

Percussive Notes

The background of the cover is a green-tinted image of musical notation. It features several staves with notes, rests, and other musical symbols, arranged in a slightly overlapping and angled manner. The text is overlaid on this background.

An official publication
of the Percussive Arts Society

Volume 25, Number 4

Spring 1987

Featuring
**Percussion
Ensemble
and
Marimba
Literature**

A close-up portrait of Steve Gadd, a renowned drummer. He has dark, curly hair and a beard, looking directly at the camera with a slight smile. He is wearing a grey t-shirt under a dark vest. His right hand is resting on a Zildjian cymbal, which features the brand's signature 'Zildjian' logo and a large, stylized 'X' graphic. The background is dark and out of focus.

Zildjian

Steve Gadd. Still hot on Zildjian.

Percussive Notes

An official publication of the Percussive Arts Society

Volume 25, Number 4 / Spring 1987

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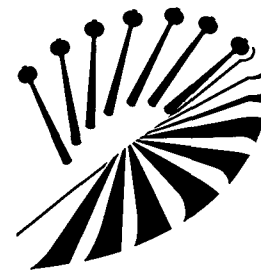
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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among 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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Administrative Manager's Report

David Via



Aside from the daily processing of memberships, a major responsibility and probably the most vital for the continued success of PAS, is the communication that takes place between our members and the home office.

As a Society we are only as strong as the individuals who comprise our membership. It is essential that communication channels permit the exchanging of ideas and concerns in order for PAS to meet its educational goals and objectives. The overall goal of promoting a wide range of musical knowledge, encompassing the young percussionist, the teacher, and the performer, is accomplished through *Percussive Notes*, *Percussive Notes Research*

Edition, "Percussion News," PASIC, and the local chapters' newsletters and activities.

Communication begins at the ground level; however, an international membership of 5,500 prohibits us from being in contact on a daily basis. Due to these limitations, it is important to perceive our publications as communication channels for the exchanging of our ideas. Therefore, to increase communication our newsletter, "Percussion News," has expanded to 12 issues.* The new summer issues will enable PAS members to be informed of PAS activities throughout the year. It will contain job announcements, classified ads, updates concerning PASIC plus news from the entire percussion world.

To further facilitate the exchanging of ideas it is necessary to maintain strong communication between the home office and the chapter presidents. Upon invitation I have attended various chapter functions during the past year. This allows for direct input from the members while presenting the opportunity to listen in person to their concerns and ideas. My visits have proved to

be beneficial, informative, and rewarding for all parties.

I encourage our current members to take an initiative in expressing the values and benefits of PAS to colleagues, friends, and associates who may not presently be aware of all that PAS encompasses. The Percussive Arts Society has launched a membership campaign that rewards our members for sharing their enthusiasm about percussion and the Society. (See announcement on page 57 for further details.)

If you have any questions, concerns, or ideas, please do not hesitate to contact me. The PAS office is open Monday through Friday from 9 to 5. We are located at 214 W. Main, Urbana, IL 61801, or phone (217) 367-4098. Let us all do our part in keeping the exchanging of ideas a vital part of PAS. Your opinion does matter.

— David Via

*"Percussion News" is only available to U.S., Canada, Mexico, and air mail members at the present time.

Yamaha International Corporation Donates 5,000 to PAS Endowment

Jim Coffin, marketing manager of percussion for **Yamaha International**, in behalf of the corporation presented \$5,000 to the Percussive Arts Society as a contribution to the PAS Endowment. The presentation was made to Thomas Siwe, president of PAS, at the PASIC '86 Hall of Fame Banquet, November 8, 1986 in Washington, DC.

Yamaha International Corporation has long supported the Percussive Arts Society

and its goals. In keeping with the educational mission of PAS, a scholarship to the Percussive Arts Society International Convention has been established in the name of Yamaha International for each of the next five years.

The Endowment Fund will be used to build an economic foundation for PAS. The Endowment goal is \$100,000.

Endowment Contribution

In behalf of the Percussive Arts Society Endowment campaign, **Colwell Systems, Inc.** of Champaign, Illinois recently donated an IBM Systems 23 to the PAS international office in Urbana, Illinois. Colwell Systems, a wholly owned subsidiary of Deluxe Check Printers, Inc., is engaged in the sale by mail and telephone of office supplies, accounting systems and printed forms of many types to professionals in the arts and other fields and to small businesses. Colwell Systems President, Richard R. Tryon, once a semi-profes-

sional saxophone player, a past president of the Champaign-Urbana Symphony (1972-75), and a perpetual chairman of the National Academy of Arts located in Champaign, noted that his musical background prompted him to donate the system to PAS.

As the Percussive Arts Society continues to approach its Endowment goal of \$100,000, the generosity of Richard Tryon and Colwell Systems, Inc. is greatly appreciated.

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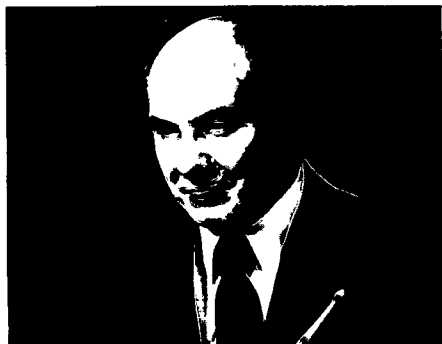
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New Board Members

As PAS welcomes its newly elected board members, the Society takes this opportunity to extend warm thanks to those members leaving the board, **Jim Coffin, Dong-Wook Park, Fred Sanford, and Tom Siwe**. We appreciate the many hours of work each has given in support of the Society's interests and goals, their enthusiasm in the promotion of percussion activities, and vision in regard to PAS's future. The new PAS Board Members are as follows:



Alan Abel

Alan Abel joined the Philadelphia Orchestra in 1959, completing twenty-five years in September 1984. Mr. Abel also currently works with graduate students at Temple University. He has compiled two books of

orchestral studies for timpani and percussion published by G. Schirmer, Inc., and has designed and produces symphonic triangles and bass drum stands which are used throughout the world. Many of his former students are in major symphony orchestras and universities in the United States and Canada.



Bob Becker

Bob Becker holds bachelor's and master's degrees from the Eastman School of Music where he studied percussion with William Street and composition with Warren Benson. He has also studied tabla with Sharda Sahai, mrdangam with Ramnad Raghavan, Javanese gamelan with Sumarsam and Prawoto-saputro, and Ghanaian drumming with

Abraham Adzinyah, Gideon Alorworye, and Freeman Dorkor. Mr. Becker has been percussionist with the Paul Winter Consort and has performed and recorded with Marion Brown, Chuck Mangione, and Paul Horn. At present, he performs with Nexus and American composer Steve Reich's ensemble.



Larry Snider

Larry Snider holds degrees from Illinois State University, North Texas State University, and the D.M.A. degree from the University of Illinois. He is in his tenth year as principal percussionist of the Akron Symphony Orchestra and is associate professor of music at the University of Akron. He is also active in marching percussion adjudication, musical contracting, and as a pit performer. His doctoral project, "The Adaptation of Timothy Gallwey's *Inner Game of Tennis* to Mallet Keyboard Performance and Teaching," and recent work involve "mind over matter" research in percussion performance. Mr. Snider has been selected Distinguished Teacher of the Year at the University of Akron.

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Robert Zildjian

Robert Zildjian is president and chairman of Percussion Ltd., the parent company of Sabian, Ltd. A well-known figure in the manufacture and distribution of cymbals for many years, Mr. Zildjian has formed Sabian, Ltd. into a competitive and successful cymbal manufacturer. Robert Zildjian previously served on the PAS Board of Directors from 1967 to 1968.

PAS

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Feature Percussion Ensemble and Marimba Literature

Introduction

by Rich Holly

In this issue we're presenting a double feature (at matinee prices!): *Percussion Ensemble* and *Marimba Literature*. Rather than discuss too many philosophies and how-to concepts, we decided to approach each subject from an analytical standpoint. Particularly interesting are the percussion ensemble articles by Harold Jones and Jan Williams, authors known for their successes in contemporary music and in the direction of percussion ensembles. While their styles and approaches to analysis differ, they discuss their respective topics with a zest that can only come from successful first-hand experience.

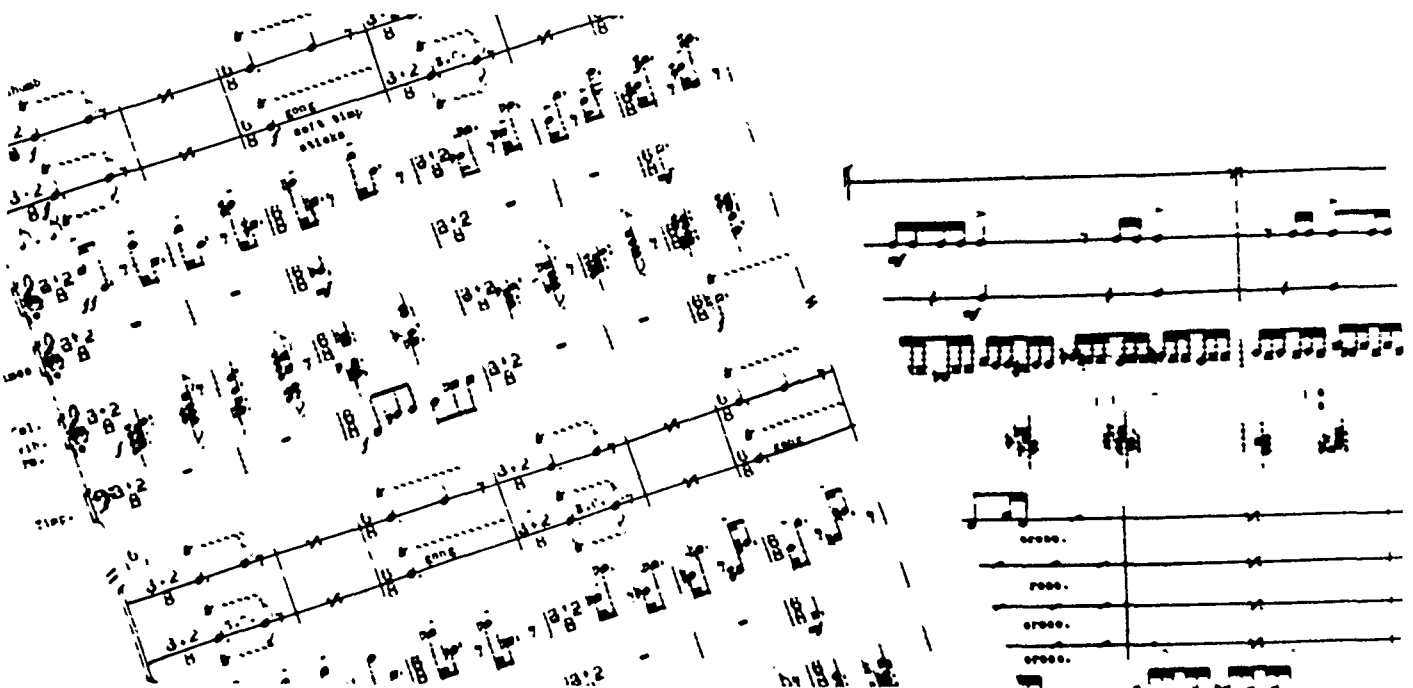
Marimba literature and performance is an area that has taken many twists and turns and produced numerous tributaries during this century. Sifting through all of the possible approaches to this subject, two events in recent years led to what you are about to read. The first was the development of a consortium consisting of marimbists William Moersch, Leigh Howard Stevens, and Gordon Stout, and composers John Corigliano, Roger Reynolds, and Jacob Druckman. With the aid of the National Endowment for the Arts, the consortium has been able to secure new marimba compositions by major American composers. William Moersch reports on the consortium – its beginnings, philosophies, and significance – and

the performers discuss the new works premiered at PASIC '86 in Washington, DC. Many thanks to Gary Cook, Mark Ford, and Gordon Stout for their assistance in preparing this material.

The second event was not so joyous – the passing of composer Paul Creston. Creston was the first major composer to write a true concerto for the marimba. Through his *Concertino for Marimba* many of us have been able to experience the thrill of performing a major work with symphony orchestra. The Creston *Concertino* is still performed widely, and rightfully so. Linda Maxey's tribute to this great friend of ours completes our feature for this issue.



Rich Holly
associate editor
Features



Feature Percussion Ensemble and Marimba Literature

The Robert Kelly *Toccata for Marimba*

Harold Jones

Toccata for Marimba and Percussion Ensemble (1959) is an outstanding work composed by Robert Kelly, professor emeritus of the University of Illinois composition department. It is published in manuscript form and is available through The American Composers Alliance.

Toccata has, unfortunately, not been performed as frequently as one would expect from a work with such excellent educational value and listener appeal. Perhaps some have been hesitant to attempt it because of the seemingly large group required for performance, the rhythmic complexities, and the dodecaphonic organization. At first viewing, perhaps these and other considerations might create concern for success. However, upon closer examination, one finds that the work is a carefully crafted composition offering one of the few opportunities in our literature of a solo work with ensemble.

The composition calls for fourteen players but, as is suggested in the score, may be performed with as few as seven. The solo marimba voice requires a competent, but not necessarily virtuoso, performer. With the exception of the vibraphone part which does need an experienced player, the rest of the instrumentation is not difficult.

Musical and technical considerations are very clear and have been carefully notated by the composer to assist performers in rendering a convincing performance. The opening solo theme, theme A (Ex. 1), is first presented by the non-melodic instruments at the beginning of the composition (Ex. 2). This material is of vigorous nature, as might be expected of the first thematic idea of a tripartite movement in concerto style. One might note that a coin

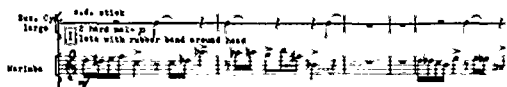
might more easily produce the desired cymbal sound in the second measure in Example 2.

After a brief development of the opening new phrase, a secondary theme — theme B — of a more sustained nature is introduced (Ex. 3). While it may appear at first that the mixed metric writing at this point could create problems for performers and conductor, the pattern falls clearly into the 4/4 divisions. For rehearsal purposes, the overall melodic perception may be assisted by playing the secondary theme tutti for a few measures (Ex. 4) and then combine it with the opening thematic material (which is found in Example 3).

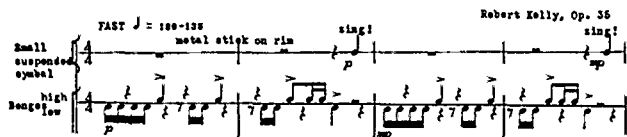
The middle section of the composition is of a lyric nature and offers a good contrast to the more aggressive outer segments. The metric division at the opening of this section (Ex. 5) falls into a quasi-four beat pattern and is made even clearer through the semi-division of each measure. A second section features an especially pleasant lyrical style in the solo voice and other melodic instruments. Here the soloist also has the opportunity to apply the mandolin roll technique. Worthy of mention are the composer's mallet instructions in this portion (Ex. 6). Although a specific type of mallet is suggested, one might consider substituting something similar that would be easier to obtain.

Following the slow segment, material from the opening section returns with the solo voice performing the A theme and the other instruments the B theme (Ex. 7). Here two measures of the A theme must coordinate with three measures of the B theme. As throughout, the composer has clearly solved the rhythmic complexities and, with a bit of slow rehearsal, the separate themes may be easily executed. At this point in the music, the conductor might consider

Example 1



Example 2



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Example 3



that the easiest and clearest route would be to work with the largest number of players or to conduct the B thematic material rather than the solo line. However, it is crucial that the phrase lines of each theme are clearly heard. The lack of phrase delineation in the more rhythmically complex sections can lead to a technical rendering rather than one displaying the linear and melodic possibilities.

Leading up to a solo cadenza is a section that deserves careful attention: the solo voice performs a six measure phrase and the accompanying line utilizes a three measure phrase (Ex. 8). Care must be taken to coordinate the first, third, and fifth measures of the solo part with each measure of the vibraphone part. In addition to the conductor coordinating events, the solo performer must also listen carefully and perhaps adjust the tempo a small amount at times to keep the ensemble intact. As was mentioned previously, care should especially be taken to follow the linear aspect as dictated by the long crescendo and diminuendo markings and the final thrust of the section into the cadenza.

The cadenza is quite clear and utilizes fragments of earlier material. The return to full ensemble after the cadenza is comfortably achieved through the transition of triplets in the solo voice that are in the same tempo as the ensemble entrance at [21] (Ex. 9). The ensemble scoring after the cadenza finds familiar material with long linear lines. Rounding out the movement is a short codetta featuring the B theme followed by the A theme, offering a logical and dynamic conclusion.

Harold A. Jones is professor of music and chairman of the percussion division at East Carolina University, Greenville, NC. He has served as president of the North Carolina chapter of PAS, a member of the PASIC Board, and Southern Division chairman of NACWPI. In addition, he is an active performer, adjudicator, and clinician throughout the eastern states.

Example 4

Example 5

Example 7

Example 6

Example 9

Example 8

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Feature Percussion Ensemble and Marimba Literature

Iannis Xenakis, *Persephassa* An Introduction

Jan Williams

Oh, to have been there September 9, 1969, in the ancient Persian city of Persepolis, thirty miles from the modern Iranian city of Shiraz! It is a typically cool, clear Iranian evening. The presence of temporary bleachers and massive loudspeakers does not detract from the stark beauty of the ruins in the midst of which hundreds find themselves eagerly awaiting the premiere performance of Iannis Xenakis' *Persephassa* by the venerable French ensemble, Les Percussions de Strasbourg. I have performed and heard others perform this work and having visited Persepolis in 1977, can imagine how enormously powerful *Persephassa* must have sounded among the ruins of what was the capital city of the Persian Empire under Darius I the Great (reigned 521-426 BC).

Persephassa was commissioned by the French government and the Persepolis Festival for Les Percussions de Strasbourg, to whom it is dedicated. Since its first performance and subsequent publication, by Editions Salabert (G. Schirmer), *Persephassa* has been performed world-wide and recorded (Phillips #6521-020 by this ensemble. Since the mid-seventies, it has been produced many times in the United States.

The following is intended as an introduction for those who have never heard this work, and as an enticement to program it for those who have. I shall refrain from giving too detailed a compositional analysis in favor of presenting more practical advice on how to realize a successful performance. All the information needed to complete this task is provided by the composer within the notational system employed. By now, most percussionists have come to grips with the notational challenges presented in this score. On the other hand, most, including myself, do not profess to understand the intricacies of Screen Theory, the logical functions of residue classes or space-sound kinetics that the composer exploits in this work. This should not dissuade performers from undertaking the production of Xenakis' compositions. In fact, I encourage the study of as many as possible of his scores, especially those that are recorded, in order to become acquainted with his highly personal musical language. Iannis Xenakis is surely one of this century's most original composers. A former Greek freedom fighter and assistant to the architect, Le Corbusier, he has lived and worked in France for many years and remains in the forefront of the European musical avant-garde.

Persephassa is a "massive" work. This is obvious to anyone who has heard a live performance. By massive I mean that its impact is both visceral and dramatic. Ambivalent listening is out of the question. From the opening tremolos, audiences are put on notice that they are in for an incredible journey. This work unfurls in a

continuous yet apparently unsymmetrical way in its formal elements. The use of silence is particularly effective in delineating the formal structure. Energy builds unrelentingly until the masterfully composed, mercilessly slow accelerando which ends the piece. While it might appear to be formidably difficult on first, or even second, hearing, it is eminently playable. All that is really required is six percussionists with the desire to bring this work to life. Having fairly fast hands does not hurt, either!

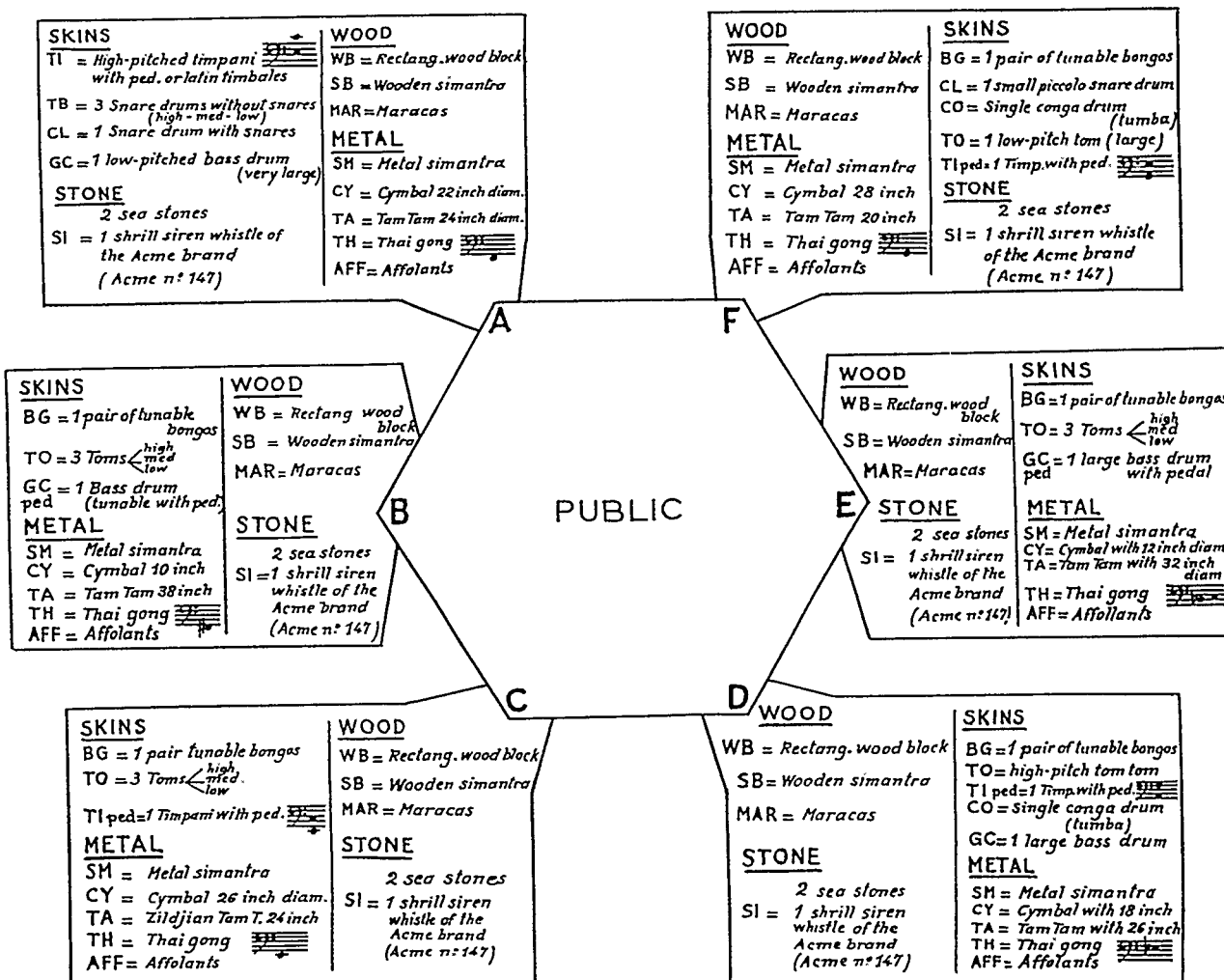
Persephassa is scored for six percussionists, each with approximately the same number and types of instruments. Its duration is approximately twenty-five minutes. Each player has an array of skin, wood, metal, and stone instruments. While the total number of instruments is quite large, division of these resources by six makes for moderately sized individual setups. The "Instrumental Nomenclature and Placement" chart (Ex. 1) provided with the score lists both standard and less commonly found percussion instruments. This chart describes the special instruments and provides a glossary and translation of the directions in French appearing throughout the score.

The most difficult "custom" instrument to secure is the metal simantra. The desired sound is an extremely high, clear, "ping" which is best produced by short (ca. 4") pieces of highly tempered steel rod or tubing suspended horizontally with nylon cord and struck with brass bell mallets or heavy triangle beaters. I was able to have suitable simantras made at a local machine shop. The wooden simantras prove to be less problematic. Hard wood 4x4's about two feet long work well. In order to gain as much resonance as possible, each can be suspended marimba bar-style with cotton rope on a simple wooden rack. The *affollants* are simply thin thundersheets made from galvanized sheeting; the sea stones should be smooth, rounded and about fist sized (for these, check river and creek banks and beds).

The rest of the instruments are readily available, except for possibly the Thai gongs. As with many compositions written for Les Percussions de Strasbourg, tuned gongs at very low pitches can pose a real problem, especially here in the United States. When commissioned composers receive the Strasbourg list of instruments, who can blame them for taking advantage of that incredible inventory! Unfortunately, most other groups cannot come close to matching this collection. Substituting tam-tams is not a viable solution since each player already requires a tam-tam. Obviously, the highly centered pitch of the Thai gongs is an important component of the overall metals sound group. It appears that substituting gongs of any pitch for rehearsal purposes and renting

PERSEPHASSA

Instrumental Nomenclature and Placement of the 6 Percussionists



The AFFOLANTS are paper-thin sheets of steel approximately 1 foot square which are held and shaken with the hand.

The METAL SIMANTRA are suspended rods of extremely hard tempered steel having .08 inch diameters and 4.4 inch lengths and are struck with a triangle beater or a tenor drum stick with a metallic head.

The WOODEN SIMANTRA are suspended pieces of extremely hard resonant wood, each approximately 24 inches x 2.4 inches x .08 inches and are struck with a wooden stick or a mallet with a metallic or hard wooden head.

The SEA STONES smoothed and rounded by the sea and about the size of a person's hand, are placed on a cushion and struck with a second stone of the same size

The SKINS should be untuned and are classified in the 6 spaces of the upper staff of each part as shown on the first page of score.

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Example 2

Example 3

M. c. 539

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or borrowing the correct instruments for the final rehearsals and performances is the only real solution.

Xenakis specifies that the percussion players should perform in a ring surrounding the audience. While not practical for every venue, this configuration is critical to the ultimate success of any performance. This "hemming in of the audience by the musical flow" is essential to guarantee the maximum dramatic impact of the piece, particularly towards the end. This makes performing *Persephassa* in spaces with a stage and fixed audience seating a challenging task. When the University at Buffalo Percussion Ensemble performed this work at a PAS Convention at the Eastman School of Music in 1976, the Eastman Theater's large stage offered us the opportunity to set up in a circle on the stage and to have at least some of the audience within the circle. Often, side and rear aisles are large enough to accommodate the performers. Compromises of this nature should be investigated in order to adhere as closely as possible to the desired setup. The ideal space remains one in which the performers can be setup symmetrically around the periphery while the audience seating is arranged in concentric circles in the center. Acoustics on the "live" side help to ensure that the musical lines effectively flow from player to player. The incredible wave-like effect noticeable during the long crescendo/accelerando section beginning in measure 352 can be difficult to sustain in an acoustically dry hall.

While the score does contain short sections of graphic notation, for the most part the notational system employed by Xenakis is traditional. Since each player's staff is fixed at the beginning, actually reading the individual, traditionally notated parts is not difficult. In terms of the graphic sections, both the notation and verbal descriptions make the composer's wishes clear (Ex. 2).

Xenakis typically employs single stroke tremolos in his percussion writing. His request, at the very beginning of *Persephassa*, for irregular pulsed tremolos makes clear his desire for single stroke tremolos which are uncoordinated in pulse between the players. It is, however, essential that each player predetermine his or her pulse rate so that the short, unconnected tremolos will have clean releases. This will also simplify the synchronizing of dynamic peaks with the underlying rhythmic pulse throughout the work (Ex. 3). The nature of the writing from measure 352-427 (Ex. 4) dictates the use of controlled, single articulation tremolos in order to effectively sustain the long accelerando and crescendo while still allowing for the accurate placement of the accent peaks within this overall crescendo. Also, pulsed tremolos can assist in achieving ensemble coordination without a conductor.

This work was, after all, intended to be performed without a conductor. Les Percussions de Strasbourg have certainly proved that this is possible. Enough rehearsal time is the only mitigating factor. The setup itself guarantees eye contact between the players, thus providing ample opportunity for visual signals. There are two sections, measures 191-215 and 220-227 (Ex. 5), where extraordinary steps must be taken to ensure accurate ensemble. During these sections, each performer plays in a different tempo, with the reference tempo of quarter note = mm 40. In order to attain maximum accuracy, the composer suggests using synchronized metronomes. While this may have been the best solution in 1969, advances in digital electronics have given us another, more reliable option: digitally generated and synchronized multi-channel click tracks which can be fed directly to each player via single ear headphones. Either click tracks can be stored on an analog tape, or, more sophisticatedly, a "black-box" containing the clicks in digital memory could be produced. Most university electronic music studios possess the necessary equipment to solve this problem.

Putting practical considerations aside for a moment, let us consider what makes *Persephassa* so impressive as music. There is, alas, no easy answer to this question, but the fact remains that when well played, this work never fails to bring audiences to their feet. The percussion scoring most certainly has a great deal to do with its success. This is a visceral piece which is unrelenting in its dramatic sweep and surging energy. Its rhapsodic development links elements of extreme clarity and seemingly chaotic disarray. Add to this Xenakis' highly personal musical language, keen sense of drama and, particularly in *Persephassa*, his ability to meld highly divergent musical ideas into a cohesive whole and the result is one of the most powerful percussion compositions yet written in this century.

Realizing a performance of *Persephassa* is a challenging task by anyone's standards. But, what is important to remember is that compositions which seem so formidable when first encountered often get easier as more and more performers take up their challenges. I contend that this has been the case with Stravinsky's *L'Histoire du soldat*, Boulez's *Le Marteau sans maître*, and remains so with Xenakis' percussion masterwork, *Persephassa*.

Percussion soloist and conductor **Jan Williams** is co-artistic director of the North American New Music Festival, director of the University at Buffalo Percussion Ensemble, and professor of music at SUNY/Buffalo. Since 1964, he has devoted himself to the performance of contemporary music. He is a member of the Editorial Board of *Percussive Notes* Research Edition.

Exemple 4

352 Nuance générale: *crescendo partout insensiblement depuis la nuance mf sous l'accent de la mesure 352...* 31
 (2 baguettes tiges en plastique, petites têtes en cuivre.)

♩ = 30 MM *Trentolo* ♩ = 16 coups par noire minimum

355

♩ = 12 coups par noire mini.

Les Peaux comme au début

--- jusqu'à la nuance *fff* de la mesure 415 (page 36) et y rester jusqu'à **360** la mesure 430 (♩ = 120 MM) sans indication contraire mais localisée, jusqu'à **418** ♩ = 9 coups par ♩ mini.

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Example 5

Peaux seules

B
ff
Tom

C
ff
Tom

D
ff
Tom

E
ff
Tom

F
ff
Tom

A

B

C

D

E

F

Gr. Caisse

caler J=58 sur B

vers F

caler J=40 sur C

caler J=78 sur D

caler J=42 sur E

caler J=78 sur F

de A

caler J=38 sur A

Fa de Timb.

170

200

205

J=38

J=42

J=42

J=78

J=78

J=58

J=40

J=42

J=78

J=38

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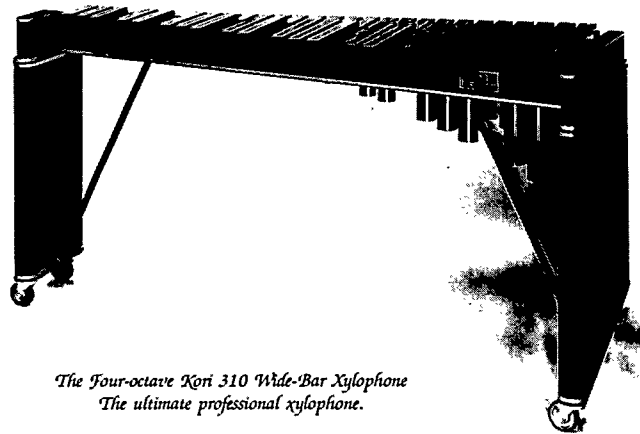
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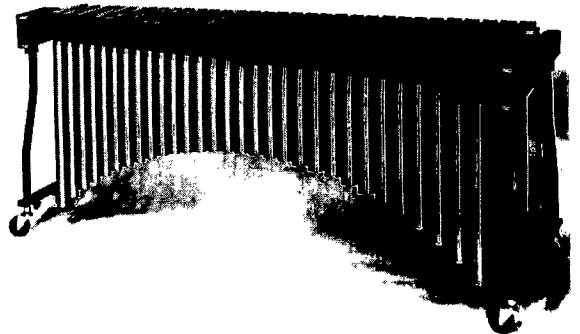
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Feature Percussion Ensemble and Marimba Literature

Atamasco and the Wooden Shelter by Christopher Stowens

Mark Ford

It was a blustery damp night in Washington, DC, on the evening of November 7, 1986. However, the weather did not chill the expectations of the crowd approaching the Kennedy Center. This was the grand finale concert of the Percussive Arts Society's International Convention celebrating the 25th anniversary of PAS. More importantly, this concert was to feature three marimba premieres performed by William Moersch, Gordon Stout, and Leigh Stevens followed by the acclaimed percussion ensemble Nexus.

Walking to the main lobby through the great hall of international flags, past the famous bust of John F. Kennedy, it was easy to realize that the Kennedy Center represents all that is excellent in the performing arts. And it made one realize that no matter what the results of the world premieres for marimba might be that night – success, mediocrity, or failure – that the '80s are a special time to be involved in percussion and marimba performance. Presenting new music and world premieres is essential to the musical growth of all generations. They are equal, if not greater, in value than the established repertoire because they represent the potential and lifeblood of the wonderful art called music. What better idiom than percussion for new music? This instrument family has experienced a massive expansion and realization in the 20th century, especially the marimba, an instrument barely out of its infancy. Composer Christopher Stowens and marimbist Leigh Howard Stevens understood these concepts. They successfully collaborated that evening to advance marimba literature, entertain, and surprise all present with *Atamasco and the Wooden Shelter* for marimba and tape.

Christopher Stowens's *Atamasco* was not originally intended to be performed at PASIC '86. The National Endowment for the Arts grant specified that along with Jacob Druckman and Roger Reynolds who composed works premiered by William Moersch and Gordon Stout, respectively, John Corigliano would write a marimba solo which Leigh Stevens would premiere. However, Mr. Corigliano's composition was not completed before PASIC '86 due to a commitment to complete an opera for the Metropolitan Opera. This predicament arose in the late summer leaving Stevens without a work to premiere. Fortunately, noted New York percussionist Scott Stevens (no relation to Leigh) was aware of the situation and commissioned a marimba solo from Stowens for the performance in Washington.

Stowens is one of the founding members of Composers in Red Sneakers, a Boston new music group. He has earned national and international acclaim for his countless electro-acoustic and multi-

media works. Having written several chamber selections using percussion and tape, he was excited about the project from the start. "It was a massive effort on both my part and Leigh's part to complete this work before the convention," states Stowens. *Atamasco* is a continuing effort towards the demystification of composers and contemporary music – in other words, an approach back to the progressive mainstream and away from twelve-tone and minimalist influences. Composing music that audiences can relate to is a big part of this demystification. "I guess it was a conscious departure from the Columbia-Princeton school of electronics," adds Stowens. "Technology has boosted forward so much in the recordings of rock and jazz music that if you don't take advantage of these electronic discoveries you won't stay current." For a composer whose works include compositions in film, dance, theater, multi-media, and electronics, a new marimba solo with tape seemed just the ticket to stay current. To top this off, what better choice than marimbist Leigh Howard Stevens to premiere the work?

Since 1977 Leigh Stevens has been active in Europe and in the states as an innovator in marimba performance. He has performed and conducted clinics at several PASICs where he has chosen to premiere some of the most popular marimba literature of the day: *West Side Suite* by Bernstein/Serry; *Night Rhapsody* by Serry; *Toccata Fantasy* and *Concerto for Marimba and Percussion Ensemble* by Raymond Helble, to name a few. He and his publishing company, Marimba Productions, have been a major influence on composers of marimba literature. In 1986 alone, six works including *Atamasco* were written for him.

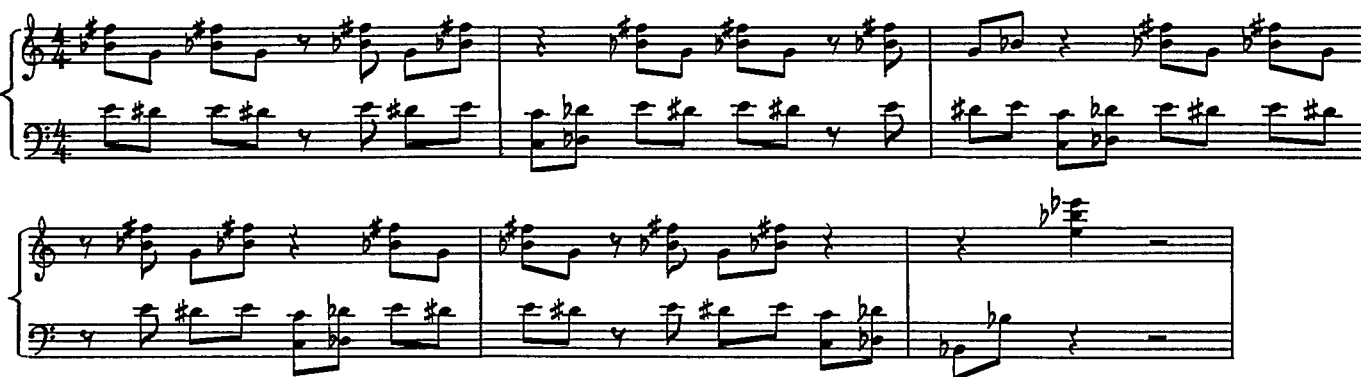
According to Stevens, preparing a world premiere on a short deadline can destroy your life during the months of preparation. "It was terrifying at first," exclaims Stevens. Having never performed a solo with electronic tape, he had to wade through early versions that "were impossible to play." There were weeks of just trying to count time with the tape and find the correct tempo that would be effective for both marimba and electronics. Stowens and Stevens conversed constantly on the telephone over adjustments to the work. The end product, however, was "very enjoyable to perform," states Stevens. "It felt great on stage. This is probably the first fusion marimba work."

Atamasco and the Wooden Shelter, an unusual name for a marimba solo, was described by Stowens in the program notes: "The atamasco is a North American flower in the amaryllis family bearing a large pink and white flower. Shelter is always to the leeward, or in this case, to the Leigh (Stevens). The wood, of course is obvious."

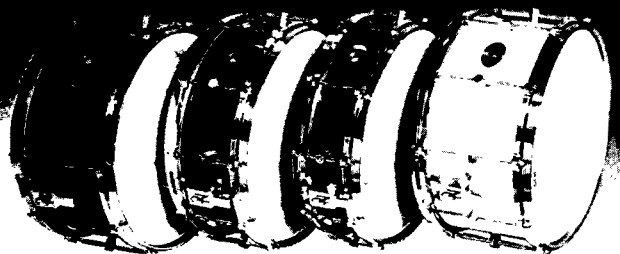
Example 1



Example 2



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The electronics added a new dimension to this marimba recital. There were three speakers on stage, two for the tape and one for the marimba. The marimba was amplified by use of the Ayotte system in which there is a pick up for each bar mounted on the rails of the instrument. The electronic controls for the tape were behind the marimba. Unfortunately, Stevens had only fifteen minutes after set up to run through the selection in the hall prior to the concert. This and the surprising inability of the Kennedy Center to mic and monitor the marimba to Steven's satisfaction caused the balance between the tape and marimba at performance time to be in favor of the tape. "I couldn't believe it when I heard that the tape overpowered the marimba," remarked Stevens. "It sounded like a perfect balance on stage through the monitors. There was just not enough time (in rehearsal) to adjust to the hall." Despite the balance problems the performance was still successful.

Atamasco begins with a slow chordal roll section on the marimba accompanied by tape. The ensemble was so strong that it seemed to this author that possibly Stowens had rigged the marimba pick ups to trigger the computerized tape. The chordal introduction segues immediately to a fast driving ostinato played by both the tape and marimba (Ex. 1).

This use of marimba and tape unison ostinatos with altering deviations creates a strong rhythmic momentum that is carried throughout the work. The form is easy to follow because of the recurrence of slow chordal ideas similar to the introduction dividing the fast driving ostinato section. The main recurring theme and ostinato that Stowens develops throughout the work is shown in Example 2.

A slower more structured middle section allows the marimba to float above the tape in a rubato fashion. At times, the marimba and electronics blend into one with the marimba rising to trills in the upper register then, finally, doubling the lower tape part, to rest on a fermata.

The final section begins with the statement of a new allegro ostinato (Ex. 3) that is gradually developed with variations of Example 2.

This development builds to the end with the chordal section recurring in the tape part. After a pause, the work concludes with a short coda of rhythmic call and responses between the tape and marimba.

Example 3



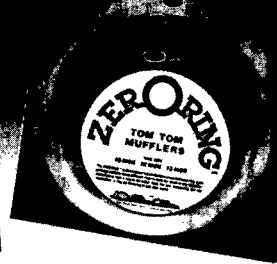
Stowens includes an improvisation section in the second half of the piece that adds a lighter moment to the work. As the tape and marimba parts grew steadily busier, Stevens decided to add in four bars from *Flight of the Bumble Bee* which fit perfectly into the improvisation section. You could feel the whole audience smile at that point. When asked how he came to the decision to include that excerpt he responded, "I had put off the improvisation section for a long time since there were so many other areas that needed attention. When I did begin work on the improvisation I kept hearing the *Flight of the Bumble Bee* and, fortunately, Chris Stowens liked it."

Atamasco and the Wooden Shelter will not be a work that is premiered and forgotten. Stevens began performing it on a college tour the week after the convention and plans to keep it in his repertoire. Both Stowens and Stevens are making plans for the piece to be published through Marimba Productions. It will be released in approximately one year and a half. The success of *Atamasco* of course will ultimately be the test of time. If its reception at PASIC '86 is any indication of its appeal, we can probably expect to hear many more performances of *Atamasco and the Wooden Shelter*.

Mark Ford is instructor of percussion at Middle Tennessee State University in Murfreesboro, TN. Ford has also performed with the Nashville Symphony, Tennessee Repertoire Theater, Opryland USA, and various jazz and country bands. He is co-founder of the performing duo Heartland Percussion, percussionist for the Nashville New Music Consort, and president of the Tennessee chapter of PAS.

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Jacob Druckman's Reflections on the Nature of Water

Gary Cook

William Moersch is a native of Ann Arbor, Michigan and completed a bachelor's and a graduate degree at the University of Michigan, where he studied with Charles Owen. Since 1977 he has lived in New York City. In addition to being a free-lance percussionist, he is the founder/director of the New York Quintet, a music group modeled after the Tokyo Quintet featuring marimba, percussion, flute, clarinet, and double bass, and is a member of the contemporary music ensemble Musical Elements. This interview was compiled from letters and telephone conversations. A previous interview with Mr. Moersch by Rich Holly appeared in the July 1984 issue of Percussive Notes.

Gary Cook: You have been performing and commissioning new music for the Quintet and marimba for several years now. We have heard your superb performances at PASIC in Knoxville and Ann Arbor. Would you tell us how the three solo marimba works that were premiered at PASIC '86 came into being?

William Moersch: I have been performing new music almost as long as I've played the marimba. I spent the 1970s devouring everything I could locate: American and European concerti and of course the Japanese repertoire – the latter which I first became acquainted with, like a lot of us did, when I found Keiko's first recording in a close-out record bin in an Ann Arbor bookstore.

GC: Was that the old *Candide* album with Noda, Miyoshi, and Ishii on it?

WM: Yes, that's the one. I began seriously commissioning new music in 1980. I started with private contacts and funds and have been leading up to this "major league" commission through NEA (National Endowment for the Arts). I discovered the NEA consortium commissioning program in 1984 while looking for a next project after my solo recital. The consortium is formed of three or more soloists or ensembles of like instrumentation. The consortium must demonstrate new music performance experience and wide geographical range. The NEA supplies funds to the composers for their commissions, though no funds are given for performance expenses. Each member of the consortium agrees to perform each work at least twice. We will premiere the pieces in Merkin Hall in New York on March 17. Since the grant must be channelled through a non-profit organization, PAS was the perfect vehicle.

GC: But the world premieres were at the Convention in Washington, right?

WM: Correct, or almost so. Two of the works were premiered on the Friday night PASIC '86 evening concert. I performed five movements of Jacob Druckman's *Reflections on the Nature of Water*. There will be seven movements in all when Druckman completes the composition. I received the last page to the fifth movement in the mail only two weeks before the premiere. Leigh Stevens performed a work by Christopher Stowens for marimba and tape. The consortium commissioned John Corigliano for a piece but he

has been so busy working on his over-due opera for the Met that he didn't finish the marimba commission. Gordon Stout performed a work by Roger Reynolds titled *Autumn Island*. Druckman is finishing an opera, too, which is why all seven movements were not completed in time for PASIC '86.

GC: Grants are complex projects in themselves with early deadlines and lots of paperwork. How long has this one been developing?

WM: The application deadline was August 31, 1984, notification came eight months later, and the actual project began in January, 1986. Nearly two and a half years from when the project began the performance took place at PASIC '86.

GC: How did you choose the composers for the commissions?

WM: Composers were selected by mutual agreement and by availability for the grant schedule. Our consortium took the approach of acting as a unit: the composers were asked to write for a player who was a synthesis of our individual styles. The assignment of premieres was an arbitrary decision, since all three pieces were written for all three performers. The works are written for the 4½ octave solo marimba.

GC: Are there plans for these pieces to be published or recorded?

WM: There are no definite plans for either at this time. C. F. Peters is Reynold's publisher and I would imagine would be publishing his composition.

GC: What are your plans after the completion of the consortium project?

WM: Well, Musical Elements is celebrating its tenth anniversary this year. I still play with that pool of musicians. I have my group Piccolodian, consisting of piccolo, harp, and percussion. The Quintet has not been busy lately since the consortium project began. The main project coming up is that I was recently awarded the National Endowment Solo Recitalist Fellowship. This is a biannual award to keyboard performers. My project is to make a demonstration tape of the three NEA pieces and perform them at Alice Tully Hall on March 17, 1988. I will be busy with this for awhile as you can see.

GC: Congratulations! The Recitalist Fellowship is quite an honor. It has been interesting to watch your career develop over the years. You bring prestige and respect to our art. Best wishes in your future pursuits.

WM: Thank you.

Gary Cook is professor of percussion studies at the University of Arizona and timpanist with the Tucson Symphony Orchestra. His current interests include researching timpani playing styles and traditions in the US and Europe, and, in particular, documenting the use of natural animal skin heads by timpanists around the world.

Roger Reynold's *Autumn Island*

Gordon Stout

Roger Reynolds' *Autumn Island* (1986) for solo marimba is approximately 12 minutes in length. The composition consists of 269 measures, and is written for a 4½ octave marimba. The following description has been provided by the composer.

Autumn Island is the second of a planned set of works with the general title *Islands from Archipelago*. (The other, already completed, is *Summer Island*, for oboe and tape.) They are so named because they involve various extensions of ideas first formulated in the large work, *Archipelago*, commissioned by IRCAM and written in Paris from 1981-83. The present extended work for solo marimba is, like its parent, a mosaic of brief thematic segments and their transformations. *Autumn Island* is entirely derived from four basic elements, two at mm 72 and two at mm 96. I have tried to reflect both the bony brilliance and the autumnal repose of my subject season, and also to bring to my treatment of the instrument an idiomatic figuration that avoids the more common patterns.¹

Autumn Island is very complex melodically, harmonically, and rhythmically. The following discussion is thus intended to present an overview of the large-scale formal elements.

The seven major formal sections are delineated by the metronome markings of either ♩ = 66-72, or ♩ = 88-96 while sub-sections are shown by the use of double bars. Some descriptive markings are also given:

Section 1 ♩ = 66-72
(sub-sections)
measures 1-17 (Quizzical, Brittle)
mm. 18-39

Section 2 ♩ = 88-96
mm. 40-58 (Playfully, Lyrical, Floating)
mm. 59-79 (Pensively)
mm. 80-83
mm. 84-91
mm. 92-101

Section 3 ♩ = 66-72
mm. 102-154
mm. 155-189
mm. 190-219 (Elegiac)

Section 4 ♩ = 66-72
mm. 220-232 (Agitato, Insistently)

Example 1 (mm. 1-3)

♩ = 66-72

QUIZZICAL

The musical score for Example 1 (mm. 1-3) is presented in two systems. The first system consists of two staves (treble and bass clef) with a 3/4 time signature. The tempo is marked as ♩ = 66-72. The piece is labeled 'QUIZZICAL'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamics like *mf*, *mp*, and *p* are indicated. The second system continues the piece with similar notation, showing a continuation of the complex rhythmic and melodic patterns.

Section 5 ♩ = 88-96
mm. 233-250

Section 6 ♩ = 66-72
mm. 251-262

Section 7 ♩ = 88-96
mm. 263-269 (Brilliant, Unpredictable)

The examples that follow show a variety of the styles and techniques utilized in this composition.

Example 1 is indicative of a fairly small portion of the piece; it involves relatively simply rhythms and is not technically or notationally unusual or difficult. Notes with stems up are played with the right hand, and those with stems down by the left. The work is written entirely in the great staff.

Example 2 (mm. 9-12)

♩ = 66-72 QUIZZICAL

Cell No. 1

Cell No. 2

Cell No. 3

Example 3 (mm. 45-50)

♩ = 88-96

FLOATING

FREELY

Example 2 shows the first use of rhythmically freely played notes. They are, in size, notationally smaller than the normal notes, and are played as fast as possible. They are beamed to either a preceding or a following event. The performer must judge the length of time required to execute them while continuing to count metrically, and then "fit them in" without losing or gaining time. Also note the use of glissandi for one or two mallets, on either keyboard. This passage uses three harmonic cells, as shown. A distinct dynamic marking is assigned to each cell.

Example 3 is a more complex example of rhythmically freely played notes in combination with precisely notated notes. There are also some that are proportionately spaced within the bar.

Repeated notes are notated proportionately in Example 4. The composer makes a note to "observe both number and relative spacing."

Example 5 demonstrates the combination of previously mentioned techniques and styles, with one addition – playing over the nodes (⊕).

In Example 6 note the prominent use of glissandi and the quick shifts from one end of the instrument to the other.

Example 4 (mm. 63-65)

Example 5 (mm. 93-95)

Example 6 (mm. 132-134)

Near the end of the first bar of Example 7, while rolling with the inside mallets on the c♯ the outside right hand mallet adds the f, and then removes it in the next bar.

An interesting and beautiful sound is achieved in Example 8. By following the direction of the stems (up or down) it can be seen that there is an exchange and/or addition of the number of mallets being used to roll on one or the other of the two notes.

Example 7 (mm. 190-191)

♩ = 66-72

ELEGIAC

Example 8 (mm. 200-201)

♩ = 66-72

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Example 9 (mm. 263-269)

The section given in Example 9 – the final portion of the work – uses a wide spectrum of the complete range of the marimba and most of the techniques and styles previously mentioned.

Reynolds' *Autumn Island* is a significant contribution to the solo marimba repertoire. As Reynolds himself has said, it brings to the instrument an "idiomatic figuration that avoids the more common patterns." More simply, in my opinion, it doesn't sound quite like anything already written for the marimba. I think this is due, in part, to the complexity of the different rhythmic structures. The frequent use of glissandi on both keyboards brings to it a refreshing sound quality. I also believe that, even on a first hearing, its formal and harmonic structures are aurally accessible. This gives the work a quality of organization and logic.

Approaching *Autumn Island* posed no particular problems for me, although it certainly was a challenge. The rhythmic complexity led me to use a metronome a great deal in the beginning stages. In some of the more difficult passages I initially separated the various elements then systematically put them back together again. Pitches were learned devoid of rhythm, and vice-versa. Looking at Examples 2 and 3, what I first did was to learn the rhythmically precise notated pitches by themselves. Then I learned the rhythmically freely played notes and worked to fit them in without losing or gaining time. Again, the metronome helped in these passages.

I also found that I had to work to gain better control of glissandi on the upper keyboard as they are more difficult there than on the lower keyboard. Using the outside mallet in either hand seemed to provide the easiest solution. This is especially true if the body is positioned well in front of the starting point of the glissando so that one can achieve a pulling motion of the mallet perpendicular to the bar.

In closing, I would like to thank Roger Reynolds for his diligent and thoughtful work in the preparation of this composition. Literally nothing had to be changed from his original drafts – and we were only able to meet for about an hour in New York City when the composition was approximately half completed. The positive and thoughtful comments that I received after the premiere in Washington lead me to hope that we can somehow persuade Mr. Reynolds to write more for the marimba.

Gordon Stout has been a leading marimba soloist in the US and Europe since the mid-1970s. Currently Mr. Stout is professor of percussion at Ithaca College in Ithaca, NY.

'Roger Reynolds' *Autumn Island* is published by C. F. Peters Corporation, 373 Park Avenue South, New York, NY 10016, and is available from the publisher.

A Remembrance of Paul Creston

Linda Maxey



Paul Creston, 1980

"Everyday of my life has been, and is, Thanksgiving Day," wrote Paul Creston, a composer with a tremendous enthusiasm for life and the joy of living it. He was a many-faceted individual with a wide variety of interests ranging from health food to mysticism. In an interview in the October 1981 issue of *Ovation* magazine, he stated, "I was greatly assisted in my studies by that force which Rameau called 'the invisible guide of the musician,' a force which guided me to the right word or author for the answer to the engrossing question of the day." He considered composition to be a spiritual practice and thought that everyone should compose for the development and joy of creativity. Creston believed that the purpose of his music was to express emotion, and he was inspired by his lifelong study of the works of Bach, from which he felt he continued to gain musical insights. Among his contemporaries he especially enjoyed the music of Walton, Barber, Persichetti, and Mennin. Percussionists will remember Creston as the first composer to write a concerto for the marimba. He also wrote concertos for instruments which he referred to as "neglected," such as the saxophone, trombone, harp, and accordion.

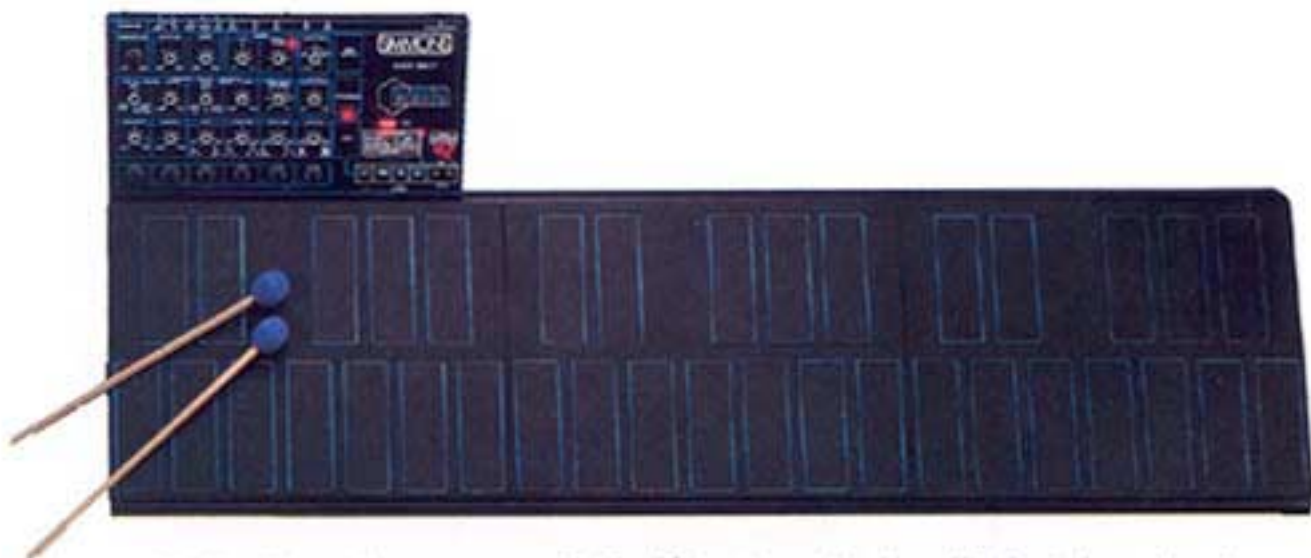
Paul Creston was a man with a twinkle in his eye and a smile in his heart. On the occasion of his 75th birthday in the fall of 1981, he

noted seven separate occasions between October 1-13 at which his birthday was celebrated with a cake. His assessment was as follows: "Result: Avoirdupos increased by five pounds. Consolation: For Paul Creston there will never be another seventy-fifth birthday!!" He was fond of telling a story concerning his three-year-old grandson's attendance at a festival of Creston music. Afterward the boy commented, "That was *good*, Grandpa!", after which Creston observed, "It was his very first concert and he was already a seasoned critic."

I had the good fortune to visit Paul Creston on several occasions over the past decade. I will remember him as a warm, vibrant person, affectionately devoted to his wife of fifty years, inspired by a creative force that overflowed in both his animated conversation and in his published works. Paul Creston believed that his music would be played in heaven. Surely this could only serve to make heaven a better place.

Linda Maxey is a professional concert marimba performer from Lawrence, Kansas.

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Pat Hanley

At the time this issue went to press, the Percussive Arts Society was informed of the sudden death of PASIC '87 Host, Pat Hanley. Pat suffered a fatal heart attack March 12, 1987. His dedication and hard work will truly be missed by all who knew him.

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Following the highly successful Percussive Arts Society International Convention in Washington, DC, plans are underway for PASIC '87, to be held in St. Louis from October 29 to November 1, 1987.

Exhibitors should be very happy with the Adam's Mark Hotel. The exhibit room will provide 16,000 square feet for displays and it is fully carpeted, thus making sound control easier. The exhibits will open for three full days - from mid-day on Thursday through noon on Sunday. Also of particular interest to exhibitors will be the easy access to the exhibit hall via the freight elevators in the hotel.

Last year's Pre-Session was for many the highlight of the 1986 convention. Plans call for a similar session to be held at PASIC '87 on Wednesday, October 28. This session will be organized by Jean Charles François and the *Percussive Notes* Research Edition Committee. Details will be forthcoming in future issues of *Percussive Notes*.

One of the most exciting projects being undertaken for the convention is the formation of a massed steel drum band. All organized bands are invited to participate in this event and should contact:

Robert Chappell
Music Department
Northern Illinois University
DeKalb, IL 60115

Additional activities in the works to make the 1987 convention an all-encompassing PAS event include the following: There will be sessions by the various PAS committees. Committee chairpersons should therefore contact Pat Hanley as soon as possible regarding possible presentations. So that percussion teachers may share non published materials with one another a special meeting room will be set aside in the hotel for that purpose. Those having materials to share please be in touch with:

Garwood Whaley
6003 Ridge Ford Drive
Burke, VA 22015

The Marching Forum will again be organized by Ward Durrett. Weather permitting, this event will be held on the Arch Overlook Stage, located one block from the hotel. For more information, contact:

Ward Durrett
3605 Central #302
Glenview, IL 60025

1987 is the year for the Mock All-State Auditions organized by the Contest/Auditions Committee. Further details may be obtained from:



George Frock
Department of Music
University of Texas
Austin, TX 78712

The St. Louis Symphony has recently occupied a pioneering role in the instigation of rights and responsibilities pertaining to symphonic auditions. Many of these points will be incorporated in the 1987 mock symphonic auditions and they should be very helpful to anyone contemplating a career in symphonic percussion. Please write for additional information regarding the auditions to:

Rich O'Donnell
58 Willowbrook
Creve Coeur, MO

As you can readily see, the organization of the 1987 PASIC is proceeding rapidly. Still, if you have any questions regarding the convention feel, free to contact Pat Hanley at: 937 A Brookside
Webster Groves, MO 63119

Call for Papers - PASIC '87

PAS research paper presentations will be given during the 1987 PASIC meeting in St. Louis. This is an official call for papers. Topics may cover any area of research in percussion (history, nomenclature, performers, styles, education, etc.). Papers will be limited to 15 minutes reading time.

If interested in giving a paper, send twelve copies of a one-page abstract on the topic of the paper to:

Dr. Robert Schietroma
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North Texas State University
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The deadline for receipt of abstracts is July 1. Presenters will be notified by September 1, 1987.

A Visual Approach to Keyboard Fundamentals

James A. Strain

‘. And for next week, know all your major scales.’ This task, more than any other, throws aspiring young percussionists into fits of anxiety, sleepless nights, and dread for the coming week. How in the world, most students ask, do you learn all those notes? How do you say ‘whole, whole, half, whole, whole, whole, half,’ any quicker than J = 132? How long does it take you to learn the pattern descending? And finally, what could be more confusing than trying to remember the order of the sharps and flats and the resulting key signatures?

You say that’s how you learned them? Me, too! I remember the anxiety attacks, sleepless nights, and more than anything, ‘Let’s begin with B major.’ But, that’s not how I play them now! I seldom think of key signatures when playing scales, and never of whole and half steps. How do I do it, you say! Visually – just as most people do after they have learned them. I have found that most students are able to learn scales visually much quicker than through the aforementioned theoretical processes. Because of this fact, visual charts of the major scales are a valuable teaching device. Once scales have been explained and presented in an organized manner, students are able to grasp their definition – that scales are an ordered group of notes, not just one note after another. Students are able to learn the complete scale as one idea, rather than a series of smaller ideas (12 items instead of 96 items). This enables them to make connections between all of the scales, recognizing closely related and enharmonic keys. These charts, combined with printed notes and key signatures, aid students in recognizing patterns as they appear in printed music, quickly enabling them to realize which bars to strike on the instrument.

Below is a detailed description of each major scale according to the arrangement of bars on the keyboard. These descriptions should be explained as the students see the visual representation in front of them.

C Major - This is the one everyone knows. It is known because the bars are

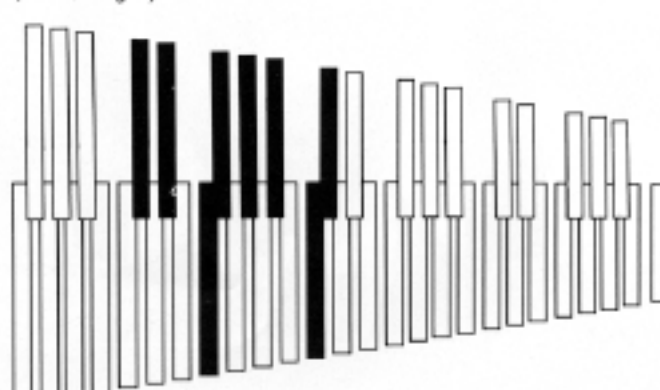
Figure 1 (C Major)



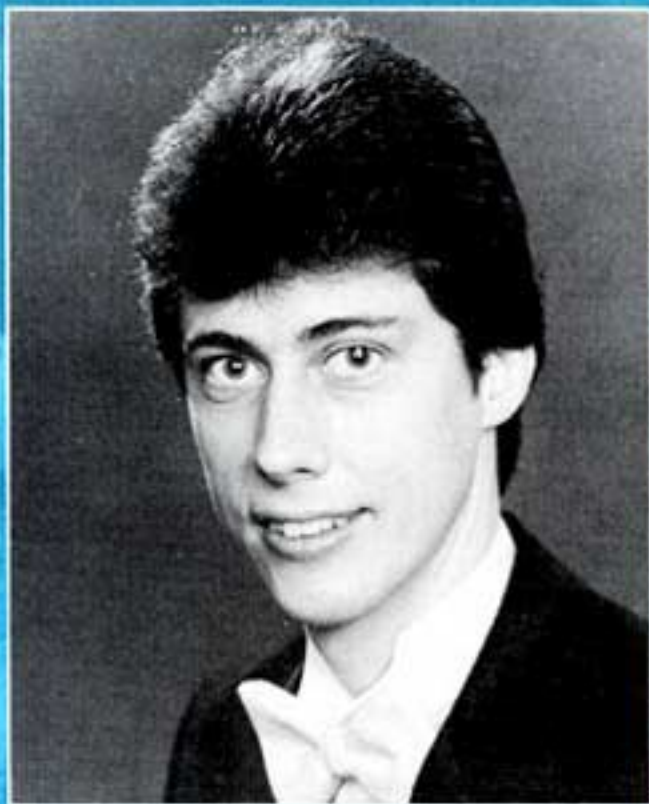
Figure 2 (D Major)



Figure 3 (D#/C# Major)



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visually arranged in such a way that there is little doubt about which ones to strike. Play all of the naturals.

D Major – This scale is arranged primarily on the natural bars, with the 3rd and 7th scale degrees on the accidental bars. Two naturals, one accidental, three naturals, one accidental, one natural.

D^b/C[♯] Major – Think of this scale as D^b Major. It is a visual transposition down one half-step from D Major. This reverses the arrangement of naturals and accidentals. This scale is primarily arranged on the accidental bars, with the 3rd and 7th scale degrees on the natural bars. Two accidentals, one natural, three accidentals, one natural, one accidental.

E Major – This scale lies half on the naturals and half on the accidentals. Begin with one natural, then two accidentals, two naturals, two accidentals, and one natural.

E^b/D[♯] Major – Think of this scale as E^b. Just as D^b relates to D, E^b relates to E. It is a visual transposition down one-half step. The visual pattern of bars becomes one accidental, two naturals, two accidentals, two naturals, and one accidental.

A Major – This is a primarily a natural bar scale with the 3rd, 6th, and 7th scale degrees on accidentals. The visual pattern is two naturals, one accidental, two naturals, two accidentals, and one natural.

A^b/G[♯] Major – Think of this scale as A^b. Once again, it visually transposes down one-half step from A major, keeping the same pattern only reversing the naturals and accidentals. Begin with two accidentals, one natural, two accidentals, two naturals, and one accidental.

B Major – This scale lies primarily on the accidental bars in spite of the fact that it begins on a natural one. Play one natural, two accidentals, one natural, three accidentals, and one natural.

B^b/A[♯] Major – Think of this scale as B^b and primarily lying on the natural bars. Once again, this is a visual transposition down one-half step from B major. The resulting pattern being one accidental, two naturals, one accidentals, three naturals, and one accidental.

Figure 4 (E Major)

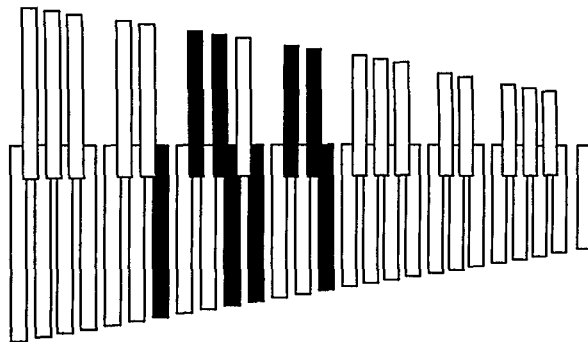


Figure 5 (E^b/D[♯] Major)

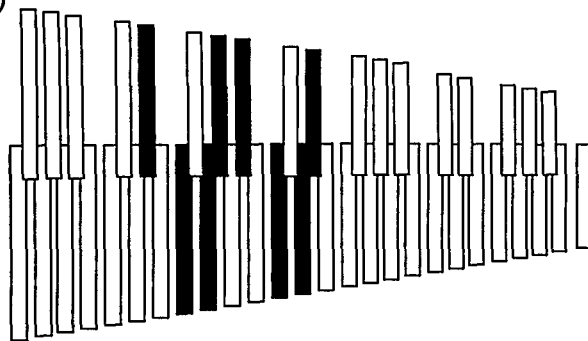


Figure 6 (A Major)

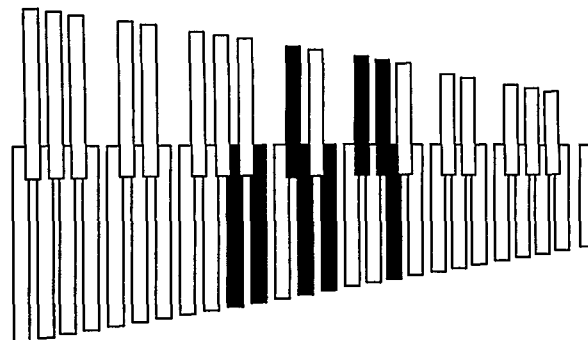


Figure 7 (A^b/G[♯] Major)

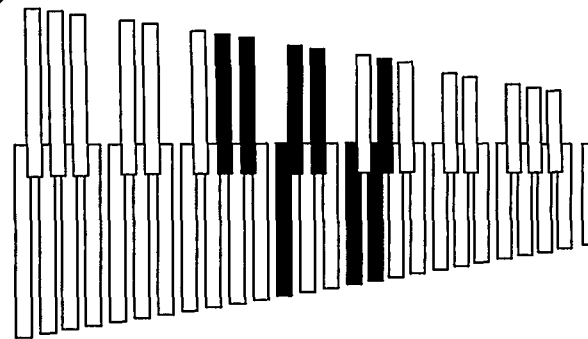
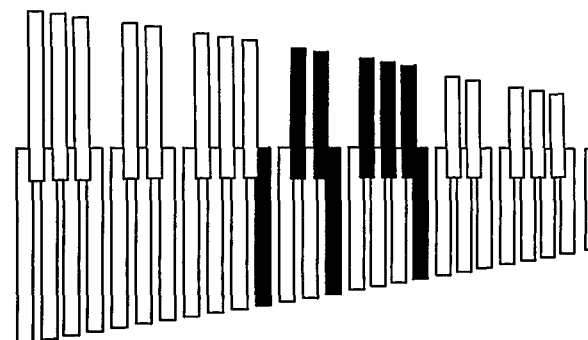


Figure 8 (B Major)



F Major – This scale is one of two scales lying primarily on the naturals with only one accidental. In this case the 4th scale degree. The pattern becomes three naturals, one accidental, and four naturals.

G Major – This scale is the other of two scales lying primarily on the naturals with only one accidental. In this case the 7th scale degree. The pattern becomes six naturals, one accidental, and one natural.

F \sharp /G \flat Major – This scale is primarily on the accidental bars with the 4th and 7th scale degrees on the natural bars. You might try thinking of the bottom half of the scale as a transposition up one half-step of the F major pattern and the top half of the scale as a transposition of the G major scale down one half-step. Another helpful hint is that the natural bars are the ones closest to the group of three accidentals. This prevents playing C instead of B or E instead of E \sharp . The pattern contains three accidentals, one natural, two accidentals, one natural, and one accidental.

This method of teaching scales is intended to aid students in progressing quickly to the point of being able to *play* the scales (which is the whole idea, anyway). Once learned, students can easily tell where the whole and half steps lie or what the key signature is. As the concept that a scale is a *group* of notes becomes ingrained, students are easily able to grasp the many scalar patterns used in tonal music (i.e., scales in thirds) and to sight-read by recognizing ordered arrangements of notes on a page and quickly translating them into which bars to strike. This approach has been a valuable supplement in my teaching and I hope that it will be an aid in yours.

Gary Curry

editor

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Figure 9 (B \flat /A \sharp Major)

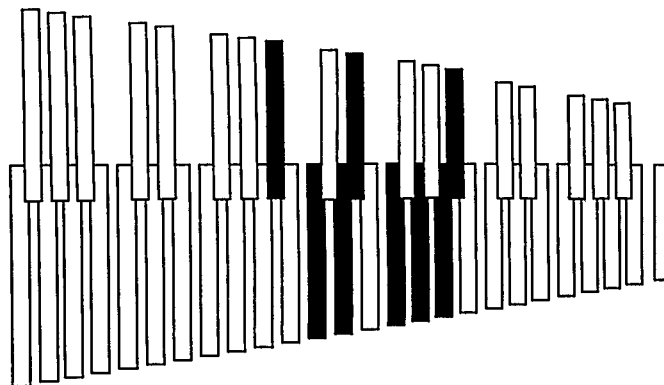


Figure 10 (F Major)

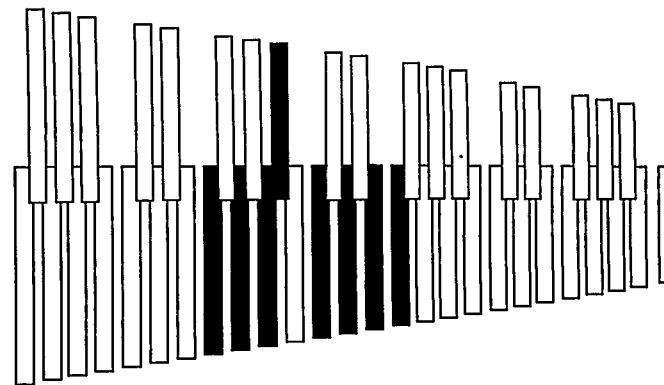


Figure 11 (G Major)

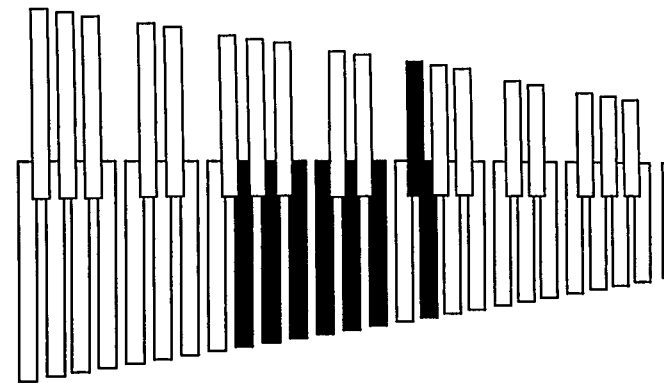
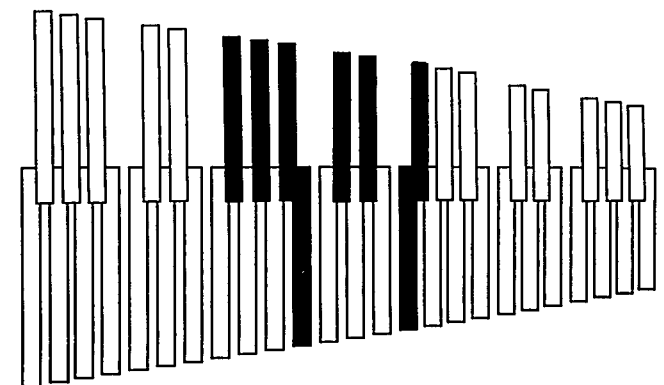


Figure 12 (F \sharp /G \flat Major)



Percussion on the March A Different Approach to Warming Up

David Satterfield

There are many approaches to the activity of warming up or preparing for a rehearsal or performance. One aspect I feel cannot be stressed enough is expanding the warm-ups to focus and strengthen the concentration and mental discipline of the individual musician. I directly attribute a large number of technical flaws to a breakdown in concentration. Many times at mid or late season, the warm-ups particularly become sloppy or perhaps are approached with a casual attitude because of excessive familiarity with the patterns. When this happens warming up does not achieve the desired goal of preparing musicians both physically and mentally. I have found the following exercise will help solve this problem by developing each student's concentration.

The beginning exercise introduces the moving accent pattern. This exercise works best when not notated but when explained in a rote manner. It is as follows:

This is an eight measure one hand exercise in 4/4 meter. In each measure you will play eight eighth notes with the following combination of stroke types. Measure one – accent stroke on the first eighth with seven taps following; measure two – tap stroke on the first eighth, accent on the second eighth with six taps following; measure three – accent only on

the third eighth; measure four – accent only on one eighth; measure five – accent on the fifth eighth; measure six – accent on sixth eighth; measure seven – accent on the eighth; measure eight – accent on eighth. At this time you will switch hands and begin again (see Example 1).

This exercise as a one hand will build the style and endurance in the same manner as other one hands. By using this sequence as a base you can then vary it in the following ways to build concentration and mental discipline. Again, all of these variations should be taught by rote to fully use the player's concentration abilities.

1. Play only accents while leaving a space for the taps. This will give students a chance to work on isolated or cold attacks (see Example 2).
2. Play only taps. This variation will give students a chance to work on evenness at taps within each hand while observing short rest durations (see Example 3).
3. Change meter. You may change the meter to 3/4 thus having a six measure exercise with six eighths in each measure or 5/4 thus having a ten measure with ten in each. Other possibilities include 7/8, 5/8, etc. (see Example 4).

4. Delete notes. For example, leave out the tap directly following the accent, leave out the tap directly before the accent, or leave out two taps directly after the accent. This variation is much more difficult but will help to work on cold attacks starting with both taps and accents while observing moving accent patterns (see Example 5).

5. Splitting the exercise by variations. Have snare drums and tenors play the basic exercise in 4/4 while having the bass drums and cymbals play variation 1. Have snare drums play variation 2, tenors play basic exercise, and bass drums and cymbals play variation 1, etc. Do this also in other meters. With this variation the musical concepts may now be approached with regard to ensemble playing and execution.

This exercise and the variations of it are only the beginning of what may be done. Additions or changes to the patterns should be made to best suit individual students. The basic exercise is simple, but by varying it daily one can keep students building the mental discipline needed while also working on endurance, style, and technique. As teachers, we need to challenge students musically and keep them actively involved with the mental demands of warming up.

Example 1

The musical notation for Example 1 is as follows:

Staff 1: 4/4 time signature. Measure 1: Accent on the first eighth note, followed by seven eighth notes. Measure 2: Tap on the first eighth note, accent on the second eighth note, followed by six eighth notes. Measure 3: Accent on the third eighth note, followed by seven eighth notes. Measure 4: Accent on the first eighth note, followed by seven eighth notes.

Staff 2: Measure 1: Tap on the first eighth note, accent on the second eighth note, followed by six eighth notes. Measure 2: Tap on the first eighth note, accent on the second eighth note, followed by six eighth notes. Measure 3: Tap on the first eighth note, accent on the second eighth note, followed by six eighth notes. Measure 4: Tap on the first eighth note, accent on the second eighth note, followed by six eighth notes. The piece ends with a double bar line and repeat dots.

Example 2

4/4 \hat{y} $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | \hat{y} $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ \hat{y} $\hat{\quad}$ $\hat{\quad}$ |
 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ \hat{y} $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ \hat{y} :||

Example 3

4/4 y $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ | $\underline{\quad}$ y $\underline{\quad}$ $\underline{\quad}$ | $\underline{\quad}$ $\underline{\quad}$ y $\underline{\quad}$ | $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ y |
 $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ y | $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ | $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ y | $\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ y :||

Example 4

3/4 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | etc.
 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | etc.
5/4 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | etc.
 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | etc.

Example 5

4/4 \hat{y} $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ \hat{y} $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ \hat{y} | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ \hat{y} |
 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$:||
4/4 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | \hat{y} $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ \hat{y} $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ \hat{y} | etc.
 $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$:||
4/4 \hat{y} $\hat{\quad}$ $\hat{\quad}$ | $\hat{\quad}$ \hat{y} $\hat{\quad}$ | $\hat{\quad}$ $\hat{\quad}$ \hat{y} | $\hat{\quad}$ $\hat{\quad}$ $\hat{\quad}$ \hat{y} | etc.
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The Time Game

Larry Snider

It is readily accepted that percussion execution is one of the primary goals for the vitality and musicality of marching percussion lines. Poor execution, which detracts from this musicality and vitality, is many times due to the metronomic clock within each performer. In many cases, each member of the batterie has the technical facility to perform a multitude of rhythmic figures. Where most sections fail, however, is to work and perform as a unit with a section or batterie metronome. Given flawless technical ability as individuals, a percussion section will never function as a unit until this "unitary clock" becomes one with the entire ensemble.

With the multitude of fine warm-up exercises that many college, high school, and corps percussion sections use today to develop unity and technique there needs to be implemented a warm-up that will develop unitary time as well as clearly help individual section members who might have sectional time problems.

Given the premise that each member of the batterie must have a mental pulse of the subdivided quarter notes (eighth notes), the following warm-up is written as displaced eighth notes. While technically simple, the silence between notes checks the mental

pulse of the individual performer. Thus, a very difficult timing exercise is implemented into the section warm-up activities (see Example 1).

In this exercise it is important that each performer concentrate on the eighth note pulse, note the quarter, as one might do in a marching musical performance. Concentration is necessary at a very high level for perfect execution. As is obvious, the silence between the notes is the most critical. The best method for working in this exercise should be:

- 1) First, marking time as a unit or with constant eighth note stick clicks. Aural sense will simply help each player hear a stable base for more complicated performances later.
- 2) Next, play without marking time or stick clicks. This insures each performer's concentrated effort to the eighth note pulse.
- 3) Vary the tempo each time the exercise is started - from ♩ = 96 to ♩ = 152. (Slower tempos are more difficult because of the space between notes.)
- 4) Vary the dynamics: First time-f; Second time-p; Third time-mf; Fourth time-ff; Fifth time-

f | p | mf | ff |
 f | p | mf | p < ff :||
 ff > p

In many individual cases, musicians seem to rush loud tempos and drag softer tempos. By varying dynamics, time metronomic control is developed.

True metronomic time development through this exercise and by all instruments in unison in the marching section will instill a metronomic awareness that will definitely help insure steady time with: 1) the batterie as a whole, 2) the wind section, 3) syncopated rhythm within the music, and 4) complex technical passages.

Larry Snider is the director of percussion studies and associate professor of music at the University of Akron, where he is in charge of the percussion ensemble. He has been the principal percussionist of the Akron Symphony for the past nine years. He is the author of *Marching Total Percussion, Books I, II, and III* and *Developing the Corps Style Percussion Section*, available from *Barnhouse Music Publishers*.

Example 1

Contemporary Tuning for Tonal Bass Drums

Matt Savage

The heartbeat of any marching percussion ensemble is the bass drum section. This group is unique in that each drum is basically a solo instrument and is a dominant voice in the overall band or corps sound. Because it is such an important voice, the tuning of each drum is essential. There are three major points to consider when obtaining a good bass drum sound, these being 1) the type of head used, 2) the muffling device, and 3) pitch and intervals from one drum to the next.

Choosing the Head

For a contemporary bass drum sound, I recommend a smooth white head. These heads produce a clear pitch and, when muffled correctly, offer full resonance with clean articulations in fast passages. In addition, a white head will visually add presence to the percussion section.

Muffling

One common way of muffling is to fasten a rectangular patch of heavy cloth or mole skin to the outside of the head with duct tape or colored plastic tape. The size of the patch and its placement on the head are determined by the size of the drum. For instance a 22 inch bass drum should use a patch approximately 4 x 5 inches, placed two inches from the hoop on the lower half of the head (Fig. 1).

As the drum size increases, the size of the patch should increase by approximately one-half inch and be placed approximately one-quarter inch further from the hoop. The thickness or number of layers in each patch should also increase as the drums become larger.

Another form of muffling uses strips of foam padding adhered to the head close to the hoop of the drum. *Dead Ringers* and *Egg Drops* are products specifically designed for

this use but, if on a tight budget, weather stripping or air conditioning insulation can be easily substituted. The material should be placed approximately one inch away from the hoop at all points around the diameter of the head. If the drum continues to have excessive ringing, place another strip directly next to the existing strip. It may not be necessary to place a complete circle of stripping around the entire head but, rather, three-quarters around or a strip on each side (Fig. 2).

Tuning

The first consideration should be the pitch relationship between the lowest tenor (quad or tri) and the highest bass drum. There should be a clear separation of pitch, with the highest bass drum being at least a major second *lower* than the lowest tenor drum so that there is no overlapping of voices between tenors and basses.

The actual tuning of the drum should be done in the same manner as a snare drum, tightening each tension rod one at a time in small increments moving to the opposite tension rod at the opposite side of the drum (Fig. 3).

Listen to the pitch in front of each tension rod, checking that it is the same at all points. Do this by tapping lightly with a mallet. It is imperative that the head be tightened evenly around the drum. If this is not done, the head will produce a "twangy" sound with many overtones. In this situation take the head off and start again. A well tuned bass drum may not sound overly pleasing to the ear when listened to up close or by itself. It produces a very dry, almost choked sound. To get an accurate opinion, step back ten or fifteen yards and listen in context with other bass drums.

The actual intervals that I have found to produce positive results are minor thirds. The following list of drum sizes and their

Figure 1

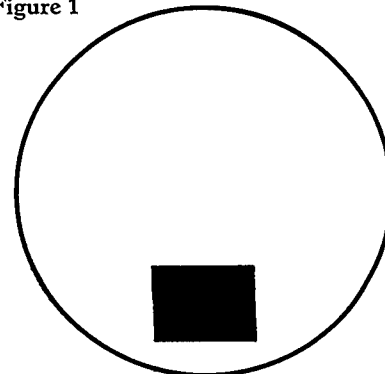
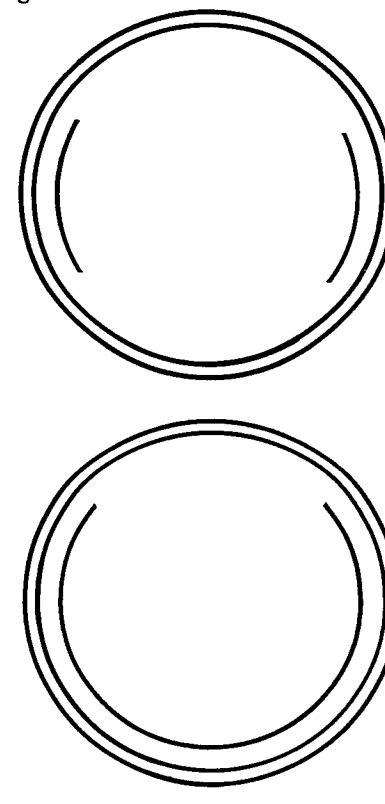
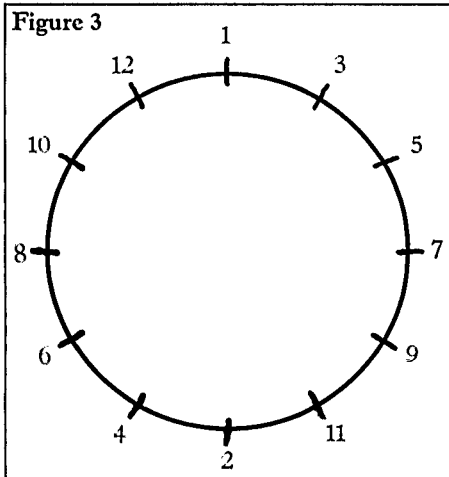


Figure 2





itches is a common tuning scheme;

- 20" - B \flat
- 22" - G
- 24" - E
- 26" - C \sharp
- 28" - A \sharp
- 30" - G \sharp
- 32" - E

The 32" drum may be tuned lower for more of a bottom sound. Loosen the heads as much as possible without getting a "flapping" sound or denting the head when struck.

Other Tips

- Use hard felt bass drum mallets for general playing.
- For soft, legato passages, use soft "puffy" mallets.
- All mallets should graduate in size from small to large in correspondence to the drum size.
- Bass drums should be faced with the head toward the audience when marching or at a halt to obtain the fullest tone production and definition.

Matt Savage is director of percussion for the Velvet Knights Drum and Bugle Corps and at present also a junior high school band director in San Marino, California. He is a new member of the Percussive Arts Society International Drum Rudiment Committee. Savage received a B. M. E. degree from the Crane School of Music of Potsdam State University in New York and a M. M. degree in percussion from the University of Southern California.

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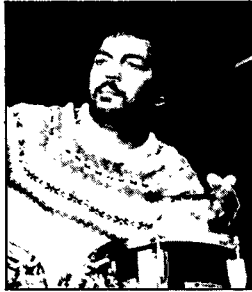
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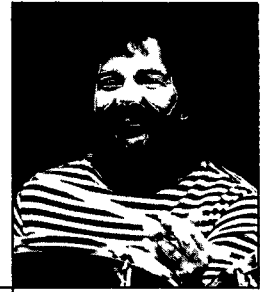
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David Weckl



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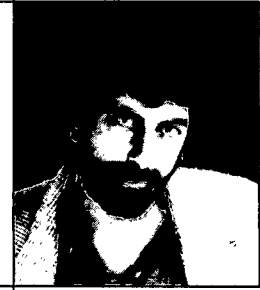
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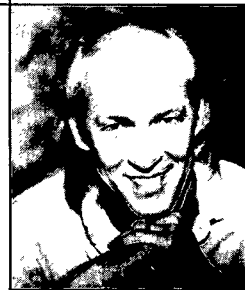
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Percussion Equipment, Inventory, and Security

William Jastrow and Frederick Fairchild

A detailed and up-to-date record of school owned instruments and related equipment is a characteristic trademark of any successful music program. Most inventory reports include a listing of the type of instrument, manufacturer, model number, serial number, date of purchase, purchase cost, a brief description of related equipment and general playing condition, and a record of where the instrument is stored or to which student the instrument has been issued. Lack of such a list can easily result in lost, stolen, or damaged instruments and misdirected use of repair and capital outlay funds.

Compiling an accurate inventory of string, woodwind, and brass instruments is a relatively simple procedure. Most instruments have an easily identifiable model/serial number engraved into the body of the instrument. Generally string, woodwind, and brass instruments are purchased with a case which contains storage compartments for related equipment such as mouthpieces, bows, neck straps, etc. In most cases these instruments are stored in securable lockers or cabinets and are issued to a single player for a relatively long period.

Compiling an accurate and up-to-date record of percussion equipment, however, can be much more difficult. In most school situations percussion equipment is subject to a greater degree of "tapping, tampering and taking." Consequently, percussion equipment has a tendency to break or "disappear." Unfortunately, this is true so much so that in some schools mallets and certain instruments such as triangles, finger cymbals, maracas, etc. are considered to be expendable items.

Many percussion instruments have no manufacturer model or serial number making identification and record keeping difficult. Most percussion instruments are purchased without a case, and few cases have adequate space for all related equipment. Storage of percussion equipment, especially large instruments, is always a problem. Add to this the possibility that school owned percussion equipment is shared by as many as 20-25 players in two to three different performing groups which rehearse at various times of the day and use a varying amount of equipment, depending on the demands of the music being rehearsed. The result: a

nightmare of lost and broken instruments, and wasted money.

This common situation presents the school music director with many more headaches when it comes to purchasing, inventorying, and securing percussion equipment than the related procedure of issuing a bass clarinet stored in a locker to an individual player. The purpose of this article is to provide suggestions in three areas. First, to list percussion equipment that should be included in the inventory of an elementary, junior high, or senior high school band or orchestra. Second, to give methods for organizing and cataloging percussion instruments and related equipment into an accurate and usable inventory record. Third, to offer security measures that can be taken to help reduce "tapping, tampering, and taking."

Equipment

Instrumental directors are constantly evaluating their instrument inventories in light of plans toward the replacement of old equipment and the purchase of new instruments. Due to the large number of instruments found in any complete percussion inventory, an organized and thoughtful plan toward the purchase and replacement of percussion equipment is crucial to the effective use of capital outlay funds and the successful meeting of the musical needs of an ensemble.

The following is a list of recommended percussion equipment for school bands and orchestras. The list is divided by levels — elementary, junior high, and senior high — based on the average age and size of the percussionists involved, and the general equipment demands of the music performed. The equipment listed should meet the majority of musical demands, whether concert, ensemble, marching or jazz, placed on those sections. This list, however, is meant only to serve as a guideline. Certainly directors should program music and plan instrument purchases based on the abilities of their ensembles, the status of the current percussion inventory, and the amount of funds available at a given time.

Recommended Percussion Inventory¹

Elementary School Band/Orchestra

Snare drum(s) (5 x 14) metal shell

Snare drum stand(s) heavy duty/adjustable to a variety of heights and drum diameters
 Bass drum (14 x 28)
 Bass drum stand cradle or folding style
 Orchestra bells steel bars/2½ octaves
 Bell stand restaurant tray stand
 Crash cymbals 16" medium weight/leather straps
 Suspended Cymbal 17" medium/medium thin weight
 Suspended cymbal stand heavy duty/adjustable heights and playing angles
 Triangle & clip 6" steel with spring clip holder
 Woodblock medium size
 Tambourine 10" single row with head/wooden frame
 Trap table(s) & stand(s) plywood board covered with carpeting/restaurant tray stand

Junior High School Band/Orchestra

Snare drum(s) (5 x 14) metal shell
 Snare drum stand(s) heavy duty/adjustable to a variety of heights and drum diameters
 Bass drum (16" x 36")
 Bass drum stand tilting style
 Orchestra bells steel bars/2½ octaves
 Bell stand restaurant tray stand
 Xylophone synthetic bars/3 – 3½ octaves
 2 Timpani 29' & 26" (28' & 25")/pedal tuning-spring tension/copper or fiberglass, no "T" handles
 Timpani 23"/pedal tuning-spring tension/copper or fiberglass, no "T" handles
 Crash cymbals 17" – 18" medium weight/leather straps
 Suspended cymbal 17" medium/medium thin weight
 Suspended cymbal stand heavy duty/adjustable heights and playing angles
 Triangle & clip 8" steel with spring clip holder

Woodblock	medium
Tambourine	10" single row with head/wooden frame
Maracas	
Claves	
Cowbell	Latin style/5" minimum length
Guiro	small
Sleighbells	25 bells mounted on a handle
Trap table(s) & stand(s)	plywood board covered with carpeting/restaurant tray stand
Chimes	1¼ diameter brass tubes

Senior High School Band/Orchestra

2 Snare drums	(5 x 14) metal shell/wire snares (6½ x 14) metal shell/wire or wire-gut snare combination
2 Snare drum stands	heavy duty/adjustable to a variety of heights and drum diameters
Bass drum	(16" x 36") - (18" x 40")
Bass drum stand	tilting style/free suspension
Orchestra bells	steel bars/2½ octaves
Bell stand	restaurant tray stand
Xylophone	synthetic bars/3½ octaves
Chimes	1½" diameter brass tubes
4 Timpani	32" 29" 26" 23" (30" 28" 25" 23") pedal tuning-spring tension/copper, no "T" handles
Crash cymbals (2 pairs)	20" medium/medium-heavy & 18" medium/heavy/leather straps
Suspended cymbals(s)	18" medium-thin & 16" thin
Suspended cymbal stand(s)	heavy duty/adjustable heights and playing angles
Tam Tam (gong) & stand	28" - 30" diameter/pipe metal stand
Triangle(s) & clips(s)	8" steel (additional sizes recommended for timbre variation)/spring clip holder
Woodblock(s)	2 blocks recommended for timbre variation
Tambourine(s)	10" double row with head/wooden frame (tambourines with different types of jingles recommended for timbre variation)
Maracas (2 pairs)	small and large sizes
Claves	
Cowbell	Latin style/5" minimum length
Guiro	large

Castanets	2 single pairs mounted on handles
Castanet machine	
Sleighbells	25 bells mounted on a handle
Temple blocks	5 graduated blocks in straight line arrangement
4 Concert Tom-toms & stands	(9" x 13") (10" x 14") (12" x 15") & (14" x 16")/stands adjustable to a variety of heights and drum diameters
Bongos & stand	tunable heads/stand adjustable to a variety of playing heights
Timbales & stand	tunable heads/stand adjustable to a variety of playing heights
Tenor drum & stand	(12" x 15") wood shell/two heads
Trap table(s) & stand(s)	plywood board covered with carpeting/restaurant tray stand
Vibraphone	wide bars/3 octaves/adjustable motor speeds
Marimba	synthetic or rosewood bars/4 - 4½ octaves

Speciality Concert Instruments

- Ratchet
- Slapstick/whip
- Finger cymbals
- Anvil
- Brake drums
- Flexatone
- Vibraslap
- Windshimes
- Cuica
- Roto toms
- Bell tree
- Cabaza
- Sand Blocks
- Slide Whistle

Junior/Senior High School Jazz Band

Drumset	Snare Drum (5" x 14") Bass Drum (14" x 24") /spurs/pedal Tom tom (9" x 13")/bass drum shell mount Floor tom tom (16" x 16") Ride cymbal (20"/22") medium weight with adjustable stand Splash cymbal (18") medium thin weight with adjustable stand Pair of Hi-hat cymbals (14") medium/medium thin weight with direct pull stand Throne
Conga Drum & stand	11¾/barrel shape/ring stand tunable head
Vibraphone	wide bars/3 octaves/adjustable motor speeds

Specialty Jazz Instruments

- Headless tambourine
- Triangle
- Bongos
- Cabaza
- Vibraslap
- Metal shaker
- Cowbell
- Agogo Bells
- Maracas
- Timbales

Senior High School Marching Band

- + Parade/field drum(s) (12" x 15") multi-angle carrying bar leg rest/gut snares/slings or carriers
 - + Timp-Tom trio(s) 12" 14" & 16"/carrier
 - + Bass drum(s) (14" x 28")/carrier
- Varying size drums should be used if "tonal" effects are desired (14" x 24") (14" x 26") (16" x 30")
- + Cymbals 18" heavy weight/leather straps
- Varying size pairs of cymbals should be used if "tonal" effects are desired (14" 16" 20")
- + Marching bells steel bars/2½ octaves/horizontal carrier
- + The number of instruments dependent on the average size of the marching percussion section.

Sticks, Mallets & Beaters

For recommendations on stick and mallet inventories, see William Jastrow, "Sticks, Mallets and Beaters: Which for What?" *Percussive Notes*, vol. 24, no. 2 (January 1986), pp. 70-73.

Covers and Cases

- + Timpani covers heavy duty/vinyl/full drop
- + Keyboard covers heavy duty/fleeced lined vinyl/tailored to fit each keyboard
- + + Marching drum cases heavy duty/fiber with handles and security strap
- + + Concert snare drum case heavy duty/fiber with handles and security strap
- + + Cymbal case Dura-hyde zipper "pouch" case or heavy duty/ fiber with handles and security strap
- + + Trap case heavy duty/fiber with handles, security straps and wheels
- + + Daily storage
- + + Travel (Cases should be provided for all equipment when traveling.)

¹Fred Fairchild, "Percussion Instrument Recommendations for the School," *Instrumentalist*, October 1977, pp. 85-89; November, pp. 67-70.

Inventory Procedures

Since manufacturer serial numbers are an inconsistent method of accurately identifying percussion equipment, a system of inventory numbers should be developed. In general, inventory numbers should be engraved into most drums, keyboard frames, and stands. For small or delicate items, such as triangles, cymbals, guiros, etc., some form of permanent label or paint identification should be used. Obviously, care should always be taken so that the placement of any kind of identification label does not constrict or distort the tone quality of the instrument.

Once all percussion instruments have been labeled, an accurate and concise inventory record should be compiled. This record should list each instrument, its manufacturer, inventory number, serial number if available, and a brief description of size, model, color, etc. The following categories are recommended as an organizational tool to both the completion of the original record and the periodic inventorying of equipment.

Copies of the percussion inventory should be on file in the director's office. Directors and/or section leaders should routinely inventory equipment to guard against loss and to check for maintenance needs. Minimum inventory checks are recommended at the following times: 1) just prior to the beginning of school, 2) post marching/pre-concert season, 3) after all concerts, festivals, tours, etc., and 4) just prior to summer vacation/summer band.

A prime time for losing percussion equipment is while traveling to various parades, festivals, or contests. Whenever traveling, prepare a modified inventory of only the equipment needed, including mallets and cases. Distribute copies of the "travel list" to all members of the section and, if possible, assign each member of the section various equipment responsibilities. Additional marking of equipment and mallets with colored tape can help with the quick identification of equipment.

Suggested Inventory Categories

I. Marching Instruments: field drums, tenor drums, tri/quad-toms, bass drums, bell lyres, carriers/slugs, etc.

II. Keyboard Instruments: orchestra bells, xylophone, chimes, piano, celeste, etc.

III. Membrane Instruments: snare drums, bass drums, tom toms, timpani, bongos, drumset drums, etc.

IV. Cymbals, Gongs, & Tam Tams: crash cymbals, suspended cymbals, finger cymbals, crotales, etc.

V. Accessories: triangles, tambourines, temple blocks, claves, cowbells, ratchets, sleighbells, anvils, whistles, milk bottles, flower pots, etc.

VI. Stands, Holders & Tables: drum stands, cymbal stands, gong stands, tray stands, cowbell holders, bass drum pedals, trap tables, etc.

VII. Mallets: bass drum mallets, gong mallets, timpani mallets, brushes, triangle beaters, chime hammers, etc.

VIII. Cases: drum cases, trap cases, keyboard covers, timpani trunks, etc.

IX. Repair Equipment: drum heads, snares, tuning keys, keyboard rope, cymbal straps, etc.

Security

In most cases, rehearsal room storage facilities necessitate that large percussion equipment, such as timpani, bass drums, and keyboard equipment, be stored "out on the risers." In such instances heavy-duty fabric covers should be obtained for all instruments in order to protect heads and bars from dirt and tampering. Directors should assign individual percussionists the daily responsibility of uncovering and preparing instrument(s) for rehearsal if needed, and checking that instrument(s) are covered at the conclusion of the rehearsal. In this way no one student will get the burden of unpacking and packing all the equipment, and any equipment neglectfully uncovered can be traced to a specific individual. Non-percussionists should be strictly prohibited from handling percussion equipment.

Ideally, large, securable storage lockers or a storage room with direct access to the rehearsal area should be available for the exclusive storage of all percussion equipment when not in use. Ample shelving, preferably padded, should be provided for snare drums, tom toms, stands, etc. Fabric covers are still highly recommended for timpani and keyboard instruments. Some sort of securable storage cabinet is necessary for cymbals, mallets, and smaller accessory instruments.

In most school situations, security and care of percussion equipment can be improved by storing all accessory instruments and mallets in a cabinet or filing drawer in the director's office after every rehearsal. This is especially true for delicate or special effect instruments such as finger cymbals, slide whistles, wind chimes, ratchets, guiros, temple blocks, etc., which are easily broken, lost or stolen. (Due to the cost and fragile nature of vibraphones and marimbas, it is recommended that these instruments also be kept in the director's office or secured in a specified practice room.) Section leaders should be assigned the responsibility of seeing that all accessory instruments are obtained for each rehearsal, and are secured after use. Instruments and mallets "left out" only encourage "tapping, tampering, and taking."

William Jastrow is chairman of the music department and director of instrumental music at Glenbard South High School, Glen Ellyn, Illinois. Frederick Fairchild is on the faculty of the University of Illinois and is historian of the Percussive Arts Society.



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Focus on Education

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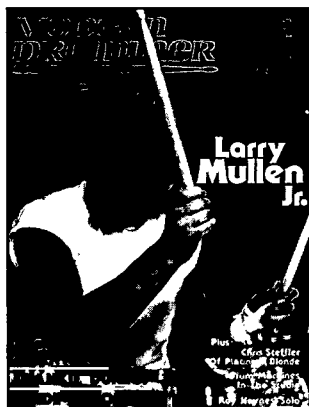
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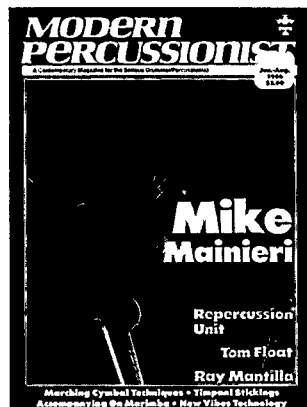
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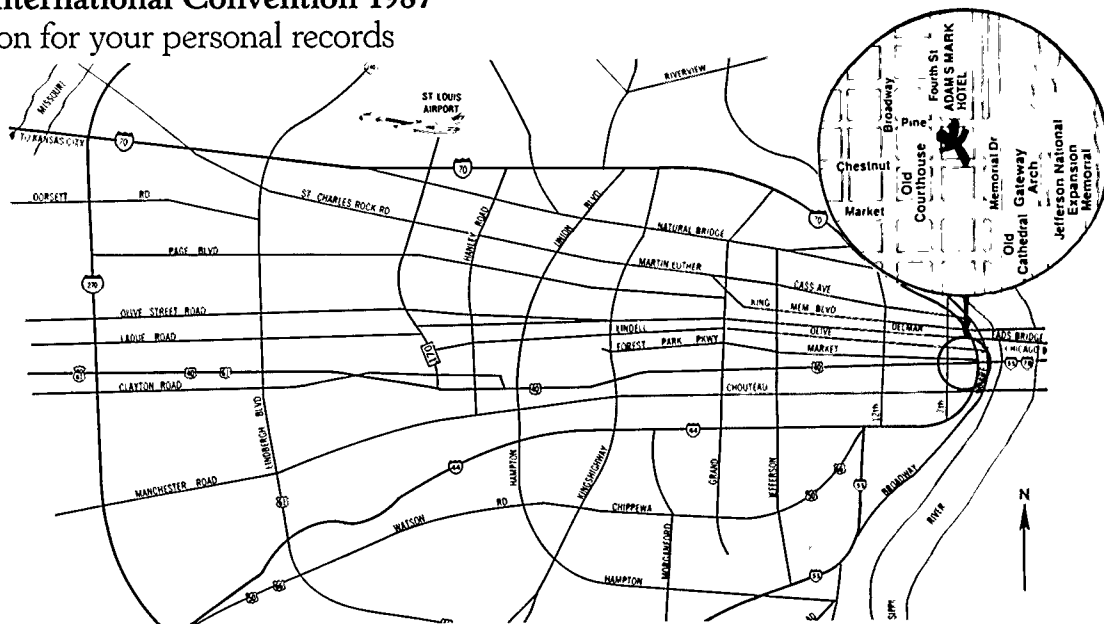
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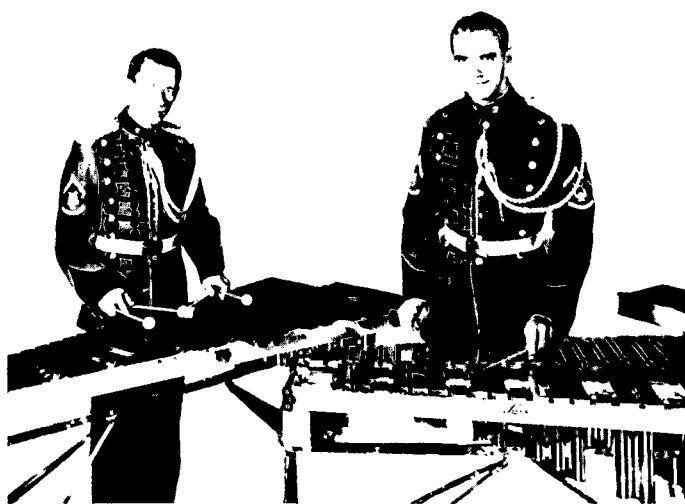
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Charlie Owen – The Marine Band Years

John R. Beck



Oliver Zinsmeister (on left) and Charles Owen in 1936



Charlotte (Mrs. Charles) Owen (c. 1944)

This interview took place October 12, 1983, at the Marine Barracks, Washington, DC. Present were Charlie Owen, his wife Charlotte, Ollie Zinsmeister, and assistant director Capt. Timothy Foley. The interviewer was Marine Band chief librarian, Msgt. Frank Byrne.

In 1943 Captain William P. Santelmann, conductor of the Marine Band, sent "Principal Musicians" Charles Owen, Edward Masters, and Andrew Bodnar to Camp Lejeune in North Carolina for a short tour of duty to help organize the official band for the Women's Marine Corps. Although the band only had an existence of barely twenty-five months, it was during this time that Charlotte Plummer, the conductor of the band, met Charlie. They were married in Washington, DC, in 1945. Ollie Zinsmeister was a percussionist with the Marine Band and served for twenty years with Charlie until he left for the Philadelphia Orchestra. They were the best of friends during this time and were inseparable. The following are selected excerpts from that interview, which was edited by John R. Beck.

Frank Byrne: When did you join the Marine Band?

Charles Owen: September, 1934.

FB: Where were you before then?

CO: I was playing with dance bands in Michigan, and I got a letter from a horn player who was in the band, Richard Schuman. We had played together in high school band at the Ohio State Fair about five years before. He wrote that there was an opening for a percussionist who could play xylophone solos. He remembered that I was interested in that sort of thing and, if I was still doing it, he thought I might be able to get a job. I was a little bit leery about the whole thing as I had no connection with the military at all, but I decided to come down and audition. Capt. Branson was the leader of the band and I remember that he liked big men. He sat at his desk and I went into his office and somebody said, "This is Charles Owen, he is here to audition." As his eyes went up farther, he became happier. We had already played through a few marches with the band, and he asked me if I wanted to join. I was still a little sceptical. I said yes to everything, but I didn't sign any papers because I was kind of afraid of that military thing. I was with a dance band and I wanted to work out two weeks notice with them. I went back home and then came back two weeks later and joined the band.

FB: Was that standard procedure? You actually played a little bit with the band as part of your audition?

CO: Yes. In those days things were different. There was no advertised vacancy. If I hadn't known the horn player, I never would have known there was an opening. No one was advertising in *International Musician* in those days. I'm not sure whether anyone else even auditioned. You didn't play by yourself. The second leader was conducting the band and they were playing some things that



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they were going to play that night, so they just had me play as one of the members of the band. The librarian asked me if I was going to play a solo. Then Branson came down to conduct the solo. After that, he said to come upstairs, and that's when we talked about it. It was really kind of haphazard. There might have been somebody a lot better around the corner, but you just had to find out about vacancies.

FB: Do you think there were a lot of people wanting to get in the band?

CO: No. There had been a vacancy for a couple of months already and they needed somebody. There were not nearly so many musicians after jobs. Now you probably have a lot of applicants.

FB: Yes we do. We often have 50 to 75 people come for a single opening. When did you join the band Ollie?

Ollie Zinsmeister: I followed Charlie a year later in 1935.

FB: There are many stories about Branson. Most of what we have heard is that he was just very mean and a stern individual. Would you say that was true?

MRS. O: I remember Charlie talking about Branson being the kind of a conductor who, when you would get through playing a solo and meet him in the hall a couple days later, would say, "What are you going to play next week?"

CO: If you used to go to the restroom upstairs that was right by his office or he would be coming down the steps, he would say, "What are you going to play at the concert next Monday?" If you mentioned the name of something you had already played, he would say, "Oh my, that's retrogressing. We've got to keep moving ahead here. You've got to have something new." And that was the way it was. You never played the same thing twice until a long time later or maybe on a tour.

There was a very fine percussionist in the band before I came, Wilbur Keefer, and he was one of the finest players I have ever heard. He was only there six more months and then he retired. He kind of took me in like a member of his family. His advice when I came was, "If you want to get along here there are two or three things you have to remember. One is to shine your shoes, shine your buttons, and buff your buckle. And every time he asks you for a solo, have a new one. Be ready to play one, and always have one you are working on." So I made that a rule. I never did repeat unless it was appropriate to do so. He kept you on your toes. He was not mean to the fellows he liked, who were really working hard for the band. It's hard to reconstruct this, and I'm hesitant to say it because there are so many people who would think that what I'm saying is maybe not right. There were a lot of goldbricks in the band. It was a good band, but there were a lot of fellas like that. I remember, they would come over to me and say, "You're pretty smart Charlie. You play all these solos and you get your raise, and when you get it, you take it easy." And that was the way some of the fellas did it. They would work until they got a promotion, and they would take it easy. Well I never took it easy. So when I had completed twenty years, I was able to go out and compete with other musicians and get a good job. To me this was the greatest school in the world.

MRS. O: The band didn't have special arrangers at that time. If you did a new solo, you had to make your own arrangement. I can remember Charlie working until the wee hours of the morning getting it ready for the next day's rehearsal.

C. O.: You still can't get good arrangements of mallet solos. So in order to get the tunes that I liked, and arrangements where the band wouldn't cover me up, I would arrange my own. If I had to make an arrangement, I used to collect ideas on the back of an envelope or something. I would just write a couple of bars that would remind me of something I wanted to do. If I started three weeks ahead, it would take me three weeks to make the arrangement. But if I started the night before, I would usually have it done the next morning. So I would usually start it the night before. Then I wouldn't have to stop and think about what I wrote before. It was all in my mind. I never wrote a score until I was finished. After that I

would write on the conductor's part what was necessary for him to know. I had what was written in my head. It makes it a lot faster that way.

FB: The average age of the band is probably a lot younger than when you came in.

CO: In those days almost everybody reenlisted and stayed until they had retirement time in. That goes in line with the economic conditions. When we came in it was the height of the Depression. In 1934 the country was still floundering and there were no jobs at all. I played in a night club. We played a noon session, a dinner session, and a dance session, from 9 to 12, 1 p.m. on Saturday. We even played on Sundays. Thirty dollars a night. Conditions were really bad, so people who were in the service stayed in. A lot of the fellas stayed for thirty years.

OZ: I want to say sometime that Charlie mentioned before which is very important. It was true, we did have some goldbrickers. When Charlie said he worked hard all through the twenty years, he was serious and sincere. If he hadn't been, he never would have gone to the Philadelphia Orchestra.

FB: Tell us what it was like when you were in the band.

OZ: On a Monday morning we had a practice parade. We had two parades in those days, at 4 pm in the heat on Monday and Friday. We had an 8 am parade rehearsal. Then we came in and rehearsed, and we had the "Dream Hour," music for shut-ins, from 11-12 noon. Then we had a parade in the afternoon, and most of the time a cocktail party at the Commandant's after the parade. Then we had a concert at night on the parade ground, which was open to the public. That was one little day.

FB: Did you also play at the Capitol and elsewhere during the week?

OZ: Oh yes, we always played at the Capitol – on the east side – and we played at the war memorial on Potomac Park. We also played at two hospitals and at the Watergate. Then they switched us

to the Jefferson Memorial. We always played at Walter Reed and at St. Elizabeth's every other Friday, and then came back for a parade. These guys don't know how good they've got it. And another thing. I think, if I am correct, that you now have nine in the percussion section. There were four of us, and Charlie and I were the only ones who were percussionists – Johnny was first cello and Byron was first string bass.

CO: We were the only two schooled percussionists.

FB: How many people were in the band?

CO: When I first came in there were seventy-five, and then it went to eighty-five.

FB: How many of those, would you guess, were mainly string players?

CO: About one-quarter of them. As soon as they came in they were given a clarinet, or a drum.

FB: Did they expect you two to play stringed instruments as well?

CO: No, we were needed in both groups.

FB: How old were you when you joined the band?

CO: Twenty two.

FB: Were you attending the University of Michigan?

CO: No, I went to college after I joined the band. When the war started, there were four of us who wanted to get a degree and continue our educations so that we would be able to teach. I remember we were standing waiting for a parade to start, we had been talking about this and nothing was being done about it. So I reached into my pocket and I had four nickles. I gave a nickle to each one and said, "Now look, let's each go to the phone and call a different place. Somebody called American University, Catholic University, Georgetown, and one other place, and the only university at which we could then study music was Catholic University. So we all went there and studied. That was the

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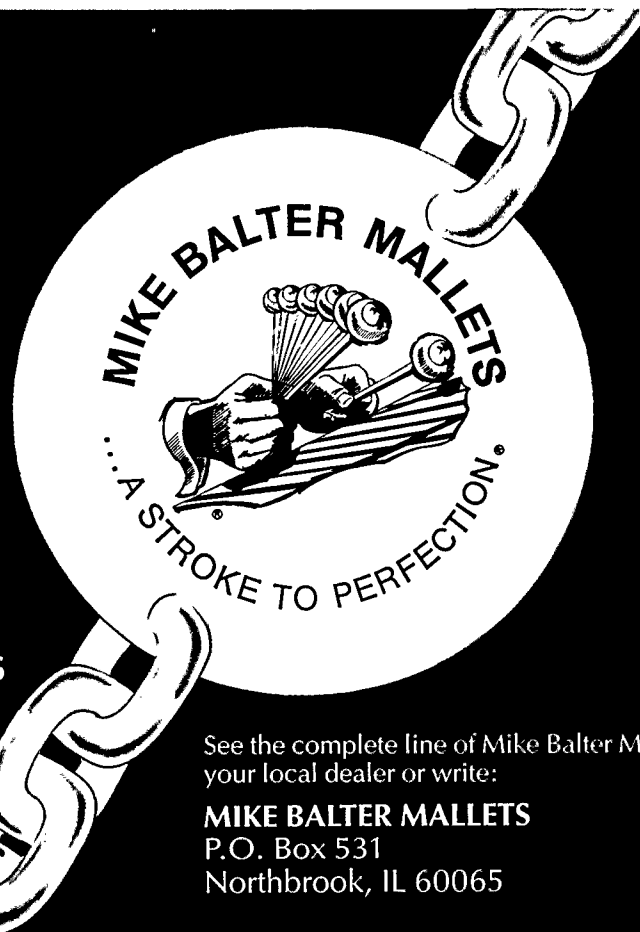
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beginning of servicemen and women studying at Catholic University. A lot do it now. I used to teach some servicemen when I was in Philadelphia. They would come up to study with me. So we attended Catholic University and earned degrees. Most of us were already accomplished players and thus, after we did harmony, theory, and history, we were able to complete the degree without too much trouble. That was the basis of my education. But I think I got most of my education in the band. Before I came here I studied with a very fine player in the Pittsburgh Symphony, Malcomb Gurlock, and after I came here I went to New York and studied with Saul Goodman, who was in the New York Philharmonic.

Recently, I got a letter from a fellow in the Army Band who wrote about what it is like now to be in a service band. He recommends the band to people who want to get some experience and get a job. He mentions some of the well known players who were in bands – he mentions my name, and Fred Hinger, who manufactures timpani, just retired from the Met, and who played in Philly for thirteen years. He also mentions Steve Gadd, who was in the Army Field Band. I got to thinking about it, and am surveying the symphony orchestras to find out how many percussionists have been in service bands. Percussionists today don't always realize that service bands are about the only place in the world where you can get paid a steady salary and have time to practice. Your duties are not so great that you couldn't practice four hours a day if you wanted to.

FB: At twenty-two you must have been a very fine player. With whom did you study?

CO: My first teacher was a grade school orchestra conductor, the same man who was the band leader in high school. He was a clarinet player. When I went to high school, the school had just bought a new bassoon, and the administrators wanted someone to learn to play it quickly so that people could see on what the money had been spent. So he asked me to become a bassoon player, and I played bassoon for four years in high school, as well as downtown in some community groups. In those days I thought that I would like to emulate him and be a high school band director. Then in my second and third years, he said, "You know how to play a reed instrument, you should learn how to play a brass instrument." So when I was a junior in high school I started to play trombone. I played trombone for three or four years. But after I got out of high school, I decided that I wanted to study percussion seriously. I still hadn't done very much with mallets. My home was in Youngstown and I used to travel to Pittsburgh to study with Malcomb Gurlock, whom I mentioned earlier. He was the principal percussionist in the Pittsburgh Symphony, and Rudimental Champion of the United States, and a very fine drummer. I used to study with him every six months or so. He encouraged me to join the band. He had been in the service himself, during the first World War. When I told him I had a chance to join the band but that I didn't know whether to do it, he said, "I think there must be something wrong with you if you have a chance to join the Marine Band and you don't know what you are going to do." In those days symphony jobs were very, very few and scarce, and none paid very well. Symphony seasons were fifteen weeks, or something like that. But theater shows were big. When I left the barracks to go home I had some time before I got the bus, and I went down to the Earl Theater in Washington. I don't even know if it is still there.

OZ: It's the Warner Theater now. They had vaudeville in those days.

CO: They had vaudeville, and I used to always go down and sit next to the drummer and watch him. And as I watched that show, some comedian on stage started making cracks about the drummer. The drummer got up and threw a cowbell at him, it was all part of the show. To me, it seemed too degrading. I was interested in playing. I wasn't interested in show business; throwing cowbells. I was interested in good music, and to me I thought, "Well, gee, if I join the band I won't have to do anything like that," because if you wouldn't throw that cowbell, they would get somebody else to play. Then I looked at the band in a whole different perspective. We played good transcriptions of all the good music, and that's what I

was interested in. I had an opportunity to play solos. The farther away I got from Washington, the more I decided I ought to come back. So two weeks later I came back and joined the band.

FB: In those days you got the best of both worlds because you did get to do some orchestral things as well. Correct?

CO: Yes.

MRS. O: Charlie learned the orchestral library while he was in Washington.

CO: When I left to go to Philadelphia, I was playing timpani with the orchestra. We had played almost all the Tchaikovsky symphonies, most of the Beethoven symphonies, most of the symphonies of Sibelius. We played Wagner, the Brahms symphonies, and most of the difficult percussion works. One of the audition pieces I had to play when I went to Philadelphia to audition was the glockenspiel part in *Forest Murmurs*. Nobody else had ever played it. Some of the string players in the orchestra, I remember one in particular, asked me, "How could you be in the band for as long as that, and know the orchestral repertoire?" For twenty years I had a season ticket to the Philadelphia Orchestra concerts. If they were playing a percussion work, I made it a point to know. It was like going to school.

FB: Was it your goal to try to be in the Philadelphia Orchestra when you left here?

CO: Let my wife tell you. Do you remember the program I sent you? I think it was in 1945. I went to a concert (they were all very inspirational) and sent this program to you. I wrote on the outside. "I wouldn't mind playing in this group one day." But I felt that way about the Marine Band, too – that I wouldn't mind playing with them some day. Several years before I joined the Marine Band, the band used to be on the air a lot. There were national hook-ups, and at least once a week they would be on. This drummer I mentioned earlier, Bill Keefer, played solos, and he was well known. Everyone who was a serious drummer knew who these people were. When I didn't have a chance to go to a conservatory (at least I didn't know of any place where you could get a scholarship), when I realized I wasn't going to be able to go and that I'd have to figure out some other way to reach my objectives, I thought I would join the band for four years and while there would go to New York to study with Saul Goodman – which is what I did! But when four years were over, Hitler was grabbing countries around Europe and it didn't seem the moment to leave (the minute I would have gotten out I would have been drafted) – this was in 1938 – so I stayed in the band.

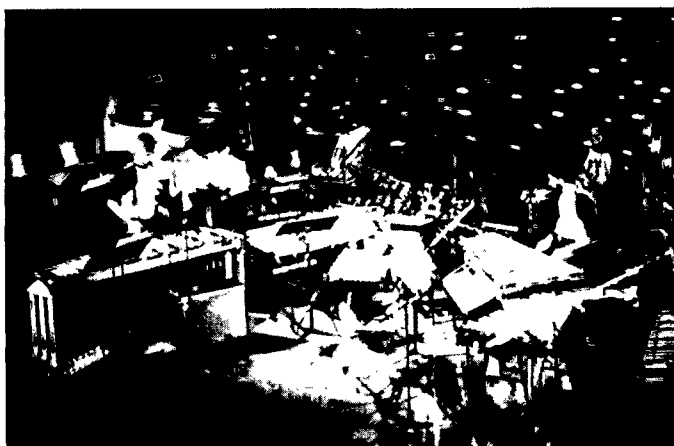
FB: Ollie, did you study with Saul Goodman as well?

OZ: No, I studied with Bill Street at Eastman. I did the same thing as Charlie, studying backstage. I was the first percussion student at Eastman. To show you how things were, I used to do a one-half hour radio show at WHAM. It was a half hour show with a one hour rehearsal before, and the pay was \$7.50. That was union scale in those days.

FB: How did you find making the transition from the band to the orchestral world? When you first got into the orchestra, did you like some things better or not as well as with the band? How did you feel after being in the band for twenty years?

CO: To answer the first part of your question, I didn't really find it difficult. I always heard people say, "He's a band drummer." To me that has never been true. A good drummer is a good drummer, whether he is in a band or whether he is in an orchestra. He might not have had as much orchestral experience, but if he knows his business as he is supposed to, a good band drummer can stand up to anyone. I kind of feel funny saying this, but I felt in the orchestra that if you played it right, it fit – it was just perfect. I didn't always feel that way in the band. As I say, I don't like to say it, but I sometimes felt that you had to make adjustments in your playing that you would have rather not made to fit in. Some of the difficult things were . . . with the brass section right in front of you, when playing with them they would just pick you up and you would really go. When there was an accelerando or something, you couldn't

Percussive Arts Society Percussion Ensemble Contest



The purpose of this project is to promote good quality percussion ensemble performance and compositions while helping promote the goals of the Percussive Arts Society.

- 1** There will be two categories of ensembles.
 - a) high school
 - b) college
- 2** All college participants must be members of the Percussive Arts Society.
- 3** High School participants do not have to be members of PAS, however, the school must pay an entry fee of \$50.00 which includes a one-year membership in PAS for the band department.
- 4** The final high school winner will receive a complimentary membership in PAS for each member of the ensemble for one year.
- 5** Each chapter is encouraged to organize and hold a percussion contest at their Day of Percussion or some such event. This contest will be organized and run by the Chapter Executive Committee, or designated host for the Day of Percussion.
- 6** The music performed will be selected from a list prepared by the PAS Contest and Audition Committee in collaboration with the PAS Executive Committee. This list is to be selected from the existing PAS list of ensembles. The minimum number of performers will be four - maximum unlimited. The musical length of the program is not to exceed twenty-five minutes.
- 7** Each Chapter will select a panel of judges to adjudicate the contest.
- 8** There shall be one winner in each category. The Chapter president or designated host will send the winning tapes and scores to John Beck, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604 by May 1, 1987. The tapes and scores will then be sent to selected panel of judges. All original scores (not photocopies) will be returned. Tapes will remain the property of PAS.
- 9** Chapter contest winners will be judged again in the taped contest by a selected panel of judges. The tape submitted may be from the chapter contest performance or a new tape may be made. The original or new tape shall contain a minimum of two selections and consist of selections from the required PAS list of ensembles and, if so desiring, one selection not from the PAS list that is either published or in manuscript. Every effort should be made to send a tape of good quality.
- 10** The final winners will be invited to perform at the next PASIC. The ensemble members must provide their own finances for transportation. PAS will provide free lodging.
- 11** The winning high school and college ensembles will receive trophies and plaques to be awarded at the PASIC gala banquet. Winners will not be eligible to compete again for three years.
- 12** The selected judges for 1987 are: Anthony Cirone, Sydney Hodkinson, and Murray Houlihan.

possibly resist because of all these fellows playing like one man. It was tremendous. I noticed the difference. In both the band and the orchestra we played a lot of repertoire. But in the orchestra the players know the repertoire. They are not reading, they know it all. The dynamics are not, "now we get louder, now we get softer." You play the music because you know it, and you make it sound good – it just grows. One dynamic goes to the next, just the way it should, not just because a certain volume is indicated. In the orchestra you were treated as a talented individual; in the service, you were treated as a number. You felt like you were appreciated in the orchestra. You were talented, were called an artist, and were treated as such. For instance, you went to the finest hotels. It was a different situation. I realize the service can't do that; still, I think personal relationships in the service could be better than they have been.

FB: What was touring like when you first joined the band? How did you travel? Was it by train or bus?

CO: The buses were terrible. We had sightseeing buses. Later on we got Greyhound.

OZ: On special trips, other than tour, we had our own train. We had three pullmen, a baggage, and a diner. Sometimes they hooked us up to another train. This little rascal (Charlie) used to set the marimba up in the band baggage car and practice. That's how sincere he was. This was the greatest era of the band. We had wonderful trips on the train. We had so darn much fun. We played every DAR reunion, and every Confederate reunion. We went up to MIT for two days when Churchill and Truman were there. We played for the Boston Gardens' 100th anniversary. We went to Princeton with Truman and played graduation at Columbia. I remember we played the entrance march for an hour and a half without stopping, out in the sun for Eisenhower. There were 6,000 in the class. We had fun. I had never been on a train before, and being a new guy, I was so excited. Being a peon, I got the upper berth and Charlie, being the main guy, got a lower berth. Well, in

those days, you traveled on government grants. You had to go on the rails the government owned. It took us five days to go to Dallas. We had no air conditioning, never got off the train, and had no showers. So these rascals put Limburger cheese on my pillow one night and I slept in it all night. Not having had a shower, I remember saying, "Charlie, do you smell something?" I said, "I stink, there is something wrong!"

Timothy Foley: Can you tell us what mallet solos you did. You played the solos on the xylophone, didn't you?

CO: When I first came in I did. I remember I wrote a letter to Clair Musser, who was with Deagan at that time. I said I had been playing a lot of solos with the Marine Band and that the marimba was getting to be popular and that I thought it was time I switched to a marimba. He wrote back something like "You are years behind the times, you should have switched over a long time ago."

TF: Do you remember when that was, when you began to play solos on the marimba instead of the xylophone?

CO: Late thirties.

OZ: Charlie said before that Capt. Branson always wanted a new number. Well, there was an exception to that rule. I don't know why but for some reason or another, when we started on the "Dream Hour" Charlie and I played "Red Sails in the Sunset" about fifteen weeks in a row!

CO: Ollie and I used to do the "Worried Drummer." We did it as a quarrel. There were two of us. We had the instruments lined up, and we fixed it so we were each doing something all the time. Arthur Godfrey used to be one of the big announcers on this show. When we would do something like the "Worried Drummer," he would do a play by play account of what we were doing. Of course there was no television, it was all radio. We got drumsticks in the mail.

FB: I would imagine you had quite a radio following with all the broadcasts going on. Did you used to get mail after you would play solos?

CO: Sometimes. The thing that was most inspirational to me was that Saul Goodman would send me a card, "I heard you play in the band." When we would play in symphony halls around the country and would meet the fellows in these orchestras, they all knew of us because of the exposure we had had on the show.

FB: Have you ever thought trying to document some of the special styles of playing marches?

CO: Well, it's pretty hard to write down.

FB: Did either of you know anyone in the Sousa Band?

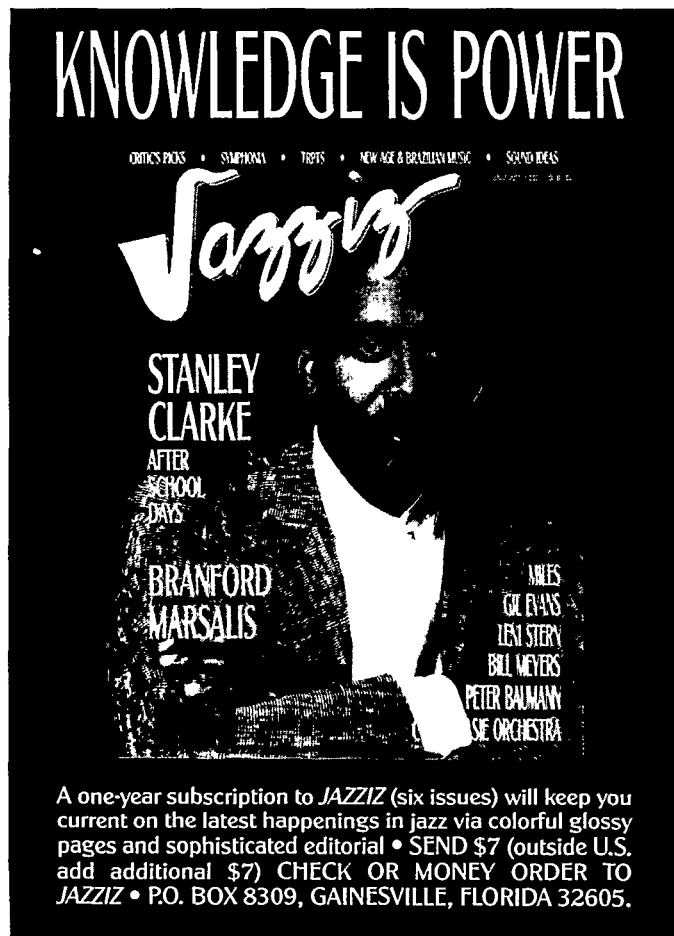
CO: The only person I knew was John Heney.

OZ: I think Charlie got the style of playing from Keefer and passed it along to me, and then the two of us passed it along.

CO: It seems today that so many of the marches are played like somebody is speaking in a monotone. They are reading all the notes, but you can't tell what they are saying because they don't bring anything out.

FB: Everyone always talks about the "Great Deal" – you were in the Marine Band for twenty years, then went to the Philadelphia Orchestra, and then to the University of Michigan. It was the best of every possible world.

CO: Sounds good. I'll take it. It's been fun, and I've enjoyed it all.




Michael Rosen
editor
Focus on Performance

Symphonic Percussion

Recent Percussion Concertos

Harvey Warner

The task of selecting a percussion concerto is an inherent problem to the serious-minded percussionist. A handful of standard percussion works is available, but those six to ten pieces seem to be overplayed and overrated. Because all percussion concertos are relatively recent compositions, accessibility to the total repertoire can be limited. It becomes difficult to unearth the lesser known contemporary composers and their gems to the percussion world.

Listed below are 56 concertos composed in the last forty years. Additional information is also given to assist in locating the compositions as well as provide the flavor or color of

each. Of course I do not pretend that every concerto written is included in this listing, and would be interested in hearing about omissions. The selection of percussion concertos will in my view become easier as more successful concertos are composed, conductors find works which please audiences, and percussionists exhibit expert musicianship in playing such works. In this manner, with more compositions being written and becoming known a concerto repertory for percussion with the depth of that found in the violin or piano literature can and will become a reality.

Harvey Warner earned a bachelor of music degree from Kent State University where he studied with Michael Rosen and Donald Miller, and a master's degree from the Cleveland Institute where he studied with Cloyd Duff and Richard Weiner. Warner is presently the principal percussionist/librarian of the Nashville Symphony Orchestra. He may be contacted at the following address.

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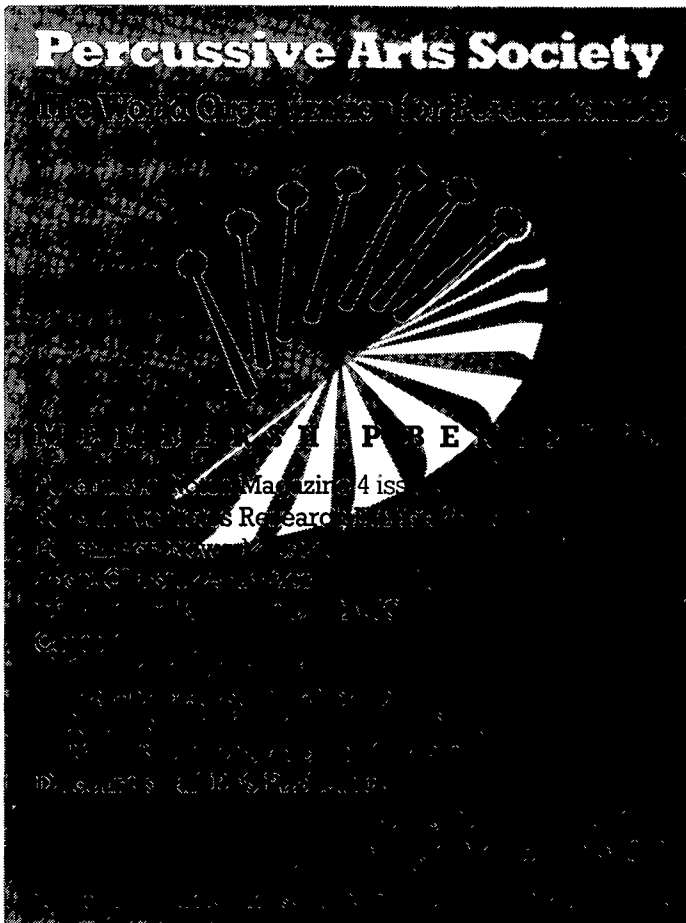
Percussion Concertos

Composer	Title	Publisher	Percussion Instruments	Length (min.)
Aldana	<i>Concerto for Xylophone, Marimba Vibes, and Orchestra</i>	Peters	xylophone, marimba, vibes	9
L. Baker	<i>Scaffolds</i>	Cleveland Institute	marba, toms, sn, glock, vbs, bongos, bd	16
Basta	<i>Concerto for Marimba and Orchestra</i>	Music for Percussion	marimba	15
Benguereel	<i>Concerto Para Percussion</i>	Zimmerman (Schirmer)	vbs, marba, chim antcyb, sn, tom, wb, tempbk, almglock, 2 metronme cymb, tam, gongs	22
Brouwer	<i>Exaedros 2</i>	Schott (EurAmerica)	vbs, tempbk, bongos, conga, marba, wb, glock, chim, tam	28
Carey	<i>Suite for Xylophone and Orchestra</i>	Galaxy	xylophone	9
Conyngham	<i>Without Gesture</i>	Universal (EurAmerica)		15
Creston	<i>Concertino for Marimba and Orchestra</i>	Schirmer	marimba	15
Deportes	<i>Concerto</i>	Schott (EurAmerica)	sn, bd, cymb, tri, toms, tempbk, tam, marba, cast	23
Erb	<i>Concerto for Percussion</i>	Presser	sn, marba, wb, temp, bk, vbs, glock, chim, xylo, bongo, tmp, suscymb, bd, whip, cast, marac	10

Farberman			drumset	
Fink	<i>Concerto for Vibraphone and Strings</i>	Nowack (Presser)	vibes	10
Foss	<i>Concerto for Percussion and Large or Small Orchestra</i>	Schirmer	cymb, wb, tempbk, clave, cowbell saw, toms, bd, anvil, longdrum, klaxon	
Franco	<i>Concerto Lirco No. 4</i>	American Composers Alliance	4 tmp, suscymb, tri, sn, tenor, bd, tam, marba	20
Gutche	<i>Bongo Divertimento</i>	Galaxy	bongos, conga timbales	9
Haubenstock	<i>Papageno's Pocket Size Concerto</i>	Universal (EurAmerica)	glock	3
Helble	<i>Concerto for Marimba and Orchestra</i>	Marimba Productions	marimba	28
Hovhaness	<i>Fantasy on Japanese Woodprints</i>	Peters	xylophone	15
Jarre	<i>Concertino</i>	Schott (EurAmerica)	sn, cymb, tam, tri, metalbk, wb marac, claves, ratchet	3
Jolivet	<i>Concerto for Percussion and Orchestra</i>	Salabert (Schirmer)	tmp, sn, vbs, xylo, suscymb, wb, bd, whip, ratchet, toms	17
Klatzow	<i>Concerto for Marimba and Strings</i>	Musication	marimba	16
Kraft	<i>3 Miniatures for Solo Percussion</i>	Belwin-Mills		14
Kraft	<i>Triangles</i>	New Music West	toms, cymb, tams, tri, fingercymb, wb, temp, bk, vbs, marba, glock	18
Kreutz	<i>Dialogue for Marimba and Orchestra</i>	Contemporary Music Project	marimba	
Kurka	<i>Concerto for Marimba and Orchestra</i>	Weintraub	marimba	20
Lambro	<i>2 Pictures for Solo Percussion and Orchestra</i>	Wimbledon	gong, tmp, sn, tenor, crotales, cymb, windchim, toms, wb	13
Lang	<i>Concertino for Xylophone and Orchestra</i>	EMB (Boosey)	xylophone	10
Lepak	<i>Concert for Mallet Instruments</i>			
Maves	<i>Concerto for Percussion and Orchestra</i>	Presser	tmp, bd, rototom, marba, glock, wb, xylo, congo, suscymb, sn, vbs, tri	15 15
Miki ¹	<i>Concerto for Marimba and String Ensemble</i>	Ongaku (Presser)	marimba	22
Milhaud	<i>Concerto for Percussion and Small Orchestra</i>	Universal (EurAmerica)		7
Milhaud	<i>Suite Concertante</i>	Enoch (Schirmer)	marimba, vibes	28
Miyoshi	<i>Concerto for Marimba and Strings</i>	Japan	marimba	21
Myazumi	<i>Concertino</i>	Peters	xylophone	13
Nelson	<i>Concerto for Xylophone Vibes, Marimba, and Wind Orchestra</i>	Peters	xylo, marimba, vbs	9
Ott	<i>Concerto for Percussion and Orchestra</i>	Magna-Music Baton	tmp, vbs, tam, chim, marba, xylo, sn, crotales, suscymb	18
Parchman	<i>Percussion Concerto</i>	Composer		13
Parchman	<i>Marimba Concerto</i>	Composer	marimba	
Patazynska	<i>Concerto for Marimba and Orchestra</i>	Marks-Music (Presser)	marimba	24
Pitfield	<i>Concertino for Percussion and Orchestra</i>	Oxford		9
Raphling	<i>Concerto for Solo Marimba, Vibes, Xylo, and Orchestra</i>	General (Schirmer)	marimba, vibes, xylo	12
Roikjer	<i>Concerto for Xylophone</i>		xylophone	14
Sarmientos	<i>Concertino para marimba y Orquesta</i>	Chenowith	marimba	
Steiger	<i>Dialogues 2</i>	Composer	marimba	18

Steindhrt	<i>Dance for Percussionist and Orchestra</i>	Lang Percussion	timbales, tmp	
Suderburg	<i>Concerto for Solo Percussionist</i>	Presser	suscymb, gongs, toms, bd, bells, crotales, tam, xylo, vbs	24
Takemitsu	<i>Cassiopeia</i>	Schirmer	logdrum, wb, tmp, woodplate, steeldrum, boobams, antcymb, almglock, karimba, tamb, cymb, gong, tam, bd, toms, tmp, cast	20-23
Takemitsu	<i>Gitimalya (Bouquet of Songs)</i>	Salabert (Schirmer)	marimba, 6 almglocken	16
Thien-Dao	<i>Ten-Do-Gu</i>	Salabert (Schirmer)	tam, gongs, gongsinpiano, chim, toms, metalplates, bd, tmp, cupgongs, bongos	22
Tillis	<i>Ring Shout Concerto</i>	American Composers Alliance	drumset	20
Tilo-Medek	<i>Concerto for Marimbaphone and Orchestra</i>	Magna-Music Baton	marimba	31
Tircuit	<i>Concerto for Percussion</i>	AMP (Schirmer)	toms, cans, tam, bells, bong, wb, tempbk, bamboo chim	23
Tircuit	<i>Fools Dance</i>	AMP (Schirmer)	wb, toms, cymb, xylo, bells, tam, 4 tmp	6
Tircuit	<i>Odoru Katachi</i>	AMP (Schirmer)	sleighbell, prayerbell, gong, tri, wb, tenor, tam, xylo, atare-gang	14
Xenakis	<i>Ais</i>	Salabert (Schirmer)	glock, bongos, toms, bd, tmp, wb	17
Zehm	<i>Capriccio</i>	Schott (EurAmerican)	drumset, xylo	16

¹A more complete listing of Japanese music appears in *Percussive Notes*, Volume 22, No. 4.



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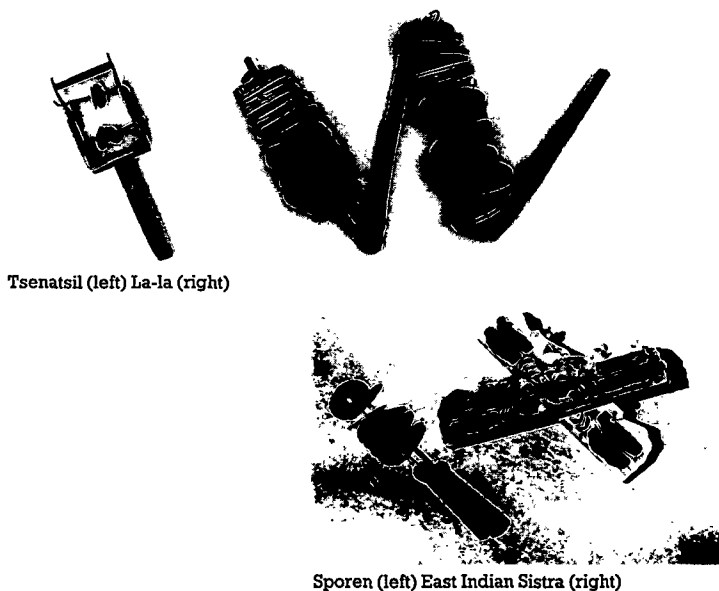
Rossini's *Barber of Seville*

Michael Rosen

From Chris Shultis, who teaches percussion at the University of New Mexico, comes the following question:

"In the *Barber of Seville*, Rossini writes for an instrument called *sistro*. Although I know the part is normally played on triangle, Rossini uses the term *triangolo* in some of his compositions causing some confusion over what he really wanted. James Blades lists the *sistro* as a set of 'bell-like' instruments. In a recent performance, the conductor insisted I come up with something; and the closest sound we could agree on was an old headless tambourine. This sounded closer to a sistrum than anything else, although use of the tambourine didn't satisfy the conductor. Can your research shed any light on this?"

Many thanks for your question. You have touched on a sensitive and somewhat controversial subject that bears looking into. *Sistro* is derived from the Greek *seistron*, which simply means "a thing shaken" and is actually the Greek word for an Egyptian rattle that became associated with the god Isis. The word became *sistra* in Latin when the cult of Isis traveled to Rome, and later became *sistro* in Italian. Known as early as the 3rd millennium B. C. E., sistrum were found in the ruins of Pompeii (c. 50 C. E.) and are used to this day in rituals associated with the Ethiopian Christian church where the instrument is called *tsenatsel*. (The word sounds onomatopoeic to me!) The modern instrument consists of a small U form metal frame with a wooden handle and one or two thin crossbars attached with thin pieces of metal disks, rings, or jingles that cause a rattling sound when the apparatus is shaken (see Illustration No. 1). For a detailed historical description, see *Percussion Instruments and Their History* by James Blades (Praeger, 1970), p. 161-164. In the modern orchestra, this type of instrument is sometimes call "spurs" (*Sporen* in German) – as used in the Marchalín's Aria from *Die Fladermaus*, although the shape is much different (see Illustration No. 2). I know of no other



Tsenatsil (left) La-la (right)

Sporen (left) East Indian Sistra (right)

instance in the literature where this instrument is called for and invite readers to share with me their experience with either instrument.

There are also many other forms of *sistra* used by many cultures from Africa to Japan. In Africa it carries the name *iba*, *mena'anim*, *rau-rau*, among others. The sistrum in illustration no. 1 is called a *La-La* and is used by the Fula people of Sierra Leone. In Japan a sistrum called an *ekiro* is used in Kabuki theatre as part of the sound effects. The shape and material may differ but they all seem to be derived from the sistrum. For more details, see Sibyl Marcuse, *Musical Instruments* (Norton, 1975), p. 478 or the *Loret Encyclopédie de la Musique*.

This seems to solve the initial question as to what a sistrum is, but it doesn't solve the problem of what instrument to use for the Rossini *Barber of Seville* since a cursory glance at the score reveals that the part is written in the treble clef and seems to be within the range of the glockenspiel, although

there is no indication of register. What instrument, then, does Rossini have in mind? Some basic detective work turns up a reference to the *sistro* as a keyboard instrument in the Blades book on page 203-204. It seems that Mr. Blades has discovered a document entitled "Modo facile di suonare Il Sistro, nomato-il Timpanio" (Easy Method for Playing the Sistro-called the Timpanio) by one Giuseppe Paradossi in 1695. This seems to be the first reference to the *sistro* as a keyboard instrument. There is a sketch of a xylophone-type instrument on the title page and several folk melodies written in a numerical tablature throughout the book.

I think we have Maestro Paradossi to thank for the confusion about the *sistro* to this day! I find no reason why he called the xylophone-type instrument a *sistro*, unless perhaps he had the original Greek meaning (something shaken) in mind. But this doesn't answer the question because a xylophone obviously isn't shaken to produce a sound. I am afraid we will never know what Paradossi

had in mind. In any case, somehow this instrument from the 17th century became what Mr. Blades defines as "A[n] . . . instrument in the glockenspiel family . . . consisting of mushroom-shaped bells arranged in a pyramid." (p. 400).

Without a doubt the most in depth description of the sistrum is to be found in *Contemporary Percussion* by Reginald Smith Brindle (Oxford Univ. Press, 1977), p.99. Unfortunately, Mr. Brindle doesn't indicate his primary source, nor does he include a photograph, so I don't know from where his information is derived. It seems as though he may have actually seen one from the following detailed description: ". . . made with small cup-shaped bells. These are tuned and arranged in order of pitch on two metal bars, diatonic notes on the left, chromatic on the right. The two bars are joined on a wooden handle. The left hand holds the instrument in front of the player while the bells are struck with a small metal-headed beater held in the right hand. This sistrum is therefore not unlike the bell lyra in form, though the latter has a much fuller tone, being virtually a glockenspiel. This sistrum has a compass of about two octaves beginning on G above middle C, though the upper octave may not be fully chromatic. However, the inconvenience of playing this kind of sistrum (with one hand always immobilized) has brought about the use of keyboard sistrums, sometimes called 'celestettes'."

This brings us to the next question. . . . What instrument is used in general practice today for the *sistro* part in the *Barber of Seville*? Mr. Blades once again has something to add to our quest. "The part for *sistro* in the original score of the *Barber of Seville* is written on a single line without key signature. Rossini may have had the triangle in mind *now generally used*." (italics mine) Abe Marcus, personnel manager and percussionist with the Metropolitan Opera Orchestra for thirty-nine years told me that they have used several different instruments at various time for this part. Two triangle, a glockenspiel, and even a couple of jingle sticks (a piece of wood with tambourine jingles attached) have been used, the latter being the direct suggestion of James Levine, the conductor of the Metropolitan Opera Orchestra.

The final and perhaps most authoritative suggestion comes from David Searcy who is timpanist with the La Scala Opera in Milan. He writes: "The *sistro* has traditionally been played on the orchestra bells (with mallets) here at La Scala. I know in certain editions it has been orchestrated as a triangle, but the original calls for *sistro* and triangle, bass drum and cymbals (no timpani!). I'm enclosing our *sistro* part that we use here. It's the Rossini Society Edition done by Alberto Zedda who is an authority on Rossini. Originally Rossini had written for timpani in the overture only, then took them out later. Now as to what size or shape *sistro* Rossini had in mind is anybody's guess. Unfortu-

nately, there are no records left from the time. Today, we play it on a normal set of Musser orchestra bells." The part Dave sent me has the word *sistri* (plural in Italian for *sistro* and is written in treble clef.

A discussion about the sistrum would be incomplete without mentioning the instrument as utilized in the compositions of John Cage and Lou Harrison. I have used jingle sticks, groups of bells tied together, metal maracas, and East Indian wooden shakers call *kartal* (see illustration No. 2) in compositions calling for sistrum (see *Double Music* by

Cage and Harrison, and *Canticles No. 1* and *No. 3* by Harrison). I think the most important characteristic is a rattling sound and good definition between the two pitch-areas as indicated in the score. I have the performer strike the instruments against a foam pad so as to reduce the amount of contact sound with the table and at the same time produce the necessary rhythmic definition. Neither composer defines sistrum well and leaves the choice up to the performers.

The sistrum, then, is not one, but rather two very different instruments.



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Ethnic Percussion

An Interview with Glen Velez

Ed Dorsey



Layne Redmond and Glen Velez

Glen Velez is internationally recognized as the leading exponent, authority, and performer of the frame drum. A frame drum is defined as any single headed drum the diameter of which is greater than the depth of its shell. This definition encompasses an astonishing array of instruments, such as the Afghani Doira (deerskin tambourine), the North African Bendir (a goatskin frame drum with snares), the Middle Eastern Duff (a fishskin tambourine), the Irish Bodhran and, of course, the tambourine well known to orchestral percussionists. Mr. Velez has studied all these instruments and is an expert in the styles of music relevant to each. He represents a valuable bridge between traditional non-Western music and contemporary Western composers' increasing interest in non-Western music.

Mr. Velez is a native of Dallas, Texas and now resides in New York City. He has lectured throughout Europe and the United States and has performed with the Stuttgart Ballet, New York City Ballet, Brooklyn Philharmonia, Opera Orchestra of New York, Group for Contemporary Music, Steve Reich Ensemble, Paul Winter Consort, Zevulun Avshalomov, and Nexus. His recording credits include the ECM, CBS, Vanguard, Deutsche Gramophon, New World, Opus One, and RCA labels. His latest recording (with Layne Redmond) for the CMP label is entitled *Internal Combustion*.

The occasion of this interview was after the CalArts World Music Festival of 1986 in which he participated as a special guest artist. The performance was organized by John Bergamo, frame drum student Mark Nauseef, and myself. At first we saw the concert as a publicity gamble. How do you make a potential audience aware of the beauties and subtleties of an instrument as unusual as a frame drum, especially on a series consisting of seven hours of Javanese gamelan music and dance, North and South Indian music, West African Dagbani music and dance, classical Japanese dance and Balkan music? The CalArts Music festival audience comprised a serious cross-section of percussionists, critics, musicologists, composers, and World Music aficionados – quite a group to try to please. Performing solos and some duets with Layne Redmond, Velez captivated the audience from the first note. To say the least, the concert was an overwhelming success!



Glen Velez

Ed Dorsey: How did you become interested in frame drums?

Glen Velez: I first became interested in the frame drum during a lesson with Ramnad Rhagavan. He saw a tambourine on my wall and proceeded to play it *kanjeera* style. I was very surprised and impressed by what could be done with the instrument. I asked Rhagavan for instruction and he showed me the rudimentary strokes. From then on I connected with that instrument in a way that I hadn't before with any of the other percussion instruments I had studied during my conservatory training – marimba, xylophone, and the whole range of orchestral percussion instruments. I began to do research on the history of the tambourine to find out as much about it as I possible could. When I found someone to show me the Arabic styles my involvement deepened even more because of my special affection for Arabic music.

It took several years before I began to use these studies in a professional setting. Until then I'd been making a living as a free-lance orchestral percussionist. Gradually I began to try improvisatory music using the frame drums extensively and eventually got to the point where I am now, playing the frame drum 90% of the time. I began studying in 1975 or '76, but it took about five or six years before I really started to use it as I am now and to make a living.

ED: Who were your influences in the beginning and how have you influenced others to take up frame drum?

GV: My only influences at the start were the traditional frame drummers I was studying with – Rhagavan, Hanna Mirhige, etc. A

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number of players are now using the tambourine in professional settings incorporating expanded techniques from Arabic, Indian, Brazilian, and other cultures. These are people who have studied with me, so I guess they've been influenced by me. As far as I know, no one had taken the steps I have regarding an involvement with the instrument which consists of studying traditional types of playing and then applying them to original music not strictly within any one tradition. I know of one player, Peter Wharton, who embraced the tambourine as a solo instrument, but he did that without studying any of the traditional styles, just using his own imagination and creativity.

ED: Of the different styles of frame drumming you've studied, which has had the most influence on you?

GV: I think the Arabic style has influenced me the most because of the two-handed approach it brings to the instrument, the way that you hold it, and all the implications that has on how you can use all the fingers. Instead of having separate functions for each hand, with the Arabic style both hands are free to have all the same functions. I like that a lot, as well as the longevity of tradition which the Arabic style of playing has, making possible the expression of the wide range of potential on this type of drum in that style.

ED: When you combine different frame drumming techniques from various cultures do you expect someone who is knowledgeable about a particular culture to recognize certain techniques, or is your goal to create something similar to but separate from those diverse cultures?

GV: I definitely think that an Arab tambourine player would be able to recognize the influence of that playing on what I'm doing, the same as for South Indian and *Kavkazi* frame drummers. But regarding the playing of the instrument, my ideas are mostly concerned with my desire to create music that satisfies my impulse for a kind of joyful dance celebration. The frame drum allows that to happen for me when I'm playing it more than any other percussion instrument I'd come across earlier. That connection is very satisfying for me. As far as the techniques that I'm using, I mostly take them out of their original context; still, when learning the techniques I feel it is very important to treat them as sacred within their own musical context. That's how these particular techniques developed in the first place.

ED: What reactions from traditional performers have you received when using your composite, pan-frame drumming techniques on their traditional instruments?

GV: Well, Zevulun Avshalomov, my teacher of *Kavkazi* music, the music of Azerbaijan, was absolutely adamant about the purity of the various sounds in the type of playing that I did with him and the typical rhythms of the region. He was very cautious about innovations in the drumming, especially in the context of *Kavkazi* music. But, he was appreciative of my, as you call it, "pan-frame drumming techniques" in an improvisational context. He didn't have any problem with that when I used the snapping strokes characteristic of *Kavkazi* drumming. And I'm using those pretty extensively now.

Hanna Mirhige, my teacher of Lebanese tambourine playing, was more receptive to new strokes and new sounds that I would try on the *duff* (the Lebanese tambourine), even in the context of Arabic music so long as I conformed to the typical rhythmic demands of the music.

ED: How do you feel about your inclusion in the CalArts World Music Festival '86 which, up until this year, presented only traditional performances of traditional non-Western music?

GV: The opportunity to perform during the CalArts World Music Festival was extremely gratifying, especially considering the background of the audience. Playing for people involved in the same area as I am is very unusual for me. Most of my experience with the instrument up until this point has dealt with its novelty and infrequency of performance within a Western musical context. A great deal of the reaction I get from audiences centers around the

novelty aspect. Playing in the CalArts context gave me an opportunity to get feedback from people who are very involved in hand drumming and who judge it more from the standpoint of how it is musically than only that it is simply unusual.

ED: Has anyone approached you with the idea of composing new works for the frame drum, or have you commissioned anyone to do so?

GV: As far as composers writing for the instrument, several have studied various techniques with me and a few have incorporated them into their compositions. But the problem is that there aren't enough people around to play it, so they have trouble finding people besides me to learn the part. There's also a lot of difficulty with notation because you have to kind of invent a new notation system. A player learning the part has to use a lot of energy just to figure out what the notation involves.

ED: What was your involvement in the Remo creation of a line of frame drums?

GV: Remo saw me during a clinic I gave in Dallas at the PAS Convention three years ago and subsequently talked to me about getting involved with the line of frame drums he'd already been developing by that time. I told him that I wanted to make a drum that was similar to the North African *tar*, a frame drum about 14 inches in diameter with a 3 or 4 inch frame depth and thumb hole. We worked on that and came up with a drum which we feel approximates the sound of the original goatskin drum that I had. We just didn't include the snares. By experimenting with the thickness of the plastic for the head and duplicating the features of the original frame, we were pretty satisfied with what we got. Future plans include experimenting with jingles and trying to create a drum similar to the Egyptian tambourines that I have which use much thicker jingles than is normal on orchestral tambourines.

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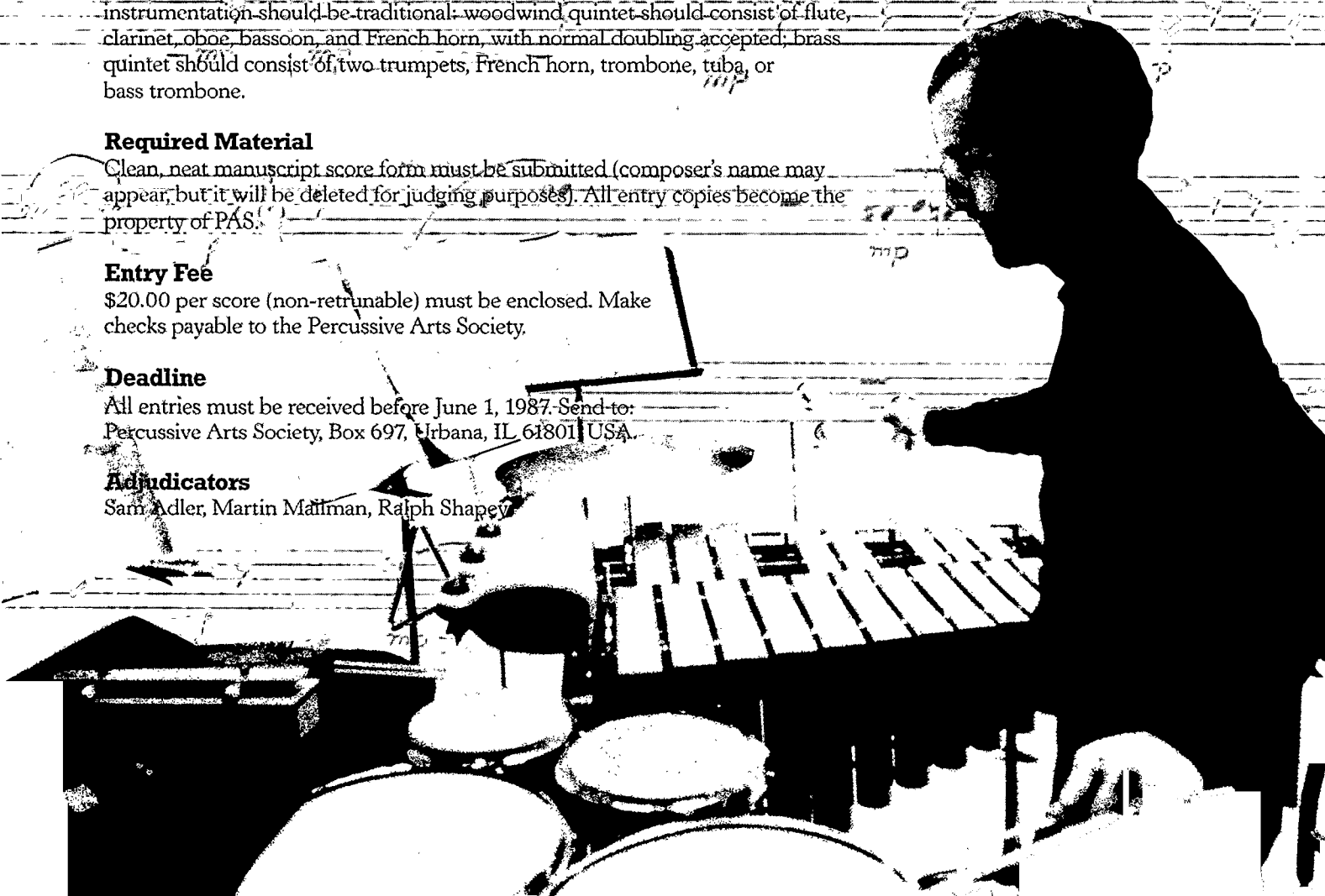
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J. B. Smith: Partch died in 1974. Could you tell us about the Partch Ensemble's activities and about performances of Partch's music in the eleven years since his death?

Danlee Mitchell: The ensemble has performed quite a few of his works in the past eleven years. Right after his death we did a performance of *The Bewitched* in San Diego, Los Angeles, and San Francisco. Shortly after that, we took it to the Berlin Festival and to Cologne. We have also performed some of his smaller works. In 1976 we did a theatre version of *U.S. Highball*, which I thought went off very well. During Partch's lifetime we had always performed it as a concert performance, but in 1976 we dramatized it completely. Some people who saw it and who had been hoboes during the '30's said it really brought back the sounds and the smells of what they had experienced. Another smaller piece, *Barstow*, which we performed last night, was never performed theatrically when Harry was alive. We had always performed it in concert situations. Now we act it out. His ideas of theatre were more on the drawing board when he was alive. My goal is to take the Partch performances a little bit further than what was actually realized during his lifetime. What he conceived to be the ultimate performances of his music was not realized during his lifetime. His ideas were essentially hopes on his part. I have perhaps gone to the next step. There isn't really absolute perfection in what we do because what Partch requires takes a lot of rehearsal time. It requires the musicians to not only play well but also to look well, dance, and move, and it takes time to really train and discipline people to do all that. The musician is part of a total theatre rather than a specialist.

JB: Dedication is the key.

DM: To really do it well, yes.



Harry Partch

JB: Is there interest around?

DM: That kind of interest is around; I don't know, however, if people have the time to devote to it.

JB: Talking about the dramas, who does the choreography now? Is the choreography based on ideas Partch had in mind?

DM: You have to look at each piece and at the instructions or ideas for choreography that Partch left. In many of his pieces, he gives fairly definite programmatic instructions as to what the choreography should be. For the most part, I try to carry these out – whatever his story line is, I try to follow it.

JB: With most of the pieces is there some indication that drama was intended?

DM: Oh yes. If drama is intended in the scores and their prefaces, Partch gives probably a half of a page of instructions on what the work should be – even down to costuming, lighting and the like.

JB: It must be expensive to tour with all that.

DM: It is. I would need around \$20,000 a week to tour with a group. I need cash flow to pay the bus bills, trucking bills, hotel costs, and, of course, the salaries. The group is like a professional dance company, we're not really a concert group anymore.

JB: These aren't instruments you can throw in the back of a van?

DM: No! These are one-of-a-kind instruments. If something happens to one you can't borrow another like it from a local high school somewhere.

JB: Is one of your goals to get an extended tour together?

DM: We did a tour on the west coast three years ago with partial assistance from the National Endowment for the Arts. The grant covered about half of the expenses. We toured for eight days and it cost us about \$11,000 to do it; and that was with everybody working for free. We had a good time. The ensemble was really tight and it was a very artistically successful tour, I thought.

JB: Did you do the same program that we heard last night?

DM: Yes, along with some of Partch's smaller vocal works, which are in essence art songs accompanied by instruments like the bass marimba, harmonic canon, guitar, diamond marimba – there are various instrumentations.

JB: Are these pieces recorded?

DM: Yes, on New World Records.

JB: Is that the album with John Cage pieces on one side and Partch pieces on the other?

DM: Yes. There is a group in Philadelphia that has been doing musicals for about three years. They wanted to do *Revelation in a Courthouse Park*. It's a big work which requires about sixty-five people including a marching band complete with majorettes. The project hasn't gotten off the ground yet, partly because the budget needed is around 125 to 150 thousand dollars.

JB: Is that way over their normal budget for a production?

DM: Yes. Also Partch's music is very complex and takes a lot of rehearsal and a lot of concentration. To learn each instrument's technique and notation is very demanding. To approach Partch's music, you've almost got to start from the very beginning.

JB: So if one of your students, for example, went out and wanted to start his own Partch ensemble, it would really take a long time to build the instruments and then teach others the techniques and notations?

DM: Performing a Partch piece is not as easy as it may look.

JB: Of all the instruments, which are the more difficult to play?

DM: The diamond marimba, the bamboo marimba, and the kithara are difficult notationally and technically to play. Some of the instruments, however, are very easy, like the bass marimba and the harmonic canons. The notation is very logical. All the notations for the instruments are different. The notation doesn't tell you what is sounding, it tells you what bar to hit, what string to pluck – it is a type of tablature. If you want to know what is sounding, you have to transcribe the music. I think transcribing into ratios works best. Also, the music doesn't tell you what octave is sounding, either. You would have to know that also to transcribe and analyze the music.

JB: Would Ben Johnston's notation work?

DM: Yes, it would work for certain people. I think there are probably many notations that one could use to transcribe Partch's music. Ben Johnston's does show intricacies of intervallic relationships and octaves and thus is a good notation to use when transcribing non-twelve-tone music.

JB: Would you tell us about the Partch Foundation?

DM: The Foundation is the recipient of the royalties from Harry Partch's books and recordings. That income, amounting to about \$2500-3000 a year, is applied toward the ensemble's travel and toward the repair of the instruments.

JB: At this point are the royalties the only source of income to the Foundation?

DM: That's correct. San Diego State University, where I am on the faculty, provides space for the Partch instruments and scores. We would actually need about 2,000 square feet to fit the entire collection in comfortably. At present it's pretty cramped. I would personally like to see the Partch instruments, and his papers and scores, eventually housed in a building with the instruments and materials of other innovative composers and instrument builders,



The Harry Partch Ensemble

like Lou Harrison. The University of Southern California's Schoenberg Institute has a facility housing the works of Arnold Schoenberg. I feel that it is important for the materials of Harry Partch and Lou Harrison to be similarly maintained.

JB: If individuals interested in Partch's music would wish to make a contribution, could they do so to the Foundation?

DM: Yes, most certainly! The address is The Harry Partch Foundation, 4809 Felton St., San Diego, California 92116.

JB: There is definitely an interest generating. It is a shame though, that the instruments can't be viewed by more people. Without seeing the Ensemble it really is a whole different story. The recordings are available, but without the visual aspect, audiences won't be able to fully experience what Partch had in mind.

DM: Travelling with the instruments is expensive, and they are not very compact.

JB: What is happening now as far as the music is concerned? Will there be new music for these instruments?

DM: There is new music. People come in who are interested and write for the ensemble. Steve Tosh and Bob Randall, members of the *Delusion of the Fury* production of 1968, came about three years ago and did a film score for the instruments which was pretty successful. They scored it in Los Angeles and, because they didn't have access to the instruments there, they came down and recorded the work here – overdubbing so they could get exactly what they wanted. They knew the instruments and Partch microtonal theory very well.

JB: Do you see Partch's music and instruments reaching out of San Diego? For instance, can you see someone commissioning you to build a set of instruments?

DM: I would like to see that. People are building Partch instruments in various places in the U.S. and elsewhere. One problem that remains is the large space needed. Once someone starts building a lot of instruments he has to find a place to put them. As I said earlier, you need about 2,000 square feet to house the Partch instruments – that would also include space for a little shop for repairing the instruments and building new ones.

JB: What do you see in the future?

DM: I think Partch's most profound influence may well come in a couple of centuries. He remains one of the important theorists of the twentieth century and of all time. His influence will especially be felt in an enlightened world – which I hope we will have in the centuries to come – more attuned intellectually and emotionally to a scale system other than the twelve-tone equal temperament system we have now in Western culture. In the West we look at other cultures in comparison to our own. We should, however, consider other cultures on their own merits. In short, I think tuning has only one way to go – and that will be to continue to expand.

A Conversation with Gary Burton (Part II)

Randall Eyles

Part I of this interview is in the Winter 1987 issue of Percussive Notes.

Randall Eyles: Does it ever bother you to play in an atmosphere in which people aren't devoting their full attention to the music?

Gary Burton: It didn't used to. It depends on what I'm playing. I mean, when I was a college student I worked constantly in clubs backing singers playing trios while people drank, talked, danced, or whatever. It didn't bother me at all. It depends on what my perception of the gig is. Now it would bother me if I went in to play somewhere and people didn't pay attention. The kind of music I play now requires attention. If I knew they weren't going to be paying attention – that there was going to be background music – then I would play different music. I'd play some old standards and nothing too intense, dramatic, or different. I don't play that kind of music anymore so I'd be at a loss for repertoire. What I do now is sort of concert music. You could say the same about a violinist. There are violinists who play strolling music in restaurants and then there are violinists who play concerts. Probably each is comfortable in his own setting. But, if you put the concert violinist in the restaurant, he would feel unhappy and vice-versa. The restaurant guy would probably feel petrified in a concert situation. Part of it is psychological, too. You have to have a fairly strong ego to not get out of joint when someone misunderstands what your music is supposed to be. I did two weeks on a ship recently. It was a jazz festival at sea – fifty jazz musicians in different bands playing every night. A lot of the passengers on the ship weren't major jazz fans. People do a lot of dancing on ships – so we noticed that people would get up and dance to some very weird music. The first night we played our set a couple came soaring out on the dance floor. We were playing this bebop piece with a Latin interlude. My first reaction was – amazing, no one has danced to my music for fifteen years! It didn't really bother me. I don't care what they do. I mean I wouldn't want them to get up and dance to my music at Carnegie Hall, but on a ship what difference does it make? Some people could get very offended. A perfect example of that kind of poise is an incident having to do with Duke Ellington that I witnessed in an American Embassy in Australia. It was after a big concert. There was a party at the Embassy, Ellington was there and someone had persuaded him to play a couple of tunes. Remember that Duke Ellington wrote about 1,500 songs in his lifetime including about 30 famous standards. A lady came up and said: "Oh, Mr. Ellington, I love your music. You're so wonderful! Can you play 'Twelfth Street Rag'?" My reaction would have been to say: "Ma'am, I'm sorry it's not one of my songs." or "No, but how about this one instead?" He played it and didn't bat an eye. He said "Oh, for someone as lovely as you I can." Now that's class. It didn't throw him at all that she was

totally out of touch with what was appropriate. So it depends on where your ego is.

RE: You don't do sessions any more where a chart is passed out and you put it on tape?

GB: No. I used to, when I first lived in New York and was a sideman in Stan's band. But I haven't since then. It's pretty rare to be suddenly confronted with a new piece that I have to play. But I just did a whole album with Ralph Towner a few months ago – nine pieces that he had written. We did it right in the studio as we went along. He'd haul out one and we'd learn it in half an hour or so and then move on to the next one. I guess once you have learned to read, you can bring it back any time. Music isn't an athletic event nearly as much as people tend to think. You don't have to do calisthenics and work out to stay in the peak of trim in order to play. It's ninety percent mental – not physical. The muscles and the nerves don't forget how to move in a couple of weeks time. Something you've done for thirty years isn't forgotten that quickly.

RE: Concerning the mental aspect of it: I would predict that you could play virtually any instrument in a short period of time quite successfully just because of your knowledge of music.

GB: Yes, I'd say that's true of any good musician. In fact the easiest instrument on which to prove it is the vibraphone because it's the easiest to play. There is no embouchure to develop. There are no intonation problems. Tone quality is a fairly minor challenge. Technique is very simple. There are no fingering systems to learn. The notes are laid out in front of you so that you can actually start playing it from day one. I've had many instances of watching a pianist step up to the vibraphone and within half an hour or so the pianist is playing it pretty well. A guitar player in my band, named Pat Metheny, borrowed one of my vibes for the summer. He learned how to play it in a month or so with four mallets – everything! He played better than any of my students and it was because he knew what he wanted to have happen musically. The technical demands of the instrument are fairly low, whereas, for instance, it would be tough to take up clarinet and get any results quickly – it would take awhile just to get the sound and embouchure together. With vibes it's quite easy. In fact it's often a real depressing experience for a vibraphone student to see a non-percussionist colleague pick up a set of mallets and in a few minutes be playing better than the vibraphone student can.

RE: Where do you think the vibraphone is going to be as an instrument in the future?

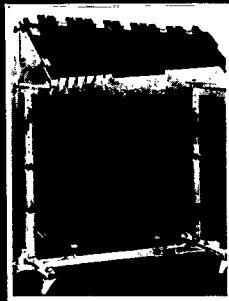
GB: Well, I do have some thoughts. The vibraphone was born in the late twenties and, being a new instrument, was undeveloped; its

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techniques evolved over the next forty years. Four-mallet playing was virtually unexplored when I came along — there were things to develop. At this point as far as technical applications and ways of playing the instrument are concerned, most of these things have evolved about as far as they will. Let me make a comparison to the piano. The piano has been around for 200 years or so. I don't believe anyone is going to discover too many new technical possibilities regarding playing the piano. But although it's pretty well developed, there will always be more musical and interpretative ways to use the piano. This is what makes each pianist who comes along a unique identity — and that uniqueness is not necessarily that a person has discovered a whole new way of playing the instrument. I think the vibraphone has reached that stage now. Not many huge breakthroughs are going to happen on the instrument technically. But there is certainly room for new music to be played on it and new styles and interpretations to be applied. Probably the new area of innovation will be electronic; that's still in its infancy for the vibraphone and for mallet players. Running the vibraphone sound through synthesizers, music pick ups, and getting different effects — this will probably happen quite a bit over the next ten years or so. It's not something I'm personally pursuing, but I sort of presume that it is going to happen. Otherwise, I don't know. I figure it'll be from out of nowhere. Right now there's probably a kid somewhere in Utah or France or somewhere that has a whole new slant on how to use the vibraphone. He's going to suddenly emerge and there we'll be — the next big surge of growth for the vibraphone!

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Improvisation with Motivic Development (Part II)

Brian Murphy

The first part of this article appeared in the Winter 1987 issue of *Percussive Notes*.

Another device for motivic construction as well as development is retrograde. Retrograde (sometimes called cancrizans or crab motion) is playing something backwards from finish to start. When a player practices a scale or arpeggio up, and then back down, he is practicing it in retrograde. Pure retrograde is when the pitches as well as the rhythms are restated in reverse order, as in Keith Jarrett's piano solo on Jerome Kern and Leo Robin's "In Love in Vain" (Example 25). Another example of pure retrograde is a familiar blues line as played by Kenny Drew on John Coltrane's "Blue Trane" (Example 26).

The pitches may vary while only the rhythm is in retrograde (first two bars), and the rhythm may vary while just the pitches are in retrograde; (bars three and four), as in Larry Schneider's tenor sax solo on Bill Evans' "Comrada Conrad" (Example 27). In Lee Morgan's trumpet solo on John Coltrane's "Locomotion," not the motive but the sequence itself occurs in retrograde (Example 28).

A device that goes hand-in-hand with retrograde is inversion. With melodic inversion the intervals of the motive (or phrase, melody, section) are restated in the opposite direction (up or down), creating a mirror image of what preceded – that is, the

melodic inversion of up a second is down a second. In John Coltrane's tenor sax solo on his "Locomotion," beat three of bar two is the melodic inversion of beat three of bar one (Example 29).

With what might be called sequential inversion, the inversion of the motive begins on a pitch other than the beginning pitch of the motive. This type of inversion is quite common. Here's an example from Joe Pass' guitar solo on Milt Jackson's tune "Pink Panther" (note the intervallic diminution as a conclusion) (Example 30).

Like inversion, retrograde may appear in a sequential form; as in Joe Farrell's tenor sax solo on his "Sonic Text" (Example 31). Retrograde and inversion, like sequence, may be either literal or diatonic to a chord or scale of the moment. When the motive is symmetrical, sequential retrograde and sequential inversion become one-in-the-same as in Dave Friedman's vibe solo on Santos, Livingston, and Evans' "Kathy" (Example 32).

Retrograde inversion is when the inversion of a motive is played backwards as in Tom Harrell's flugelhorn solo on Bill Evans' tune "Comrade Conrad" (Example 33). This may also appear in a sequential form, as in Tom Harrell's flugelhorn solo on Bill Evans' "Bill's Hit Tune" (Example 34). Both retrograde and inversion involve a change in direction and

the same intervallic relationships. Their effect is one of balance. Their purpose is variety and development without departure from originally stated material.

The interrupted line is a line which runs stepwise up or down a scale only to be "interrupted" by a leap away from and then back to the scalar line, as in Tommy Flanagan's piano solo on Jim Hall's "Walk Soft" (Example 35).

Another device involving wide interval leaps is octave displacement. Octave displacement is when, upon recurrence of a motive, one (or more) of its pitches is placed an octave higher or lower than in the original statement or when any note that is expected in one octave is "displaced" to another octave. An example is Bill Evans' piano solo on "Stella by Starlight" by Victor Young (Example 36). In another instance octave displacement puts Clifford Brown into the low register of the trumpet in his solo on Rodgers and Hart's "Falling in Love with Love" (Example 37).

The interrupted line and octave displacement lead to a device known as the compound line. A compound line consists of two lines occurring within a single line – essentially, it is counterpoint within a single line. The two lines are mostly comprised of seconds and thirds, and separated by wide leaps. The lines may move in a similar

The image contains four musical examples, each with a title, tempo, and key signature:

- Example 25:** Tempo $\text{♩} = 150$, key D^{-7} . The notation shows a melodic line in 4/4 time with notes: D^{\flat} , E^{\flat} , F^{\flat} , G^{\flat} , A^{\flat} , B^{\flat} , C^{\flat} , D^{\flat} . Chords $G^{\flat}(b9)$ and C^{-7} are indicated above the staff.
- Example 26:** Tempo $\text{♩} = 135$, key $E^{\flat 7}$. The notation shows a melodic line in 4/4 time with notes: E^{\flat} , F^{\flat} , G^{\flat} , A^{\flat} , B^{\flat} , C^{\flat} , D^{\flat} , E^{\flat} . Chords $E^{\flat 7}$ and $A^{\flat 7}$ are indicated above the staff.
- Example 27:** Tempo $\text{♩} = 154$, key C^{-7} . The notation shows a melodic line in 4/4 time with notes: C , D , E , F , G , A , B , C . Chords C^{-7} , F^7 , $B^{\flat}m^7$, and $E^{\flat}m^7$ are indicated above the staff.
- Example 28:** Tempo $\text{♩} = 132$, key B^{\flat} . The notation shows a melodic line in 4/4 time with notes: B^{\flat} , C , D , E , F , G , A , B . Chords B^{\flat} , G^{-7} , E^{\flat} , $E^{\flat 7}$, B^{\flat} , F^{-7} , $B^{\flat 7}$, E^{\flat} , and G^{-7} are indicated above the staff.

direction having two separate points of resolution as in Jim Hall's guitar solo on his own tune "Aruba" (Example 38). A compound line with parallel motion appears in Jim Hall's solo on Terry Clarke's "T. C.'s Blues" (Example 39).

The two lines can move in contrary motion sharing the same point of resolution. Lee Morgan's trumpet solo on John Coltrane's "Locomotion" is such an instance (Example 40). There is parallel, contrary, oblique, and similar motion in this compound line from Keith Jarrett's piano solo on Kern and Robin's "In Love in Vain" (Example 41).

The interrupted line, octave displacement, and the compound line all offer contrast to

scalar and arpeggiated lines. They may be used as a means of incorporating larger intervallic leaps into one's playing. They all involve deceptive and/or delayed resolutions, which in turn enable the player to lengthen a line, extending it to a further point of resolution. For the listener they create a series of expectations which are either denied, extended, or resolved. It should be noted that with compound lines the larger the intervals between the two lines, the more clearly they are heard as two separate lines.

All of the melodic devices discussed here may be used in a variety of combinations: a motive may be sequenced while its intervals are augmented, a compound line can be

inverted, an interrupted line can be in sequence while the interval of interruption is augmented or diminished, and on and on. Here is an excerpt exhibiting such tendencies from Gary Burton's vib solo on Chick Corea's "Duet Suite" (Example 42). All in all, a multitude of ways exist for developing a motive without departing from the original germ idea. Indeed, these devices are a means towards the development and completion of a melodic idea.

Spontaneous composition is one definition of improvisation. We have been dealing with a single melodic line and, specifically, with motivic construction and development. The key word in all this is "spontaneous" – spontaneous implies a natural flow of ideas. In order to incorporate the concepts discussed into our playing – better yet, to refine and clarify these concepts (which are already inherent in our playing) so that we stay out of the music's way and allow it to unfold naturally – we must "internalize" these concepts.

Definition and identification are a first step toward internalization. Some suggestions for those wishing to take further steps are: transcription and analysis of tunes and improvisations. One objective should be aural recognition of, and distinction between, these devices, as well as the effects they produce.

At the instrument, you might begin by limiting yourself to a four or five note scale, and manipulating a two or three note motive within that scale. As you become more comfortable and the devices become more readily available to you, move on to six, seven, and eight note scales and longer motives. Take a short motive and sequence it literally around the circle of fifths, up and down major and minor seconds and major and minor thirds. Then invert the motive with each sequence. Around the circle of fifths, with each transposition alternate from literal sequence to retrograde, to inversion. The possibilities are endless.

Take a tune you know by heart, analyze it, extract a motive from its melody and, using these devices, develop it with regard to the harmony and structure of the tune. Take a four-bar section of the tune, choose a point of resolution and arrive at it by way of sequence, compound line, etc. Where the melody of the tune sequences (repeats, inverts, etc.), sequence your own motive. Compose melodies over, around, outside, and through the changes to the tune. Improvise over the tune and when these devices begin to happen, let them happen! Stay out of your own way, and when the music takes on a life of its own, let it grow; cultivate it, give it nourishment. The final criterion is what sounds and feels good.

Just play! Improvise freely and experiment with these devices and see where they lead you. If you find your center and play from the heart, you will be at your best.

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Example 29

$\text{♩} = 132$ G^7 F^7

Example 30

$\text{♩} = 112$ E^7

Example 31

$\text{♩} = 240$ E^7 C^7 F^7 B^7

Example 32

$\text{♩} = 180$ B^7 B^7 B^7

Example 33

$\text{♩} = 154$ $C^7(b9)$ F^7

Example 34

$\text{♩} = 126$ $D^7(b9)$ $G^7(b9)$

Example 35

$\text{♩} = 164$ B^7 E^7 A^{13}

Example 36

$\text{♩} = 164$ $E^7(b9)$ $A^7 \text{Alt}$

Example 37

$\text{♩} = 177$ C^7 F^7

Example 38

$\text{♩} = 144$ A^7 D^7 E^7 A^7

Example 39

$\text{♩} = 210$ C^7 G^7 G^7

Example 40

$\text{♩} = 132$ B^7 D^7 G^7 C^7 F^7 B^7

Example 41

$\text{♩} = 150$ B^7 G^7 C^7 F^7 D^7 G^7

Example 42

$\text{♩} = 132$ C^7 F^7 A^7 G^7 F^7

Reviews of New Percussion Literature and Recordings

James Lambert

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

Keyboard Percussion Solos

Master Technique III-VI
Builders for Vibraphone and Marimba
Anthony J. Cirone

\$6.95

Belwin Mills Publishing Corp.
15800 N. W. 48th Avenue
Miami, FL 33014

This is an outstanding collection of technical exercises for keyboard percussion by eleven of the leading artists in our field. It contains both two- and four-mallet patterns and exercises which are invaluable in developing performance skills for keyboard percussion. In addition to the exercises, each contributor presents some suggestions regarding practice that will be helpful to both teachers and students of all levels. As has been the case with all the Belwin Mills publications, the quality of print and the presentation are first-rate. This is one of the truly great texts to come along for keyboard percussion and should be a requirement for all studies.

— George Frock

Suite No. 2 in d minor, BWV 1008 IV-V

J. S. Bach (transcribed)
by Michael Ort
Zimmermann

ZM 2502 Frankfurt
German Federal Republic

Michael Ort has transcribed one of the six violincello suites (BWV 1007-1012) produced during Bach's Cöthen period. It was during this period of his productive life that Bach also composed the six *Brandenburg Concertos* and the *Well-Tempered Clavier*.

In his solo cello suites, Bach created illusions of harmonic and contrapuntal textures by means of multiple stops and single melodic lines that outline interplay of independent voices. In this particular cello work, Bach wrote in the style of the "English" suites which, unlike the "French" suites, included a prelude. The core of this suite is comprised of heavily figured dances: al-lemande, courante, sarabande, and gigue; however, Bach also interjected the then "modern" dance, the minuet. The prelude is typically much longer than the dance movements and is an example of the *fortspinning* technique of the Baroque period.

This transcription requires a five-octave or bass marimba, for Ort keeps the music in bass clef. The lowest note required is d below the staff in bass clef. Ort includes an explanatory page regarding interpretation of the agréments. This is to be commended highly!

This work is highly recommended if one has access to a five-octave marimba. Such transcription affords an opportunity for percussionists to learn Baroque solo style and execution of agréments. The publisher is to be commended for the excellent and clear copy. Because of the rhythmic problems and touch required, it is rated IV—V.

— Sherman Hong

130 Exercises et Etudes IV-VI for Vibraphone

Jean-Claude et Marc Tavernier
\$17.25

Gerard Billandut, Editeur
Theodore Presser (sole selling agent)

As the title indicates, this is a collection of both technical exercises and etudes. The exercises include mostly scale and interval drills for two- and four-mallet performance. Being a French text, the \circ and \bullet symbols are used rather than RH & LH. The exercises are divided into three sections: section A is in triple meters, section B in 8th note time signatures, and section C includes chordal rather than linear studies. The exercises have no key signatures, but do cover most keys via accidentals. The etudes are melodically and harmonically interesting and should be enjoyable for students and an aid in developing musical and technical facilities. The print is clear but is a little small. This is an excellent text for the young college student.

— George Frock

Vibe Songs V-VI

Bill Molenhof
\$3.95
Belwin Mills Publishing Corp.
15800 N. W. 48th Avenue
Miami, FL 33014

Anyone who is interested in solo literature for percussion keyboard instruments has to take notice when Bill Molenhof puts out a new collection of vibraphone solos. Due to the success of Molenhof's popular *Music of the Day* and other compositions, music instructors and performers have regarded him as a composer sensitive to the young musician's needs as well as one who produces quality music. *Vibe Songs* is no exception to Molenhof's standard and may be viewed as his best collection of solos to date.

The seven songs are all very lyrical and have a jazz harmonic flavor. The first, "City

Hymn," is an easy flowing melody with a 9/8 gospel feel. "Blue Camp" is a medium-slow blues tune that is sure to be popular with students. Technically the easiest selection, "The Sculptor's Eye for Detail," could be the most demanding musically because of the fluctuating tempo while "Reality," the fourth solo, is *senza misura* with irregular phrase and bar lengths. "Folk Music" has an upbeat tempo and has the most development harmonically and melodically. It is followed by "TV Love," a ballad in 3/4 time. The final solo, "Skeins," is more of a linear single line approach in two sections — one being *senza misura* and the other in a fast cut-time.

Variety and musicality define Bill Molenhof's *Vibe Songs* very well. These solos could be performed and enjoyed by any performer but, according to the introduction, Molenhof intends them to be accessible to the beginner/intermediate performer. *Vibe Songs* is a must for any aspiring percussionist and a welcome addition to the ever growing vibraphone literature.

— Mark D. Ford

Keyboard Percussion Ensembles III

Cielito Indo
Arr. Ruth Jeanne
La Spagnola
Chiara; arr. Ruth Jeanne
\$6.00 each (score and parts)
Permus Publications (1985)
Box 02033
Columbus, OH 43202

These arrangements of Mexican folk songs are scored for three to five marimbists (or other keyboard percussion players), depending on the ability levels of the performers. A competent four-mallet player with experience in dance-style bass/accompaniment parts will easily complement two melody players. Otherwise, the bass/accompaniment parts will take two (or three) players. Both pieces can be played on two marimbas, one of which must be at least a four-octave instrument.

The parts are easy to read, with all measures numbered. However, dynamics, chord symbols, mallet suggestions, and roll indications are inconsistently included in both scores and parts. These pleasant and easy works are suitable for young ensembles for both pedagogy and performance, and for more experienced ensembles as encores or "dinner" music.

— John Baldwin

L. Oddo, Authentic Guatemalan III
Marimba Literature
Various authors

\$11.00 each or \$55 for the set of six
L. Oddo
Box 1074
Maywood, NJ 07607

This is a collection of transcriptions and arrangement of classic marimba literature from Guatemala. Each piece is arranged to be played on at least two marimbas with three players, but the arranger suggests three marimbas with five players for better results. As in the style of the Guatemalan folk music idiom, the music is diatonic. There are no dynamic suggestions. The print is very clear and the parts are set so that there are no page turns. Even though these pieces are not very difficult, they should be fun for the high school or young college mallet ensemble.

— George Frock

Wind Trace

Toshi Ichivanagi

\$12.95

Schott Japan

No. 301, 3-4-3 Iidabashi

Chiyoda-ku, Tokyo 102

Japan

Completed in early 1984, *Wind Trace* was commissioned by Nexus and is composed for three keyboard percussionists. Complete instrumentation is as follows: Percussion I: marimba, vibraphone, antique cymbals; Percussion II: marimba; and Percussion III: marimba and antique cymbals.

With a duration of thirteen minutes, *Wind Trace* is strictly for advanced keyboard percussionists. In three sections, the composer exploits two, four, and five mallet performance possibilities. The opening section is slow and pointillistic. Section two incorporates repeated notes and chords over time lines and written parts. Section three is the most rhythmically driving of all, with a constant 16th note pulse throughout. Ichivanagi employs numerous polyrhythms — these occur between the parts and between one player's hands. Harmonically as well as melodically, the piece relies heavily on seconds and sevenths. While this obviously creates many dissonances, the composer's use of rhythm, dynamics, and occasionally other intervals allows these dissonances to resolve in a more contemporary fashion.

There are a few mistakes in the printing regarding rhythms and time signatures, but these are easily corrected. *Wind Trace* is a very demanding work. Given the proper care by mature players, it will prove to be worth the rehearsal time.

— Rich Holly

Timpani Solo

Forms for Solo Timpani

Stanley Leonard

\$5.00

Ludwig Music Publishing Company

557 East 140th Street

Cleveland, OH 44110-1999

Forms is a group of timpani solos that explore the full range of the timpani's musical

potential. Written for four drums, the four movements are: "Cadenza," "Rondino," "Recitative," and "Ostinato." Each movement could be treated as a separate solo, however, playing all the movements as one composition would make an excellent recital piece. The individual movements would be good for percussion juries, class recitals, and auditions.

The composer indicates the following about each movement: "Cadenza" — played freely and with rubato"; "Rondino" — "rhythmic waltz with variations"; "Recitative" — "features a sustained pedal tone"; "Ostinato" — "vigorous, but not necessarily fast." Regardless of the movement, the performer must be a mature timpanist to achieve the music potential in each. Pedaling, glissandi, cross sticking, rolls with independent single notes, counterpoint between hands, and technical challenges await him.

Forms is an excellent group of solos and would be appropriate for a good high school timpanist or a college timpanist. Congratulations to Stanley Leonard for yet another excellent contribution to the solo timpani literature and to Ludwig Music Publishing Company for very fine and quality printing. This is a grade VI solo.

— John Beck

Multiple Percussion Solos Statement for Solo Percussion

Lynn Glassock

\$3.50

Kendor Music, Inc.

Main & Grove Streets

P. O. Box 278

Delewan, NY 14042

Statement is a multiple percussion solo for bass drum, three tom-toms, and two bongos. All of the instruments are played with snare drum sticks. The level of difficulty (a suggested level of five by the publisher) may be a bit high. The work is rhythmically interesting and has numerous motives that are quite repetitive. There are sufficient dynamic changes to make the solo challenging and musically expressive.

An outstanding feature is the publisher's insight into performance problems. The last page is printed separately, thus eliminating a page turn. One weakness of this solo is the composer's or publisher's failure to include a key for meter changes. There is no indication when a change from φ to $3/4$ or from $4/4$ to φ is to occur and whether the 8th note is to remain constant or the pulse. This should be an excellent contest solo for the advanced high school student.

— George Frock

Motion

Lynn Glassock

\$3.50

Kendor Music, Inc.

Main & Grove Streets

P. O. Box 278

Delewan, NY 14042

Motion is a 3:30 multiple percussion solo for two bongos, three tom-toms, two suspended cymbals, and bass drum. It is a rhythmic composition using mixed meter and requires fast hand work. Basically a 4/4 composition, there are sections in 15/16, 13/16, 12/16, 11/16, 10/16, etc., which require the performer to count carefully; however, the sticking patterns would literally count the measures for you.

As the title implies, this is a fast composition $\text{♩} = 144-152$ that is exciting for the listener as well as the performer. Its length is excellent for percussion juries, recitals, class recitals, and auditions, and its simple instrument requirements make it appealing to the busy high school or college percussionist.

Motion is an excellent multiple percussion solo — exciting and challenging. Congratulations to Lynn Glassock for a fine contribution to the percussion literature and to Kendor Music for producing a quality publication. This is a grade VI solo.

— John Beck

Drum Set Solo/Methods

Drum Set Etude No. 2

Michael La Rosa

Somers Music Publications

45 Kibbe Drove

Somers, CT 06071

This etude makes use of a standard five piece drum set. Techniques called for are nothing unusual; however, it should make the young player work on some independence and phrasing.

The composition seems to contain both jazz/swing and rock elements. In this sense I like it because the performer learns to shift styles within one piece. In performing I think the player should have the freedom to experiment with sounds; for example, in a repetitive closed hi-hat section using 16th notes, the player can strike in different areas of the cymbals and use both heads and shoulders of the sticks to produce varied sounds. Musically speaking, the most difficulty is created by the need to balance the voicings between the toms and bass drums. Perhaps the most musically demanding section is in the last four bars where La Rosa wrote a bass drum and hi-hat rhythmic statement which is played while rolling on snare drum. This creates a balance problem that requires stronger feet technique and volume production.

The work is printed very clearly and contained only one minor point of possible confusion. He notated two hi-hat placements — one above the staff and one below the staff; however, this was done for performance reasons and should not be confusing if the score is studied. One other minor problem — the above the staff notation for hi-hat cymbals also was used to designate the ride cymbal. This is not a problem after one gets used to his logical designations.

— Sherman Hong

Creative Coordination for the Performing Drummer; Jazz, Latin and Pop Exercises in 4/4

Keith Copeland

\$8.95

Carl Fischer, Inc.

62 Cooper Square

New York, NY 10003

Keith Copeland has put together a drumset text that is multi-faceted and well thought out. *Creative Coordination* is divided into seven sections that confront the various idioms well-rounded drummers should be able to perform. Contrary to the title, Copeland's book is really based on musical style and performance rather than technical coordination patterns and could easily have been titled "Creative Styles . . ."

The first section is entitled "Slow to Medium Tempo Swing" and encompasses exercises on swing and shuffle rhythms much akin to the Jim Chapin text *Advanced Techniques for the Modern Drummer*. The next section, "Bossa Nova Clave," is designed to give the performer basic concepts and a feeling of the Bossa Nova. The "Funk and Fusion" section is the longest and most involved with challenging ideas for high-hat and bass drum coordination. Section four, "Samba Rhythms," contains basic Brazilian batucada rhythms that are popular in modern jazz. The "Up Tempo Swing" and the "Half-Time Swing" sections are very similar in relationship to the style of exercises given and the last Latin section, "Cuban Rhythms," is designed to help the performer emulate the whole Latin percussion section, playing the rhythms of the timbale, conga, and clave.

Each section is well designed and explained so that an intermediate level performer could have success without an instructor. The big plus is that Copeland provides a seven page discography organized to compliment each area of the text, and suggests that students perform each section humming or listening to the appropriate selections.

The success of any text is somewhat measured by the student's determination and approach to learning. Copeland's *Creative Coordination* offers a variety of challenges within a structured framework of musical styles, which leaves only the rest of the learning process up to the student.

— Mark D. Ford

Percussion Ensemble

Tarantella

Steve Grimo

\$5.00

C. L. Barnhouse Co.

P. O. Box 680

Oakaloosa, IA 52577

Steve Grimo's *Tarantella* is a percussion quartet approximately two minutes and fifteen seconds in duration. The upbeat tempo and overall rhythmic flow would make it appealing to any young percussion

ensemble and at the same time provide good material for multi-percussion exposure.

The work is in 6/8 time and each performer is required to provide a variety of sounds from standard non-pitched percussion instruments such as rattan on bass drum, triangle beaters on cymbals, snare drum sticks on triangle, etc. These ideas may sound rather basic, but to the young percussionist they may be the beginning of new possibilities in percussion. The rhythmic structure is accessible and the form and direction of the work would satisfy most audiences. Overall, *Tarantella* is an effective and musical selection for high school or early college percussion ensembles.

— Mark D. Ford

Pictures for Percussion

Siegfried Fink

Cost not given

Zimmermann

Gaugratenstrasse 19-23

D-6000 Frankfurt Am Main

Federal Republic of Germany

Pictures for Percussion is a four-movement work (I "Kalota" 5:10; II "Pompari" 3:10; III "Tridim" 3:50; IV "Vega-Wa" 3:45; total playing time ca. 16 minutes) written for four percussionists (advanced high school or college level) playing glockenspiel, four tom-toms, vibraslap, afuche, triangle, claves, vibraphone, two congas, snare drum, Waldteufel (a whirled friction drum), headless tambourine, marimba (low-A), five temple blocks, cymbals, bongos, maracas, four timpani, guiro, and agogo bells.

Fink, whose *Pictures* were inspired by the works of Hungarian-born artist Victor Vasarely, cites Vasarely's technique of "construct(ing) a picture from the square, and then divid(ing) it with the help of various tonal values and rhythms into planes and levels," which Fink believes he parallels by using the "superimposed rhythms and coloristic possibilities of the percussion instruments."

The composer builds his music with two-bar, Latin-like rhythmic patterns. Although these rhythmic motives themselves are repetitious, variety is achieved by using a contrapuntal technique, which varies the texture from one to two, three, or four voices. Timbre is a very important aspect of the composition. The large array of percussion instruments utilized results in a continuously changing palette of instrumental color.

The dance-like character of this music perhaps explains its use by the choreographer Hajo Dürr for his ballet *Nemesis*. However, the piece provides an attractive showcase for the many percussion instruments used, and must be considered excellent repertoire for concert performances as well. There are opportunities for all members of the quartet to display their skills, including short, improvisational solos for players one, two, and three. Hand techniques are required on congas and bongos. The mallet writing is

repetitious and not demanding; the few four-mallet chords on vibes and marimba are not difficult. A tape recording of the composition is available from the publisher.

For those who wish to perform this skillfully crafted composition with an authentic "Waldteufel," a picture and comprehensive description of this instrument can be found on page 103 of Peinkofer and Tannigel's *Handbook of Percussion Instruments* (English translation).

— John Raush

Images para Percussion (Impressionen nach Antoni Gaudi)

Siegfried Fink

Zimmermann

Gaugratenstrasse 19-23

D-6000 Frankfurt Am Main

Federal Republic of Germany

ZM2583

Respected percussionist-teacher and composer Siegfried Fink scored this composition for four percussionists and flute. Fink suggests that the flute part can be performed by a soprano voice to lead to greater intimacy. Inspired by the works of the Spanish architect, Antoni Gaudi, *Images* consists of three short movements alluding to three different works of Gaudi. Instrumentation is standard with the addition of color instruments: afuche, claves, congas, guiro, tam-tam, and agogo bells.

All movements seem to emphasize percussion timbre, rather than outright statements of melodic or rhythmic motives. The first movement, "El Capricho," never gets above a *mf* dynamic marking. Its charm and interest are produced by the interplay of softly played afuche and temple block colors. The second movement, "Finea Guell," features a tonally rhythmical canon between tom-toms and timpani. Marimba enters with a five-note rhythmic motive that always foresees brief melodic statements by the vibraphone. The entire movement is reminiscent of the effects produced by minimalist compositions. "Les Corts da Sarria," the final movement, features a duet between flute (soprano) and marimba as the remaining percussionists perform on Latin instruments.

This work is well within the technical reaches of high school and young college ensembles. Musical demands make it a grade V. The music comes with score and parts. All are clearly printed and will present no problems to the ensemble or conductor.

— Sherman Hong

Fourscore

Irwin Bazelon

Cost not given

Novello-Presser

Bryn Mawr, PA

If an allusion to the children's story about the country mouse and the city mouse could be made I would be tempted to say that there exist "country composers" and "city compos-

ers." To carry the metaphor a bit further (with the reader's kind indulgence) I might go so far as to say that Beethoven, Thompson, and Schubert were of the former category. To the latter division I might put Gershwin, Xenakis, Bernstein, and, with no doubt, Irwin Bazelon. His music has been described as "bristling with the noisy restless tensions and explosive undercurrents of the big city" – an apt description of his music and *Fourscore* in particular.

The piece is scored for four players playing a large selection of instruments none of which are rare except perhaps for a bell tree and log drums. Bazelon has managed to create a relationship between the instruments such that when played well the composition is an ensemble tour de force. The vibraphone plays against (and with, at times) the marimba while the other two percussionists serve to punctuate rapid flashes of color always supporting the main line. The work is also concerned with space, and Bazelon manages to delineate sections with the use of fermati of various lengths. The silences only serve to further enhance the nature of the restlessness of *Fourscore*. There is an exceptional energy here punctuated with sforzando attacks, broad strokes of dynamics, and a use of color that is extraordinary. There is a jazz-like quality to the vibraphone part that is more evocative of jazz than directly imitative. The marimba part demands serious four-mallet technique and a player sensitive to ensemble performance. Bazelon has been quoted as saying, "like fast over slow, high over low, loudness to softness. I'm a dramatic composer. My music snarls rather than caresses, but I am not afraid to write a melody." A concise description of *Fourscore*!

Irwin Bazelon's principal composition teachers were Darius Milhaud and Ernst Bloch. He is one of the few serious composers of our time to make his living entirely from his work as a composer. Bazelon is also a competent conductor and has seven symphonies, three piano sonatas, two string quartets, and several works for percussion – including *Propulsions* and *Suite for Solo Marimba* – to his credit.

– Michael Rosen

Well, Lukas Foss has conceived and written a work that is not of the ordinary. Commissioned by Clair Heldrick, the New Music Consort, and the New York State Council of the Arts, *Percussion Quartet* was premiered on November 5, 1983 by the New Music Consort in Rochester, New York. The work is divided into five sections (or movements) and is written for standard percussion instruments arranged in a unique setup. Four timpani (a standard set) are pushed close together, and two vibraphones, a xylophone, and extraneous un-pitched percussion instruments are arranged around the setup so that each player can move easily from various instruments to the four timpani.

Each movement is attached to the following one without a break. The work begins with "Introduction," a soft movement concentrating on density changes within approximate time durations of each bar. The movement ends with all four players bowing the vibraphones. "Song," the next movement, has a more standard conception of time and is slow and lyrical with echos of the melody tossed from player to player. Next the "Recitative," a series of unison attacks, visual "freezes," and cadenzas, is written in time durations much like the "Introduction." The fourth movement, "Monsters" (now that's a title!), assigns each performer a timpani and proceeds to have players reaching over and playing all the timpani as well as other instruments. This one will need some rehearsal, but it is quite satisfying both musically and visually. The last movement, "Dance," is an Allegretto in mix-metered time that combines the melody from the "Songs" and improvisation into a strong rhythmic drive. The piece has an unusual ending with two possibilities depending on audience reaction.

Even though *Percussion Quartet* has been recorded on New World Records (NW330 Stereo), it has to be seen to be fully appreciated. The duration of the composition (between 16 and 18½ minutes depending upon which of the two endings is performed), may inhibit programming for some ensembles but it would definitely be worth the time. *Percussion Quartet* is designed for advanced performers and would be an excellent choice for any concert.

– Mark D. Ford

guitar, and Altman on vibraphone, with Keith Bailey on drums, and Hide Tanaka on bass. All of the compositions were written by Glick and Altman and are a product of over three years of collaboration since the two met as street musicians in New York.

The nine cuts on the album are upbeat and energetic with some rough edges that one might expect to hear in a crowded jazz bar. In fact, *City Scope* has a feeling of a "live" album at times. This may be due to the occasional excess of "highs" or treble from the guitar, vibraphone, and cymbals taking precedence over the bass line and drums. Some of the best cuts on the disc are "Miss T.," an uptempo jazz waltz, and "Ride the Zero," a Latin number with some fine solos. *City Scope* will probably not be for everyone. However, for those individuals tired of the over-processed sound or vinyl art in jazz, *City Scope* may just be the alternative.

– Mark D. Ford

Musik mit Schlaginstrumenten

Schlagzenngensemble des Badischen Konservatoriums Karlsruhe
Manfred Rohrer
Bestell-Nr. SST 0164
Federal Republic of Germany

The German recording contains a potpourri of percussion literature, ranging from Goodman's light-hearted "Timpani" to the challenging music of Enteneuer-Rohrer's two trios for accordian, piano, and percussion. The greatest part of the recording is reminiscent of the rhythmical-motivic style of writing in percussion ensemble literature of the 1950's and early 1960's, although minimalist styles can be recognized in some compositions.

The most intriguing examples are Enteneuer-Rohrer's trios number 4 and 5 for accordian, piano, and percussion instruments. These pieces also demand the most musical maturity. Although the performers are excellent, I found the other ensemble pieces very predictable and not serious contributions to quality percussion literature. A curiosity about the recording is the inclusion of a rudimental snare drum solo, "Tornado." What is even more puzzling is that it is performed on a concert snare drum equipped with wire snares.

– Sherman Hong

Percussion Quartet

(1983)

Lukas Foss

\$30.00

Pembroke Music Co.

62 Cooper Square

New York, NY 10003

You arrive at the recital hall a few minutes late and hurry to a seat in the back of the auditorium. Glancing at the program as the players enter the stage, you see that the first work is *Percussion Quartet* by Lukas Foss. Unimpressed by the title (who would be?), you slump in your seat prepared for who knows what. And then it begins . . . A bit dramatic for the opening of a music review?

VI

Percussion Recordings

City Scope

Barry Glick and Rick Altman Quartet

Cost not given

Barrick Music (ASCAP)

Apartment 1008

330 West 30th Street

New York, NY 10001

In an age where the terms midi, DX-7, fusion, and hi-tech are commonplace in the world of jazz, the Barry Glick and Rick Altman Quartet have released their first album as a straight ahead "be-bop" jazz recording. *City Scope*, the album's title, features Glick on

Difficulty Rating Scale

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



James Lambert
editor
Selected Reviews

Marching Percussion

Michael Boo

The 1986 PASIC once again demonstrated the commitment of the Percussive Arts Society to providing all members of PAS with an opportunity to learn more about the marching percussion idiom. Over the past several years, PAS has presented a number of marching percussion events at the International Convention in an effort to show that the idiom and those that participate in it are quite valuable to the entire spectrum of percussion.

The first such event was of historical significance to all percussionists. On Tuesday, **Major Tom Foley** and members of the percussion section of the **United States Marine Band** presented a seminar on "The Interpretation of the Percussion Parts in the Marches of John Phillip Sousa." Although the music of "The March King" is most often heard in a concert setting, this seminar gave those in attendance a glimpse of what is arguably the most significant root of marching percussion in this country. Then during the Wednesday evening concert of the **US Air Force Band** under the direction of **Major James M. Bankhead**, the percussion sections of a number of Washington-based service bands performed *The Downfall of Paris* in a line that stretched across the width of the Kennedy Center Concert Hall stage.

On Thursday morning, several college marching percussionists participated in the Marching Forum Individuals Competition in the Lisner Auditorium of George Washington University. The snare division was won by **Hawley Gary** of Southwest Louisiana University, **Mike Rhodes** from Indiana University of Pennsylvania won the tenor division, and the keyboard honors went to **Robbie Bridge** of North Texas State University. Later Thursday morning, the marching percussion section of the **US Marine Corps Drum and Bugle Corps** presented a clinic at the Convention Center. A question and answer period was offered after the ensemble performed several selections from their routines. And Friday morning saw the return of the Marching Forum Drum Line Competition, which once again was chaired by **Ward Durrett**, the founder of the indoor marching percussion festival concept. Seven college lines participated in this event at Lisner Auditorium.

Each year there are more innovations from the ensembles, with an increased utilization

of music from symphonic sources. These programs are not just lifted out of a marching band show: they are complete musical presentations within themselves. If drill movements, the choreography and the theatrics would happen to be taken away, one would still be left with a musical presentation that could stand proudly next to a traditional concert percussion presentation.

The event commenced with an exhibition performance by the drum line from the **University of Maryland (Rich Sparks, instructor)**. When the awards were presented, 6th Place went to **James Madison University (Bill Rice, instructor)** with a score of 76.23. Their repertoire included a variety of musical styles, starting with Chick Corea's "Senor Mouse" and moving into a movement of the concert percussion ensemble classic "Gainsborough," and also including an offering of "Gamelan," the original Jim Campbell work written for the 1976 Cavaliers Drum and Bugle Corps.

5th Place, with a score of 81.23, went to **Miami University of Ohio (Bill Albin, instructor)**, a corps basing its entire show around the music from Leonard Bernstein's theatre piece "Mass." Extremely fast drill moves, coupled with marching in several odd and changing meters and predominantly featuring interpretive dancers, made this an interesting combination of sight and sound.

An 87.33 gave 4th Place to the line from the **University of Arizona (Gary Cook, instructor)**. Non-percussive effects such as singing were utilized during this daring program which broke down all barriers between the marching and symphonic idioms with a presentation of Rachmaninov's 1909 classic *Piano Concerto No. 3 in D minor*.

Western Illinois University (David Fodor, instructor) placed 3rd with an 88.80 for a presentation that included music of the synthesizer composer Vangelis and a rendition of Tom Float's Blue Devils Drum and Bugle Corps' arrangement of "Paradox." Western Illinois has participated in more PASIC Drum Line Competitions than any other ensemble in the country.

A very strong performance put **Southwest Louisiana University's** drum line (**Mike Mann, instructor**) in 2nd place with a 95.17. Their program consisted of the romantic programmatic symphony, the *Symphonie Fantastique* of Berlioz and Shostakovich's *Festive Overture* from the 20th century. Prominently featured in the Berlioz were handbells as well as a visual presentation

involving witches on brooms to convey the hallucinations upon which the work is based.

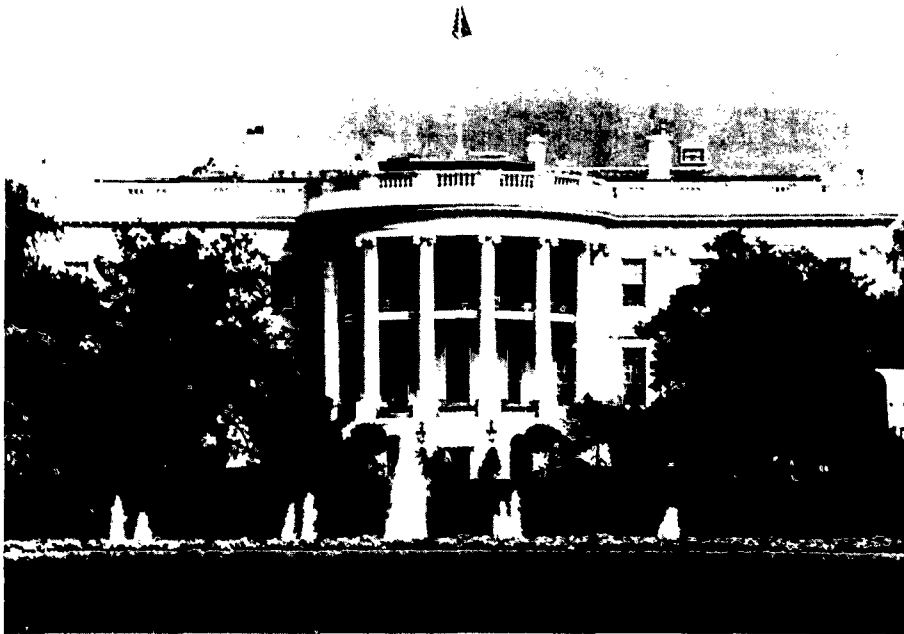
For the third year in a row the drum line from **North Texas State University (Lalo Davila, instructor)** won this event – this year with a score of 96.07. This line always succeeds in presenting a healthy dose of humor into its show. "Some Skunk Funk" and Bernstein's "Candide" were two of the works performed. Steel drums and a tambourine ensemble were among the highlights that led up to the climactic ending where all lights in the auditorium were turned out, with the snare line playing a quick backsticking feature under black light with glow-in-the-dark sticks.

On Friday afternoon, a clinic was presented by arranger and instructor **Thom Hannum** and the drum line from the three-time DCI World Champion **Garfield Cadets**. Techniques were demonstrated along with a performance of some selections from the corps' repertoire.

Then on Saturday, the focus shifted to the Ellipse outside the White House. An exhibition was given by the **Old Guard Fife and Drum Corps, 3rd Infantry, Military District of Washington**, involving a historical recreation of an authentic American fife and drums corps performance, complete with drill. Next, almost 125 drummers lined up in parade formation and performed *The Downfall of Paris*, with music printed from an arrangement courtesy of Ludwig Music Publishing. This ensemble included member of PAS, the drum line from the Old Guard Fife and Drum Corps, and members of local units. After an encore performance of *Downfall*, the entire assemblage marched almost a mile to the Convention Center, playing a cadence written by **Master Sergeant Sam Evans** of the US Army Band. The mass march was kept together by the beat of a giant six foot gong drum supplied by Remo, Inc.

This ensemble received many double-takes from local residents, and was judged by all participants to be a most unusual and memorable happening. Drummers spanned an age level of some sixty years, with a couple of participants being not quite ten years old. Many played modern drums on vest-type harnesses, while others played old rope-tensioned drums with calfskin heads and every other type of drum in between, including a couple of toy drums.

The final marching percussion event consisted of a panel discussion by **Mike**



Back, Rob Carson, Thom Hannum, Fred Sanford, and Jay Wanamaker. One topic discussed was how the use of the percussion pit area came to be conceived and developed and why instructors wanted it. A conversation on the merits of the two grips, traditional and matched, was followed by an explanation of the 40 new International Drum Rudiments. Also discussed was what instructors and band directors should look for in the percussion score when they purchase a marching arrangement, and how they can re-write parts to best suit their ensembles.

PASIC '87 will be held October 29 through November 1 in St. Louis, Missouri, where it is certain that a number of interesting and education marching percussion events will be offered to those in attendance. If you haven't seen any of these events in the past, come find out for yourself what is happening in the rapidly expanding world of marching percussion. You may be surprised to find out just how musical the idiom has become.

Michael Boo is a composer-arranger who participates in the marching idiom as a marching band drill designer and wind music arranger. He is also a feature writer for Drum Corps World, DCI Today and WGI Images.

Model Timpani Solo Contest

Richard C. Gipson

Washington, DC, and PASIC '86 provided the setting for the Percussive Arts Society's Contest/Audition Committee Model Timpani Audition. The Committee continues to explore various contest and audition situations at the annual PASIC conventions in an effort to identify problems associated with auditions and contests involving the public

school student. A model keyboard audition was held at PASIC '84 while model All-State percussion auditions were featured in both PASIC '83 and '85.

This year the committee heard a number of DC-area public school timpanists in an open audition performing solos of their choice. The students were: **Emily Groggle** (Springfield, VA), **Michael Vastine** (Salisbury, MD), **Mark Lortz** (Baltimore, MD), **Kuljit Rehncy** (Baltimore, MD), **David Bock** (Great Falls, VA), and **Marc Capponi** (Fairfax, VA). Three (Bock, Capponi, and Rehncy) were then selected to perform in a master class given by Professor John Beck of the Eastman School of Music.

The committee seeks to discern problems associated with solo contests in general as well as those associated with the specific instruments. In this instance, a number of concerns surfaced involving the particulars of timpani solo performance; a principal problem that arose concerned performance on strange instruments and, specifically, how this affects a soloist's ability to tune and manipulate the pitch parameters in timpani performance. The committee realizes the importance of being able to tune accurately and meet the pitch demands of timpani playing. However, in most contest situations, the timpanist has little or no time to become familiar with the instruments he will be playing. Because of this, the committee stopped short of recommending that tuning, scales, etc. be a part of all timpani solo contests, but rather suggested that, as an integral part of timpani playing, tuning be incorporated into the audition process whenever feasible. In most cases, this would be possible only if the student were allowed access to the instruments for a period of time prior to the performance.

Two other areas were identified which

affected the timpani solo contest, but actually involve policy decisions reflecting the philosophy of the solo contest for all instruments. These were 1) the use of prescribed or recommended music lists, and 2) the adjudication form. Due to the extremely wide variety of difficulty involving technical as well as musical demands of various timpani solos, the committee strongly suggested the use of a recommended or prescribed music list. Furthermore, the list should be graded in difficulty to allow for fair evaluation of students of differing ability levels. Perhaps the presence or absence of tuning as a part of the solo makes the use of recommended and graded lists for timpani even more necessary.

Timpanists performing in a contest should receive comments addressed specifically to their instrument and performance. While most adjudicators will tailor their comments to the individual instrument and performer, the committee believes that adjudication sheets appropriate to the instrument will enable both the adjudicator and the performer to benefit maximally from the experience. In Washington, the adjudication committee used a form specifically designed for timpani solo performance, with comments presented to the performers after the contest.

John Beck's master class included numerous topical areas, including body position, tuning, articulation, dynamic control, and dampening. Of particular interest to the development of the model timpani audition concept was his concern for the timpanist performing on strange instruments. Beck suggested that timpanists avoid selecting works involving numerous pitch changes because of the obvious difficulties associated with performing on unfamiliar instruments.

The PAS Contest/Audition Committee is chaired by **George Frock** (University of Texas). Other members are **Richard Gipson** (University of Oklahoma), **Lynn Glasscock** (University of North Carolina), **Rich Holly** (Northern Illinois University), **Jim Lambert** (Cameron University), and **Dale Rauschenberg** (local arrangements coordinator at PASIC '86; Towson State University). The Committee will once again sponsor a Model All-State Audition at PASIC '87 in St. Louis.

Mock Military Band Auditions

The winners of the PASIC '86 Mock Military Band Auditions are **Jim Dallas** and **Kevin Garry**. Jim is a master's candidate in music performance at Temple University where he is a student of Michael Bookspan. Kevin is working on a bachelor of music degree at Oberlin Conservatory and is a student of Michael Rosen. Both winners received \$200.00. Adjudicators were Henry Martinez, The US Air Force Band; John R. Beck, The

US Marine Band; William Richards, The US Army Band; William G. Thomas, The US Navy Band; Kenneth Harbison, National Symphony Orchestra; and Gordon Peters, Chicago Symphony Orchestra.

Scholarship Winners

Four scholarships to attend PASIC '86 in Washington, DC, were made available through the generous contributions of **William F. Ludwig, Jr.**, Remo, Inc.; **Armand Zildjian**; and Ludwig Industries. The recipients of the scholarships received lodging for four nights at the Capital Hilton as well as complimentary convention registration, a banquet ticket, and a one-year membership in the Percussive Arts Society. The recipients were as follows:

William F. Ludwig, Jr. Scholarship – **Susan Powell**, Casper, Wyoming.

Remo, Inc. Scholarship – **Valerie Williams**, St. Paul, Minnesota.

Armand Zildjian Scholarship – **Sharon Hack**, Salinas, California.

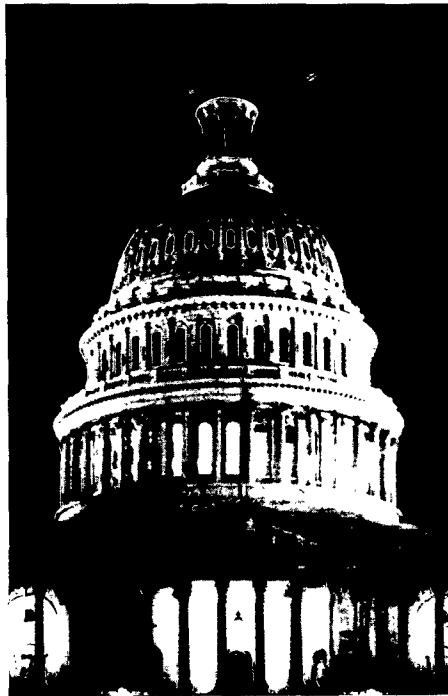
Ludwig Industries Scholarship – **Mark Edward Trojanowski**, Spring Hills, Florida.

PASIC '87 will take place October 29 – November 1, 1987 in St. Louis, Missouri. Complete scholarship application information will appear in the Summer issue of *Percussive Notes*.

“Win A Free Trip”

During the past year the Percussive Arts Society has been celebrating the 25th Anniversary of PAS and sharing the excitement of our organization. To help promote the 25th Anniversary, awards were presented to two members who shared their enthusiasm for the Percussive Arts Society with colleagues, friends, students, and others. The two winners had a choice of an all-expense paid trip to PASIC '86 or a \$1000 scholarship to be applied toward percussion studies.

The PAS member who recruited the most new members during the course of the past year was **John Gardner** of Cincinnati, Ohio who brought 34 new members into the Percussive Arts Society. He was awarded an all-expense paid trip to PASIC '86 including round trip airfare, four nights' lodging at the Capital Hilton, two PASIC '86 Hall of Fame Banquet tickets, complimentary registration to the convention, and a one-year complimentary membership in PAS. The second winner was chosen through a random drawing. Each member's name was entered



in the drawing once for each new member he or she was responsible for recruiting. This year's winner was **John Immerso** of Hicksville, New York. For his efforts he received a \$1000 scholarship to be applied to his percussion studies. See page 57 of this issue for information concerning this year's membership drive contest.

Door Prizes

The winners of the door prizes donated by the PAS Sustaining Members and awarded at the PASIC '86 Hall of Fame Banquet were as follows: **Glenn Schaft**, Moorehead, MN; **Tony Brill**, Lancaster, PA; **Michael Bump**, Gaffney, SC; **Kathy Kastner**, Carol Stream, IL; **Dave Satterfield**, Morgantown, WV; **James Metcalfe**, Killeen, TX; **Gregory Wilson**, Clyde, NC; **Tom Schneller**, Holmen, WI; **Lawrence Rizzo**, Potsdam, NY; **Eddy Krzysik**, Sterling Heights, MI; **Jeff Reimer**, Potsdam, NY; **David Markgraf**, Indiana, PA; **Erica Montgomery**, Urbana, IL; **Bob Berheide**, Anderson, IN; **Chad Feistner**, Vermillion, SD; **Sheri Penneman**, Ft. Worth, TX; **John DeStefano**, Pittsburgh, PA; **John Wittman**, Albany, NY; **Shunji Tanaka**, Boston, MA; **Scott Haupt**, Reading, PA; **Victoria Daniel**, Ann Arbor, MI; **Glori Ann DiToro**, Syracuse, NY; **Masaaki Komaki**, Tokyo, Japan; **Stan Walkanowski**,

Ballston Lake, NY; **Raymond Gernhardt**, Lawrenceville, NJ; **Tom Murphy**, Indiana, PA; **Marlin Barnes**, Greencastle, PA; **William Hanley**, N. Hadley, MA; **Luis Marrero**, Aibonito, PR; **Paul Truelson**, Strongsville, OH; **Ken Lemley**, Deep River, CT.

The following is a selection of photographs taken at PASIC '86 in Washington, DC, a highly successful event attended by 2,700 people and hosted by **Randall Eyles**. Clinics by our profession's finest musicians and foremost scholars, plus exhibits by 65 companies showing the latest from the percussion industry were housed in the three-year-old Washington Convention Center. The evening concerts were held in the beautiful John F. Kennedy Center for the Performing Arts and Lisner Auditorium on the campus of George Washington University. At the PASIC '86 Hall of Fame Banquet, held in the Washington Convention Center and attended by 500, special recognition was accorded **Robert Schietroma**, **Stuart Smith**, **Randy Eyles**, **Jim Coffin**, and **Tom Siwe** for their contributions to the many facets of the Percussive Arts Society. A \$5000 check presented by Jim Coffin in the name of **Yamaha International** for the PAS Endowment Fund, the induction of **Fred D. Hinger**, **Buddy Rich**, and **Remo Belli** into the PAS Hall of Fame, plus a reflection on the emergence of PAS by Remo Belli made the occasion a memorable event.



13th Annual Composition Contest Winners

Three winners were awarded \$1,800.00 in the 13th Annual Composition Contest sponsored by the Percussive Arts Society to encourage the creation of new compositions for percussion instruments. The category in the 1986 competition was solo percussion with percussion ensemble of six or more players.

1st Place winner **Yiu-kwong Chung** of Hong Kong received \$1,000 for his composition, *Three Movements for Solo Marimba and Seven Percussionists*. A native of Hong Kong, Mr. Chung received a Bachelor of Music degree from Philadelphia College of the Performing Arts and a Master of Arts degree from Brooklyn College. His principal teachers were Nicholas D'Amico and Morris Lang. In 1981 he returned to Hong Kong to become assistant principal percussionist of the Hong Kong Philharmonic Orchestra. He also founded the Hong Kong Percussion Ensemble in that year. As its musical director, he has conducted the ensemble in numerous public concerts and television appearances. Launching his solo career in 1985, Mr. Chung presented two percussion recitals and a marimba recital in Taiwan. In the summer of 1986, he was invited to perform Milhaud's *Marimba Concerto* with the Taipei City Symphony Orchestra under the baton of Lutz Herbig. Mr. Chung is publicly extolled



Yiu-kwong Chung

as the most extraordinary Chinese marimbist in the 20th century for his musical impact and four-mallet technique. His recital engagements for 1987 include three solo performances in Taiwan.

2nd Place winner, **Lynn Glassock** of Chapel Hill, NC, received \$500 for his composition, *Four Interiors*. 3rd Prize was awarded to **Willie Anku** of Pittsburgh, PA. Mr. Anku received \$300 for his *An African Model*. Special recognition was also accorded to **James Drew** of Altamonte Springs, FL,

Hall of Fame Nominations

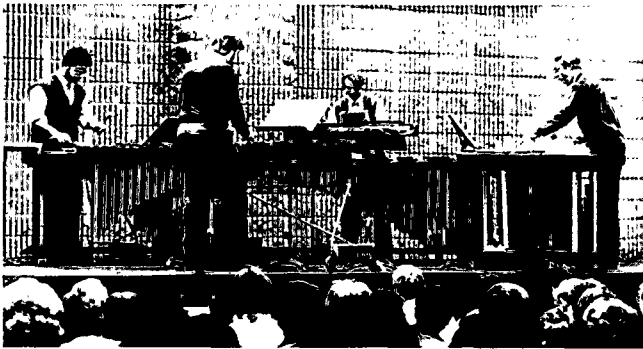
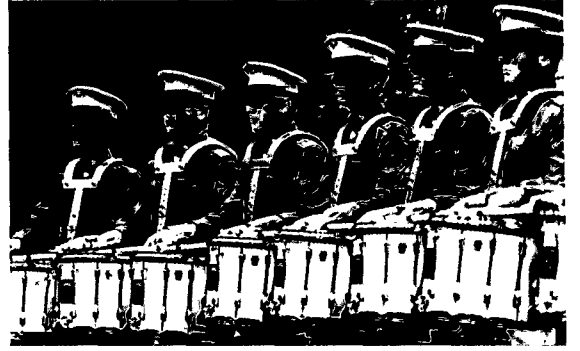
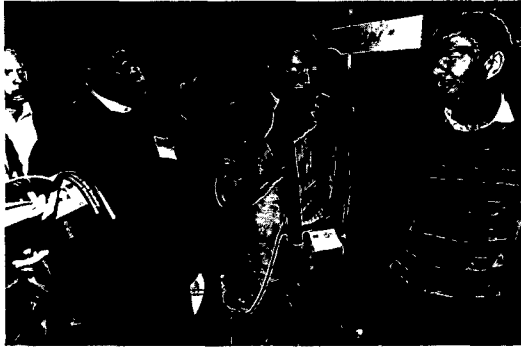
Percussive Arts Society Hall of Fame Awards are conferred upon individuals who have had a significant influence on the field of percussion through contributions in one or more of the following areas: Excellence in Performance, Writing, and Composition; Excellence in Teaching, Inventions, and/or Discoveries. The Awards were established in 1973. Current Hall of Fame members are listed 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. The many nominations are evaluated by the committee and one or two of the most deserving candidates selected. 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 annual PASIC. This year's award banquet will be held at the Adam's Mark Hotel, St. Louis, Missouri, on October 31, 1987. To nominate individuals for the awards, indicate your choice(s) in writing to: PAS, Box 697, Urbana, IL 61801. The deadline for nominations is June 15.



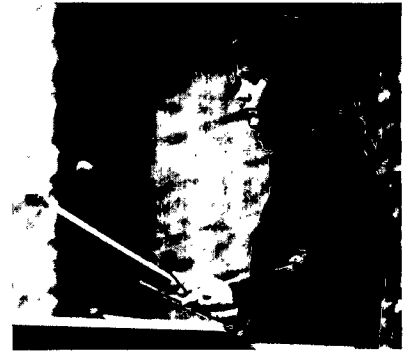
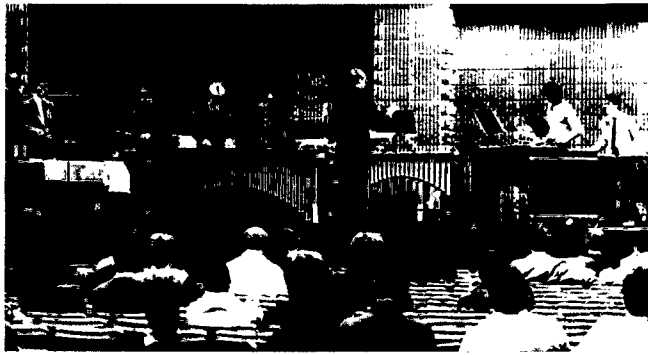
for *The BeJesus Redemption Psalter*; **Wai-chu Clarence Mak** of University Park, PA, for *Lonely Motions*; **Leo Marchildon** of Willowdale, Ontario, Canada and **Michael Shiner** of Toronto for *Eagle's Feather*; and **Donald Skoog** of Oak Park, IL for *Collage*.

This year's contest is for solo percussion with woodwind or brass quintet. Judges are Sam Adler, Martin Mailman, and Ralph Shapey. For complete information, contact PAS, Box 697, Urbana, IL 61801.



PASIC '86 People

Below is a selected pictorial travelogue of PASIC '86.



News from Universities and Schools

John Baldwin, editor



Evelyn Glennie, John Beck, and James Blade

In March of 1986, the University of New Mexico Percussion Ensemble performed the *Concerto for Violin and Percussion Orchestra* and the *Concerto for Organ and Percussion Orchestra* by Lou Harrison. Leonard Felberg was the violin soloist, John Clark was the organ soloist – both are members of the UNM faculty – and Christopher Shultis was the conductor. The performances were part of the 1986 Composers Symposium, for which Lou Harrison was the featured resident composer.

Johnny L. Lane hosted a clinic at Eastern Illinois University in July featuring William F. Ludwig, Jr., who gave a presentation on The History of Percussion.

The Northern Illinois University Steel Band has produced a new cassette, *Real Steel*. The recording includes "Rock Yuh, Pan Man" arranged by Cliff Alexis; "Toccata and Fugue in D minor;" "One Note Samba," Brad Stirtz, vib solo; "Kaieso," Andy Narell, soloist; "Calypso for Pan" by Cliff Alexis; and Sparrow's "Don' Back Back."

The National Technical Institute for the Deaf and the Eastman School of Music sponsored several concerts and clinics in Rochester, New York, during September. Evelyn Glennie and James Blades were the featured performers. This is perhaps the first time two institutions – one of silence and one of sound – have collaborated in such an event. The events were coordinated by John Beck.

Professional Percussionists

David Coash, currently on the faculty of Kinhaven Music School in Weston, Vermont, served as an adjudicator for the Florida Bandmasters Association Solo and Ensemble Festival last February.

Nebojsa Zivković, a young Yugoslavian composer and concert percussionists, performed his *Concerto per marimbafono e orchestra* on concert tour in Yugoslavia last September. The five performances of the tour were accompanied by the Young Serbian Philharmonic Orchestra and included radio and TV broadcasts. The marimba concerto is a three-movement work lasting twenty-five minutes. Zivković is currently pursuing graduate studies in composition with Milko Kelemen and in percussion with Klaus Tresselt at the Staatliche Musikhochschule in Stuttgart, Germany. The orchestra material and score for the marimba concerto are available on a rental basis from the composer: Nebojsa Zivković, Stevana Sremoa 75a, 22000 Sremska Mitrovica, Yugoslavia. Two other works for marimba have been published by Studio 4 Productions in California.

Canadian percussionist and marimbist Beverley Johnston of Toronto has completed her first solo album, *Impact*. Included are three recent works for percussion and tape and one for vibraphone and clarinet (James Capbell is the clarinetist) by Canadian composers Serge Arcuri, Alexina Louie, Gary Kulesha, and Jean Piché. The album is on the Centrediscs label and is available through the Canadian Music Centre. Johnston was featured soloist with the Washington Music Ensemble at the Terrace Theatre of Kennedy Center, Washington, DC, and at Merkin Hall of New York City in October.

The Rokoko-Duette, a marimba/trombone duo consisting of Cort McClaren (marimba) and Randy Kohlenberg (trombone), performed in September 1986 at Middle Tennessee State University in Murfreesboro, Tennessee, Austin Peay University in Clarksville, Tennessee, and Western Kentucky University in Bowling Green, Kentucky. In November the duo presented concerts at Kutztown University in Pennsylvania and at Pennsylvania State University.



Nebojsa Živković (photo: D. Marić)



Beverley Johnston

January saw performances at Southwest Missouri State University, University of Kansas, Washburn University in Topeka, Kansas, and Bethany University in Lindsborg, Kansas. Both McClaren and Kohlenberg are on the faculty of the University of North Carolina at Greensboro.

In June and July of 1986 Laurence Kaptain returned to Mexico for a solo marimba concert tour that took him to Veracruz, Jalapa, Saltillo, Merida, San Luis Potosi, Tlaxcala, and Mexico City. In January Kaptain was interviewed by Guillermo Ochoa on the popular morning variety show "Hoy Mismo" and performed works by

Helble and Stout. This interview/performance was broadcast live via satellite to all of Mexico, Central and South America, and to over 350 cable systems and Spanish language television stations in the United States. Last year Kaptain was a Fulbright scholar in Mexico.

Charles Mercavich has completed the Ph.D. in higher education policy and leadership at the Ohio State University. He is currently assistant professor of music and percussion at Pembroke State University/UNC and continues to serve as timpanist and principal percussionist with the Fayetteville, North Carolina Symphony Orchestra.

The percussion ensemble Happy Hammers (**Bryan Bogue, Mark Ivester, Scott Ketrone, Paul Raymond, Rick Westrick**, with Clipper Anderson on bass) performed at the Festival at Sandpoint of North Idaho upon the invitation of artistic director Gunther Schuller. Other recent performances include at Expo '86 in Vancouver, the Washington State Day of Percussion in Seattle, and the Coeur d'Alene Jazz Festival. Happy Hammers has played in over one hundred schools in Washington and Idaho through the Music for Youth program.

Mario Gaetano, instructor of percussion and director of jazz ensemble at Western Carolina University, recently completed the Doctor of Musical Arts degree at Memphis State University, where he studied with **Frank Shaffer**. His dissertation is an in-depth historical, analytical, and performance related study of Fissinger's *Suite* and Miyoshi's *Conversation* for marimba. Gaetano also holds degrees from the Crane School of Music and East Carolina University. He has served on the faculty of Western Carolina University since 1979.

The Swedish percussion ensemble Krcumata (**Ingvar Hailgren, Jan Heilgren, Anders Holdar, Leif Karlsson, and Anders Loguin**) is employed by a Swedish state music organization Regionmusiken. The group works in chamber music on a full-time basis, usually inviting another musician to perform with them and building a concert program around the available literature. In March 1986, they performed a radio concert in Copenhagen that included the premiere of two sextets by Per Nørgard and Erik Höjsgard; in May they appeared at the Bergen Festival of Music in Norway; and next year will give concerts in East Germany, Stockholm, England, and West Germany.

Christopher Shultis was selected to appear at the Internationalen Ferienkurse für Neue Musik in Darmstadt, West Germany, last July. He performed works by Silliecki, Sherman, Mason, Staub, and Kagel and was a participant in the Interpreter's Studio. He is assistant professor of percussion at the



Cort McClaren and Randy Kohlenberg

University of New Mexico, where he was recently one of four faculty members to receive the Burlington Northern Foundation Faculty Achievement Award for excellence in teaching and scholarship. The \$2,500 award was made possible through student nominations and a screening of research materials and student evaluations by a University faculty committee.

On the Move

Kurt Grisson has accepted the position of instructor of percussion at Florida Southern College in Lakeland, Florida. He is also a member of the Florida Orchestra.

Marvin Sparks, Jr., is a graduate assistant in percussion at Eastern Illinois University, where he will work toward the Master's degree in performance under Johnny L. Lane, direct the Latin Percussion Group, and perform in the faculty jazz quintet. Sparks performed professionally for some ten years. He earned the B. M. in percussion at the University of Illinois, studying percussion with Thomas Siwe.

David Coash, percussionist with the Florida Orchestra and faculty member at the University of Tampa, has joined the faculty of Kinhaven Music School in Weston, Vermont.

Laurence Kaptain has been appointed visiting assistant professor of percussion at the University of Wisconsin, Madison for the 1986-87 academic year, replacing James Latimer who is on leave.

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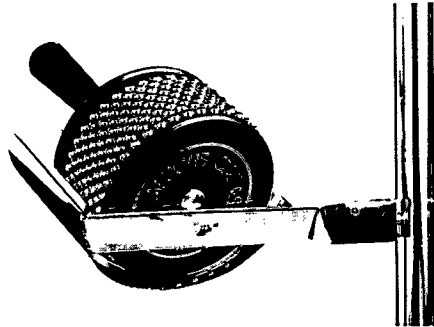
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News from the Industry

David Via, editor



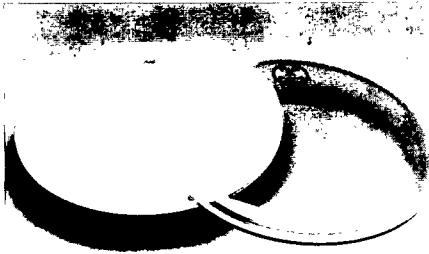
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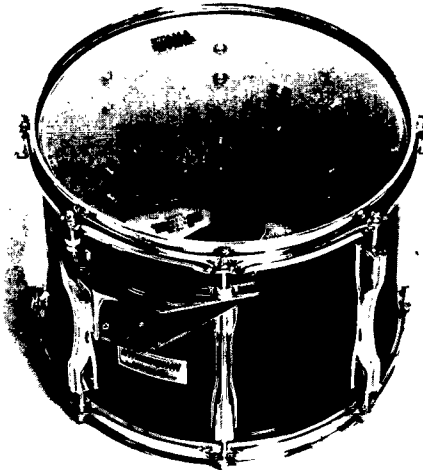


Evans Uno 58

CMP Records, Oststrasse 37, 4000 Duesseldorf 1, Federal Republic of Germany, will release a new solo project by percussionist John Bergamo. *On the Edge*, the recording debut of John Bergamo, explores the wide range of rhythmic and melodic possibilities available to the contemporary percussionist. Bergamo uses his hands, mallets, sticks, "Superballs" and other implements to strike, rub, bow and beat surfaces and objects made of metal, wood, skin and even his own head. The recording will be available in LP and CD form. The CD version will contain additional music not included on the LP.

Pete Engelhart Metal Percussion, 2815 Cherry Street, Berkeley, CA 94705, is now carried by 43 percussion stores in the United States and Canada. Contact Pete Engelhart Metal Percussion for the nearest store.

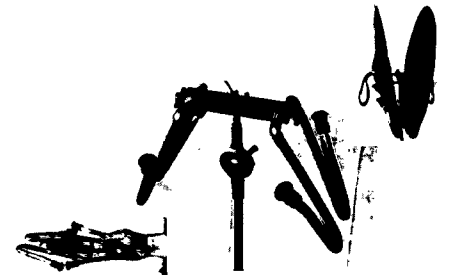
Evans Products, P. O. Box 58, Dodge City, KS 67801, recently introduced the "UNO 58" single-ply drum head line. "UNO 58" heads are available for snare drums, bass drums, and tom toms from six to forty inches. The new heads come in 300 and 500 weight snare-side as well as 500, 750, and 1000 gauge batter heads in coated-white, smooth-white, and clear finishes. The "UNO 58" series can be used as bottom heads on tom toms and bass drums.



May EA Drum Mikes

Lang Percussion, Inc., 633 Broadway, New York, NY 10012, introduces the K & K Sound amplification system for mallet percussion instruments. The DK-3700 Vibraphone Pick Up System comes complete with cables and screws. With the DK-3700, equalization of all three octaves is possible, along with separate inputs for special effects. It can plug directly into the board and can be used with amps ranging from 50 to 200 watts. The DK-3700 can be manufactured to fit any instrument, new or old.

Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026, announces the new LP325 Afuche Holder. The holder attaches to any stand for easy accessibility and makes possible one handed playing by incorporating a foam rubber friction pad. The Afuche Holder is made of heavy gauge chrome plated steel with clamping bracket.



Pro-Cussion Octopuss

May EA, 8312 Seaport Drive, Huntington Beach, CA 92646, is now producing Internal Drum Mikes. Without drilling holes in their drum shells, drummers can install May Mikes themselves. In addition to reinforcing natural drum sounds, May Mikes can also be used for acoustic drum triggering of electronic sound sources.

Out-Front, Inc., P. O. Box 807F, Lynbrook, NY 11563-0807, the United States distributor of Camber Cymbals, has unveiled a new addition to its Camber line, the "Savage" series. This new selection combines sharp modern looks of fierce logos and the heavy hammered sound. The new series of "Savage" cymbals is available in 14 inch matched pair hi-hats, 16 inch crash, 18 inch crash ride, and 20 inch ride sizes.

Pro-Cussion, P. O. Box 350, Bronx, NY 10471, introduces the new Octopuss. The Octopuss folds to an almost flat position for easy storage. The threaded locking system holds 13 to 22 inch cymbals, and the 1/8 inch plastic coating prohibits cymbal to metal contact. The Octopuss weights approximately 1 pound.

Chapter Activities

John Beck, editor

Arizona

October 4, 1986 Arizona's first annual PAS Marching Day of Percussion was held at Dobson High School in Mesa, AZ. There was a contest for high school marching percussion sections from all over the state, an individuals contest, and a clinic on marching percussion by **Rob Carson**. The top three percussion sections were: Amphitheater High from Tucson, Dobson High from Mesa, and Flowing Wells High from Tucson. The individual snare drum champion was **Jason Poole** of Dobson High School. Hosting the event was **Dick Mayne** of Dobson High School, and sponsors were the Drum Shop of Arizona, and Remo, Inc.

California

May 17, 1986, the Northern California Chapter of PAS held the first of what hopes to be the annual Day of Percussion. The Day of Percussion included percussion ensembles from the San Jose/Bay area, a steel drum clinic by **Jeff Narell**, and a marching percussion clinic/demonstration by **Ralph Hardimon** and the **Santa Clara Vanguard**. Some of the participants who attended won door prizes furnished by Pro-Mark and all of the participants enjoyed visiting a number of exhibits. The Day of Percussion was made possible with the help of **Galen Lemmon** of the San Jose Symphony, who arranged for the event to be held at San Jose City College.

Florida

The Florida chapter of the Percussive Arts Society held its annual Day of Percussion in March 1986 at the University of Tampa. Chapter President **David Coash** hosted the event, which was co-sponsored by the University of Tampa and Thoroughbred Music. The day opened with a concert by the University of South Florida Percussion



1st place winner Amphitheatre High School in the Arizona Marching Day of Percussion

Ensemble, conducted by **Robert McCormick**. **Steve Kundrat** (Mid-East Mfg.) presented a clinic on techniques of doumbek playing. **Marc Clermont** (Thoroughbred Music) gave a clinic on drum set soloing and the morning ended with a clinic/concert by **Gumbi Ortiz** and friends covering Afro-Cuban drumming techniques and styles, such as guaguanco songo and samba.

Following lunch, the Pinellas Youth Symphony, conducted by **Kurt Grissom**, performed in concert followed by a "hands on" clinic by **Dom Famularo** (Tama Drums). **Jeff Hamilton** (Zildjian Cymbals) presented a clinic on jazz techniques and his thoughts on style, soloing, and the art of brush playing. The day ended with a concert by the **Jeff Hamilton Trio**, joined by **Chip McNeil** (piano/saxophone) and **Dave Reno** (bass). Special thanks to **A. J. Altiers** of Thoroughbred Music and **Mike Welch** of Gretsch Drums for the exhibits and equipment displays.

The 1987 Day of Percussion is to be at the University of Tampa.



Rob Carson at the Arizona Marching Day of Percussion

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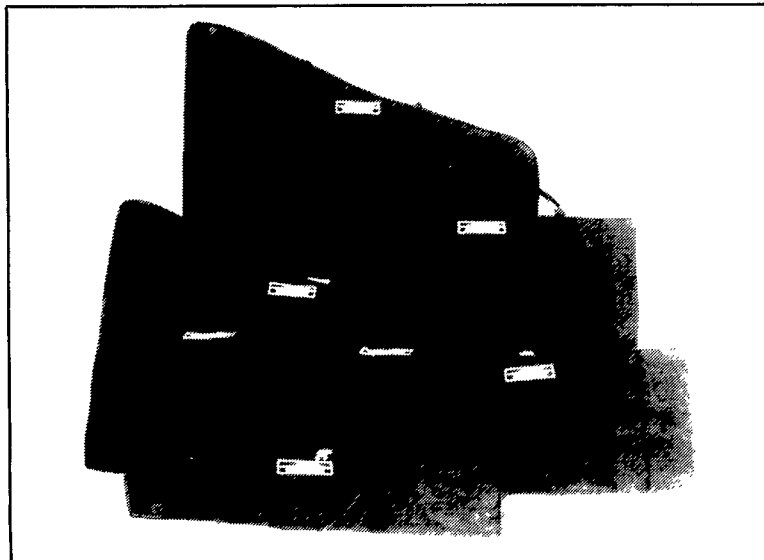
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San Antonio, Texas, the "Alamo City" will serve host to PASIC '88 on November 17-20, 1988. The newly renovated Convention Center Complex, in the heart of downtown San Antonio, will house all the activities of PASIC '88. The Convention Center Complex is a permanent legacy of the 1968 World's Fair and is one of the main reasons why San Antonio is attracting more than 500,000 delegates every year to conventions, business meetings, trade shows, and exhibitions. Some of the facilities we will be using within the Convention Center Complex include the Mission Room and River Room for clinics, the 110,000 square foot North Exhibit Hall for our exhibitors, and the beautiful Theatre of Performing Arts which features permanent seating for 2,800 people.

The luxurious Hilton Palacio Del Rio will serve as the headquarters hotel for PASIC '88. Along with the 484 guest rooms and suites which will be available at special PAS rates, the Hilton Palacio Del Rio also features the Cantina Del Rio on the Scenic Riverwalk, the relaxing Rincon Alegre piano bar, a refreshing swimming pool and hot tub, and fine dining at reasonable prices in the Stetson Restaurant. The Hilton Palacio Del Rio will also serve as host for the traditional Hall of Fame Banquet which will take place in the Salon Del Rey. The Hilton Palacio Del Rio promises to offer PASIC '88 attendees the comfort of southern hospitality in a convenient location across the street from the Convention Center Complex.

Located directly behind the Hilton Palacio Del Rio is one of the most exceptional tourist spots in the world - the San Antonio Riverwalk. Lined with a lush, subtropical terrain, this deep green waterway is twenty feet below street level and is the center of its own community. While attending PASIC '88 you might enjoy strolling along the cobblestone paths of the Riverwalk where you will find an array of European-style sidewalk cafes, specialty boutiques, showy nightclubs and restaurants of international cuisine that include a Mexican food found only in San Antonio.

And of course there is the Alamo; the most famous historical monument in Texas, the Alamo is located three blocks from the Convention Center Complex and is open daily for visitors.

Be sure to watch future issues of *Percussive Notes* for more information and details as arrangements are finalized for the 1988 PASIC in San Antonio, Texas. For further information you may contact Genaro Gonzalez, PASIC '88 Host, Department of Music, Southwest Texas State University, San Marcos, TX 78666.

Sustaining Members

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

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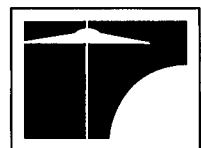
Bass and Drums Workshop Discover more about the critical interrelationship of drums and bass in jazz, funk and rock with bassist Percy Jones (Brand X) and drummer Mike Clark (Herbie Hancock). Open to drummers and bassists, this course will provide a unique opportunity to develop a really tight rhythm section sound and make any band swing.

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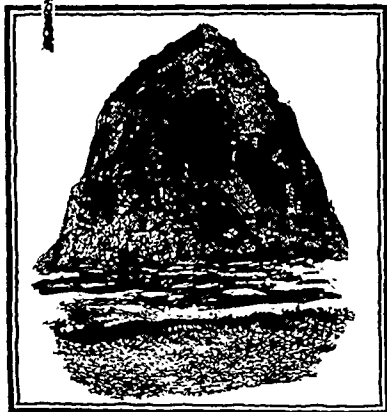
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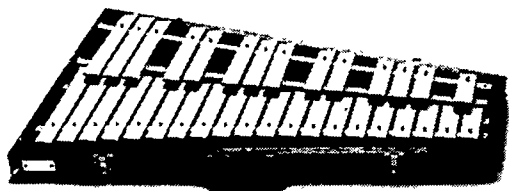
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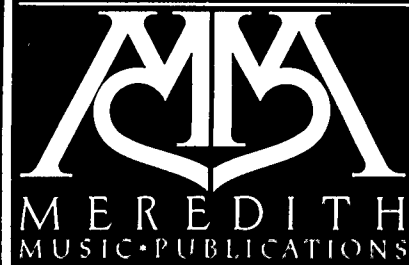
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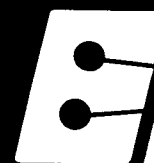
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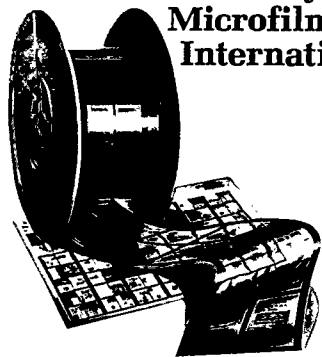
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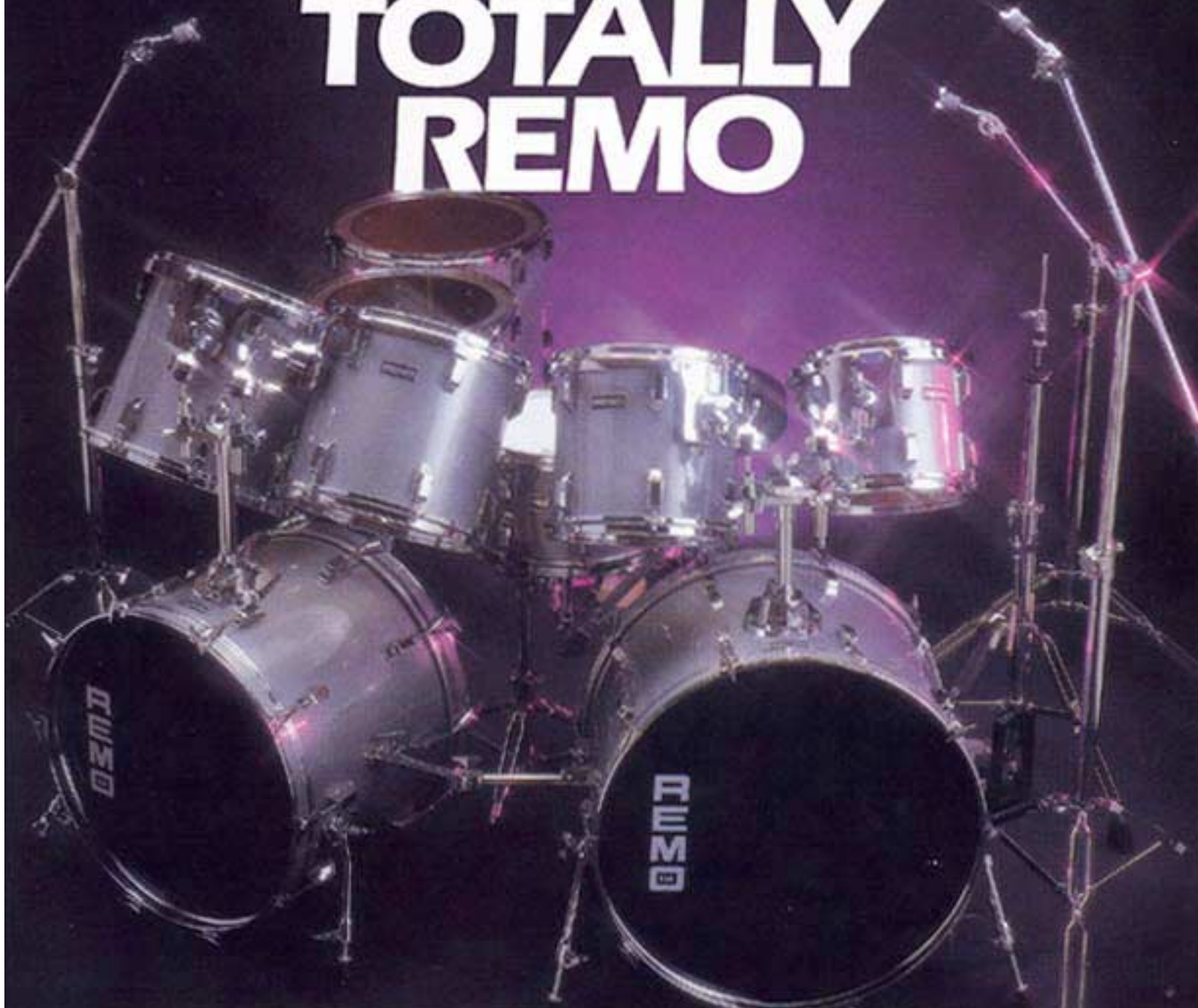
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