* and *shouter* were some of the names of the rhythms played on the skin drums. Skin drumming came from Africa and was present in the very earliest part of the 20th century. The practice was outlawed by the British government in 1931 because, as these groups grew in number, they created problems, such as playing late at night and generally being a public nuisance. Also, the government thought that the groups were sending ritual messages to each other through the drumming.

GG: Why was the government against the ritual messages?

EM: The government thought that, because of the oppressed situation – it was very dissatisfying for the natives – at some time there would be an uprising . . . what you call a coup.

GG: And was the government right?

EM: No. The groups were just practicing in the neighborhoods. They were enjoying themselves with what they had at the time.

GG: What were the main forums of performance for *Camboulet*?

EM: The skin drums were used each year during Carnival by people parading in the streets. After skin drums were outlawed, when the next Carnival season came around the people had nothing to play. So they started to play on bottles and spoons and bamboo joints. They called it *Tamboo Bamboo*, because they cut bamboo in various ways, and in various lengths and sizes – they'd cut holes in them, burn them, do whatever. And they created different percussive sounds on these bamboo joints. And with the bamboo, they used an iron [brake drum] and any type of steel possible that could make a sound. They also had different sized bottles filled with water. This went on from about 1931 to 1934.

GG: What was the local reputation of the *Tamboo Bamboo* when it first got started?

EM: Well, casual. Then groups of people started fighting among each other, and fighting seriously to the extent that they were taking some of those bamboo joints, sharpening them like spears, and stabbing each other. It was a real troubled era at the time.

GG: What caused all the fighting?

EM: The competitive nature of the people, the bands, the different ethnic groups . . .

GG: What ethnic groups?

EM: In Trinidad we have a lot of blacks, Indians, Portuguese, Spanish, and others. These different ethnic groups paraded during Carnival and all kept to themselves. Some felt that others were a bit standoffish and, not liking their attitude, they'd start a problem. Sometimes a fight was created over a girlfriend – simple things like that.

GG: And was the government trying to do anything about all the fighting?

EM: It was not only the fighting that bothered the government, it was also felt that the bamboo plantation on the island was being destroyed. (The bamboo trees were planted around the river banks to prevent erosion.) So *Tamboo Bamboo* was banned completely. I was nine years old at the time. I remember it clearly. When Carnival came around in 1935, the boys wanted to play. An they had no skin drums to parade with; they had no bamboo to parade with. So one gentleman by the name of Alexander Ford went around and started gathering garbage cans prior to the celebration. The other groups thought that he couldn't do it and that it wasn't going to work. They would still take the chance of being arrested and go back out into the streets with bamboo. But Ford brought out a band of entire steel: garbage can tops, grease barrels, biscuit drums, paint tins – whatever he could find – to create rhythm.

GG: What was his band called?

EM: Alexander's Ragtime Band.

GG: And during that Carnival celebration, did the Tamboo Bamboo bands get arrested?

EM: Some of them got locked up, some of them got away with it. But they all saw Ford with his steel band, going through the streets, sounding much louder than the bamboo joints. So the next year, everybody came out with the steel.

GG: Did you play in one of those bands?

EM: I was jumpin' along, but I never took an active part. In 1937, I started gathering garbage cans myself. We had a number of youngsters living around the neighborhood, and we would practice in my father's backyard. We called ourselves The Oval Boys because we lived right opposite the big pavilion (called an oval) where they had all the cricket and football matches, and whatever. That went on from about '37 until '41.

Then the bands started producing tonal quality on the drums – two, three, four notes. A man by the name of Spree Simon started playing a couple of little melodies on his small drum. He started playing "River Vine Vine" and "Mary Had a Little Lamb." The word spread like wildfire because everybody then knew that instead of only rhythm and contrary beats and noise, a melody line could be played on the steel drum.

GG: I know that those original drums were made from smaller

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capacity barrels and garbage cans. But aside from that, how did they differ from what we have today?

EM: At that time, the drums were all dented upwards, and we were playing with wooden sticks – just the raw stick on the barrel. In 1941, I decided I was going to take my drums down. I jumped in line and started trying to get notes as well, and I got a few notes. I could play other things, but not "River Vine Vine."

GG: I understand that you worked in a metal shop as a boy. Did that experience help you in developing the steel drum?

EM: My father was a good friend of a guy named Edgar Robinson who had a machine shop. I always liked to work with my hands. At the time I was in high school and used to leave every afternoon and go down to try to learn how to operate the machines, because I just loved machinery. I worked with Edgar for many years while I was in school. Due to working in the machine shop, I gained a very good knowledge of metal. Also, I know the heating and tempering reasonably well; I can look at the color change and know how hot it is. I think the experience in the machine shop gave me a little edge over the other guys.

GG: After what you told us about the bad reputation of the Tamboo Bamboo bands, I would be curious to know the kind of name the steel bands had?

EM: It was pretty good; still okay. But in '41, when I sunk my drum down, I got a much clearer sound, and right away the bands started developing a sort of jealousy of my band. The bands around Port of Spain were saying "Ellie Mannette got his drum sunk the other way. He's getting more girls coming to his panyard." So, little by little, a rivalry started. It blew right up on a Carnival night in 1945. From 1941 to 1945, there was no Carnival due to the fact that the Germans would parade into the Caribbean, in and out of the harbors, and it was felt to be dangerous to have a multitude of people on the streets. During that time, we improved the instrument. I managed to get as many as nine notes on my top instrument. And I called it the *Baracuda*. The whole island knew of this instrument.

GG: Why did you call it that?

EM: We have a saying in the Caribbean: when something is real good, we will say, "Oh boy, that's *baaaad*!" We have a fish in the Caribbean called the baracuda which is *the* worst fish in the Caribbean. It's worse than the shark. It's worse than anything. It's the most deadly fish in the ocean. So I called my drum the Baracuda.

GG: Getting back to the rivalry between your band and the others in 1945, could you tell us more?

EM: We paraded on V.J. Day (after the victory over Japan). I was 18 at the time. One of the bands of guys who were much older than us from an area called Jon Jon called themselves The Marabuntas because they were bad; they were bad boys, you understand? *Marabuntas* is a bunch of bad ants. So they came down in flocks. Hundreds of them. And they swarmed the area like bees. They would beat the heck out of you, you understand? Because I had such a reputation and name, they were waiting for my band to smash it up. About nine o'clock one night we were going up Duke Street, and they were coming down Duke Street. We were passing each other, up and down. And, suddenly, somebody must've shoved somebody else and a slight scuffle started. And you know, in a multitude of people, the slightest thing will cause a stampede. Everybody started scattering around and my drum fell. They took my drum from me. They took it to Jon Jon. So now there was kind of a bitterness there. Those Jon Jon boys got my drum. We wanted to strike back at them to get my drum away. So each time we'd see one of those Jon Jon boys around in an area where we knew we had them covered, we'd beat them up, you understand? As a result, if they'd see us around, they'd beat us up. So it started like that.

GG: Was your band still called The Oval Boys, or had you changed it?

EM: We called ourselves at the time The Invaders. We took our name from the commandos of England who invaded someplace in Egypt. I can't remember the battle. The Invaders started fighting with the Jon Jon boys over my Baracuda. And the fighting went on and on and on. And then another band called Casablanca came in. And then another band by the name of Hill 60 came in. And then the bands started fighting. Everybody was fighting.

GG: Underneath all the fighting, wasn't there just a simple spirit of competition? Were there any organized contests for the bands in those days?

EM: Yes. But, whether somebody won fairly or not, there was going to be a big fight after the contest. So they outlawed it, saying the attitude of the boys was ridiculous. There was a very bad stigma attached to the steel band.

GG: Around that time, what were some of the advancements you made in the construction of the instrument?

EM: 1945 was the last year the small drum was played. I said to everybody, "I'm going to build a different drum. I'm going to build a big instrument this time." Everybody thought it couldn't be done. So I started building a big drum (out of a 55-gallon oil barrel) in early '46.

There used to be a show called "Scouting for Talent" in the islands. I entered "Scouting for Talent." No one knew what I was going to play. Everybody else still played their small drums. I was contestant number seven. I came up on stage with my big drum in a sugar bag. I sat down and took the drum out of the bag and everybody said "Oooooh!" because it was the first time anyone had seen a big drum. I played Brahms' *Lullabye* and "Laura," and, of course, I won the contest.

GG: How long did it take you to make the big drum?

EM: Three to four months . . . just kept bangin'. My name began ringing a bell and my band was being eyed by the other bands, and the rivalry became more intense. The bands that were friendly with me fought other bands for me. That went on until 1949.

GG: What put an end to it all?

EM: In 1949, the government decided to form a band to go to London to take part in the Festival of Britain. They got all the bands together and they ironed out the differences. We sat in one big gathering in Jon Jon. From then on, it started quieting down a little because the government mediator said, "If you go to London, there should be no fighting or we will crash the idea completely."

GG: And was the local reputation of steel drums pretty bad then?

EM: Bad. Real bad. For that matter, the public never wanted to hear the boys. They only enjoyed pan for Carnival. But they wouldn't enjoy the boys as people. They felt that the boys were vagabonds and deemed us outcasts and rogues, and whatever. We couldn't really blame the people for feeling that way.

GG: In what year was the London band actually formed?

EM: In 1950.

GG: And what was it called?

EM: T.A.S.P.O: the Trinidad All-Star Percussion Orchestra. There was one member from each of the bands around Port of Spain, the best players they could get at the time.

GG: Who directed T.A.S.P.O.?

EM: The leader was Lieutenant Griffith. He was a conductor from a police brass band. Before he took the band to London, we didn't know what chromatic was. Some notes were missing. He said we had to have a chromatic scale. He taught me a lot about music.

GG: How long was that band in London?

EM: We spent nearly a year between London and Paris. All we had then was a single bass, a single second, single guitar, double cellos, and single leads. When we came back in '52, I endeavored to develop

the art; so instead of having one second pan, I created two. And in '54, I made a double guitar instead of one guitar, etc.

GG: Did the trip to London serve to improve the image of the steel drummers in Trinidad?

EM: No.

GG: No?

EM: Not really. Because we went to London and had a heck of a lot of fighting between us. I don't know what happened. I cannot tell you what happened. But we had nine members. Four were on one side and five were on the other side. And they created a problem to the extent that one even wound up in the hospital in Paris. It really boosted the steel band to some extent to say the band had been to London, but it did not improve the image of the boys at all because the fighting was still there.

What brought steel drums from the gutter to the threshold of society was that I was working with a very significant group called the Little Carib. They were into ballet and tap dance, which is highly respected throughout the Caribbean. So I was very involved with the Little Carib, taking part in their concerts and ballroom dances and shows. My band always performed with them. Due to that (and my previous accomplishments), the governor of the island offered me a scholarship. I went to London, and at the last minute I said I didn't want to take the scholarship because I wanted to tune steel drums. If I'd taken the scholarship, I might be a teacher or something else today.

GG: Did that help legitimize the art there? What else happened?

EM: There was a gradual change in the mentality of the people. After I left the island and came abroad, they said, "Ellie Mannette has gone to New York City and has several school steel bands. In Trinidad, we haven't got *one*!" Right away, they started having bands in schools in the islands.

GG: Why did you move to the U. S.?

EM: I was in Trinidad all those years, and regardless of all creations, they never respected me. I was a "steel band man and just a gutter-boy." So I decided I was going to promote this art form abroad.

GG: Even though the *governor* offered you a scholarship, you were still not recognized?

EM: Up to the time I left home in 1962, I was still deemed a vagabond.

GG: How do you feel about the way that pan is being accepted in colleges and high schools in the U.S.?

EM: Good. In any of the bands that I work with across the country, I observe that the kids who play with the steel band are more closely-knit than any other group. The school might have a football team or a swimming team or tennis team or whatever, but the group that play in the steel band – they become kind of a close family.

GG: What do you see in the future for steel drums?

EM: I expect that in the future the steel drum is going to take its proper place in the music world. At the present time, there are a lot of obstacles.


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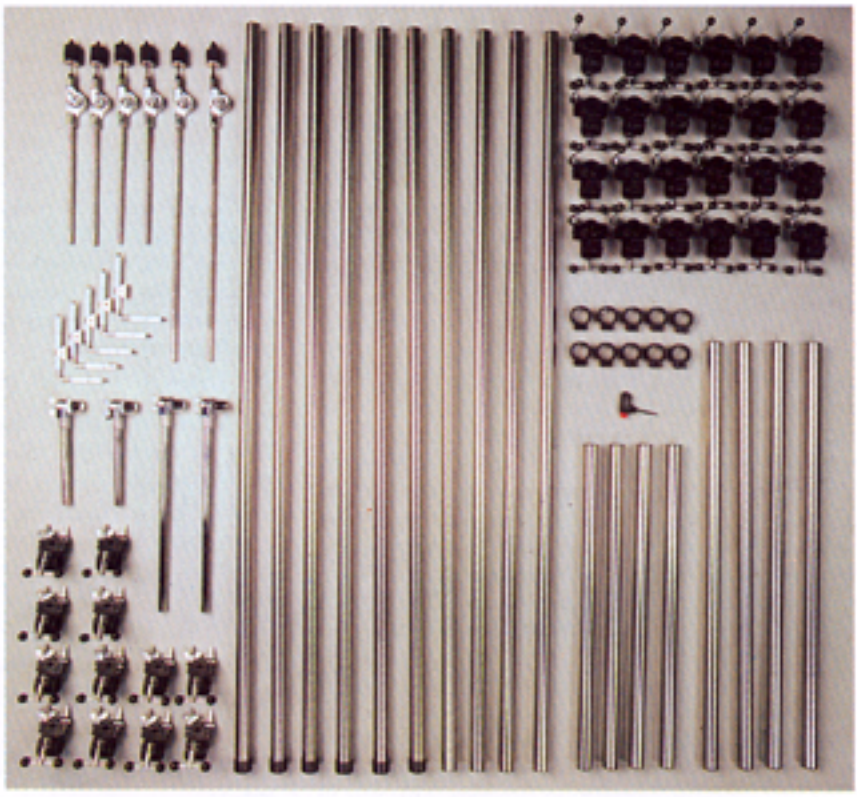

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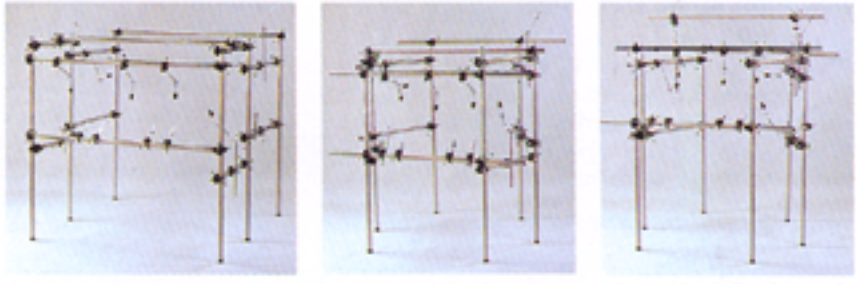

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Pan in the U.S. – Looking Back and Ahead: Andy Narell and Jeff Narell Share Their Views

by Larry Snider

Larry Snider: I think many of us would like to know how you got started in steel drums.*

Andy Narell: When I was a kid, my father was a social worker working on the lower east side of Manhattan. He was always looking for programs to adopt at the center that would get kids interested in something. (There was a lot of gang warfare in the streets at the time.) The center already had basketball, theatre, and different kinds of activities. But my father had seen a steel band play one time and became excited about it. There was an exchange student from Antigua in a summer camp who said that he could make steel drums; so my father had him hired at the center to make a set, teach one group, and see how it went. It was an enormous success: after awhile the kids could go out and play gigs for people, and so everyone in the neighborhood started signing up. (He had a couple of sets of pans in different rooms.) There were twenty bands in one center and then it spread to other centers. My brother and I used to go and hang out; we wanted to do it, too – just like all the other kids. We got a few pans at home, got some friends together, and started a steel band of our own. It actually started with the family but we kicked our parents out real quick. We started playing around at schools and hospitals and stayed with it. We stayed together for about seven years. In fact, my father ran the first steel band festival in America. This was in 1962; a lot of Caribbeans were living in New York at that time.

LS: Other kids were getting interested in drums, guitars, and band instruments. Weren't you sort of avant-garde?

Jeff Narell: It looks avant-garde now because we were the only ones doing it. Our dad was avant-garde; he influenced us. We took piano lessons, but we gravitated toward the steel drums because they are so rhythmical and a "hands-on" experience. We got a few friends together and, all of a sudden, very quickly we had a band sound. We were experimenting because we didn't have a teacher.

LS: Those growing up years with your family were when?

JN: Early 60's.

LS: O.K., in the early 60's you were doing something quite new to most musicians. Then there was a lag and not much was heard about steel drums. But now, in the last five to seven years, it has taken off – there are groups in universities, high schools, and grade schools. Why has this happened?

JN: This is a time when we are all being exposed to what steel drums can do in a music program. Also, the technique of the instrument is to the point where it sounds so good; in the 60's, the sound was not as sweet as it is now. And the arrangements of the pans are more standardized now. The 80's are also exciting times – more open to various ideas. This is an ethnic art form, and it is getting exposure. I've been playing my whole life and it's exciting to me to see steel drums in a situation where musicians can deal with them.

LS: Every time you turn around there are steel drums – in TV commercials, high schools, junior high schools, etc. We're even at a phase now where we are graduating college students who can actually play steel drums – who are steel drummers. They can read, and they can play other stuff. But, can they make a living playing steel drums?

JN: I hope so, it is a new phenomenon.

LS: What I'm saying is that a lot of old steel drummers can't read. Now we have people who can read, listen, and have had theory.

JN: I think this situation will open up a lot of boundaries that were closed before. Hopefully, steel drums will be incorporated more, more music will be written for pans, and more opportunities to play will arise. It's just beginning now in TV, movies, etc. The steel drums have such a cutting edge. I've heard dense scoring with sixty musicians and yet pans – especially the high pans – stand out very clearly.

LS: A non-musician defined the sound as "electrifying."

JN: The steel drum is more an acoustic instrument, but with an electric quality.

LS: Aesthetically electrifying – not plugging it in.

JN: Very true. I think that is what people pickup on. I think the nature of the instrument makes it so appealing in general.

AN: I am more surprised at how long it has taken to catch on. I think most people who come in contact with steel drums are fascinated by them no matter where they come from. And many of those people, at some point, say, "I wonder how I can get involved with this?" Maybe twenty years ago I would have imagined kids in schools all over the country playing steel drums. But today it is really still in isolated pockets that steel drum playing is beginning to grow. It's a funny question for me. The beauty of steel pans is the accessibility of being able to play the instrument – plus some kind of the intangible, making people want to touch the instruments whenever they see them being played.

LS: Now I would like your feelings on something that is controversial: There are a limited amount of tuners in this country. For many of us, tuning is a problem. What makes a good tuner? What about pans and their different sounds? What do you look for in a good pan?

JN: First of all, there are five different instruments in a steel band, each with a different color. That's just how they come out. Within each instrument there can be a different kind of quality, too. In Trinidad, where basically all experiments have taken place, one band has a certain kind of quality and another band, a different one. I like warmth in a pan as far as quality goes. In the tuning, when the octave and fifth are brought into the note, the note has a longer sustaining quality. The secret is getting the fifth and the octave; if you get both

* *This interview was transcribed by Margo Snider.*

dy Narell

u've got a sound. You can hear its purity, as opposed to a note that s a lot of interference. That's the difference between a good tuner d somebody who can get a pan in, but a pan that doesn't have the ality. They're not hearing the extra harmonics that are tuned into e note. It's a funny thing – every pan is different. It's a unique aspect the idiom. I'll hear somebody else's pans and I'll like the sound, t then I'll play my pan and I'll still like my pan. Andy's pans also ve a different quality than mine.

N: Basically, there are certain things that everyone is in agreement regarding technology in steel drums. The first has to do with ic construction, which is difficult to describe. Even the way the ns are constructed before they are tuned is quite different from een to twenty years ago. There are still pans being built commerlly that are constructed more like what was done twenty years . And I'm upset about that – about advertising and selling a prodwhich sets people back twenty years instead of putting them on the present state of the art, and then not letting them know what what. Beyond that, there is the question of tuning. The way pans tuned nowadays, they should have a perfect equal temperament. ybody who isn't using the strobe to make sure that they have ual temperament is in the dark ages of steel pans. Now, as to the y harmonics are tuned, with the overtones on the edges of the es: Basically, everyone is in agreement that it's necessary to tune aves on the edges of the note and add harmonics, not always the hs and sixths, but thirds and seconds. Get control of the overtones the edges of the notes, particularly the octaves. Because it is ficult to describe, you really have to get familiar with the instruents – know what the qualities are of each different instrument in orchestra; know what you are looking for. One of the things I've ed to discourage is an attitude where, because one person is conered the best, his is the only correct approach to tuning. Different ple have their own sounds and and this has always been true for kinds of instruments. Stradivarius might be the biggest name in lins today, but it's not the only great sounding violin ever made; l it's not necessarily the only desirable sound. Certain steel drum

notes that are going to give you one heck of a time when you try to tune. That's one of the most frustrating parts of the occupation.) Playing as much solo on my own as I do – I'm not in a steel band – I'm always looking for that special instrument; and fewer and fewer people can really achieve that level of perfection in an instrument.

LS: So, there are a lot of good pans, and individually, they may be good in different ways.

JN: Yes, good in different ways. As I said, experimentation is still going on. I'll give you an example: Andy's pan is an Invader style.

LS: What's an Invader style?

JN: It's a certain pattern of notes on the lead pan; within that pattern, the notes are tuned really strong. I've playedgigs with Andy, and his drum is very loud without being harsh. I've got a pan right now that I can't hit quite as hard; however, for recording, I think it's a better instrument – it's more even and balanced. I have found that the fifth pans tend to be more balanced, and I think we're leaning in a direction where this is going to be the pattern for that instrument. Not to discard the Invaders, but the majority of new instruments being made are using that pattern. Musically, that arrangement serves to bring the notes "in" in a more consistent and balanced way, so that the whole instrument has a tuning quality that sounds more percussive.

LS: There are a lot of things that players and leaders trying to start steel drum groups at the university, high school, and grade school level need to consider. (To those of us who are conventional instrument players, – it seems strange to speak of grade school steel bands but there are some now. My wife has one. She has a set of pans in Akron, Ohio – fifth graders reaching over the basses!) But concerning the problem of tuning, what should we look for? A tuner who'll be convenient, someone easy to get along with, or a tuner who makes a particular pan sound that we like?

JN: This is a problem. It is true that there are only a handful of tuners in the states now.

LS: Do you feel that this is changing? Do the tuners in Trinidad know what we are trying to do here? How do they feel about us?

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JN: First of all, they don't know the extent of what is happening in the U.S. It's just new to them that there is anything serious going on – that musicians are actually learning to play steel drums here. Andy and I went there a few months ago, and the Trinidadians were very interested in what is going on in the U.S. I think it's a touchy subject because, on one hand, the Trinidadians created this art form and all 1,000 of their players feel that they have really built something up, and now, all of a sudden, it's here in the states, too. Some could possibly even feel like they are losing control of it. But the people who really care about music from the heart know that it is a positive step. It *is* because Americans' experiences with steel drums will be expanded by what they're doing there. The best bands are still in Trinidad and will be for awhile. They have been playing so long; the tradition has a history there. What we in America can look forward to is more people learning to tune, more tuners being brought up, and more communication taking place with musicians down there. The thrust of steel drum music is what they have in the Caribbean, and they still have a lot to give.

AN: Independently of the instrument, but also with it they have created a kind of music there – a genre, really – that is exciting. And, over the years people have begun to give it the world-wide attention and interest that it deserves. Why, for instance, would people in Ohio want to play the music of Trinidad? Because it's beautiful and exciting.

LS: When I first met you five or six years ago, a major concern was that the steel drum sounds were being replaced electronically. Why was this a concern? And is the situation as bad now as it was then?

AN: I think everyone has been affected by the electronic revolution. It has brought in a sophisticated array of synthesizers that can now creat sounds similar to live instruments. Everything from drums, to strings, woodwinds, and brass – virtually the whole orchestra – has been affected. To a certain degree, fewer musicians are being hired for certain kinds of jobs since electronic instruments can fill some spots. This has created a kind of crisis, but it also hasn't put musicians out of business.

LS: You don't feel that in the studio, for example, an electronic devise might be used instead of hiring steel drum players?

AN: Well, steel drummers have definitely lost a lot of gigs to synthesizers. I don't think that necessarily means the end of steel drums, although I do think we have to accept the reality of the situation. Just because you might want to hear that kind of sound blended into the arrangement or piece of music doesn't necessarily mean that the steel drums (or, for that matter whatever kind of instrument you wish to speak of) will be used. A lot of music is being done now where sounds are created electronically – through the use of synthesizers, for example. You have to think in terms of what you're going to do that will make you unique, not just rely on the fact that you play a speciality instrument that has a unique sound. There will always be a certain number of gigs where the instrument is featured to the degree that the organic feel of a live musician playing a live instrument will be needed. And there will always be differences between the two – the electronic version and the live version can never be identical. Yet it is true that for an awful lot of gigs people just want to hear a certain sound, as, for instance, in mallet percussion where if a marimba sound is desired you don't always need a marimba player, because digital synthesizers can produce pretty good percussion mallet sounds. On the other hand, this doesn't mean you should quit and play keyboards. As a musician, you have to make what you do unique.

LS: How do you imagine the future of steel drums in the next few years as concerns their use in education and in professional performance?

AN: Try to imagine steel bands being played here on the level that they are in Trinidad, where quite a few bands play all year long, and a whole lot of other bands, while not playing all year long, play at the Panorama and at other music festivals, and where there are many, many school bands all over the island. It would be staggering to imagine this happening on that level in America. It would be like football. That's the only thing I can compare in America to the level of steel bands in Trinidad. I have always dreamed that one day every school will have a steel band, as they do orchestra, chorus, or football teams. But I can see a whole lot more happening on all levels of music education. The percussion programs at universities that have incorporated steel bands have already demonstrated, certainly to my satisfaction, that steel drums can be a viable program in and of itself – something I already knew since I was involved in them as a kid. It can incorporate itself into a percussion program and become part of the education of a music student at a university. Besides this, then there are all other possibilities relating to what kids can get out of the steel drum thing in grade and high school.

As far as a prediction, I try to be conservative, I just don't know. The door is open and, obviously, in the next ten years in university programs serious about percussion, steel drum activity will multiply. I have a lot harder time predicting what will happen on the grade school level. I think there is a big financial crisis in education right now. I see a lot of interest, but I don't know where these people will get the money to get instruments and have a teacher. Whereas on the college level, it has been demonstrated that with a little money – a loan to get the program started – groups can then go out and play some gigs and make enough money to keep the program going. The program can be self-sufficient and kids at that age know enough about music that they can get involved with arranging and making transcriptions of the music. You can run a steel band with very little help from a teacher. The first generation who had steel drum training are graduating. A lot are entering the teaching profession in percussion who have been through a steel band program in college. That is definitely new.

JN: I think Andy has done some really pioneering work using a pan as a lead voice in what would be called basically jazz settings with some Latin flavoring. He went for this idea, And it is not easy to convince people that a steel drum can be a lead instrument. From there, all kinds of music can employ steel drums– they can be used as a lead in pop and in different ethnic forms. As concerns the popular idiom, I look forward to more different kinds of music bringing the pan in, and to seeing the pan as a new voice; and, also, pan as a complementary instrument – for instance, pans and guitar, pans and percussion. There is still a lot of experimenting to be done.

LS: The contemporary piece *Eleysiam* by David Bernstein, for percussion ensemble, dancers, tenor pan, and vibraphone, incorporates the pan. Maybe someday a symphonic piece will have a part for steel drum. Have you thought about that?

JN: I'm hoping, with the openness that is gradually building as the instrument is heard in new contexts, that more pieces will be written for it. And, going a step further, that then the instrument will have to be purchased because the compositions call for it. It is hopefully, only a matter of time before composers will write more demanding parts for steel drums in contemporary pieces. (A small steel drum ensemble can effectively be used in conjunction with other parts; steel drums can be used texturally in all kinds of ways.)

LS: One thing is certain, and that is that whatever the future holds for steel drums in the United States, it will be exciting!

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

Techniques in Advanced and Experimental Arranging and Composing for Steel Bands

by Gary Gibson

***Gary Gibson** currently teaches percussion at Wichita State University in Wichita, Kansas, where he received both the Master of Music and Bachelor of Music degrees. He has studied calypso and other steel drum music since 1979, and has had instruction in steel drum making and tuning from Clifford Alexis and Ellie Mannette. In Wichita, he is the vibraphonist and steel drummer with Connections, a nationally-touring jazz quintet, as well as the director of his own Pan America Steel Orchestra.*

As the number of college and public school steel drum bands increases in America, so increases the demand for written steel drum music. Any steel band director can tell you that finding quality steel band arrangements is about as easy as finding a one hundred dollar bill in the street. Thus, it has become necessary for steel band directors to also become steel drum arrangers. This article will concentrate on arranging for bands that have been playing awhile and have attained some degree of proficiency on the instruments, although the information presented here will also be helpful to those wishing to improve the sound of their beginning steel band.

Before getting into the nuts and bolts of arranging, let's look briefly at what kinds of music to arrange (and compose) for this type of ensemble. Most of the requests I have received for arrangements have been for calypso tunes. Obviously, it is important for steel bands here to study and emulate the calypso and classical tradition of the Trinidad bands. This is true not simply because it is an obligation to know the heritage of the instruments, but also because Trinidad still harbors the finest and most creative pan arrangers in the world. It is possible, however, that steel bands outside of Trinidad, in trying to catch up with what's been happening in Trinidad the past forty years, have simply become followers. They have forfeited their right to invent because of the awe and respect they hold for the Trinidadians. The fact is that the art form is so new and holds possibilities so far beyond what has already been explored that open-minded Trinidadians welcome experimentation from any source. Therefore, I will divide this article into two sections: the first dealing with the more traditional calypso arranging techniques, the second dealing with more contemporary, experimental arranging and composing techniques.

Form

There are many, many little tricks used in calypso arranging, but the one element that outweighs them all is *form*. Generally, and I do mean *generally*, a calypso will consist of two (sometimes three) repeated strains: AABB(CC). It is important for the director and arranger to approach these sections with contrast in mind. The "A" section might contain a fast moving melody and slightly complex harmonic structure, while the "B" section contrasts it with a broad "shout" melody and a simpler harmonic structure. Regardless of the character of each section, the differences should be emphasized, both in the arrangement and the performance.

Using the AABB form as the theme, variations are composed: $A^1A^1\ B^1\ B^1A^2A^2\ B^2\ B^2$, etc., although not necessarily repeating every strain in each variation. Sometimes, it can look like this: $A^1A^1\ B^1\ B\ A^2\ B^2A^3\ B^3\ B$, etc. To complete the form of the calypso, we add an extended introduction before the theme, a recapitulation after the variations (development), and an extended coda. Thus, the entire form might look like this:

Introduction A A B B A^1A^1 B B^1 (modulation) $A^2A^2\ B^2A^3\ B^3$ B A^4A^5 (modulate back) B A Coda

This is a relatively simple structure compared with the intricate developmental splintering done by the heaviest arrangers in Trinidad. In most cases, the arrangements there are done by rote, one strain at a time, each receiving special attention as if it were an independent work. Elements of classical music are common throughout good calypso arrangements. Modulations, episodic passages, countermelodies, thematic fragmentation, augmentation and diminution, shifting the melody from section to section, full dynamic contrast, and changing textures are some of the many techniques Trinidadian arrangers learned from transcribing classical works. As calypso arranging became a more serious art, arrangers began using these techniques to give more body and development to their calypso arrangements.

Let's look at the entire form of a calypso in a little more detail. The introduction is usually a loud, mind-bending attention getter using small fragments of the theme. It can wander harmonically, leaving the listener suspended without a key center. After a confusing and raucous introduction, nothing sets the listener's equilibrium straighter than the surprise arrival of the theme at a moderate dynamic level. I have a dynamic formula that I use (as a point of departure) when arranging the main theme: the first "A" is *mf*, the repeat of that section is *f*, the first "B" section is *ff*, and the repeat of that section is *p*. For some reason, this dynamic scheme feels right, and it serves to break up the volume level a little, sparing the listener's ears.

The ensuing variations generally adhere less and less to the AABB structure as the piece progresses. If the form is followed too strictly, it becomes predictable. Sometimes, the formal breakdown culminates in a multi-layered "jam" on a couple of chords just before the recapitulation. When the recapitulation finally arrives, it should be forceful and should lead directly into the coda. Composing the coda, like the introduction, is an art in itself. Suffice it to say that this section should be of sufficient length and fortitude to signal the coming of the final chord. Classical influences are common in coda sections, so much so that some finales sound as if they were capping off a Beethoven symphony.

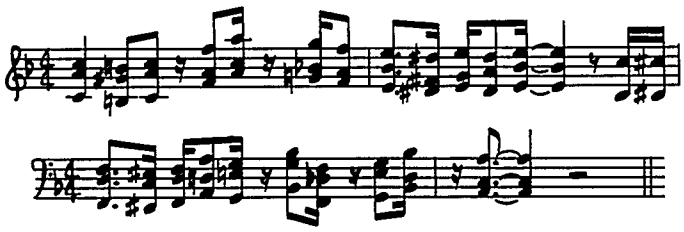
In the process of learning to arrange, this long, complicated form should be worked up to with shorter arrangements. For example, try this scheme: Introduction A A B B (modulation) $A^1A^1\ B^2\ B^2$ (modulate back) A B Coda. At this point, I should emphasize that all of the above specifications are but mere examples of common formal characteristics and should not be considered strict rules.

Arranging Techniques

Now that we have established a framework on which to build, let's look at some specific arranging techniques. For purposes of clarity, I'll address these by section: leads/melody (tenor and double tenor pans), harmony (double seconds, guitars, cello pans), bass, and variation writing.

Lead pans: The melody alone voiced in unison or octaves between the tenor and double tenor pans sounds forceful and clear. But to

make the line really spark, try inserting a harmony line in between an octave doubling of the melody, as in Example 1.



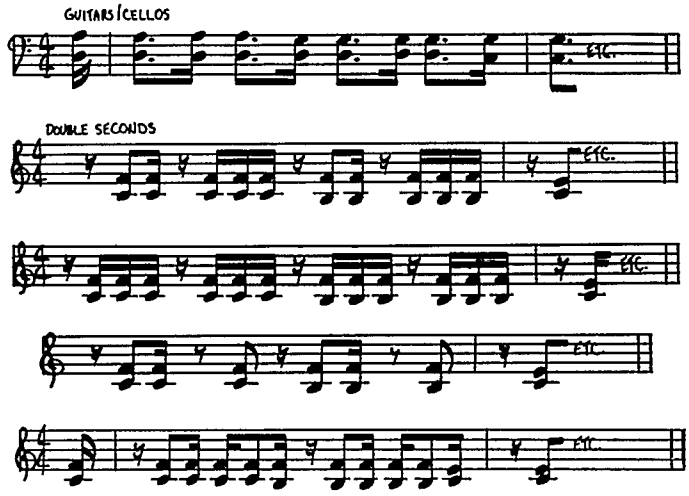
Try playing this example on any keyboard instrument, first without the inserted harmony line, then with. The difference is striking. Notice that the harmony line is frequently at an interval of a sixth or third from the melody line, but deviates at times. Depending on the size of the band, the number of people assigned to each individual line will vary. In my own band, the Pan America Steel Orchestra, I have two tenor pans playing the top melody line, a low B tenor pan playing the harmony line, and one set of double tenors on the bottom melody line. This proportion seems fairly well balanced. One player on the harmony line will still be heard well if more players are added on the outer parts.

In authentic arrangements, the melody is often offset by a sixteenth note, even in cadential phrases, as in measures three and four of Example 1. At first, this may seem rhythmically awkward and difficult to execute. But don't psych yourself out of play. This rhythmic alteration is simply an offshoot of the *vocal* calypso style. In a steel band, the melody shoots float across the bar lines as if they weren't there. For an example, just listen to any good pop or calypso singer interpret a melody.

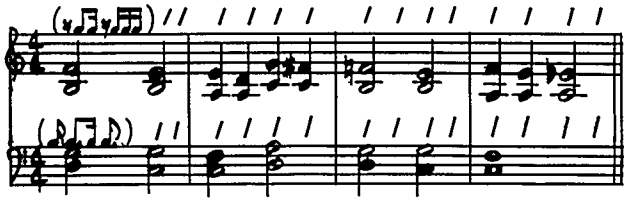
The lead parts are by far the most difficult and time consuming to actually put on paper. The visual similarities of the different sixteenth-note permutations used in a calypso melody are often confusing, both to read and write. But it is well worth the time to *not* water down the lead part rhythmically.

Double seconds, guitars, cello pans: In a conversation I once had with Andy Narell about recording techniques, he mentioned that listeners' ears had become used to lots of bass and treble, and not as much midrange. The dominance of extreme lows and highs give an illusion of a fuller dynamic range. But the sound isn't truly complete without the middle. It's like this: "Once upon a time they lived happily ever after." The point I'm trying to make is that the presence of middle voices is extremely important in all music, especially in the steel band. The double seconds, guitars, and cello pans usually serve to define harmony which, to me, is the most striking quality of a calypso. Long gone are the days when I, IV, and V chords alone made up the harmonic content of a calypso. Now, inner parts are flowery and constantly changing.

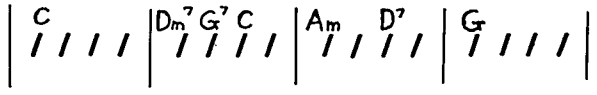
The double seconds, guitar, and cello players play double stops in a rhythmic pattern called "strumming." Some of the common strumming patterns are shown in Example 2.



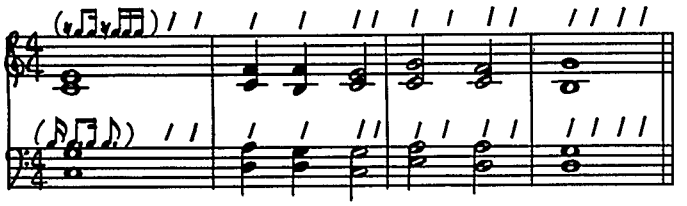
The double seconds patterns are extremely difficult to play at high speed, mainly because groups of three double stops in immediate succession for a long period of time will make the players' forearms and wrists feel like they've been bronzed. The trick is to relax and float *around* the downbeats. In groups of three notes in succession, have the players crescendo to the last note so that each attack is heard clearly. Note that the cello strumming pattern involves anticipating each chord change by a sixteenth note, so that the player doesn't have to make position changes between two successive sixteenth notes. This is also true of the last double seconds strumming pattern shown in Example 2. Writing out a long section of strumming could be a tedious chore. I've simplified it in my own arrangements by indicating the strumming pattern above the staff at the beginning of the section, and putting down whole, half, or quarter notes to indicate the notes to be played and when to change notes. See Example 3.



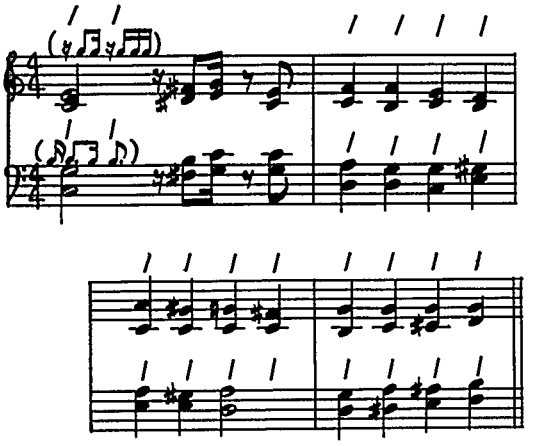
It used to be that inner parts would sometimes play measures at a time of the same voicings. While this may get the job done, it doesn't make the piece interesting. Inner voice *movement* is necessary in modern calypso. To demonstrate, I've composed a hypothetical chord progression:



A rather basic arrangement may look like this:

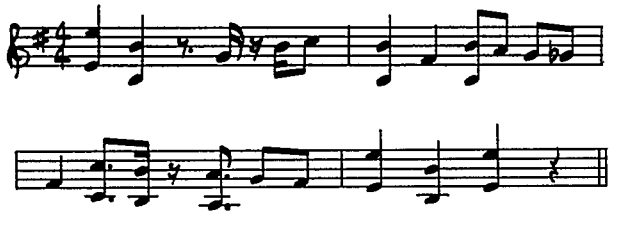


A more interesting harmonic treatment might look like this:

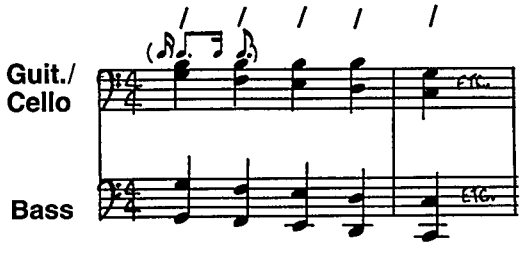


Of course, all of the alterations I've made depend on what is happening melodically. Notice that the guitars and cello pans have primarily roots and fifths while the double seconds play thirds, sevenths, and other color tones. Depending on the number of players, thicker, jazz-like voicings can be attained from the double seconds by writing two separate parts (totaling four notes in a chord). There is a danger, though, that when the double seconds are not all playing the same part the section as a whole will not be heard. *Divisi* parts such as these are most effective in the mid-to-upper registers that can cut through the rest of the band.

Bass: The bass part of a calypso is generally the easiest part to write. On traditionally rapid tempos, the bass plays primarily root/fifth patterns on a quarter note rhythm. If you have an ambitious bass player(s), though, you can make elaborations on the line to make it more interesting, as in Example 6.

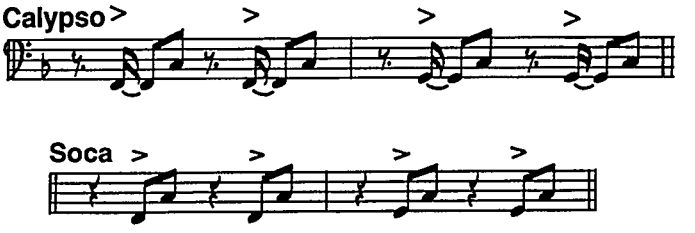


On more active bass lines, it may be wise to double the line in the guitars and cello pans. It is possible, too, to reinforce scalar bass lines with the guitars and cello pans while they are still strumming, as in Example 7.



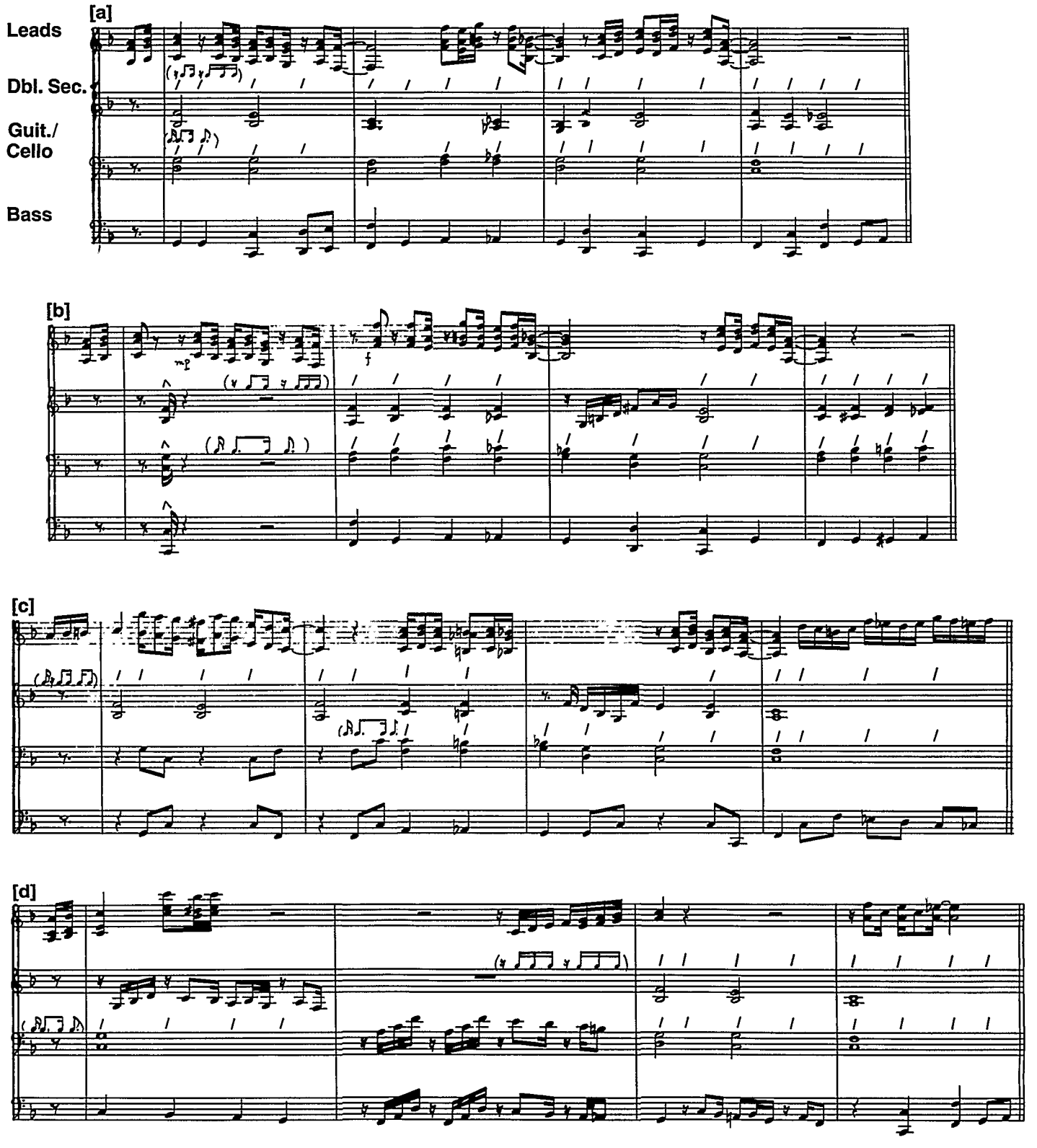
It is a good idea to double extremely low notes of the bass an octave above to give some frequency definition to the boominess of the bottom. In Trinidad, bass players double *all* of the notes in octaves where the range allows. Keep that in mind next time your bass player complains about a line that's too difficult.

There are various other bass lines that can be applied in a calypso for a little variety. Below are two sample bass lines, a calypso-compatible line (in which the drummer need not vary from the calypso rhythm) and a *soca* (in which the kick drum of the trap set should play the same rhythm as the bass pans).



Variation Writing

This is such a broad area that space limitations of this article barely allow a brief summation. Nonetheless, it is an area deserving a great deal of attention. Therefore, I have composed a sample phrase and several possible variations for independent study.



Modulations, like the introduction, can be harmonically and phraseologically confusing, making the new key more of a surprise. Certain specific techniques include chromatic chordal planning, pivotal chords (fully diminished seventh and augmented), episodes, etc. The less conventional and cliché the modulation, the more surprising the new key will be. The best advice I can give here is to get a hold of some recordings of the heavy Trinidad bands and study them.

In addition to the traditional calypso arranging and composing, I have done a lot of experimental, non-traditional writing for my band. This includes combining pans with other instruments not commonly associated with them, electronic and other modification of the pans, and using pans in different stylistic settings. Sometimes these experiments work, sometimes they don't. Scraps of mutilated paper in the back of each of my players' folders are like tombstones marking the graves of my failed experiments.

On any of Andy Narell's albums, you can routinely hear pan in combination with electric guitar, acoustic or electric piano, flute, and synthesized sounds. The lead pan also sounds great when doubled with soprano saxophone (as in the *Cantina Rag* from the movie "Star Wars") or muted trumpet. But, in most cases, college steel bands consist exclusively of percussionists not capable of playing a horn.

This need not be a completely limiting factor, however. What other instruments can the members of your band play? Vibraphone, marimba, and orchestra bells are highly effective textural additions to the steel band. For instance, on a pop tune transcription, the vibraphone adds the sustaining quality that might originally be on piano or guitar. In passages where the lead section is in unusually thick voicings (like a big band sax section), the vibes and/or bells can reinforce the top line melody while adding a brilliance to the sound. One tenor pan in unison with the bells is also a nice color. The marimba adds a warm presence to the low range of the double seconds in melodic passages. The orchestra bells can also create an interesting color in unison with the double seconds. On the low end of the band, timpani can reinforce the bass in certain idiomatic passages. Other combinations I have tried include accordian (with different sections of the band), Hammond B-3 organ (with leads), roto-toms (with guitars/cello pans), and electric violin and banjo (with tenor pan). Experiment and mix and match to find other effective combinations. I should note here that I never use any of these combinations on a calypso tune, simply because I prefer the sound of the pans alone in that situation. But on tunes with pop or jazz fusion influences, they can add a lot to the sound.

Another possibility is that of actually modifying the sound of the pans. The most obvious method is electronic manipulation. I mike my tenor pan and run it through a digital delay/octaver for all kinds of sounds. The most amazing thing about it is that just one pan enhanced in such a manner seems to give the whole band another dimension. Chorusing, echo, and interval doublings are effects quite useful with pan. Miking can be a problem in a live performance situation, though. Robert Greenidge uses a contact microphone stuck on the inside of the skirt, halfway up the skirt and opposite the player. This setup is logical and the sound is good.

Some special effects require no electronics. For a drier, muted, boomy sound out of the basses, drape blankets over the playing area. If you are after a *very* special effect, put several ping-pong balls in a tenor pan and swish them around. There are many special techniques in this area left to be discovered. The main thing is to use discretion and taste when dealing with special effects, and remember that the pure sound of the unaltered steel drum is still the most beautiful of all.

The third area of experimentation is with different styles of music. Calypso and classical styles are the most traditional on pan. And now, pop and reggae are common on pan. But there is no reason that convention should determine the stylistic boundaries of the steel drum. Bluegrass and Irish music can be wonderful on pans, especially for lead solo material. African Mbira music is nice, too. Other styles I've had very positive results with are jazz fusion and minimalism. My personal tendency is toward a musical hybrid of these two styles, although each style on its own lends itself nicely to the steel band repertoire.

When all three of these experimental areas – different instrumental combinations, electronic modification, and different stylistic settings – are used in the same piece of music, a totally fresh sound is created. The possibilities are limitless. Once again, it is up to the director/arranger to discover these possibilities.

There is one prerequisite, in my opinion, that an arranger must have before arranging or composing any new music for steel drums: respect for the instruments. The steel drum band deserves to be treated as seriously as the symphony orchestra. And in Trinidad, it is. With the resources of creative musical talent present in the world, I foresee quite an evolution taking place in the art of pan once it is more widely accepted as a legitimate musical instrument.

Steel Drum 101: A Guide to the First Year

by Tom Miller

You have been patiently waiting for months. Now, finally, after numerous arrangements have been made, they are here. Your steel drums have arrived all shining and in perfect tune, awaiting the hands of a band to play them. So now what? What steps should be taken to get the ball rolling? Starting a steel drum band, it being a very recent performing ensemble in many school systems, may leave questions in the mind of the new instructor. The following article will deal with some of the aspects that should be considered in the early stages of the putting together an ensemble and suggest some directions that its development might take.

The size of the ensemble

Forming a steel drum band need not from the financial angle be limited to those teaching in schools that have a large budget. The size of the ensemble can be suited to virtually any budget. For example, for those on a small budget, the band could consist of a lead pan, one set of double seconds, and a set of cello or triple guitars. In this situation, an electric bass can be used in place of the bass pans. For those having a slightly higher budget, the addition of bass pans to this setup would facilitate a small, all steel drum band. Should more resources be available, a set of double tenors, a second lead, and then a set of tenor basses could be added. The point to be emphasized is that there are many combinations to accommodate any size budget and these should be carefully considered in the initial stages of planning the band.

The players and instruments

The assignment of players to particular instruments can be approached in two different manners. The first involves assigning each player a specific pan to play for the entire school year. The advantage to this method is that the player will become more comfortable in a shorter period of time with his specific pan as he will essentially be learning the pattern of only that pan. This may make for smoother rehearsals since parts would eventually be worked up more quickly as each player becomes more comfortable with his instrument. This method may be more suitable to younger students, for example, junior high level, as they can become proficient more quickly on one instrument at a time than on many. Consider some of the following natural abilities in your players before assigning instruments:

Lead and double tenor: ability to move quickly around the pan and possibly improvise around the melody.

Double seconds: ability to both play melody and back up with chord patterns.

Cello and triple guitar: ability to keep consistent rhythmic patterns and move easily from one barrel to another.

Bass: good mobility over a large playing area and having *good time*!

A second method of assigning instruments involves the rotation of pan parts. With each tune, the player is assigned a new pan part so that in the course of time, he is exposed to all the different pan types. This is an invaluable educational experience in that the student comes to understand the pattern of each pan in a relatively short period of time. This method is more advantageous to the college level band. Although more time is required of each player in preparing his parts with the rotation method, over a period of time, this can help to create a more versatile and well-adapted ensemble, one with a better appreciation for the steel band as a whole.

To read and rote

In steel drum bands comprised of music majors, the students will most probably want to read their arranged parts, as they would want to do in other ensembles. But for non-music majors or younger groups of students, teaching from the start by rote will probably be the best method. Although you may eventually want this group to read music, teaching by rote at first will give them an orientation to the pans sooner. Even for ensembles that read, occasional teaching by rote can do nothing but good. It can help students with ear training and in giving them a better understanding of the art of the steel band as it is practiced in Trinidad.

Basic arranging

The first step in arranging for steel band is organizing the pans from top voice to bottom and knowing their basic function.

Lead: melody line

Double tenors: melody; harmony line; strum pattern.

Double seconds: melody (octave below lead); strum pattern.

Guitar and cello: strum pattern.

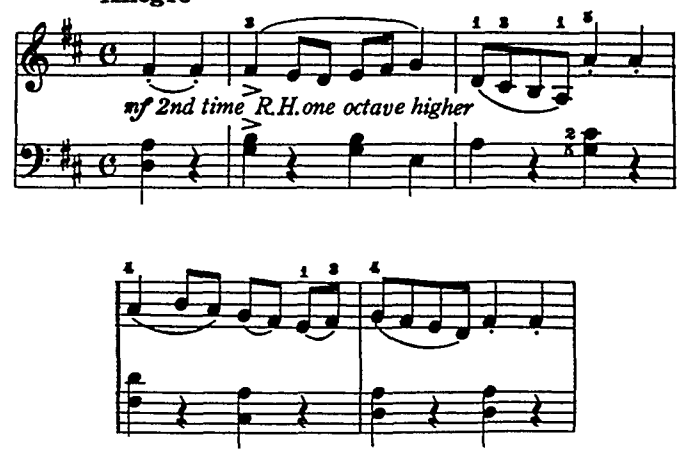
Bass: bass line.

These functions are more applicable to the arranging of calypso and pop tunes than to transcriptions of classical pieces. In a classical transcription, the parts should be written to match the corresponding pan range – for example, flute and first violin to lead, second violin to double seconds, etc. The classical transcription can come from a variety of chamber works and even from piano reductions.

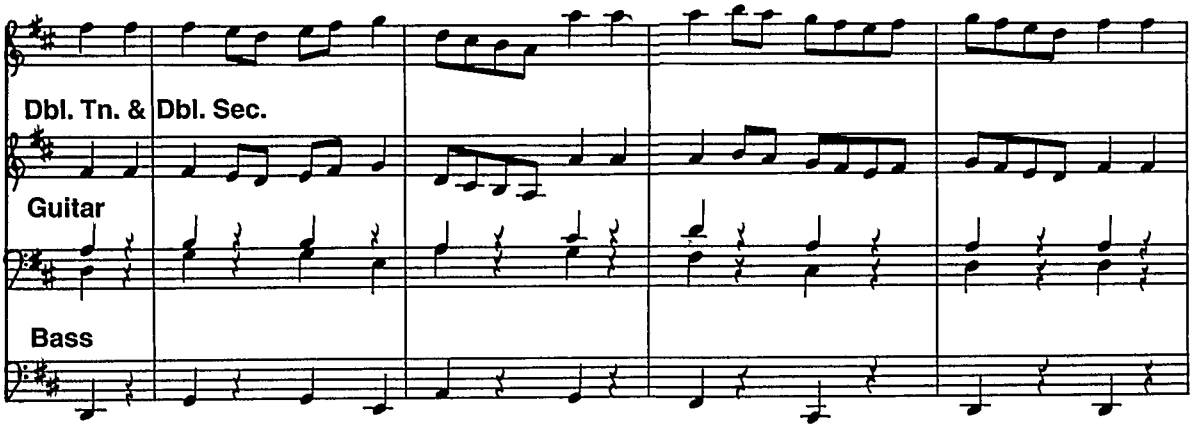
For piano

Johann Sebastian Bach
(1685-1750)

Allegro



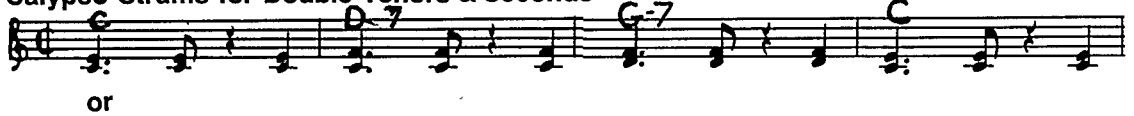
The example below shows what can be done to a piano arrangement of the Bach *Gavotte in D* when scored for steel drum band:



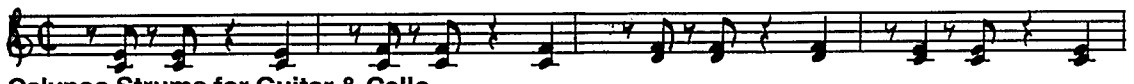
Notice how the arrangement is simply extended by adding the bass an octave below and the lead an octave above. This fills out the piece and utilizes the full range of the band. Begin with simple arrangements, such as the above example, and work your way into some chamber and orchestral works. Many are easily adaptable to the steel band and are a good source for building a repertoire.

Before continuing with a discussion of arranging pop and calypso tunes, the strum pattern must be briefly defined. The strum pattern is a rhythmic pattern that also sustains the harmony. Its function is similar to that of a rhythm guitar in a pop band. This repetitive rhythm on two notes of the harmony in each pan helps to ride the tune along as it fills in the harmony. The strum pattern you choose to use on pop tunes can be similar to the rhythm guitar or keyboard part from the original recording or some other pattern that establishes the proper feel to the tune. The strum is used in both upper (double tenors and seconds) and lower pans (guitars and cello). The basic strum patterns that are used in calypso music are shown below.

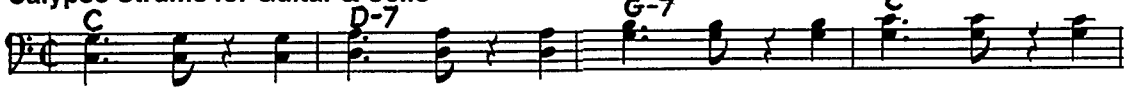
Calypso Strums for Double Tenors & Seconds



or



Calypso Strums for Guitar & Cello



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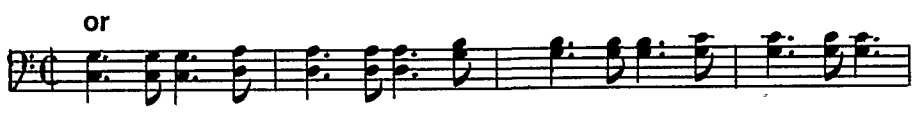
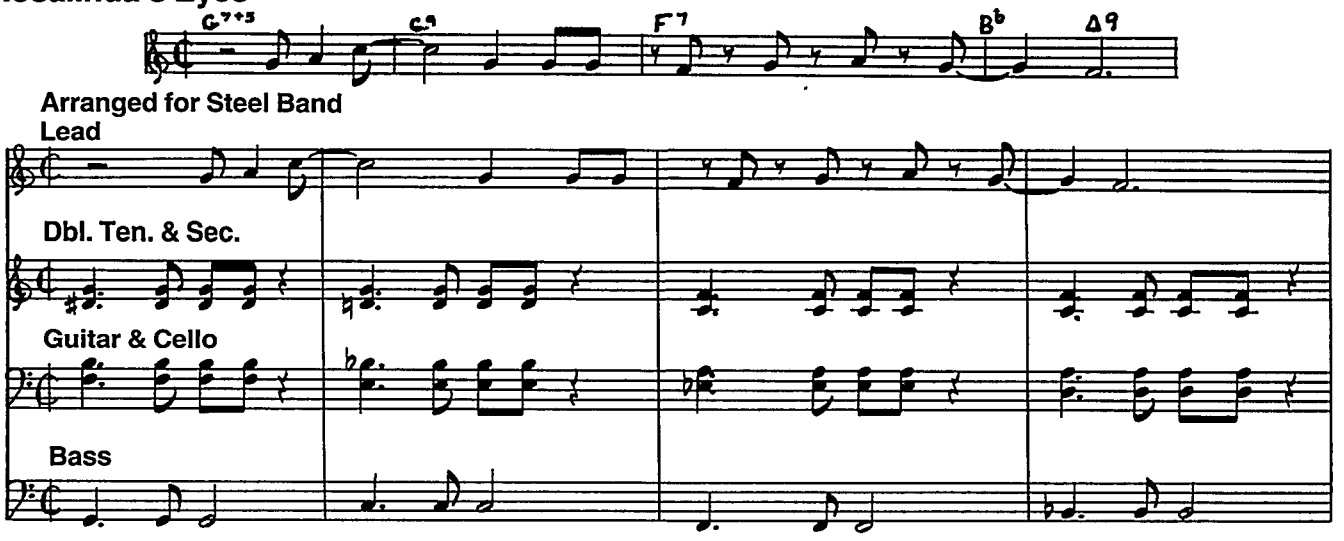


Notice, in the second example for the guitar and cello, how the chord changes on the last eighth note of the measure. This serves to give the tune more forward motion and anticipation.

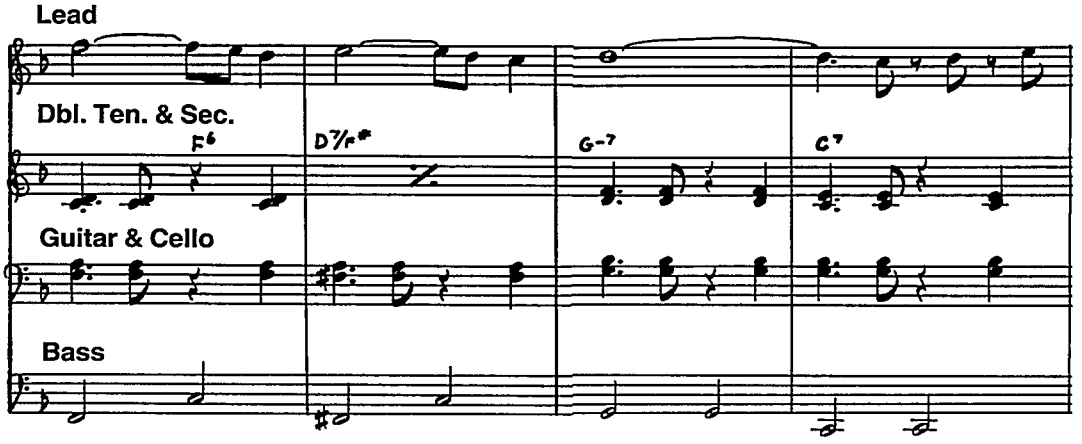
Pop tunes are a second good source of music for the steel band and are easily arranged. A simple arrangement can consist of the melody line, a strum, and a bass line. As mentioned earlier, the strum used can be similar to the rhythm guitar or key part from a recording. Below is a short example of an arrangement of a pop tune by Billy Joel.

"Rosalinda's Eyes"

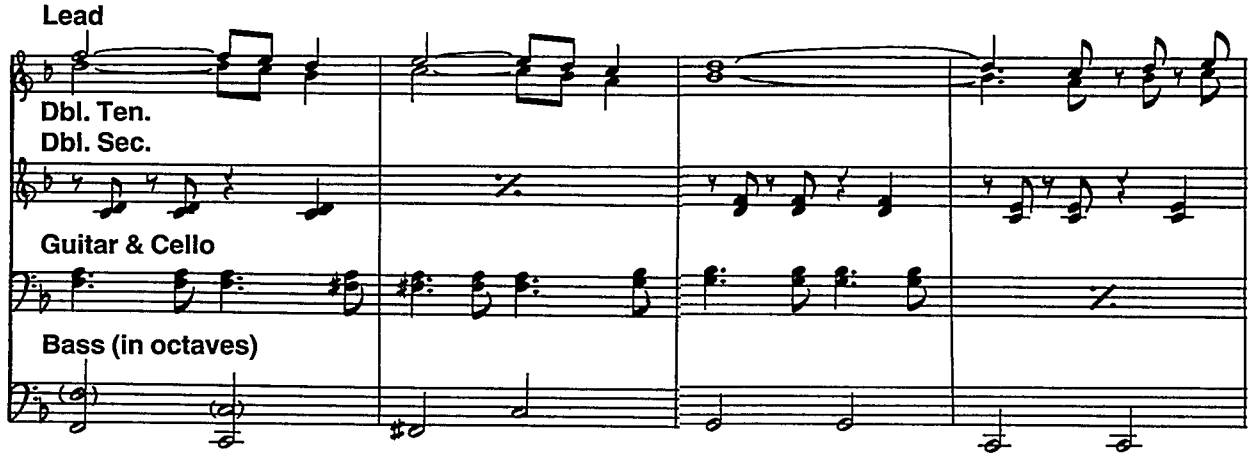


Jazz and Latin tunes from fake books can also be arranged in this manner and provide yet another source of material.

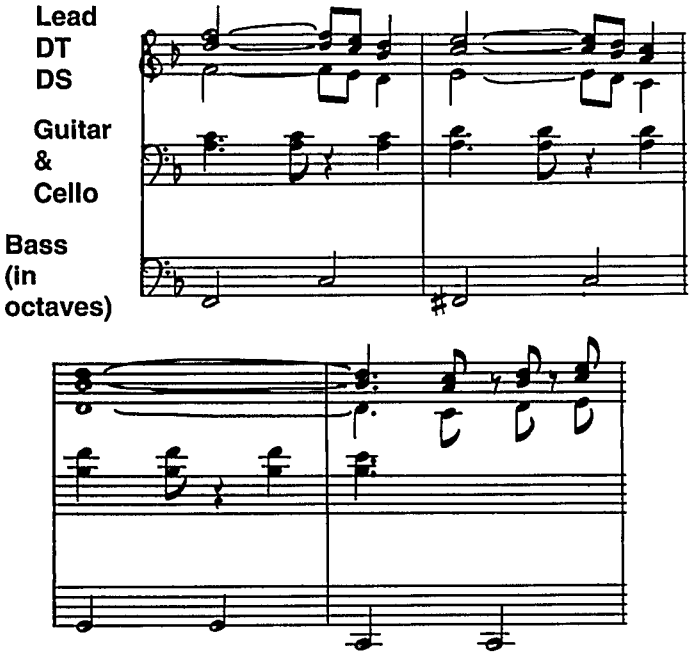
The basic arrangement of calypso music is like that of the pop tune. Simply begin by using a bass and melody line, and one of the strum patterns shown earlier. The example below displays this.



As your band becomes more comfortable, you may want to add a harmony line a third or a sixth below the melody. Also, have the bass play in octaves whenever possible to fill out the bottom. Try different strum patterns in the other parts as well.



Then try doubling the melody one octave below it in the double seconds. This will make for a full moving line that is harmonized. Change the pitches in the remaining strum part in order to fill out the chord completely.



The latter examples of calypso arrangements may be more difficult and should be used only as the band becomes more advanced and comfortable in playing the pans.

Style

Although the style of playing both classical transcriptions and pop tunes may come easily to your band, the style of calypso music may not. Calypso music is of a different nature, and its transcription in Western notation may not do justice to the style of playing. Therefore some time should be spent with your band listening to recordings of authentic steel bands (albums usually can be found in used record stores and libraries). Concentrate on the wide use of offbeat rhythms and heavy syncopation. Notice also the flow of melodic lines as opposed to exact rhythmic preciseness found in most Western music.

The first-year steel band can be both exciting and enjoyable for student and instructor alike. The important thing is to allow it to develop slowly, and not to rush into anything your band may not be able to handle. Keep to simple, but effective arrangements to get the band completely comfortable with their new instruments. Spend time listening and try some experimenting of your own with your material. Most importantly, have fun with the band and look forward to an even more enjoyable second year.

Tom Miller received a Bachelor of Music degree from the University of Akron, studied percussion with Larry Snider, and steel drums with Andy Narell and Ellie Mannette. He has assisted in the formation of several steel bands in the Midwest. He resides and performs in the Los Angeles area, where he also arranges for steel drum bands.

PASIC News

Jim Petercsak, editor

A Brief Report from the PASIC '86 Host

Extensive planning has been under way for several months to make PASIC '86 a spectacular international event. In honor of the Percussive Arts Society's 25th anniversary, six days of activities, including international seminars on percussion literature and notation and concerts featuring renowned percussionist soloists, have been scheduled. As of this writing, we anticipate the largest international participation ever assembled for an event of this sort. I hope that you will plan now to be among those in attendance.

Detailed information about PASIC '86 will appear in the July issue of *Percussive Notes*. However, listed below is an outline of the tentative convention schedule.

Monday, November 3 *Pre-convention Seminars*, 9 am – 5 pm; Excellence in Performance; *Concert*, 7:30 pm (Terrace Theater, John F. Kennedy Center for the Performing Arts).

Tuesday, November 4 *Pre-convention Seminars*, 9 am – 5 pm: Percussion Literature and Notation; *Concert*, 7:30 pm (Terrace Theater, Kennedy Center).

Wednesday, November 5 *Clinics*, 9 am – 5 pm; *Moch Military Band Auditions*, 9 am – 5 pm; *Concert*, MASS MARIMBA ENSEMBLE, 7 pm featuring marimbists from Maryland, Virginia, and Washington, DC (Grand Foyer, Kennedy Center); *Concert*, The U.S. Air Force Band, 8:30 pm (Concert Hall, Kennedy Center): highlights will include two world premieres – Steve Gadd as featured soloist in *Drum Set Chronology* (arranged by Thomas K. Dossett) and the U.S. Air Force Band's percussion section as soloists in *Quintessence: Concerto for Five Percussion Soloists and Concert Band* by William Kraft.

Thursday, November 6 The largest collection of percussion instruments, music, and accessories ever assembled opens in the DC Convention Center, 9 am; *Exhibits and Clinics*, 9 am – 5 pm; *Concert*, The West Virginia University Orchestra, 8:30 pm (Lisner Auditorium): included will be two world premieres – Louie Bellson as featured soloist in Harold Farberman, *Concerto for Drum Set and Orchestra*, and Keiko Abe as featured soloist in Marta Ptaszynska, *Concerto for Marimba and Orchestra*; *Jam Session*, 11 pm – 1 am (Capitol Hilton Hotel).

Friday, November 7 *Exhibits and Clinics*, 9 am – 5 pm; *Marching Forum*, 9 am – noon; *Concert*, 7 pm (Concert Hall, Kennedy Center): on the program will be world premieres of three marimba solos, funded through the National Endowment for the Arts, by composers John Corigliano, Jacob Druckman, and Roger Reynolds – the soloists will be William Moersch, Lee Howard Stevens, and Gordon Stout; *Concert*, NEXUS, 8:30 pm (Concert Hall, Kennedy Center); *Jam Session*, 11 pm – 1 am (Capitol Hilton).

Saturday, November 8 *Exhibits and Clinics*, 9 am – 5 pm; MASS MARCH, 9 am begins with a ceremony and the entire group playing together on the ellipse in front of the White House, then marching in cadence to the Convention Center (less than one mile). If you have never marched in Washington, here is your chance, so plan now to bring your drum and participate; *Cocktails, Banquet, Concert, and Jam Session*, 6 pm (Capitol Hilton): a gala celebration of PAS's 25th anniversary.

For those needing other details or information about registration and housing before July, please contact: PAS, 214 West Main Street, Box 697, Urbana, IL 61801; telephone (217) 367-4098.

– Randy Eyles

Audition Information for PASIC '86

Repertoire List for Combined Percussion Audition

Prepare the following:

Snare Drum
Pratt: *Gladstone Cadets* from "14 Modern Contest Solos"
Prokofieff: *Lt. Kije*
Rimsky-Korsakov: *Capriccio Espagnol*

Xylophone
Gershwin: *Porgy and Bess*
Kleinsinger: *Tubby the Tuba*

Glockenspiel
Strauss: *Don Juan*
Respighi: *Pines of Rome*

Tambourine
Dvorak: *Carnival Overture*
Rimsky-Korsakov: *Scheherazade*

Cymbals
Tchaikovsky: *Symphony No. 4*
Tchaikovksy: *Romeo and Juliet*

Timpani
Strauss: *Don Juan*
Tchaikovsky: *Romeo and Juliet*

Drum Set
Short Solo
Jazz Waltz
Swing
Disco
Samba
Rock
Rhumba

(Sight reading will also be required on Snare Drum and Mallets.)

Mock Military Band Percussion Audition

Eligibility: Any full time graduate or undergraduate student who is a member of PAS.

Applications: A letter of application should be sent from the major professor stating that the applicant is enrolled as a full time student and is qualified to participate in this event. Include a self-addressed postcard and send to:

Mock Audition Chairperson
William W. Richards
2511 Patricia Court
Falls Church, VA 22043

Deadline for application is September 15, 1986.

Audition Date: Wednesday, November 5, 1986.

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

Selections: Postcards to be drawn at random on September 17, 1986, and fifteen individuals will be notified as to their selection for this event.

Repertoire: This year's audition will be combined percussion, timpani, and drum set as in a normal military band audition. Excerpts have been chosen from standard orchestra repertory which is also played in the military band.

Awards: A $300 cash award will be given to the winner of the audition and a $100 cash award to the runner-up.

PASIC '85: A Smashing Success

by David A. Hakim

PASIC '85 is behind us, but the memories of this outstandingly successful convention will, for a long time to come, be with everyone who attended. In all, the percussionists who performed at the show were about the hottest group of players anyone could wish for: their concerts, clinics, and workshops covered the entire percussion spectrum from drum set to marching, classical to ethnic, and the excitement generated by these excellent presentations intensified each day of the convention.

For me, PASIC had several highlights. Among them were Steve Houghton's wonderful performance as the featured soloist in John Serry's *Concerto for Percussion, Brass and Percussion* and Vinnie Colaiuta's drum clinic, truly one not to be missed. Sunday's National Marching Percussion Forum was an energy-packed, exciting event, with North Texas State taking first place with a 97.25. Also exciting for many of the attending conventioneers was the "Meet the Stars" photo/autograph session, which offered a unique opportunity to have photographs taken with one's favorite percussionists. And Gary Burton's concert in the Sheraton Premier after the PASIC banquet brought a thoroughly enjoyable conclusion to a perfect affair.

The large number of exhibiting manufacturers created an atmosphere in the hall which had to be seen to be fully grasped. And, what is more, the location of the convention, overlooking Universal Studios, also greatly contributed to the enjoyment of everyone who attended.

My fellow percussionists are surely as proud as I am of the way PASIC has grown recently. Now I'm looking forward to an even bigger show (and an even better *PASIC News*) at the 1986 convention in Washington D.C. See you there!

PASIC '85 Marching Forum

The PASIC '85 marching forum contest was held on the roof top under sunny California skies. Pictured here are the individual competition winners.

Kennan Wylie, snare drum winner

Robbie Bridges, keyboard winner

A competing marching band

Mike Kolesar, multitom winner

Percussion on the March

Jay Wanamaker, editor

Multiple Stroke Backsticking

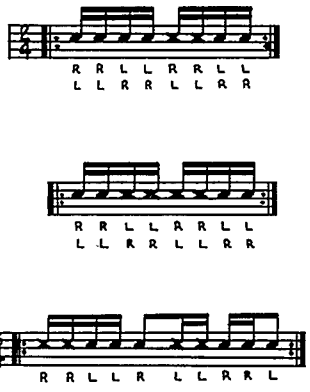
by Glen A. Bush

Most drummers are familiar with the concept of backsticking. That is, when the butt end of the stick is rotated around in the hand to strike the drum. Although this is primarily a single drum tap, multiple strokes can also be executed (i.e., double and triple strokes).

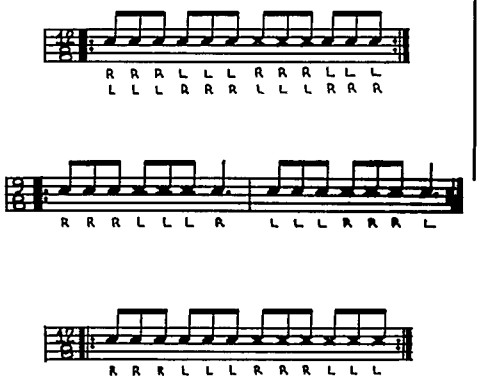
Before attempting double or triple stroke backsticking, the proper grip must be achieved. In short, the stick must be allowed to bounce in the backstick mode. To do this, the fulcrum needs to be shifted forward toward the middle of the stick. This is done during the stick rotation. The backstick grip is almost the opposite of the regular stick grip. If the stick grip is matched, then the backstick grip will be similar to the traditional grip; conversely, if the stick grip is traditional, then the backstick grip will be matched. Because the stick will be required to execute two or three even sounding strokes, a functional grip must be defined.

The following exercises are simple in both conception and execution, thus enabling more attention to be focused on the backsticking itself. Practice the exercises slowly at first, keeping the strokes as clean as possible.

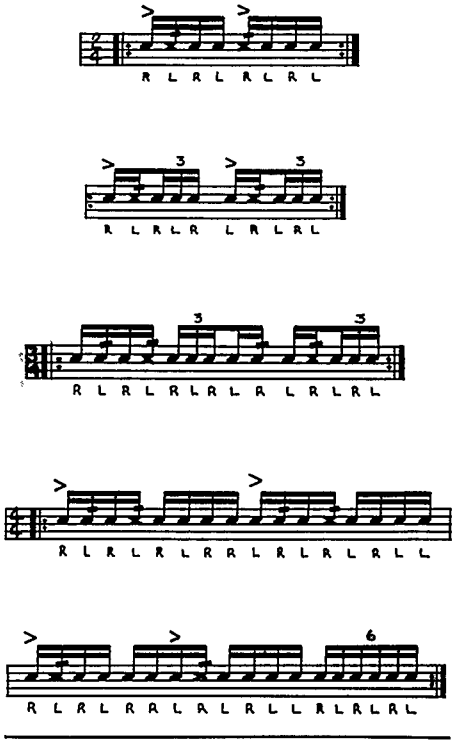
The first group of exercises is concerned with double strokes:



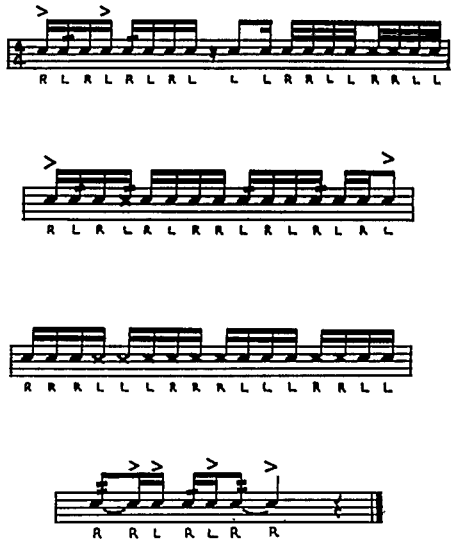
The next group deals with triple stroke backsticking. Try not to accent the first stroke of each group of three.



These refer to backstick drags. Shown are variations of some of the standard rudiments.



And finally, an exercise which incorporates all of the multiple stroke backsticking techniques. Remember, do not accent the first stroke of each backstick group. The exercises should sound as if they are being played without backsticking.



Glen A. Bush *teaches percussion at Clearwater Central Catholic and St. Petersburg Catholic high schools in Florida.*

Jay Wanamaker
editor
Percussion on the March

WIN A FREE TRIP

TO PASIC '86, WASHINGTON, D.C.

OR A $1,000 SCHOLARSHIP TOWARD YOUR PERCUSSION STUDIES

Percussive Arts Society International Convention, Washington, D.C.
November 3-8, 1986

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- First class room at the PASIC convention hotel, the Capitol Hilton
- PASIC '86 Convention registration
- Two tickets to the Silver Anniversary Gala Banquet
- One year complimentary membership

or
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First Silver Anniversary Prize:	Awarded automatically to the PAS member who recruits the most new members by August 31, 1986.
Second Silver Anniversary Prize:	Awarded by drawing. Each member will have one chance entered in the drawing for every new member recruited by August 31, 1986. (Two new members = two chances, etc.)

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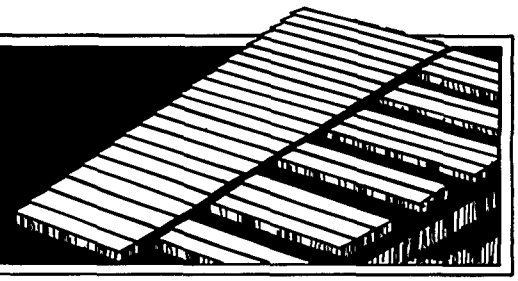
Vibe Workshop

Ed Saindon, editor

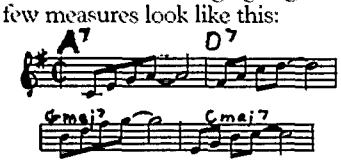


Chordal Studies for Improvisation

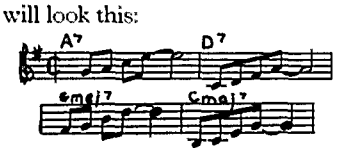
by Brad Stirtz

Quite often I run into mallet percussionists with a great deal of technical knowledge, but who are unaware of ways to apply it to jazz improvisation. The following are some of the exercises I use to familiarize myself with a jazz tune and prepare myself to improvise.

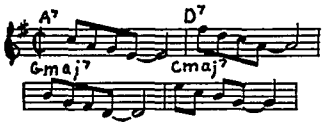
Let's use the tune "Autumn Leaves" (key of E minor) as an example. All of the exercises should be done with a metronome. A slow metronome setting on counts 2 and 4 gives a nice swing time base. Start at the beginning of the tune and arpeggiate each seventh chord from the third. I use a rhythm of four eighth notes with the last eighth tied to a half note. Swing the eighth notes for this tune, or play straight eighth notes if you are applying this to a Latin tune. Pedal each note if you are playing vibes, as this is a melodic line, not chord tones ringing together. The first few measures look like this:



Go through the entire tune without stopping. If you run into two chords per bar, adjust your rhythm to eight eighth notes per bar. It is very important that you allow only four counts per measure, and follow the form of the tune. Don't take an extra count or two to find a difficult chord. If you must, slow down the metronome. Following the form exactly is the fastest way to become acquainted with the chord changes and get used to the feeling of improvising as the tune goes by. Once this exercise is well in hand, arpeggiate each chord change starting on the seventh of each chord. The first few measures will look this:

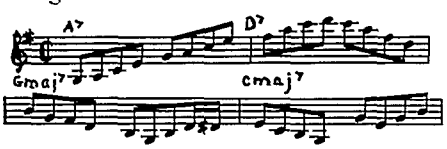


Again, use the metronome and follow the form of the tune. Now do two more exercises, starting on the third or seventh of each chord and play descending arpeggios using the same rhythm. The version starting on the third would look like this:



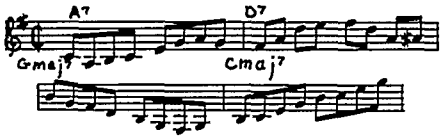
Work each of these four exercises up to a satisfactory performance tempo. After completing the exercises you will be able to start on the third or the seventh of any chord in the tune and go in either direction. The third and seventh are the most colorful parts of the chord, and a solo revolving around the third and seventh is more desirable than one relying on the root and fifth. Now it's time to start tying the chords together.

The next exercise is a favorite of my students. Start the first chord of the tune by playing the lowest tone on the instrument that belongs to that chord. Now begin by ascending in contrast eighth notes, arpeggiating the chord. You will play through two octaves by the end of the bar. After you play the last eighth note of the bar, continue in an upward direction by playing the closest available tone that belongs to the next chord and the rest of the subsequent arpeggio. Continue playing eighth notes without stopping. When you reach the highest note on the instrument that belongs to the chord you are playing at the time, turn around and begin descending without stopping. Similarly, when you reach the lowest note on the instrument that belongs to the chord, turn around and ascend again. Continue playing these eighth notes without stopping, alternately ascending and descending, and changing the arpeggio whenever there is a chord change. The first few measures look like this:



Later, you may start the exercise on any chord tone. This exercise will constantly change as you continue to play, and will help you learn to make changes from any chord tone to any adjacent chord tone.

For the next exercise, we will once again play arpeggios in constant eighth notes. Again, we will make chord changes from whatever note we last played. This time, however, you may change direction whenever you like. But you must approach the first tone of each new chord by step. The best sound occurs when you can make a chromatic connection between the last tone of the past chord and the first tone of the new chord. Feel free to change directions, skip a few notes up or down, add scale tones, add chromatic tones, or use a sixteenth note once in a while to help make this connection. Here is an example:



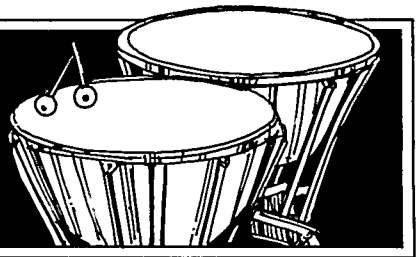
Finally, start playing in a solo style. Use rhythmic and melodic ideas freely. Stick to chord tones and try to start each new chord on a strong tone like the third or seventh. Use your chord connection techniques. These exercises may be used with any tune on which you desire to improvise. Vary them according to the requirements of each tune or according to your own technical needs. If improvisation is new to you, it is important that you complete each of the exercises above before you attempt to jump in and solo. If you find yourself starting each chord on the root or playing chord changes one or two counts after they occur, you're moving too fast. Go back, slow down, and really learn those chords. As you gain experience, you will need progressively shorter amounts of time to perform the above exercises on a new tune. Your success in adding melodic and rhythmic ideas to this chordal framework will determine your ultimate success as a soloist.

Brad Stirtz *received a Master's degree from the American Conservatory of Music in Chicago, and is now a member of the Conservatory's faculty. He is also on the faculty of the Birch Creek Music Center of Wisconsin, where he teaches vibraphone, improvisation, and acts as head of the theory and combo programs. He performs throughout Chicago, and appears at Leslee's every Thursday with the Ramsey Lewis rhythm section.*

Ed Saindon
editor
Vibe Workshop

Focus on Timpani

Kalman Cherry, editor



A Road Map to Tuning Success

by Andrew Power

One of the most perplexing problems that the contemporary timpanist is confronted with is the art of effectively arranging a logical sequence of tuning changes throughout a piece – in effect, moving from point A to point B in the most efficient and musical way possible. It must be understood that while sometimes the shortest route may be the easiest, it may not always be the most musical (i.e., pitch overlap between drums). Do you want a full soft roll C on the 29" drum or would the 26" seem more appropriate? Many variables play a part in determining which sound would be better, among them, the quality of instruments, stick choice, texture, balance and density of ensemble, the conductor's preference. (This, in itself should be the topic of another discussion.)

Mapping out a logical sequence of tuning changes was not a problem with early timpani parts which essentially moved between tonic and dominant. But in the 20th century, as melodic resources continue to grow for the timpani, a greater demand is placed on the artist to control the efficiency of tuning changes. Sight-reading can be a nightmare if an effective tuning system is not developed.

I have found in my own professional orchestral and band experience that band repertoire and transcriptions tend to be more demanding melodically. In a week's time, a professional timpanist could be required to read and perform as many as thirty separate compositions. With this type of work load it is imperative that an effective tuning system be devised. The following is a tuning plan – or, "road map" – that I have found to be quite sufficient for my own needs. It may not be ideal for everyone but can easily be used as a starting point and is readily improvised upon.

Two primary concerns should be cleanliness and simplicity. We have all seen parts with every kind of hen scratching, cartoon caricature, and arrows to nowhere known to man. Why make things more difficult on ourselves than is necessary? *Keep it simple!*

After studying many timpani parts, the movement of tuning seems to assume a flow of its own. I begin first by examining the general structure of the work, taking note of how and where key changes occur. I then return to the top of the page and jot down the initial series of pitches in the American style, with the lowest pitch being first: for example, G, C, D, F.

Let's say that down the road a bit you need to lower the G to an F and raise the D to an E♭. The new series would then be placed in a convenient location below the staff: F, C, E♭, F. I would then place parentheses around the pitches common to both series – in this instance, F, (C), E♭, (F). This affords more time to concentrate on the actual pitch changes and lets me know the entire series of pitches at a glance.

Suppose the series changes again at some point to G , B♭, D, (F), and to complicate the problem, that the B♭ is a fairly rapid change. How will I know it is necessary to immediately focus my attention on the B♭? Simply by placing a line under the pitch in question, as, for instance, with the following: G, B♭, D, (F).

Very, very rarely would I mark a note with a circle or an arrow to denote a pitch change. The primary reason for not doing so is the possibility that later you may decide that this is not the pitch to change. Marking the part in this way creates two basic problems: cluttering of the printed page, and the inevitable erasure of not only the marking but also the printed note and staff lines as well, resulting in a less concise and hard to read part. If you are spending all of your time trying to decipher the part, how can you enjoy your own playing, much less the music around you?

It bears mentioning that any part which requires many rapid tuning changes to achieve a melodic line (i.e., Bartok, *Concerto for Orchestra*; Strauss, waltz from *Rosenkavalier*; Barber, *Medea*) should be thoroughly rehearsed on its own. Furthermore, it is an absolute necessity that a part of this type also be thoroughly memorized so that good intonation, tone quality, and a sense of phrase and balance are effectively achieved.

Due to mechanical and physical limitations, at present the timpani must be accepted as fairly simple melodic instruments: However, many developments over the last century and a half have already improved the melodic capabilities of the timpani, and there is no reason to expect any less in the future. At what point will the timpanist have an instrument at his disposal approaching the technical ability required of the double bass in Beethoven's Fifth Symphony (dare I say, ein *Heldenleben*!)? Some would question the need for such technically demanding parts. Yet is it not true that only when we can transform the unthinkable into the commonplace that we can really see the simplicity? In my view, therein lies the true beauty of simplicity which our instruments now hold.

Kalman Cherry
editor
Focus on Timpani

PAS Composition Contest Winners, 1974 – Present

compiled by Frederick Fairchild, PAS Historian

The following is a list of Percussive Arts Society composition winners, since the inception of the Composition Contest in 1974. Also indicated are the names of the judges, amounts of the prizes, titles of the compositions, and publishers, if known. It was the practice during the first few years of the contest to perform the first place winner's entry at a PAS national or state convention. Corrections and updates to this list are encouraged.

1974 – Large Percussion Ensemble

Judges: William Kraft, Gordon Peters, The Blackearth Percussion Group, Raymon Meyer, Stanley Leonard.

1st Prize ($500): Walter Mays – *Six Invocations of the Svara Mandala* (Belwin-Mills). Performed by Triton College Percussion Ensemble, Sheldon Elias, conducting, December 21, 1974, PAS National Conference, Hotel Sherman, Chicago.

2nd Prize ($200): William Steinhort – *Two Movements for Mallets* (Lang).

3rd Prize ($100): Marta Ptaszynska – Siderals (Piedmont [T. Presser]).

1975 – Keyboard Percussion Solo

Judges: Gary Burton, Michael Rosen, Linda Pimentel, Peter Tanner. Martin Mailman.

1st Prize ($300): Luis Jorge González – *Mutables* (Kendor). Performed by Karen Ervin, December 20, 1975, PAS National Conference, Roosevelt University, Chicago.

2nd Prize ($100): Andrew Frank – *Maneries of Garlandi* (Smith Publications).

3rd Prize (tie, $25 each): Gordon Stout – *Two Mexican Dances* (Studio 4 [Alfred]); Reed Holmes – *Dream Quest* (Ms.).

1976 – Timpani Solo

Judges: John Beck, Cloyd Duff, Vic Firth, Fred Hinger, Tele Lesbines.

1st Prize ($300): Murray Houllif – *Four Verses for Timpani* (Paul Price Publications). Performed by Fred Hinger, October 17, 1976, PASIC '76, Eastman School of Music, Rochester, New York.

2nd Prize (tie, $75 each): John Floyd – *Theme and Variations for Four Timpani* (Studio 4 [Alfred]); Marta Ptaszynska – *Classical Variations in Several Styles for Four Timpani* (Ms.).

1977 – Percussion Duo

Judges: Warren Benson, Karel Husa, H. Owen Reed, Charles Owen, Robert Washburn.

1st Prize ($300): John B. Austin – *Designs with Refrain* (ACA). Performed by Terry Applebaum and Ed Poremba, December 17, 1977, Illinois Chapter Day of Percussion, American Conservatory of Music, Chicago.

2nd Prize (tie, $150 each): Edward M. Barnes: *Three Dances for Percussion Duo* (Ms.) Robert Lombardo: *Variations for Two Percussion* (ACA).

1978 – Percussion Soloist with Percussion Ensemble Accompaniment

Judges: Marta Ptaszynska, Anthony Cirone, Mitchell Peters, Ronald LoPresti, Jan Williams.

1st Prize ($400): Michael W. Udow – *Bog Music* (ACA). Performed by Tintinnabulum Percusssion Quartet, October 27, 1978, PASIC '78, Arizona State University, Tempe.

2nd Prize ($200): Daniel Levitan – *Concerto for Marimba* (Ms.).

3rd Prize (tie, $100 each): Murray Houllif – *Three Movements for Multi-Percussionist and Percussion Quartet* (Ms.); William J. Schinstine – *Sonata No. 4 for Timpani and Percussion Ensemble* (S and S).

1979 – Keyboard Percussion Ensemble (3 or More Players)

Judges: Gordon Peters, Gitta Steiner, Michael Rosen, John O'Reilly, Daniel Kessner.

1st Prize ($400): Luis Jorge González – *Invocations for Three Percussionists* (Ms.).

2nd Prize ($200): Carla Scaletti – *Waves: A Concerto for Harp and Percussion Ensemble* (Ms.).

3rd Prize ($100): Lawrence Hoffman – *Music for Six Percussionists* (Ms.).

1980 – Snare Drum Solo – Vibraphone Solo – Drum Set Solo

Judges: Snare Drum – Murray Houllif, John O'Reilly; Vibraphone – Bill Molenhof, Allen Otte; Drum Set – Ed Shaughnessy, John Beck.

Snare Drum

1st Prize ($100): Eric White – *False Images* (Kendor).

2nd Prize (tie, $35 each): William Schinstine – *Recital Suite for Snare Drum* (Kendor); Chris McDermott – *A Solo for Two Hands and a Snare Drum* (Ms.).

Vibraphone

1st Prize ($100): Takayoshi Yoshioka – *Meditations* (Ms.).

2nd Prize ($50): Larry Spivack – *Soliloquy* (Lang).

Drum Set

1st Prize ($100): Eric White – *Two Sketches for Drum Set* (Kendor).

2nd Prize ($50): Thomas Nehls – *Warm Up Drums* (Ms.).

3rd Prize ($25): Ron Fink – *Set Solos III (Ms.).*

1981 – Keyboard Mallet Ensemble (3 or More Players)

Judges: Terry Applebaum, Harold Jones, Daniel Kessner.

1st Prize ($500): Daniel V. Oppenheim – *4 Percussion* (Ms.).

2nd Prize ($300): Jonathon B. McNair - *Intervals* (Ms.).

3rd Prize (tie, $100 each): Moses Howden: *Hollow Madona* (Ms.); David Morris: *Octet* (Permus).

1982 – Unaccompanied Solo Marimba

Judges: Terry Applebaum, Marta Ptaszynska, Leigh Howard Stevens.

1st Prize ($500): Christopher Deane – *Etude for a Quiet Hall* (Contemporary Music Project).

2nd Prize ($300): Donald Skoog – *Water and Fire* (Contemporary Music Project).

3rd Prize ($200): Bob Margolis – *Three Technical Sketches for Marimba* (Manhattan Beach Music).

1983 – Duet for One Percussionist and One Wind Instrumentalist

Judges: Thomas Fredrickson, William Kraft, William Albright.

1st Prize ($500): Raymond Luedeke – *Fancies and Interludes IV for Bass Clarinet and Percussion* (Ms.).

2nd Prize ($300): Raymond Luedeke – *Fancies and Interludes III for Horn and Percussion* (Ms.).

3rd Prize ($200): David J. Colson – *List 1: Hotdogs for Oboe and Percussion* (Ms.).

1984 – Marching Percussion (Feature Corps Style)

Judges: George Tuthill, Fred Sanford, Jay Wanamaker.

1st Prize ($500): Jeffrey P. Funnell – *Time Warp* (Ms.).

2nd Prize ($300): Barry D. Birdwell – *Evolution* (Ms.).

3rd Prize (Three way tie, $65 each): Glenn C. Fugett – *An Etude for Field* (Ms.); Willis M. Rapp – *Arrangement of Thomas Gauger's Gainsborough* (Ms.); Richard McClendon – *Medicated Goo II* (Ms.).

1985 – Solo Percussion with Band/Wind Ensemble

Judges: Donald Erb, Karel Husa, Alan Stout.

1st Prize ($1000): Robert Meyers – *Enigma Virginia* (Ms.).

2nd Prize ($500): William Susman – *Exchanges* (Ms.).

3rd Prize (tie, $150 each): Michael Udow – *Remembrance* (Ms.); John Serry – *Concerto for Percussion, Brass, and Percussion* (Ms.).

1986 Solo Percussion with Percussion Ensemble

Judges: Warren Benson, George Crumb, Michael Udow.

1st Prize ($1000):

2nd Prize ($500):

3rd Prize ($300):

Percussion Education

Garwood Whaley, editor

The Percussionist's Pencil: Aids to Marking Parts

by Randy Eyles

Twenty years ago in a high school band performance of the infamous percussion feature "Pachinko," I recall the panic of last minute realization – the slide whistle solo was rapidly approaching! With the slide whistle ready and waiting on the amateur's trap table (the floor), I made the futile grab for the slide whistle. The seat of my ill-fitting band pants split from the zipper to waist – completing the slide whistle solo measure with a RIPPP! Having read the title of this article you already realize that this is not a lead-in to a lecture about trap tables. Learning how to mark your music has been a subject left to the "School of Hard Knocks." Experience *is* a great teacher and we do learn how to mark our parts through: (1) seeing parts marked by previous performers; (2) trial and error; (3) private lessons; (4) conductors. Unfortunately, most future percussionists will not be able to afford this "School of Hard Knocks." Just one mistake is often enough for a contractor to scratch your name off his list. It is my contention that learning how to mark your part is a subject that can and should be taught. This article is my attempt to do just that.

Most teachers encourage their students to mark their parts. They receive five basic responses: (1) The student doesn't have a pencil. (2) The student has a pencil and marks the part. (Bravo!) (3) The student doesn't know what to write. (4) The student writes a "dissertation": "You big dummy, don't forget to pick up the slide whistle!" (By the time he reads his "dissertation" he has lost his place and misses the entrance.) (5) The student refuses to mark the part, saying: "I'll remember. I know it." (And usually he does remember – until the day of the concert when the added pressures of a live performance take his mind elsewhere!)

Getting Started

Learn and use descriptive abbreviations that are fast and easy to write. Devise your own system and stick to it until you discover a symbol that works better. The following are abbreviations that I have found to work efficiently:

Abbreviations

V = vibes
X = xylophone
B = bells
M = marimba
CB = cowbell
WB = woodblock
TB = temple blocks
SD = snare drum
TD = tenor drum
FD = field drum
BD = bass drum
= hand cymbals
= suspended cymbal
= hi-hat
= sizzle cymbal
= triangle
= timpani
= chimes
Btree = bell tree
fing = finger cymbals
rat = ratchet
cast = castanets
= tam tam
timb = timbales
crot = crotales
toms = tom toms
= tambourine (head up, single row)
= tambourine (head down, double row)
= tambourine on table (head down)
= tambourine on table (head up)
= tambourine held in right hand
= tambourine mounted on stand
= 2 tone mallet (yarn with hard core)
= soft chime hammer
= hard chime hammer
= soft mallet
= medium mallet
= hard mallet
= SD sticks
= triangle beater
= BD beater, or cartwheel timpani mallet, or tam tam beater
= music stand
= stick tray
Ww = woodwinds
Fl = flute
Pic = piccolo
Ob = oboe
Eng Hn = english horn
Cl = clarinet
Bs = bassoon
Sax = saxophone
Tr = trumpet
Hn = horn
Tb = trombone
Euph = euphonium
Tub = tuba
Hp = harp
Pn = piano
Cele = celeste
sop = soprano voice
alto = alto voice
tenor = tenor voice
bari = baritone
bass = bass voice
Vl = violin
Vla = viola
St = string bass
Stg = strings

Notice that I have not included symbols or abbreviations to describe the quality of the mallet (i.e., felt, yarn, brass, plastic, rubber, etc.). The quality of the mallet is determined by the instrument to be played. Based on the music, the percussionist chooses soft, medium, and hard mallets for each instrument. Bell mallets might include: hard rubber , plastic , and brass . Vibe mallets would include: soft , medium , and hard yarn. Xylophone mallets might include: hard yarn , hard rubber , or plastic . Marimba mallets might include: two-tone , soft , medium , and hard yarn. Even in complicated multiple-percussion pieces these symbols usually suffice. In cases where further clarity is needed, simply add the instrument abbreviation above the mallet symbol. For example: . In addition to the above abbreviations, there is an extensive article by Frank McCarty in the *Percussionist*, vol. 18, no. 1, which lists many additional symbols and abbreviations. This article is particularly appropriate for composers and publishers.

Take a minute now to find some music. Any band, orchestra, or multiple-percussion part will do. A soft lead pencil with an eraser and the above abbreviation chart are the only tools you will need.

Step one – Flow chart

At the beginning of each line of music list the instruments that you will be playing on this staff. This will help you to know what instrument to play and when. It also provides a visual map for planning instrument setups and mallet changes. This type of flow chart in the left hand margins of the music will be particularly helpful in many multiple percussion pieces.

Step two – Instrument changes

Mark instrument changes using the word "To:" and the abbreviations as listed above. For Example: To: X or To: BD.

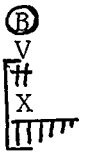
Step three – Set up chart

At the top of *each* part: (1) List every instrument needed. (2) Bracket instruments that need to be set up in close proximity. (3) Circle the instrument where the music stand will be located for each part.

Example 1

In this case the percussionist will play bells, vibraphone, hand cymbals, xylophone, and chimes. There is plenty of time between the bells and vibraphone parts to move from instrument to instrument. Therefore, the location of the bells and vibraphone is flexible. The hand cymbals, xylophone, and chimes must be set up in close proximity because of rapid changes, hence the bracket. The circle around the chimes indicates that this part will be placed on the music stand by the chimes.

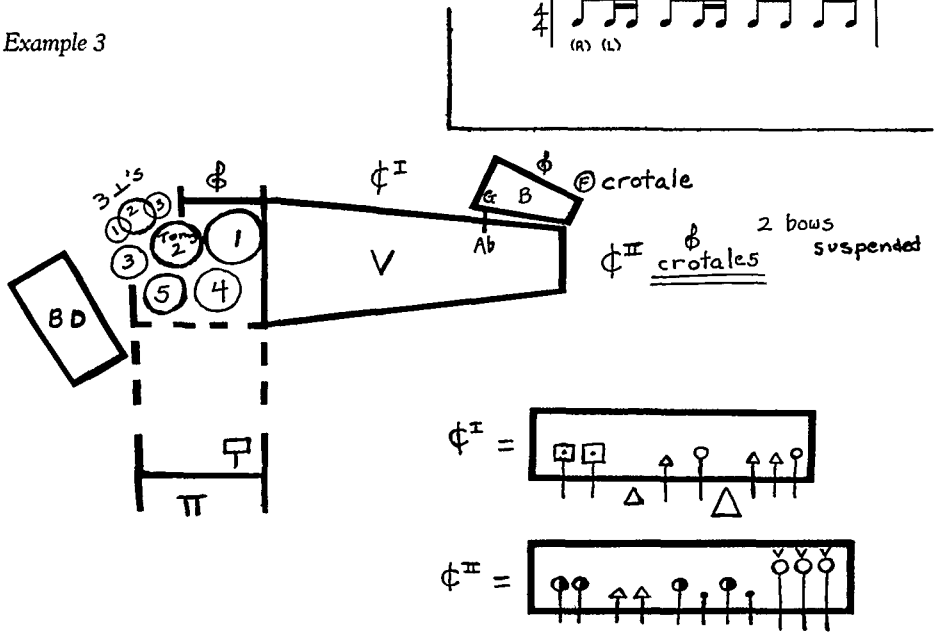
Example 2



This is the same as Example 1, except that this part will be placed on the music stand by the bells.

Sometimes more information is needed than a set up chart can provide. Example 3 shows a "setup diagram" for Joseph Schwantner's *Music of Amber*. Notice that I have numbered relative pitch instruments (i.e., suspended cymbals and tom toms). Define your numbering system and stick to it. My definition is: the higher the pitch level, the higher the number.

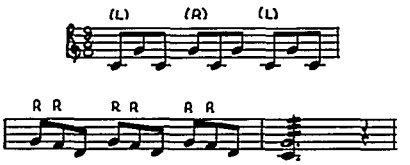
Example 3



Step four – Stickings

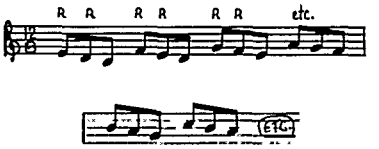
At this point it is time to begin practicing the part and "work out" the various stickings. Follow two rules: (1) Only mark doubles. (2) Singles that need to be included for clarity should be marked in parentheses. (This makes it easier to spot the doubles.)

Example 4



In a part that continues a pattern, there is no need to write in all the stickings. For example:

Example 5



Also, do not write in stickings for common figures. For instance, I would normally play the following snare drum figure as indicated.

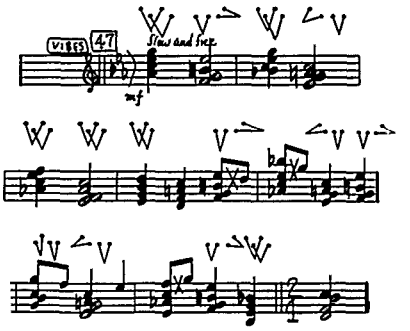
Example 6

In this case, I would not write in the stickings. If I wanted to play the same figure hand to hand I would write in :

Example 7

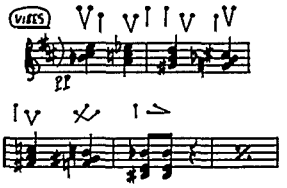
It is also important to write in four mallet stickings. Pictograms work well. Example 8 is an excerpt from "Spirit of the Land" as arranged by Michael Davis.

Example 8



In the above example, the stickings were worked out using the Musser grip. If the Burton or traditional grip is used, the pictograms would be different. However, the principle remains the same. A pictogram quickly tells you such things as: right elbow out; left elbow out; mallets cross with left hand forward; mallets cross with right hand forward; both elbows out; etc. Try playing the next example (an excerpt from Larry Odom's band arrangement of *Hungarian Pastorale Fantasie* by Doppler) with three mallets – holding two in your left hand and one in your right hand.

Example 9



Playing Example 9 with three mallets presents a serious problem of excessive arm movements. Now, using four mallets and following the pictograms play the above example. The importance of working out stickings is evident.

Step five – Mallet Changes

In addition to common mallet changes, such as, *Example 10* to , also, experiment with preparatory mallet changes, for instance, *Example 11*, to . In the last example, the left hand is ready with the two mallets that the left hand will use. Also, the left hand holds the two mallets that the right hand will need next. This is easily accomplished between the thumb and the index finger. Essentially you have created a trap table that is moving with your left hand. The triangle beater can be dropped on a padded surface and you have accomplished a very quick mallet change!

Holding six mallets creates lots of possibilities that are helpful. Consider *Example 12*: to . This example solves the problem of a fast change from bells to a four-mallet vibe part. There are several ways of

holding six mallets that are feasible. Try this: (1) hold four yarn mallets using the Musser grip, and (2) pick up a bell mallet in each hand using your thumb and first two fingers. Yes, the four yarn mallets are unusable in this position. However, they *are* in your hands instead of on the stick tray. Drop the bell mallets on a padded surface and *voilà*! You are ready for the vibe entrance!

Step six – Miscellaneous

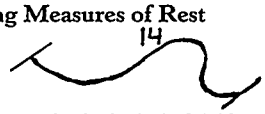
Cuts

Example 13

This type of marking is better than other methods because of its clarity.

Combining Measures of Rest

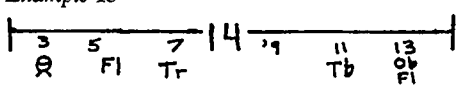
Example 14



This mark is particularly helpful if reading from percussion score parts. In many cases this type of marking will provide a bit of mental rest and will help with page turns and instruments changes.

Cues

Example 15

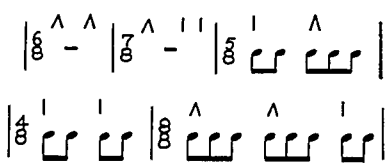


Concerning the fourteen measure rest illustrated in Example 15: (1) The timpani enters on the downbeat of measure three. (2) The flute(s) enter in the middle of measure five. (3) The trumpet(s) play the pick-up to measure seven. (4) A new phrase begins in measure nine. (5) The trombone(s) enter on the downbeat of measure eleven. (6) The oboe(s) and the flute(s) enter in measure thirteen. Writing in cues will add confidence to your entrances and will make counting measures of rests more relaxing and more dependable.

Mixed Meter Marks

Use ^ for groups of three.
Use | for groups of two.

Example 16



"Turn Page" Markings

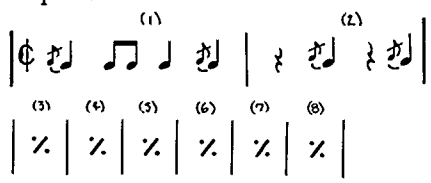
Example 17 To: X V V (turn p. 1st)

This marking (see Example 17) might be found on the vibe music. Before moving to the xylophone, you will turn the page on the vibe music so that it will be at the correct page when you return to play the vibes again. Use labels to combine pages and make page turns easier.

Repeated Measures

As often as possible, repeated measures should be numbered by phrase (see Example 18).

Example 18



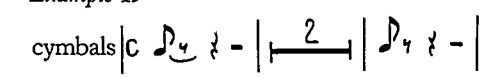
Circles

Concert percussionists circle parts that are important or difficult. Pit (i.e., theater) percussionists circle parts that are to be omitted. I prefer to use the "combining measures of rest" mark for omissions.

Muffling

If the part does not indicate the proper note values, use staccato marks to indicate where muffling should occur. Use slur or l.v. in places where muffling should not occur.

Example 19



Example 19 shows the opening measures of the finale of Tchaikovsky's *Symphony No. 4*. The cymbals should be muffled on the downbeat of the second measure and once again on count two of measure four. In many percussion parts a lot of consideration should be given to determine the length of notes. This is particularly true while playing cymbals and timpani.

Timpani Tuning

Always list tunings for all four drums. This provides a pictogram that can give a lot of information quickly.

Example 20 F B♭ D F

Example 20 tells the timpanist that all four pitches need to be tuned.

Example 21 (F) (B♭) E♭ (F)

The parentheses in Example 21 indicate that these drums have already been tuned. The E-flat needs to be tuned on the third drum and there is plenty of time to tune.

Example 22 (F) A (E♭) (F)

In Example 22 notice that the A is underlined. Tune the A quickly. There is very little time to tune.

Example 23 (F) B♭ (D) (F)

Circle the note that needs to be tuned first. Tune the B-flat and the D quickly, but tune the D first.

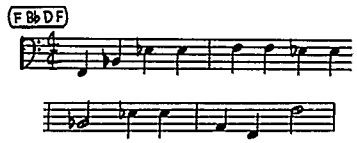
Example 24 G (B♭) E (F)

Move left foot to lowest drum. Tune G and E.

Example 25 X (B♭) E♭ X

Put mutes on the outside drums. They are no longer needed. Tune E-flat. The above system of marking tunings works well most of the time. Beyond this, the following system is helpful:

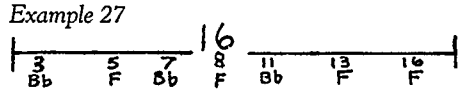
Example 26



In extremely complicated tunings (like Bartok's *Concerto for Orchestra)*, mark whatever you like. Your best bet is to memorize the part and watch the gauges, not the music.

While playing timpani it is often helpful to fine tune to various instruments in the orchestra, band, or ensemble. Example 27 illustrates an easy method of cueing tuning check points.

Example 27



The "F" in the eighth measure is circled because this particular "F" is played by the bassoon and the next timpani entrance is tutti with the bassoon. Therefore, pay particular attention to this tuning check point.

Thanks to all of my colleagues. Without their help I would never have learned how to mark my part. The importance of "the percussionist's pencil" cannot be overemphasized. A well marked part can make the difference!

Editor's Note:

This article is one chapter from a forthcoming book entitled *The Percussionist's Pencil* by Randy Eyles. This copyrighted material is used here with the permission of the publisher, Meredith Music Publications. The book will be available in the Fall of 1986.

***Randy Eyles** teaches percussion at Catholic University and is principal percussionist in the U.S. Air Force Band, Washington, D.C. Several of his works have been published by Meredith Music Publications. He will be the host of the PASIC 1986 convention in Washington, D.C.*

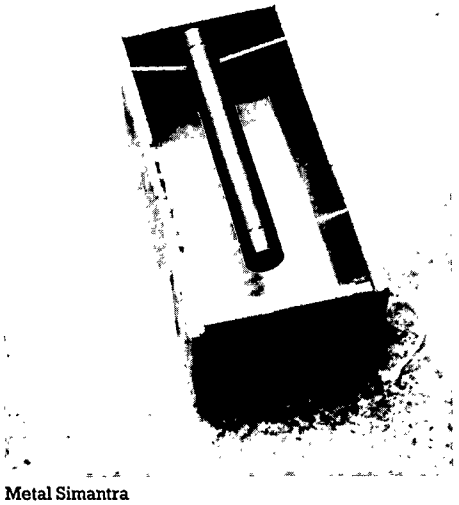
Garwood Whaley
editor
Percussion Education

Terms Used in Percussion

by Michael Rosen

This issue's column is devoted to *Persephassa* by Iannis Xenakis. The work was written in 1970 for Les Percussion de Strassbourg. Perhaps the most difficult aspect of this very complex composition is the manner in which Xenakis has chosen to write certain sections in canon. Each of the six percussion parts is in a different tempo; the tempi are superimposed on one another and change often. A glance at the score (published by Salabert) will clarify the sections of which I speak.

Each phrase appearing in the score has been translated and is listed by page number. Numbers not specified as page numbers refer to rehearsal numbers. To make the translation most clear, the reader is encouraged to refer to the score when necessary. My comments and solutions to various performance problems are given in square brackets. As these solutions are a matter of personal taste, I invite those who perform *Persephassa* to share their ideas on the subject, to be published in a future issue of *Percussive Notes*.



Metal Simantra

PERSEPHASSA by Iannis Xenakis

Page 1

Durée 20 min. – Duration, 20 minutes
Plan de la disposition – Arrangement of the performers in the auditorium (set up)

A1 TI = C played on the high timpani or timbales
TB = 3 snare drums without snares
CL = snare drums with snares
GC = low bass drum
métal – metal
bois – wood
pierre – stone
sirene – mouth siren

B2 BG = bongos
TO = tom-toms
GCped = bass drum with pedal [This is not meant to be a bass drum with a foot pedal of the type used with a drum set. Xenakis wants a pedal that works like a timpani pedal and changes the pitch. After a discussion of the difficulties involved, he seemed content with a large timpani not in tune with itself. I try to make the timpani sound as much as possible like a bass drum with the capability of *glissandi* as indicated later in the score.]
métal – see above

C3 BG = bongos
TO = tom-toms
TIped = hand-tuned timpani [sic] tuned to C [The indication is that the pitch does not need to be changed as in some of the other parts.]

D4 BG= bongos
TO = high tom-tom
CO = conga drum
TIped = timpani tuned to B♭ and F
GC = deep bass drum

E5 BG = bongos
TO tom-toms
GCped = bass drum with pedal (See above.)

F6 BG = bongos
CL = piccolo snare drum
CO = conga drum
TO low tom-tom
TI = pedal timpani tuned to F

peaux seules – only membranes [drums]

* The drums are untuned and are classified in six levels: from high to low, beginning with the uppermost player indicated in the score. [Xenakis prefers unconventional drums, such as African, Korean, and Indian drums, etc.]

Page 3

* Beginning here the notes with accent marks should be played at the center of the head, and with an accent. The unaccented notes should be played on the head about 1/4 of the distance from the edge to the center, and should not be accented.

Page 10

[145] *nuage* ["sound cloud" or a "cloud of sound"] – irregular rolls with mallets on membranes; in short, very tight bursts of sound. [Xenakis has coined this word as used in this context.]

[147] These notes, below the staff, are to be played on the lowest of the membranes.

Page 13

[175] ~ This symbol indicates irregular undulations of both the pitch (with the pedal) and the intensity.

[178] the lowest note possible on the bass drum with a pedal [The pedal in this case is a timpani type of pedal (see above)].
[178] the *glissandi* with the pedals should be very fast, irregular, and rather wild in nature
[184] see above

Page 14

The six metronomes must be absolutely synchronized. (It would be better to use some sort of an electronic device to synchronize them.) [I suggested to Xenakis the use of a click track at the places in the piece with different tempos. He mentioned that he had not thought of this but that it was a good idea. Gary Nelson, director of the Technology in Music and Related Arts Program at Oberlin, made a quadraphonic tape of each metronome marking on one tape, thereby guaranteeing accuracy. Each tempo was represented by a different pitch. The players had small earphones which they wore during the performance. It took some getting used to, but made for an exact representation of the score. I cannot imagine any other way of coordinating such a difficult musical idea. The drums seem to actually tear apart from each other in the section on page 14, creating an unbelievable tension. In other sections, the different tempos serve to create a canonic effect. If readers would like to perform *Persephassa* and would like to use this tape, please

write to me at Oberlin Conservatory of Music, Oberlin, OH 44074.]
[205] *gr. caisse* – bass drum
caler (♩ = 58) *sur B* – This player (A) immediately assumes the tempo that player B had (♩ = 58). *caler* (♩ = 40) *sur C* – This player (B) immediately assumes the tempo player C had (♩ = 40). The same is true for each player.
vers F – to F [This note is synchronized with player F.]
Fa de timb – F on the timpani.

Page 17

gong th. – tuned Thailanese gong.

Page 23

[227] mallets with plastic handles and small copper (metal) heads
[230] S.M. = *Simantra Métal* (see note to page 40)
[238] These "clouds of sound" are to be played in frequent, irregular and very dense bursts.

Page 24

[251] a silence of about 16 seconds

Page 25

[270] "cloud of sound" played on Wooden Simantra (see note to page 40) *fff* with fluctuations of intensity

Page 27

[297] all mouth sirens enter here simultaneously.
[298] only mouth sirens; crescendo irregularly
[299] metal beaters or mallets with metal heads; the dynamics indicate the intensity of the "clouds"; the fractions indicate the density of the "clouds." Above all [in any case] the "clouds" must always be played as short bursts of sound which are irregular, intense, dense, and frequent.
[300] *sim. bois* – wooden Simantra (see note to page 40)
[301] All the mouth sirens are to be played at the same time that the Simantras and maracas are played.
[304] overall at a tempo of ♩ = 60 [everyone]
[306] maracas and mouth sirens *ppp* and crescendo irregularly
[308] – [328] [Note that there are separate lines for intensity and pitch (*hauteur*) which do not always coincide.]
[315] crescendo irregularly
[316] *nuage cy* – "clouds" played on cymbals [played in the same manner as the "clouds" were before]
[322] regular timpani or timpani with pedal
gr. c. a pèd – bass drum with timpani-like pedal
(From [322] to [329] the intensity for all players is always *fff*; the lines at this point indicate pitch levels only.)
[323] mouth sirens all *fff*
[324] from [322] to [329] all players use metal beaters
[329] absolute silence for 5 seconds (The absence of sound here after so much sound for such a long time is deafening.)
[331] All the mouth sirens follow the same line which indicates pitch level, elapsed time, and intensity.

Page 29

[332] C – the lowest note

Page 31

[352] *nuance générale*: The general idea here is to have a gradual crescendo which remains under the accents, beginning at [352] and continuing to *fff* at measure [415] (page 36). This dynamic is to be held until measure [430] (♩. = 120 m.m.). [Note that contrary dynamics are to be found in each part and are indicated within parentheses. The idea is that the sound should travel around the audience, which is at the hub of a wheel created by the positions of the performers. This sound should be continuous. I found that the more the accents are stressed the better the rhythm and also the general effect of the sound traveling. The effect is spectacular when done properly. The sound seems to whirl around in a physical way.]
[362] rolls, 𝅘𝅥𝅯 = at least 16 strokes (beats) per quarter note; 𝅘𝅥𝅰 = at least 9 strokes per quarter note

Page 32

[368] 𝅘𝅥𝅰 = at least 6 strokes per quarter note [Note that the numbers above the staff are metronome markings.]

Page 33

[377] 𝅘𝅥𝅯 = at least 4 strokes per quarter note

Page 34

[396] 𝅘𝅥𝅯 = at least 3 strokes per quarter note

Page 36

[412] repeat measures [411] to [421]
[421] a sudden cutoff of the mouth sirens [This is very difficult and must be anticipated.]

Page 37

[428] irregular "clouds" played with small stones [see note to page 40]
irregular "clouds" played with small thunder sheets [see note to page 40]

Page 38

[440] all the "clouds" should be very dense, *fff* and played on the Thailanese gongs

Page 39

[449] all the "clouds" should be very dense, *fff* and played on the cymbals
[453] all the "clouds" should be very dense, *fff* and played on the tam-tams
[456] play "clouds" very densely and *fff* on all the instruments [It is most effective to make a real distinction between the *fff* and the *fff* of the last measure.]

Page 40

Nomenclature of the instruments and the positioning of the six percussionists.
A peaux – skins (membranes, drums)
TI = piccolo pedal timpani or timbales
TB = 3 snare drums
drums without snares-high, medium, low, well separated in pitch
CL = one ordinary snare drum [with snares]
GC = one deep bass drum
pierre – stone
2 galets de mer – 2 sea stones
SI = one high pitched mouth siren, Acme type
bois – wood
WB = rectangular woodblock [not temple block]
SB = wooden Simantra [see below]
MAR = maracas
métal – metal
SM = metal Simantra [see below]
CY = 58 cm cymbal [c. 23 inches]
TA = 60 cm tam-tam [c. 23½ inches]
TH = Thai gong tuned to low F
Aff = *affolants* – small thunder sheet [see below]
B peaux – Skins (membranes, drums)
BG = one pair of tunable bongos [I am not sure why he demands tunable bongos since the pitch is never changed during the piece.]

TO = 3 tom-toms – high, medium, low
GCped – one bass drum with a pedal [The pedal in this case is of the timpani type; see above for a complete explanation of this device.]
métal = metal
SM = metal Simantra [see below]
CY = 26 cm cymbal [c. 10¼ inches]
TA = 94 cm tam-tam [c. 37½ inches]
TH = Thai gong tuned to F♮
Aff = *affolants* [see below]

bois – wood [same as for player A]
pierre – stone [same as for player A]
Si = [same as for player A]
C *peaux* – skins
BG = one pair of tunable bongos
TO = 3 tom-toms – high, medium, low
TIped = one pedal timpani tuned to E & C

métal – metal
SM = metal Simantra [see below]
CY = 65 cm cymbal [c. 25½ inches]
TA = 60 cm Zildjian tam-tam [c 23 inches]
TH = Thai gong tuned to E
Aff = *affolants* [see below]

bois [same as for player A]
pierre [same as player A]
SI [same as player A]
D *bois* [same as player A]
pierre [same as player A]
SI [same as player A]
peaux – Skins
BG= one pair tunable bongos
TO = one high pitched tom-tom
CO = one conga (He asks for the tumba which is the lowest conga in the set of three.)
TIped = one pedal timpani with a range of A to F
GC = one low bass drum

métal – metal
SM = metal Simantra [see below]
CY = 46 cm cymbal [c. 18 inches]
TA = 68 cm tam-tam [c. 26¾ inches]
TH = Thai gong tuned to E♭
Aff = *affolants* [see below]

E *bois* [same as player A]
pierre [same as player A]
SI [same as player A]
peaux – Skins
BG = one pair tunable bongos
TO = 3 tom-toms – high, medium, low
GCped = one bass drum with pedal [see above]

métal – metal
SM = metal Simantra
CY = 30 cm cymbal [c. 11¾ inches]
TA = 80 cm tam-tam [c. 31½ inches]
TH = 2 Thai gongs tuned to B♭ and C
Aff = *affolants* [see below]

F *bois* [same as player A]
métal – metal
SM = metal Simantra [see below]
CY = 72 cymbal [c. 28¾ inches]
TA = 52 cm tam-tam [c. 20½ inches]
TH = Thai gong tuned to G
Aff = *affolants* [see below]

peaux – Skins
BG = one pair tunable bongos
CL = piccolo snare drum
CO = conga drum, low TO = low tom-tom
TIped = one timpani with a range from G to E

pierre [same as player A]
SI [same as player A]

Page 40 (bottom)

Les peaux – The membranes are not tuned but are relatively pitched to 6 levels from lowest to highest.

Les affolants – The *affolants* are very thin sheets of metal measuring approximately 30 cm x 30 cm which are shaken violently. [I used offset printing plates which are rather thick pieces of what looks like aluminum foil. They are about the same size as indicated in the score and are available from printers who use the offset process at virtually no cost because they are discarded after use. The word actually means alarming, bewildering, distracting, maddening. This is an example of the rare creation of a noun from an adjective in the French language.]

Les Simantra Métalliques – The metal Simantras are pieces of tempered steel measuring approximately 20 cm [c. 8 inches] in length with a diameter of about 11 cm [c. 3½ inches]. They should be suspended in some manner and struck with a triangle beater or a mallet with a metal head. [I had the pieces of metal made in a machine shop. I then made a small box without a top on which I suspended the metal on strings. The box acted as a resonating chamber and amplified the sound slightly. See photograph.]

Les Simantra bois – These are pieces of sonorous hard wood which are approximately 60 cm x 6 cm x 2 cm. They are suspended and struck with a wooden beater or a very hard mallet, or perhaps a metal beater. [I used several large pieces of hard wood (maple, oak, mahogany) which I suspended in the manner of wind chimes from a large wooden frame.]

Les galets – These are rounded sea stones about the size of a person's hand. One stone should be placed on a cushion and struck with a second sea stone of similar size. [I had my players simply hold one in each hand while they struck them together.]

Michael Rosen
editor
Terms Used in Percussion

Selected Reviews

edited by James Lambert

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers and editing of reviews 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.*

Solo Keyboard Percussion
Children's Solos (1-5) II
Ruud Weiner
$4.50 (each)
Pustjens Percussion Publications

All together, there are five separately published solos by Mr. Weiner under this title. Each may be performed on either a xylophone, marimba, or vibraphone. Pedal markings are given for vibraphone performance. Additional performance instructions also indicate that each solo may be performed by two players (it may be assumed, by simply doubling the part on a like or different instrument) and that longer notes can be played *tremolo.*

Solo 1 is in 2/4 and Solos 2, 3, and 4 are in 4/4 meter. In these, rhythmic values never exceed half or quarter notes. Solo 5 is in 6/8 meter and also has basic quarter-eighth note rhythms. Generally all are written in a stepwise melodic fashion and call for only a few interval leaps (usually by thirds). Some dynamics are included.

As the title implies, these five solos are intended for the young mallet keyboard player. My personal concern is that the cost per solo ($4.50 was lightly penciled on each) seems disproportionately high in relation to their individual lengths (Solo 1 is 40 measures; 2 is 40 mm.; 3 is 36 mm.; 4 is 60 mm.; 5 is 32 mm.). Apart from this, however, the pieces do provide an additional source of reading/solo material for the beginning mallet keyboard player.

– Emery E. Alford

I Skovens Dybe Stille Ro IV
Kai Stensgaard
Marim Percussion
9000 Aalborg
Denmark

I Skovens Dybe Stille Ro is a 16 measure, four-mallet solo of a Danish folksong. It is in D major, has a time signature of 4/4 and a tempo marking of ♩ = 58. All notes are to be rolled and it has the visual appearance of an easy Bach chorale – *i.e.*, primarily quarter note chords with some passing tones, neighboring tones, and other nonharmonic notes. Although there is nothing wrong with either this piece or the style that it represents, it seems to be too little music to sell as an individual solo. A collection of such pieces would probably make a more appealing and beneficial offering.

– Lynn Glassock

Spanish Dance IV
Kai Stensgaard
Marim Percussion
Vinkel Alle 4
9000 Aalborg
Denmark

Add yet another four-mallet marimba solo in the "Mexican style" to the repertoire. *Spanish Dance* faintly resembles Gordon Stout's *Two Mexican Dances*, although it is technically more accessible to the intermediate four-mallet marimbist.

After a brief introduction, the first half of the solo consists essentially of a composite rhythm (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯.), with the left hand punctuating the beat and outlining the interval of a fifth and the right hand executing sixteenth note rhythms in double stop fashion (thirds, seconds). The second half of the solo has the left hand double its rhythm (𝅘𝅥𝅯𝅘𝅥𝅯) but still outline fifths while the right hand executes a rhythmically simple melody. The section is also marked "open for improvisation." A transition requires the marimbist to play some wide-spaced sixteenth note arpeggios with an interlocking sticking (1, 3, 4, 2, 3, 4, etc.), followed by a D.S. and a brief coda containing mixed meters.

Spanish Dance would probably serve as a good training piece in preparation for other more advanced four-mallet solos in this style.

– Emery E. Alford

Duo for Vibraphone and Piano V
David Saperstein
$5.00
Music For Percussion, Inc.,
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

Serious composition for vibraphone has, unfortunately, been lacking for many years, especially compared to work of the same caliber for other percussion performing media. There have recently been a few new pieces – among them, Chris Deane's *Mourning Dove Sonnet*, Larry Spivack's *Soliloquy*, and Mark Saya's *Murphy Sonata* – that have contributed to making the vibraphone medium more interesting, accessible, and worthwhile. *Duo for Vibraphone and Piano* is another recent entrant in this category. While it may not quite reach the performance heights of the works just mentioned, it is, nevertheless, most worthy of performance.

Duo's harmonic language is mainly atonal, with the intervals most often recurring throughout being major and minor seconds and sevenths. At times tonal-extended harmonies are set in voicings which create more tension than when found in their usual settings. Melodic material is similarly arranged. Rhythms are generally straightforward; however, there are some very nice effects created by adding one note at a time to others left ringing in specific rhythms. Generally through-composed, the sections progress from alternating solos to typical duet-style, to an ending that is more pointillistic in nature.

All printing is very neat and easy to read, although some performers may take offense at the constant subdivision (with dotted bar lines) of compound meters. While advanced technique may be a plus in performing this work, *Duo for Vibraphone and Piano* should be accessible to intermediate-level players.

– Rich Holly

Eight Fantasies for Vibraphone V
Harald Genzmer
$5.95
Schott Publishers, NY

Contemporary vibraphone performance has consistently taken a back seat to the marimba duo, principally because of a lack of quality music and because of the vibraphone's more typical role in the jazz idiom. Genzmer's *Eight Fantasies*, a collection of simply-presented yet well-constructed contemporary pieces, should prove to be an excellent addition to the vibraphone literature. Each fantasy has a very individual character: this is brought about by contrasting musical material, mallet changes (soft, medium, hard, and rubber), and varying lengths (from 30 seconds to 3 minutes). Genzer achieves a balance between consonance and dissonance in the work; moreover, each fantasy has its own symmetry and thoroughly-developed rhythmic and melodic motives. For a college-level student, the pieces range from moderate to quite difficult. The work as a whole, or a set of pieces from it, would fit well on a college recital.

– Robert Chappell

Inspirare V
Peter Candela
$5.00
Music for Percussion, Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL

The vibraphone begins the piece with a two-measure phrase using primarily eighth notes and sixteenth-note triplets to outline a B major chord with an added ninth. For 24 measures this two-measure phrase is heard,

during which time the marimba plays a fairly slow moving melody using notes of a B lydian scale. After a short rubato section the roles are reversed: the vibraphone restates the melody and the marimba accompanies with a three-measure repeating phrase.

The middle section of the piece is marked "Lively" (♩ = 126-132). It begins without a key signature and changes time signatures frequently. Rhythmic patters are more varied and the interplay between the two parts is both interesting and demanding. The melody finds its way back into this section but is stated in a much faster and less obvious manner. The final section has the vibraphone again stating the theme over a new marimba accompaniment, and then ends by repeating the opening two-measure phrase.

The musical and technical demands range from intermediate to advanced. Most college level students will find *Inspirare* a suitable challenge; it should be a welcomed addition to the mallet duet repertoire.

– Lynn Glassock

Paganini Personal V
for marimba and piano
Toshi Ichiyanagi
$9.95
Schott
Japan

Paganini Personal is a two-mallet marimba solo with piano accompaniment. The Paganini theme is the one used in the Rachmaninoff-Paganini *Variations for Piano and Orchestra*. The mallet part is not extremely difficult; however, there are some arpeggios and wide leaps that will be challenging, and the piano part is quite challenging.

Mr. Ichiyanagi has written a fine composition for marimba and piano with emphasis on the personal side, as the title *Paganini Personal* hints. For its part, Schott has done an excellent job in seeing the work into print. The solo is a grade V composition.

– John Beck

Two Mayan Dances V
Lain Nebaj-Manzanilla, Kai Stensgaard
Cost not given
Vinkel Alle 4
900 Aalburg
Denmark

This is definitely an excellent addition to the modern solo marimba repertory. Both dances are written for six mallets and lie completely in C major; the mallet spacings also remain fixed. Rolls are called for in the right hand against a chordal base in the left. As the melodies are stylistic Mayan folk dances, they should make a nice lighthearted addition to a student recital.

The manuscript is clear. However, the notes are quite small, which creates some strain as one attempts to see across the marimba. The publisher has eliminated page turns by writing both dances on the front and back of the page. I recommend the composition highly, especially as a means of introducing the advanced student to multiple mallet technique.

– George Frock

Dream of the Cherry Blossoms VI
Keiko Abe
Cost not given
Zimmermann
Gaugratenstrasse 19-23
D-6000 Frankfurt Am Main
Federal Republic of Germany

Keiko Abe is one of the most consummate musicians in the world today. Her performances continue to thrill musicians and music lovers the world over, and her marimba compositions are fast becoming standard repertoire at most major music centers. Her latest published marimba work, *Dream of the Cherry Blossoms*, is further proof of her undeniable ability.

For the mature marimbist, *Dream of the Cherry Blossoms* is based on an improvisation of the Japanese folksong "Sakura, sakura," with the tone E being the *idée fixe* linking all the sections together. Constant 16th notes and 16th and 8th note combinations are predominant throughout, as are frequently changing meters and dynamics. Primarily tonal, the few dissonant sections resolve quite nicely and in a logical fashion. While the work is printed for a marimba possessing a low C, alternate passages are supplied for those with the more standard 4 1/3 octave instrument.

Kudos to Zimmermann for superb printing, as well as an edition that requires only one page turn occurring between two sections. This delightful five-minute work is destined to receive numerous performances. Highly recommended.

– Rich Holly

Keyboard Percussion Collection
Children's Duet (5) II
Ruud Weiner
Cost not given
Pustjens Percussion Publications

Children's Duet is a collection of 5 pieces for mallet instruments. They are written in a style that teaches ensemble training to the young student, but may also be used as solos for teaching the complete staff. Easy to read (each duet is two pages), the series should make an excellent addition to the literature for young students.

– George Frock

Circulus for Mallet Instruments IV
Walter Haupt
$7.95
Schott/European-American Music
Box 850
Valley Forge, PA 19482

Circulus is a set of four medium-difficult

solos and duets for keyboard percussion instruments. No. 1 – for solo xylophone – uses only two mallets with many double-stops in a "pedal/ostinato plus melody" format. No. 2 is a four-mallet solo for xylophone and vibe, with one instrument usually serving as an accompaniment to the other – that is, both instruments are used together as one combination instrument (no setup is suggested, however). No. 3 is a duet for vibe and marimba, with the marimba functioning mainly as the accompanying instrument. Three- and four-note chords are used. No. 4 is another duet – for two-mallet xylophone and marimba – featuring the use of a "cluster-mallet." Interestingly, it also contains a four-voice rhythmically complex section reminiscent of some of Steve Reich's music. All performance directions and mallet indications are clearly marked, and page turns are carefully planned around measures of rest or section changes. I recommend these four pieces for advanced high school or university-level percussionists for either study or performance.

– John Baldwin

Snare Drum Solo
Valley Volley IV
Paul P. Brazauskas
$3.50
Neil A. Kjos Music Company
4382 Jutland Drive
San Diego, CA

Valley Volley is an unaccompanied solo for snare drum in the rudimental style. The piece is 112 measures in length and takes approximately two minutes to perform at the given tempo markings. It is set in 2/4 meter (♩ = 112 and later ♩ = 100), with sixteen measure sections in 6/8 (♩. = 92), 2/2 (𝅗𝅥 = 112), and 3/4 (𝅗𝅥. = 60).

Although all tempo changes are abrupt, the solo certainly provides the developing student an opportunity to progress through tempo as well as meter changes within a single piece of music. A listing of rudiments appearing in the solo are given. The only stickings that appear are in phrases where a specific interpretation is desired by the composer. Stickings for the rest of the solo are left to the discretion of the performer, which presupposes an understanding of all rudiments listed at the beginning of the piece.

In four instances – measures 14, 58, 59, and 62 – a drag is written on the first beat, making an awkward transitions from the last sixteenth note of the previous measure. (These measures would flow much better for the intermediate player if the grace notes were removed from the first beat.) The solo has a strong ending with the last thirty-two measures displaying good motivic development. As a piece, *Valley Volley* is appropriate for students seeking a rudimental snare drum solo containing changes of meter and tempo for a festival performance, and for instructors seeking supplemental material for advanced student sight-reading in the rudimental area.

– Will Rapp

Snare Drum Collection
The Solo Snare Drummer, Vol. 1 III–IV
Pratt-Schinstine-Moore
$9.95
Permus Publications
P. O. Box 02033
Columbus, OH 43202

The *Solo Snare Drummer* is a collection of twenty-two solos and one etude in rudimental style, suitable for junior high/high school percussionists. As noted in the prefatory remarks, the selection of these solos (seven traditional, eight by John S. Pratt, four by William Schinstine, four by James Moore) "will build a solid base of technique and allow for further development of all aspects of snare drum technique."

Included among the solos in this clearly-printed, 31-page collection are "Downfall of Paris," "The Three Camps," "Roll-O-Mania," "America's Finest," and "Don Que." Permus Publications is to be congratulated on its continued efforts to produce music for the young/intermediate percussionist.

– James Lambert

Timpani Solos
Episodium für
5 Pauken in 4 Sätzen IV–V
Toni Roeder
ed. Siegfried Fink

Zimmerman Publishers
Frankfurt
Federal Republic of Germany

Episodium is a four-movement timpani solo written for five timpani. The movements are I: *Fantasia*; II *Scherzo*; III: *Marcia Funebre*; and IV: *Ritmico*. Each movement could stand alone as a short timpani solo; however, for the best musical results, the entire work should be performed. A section containing information regarding mallet choice and areas to be performed on the timpani heads is included. The explanations are clear. One thing to consider when performing this work is that the German timpani setup is the opposite of the American setup; therfore, when playing a left-hand ostinato figure it must be reversed to the right hand or the moving hand will be awkward to perform. Although the work is in four movements it is only eight minutes long.

Episodium is a good work for timpani. It is suitable for performance by a talented high school student or on a college recital. Zimmerman did a fine job in publishing it. I would rate it a grade IV to V.

– John Beck

Paul's Piece V
Nick Woud
Pustjens Percussion Products
Singel 106
1015 AD Amsterdam
The Netherlands

Paul's Piece is a timpani solo for five timpani. It is a short work of an intense nature. There are eight tempo changes to be performed, a substantial amount of pedaling, and an abundance of dynamic changes all within a time frame of approximately three to four minutes. Many notes are grouped into phrases which will help the performer to realize the composer's intent. The timpani solo is well written and would be appropriate for a good high school timpanist or for a college recital. The printing is of a fine quality.

– John Beck

Timpani Collection
Musical Studies
for Pedal Timpani IV–V
Nick Woud
Cost not given
Pustjens Percussion Publications
Singel 106
1015 AD Amsterdam
The Netherlands

This is a very interesting and varied collection of studies for timpani, including exercises for one to four drums. There are sixty studies altogether. Many present simple tunes, bass lines, and complex rhythms. The tuning changes are clearly marked and provide excellent training for the advanced high school or young college student.

This is not a printed text, but the manuscript hand is excellent and thus the music is easy to read. The only shortcoming of the collection would be that the author failed to include suggestions for mallet selection. This text is highly recommended.

– George Frock

Percussion Ensemble

The Warriors II
Paul P. Brazauskas
$10.00
Neil A. Kjos Music Company
4382 Jutland Drive
San Diego, CA

The Warriors is an ensemble piece written for five players at the beginning level. The intent seems to be to provide younger players with additional material to perform other than their music from band. The instruments required for performance include: two snare drums, tom-tom, bass drum, crash cymbals, ratchet, sleigh bells, cowbell, whip, castanets, and police whistle. Although players III and V both have parts for the bass drum, a single instrument could be used as long as these two players are positioned near each other.

The piece begins with a slow (♩ = 72) introduction of eight measures consisting of quarter and eighth notes with sustained sounds. At measure 9, the tempo changes to (♩ = 100) and basic eighth and sixteenth patterns are introduced. A section in 3/4 meter follows and moves back to the 4/4 meter section (♩ = 100) to conclude. The individual parts are not difficult, although the students will have to count carefully and be aware of their timing in order for the piece to work effectively.

The directions for the performers are fairly clear, and the stem direction changes as the performer moves to a new instrument. All measures in the score and engraved parts are numbered, which is so necessary for rehearsal at this level. As this piece will probably be used more frequently by the non-percussionist music educator, it would have been helpful to have provided a setup diagram for the instruments as well as a complete key for all notation used.

– Will Rapp

Kroki IV
Cesar Marinovici
Zimmermann Publishers
Frankfurt am Main
Federal Republic of Germany

This work is for percussion trio (vibe, marimba, and drum set) and is part of Zimmermann's Pop for Percussion series edited by Siegfried Fink. It is in ternary form (A = *allegro vivace* and B = *larghetto*), with the marimba soloing in A and the vibe soloing in B. The marimba and vibraphone parts are both embellished upon the return of A – more double-stops and melodic activity for the marimba, and more chordal accompaniment for the vibe. Both instruments also use three and four mallet chords at times. The drum set part is carefully notated throughout, and thus might prove to be a little "square" for more imaginative players. In my opinion, the work would seem to be suitable as a festival/recital piece for advanced high school or young university-level percussionists.

– John Baldwin

Mixed Media

Double Bass and
Single Drum, Op. 63 IV
Klaus George Roy
$2.75 (score)
Oscar G. Zimmerman
4671 State Park Highway
Interlochen, MI 49643

This concert duet for double bass (difficult) and snare drum (medium difficult) was written in 1966. The bass part is definitely the more virtuosic, although the snare drum part does call for various performance techniques reminiscent of some of Michael Colgrass's music (different implements, use of fingers, with and without snares, different playing spots, etc.). "March" is in 4/4, marked at ♩ = 84-92, and does not involve very complex ensemble writing. "Waltz," at ♩ = 120, uses the snare drum strictly as an accompanying instrument. "Serenade" is quite slow (♩ = 56) and uses brushes and fingers on the drum. "Tarantella" – in 12/8 at ♩. = 100 (*vivace*) – is the most complicated for the ensemble.

The score is easy to read, and page turns have been either eliminated or provisions have been made for them. All performance directions for both instruments are clearly marked. While restricted perhaps to performance by university-level or professional bassists, the work is, nonetheless, a welcome and interesting addition to the very limited published repertoire for bass and percussion. In my view, it is certainly to be recommended as a worthwhile recital piece.

– John Baldwin

Drum Set Methods

Linear Drumming: A Creative Approach

Michael Snyder
$6.95
Belvin-Mills Publishing Corporation
25 Deshon Drive
Melville, NY 11747

The author describes linear drumming as "a style of drum set playing where the listener and player do not hear vertical rhythm, but rather hear a flowing melodic line." After several pages of introduction and explanation, section one contains thirty-three pages of exercises in which the hands play continuous 16th note patterns – the right hand plays on cymbal bell, cowbell, or hi-hat and the left hand plays on snare drum. Common ostinato patterns for the bass drum and hi-hat are suggested in the introduction and are not written out in this section. The patterns are to be practiced three ways: first, as written, to learn the pattern; then, with added accents that feel comfortable to the performer; and finally, revoicing the left hand around the set while keeping the accents. Each page has twelve patterns and one example of a similar pattern which has been altered as described.

Section two is twenty pages and deals with changing a basic pattern even more dramatically than in section one. The pattern "can be altered by changing the bass drum to accent portions of the right hand, alternating the right hand between different voices, changing the makeup of the basic pattern itself or by any means one can devise; anything goes." This would allow the performer to change a basic pattern to fit a particular musical situation. Comments and suggestions are given between virtually every exercise in this section.

In this book the performer is continually asked to be creative– that is, by adding to or altering the basic patterns given. Students will be able to benefit from this approach not only when using this particular book, but also when applying its approach to other exercises in books that don't emphasize creativity to this degree.

– Lynn Glassock

Doublebass Drumming

Joe Franco
D.C. Publications
Distributed by Music Ink
P. O. Box 704
Farmingdale, NY 11735

This book begins with an eight page introduction/explanation section that will be especially beneficial to those having limited reading experience. The exercises are divided into three large categories: double bass drum beats, double bass fills, and soloing over the double bass roll.

Part IA has the two bass drums playing sixteenth note patterns while the hands play eighth notes on the cymbal and back beats on snare. In part IB, the hands play another basic beat (quarter notes on cymbal and back beats on snare) while the bass drums play patterns built on eighth note triplets. A few other possible patterns for the hands are given but are not presented in the actual exercises.

Part II uses both sixteenth notes and eighth note triplets to cover fills. The patterns are divided systematically between the hands and feet, usually in a continuous playing manner. Although each exercise uses only three lines (one for hands and the other two for the bass drums) and is one measure in length, the author suggests that the hands part can be played on different drums and that the length can be adjusted by playing a portion of a measure, or by putting two or more measures together. A few interesting topics (such as broken fill patterns and overlapping patterns) are only briefly presented, and a more in-depth study of these areas would make very worthwhile material for a second book.

Part III deals with soloing over the double bass roll – various hand patterns played over continuous sixteenth notes or eighth note triplets. To save space and avoid repetition, these exercises show just the hands part and the bass drum part is given only at the bottom of each page.

Rather than giving a random collection of beats, fills, and solos, the author uses the approach common to method books: the exercises gradually get more complex and often build on previously studied material. The result is a logical, practical method which will produce a solid foundation on double bass drumming.

– Lynn Glassock

Difficulty Rating Scale

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

James Lambert
editor
Reviews

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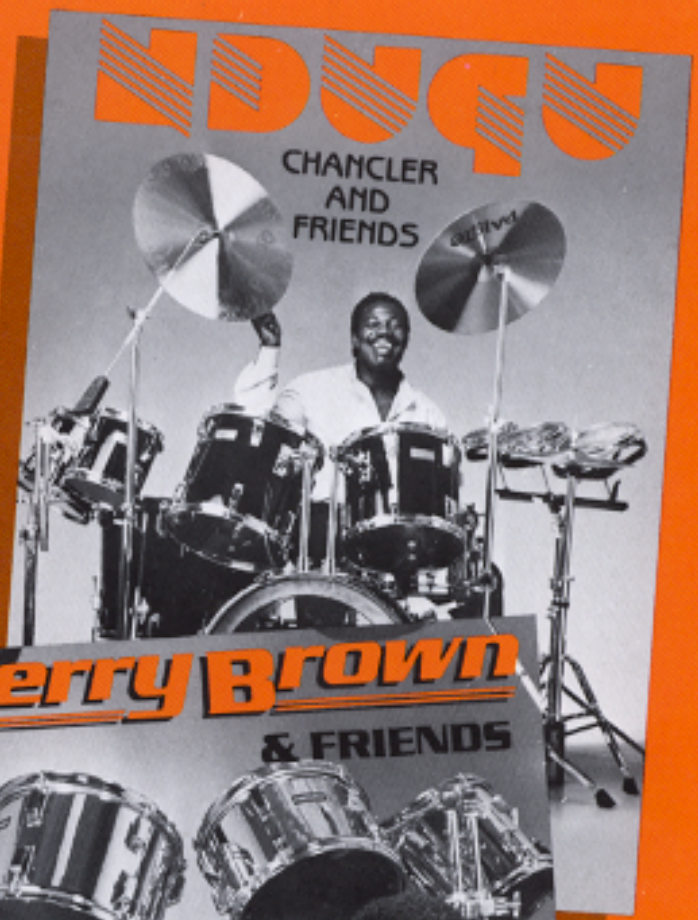

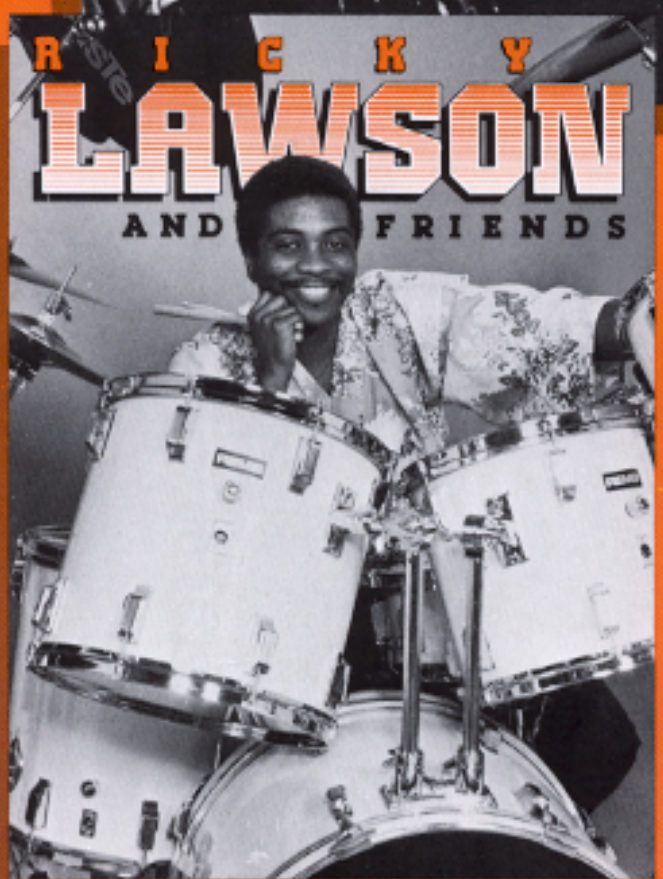

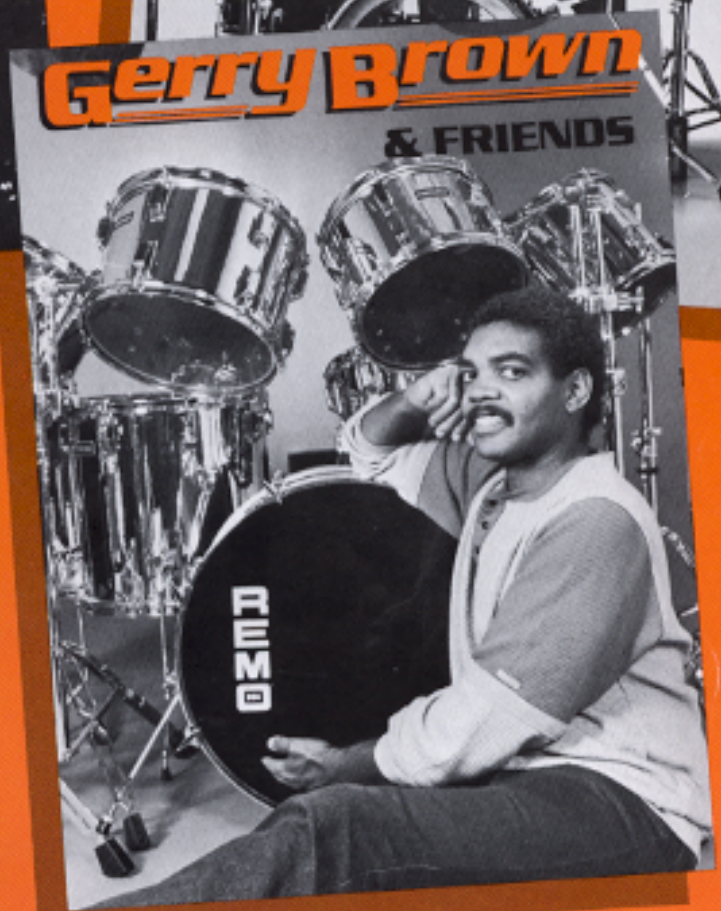

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