

Percussive Notes

An official publication
of the Percussive Arts Society

Volume 25, Number 5

Summer 1987



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**Marching
Percussion**



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AND DAVE—
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ON THE VIRTUES
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Percussive Notes

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Volume 25, Number 5 / Summer 1987

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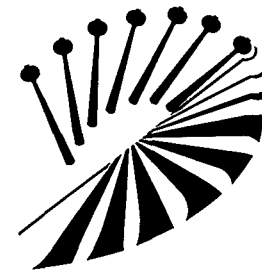
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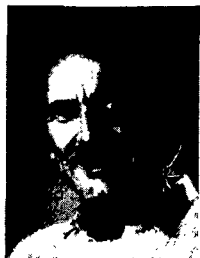
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President's Report

John Beck



It is my intention to have a message for you in each edition of *Percussive Notes*. When I became president, I spoke to Jim Lambert, the editor of *Percussive Notes*, and expressed this desire. He was as enthusiastic about the idea as I was. Now reality has set in: it is February 7, 1987, and I am writing a message that will appear in the July issue of the magazine. What do I say now that will make sense to you regarding PAS in July? I have been president for a little over a month, PASIC '86 is behind us, three months from July we will be attending PASIC '87 in St. Louis, and in the meantime February, March, April, May, and June will have passed.

Let me reflect on activities since February. The International Office, with David Via as administrative manager, is constantly processing renewal and new memberships, soliciting advertisements for *Percussive Notes*, producing the newsletter, advising the next PASIC host on matters of importance regarding the convention, and in general

taking care of PAS business. The officers are also busy with their respective jobs – first vice president Robert Schietroma, with the PAS committees, second vice president Garwood Whaley with the PAS chapters, secretary Randy Eyles with secretarial duties and responsibilities of the PAS contests, and treasurer Vic Firth with financial matters. My tasks are similar to that of a first percussionist of a symphony orchestra: I organize the section for the first rehearsal, delegate responsibilities, see that they are carried out, and in the meantime play a part myself. If something goes wrong, I am held responsible and must correct the problem.

PAS is like a symphony orchestra. When all the parts are played well, they produce beautiful music. As members of PAS you also have a responsibility to keep up your membership, gather new members, help organize Days of Percussion, and be part of the symphony orchestra. Let's all work together to produce a beautiful sound – PAS.

PAS By-Law Changes

The following are amendments to the PAS by-laws incorporated at the 1986 PAS Board of Directors meeting at PASIC '86, Washington, D.C.

Future membership on the PAS Board of Directors will be limited to four consecutive terms, assuming re-election after each two-year term.

Members having served four consecutive terms will not be eligible to serve again for two years.

Board membership will be limited to only one fulltime employee from any single corporate entity, e.g., company, school, etc.

These amendments were instituted to increase the opportunities for interested professionals to join the PAS Board of Directors, and to prevent any faction from dominating the board. Copies of the current by-laws are available to PAS members. Please write By-laws, PAS, Box 697, Urbana, IL 61801.

Nominations for Board of Directors

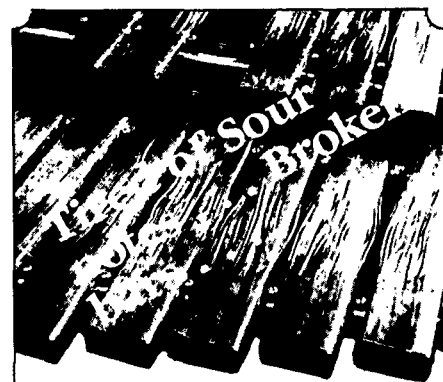
If you would like to serve on the PAS Board of Directors or know of someone who should be considered, please send your recommendation to John Beck, % PAS, 214 W. Main, Urbana, IL 61801.

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Val and Venus Eddy Contribute \$10,000 to the PAS Endowment

PAS is pleased to announce the contribution of \$10,000 to the Endowment Fund by member **Val Eddy** and his wife **Venus**. A special scholarship has been established by PAS in their names that will enable students to attend future PASICs. An avid percussion enthusiast, Val Eddy can be seen in attendance at every PASIC. His musical career dates back to his high school days in Cuyahoga Falls, Ohio, and college at Ohio State University, where he did a weekly broadcast and played in the marching band. He attended the Navy School of Music, played with a band unit on the U.S.S. California, and with the U.S. Naval Academy Band in Annapolis, Maryland. He graduated from the New York University School of Commerce.

Val Eddy spent many years playing clubs and theatres throughout the U.S. and Canada. He was a winner on the Arthur Godfrey Talent Scout Program and made numerous guest appearances on TV shows in both New York City and Montreal. Val Eddy was a realtor in Spring Valley, California, for twenty years before returning to his music in recent years. In 1980 he performed a benefit concert at the East County Performing Arts Center in El Cajun and has done "mini" concerts for many groups.

PAS extends its sincere thanks to Val and Venus Eddy in helping secure the financial future of our society.



Val and Venus Eddy

PAS Endowment Roll of Honor

The following levels of contributions have been established:

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Introduction

Rich Holly

Percussionists throughout the world have been marching at various events for centuries. Evidence shows that, as early as the sixth century B.C., Persians were utilizing drums strapped around the performer's shoulder. Persians were also well known for being militarily involved, and consequently may have been the first to use drums for marching. The history of marching percussion from that era forward is quite colorful and enlightening. Not only have marching drums been used for military purposes, but for popular and dance music as well. Of course, there are many instances of marching percussion which many of us tend to forget. Most significant of these may be the samba bands in Brazil; salsa bands in New York City, Miami, and Puerto Rico; and funeral bands in New Orleans. There may be those of us who dismiss marching percussion as a field activity in which we don't have the time or inclination to get involved. Yet marching percussion is in fact a rich and diverse percussion art that has promoted percussion performance throughout the ages.

In North America, and now spreading to other parts of the world, the term "marching percussion" today connotes an assemblage of performers like that found in a modern-day drum and bugle corps. Even those band directors who have avoided converting their groups to corps-style must admit that the drum corps activities and quest for technology have bettered the equipment and available instruction for marching percussion sections. Long gone are the days of strictly rudimental drumming. Today's marching percussion ensemble employs instruments and techniques commonly found in dance and orchestra halls all around the world.

I find that there is much to be learned from the tireless connoisseurs of marching percussion. While we all have our techniques and tricks that make us successful performers in various styles, no one has the time to try every possible technique or put into use the numerous teaching philosophies to be found. Fortunately for all percussionists, there are extremely dedicated instructors and students who spend thousands of hours each year trying to upgrade their performance abilities. What a marvelous opportunity for the rest of us to try their most successful results in our own playing and teaching without having to work for days to produce our own details!

This issue's feature articles are by some of the world's most respected composers and instructors in contemporary marching percussion. Each has to his credit the experience of instructing world-championship-calibre drum corps and marching bands. Thom Hannum discusses basics of stroke production that he has developed and put into use with the Garfield Cadets. Jim Campbell presents an easy-to-understand and musically sensitive approach to arranging. Will Rapp has compiled many of the most popular visual effects and explains some of those more frequently used today and the basic visuals to us. This issue's feature concludes with Ward Durrett's article on instrument care — one subject about which we can all learn more and easily apply in our daily routines.



Basic Strokes for Technical Development

Thom Hannum

There are four basic stroke types used by most percussionists: legato, staccato, accent height versus tap height, and grace note. Each stroke has certain physical and visual characteristics which help distinguish one from the other.

Regardless of which stroke is used there are a few considerations that must be closely monitored by the instructor and director.

1. *Grip maintenance* – Constantly reinforce all guidelines for proper grip maintenance.
2. *Path of the stick/mallet* – Straight up and down. Eliminate any circular or slicing motions.
3. *Bead moves first (not arm or forearm)* – All stick motion is initiated from the bead. For now, avoid elevating the arm or forearm. When the process is done correctly the following can be observed: either hand (matched grip) – an obvious bending in the crook of the wrist; left hand (traditional grip) – a pivot action of rotating the hand, wrist, and forearm.
4. *Height of rise consistency* – Concentrate on duplicating the exact height of each and every upstroke. Use a minimum of 12 inches.
5. *Control of the opposite stick/mallet* – If the right hand is playing, the left must remain in the starting position. The converse is also true.

All the exercises in the following section are designed to teach the basic qualities of each stroke. Move on when the students display an acceptable level of proficiency in each area. Remember, a thorough understanding of these fundamentals is essential for continued advancement.

Legato Stroke

The legato stroke derives its name from the smooth, connected motion of the stick or mallet, not the sound it produces. Its primary function is to teach student percussionists how to relax while moving the stick or mallet. Therefore, this stroke should be introduced first.

An important characteristic of the legato stroke is the “natural rebound” which occurs immediately after a stick or mallet makes contact with the drum head. The performer needs to develop a feel for this rebound to sustain relaxation during extended periods of playing. Also, utilizing the natural rebound enables students to play at faster tempos. The legato stroke is excellent for cymbal ride technique.

*This article is adapted from Thom Hannum and Robert Morrison, *Championship Concepts for Marching Percussion: The Garfield Cadets' Innovative Approach* (Milwaukee: Hal Leonard Publishing Corporation, 1986).

1. *Relaxation* – The basis of all good drumming begins with relaxation of the fingers, then hands, up through the wrists, and into the forearms. Always maintain the natural curve of the hand when playing.

2. *One motion* – Once put in motion, the stick or mallet never stops. Common tendencies are to interrupt the flow of the implement at one of the following check points:

- a. the peak of the upstroke
- b. immediately following contact with the playing surface
- c. at some location between these two

3. *Equal timing of the rise and fall* – The amount of time it takes to complete the upstroke should be duplicated for the downstroke. The result is a continuous flow of the stick or mallet, similar to bouncing a ball.

4. *Controlled rebound* – The implement is allowed to rebound after surface contact but at a rate of speed equivalent to the time elapsed in completing the downstroke.

Note: The instructor and director should monitor extreme relaxation of the fingers and thumb since this will result in a loss of control.

Exercises 1-3 will help in the development of this stroke. Take No. 1 and No. 2 slowly at first, ♩ = 60, then *gradually* accelerate to ♩ = 184. Remain relaxed from beginning to end. No. 3 should start at ♩ = 80 and *gradually* accelerate to ♩ = 132. Again, remain relaxed.

Staccato Stroke

When used appropriately the staccato stroke will improve the performer's quality of sound and provide a means for accenting. Since the intensity of this stroke is greater than a legato stroke it is useful for playing at louder volume levels. The staccato stroke derives its name from the short, quick motion of the stick or mallet, not the sound it produces. Most general purpose playing incorporates the staccato approach.

1. *Force vs. relaxation* – There is an element of force in the staccato approach that is not apparent in the legato stroke.

2. *Wrist and finger snap* – At the last instant of the downstroke the student should conclude with a snap of the wrist and fingers.

3. *Rebound* – After surface contact the implement stops as close to the playing surface as possible – the starting position. This virtually eliminates any natural rebound of the stick or mallet. The wrist and fingers act as a shock absorbing device. Be careful not to stop the implement at the peak of the upstroke.

4. *Equal timing of the rise and fall* – Compared to a legato stroke, the elapsed time of an upstroke and downstroke is much quicker in the staccato approach. To measure the difference, elevate the bead of the stick or mallet to 12 inches above the playing surface.

Now snap down and stop the stick in the starting position just above the playing surface. The amount of time for the downstroke should be equalled for the upstroke.

Note: The instructor and director should monitor extreme squeezing or pinching at the "pressure points." This will result in tension and prevent acceleration to faster tempos.

To help develop the staccato stroke, use exercises 4 and 5. No. 4 should start at $\text{♩} = 48$ and *gradually* accelerate to $\text{♩} = 144$. Snap the wrist and fingers at the end of each stroke. No. 5 begins at $\text{♩} = 80$ and *gradually* accelerates to $\text{♩} = 152$.

Accent Height vs. Tap Height

Two notes are played in the accent height versus tap height approach. For now the accented note is 12 inches high and the tap is always 3 inches. Later the height of the accented note will change according to the dynamic marking. Use the feel of a staccato stroke when playing an accented pattern. As tempos increase the performer may need to loosen the grip slightly.

1. *Controlled rebound* – The stick or mallet rebounds to a height of 3 inches after the accented note. Then the student plays a 3" tap and creates an upstroke to the designated accent level.

2. *Equal timing of the two notes* – The amount of time it takes the stick or mallet to travel from the peak of the upstroke (12"), make contact, and return to the tap height (3") should be equalled when the implement restrikes the playing surface and is lifted back to the accent height (12").

In order to accelerate to faster tempos the performer must feel as if the individual motions of the accent and tap notes blend to form one motion. This is strictly a "feel" consideration but important to achieve.

Note: The instructor and director should monitor extreme relaxation or pressure of the fingers and thumb since this will cause a loss of control or tension build up respectively.

Exercises 6-8 are designed for developing this stroke. No. 6 should begin at $\text{♩} = 72$. Strive for consistency of accent and tap heights. *Gradually* accelerate to $\text{♩} = 184$. Begin No. 7 at $\text{♩} = 96$ and

gradually accelerate to $\text{♩} = 152$. Make sure the tap after the accented note is at 3". No. 8 starts at $\text{♩} = 96$ and accelerates to $\text{♩} = 176$. Balance the accents from hand to hand.

Grace Note

Grace notes in marching percussion are used primarily to execute flams. As a general rule grace notes should be played at $1\frac{1}{2}$ " with a staccato feel. Softer volumes may require a lower height, whereas faster tempos and dense flam patterns may necessitate grace notes higher than $1\frac{1}{2}$ ". As the performer gains experience he will know when to adjust the level of the grace note.

Exercise 9 and 10 will strengthen this concept. Play No. 9 at $\text{♩} = 128$. Make sure both sticks remain in the starting position until the instant before the attack (there is no preparation motion for flams). Use a staccato stroke for the primary note and the grace note. To create a tight flam sound, keep the spacing of the grace note as close as possible to the primary note without creating a flat flam. Flat flams result when the grace note and primary note are played simultaneously. Exercise No. 10 is also at $\text{♩} = 128$. Make sure the grace notes are 3 inches. Strive for a tight flam sound.

Diligent practice and warm-ups of such exercises and concepts will not only result in more consistency throughout the percussion section, but in a more successful and enjoyable performance experience for all.

Thom Hannum is the percussion program director and arranger for the Garfield Cadets, the 1983, 1984, and 1985 DCI World Champions. In addition, he is currently the assistant marching band director at the University of Massachusetts, Amherst, where he received a master of music degree. Hannum is a clinician and endorser for the Avedis Zildjian Company and Pearl International, and on the arranging staff for Columbia Pictures Publications. He is the author, with Robert Morrison, of Championship Concepts for Marching Percussion: The Garfield Cadets' Innovative Approach (Milwaukee: Hal Leonard Publishing Corporation), 1986.

Example 1

ff

Example 2

f

Example 3

f

Example 4

f

Example 5

f

Example 6

Example 6 is a musical exercise in 4/4 time, marked *f*. The first staff contains a sequence of rhythmic patterns: a series of eighth notes with accents, followed by a repeat sign, and then a section marked with a '2' and a repeat sign. The second staff continues the exercise with similar rhythmic patterns, including a section with a '2' and a repeat sign, and ends with a final note and a repeat sign.

Example 7

Example 7 is a musical exercise in 4/4 time, marked *mf*. The first staff contains a series of rhythmic patterns with accents, followed by a repeat sign. The second staff continues the exercise with similar rhythmic patterns and ends with a final note and a repeat sign.

Example 8

Example 8 is a musical exercise in 12/8 time, marked *mf*. The first staff contains a series of rhythmic patterns with accents, followed by a repeat sign. The second staff continues the exercise with similar rhythmic patterns and ends with a final note and a repeat sign.

Example 9

Example 9 is a musical exercise in 4/4 time, marked *f*. The notation consists of a few rhythmic patterns with accents, followed by a repeat sign.

Example 10

Example 10 is a musical exercise in 4/4 time, marked *f*. The notation consists of a series of rhythmic patterns with accents, followed by a repeat sign.

Developing an Effective Marching Percussion Arrangement

James Campbell

The primary goal of an arranger is to effectively communicate music to an audience. Quite simply, the marching percussion arranger must completely understand the character, direction, and resolution points in the music being arranged. The first step towards an effective marching percussion arrangement is to analyze the wind score from which you are working.

Read through the wind score several times as you listen to a recording of it. Become familiar with the phrasing structure and major sections of the score. Use a colored pen to draw vertical bar lines in the score to draw attention to the logically separate large sections or phrases in the music. These sections may be obvious because of changes in instrumentation, dynamics, tempos, tonality, and mood. Identify any smaller units inside these major sections with lines drawn from a different colored pen. Learn the voicing, direction, and character of the melody, counterpoint, and harmonic support as you separate into smaller phrases. A complete harmonic analysis of the wind score will be helpful in writing keyboard percussion and timpani parts.

Once the phrases have been identified you will need to set up a production sheet that will list the phrases and their content in chronological order. The production sheet will not only help you to organize your musical thoughts, but will aid the visual designer in the proper staging and design of the marching percussion ensemble based on your scoring. Transfer musical details from the wind score

to the production sheet. List the number of counts, tempo, dynamics, mood, lead voice, secondary voice, and orchestration of each phrase based on your analysis. When this has been completed for every phrase in the entire wind score you can begin to sketch percussion scoring ideas.

Listen to your recording again, a few more times, and follow along with your production sheet. Write down any ideas you may have for scoring each particular phrase in the "percussion scoring" column on the production sheet. This will help you organize your percussion ideas before you actually begin to write them on score paper. Consider more than one possibility for percussion accompaniment to each phrase of the wind score. Your ear and musical taste will help you to decide on the percussion voicing that will blend or contrast with its correlated wind voicing. The production sheet is also helpful in determining your specific instrumentation, especially in the front ensemble or pit section. Example 1 illustrates a production sheet.

Doing the physical lay-out of the percussion score is the next step. Set up the score to include space for all instruments. Include all barlines, time signatures, key signatures, tempo indications, and rehearsal numbers. Use your production sheet as a reference and begin to write motives or phrases in your score. You may begin with any voice at any place in the score. Don't feel you have to start at the beginning. Start by notating your strongest and most complete musical ideas.

Example 1

Opener

Counts	Tempo	Dynamics	Mood	Lead voice	Secondary voice	Orchestration	Percussion scoring
16	♩ = 100	ff	majestic	1st trumpet		brass only	unison accents
8	♩ = 132	mf	bright			tacet, transition	"pit" only mallets and timpani
32	♩ = 132	f	aggressive	trumpet & clarinet	trombone	tutti	snare on cymbal ride 8th note bass drum groove
16	132	mf / solo f	aggressive	alto sax solo		woodwinds on rhythmic accompaniment	ride cymbal continue quad-tom "fills" / no bass drum

An arranger has many choices available in deciding the percussion accompaniment to a particular instrumental voice. There are three basic options in traditional percussion scoring.

1) One percussion instrument may enhance the lead voice while the rest of the percussion ensemble provides support to accompaniment or tacets. Instruments tend to reinforce best with other instruments in their own pitch range or voice register. Two voices written more than an octave apart or in wide registers will generally weaken the support of each other (see Example 2).

2) Two or more percussion instruments of the same register can enhance the lead voice. The melodic line may be simply "doubled" by percussion, or voices of the same register can overlap and trade rhythms while they reinforce the lead voice (see Example 3).

3) Two or more percussion instruments of adjacent registers can enhance the lead voice. Here a melodic line is reinforced at an octave interval or by non-pitched percussion instruments in an adjacent register. This voicing is more effective when the distance is "outside" the melodic line. Therefore, a soprano voice is reinforced from above while a bass voice is reinforced from below (see Examples 4 and 5).

These three basic options are the same if you are reinforcing a lead voice, secondary voice, or other musical element. It becomes much more complex when two or more melodic or rhythmic lines are being reinforced at the same time. Traditional percussion scoring utilizes thin texture in the lower voices of the ensemble and

a thicker texture in the upper voices. For example: the busiest musical patterns are more effective in snare drum and high pitched multi-tom voices. Likewise, upper voices tend to interact well when they are written in counterpoint. Scoring with a lot of interaction in lower voices tends to sound "muddy." Rhythmic direction and flow can be obscured when the lower voices are overwritten. Avoid complex rhythmic patterns between bass drums, timpani, and lower multi-tom pitches. It is important to use unison bass drum patterns only when strength is required because the unisons will distract from the melodic movement of the phrase (see Example 6).

Most marching percussion arrangements are based on compositions borrowed from other musical idioms. Orchestral, concert band, jazz, rock, and popular music have all become viable sources for field presentations. The goal is to make your percussion arrangement sound as though the music could not be played more effectively by anyone else, as though the music was originally written for your marching percussion ensemble. This focus will effectively communicate your music to the audience.

James Campbell is a veteran clinician throughout the U.S. and Canada in the development of the contemporary marching percussion ensemble. He is currently the percussion instructor of the internationally renowned Cavaliers Drum & Bugle Corps and professor of percussion at the University of Kentucky. He has performed at the Oregon Bach Festival, The International Society of Music Education World Conference, and Percussive Arts Society International Convention.

Example 2

Musical score for Example 2. It features four staves: Melody (treble clef), Quad-Toms (treble clef), Cymbals (treble clef), and Timpani (bass clef). The melody is a rhythmic line in 2/4 time. The Quad-Toms play a complex rhythmic pattern. The Cymbals play a simple pattern. The Timpani play a simple pattern.

Example 3

Musical score for Example 3. It features four staves: Melody (treble clef), Marimba (treble clef), Snare (treble clef), and Quad-Toms (treble clef). The melody is a rhythmic line in 2/4 time. The Marimba plays a simple pattern. The Snare plays a simple pattern. The Quad-Toms play a simple pattern.

Example 4

Reinforcement from above:

Musical score for Example 4. It features four staves: Melody (treble clef), Vibes (treble clef), Triangle (treble clef), and Snare (treble clef). The melody is a rhythmic line in 2/4 time. The Vibes play a simple pattern. The Triangle plays a simple pattern. The Snare plays a simple pattern.

Example 5

Reinforcement from below:

Musical score for Example 5. It features four staves: Melody (bass clef), Marimba (treble clef), Timpani (bass clef), and Bass Drums (bass clef). The melody is a rhythmic line in 2/4 time. The Marimba plays a simple pattern. The Timpani plays a simple pattern. The Bass Drums play a simple pattern.

Example 6

Upper voices interact well:

Musical score for Example 6. It features two staves: Snare (treble clef) and Quad-Tom (treble clef). The snare plays a simple pattern. The Quad-Tom plays a simple pattern.

Lower voices do not interact well:

Musical score for Example 6. It features two staves: Bass drums (bass clef) and Timpani (bass clef). The bass drums play a simple pattern. The Timpani plays a simple pattern.

Marching Percussion Visuals

Will Rapp

There is general fascination with instruction in the area of visual effects. This is interesting to observe, especially since educators have a limited amount of time to digest the wealth of materials currently available in the marching percussion idiom. Having a successful marching percussion program does not necessarily mean having to incorporate visuals into performance. Still many percussionists think that the drum line making a commitment to utilize visual effects will often develop a higher level of professionalism and that this will have a positive effect on the music itself. For those percussion sections on the verge of deciding to become a "visual drum line," it needs to be emphasized that, in many cases, successfully developing a visual effect will take as much time as learning the same amount of new music. Keys to success with the effects include understanding the visual, incorporating repetition, and maintaining patience.

By the very nature of the art, drumming is quite visually oriented. While it is difficult for non-musicians to understand the process of sound production on a wind or brass instrument, it is much easier for them to understand it on a percussion instrument because they can see how it is accomplished. Thus, a certain amount of thought and energy must be channeled into how the percussionist moves the sticks and mallets to the instruments, and how movement from one instrument to another is accomplished for a successful performance. The addition of visual effects introduces an element of choreography into drumming, adding still another dimension to the performance.

One basic problem in teaching visual effects is that a standardization of terminology does not exist. After consultation with several individuals in the marching percussion field, some of whom worked with me in the preparation of this text, I have come up with general names for certain effects in order to more effectively describe and present material suitable for instruction. For purposes of presentation and instruction, then, visual effects have been divided into five different categories:

Visual Categories

1. Musical Visuals These are effects notated as a part of the musical score, and include backsticking, tap sticking, fake notes, stick on stick, and drum to drum effects, as well as any twirls, flips, or exchanges designed to be performed as a part of the musical phrase. This category also includes visuals executed within four counts, providing that the use of the visual is prompted by the musical line.

2. Static Visuals Represented here are effects used to fill in successive measures of rest and designed as supporting choreog-

raphy to the entire production. While these effects should be harmonious with the score, their inclusion may be based on the number of counts of tacet time available. These visuals are generally performed in unison by the entire segment and are comprised of larger motions than the musical visuals.

3. Sequential Visuals Sequential visuals indicate effects which, although quite simple, gain their effectiveness through a "down the line" or sequential repetition. They are usually timed in an eighth-note sequence, although A-B variations where the line divides are also common. While it is always the intent to match the visual with the music, sequential visuals are strong enough to stand on their own and are not necessarily dictated by the musical phrase.

4. Expressive Visuals Effects involving body or instrument movement as an interpretation of the musical performance come under this category. Due to the nature of the movement and the use of the body, these visuals are generally the most pronounced of the previous categories.

5. Marching Visuals These designate creative marching and maneuvering that is applied to the drum line staging to produce impact on the largest scale throughout each segment of the ensemble. Marching visuals are among the most dramatic of all visual effects.

What follows is a more detailed discussion of some of the devices in some of the categories.

STATIC VISUALS

As the category of static visuals relates to choreography and these movements are generally much larger in their size and scope than the musical visuals, I have attached some descriptive titles to these effects in the hope that they will be easier to identify and recall.

A. Under the Arm Stick Exchange

As the name implies, this effect involves exchanging the sticks to the opposite hands. The left stick is placed under the left arm, the left hand is free to grasp the right stick, and the right hand can then remove the stick from under the left arm. This is a 4-count maneuver that can follow a stroke played on count 1.

Execution: 1. Begin with sticks in playing position.

2. Count 1: Play the release stroke of the rhythmic pattern preceding this visual.

3. Count 2: Place left stick under left arm (Figure 1a).

4. Count 3: Exchange stick from right to left hand (Figure 1b).

5. Count 3 + : Right hand grasps stick under left arm (Figure 1c).

6. Count 4: Right hand brings stick back to playing position (Figure 1d).

*This article was adapted from *The Visual Drum Line* by Will Rapp, published by Jenson Publications, Box 248, New Berlin, WI.



1a



1b



1c



1d

B. The Arm Wrestler

This 4-count stick exchange uses the elbow joint of the arms to hold the sticks while the exchange from hand to hand is executed.

Execution: 1. Begin with sticks in playing position.

2. Count 1: Place right stick into left elbow joint

about one third of the way back from the tip (Figure 2a).

3. Count 2: Release right stick and place left stick

into right elbow joint (Figure 2b).

4. Count 3: Release left stick (at this point, both sticks are being held in the elbow joints only) and in one continuous motion, bring the left hand up and the right hand down until the right hand grasps its original stick from the left elbow joint. The

movement of the butt ends of the sticks will follow the movement of the hands (Figure 2c).

5. Count 4: Remove the right stick from the left elbow and in one continuous motion, bring the right stick up and the left hand down until the hand grasps its original stick from the right elbow (Fig. 2d).

Execution Summary:

Count 1: Right stick into left elbow.

Count 2: Left stick into right elbow.

Count 3: Regrasp right stick and remove.

Count 4: Regrasp left stick and remove.



2a



2b



2c



2d

C. The Windshield Wiper

This 4-count visual is executed with the right hand. After the sticks are raised to a vertical position, they are moved quickly to the left and then back to the right. The left stick is positioned inside of the right stick so that it falls out to the right to form a 90-degree angle with the right stick. As the two sticks are brought back to the right, the left stick "closes," resembling a windshield wiper effect.

Execution: 1. Begin with sticks in basic carriage position.

2. Count 1: Raise both sticks in the right hand

to a vertical position, slightly to the outside of the right shoulder (Figure 3a).

3. Count 2: Move sticks approximately 12" to the center of the body and allow the inside stick to fall to a horizontal position (Figure 3b). Note that the thumb holds the inside stick directly behind the tip for control.

4. Count 3: Move sticks back to original position. This movement will help to close the inside stick back to the vertical position (Figure 3c).

5. Count 4: Snap sticks back down to basic carriage position (Figure 3d) and out into playing position.



3a



3b



3c



3d

D. Now You See It, Now You Don't

This is a variation of the windshield wiper during which the stick that is dropped to the horizontal position is then released by the thumb and caught with the left hand.

Execution: 1. Begin with sticks in basic carriage position.

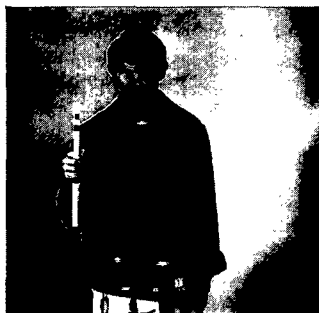
2. Count 1: Raise both sticks in the right hand to a vertical position, just to the outside of the right shoulder (Figure 4a).

3. Count 2: Move both sticks approximately 12" to

the center of the body and allow the inside stick to begin to fall into the horizontal position (Figure 4b).

4. Count 3: Release the thumb grip of the horizontal stick and allow the stick to fall into the left hand (Fig. 4c).

5. Count 4: Move both sticks into playing position (Figure 4d). Although this visual has been presented by the counts, the performer may wish to interpret the effect as one flowing motion, and may wish to execute the effect in less time.



4a



4b



4c



4d

SEQUENTIAL VISUALS

The idea that simplicity with precision provides the greatest effect is perhaps the best method of describing sequential visuals. The individual movements are far less complicated than the static visuals as well as most of the musical visuals, but the attention to timing is so critical that these effects must be rehearsed to perfection.

A. Sticks Out

Most players take the motion of bringing the sticks out from the basic carriage position into playing position very lightly as this seems simple to execute. Assuming that everyone in the drumline is capable of this movement, "sticks out" can be transformed into an exciting sequential visual by executing the maneuver down the line.

Execution: On a predetermined count the player on the end of the line brings the sticks out into playing position. As each eighth note count proceeds, the next player snaps out his sticks. As the eye

is trained to read from left to right, it is best to execute this effect from left to right as the audience views the drumline.

B. "The Reverse X" (Matched Grip)

Although this visual is considered part of the static visual category, the effect when used sequentially makes this visual quite exciting. The Reverse "X" is formed by moving the sticks from playing position to a position where the hands cross at the wrists, thus allowing the sticks to cross in the middle.

Execution: 1. Begin with sticks in playing position.

2. On a predetermined count, cross the arms at the wrists, making sure that the closed palms face toward the player, allowing the sticks to cross. Bring the sticks back to playing position on the very next eight note count.

3. The lead-off player should be at the right end of the line, which will permit the audience to read the visual from left to right (Figures 5a, 5b, 5c, 5d).



5a



5b



5c



5d

EXPRESSIVE VISUALS

With all the attention to the use of the hands in percussion performance, one cannot overlook the importance of the use of the body to aid in the visual enhancement of the musical product. Expressive visuals are those effects which utilize body or instrument movement in order to achieve effectiveness. As progress is made from the musical, static, and sequential to the expressive visuals, it should be obvious that the visuals range from rather subtle movements to rather large body motions.

A. "Lean Backs" – The Crescendo Effect

The most visual method of interpreting a gradual increase in the volume or intensity of the sound is through a slight arching of the back which will raise the angle of the drums. With a little bit of monitored practice, the drumline can learn to execute this effect in unison as an ensemble and can use this basic movement to highlight a musical crescendo. The effect works especially well as a concluding visual for the final build in a musical production number.

If the bass drums are staged in such a manner that the heads are facing the audience, then the segment may wish to tip the bass drums back during the crescendo, so as to better project the drum sound up into the stands.

B. The Wave

Although the wave is used as a stick effect for the snare drumline as a sequential visual, this effect can also be adapted in a sequential fashion for both the snares and multi-toms using the instruments instead of the sticks. Beginning with the right side of the line, each player in succession should begin the movement by first raising the right shoulder and then rolling it down as the left shoulder is lifted, and finally lowering the left shoulder in order to complete this visual. The effect will have to be practiced and monitored in order that the precise angles and the timing from instrument to instrument are properly established.

C. Other Expressions

There are literally scores of gestures that can be applied as visual effects, and the relative simplicity of these expressions is an important part of the mood that is created by their use. Ideas such as pointing to a featured segment during a percussion interlude, the nodding of the head on certain accented notes, puffing at the tips of the snare sticks after a "hot" lick, and using an exaggerated stroke on bass drum to "draw" the sound out during a ballad are just the beginning of a long list of these types of effects. I have found that these expressions are often developed by the players in the ensemble as a result of their work on the music and should be considered an extension of the creative process of interpretation. This is a good area in which to encourage students to apply creativity and develop some expressions of their own.

MARCHING VISUALS

The final category of visual effects combines marching and maneuvering with proper staging and visual presentation to produce effects that are unparalleled in their ability to be seen by a majority of the audience. While the previous categories contain visuals that concentrate on movements of hands with sticks and mallets or body movements that serve to further interpret and enhance the musical line, the marching visuals combine movements of hands and the body as the segment executes a short drill segment.

Visuals in the "Pit"

Throughout this discussion there has been no mention of the keyboard, timpani, and auxiliary percussionists who comprise the "pit" portion of the ensemble. As each of these performers is responsible for a different instrument, the pit is really comprised of a group of individual players, rather than segments as found in the battery. Each individual performer must develop the necessary showmanship that goes with performing in the pit, and visuals for this segment of the ensemble tend to be much more individualized and rather spontaneous. At times the segment will want to develop and present a uniform visual effect, but the opportunity to remain fresh and creative with visual ideas in this segment is often the best direction.

SUMMARY OF VISUAL EFFECTS

While the preceding material may have provided some new visuals to implement into a percussion program, this article has barely scratched the surface of this subject. There are numerous other visuals, slight variations, and combination visuals that work extremely well for drumlines. It has been my intent to provide a format for categorizing the use and function of particular visual effects in the hope that this process may result in additional creativity on the part of others having an interest in this material. Many of these visuals can lead to exciting variations, so don't be afraid to experiment or be innovative.

Will Rapp is director of bands at Kutztown University of Pennsylvania. He holds B.S. and M.M. degrees in music education from West Chester University (PA) and has taught at Millersville University (PA), Southeastern Louisiana University, and Iowa State University. He has produced over 150 marching percussion publications, and is a marching percussion clinician/consultant for Yamaha International Corporation.

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The Care of Marching Percussion Instruments

Ward Durrett

Of all performance idioms the marching percussion ensemble has proven to be one of the most demanding on equipment. Competitive tours, travel, constant rehearsal, and heavy performance schedules take their toll on virtually every instrument utilized. Manufacturers have tried valiantly to keep ahead of the problem, but many limitations stand in the way. As a result, increased knowledge about why equipment keeps breaking will put you ahead of the game.

Mallet Keyboards

A common complaint about field keyboards has dealt with bar cracking and breakage. Synthetic xylophone and marimba bars were developed as a cost alternative to rosewood, and not solely for the marching application. Synthetic bars are sold under a number of trade names, but are basically differing composites of poltruded fiberglass, often heated to help obtain proper pitch, and finished to better resemble rosewood. What breakage occurs is due to a combination of factors: 1) the constant impact of hard mallets, 2) the fact that the heating of the bar material during curing tends to make the fiberglass more brittle, and 3) the nature of fiberglass itself. A resined compound, heated or not, is not going to exhibit the same flexibility as rosewood when struck with a mallet head. Rosewood is the softer of the two materials (hence the shorter decaying time) so it assists more in the absorption of the impact. The larger the bar, the more severe the problem, due to the thinness of the bar at its most ground out tuning point. The solution to this is to select mallets that will assist in absorbing impact, such as clear acrylic (as opposed to phenolic or plastic) for upper register instruments, and heavy (not hard) wound mallets for the lower register keyboards.

For the sake of weight and cost, some keyboard frames are now of a molded plastic or dense foam material, instead of wood. Extra care must be taken with these because they are more likely to break with abuse. The same considerations apply to resonator tubes. These are constructed of soft sheet aluminum and must be treated with care. Steel has been used in the past, but sets could weigh between 10 and 20 pounds and were far more expensive to assemble.

Timpani

The two most prevalent timpani problems have been folded fiberglass bowls and stripped tuning assemblies. Fiberglass timpani bowls are designed to withstand only a minimum amount of tension above the specified range of each drum. Reinforcement around the bearing edge is usually quite substantial, but around the lug assembly this may not be the case. Any collapsing will normally start here, with the spider rod pulling inward on the lug assembly and flattening the shell at that point. The solution here is simple;

make all efforts to keep the pitch of the drum within its specified range (check with the manufacturer).

Tuning mechanisms may pose problems as well. On a machine style timpani (hand crank tuning versus pedal), the speed with which the tuning changes are made may cause heat buildup in the threads, speeding up metal deterioration, and stripping the assembly. Be sure to keep all moving parts sufficiently lubricated, but keep in mind that repeated turning of any thread will force the lubricant to move to the extreme ends of the tuning range. Though it may look like sufficient lubricant still exists, closer inspection may show that the section of thread used most is dry. Frequent inspection is recommended.

Tonal Bass Drums

Marching bass drums provide three areas of concern: the hoops, tuning hooks, and lug casing breakage. I've been presented with numerous inquiries about bass drum hoop warping, even when the hoops are new. Wooden bass drum hoops are generally made of solid maple, soaked, heated, and turned to the desired diameter. The ends are then tapered and glued. The seam fastening process usually results in a small flat spot on the hoop. In addition, because the hoop is turned (basically a controlled warping process), there is some tension within the wood itself. This allows the wood to distort with any and every variance in humidity, whether under tension or not. When mounted, a hoop at high tension will also eventually develop ears at the positions the tuning hooks are located. I know of no concrete solution for either of these problems, so periodic replacement will probably be necessary.

Many bass drum claw hooks are formed from stamped sheet metal, and are available in a number of configurations. Maintaining higher drum pitches has caused these hooks to be put under far more stress than they were originally designed for. I recommend using hooks that wrap around the hoop uniformly, and not hooks with one folded side. The flat side hooks tend to bend back and flatten out too quickly.

Situations will arise when tensioning the bass drum that will cause the lug casing to break. Most tension lug casings are castings of a zinc alloy commonly known as white metal, and have reinforcement ribs inside. The breakage is caused by the tension rod bottoming out on one of the reinforcement ribs, stopping the rod from turning within the casing. Continued tensioning then turns the entire casing as well as the rod, causing the casing to twist and break. A second cause is the tension rod not threaded sufficiently. The threads end before the head is adequately tightened, and the lug casing is then turned at the lug nut (or end of the casing). Either way, it is the manufacturer's responsibility to see that each drum is supplied with the proper length of rods, and that each rod has sufficient thread.

Snare Drums and Multi-Toms

Marching snare drums and multi-tom combinations (quads, trios, etc.) present many similar problems. To achieve the pitch(es) necessary, tension rod thread deterioration often occurs as well as some shell distortion (flattening). The friction caused by tuning to higher pitches creates tremendous heat buildup in the tension rod and lug nut, speeding up normal metal fatigue. Using two rod washers on each tension rod helps dissipate the heat in the rod caused by the friction with the hoop. I also recommend that you make sure your tension rods are made of a "case hardened" steel. Use double washers on snare drum batter heads only. Tension rods used on snare bottom heads require only one washer (see Figure 1).

A problem unique to snare drums is that of gut snares pulling out of their assembly. Make sure both ends of the snare strand are burned adequately to form a knot large enough not to pass through the grommet. Keep snares as dry as possible and, when tensioning, remember not to over-tighten them, choking off the bright tone characteristics. I would also recommend a strainer (or throw off) that offers separate vertical and horizontal snare adjustments. This type of unit allows for more consistent and sensitive tuning, not to mention prolonged snare life.

In all the above cases (excluding mallet keyboards), proper lubrication of tension rods is of primary importance. For those actively involved with equipment maintenance, this is second nature. For those not, its importance cannot be overstated. In addition, shell bearing edges should be smooth, clean, and uniform, and display enough of an edge to force the head (mylar) surface to create when tensioned.

Implements

As was true in the discussion of rosewood versus synthetic keyboard bars, so it is with mallet and drum stick shafts. Many synthetically impregnated wooden shafts may add desired weight,

but any part of the shaft that isn't primarily wood isn't going to flex like wood, and the potential for breakage will increase (unless, of course, the wood is bad at the outset).

I've heard numerous complaints centered around felt tenor (multi-tom) mallet balls, and the fact that they wear out so quickly. The causes for this can range from being soaked through in a rainstorm, to students practicing parts with the mallets on a cement sidewalk. Excess body fluids can deteriorate a felt ball as well. Implement breakage probably can't be stopped, but it can be slowed down. Attempt to handle mallets by the beater ball as little as possible, be selective about what you practice on if not on a drum, and take drum sticks out to the practice field instead of mallets if it looks like rain. Double check for beater head mounting as well. If the mallet head is epoxied over a finished shaft, chances are pretty good it won't hold for long. Epoxy will hold well to raw wood, but not to a stained, varnished, or shellacked finish that seals the wood.

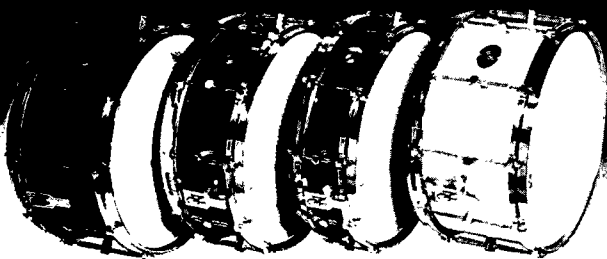
Carrying Harnesses

The most common concerns here deal with how much weight, or how many drums the carrier can support securely and comfortably, and whether or not the padding deteriorates or falls off. Fiberglass shell-type carriers require that you make sure the shoulder straps are reinforced structurally, and that there is little or no flex at the point(s) where the drums meet the carrier. The same holds true with the T-frame design, especially at the point where the stomach plate joins the bottom section of the "T."

The padding should be able to breathe, and not deteriorate when exposed to perspiration. The adhesive used to bind the padding to the carrier should hold equally well to both the padding and the carrier material. One major manufacturer consulted with a company making shoulder pads for the NFL (as in football) and has had great success with the process. T-frame carriers should be constructed of either structural aircraft aluminum or galvanized steel (to inhibit rust) and have a few nuts and bolts as is necessary to make all the proper adjustments.

It might be a good idea to spend the first few rehearsals of each marching season reviewing these principles with your percussionists, making sure that they all understand their own responsibilities. Through each section member's daily care and your periodic inspection, you will find that your marching percussion instruments remain as healthy as possible for a longer period of time.

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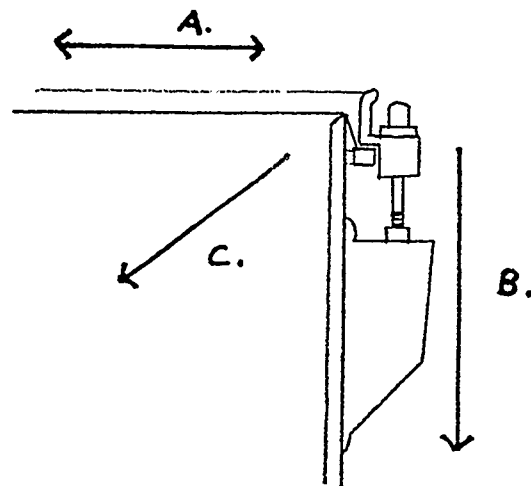
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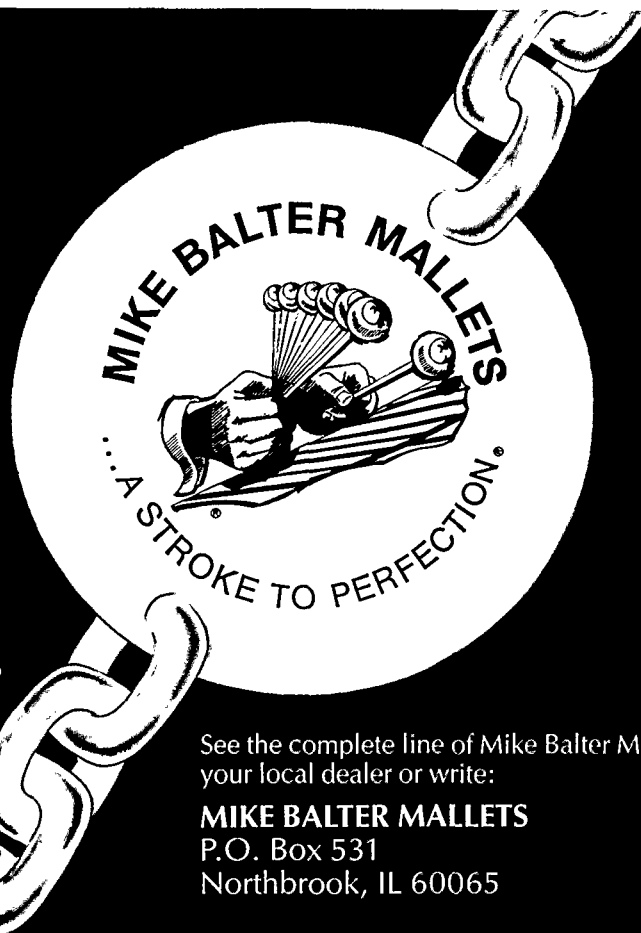
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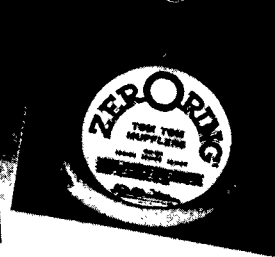
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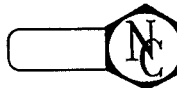


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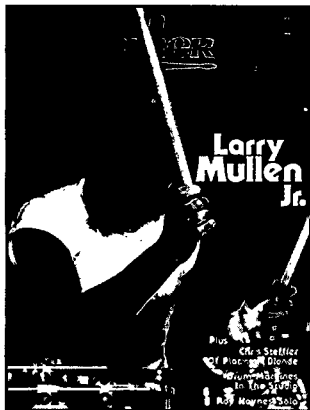
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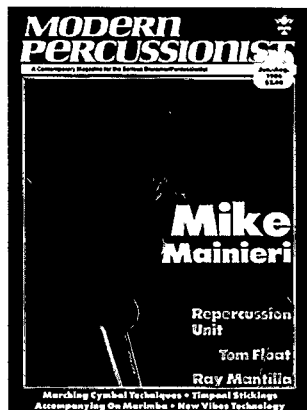
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PASIC '87 in St. Louis

Oct. 29-Nov. 1

Mock Auditions

In order to make the Mock Auditions for PASIC 87 an educational as well as a musical experience for all participants, the following format will be used.

On Thursday, October 29, a panel discussion will be held in the Adam's Mark Hotel where the business aspects of auditioning will be discussed. Members of the panel are the personnel manager of the St. Louis Symphony, the president of Local 2-197 American Federation of Musicians, a representative from the International Conference of Symphony and Opera Orchestra Musicians, and percussionists from the St. Louis Symphony. Then Friday, October 30, from 1:30-5:00 p.m., the auditions will take place on the stage of Powell Hall, home of the St. Louis Symphony. The auditions will be conducted using current professional audition procedures, including having applicants perform behind a screen. The panel will be made up of percussionists, the personnel manager, and the assistant conductor from the St. Louis Symphony.

Anyone interested in pursuing a career as a symphonic percussionist is encouraged to participate in this event. We hope that many teachers will also recommend to their students that they take part.

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

Format: There will be two divisions, percussion and timpani. Applicants may apply to only one division.

Prizes: A two hundred dollar cash award will be given to the winners of each division.

Equipment: All percussion instruments will be provided. Students may bring their own snare drum, cymbals, and traps but must use the xylophone, bells, bass drum, and timpani provided.

Application: A letter of application should be sent from the major professor, on school letterhead, stating that the applicant is enrolled as a full-time student and is qualified to participate in this event. If more applicants apply than can be accommodated in the time allowed, a drawing will be held to determine

the participants. All applications should include a self-addressed postcard.

Registration Deadline: September 12, 1987

Audition Date: October 30, 1987 from 1:30-5:00 p.m.

Audition Site: Powell Hall

Event Coordinator: All correspondence regarding this event should be sent to:

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Snare Drum:

Rimsky-Korsakov, *Capriccio Espagnol*
Bartok, *Concerto for Orchestra*

Tambourine:

Rimsky-Korsakov, *Capriccio Espagnol*
Rimsky-Korsakov, *Scheherazade*

Triangle:

Liszt, *Piano Concerto No. 1*

Cymbals:

Rachmaninov, *Piano Concerto No. 2*
Tchaikovsky, *Symphony No. 4*

Bass Drum:

Prokofiev, *Symphony No. 1*

Mallet Sight-reading will be required

Timpani:

Beethoven, *Symphony No. 4*
Beethoven, *Symphony No. 9*
Brahms, *Symphony No. 1*
Bartok, *Concerto for Orchestra*
Elgar, *Enigma Variation*
Shostakovich, *Symphony No. 10*
Strauss, *Der Rosenkavalier*
Strauss, *Salome, Dance of the Seven Vails*

A short solo will be required. Rolls at various levels and sight-reading will be required.

Student Scholarships to Attend PASIC '87

Seven scholarships to help students attend this year's convention in St. Louis have been

made possible through the generosity of Remo, Inc., Avedis Zildjian Company, Ludwig Industries, William F Ludwig, Jr., Yamaha International, Val and Venus Eddy, and Colwell Systems. Each scholarship includes free registration, three nights lodging for one at the Adam's Mark Hotel, one ticket to Saturday night's PASIC '87 Hall of Fame Banquet, plus a one-year membership in the Percussive Arts Society.

Depending upon the scholarship you wish to apply for, send letters of application, including documentation of student status, to:

Remo Scholarship: Lloyd McCausland, Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

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Colwell Systems Scholarship: Colwell Systems Scholarship, % Percussive Arts Society, P. O. Box 697, Urbana, IL, 61801.

The Colwell Systems Scholarship recipient will also serve as a student representative on the PAS Board of Directors at the annual meeting of the Board at PASIC '87. This person will be responsible for presenting a written report of the meeting to the student membership of PAS. The report will appear in the Spring 1988 issue of *Percussive Notes*. The scholarship application deadline is September 15, 1987. Recipients will be contacted October 5, 1987. If you have questions, please call the PAS office at (217) 367-4098.

Unlocking the Paradiddle

James A. Strain

With most young drummers' obsession for speed and control, one of the most frustrating experiences is trying to obtain these goals in the paradiddle. In the early stages just memorizing the correct sticking (RLRR, LRLL) (Ex. 1) is sometimes a problem, but once this is mastered it often seems that speed and control come slowly and erratically. As progress is made, I suggest the following keys to unlocking the paradiddle:

1. It is an alternating rudiment, so a feel of R-L- on counts one and two must be felt. This should be worked first as quarter notes accented (to feel like a paradiddle motion), then as short alternating single-stroke patterns (Ex. 2) *always accented* on the beat. Be aware that this pattern will only go as quickly as one can play the RRLL pattern (double-stroke roll) using a hit-hit technique (Ex. 3) accented on the beat; and likewise the finished paradiddle will only go as fast as one can play the alternating single-stroke pattern (Ex. 2). Because of this fact, working to increase the speed of these patterns results in an overall increase in the speed of the paradiddle.

2. From the single stroke alternating pattern it is then a simple procedure to bounce the last eighth note, producing a paradiddle (Ex. 4). The bounce must be timed to result in two even sixteenth notes. It is essential that this concept of bouncing the last two notes be learned, for without it, speed will elude the young drummer.

3. To gain the correct feel for bouncing the last two notes, a hand-to-hand breakdown by beat should help (Ex. 5). This pattern is derived from the double-stroke (Ex. 3) and thus will go no quicker than one can play the

hit-hit pattern. It should be accented on the beat with the bounced notes leading to (or phrased to) the downbeat. This is in reality a strictly measured drag rudiment. Be sure to accent on the beat, always maintaining the feel of alternating quarter notes.

4. The last (and maybe most successful) key to mastering the single paradiddle is to practice each of these steps, and especially the finished product, using a *single* single paradiddle with an added quarter note. (Ex. 6a, b, c, d) Begin each pattern with the right hand, then rest two counts. The rest gives you time to recuperate your mind and relax your hands and arms. Play each pattern until it feels comfortable and relaxed, letting the sticks rebound freely and thereby do most of the work. As one pattern feels comfortable at a given tempo, add the next pattern to it until you can play through the patterns with a completed, relaxed, fluid, up-tempo paradiddle. The next step is to repeat the procedure with a left hand lead. (Ex. 6, bottom sticking) Be sure to practice more on the weaker hand to result in even sounding paradiddles. Once a single right and a single left hand paradiddle is comfortable, combine one of each to result in two beats of single paradiddles (Ex. 7).

As you work two beats of paradiddles up-tempo, it is a simple process to keep adding beats one at a time until a continuous fluid stream of paradiddles flows from the wrists and fingers, leaving your classmates wide-eyed at the virtuosity of your technique.

James A. Strain is percussion instructor and assistant director of bands at Northwest Mississippi Junior College, Senatobia, Mississippi.

Example 1

R L R R L R L L

Example 2

R L R L R L

Example 3

R R L L

Example 4

R R R L L L

Example 5

R L R(R)L R L(L)

Example 6

a) R L
L R

b) R R L
L L R

c) R L R L
L R L R

d) R L R (R) L
L R L (L) R

6d) actually sounds like:
R L R R L
L R L L R

Example 7

a) R L R

b) R R L L R

c) R L R L R L R

d) R L R (R) L R L (L) R

7d) actually sounds like:
R L R R L R L L R

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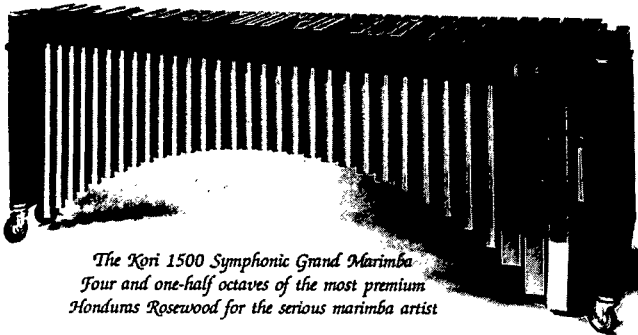
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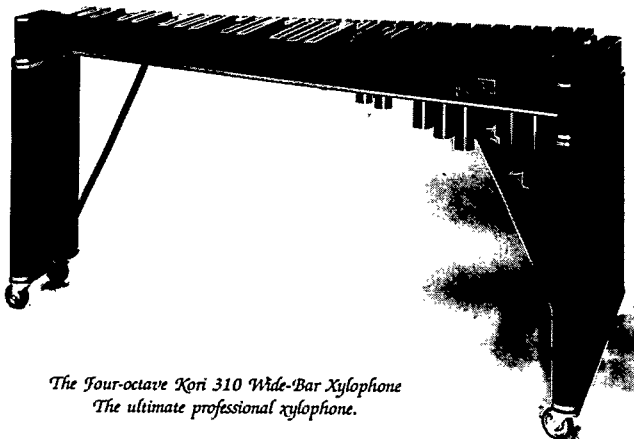
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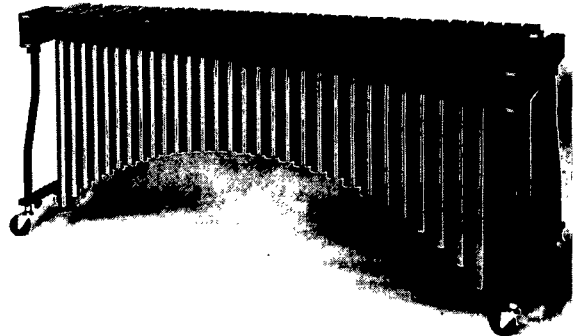
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Basic Tambourine Technique

David Vincent

The so-called *accessory instruments* are an integral part of any percussion section's technique, but attention to the proper playing of them is often overlooked by players and conductors alike. This article will discuss one of those instruments, the tambourine.

The purchase of the proper instrument is the first step to achieving a high-quality tambourine sound from your percussion section. The factors to look for are:

1. *A light-weight, wooden shell approximately 10 inches in diameter.* It is important that the instrument not be so heavy that it impedes movement; this is especially critical with smaller players. However, do not purchase a tambourine that is so small that it projects a *toy sound*.

2. *A double row of high-quality jingles.* Many tambourines on the market employ tin or aluminum jingles. These metals have a high-pitched sound that will not project well through the sound of an ensemble. Jingles made of silver, copper alloy, or bronze alloy, whether used singly or in some combination, will produce a much richer, more sonorous sound. Likewise, a single row of jingle-pairs does not produce enough sound to project well. Therefore, a double row, at least sixteen pairs, is recommended.

3. *A taut calf head that is glued to the shell.* A head is not an optional item for symphonic playing. Many tambourine heads are tacked to the shell. The tensioning of these heads will be somewhat uneven because not all of the head is anchored to the shell. In addition, as the instrument endures the constant beating of playing and the "extracurricular hazards" of most school percussion sections, tacks loosen and/or disappear one by one, gradually causing the head to become more and more slack. This situation can be improved with a glued head.

There are many fine brands of tambourines on the market – do not settle for one that does not meet your specifications.

The technique of playing a tambourine actually encompasses six sound-producing skills. The motion(s) used depends on the musical passage to be played. Regardless of which motion is used, the player should always hold the tambourine in the same hand. The actual hand employed does not matter, although most players tend to hold the instrument in their off-hand (i.e., left hand for right-handed people). All six of the basic motions should be practiced individually first in order to master them. Actual passages from the literature can be used or short examples can be written for each technique. (You might have the students write the examples to develop their creative skills.)

Only after a player is capable of using each of these basic motions individually should he start practicing sequences of motions. The ability to shift smoothly from one playing technique to another is a technique itself. (And, with six different techniques involved, there are thirty possible shifts.) The six basic tambourine motions (and their corresponding type of musical passage) are as follows:

1. *Medium to loud volume; slow to medium speed.* Hold the instrument at a 45° angle to the floor to avoid excess jingle noise. Use the fist to strike the center of the tambourine head. A good sound and little pain can be obtained by striking with a flat surface including the heel of the palm of the hand and the portion of the fingers between the first and second joints. Take care not to strike with the knuckles for two reasons: (1) an injury to the hand is more likely at the knuckles than in the previously mentioned areas; and (2) a larger surface area striking the tambourine increases the quality of sound.

2. *Soft volume; slow to medium speed.* Hold the instrument at a 45° angle to the floor as above, or parallel to the floor. Use the tips of the ring and middle fingers to strike near (not at) the edge of the tambourine head. These two fingers are selected because they are longer than the others and because at soft volume levels a smaller striking surface is advantageous to main-

taining that volume (hence two, rather than four, fingers). Be sure to keep the fingers curved in order to keep the muscles as relaxed as possible.

3. *Loud volume; fast speed.* Place the foot corresponding to the hand holding the instrument on a stool, chair, or similar object. Two striking surfaces are employed, the knee and the fist. The primary striker is the knee; it should be used for all notes possible, adding the fist only when the passage becomes too fast for just the knee. When both are used, strike the knee for all notes on the beat and half-beat (i.e., the first and third sixteenth notes).

4. *Soft volume; fast speed.* Place foot as in number 3 above, and lay the tambourine, head down, on the knee. Use the forearms to secure the tambourine by leaning on the sides of the shell, and strike the far edge of the shell with one or more fingers of both hands. Keep the fingers curved as in number 2 above. Sticking procedures are similar to snare drum. The volume and quality of sound can be adjusted by how much of the tambourine is allowed to overhang the end of the leg. Experiment with it.

The techniques described thus far are for single notes. There are two techniques employed for sustained sounds:

5. *Shake roll.* Holding the tambourine in a vertical position at eye level, twist the forearm back and forth rapidly. This motion is similar to opening a twist-top jar, and must be smooth and continuous, so that all sounds are exactly alike, with no false accents or silences. For softer passages, the instrument can be held down, instead of up, to shield it (and thus the sound) behind other ensemble members; however, this should be avoided, if possible, as it requires an extra move to place it in playing position. The advantage to holding the tambourine up and not out in front of the body is avoiding the effects of gravity as the twisting motion moves the instrument.



Always start and end the shake with a tap from the other hand on the tambourine head. This ensures that the sound starts and ends *exactly* on time, a feat not easily accomplished without the tap. This tap should be inaudible except when accents occur at the start or end of the shake; in the case of an accent, replace the tap with a fist strike (number 1 above).

6. *Thumb roll.* Hold the instrument at a 45° angle to the floor. Push the fleshy pad of the thumb along near the edge of the tambourine, attaining a rapid bouncing motion. The proper amount of pressure necessary for this motion is learned through trial and error, much like learning the proper pressure for a bounce roll on snare drum. Many players have trouble getting any friction between the thumb and the head; application of bow rosin (for a string instrument) to the tambourine head will help achieve this friction.

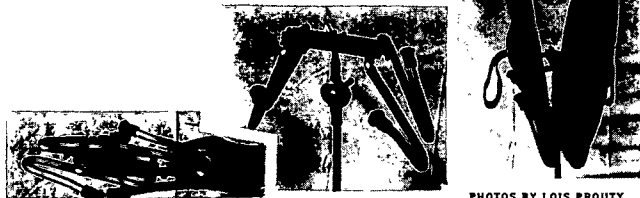
By mastering all six of the basic tambourine motions and knowing how to apply them musically, a player will be well on the way to achieving success on the tambourine, and thus improving the overall musicianship of the percussion section.

David Vincent is instructor of percussion at Western Kentucky University, Bowling Green, KY.

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Creating drum patterns is sometimes a difficult task, especially when the prime melody or rhythm the pattern is going to fit is complicated. Creating the pattern by instantly thinking what will fit while listening to the melody or rhythm only works well for simple passages. When the prime rhythm is complicated or when the pattern you are creating must contain multiple instruments, it is sometimes too difficult to instantly call to mind what will work. Synthesizing drum patterns from other rhythms or melodies is a technique that will enable you to create patterns quickly and ensure that the rhythms will go with each other. However, the synthesized pattern may not be the best or most musical pattern. This technique only gives you the tools to create many different patterns from one prime rhythm, but you still must rely on your musical experience to make the best choice.

In synthesizing drum patterns, the idea is to create a pattern using the rhythmic and melodic structure of the prime pattern. Let us start with a simple example. Shown in Example 1a is a prime rhythmic phrase. Now create a rudimental snare drum pattern using the same rhythmic structure and dynamic

feel as the prime phrase. To do so, add rudiments (flams, drags, rolls, etc.) to the phrase, enhancing the existing dynamic feel (see Example 1b). Notice the placement of the flams and roll endings to support the accents. By changing the rudiments, you can change the tone of the phrase without changing the basic rhythmic or dynamic feel.

Let us take the idea one step further. Go back to the prime rhythm. Create a multiple drum pattern for a drumset using the prime rhythm. Along with flams and rolls as in the first example, there are now multiple drums (snare, tom toms, etc.) that can be used in the pattern. The easiest method for doing this is to first write the prime pattern down on a sheet of music paper above the staff lines. Down the side of the paper designate the staff lines to be the drums you wish to use (see Example 1c). Think of the notes on the paper as being made of rubber so that the notes could be pulled down to one of the designated staff lines. At first, you could arbitrarily pull the notes down, not caring on which drums they are to be played. Then you could experiment with the pattern to see which combination sounds best. Example 1d was created in this manner.

Now let us take this technique even further. Create a pattern from the same prime rhythm for a marching percussion section: snare drums, pitched bass drums, tri-toms, and pitched cymbals. As before, write the rhythm down on a sheet of music paper above the staff lines, assign the staff lines to the drums you wish to use, and pull the notes down to the designated staff lines (see Example 1e). Edit the example once or twice, and that is it. Creating the pattern by synthesis is much easier than doing it by trial and error.

Let us review the techniques discussed so far by working through another example. Example 2a gives a prime rhythm. The steps are to create: 1) a snare drum pattern, 2) a drumset pattern, and 3) a multiple percussion pattern. (It should be noted that although the examples presented above strictly adhere to the rhythmic structure of the prime pattern, in actual practice this is not necessary.) First take up the snare drum pattern. As discussed, add flams, drags, and rolls to enhance the existing rhythmic and dynamic feel of the prime pattern (see Example 2b). Flam rudiments act as good accenting tools. They have a fat sound rather than just a hard

The image contains five musical examples, labeled 1a through 1e, illustrating the process of synthesizing drum patterns from a prime rhythm. Each example is written on a single staff in 4/4 time.

- Example 1a:** Shows a prime rhythmic phrase consisting of a sequence of eighth notes with accents.
- Example 1b:** Shows the same rhythmic phrase with various drum rudiments (flams, drags, rolls) placed above the notes to enhance the dynamic feel.
- Example 1c:** Shows the prime rhythmic phrase written above a set of five blank staff lines. A vertical list of drum names (Snare, Tri-toms, Bass drums, Pitched cymbals) is written to the left of the staff lines, indicating which drum each staff line represents.
- Example 1d:** Shows the prime rhythmic phrase with notes pulled down to the designated staff lines from Example 1c, creating a multi-drum pattern. A vertical list of drum names is written to the left of the staff lines.
- Example 1e:** Shows the prime rhythmic phrase with notes pulled down to the designated staff lines from Example 1c, creating a multi-drum pattern. A vertical list of drum names is written to the left of the staff lines.

accent. Rolls and drags are excellent for spanning space. Notice the flam drag at the end of the first measure. The combination of the flam and drag produce a sustained accent. Next do the drumset pattern. Write the prime pattern at the top of the page and then write the staff line designations down the side. Stretch the notes to the lines you want (see Example 2c). The accents are primarily executed by the snare drum, although in the last beat of the second measure the open hi-hat is used to sustain and crescendo the accent. Last comes the multiple percussion pattern. Use the same idea as in the drumset example (see Example 2d). Since there are no melodic elements in the prime pattern, the pitched instruments (bass drums, tri-toms, cymbals) are used to enhance the accents and crescendo at the end.

So far, the prime pattern has not contained any melodic elements. The basic principles still apply, except that now there is the melodic element to consider. Shown in Example 3a is a prime pattern that has a melody. Writing a non-pitched pattern from a melodic pattern is done as indicated above. However, when writing a pitched pattern from a melodic pattern, the melodic elements must be emulated in the secondary rhythm. Tri-toms, pitched bass drums, and timpani can be used to support the melody of the prime pattern.

Keeping the melodic elements in mind, let us try a multiple percussion pattern using the prime rhythm of Example 3a (see Example 3b). Notice how the rhythmic and melodic structure of each instrument follows the prime pattern. As you have probably realized by now, there are many different rhythms that will fit correctly with the prime pattern. Your job is to find the most musical pattern. That is the hard part.

The techniques I have shown can be used to write drumset patterns using a bass guitar or a horn melody as the prime pattern. The rhythm produced will be better integrated with the rest of the instruments. Also, by arbitrarily assigning rudiments to existing simple patterns, many difficult patterns that are excellent for practice can be found. The same idea can be used to arbitrarily create drumset patterns. Remember, once the pattern has been established, it can be edited into final form.

Glen Bush resides in Clearwater, Florida and is active as a percussion performer and teacher.



Jay Wanamaker
coordinates
Percussion on the March

Example 2a

Example 2b

Example 2c

Example 2d

Example 3a

Example 3b

Presenting a Percussion Clinic for High School Students

Robert Snider

Being fresh out of a college or other advanced percussion environment, presenting a clinic to high school students and their directors might not seem very challenging. After all, we've studied the repertoire, mastered techniques, and have been part of percussion sections and ensembles. All we have to do is go out and spread our acquired knowledge and experience.

If this sounds too easy, you're right! One of our greatest challenges in presenting clinics is to zero in on the needs of students. What can you share that will help their playing tomorrow, next week, and next semester?

In many schools around the country, I've observed the same basic problems plaguing percussion sections; and a two-hour master-class covering timpani solos, snare drum excerpts, and xylophone rags is wasted if the school section has trouble tuning, rolling, and reading. Let me share some points that shouldn't be overlooked when presenting a clinic for high school percussion students and their music teachers.

Timpani

Tuning – Simply put, students need to learn basic intervals and the notes in bass clef. With a little practice, students can take their "note" from an A = 440 tuning fork, softly hum or hear the pitch in their heads, place an ear near the head, and softly tap the head with their fingers while moving the pedal up to achieve the desired pitch. Try to discourage fishing for the exact pitch. If you miss it, quickly start over again and pedal the drum up to the pitch. If you're slightly sharp, a gentle push on the head will often settle the head down to where you want it. With a tuning fork you avoid the race back and forth to the bells and we can all do without the "harmonica concert" one gives when using a pitch pipe.

Playing area – For most students, it's easier to play between two drums by keeping the inside stick near the rim and the other stick about five inches outward. Demonstrate the sound this gives. Then, have them play within an imaginary four-inch diameter

circle directly over the "toe of the pedal." This will place the sticks the same distance from the rim, about six inches inward. Another way to show this is to have students imagine a triangle between the center of the drum head out to the "five and seven o'clock" tension rods. The best playing spot will be in the center of the triangle.

Dampening – It appears that the general rule was once: "play the note and dampen the rest . . ." Well, that's not quite true. Students need to realize that dampening is used for different effects, the primary being to stop the sound of the drum when the music stops. If the player dampens the drum at each rest, besides sounding awkward, the sound of the dampening can often be more noticeable than the actual notes. Encourage dampening to match the phrasing of the ensemble, by imitating long and short notes via stick articulation, and dampening at phrase endings.

Dampening is also used to stop unwanted ring from other drums:



There would be a tendency to just dampen the "C" on beat five. This would cause a still audible "G" to carry over. To stop the "G," the student should dampen the "G" on beat three and the "C" on beat five. This would give a clear "C" and also eliminate any carryover of the "G."

Rolls, Sticks and Playing Ranges – Many students don't understand how a timpani roll relates to the tightness of the drum head (pitch). If one demonstrates stick response in the low and high range of an individual drum to students, they gain the concept of roll speed by how slow or fast the stick is thrown back. The point to get across is that you can roll slower in the low range and faster in the high range. Students can quickly understand that concept by playing smooth, relaxed single strokes just fast enough to not produce

a rhythm. Loud and soft rolls can be taught by stressing stick height. Keep the same roll speed and feel, but raise the sticks for louder and lower them for softer dynamics.

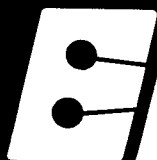
Remind students that timpani sticks are also for articulation and effect, not just for loud and soft. A hard stick can produce a nice clear rhythm at a very soft dynamic, just as a soft cartwheel stick can produce a full forte roll. The sticks will also last longer if kept off the floor, and not used as a hand sponge or facial pad!

Most complaints about pedals not holding can be solved by getting the drums in their proper playing range. For a standard set of four timpani (32"-29"-26"-23"), position the pedal (balanced action type) at the halfway or midpoint, and tune the drums to F# – A – d – f#. If the pedal won't hold and moves toward the "toe-down" position, loosen the spring tension knob. If the pedal moves toward the "heel-down" position, tighten the knob a bit. Chances are with the drums in their proper range spring tension adjustments won't be necessary.

Snare Drum

Tuning – Many school snare drums are tuned by raising the top head via the tone control and the bottom head by tightening the snares. Loosen both and search out the drum keys. The batter head should be tight enough to give a good stick rebound. The response of a stick off a hard floor is a good guideline to get them started. The snare head can then be adjusted to provide pitch and snare response. Demonstrate extremes in tuning to show a choked drum or one that is too loose. The important thing is to provide a way of getting a good snare drum sound. Have the students in their own words take you through the tuning steps. The result should be a high pitched drum with a crisp snare sound.

Position – The easiest way to solve stance and positioning problems is by using a "ghost drum." Have students stand behind an imaginary snare drum and pretend to play. Chances are good that they will have the



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correct (and natural) arm bend, elbow-body relationship, and stick position. Most students adjust to the position of the drum and thus create many bad habits. Have the drum come to the student.

Technique – Don't overlook four basic snare drum techniques: single strokes, double strokes (rudimental), multiple bounces (buzz), and flams. If they can't handle these four basics, students can get smothered by the 26-plus rudiments and the multitude of technique builders on the market. Even the most complex solos can be broken down into these four areas.

Rudimental and buzz rolls can be taught by using rhythmic roll bases where the student plays the roll as a rhythm and either double strokes or buzzes the rhythm. Tied and untied rolls differ in how you treat the last note of the roll bass rhythm. If it is untied, play the last note as a soft tap; if it is tied, simply continue the bounce or buzz:



o = bounce or buzz

t = unaccented tap, one shade softer than "o"

T = ending tap at dynamic volume of "o"

Rudimental or Buzz? The use of rudimental or buzz rolls depends on the style of the music. If the style is not obvious the students should be encouraged to imagine the setting of the music: outdoors-inside, martial-orchestral, rough-smooth; or ask: Do the "rolls" imitate a sustained sound (buzz) or a rhythmic pulse (rudimental)?

Mallet Percussion

Position – While the luxury of height adjustment isn't always available, the "ghost xylophone" can also be helpful in correcting position and stance problems. As with the "ghost snare drum," by pretending to play the mallet instrument, students will tend to use proper (and more natural) arm-hand position and will also place the keyboard at a comfortable distance from their body. All they have to do next is have the instrument come to them and then adjust to the keyboard height.

Mallets – For general playing and to achieve the specific characteristic sound of each instrument, try the following:

bells: hard plastic or brass

xylophone: hard plastic

vibes: medium hard yarn

marimba: medium hard yarn or rubber

Reading – To become a successful mallet reader a student needs three things: 1) to be able to read treble clef, 2) to know the names of the notes on the keyboard and where they are in relation to the twos and threes (the accidental keys), and 3) to understand and use peripheral vision.

Try this simple drill with your students:

- 1) Have them tell you where certain notes are on the keyboard in relation to

the twos and threes. (C is at the bottom of the twos, B is at the top of the threes, D is between one and two of the twos, etc.)

2) Have them play the different Cs, Bs and Ds at the keyboard by only using the twos and threes as a reference.

3) Final step. . . place music at the keyboard (simple melodies) and by keeping their eyes focused on the music, use peripheral vision to read and play the melodies, using the twos and threes as their only reference.

General Percussion

Bass drum and cymbal players should be aware of the proper lengths of their notes, realizing that their notation isn't always correct in that regard. Listen to the ensemble and match length, fullness, and decay depending on with whom you're playing.

Metal percussion (triangle-cymbals) should be allowed to "speak" before dampening. Dampening too quickly will result in a choked-unmusical sound.

Techniques of tambourine, triangle, etc., are often best taught by creating a performance problem for your students and guiding them to the playing techniques needed (thumb roll or shake, fist or knee-fist).

Stress the visual aspects of percussion performance. Most hand held percussion instruments can be raised up so that performers can see what they're striking, see the music and also the conductor, all in the same line of vision. This also makes the instrument visible to your audience.

Use carpet squares or towels to create trap tables out of spare music stands. This will help to eliminate unwanted noise often associated with percussion sections.

When presenting a clinic, remember to educate and enliven. This means you should know your audience, understand their needs, and realize what they can learn and use from your presentation. Doing a clinic should be fun for both you and your audience. Your clinic should inspire and, more importantly, it *must* pass along tools so that your audience can implement that inspiration.

Robert Snider is a percussionist in the United State Navy Band in Washington, DC and a member of the PAS Education Committee.



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Ionisation: An Analytical Interpretation

George Frock

A historical survey of significant compositions featuring percussion is, for the most part, limited to this century. During this period a vast body of compositions has appeared for chamber ensembles, percussion ensembles, and orchestra, each of which employs extensive percussion. Although the list is quite long, there are a few in each medium which stand out above the rest, among these, *Le Sacre du printemps* and *L'Histoire du soldat* by Igor Stravinsky, *Toccata for Percussion* by Carlos Chavez, and *Ionisation* by Edgar Varèse. And of the entire repertory few – if any – works have more historical importance than *Ionisation*, one of the very first compositions written solely for percussion ensemble.

"*Ionisation* (1931) as we now recognize it, is the first and the most consummate work to explore the structural value of all non-pitch properties of sound without electronic means."¹ This declaration by Chou Wen-chung suggests the need to explore percussion techniques and sounds by composers in serious compositional circles. Varèse, who was a product of the musical environment of the early 20th century, is recognized as one of the truly great composers to write for the percussion ensemble. And he was also the first to experiment in "sound conglomeration as a concept."²

Historical Background

Beginning in 1916 Varèse voiced ideas regarding the future directions of music: "We . . . need new instruments very badly. Musicians should take up this question in deep earnest with the help of machine specialists. New machines might offer liberation from the tempered systems, a pitch range extended in both directions, new harmonic splendors obtainable from the use of sub-harmonic combinations now impossible, increased differentiations of timbre, and expanded dynamic spectrum, the feasibility of sound projection in space, and unrelated cross rhythms."³ These views are exemplified in *Ionisation*, a composition that is a clear

manifestation Varèse's theories of style and expression: Experimental and innovative for that time were his use of anvils, tam-tams, gongs, lions roar, numerous drums, and tom toms, employment of pitch and non-pitch percussion, and utilization of sound clusters (in the coda section). In addition, few compositions have more varied dynamic spectra or contrast and employ unrelated cross rhythms so extensively.

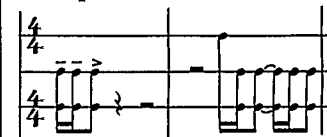
Ionisation is an outgrowth of musical movements of the 1920's. By then Varèse had already established his reputation amidst the contemporary composers, among whom were Henry Cowell, Igor Stravinsky, Arnold Schoenberg, and Alban Berg. "He also had important affinities with the Italian futurists, though at no time did he consider himself to be part of their movement (the futurists made much use of an imposing technical terminology, line/force, simultaneity and interpenetration of planes)."⁴ *Ionisation* clearly makes use of simultaneous doubling of timbres; also, continually evolving shifting planes or sections are prominent: "If we project an imaginary sound mass into space, we find that it appears as constantly changing volumes and combinations of planes, that these are animated by the rhythms, and that the substance of which they are composed is the sonority, might it be possible to recognize music as a succession of geometric sound figures, the sound mass whose weight, whose substance is given by the intensity of sound, would derive its movements from the rhythm which transports it into time."⁵

Analysis: Rhythmic Elements

The title *Ionisation* was intended to reflect the musical content of the work: "Ion exchange is a reversible chemical process that results in the interchange of one type of ions in a solution for those of a similar change on a nonsoluble solid over which the solution is passed."⁶ As Elliot Carter has aptly pointed out, Varèse – perhaps following the direction initiated by Stravinsky – "made rhythm the primary material of this musical language

and used it, rather than thematic linearity, as the thread which holds his compositions together."⁷ Indeed, according to the detailed analysis of *Ionisation* by Chou Wen-chung,⁸ a student of Varèse, the composition evolves from six rhythmic motives. These six germ motives are the following:

Example 1 Bass drum motive:



Example 2 Bongo motive:



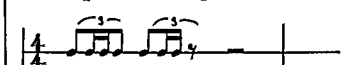
Example 3 Claves motive:



Example 4 Quintuplet figures:



Example 5 Triplet figures:



Example 6 Parade drum motive:



Analysis: Formal Elements

The formal design of *Ionisation* is somewhat reminiscent of sonata form in that the work has clearly defined sections and themes. Following Varèse's intent, there are constantly shifting blocks of sounds that include drums, wood, and metallic instruments. The overall form may be described as follows:

Introduction (measures 1-8): brief rhythmic motives are heard over sustained metallic sounds.

Theme I (m. 9): tambour militaire is accompanied by a countersubject on bongos.

Episodes (mm. 13-19): brief rhythmic ideas are presented rather than developmental materials.

Bridge (m. 38): loud triplets occur in huge blocks of sound.

Theme II (m. 44): loud layers and blocks of quintuplets sound in both drums and wood instruments.

Recapitulation (m. 51): ideas presented in the introduction return but these are now mixed with rhythmic motives which are variations of themes presented earlier; (m. 65): a fermata serves as the climax of the composition; (mm. 66-68): large blocks or layers of sound are heard; (m. 69): materials presented in measure 23 return rather than the main theme.

Coda (m. 75): the first use of pitched percussion instruments in a *Klangfarben* melody occurs along with crashing sustained dissonances in the chimes, piano, glockenspiel, gongs, and cymbals.

Analysis: Performance Considerations

As elements of the formal scheme are considered in the context of rehearsing and performing the work, it is highly recommended that the reader follow along with the copy of the score commonly available in Morris Goldenberg's *Guidebook for the Artist Percussionists*.⁹ The following brief outline and overview of aspects of interpretation are intended to aid in performance preparation:

Measure 1-8 (Introduction): Small blocks interact to produce larger mosaics.

Rehearsal 1 (measure 9): Main theme by player 4. Players 3, 8 and 10 have a feeling of 3 creating 4 against 3. The lions roar is used as a cadence to close the first theme.

Rehearsal 2 (measure 13): Restatement of introduction both by player 3, who carries the rhythmic statement, and in players 2, 6, 9, and 10 supplying the supportive sound colors. The main theme returns in measure 16.

Rehearsal 3 (measure 18): Episode of tarole and snare drum with temple blocks, players 7 and 9.

Rehearsal 4 (measure 21): Main theme by player 4 (snare drum & tenor drum) interacts with bass drums (player 3) while there are three beat patterns by players 3 & 8. In measure 24-25 the main theme is in the bongos. Notice the free counterpoint and imitation of the blocks of sounds by players 7, 10, 11, & 12 with the blocks by players 1, 3, 4, 6, and 8.

Rehearsal 5 (measure 26): Codetta of the first section and countersubject of theme 1 (from measure 7) occur. Solo by temple blocks ending in quintuplets is a cadence which is a preview of the second theme.

Rehearsal 6 (measure 33): Free episodes; counterpoint of guiro and maracas interacts with player 3 – tenor and bass drums.

Rehearsal 7 (measure 38): Peak dynamic volume occurs at this point. There are clearly contrasting blocks – metal sounds by players 1, 2, 10, & 12 mixed with drums and wood sounds – and contrasting body against the triplet figures in the tarole and castagnets.

Rehearsal 8 (measure 44): Theme II groups of quintuplets by players 3, 4, 7, 8, & 9.

Rehearsal 9 (measure 51): Mixing of metallic sounds is heard in cymbals (players 1, 9, 10), gongs (player 2), sirens (player 6), and triangle (player 7).

Rehearsal 10 (measure 56): The claves present the countersubject of the first theme, and the snare drum and tarole play

similar patterns to the statement at rehearsal 7.

Rehearsal 11 (measure 60): Snare drums return to theme I. The bongos return to the theme II countersubject. Gongs (player 2), maracas (player 8), and tarole (player 9) have triplet patterns that grow to the peak of composition at the fermata.

Rehearsal 12 (measure 66): Bass drum (player 3), castagnets (player 11), and tambourine (player 12) give reference to rhythms of the main theme. Sound clusters between bongos (player 3), drums (player 9), castagnets (player 11) and anvils (player 12) are a unison block that must be coordinated.

Rehearsal 13 (measure 75): In the coda the pitched instruments and large metallic sounds are introduced; fragments occur which are from the main subject and countersubject. Note the use of chromatic tones and sound clusters and the breaking down of thematic materials from the main subject, theme II, and the triplet figures.

In closing, it should be mentioned that Varèse is specific in the score that the sirens are to be hand cranked, electric, or of the theremin type. In the statement he makes it clear that mouth sirens should not be used.

Footnotes

¹ Chou Wen-Chung, "Ionisation: The Function of Timbre in its Formal and Temporal Organization," Sherman Van Solkema, ed., *The New Worlds of Edgar Varèse, A Symposium*. Institute for Studies in American Music (New York: Brooklyn College of the City University of New York, 1979) p. 27.

² This concept was clarified in a personal interview with Elliott Antokoletz, professor of music history at the University of Texas at Austin, July 14, 1986.

³ Varèse's statement is given in Paul Griffiths, "Edgar Varèse" *The New Grove Dictionary of Music and Musicians* (London, 1980), vol. 19, pp. 530-531.

⁴ David Reed Bloch, "The Music of Edgar Varèse," dissertation, The University of Washington, 1973, pp. 19-20.

⁵ Anne Florence Parks, *Freedom, Form, and Procession in Varèse*, (Ann Arbor, MI), p. 216.

⁶ Larousse, *Illustrated International Encyclopedia and Dictionary* (New York: World Publications, 1972), p. 463.

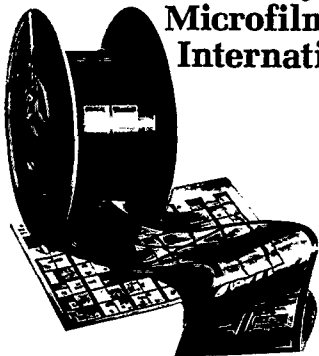
⁷ "On Edgar Varèse," Van Solkema, ed., *The New World of Edgar Varèse, A Symposium*, p. 2.

⁸ "Ionisation: The Function of Timbre in its Formal and Temporal Organization," pp. 34-39; 62-69.

⁹ *Modern School for Snare Drum with a Guidebook for the Artist Percussionist*, ed. Chappel, pp. 163-184.

George Frock has been head of the percussion program at the University of Texas since 1966 and also serves as director of undergraduate studies. In addition to his duties at the University, he is timpanist of the Austin Symphony Orchestra. He has also appeared with the Memphis, San Antonio, and Corpus Christi Orchestras.

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PASIC '87 will include a seminar entitled, "Women in Percussion - YOU CAN MAKE IT HAPPEN!". The Percussive Arts Society would very much like for all women percussionists to participate. Women in Percussion is a topic whose time has come for discussion. Presently there is a good percentage of female percussion students at the junior high, high school, and college and university level. This seminar hopes to inform these current students of the impact they will have on percussion as teachers and performers.

Following is a questionnaire written by Judi Murray of the Rosewood Marimba Duo. Please take the time to fill it out and return it to Judi by September 15th. Judi will chair the PASIC seminar and will use the results from this questionnaire for the seminar. To return your questionnaire, or if you would like more information regarding the seminar, or would like to offer further assistance, please write Judi Murray, P.O. Box 8542, Spokane, Washington 99203.

WOMEN IN PERCUSSION - YOU CAN MAKE IT HAPPEN!

*Student and College Percussionists - Please answer question 1-15.

*Professional, Semi-Pro and Other - Please answer question 1-5, 12-28.

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5. AREA OF PERCUSSION (style and instruments) _____
6. SCHOOL PRESENTLY ATTENDING _____
7. PRESENT TEACHER(S) _____
8. DEGREE(S) IN PROGRESS _____ 9. GRADUATION DATE _____
10. WHAT CAREER OPPORTUNITIES ARE YOU SEEKING? _____

11. IF YOU ARE SEEKING A CAREER OUTSIDE OF MUSIC, DO YOU PLAN TO CONTINUE USING YOUR PERCUSSION EDUCATION IN SOME WAY? BE AS SPECIFIC AS POSSIBLE _____

12. AT WHAT AGE DID YOU BEGIN PLAYING PERCUSSION? _____ 13. WHAT INSPIRED YOU TO ENTER THE FIELD _____

14. WHAT PERFORMERS/TEACHERS HAVE INFLUENCED YOU THE MOST AND WHY? _____

15. HOW MANY HOUR A DAY DO YOU PRACTICE? _____ STUDENT AND COLLEGE PERCUSSIONISTS PLEASE END HERE
16. SYMPHONY OR GROUP CURRENTLY PERFORMING WITH _____ HOW LONG? _____
17. SCHOOL OR COLLEGE WHERE YOU TEACH _____ HOW LONG? _____
18. PAST TEACHERS _____
19. PLEASE LIST COLLEGES AND UNIVERSITIES ATTENDED AND EARNED DEGREES _____

20. HOW MANY YEARS HAVE YOU BEEN: PERFORMING PROFESSIONALLY? _____ TEACHING PROFESSIONALLY? _____

21. WHAT PERCENTAGE OF YOUR INCOME IS FROM: TEACHING? _____ PERFORMING? _____

22. ARE YOU CURRENTLY UNDER ARTIST MANAGEMENT? IF SO, WHAT COMPANY? _____

23. ARE YOU CURRENTLY AN ENDORSEE? IF SO, WHAT COMPANY(S)? _____

24. WHEN WAS YOUR FIRST REAL BREAK? (When were you "discovered") _____

25. WHAT "TIPS" AND SUGGESTIONS DO YOU HAVE FOR YOUNG PERCUSSIONISTS WANTING TO BREAK INTO THE PERFORMANCE FIELD TODAY? WHAT SHOULD THEY DO? WHERE DO THEY GO? WHO DO THEY SEE? _____

26. WHAT PROS AND CONS (if any) HAVE YOU BEEN FACED WITH AS A FEMALE PERCUSSIONIST? _____

27. AS A PERFORMER, ARE YOU NOW IN COMPETITION WITH ELECTRONICS, OR HAVE YOU LEARNED TO ADAPT WITH THE "NEW AGE"? _____

28. WOULD YOU PLEASE ENCLOSE YOUR FAVORITE PRACTICE EXERCISE. WHY IS IT YOUR FAVORITE? _____

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An Interview with Louie Bellson

David Black



Louie Bellson

Referred to by jazz critic Leonard Feather as "one of the most phenomenal drummers in history," Louie Bellson has had a history of expressing himself on drums since he was three years old. He has played and recorded with such greats as Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey, Harry James, and many others. As a prolific composer/arranger, he has written compositions and arrangements that span a broad spectrum of music, from jazz to symphonic works. A pioneer instrumental and band clinician, Bellson has given selflessly of himself to the music education community. He is also the author of a number of books on drums and percussion.

Dave Black: Who are some of the people who influenced you the most when you were growing up?

Louie Bellson: Well, I never had just one idol – I listened to everybody. I'll mention a group of drummers who influenced me,

however. Buddy Rich and I are the same age and were brought up together, so I exclude him because we sort of agree on the same kind of players. I have to name Jo Jones first, because Jo Jones was one of the first players to come up with wonderful fluidity while maintaining intensity. He pioneered a brand new texture, a new sound. Chick Webb was another great influence. He was blessed with a great natural talent and was one gigantic player. Gene Krupa, another influence, was one of the guys who brought drums to the fore ground. He developed a great sound and really played well, in addition to being one of the greatest showmen of all times. Davy Tough was another player who really represented what I would call an excellent timekeeper. His forte was being able to play in the rhythm section and being able to blend with the bass, piano, and guitar player, and really make that baby swing. Another influence was big Sid Catlett who, in my opinion, could do anything. He could play in a small group, a big band, or do shows. I would mention Max Roach, but Max was more like Buddy and myself. The three of us were around the same age and of course it goes without saying that I respect both those guys – Buddy Rich for all the wonderful things he has done and for the great natural technique he has, and Max for teaching all of us to play more melodically. He was one of the first drummers to stress melodic as well as rhythmical playing.

DB: Over the years you have had the opportunity to play with most of our greatest entertainers. Is there any entertainer with whom you've wanted to work but haven't had the chance to yet?

LB: I've worked with Sinatra, Lena Horne, Sammy Davis Jr., Tony Bennett, Steve and Edie, Dick Ames, Bing Crosby, and all of the comedians. The only people that I haven't had a chance to work with are some of the more contemporary entertainers, such as, Al Jarreau, Stevie Wonder, and Lionel Richie, who I think are just fabulous.

DB: Do you ever get nervous when working with the entertainers you've mentioned?

LB: I don't know whether I would call it nervous, but I must say this: when you do work with a personality like Sinatra, Lena Horne, or Sammy Davis Jr., you go into a rehearsal a little keyed up because you don't want to make any mistakes. You're dealing with the top echelon and you want to impress them. So I think what you do is concentrate a little more.

DB: How did you get the gigs with the Ellington, Goodman, and Basie bands? Did you have to audition for them, or did they ask you to join?

LB: When I lived at home in the Quad City area we had the opportunity to hear all the big city bands when they came through town. One night I went to hear Ted Fio Rito's band. The kids used

to yell and scream, "Hey – get Lou to play the drums." Sometimes it worked and sometimes it didn't. One night I sat in and played with Ted Fio Rito's band and he offered me a job right on the spot. I told Ted that I had three or four more months left of high school and would come out and join him. I kept my word and joined him at the Florentine Gardens here in Hollywood, opening for the Mills Brothers who were the main attraction. After I had been there two or three months, Benny Goodman's brother, Freddy, was in the audience and I guess he liked what he heard. He sent me a note, so I went over to the table and he said, "How would you like to come over and audition for Benny Goodman tomorrow? He's doing a picture out at Paramount."

The year was around 1941 or 42 and Gene had just left the band. I went out to Paramount studios and they put a jacket and makeup on me, and Benny said, "You're the kid drummer, right?" He said, "Your audition is going to be while we shoot the movie." So I sat down and played a few bars of one tune with him, and he said "OK, that's good enough, let's shoot the shot we have with the quartet for the picture." I was very fortunate to make that step.

After being with Benny a year, Uncle Sam got me for three years. When I got out of the service I went back with Ted and Benny Goodman, then joined Tommy Dorsey. I stayed with Tommy for three years and then decided to come out to Los Angeles. At that time I also did my year with Harry James. During the end of that year with Harry James, Juan Tizol told me that Duke Ellington called and was looking for a drummer and a lead alto player. Frankly, I didn't know what to do. I didn't want to leave Harry but I knew that joining Duke would be a great experience, so the spokesman was Tizol. We sat down with Harry and told him we had a chance to join Duke's band. Being the nice guy that Harry was he said, "Let me tell you something, the last thing I want to do is lose you guys, but for the amount of work we are doing and because it isn't everyday that you get a chance to join Ellington, go ahead and take it." So we joined Ellington and that was the start of that.

DB: Do you have any funny stories about some of those greats that the public doesn't know – things that happened that would make them seem more human than what we perceive them to be?

LB: Yes. People used to say to me, how is Duke on stage, how is he off stage? Ellington was charming. In the early days the band traveled a lot by train because Duke did not like to fly. Later on he made up his mind that he had to fly in order to make all the dates. We were flying one day and he was sitting across the aisle from me just up two seats. He turned around during the flight and he said, "Hey Scoonge, have you got any manuscript paper handy?" I said, "No, it's in my suitcase in the baggage section." He said "OK," unbuckled his seat belt, and took his jacket off. He was wearing a white shirt and he took his marker pen and drew five lines on the sleeve of his left arm and proceeded to write down six or eight bars. He turned around to me and said, "Don't ever lose those kind. You'll get off the plane, get to the hotel and say, Oh, goodness, my what were those three or four bars?"

Another very interesting thing happened when he called me back East to do a concert with the New York Philharmonic. It was just a bass player and myself in front of the orchestra. Duke was conducting his own composition called *The Golden Broom and the Green Apple*. It was 20 minutes of music for which there was no drum part. I didn't know whether to pick up a brush, a mallet, or whether to play double forte or pianissimo. Duke kneeled down to me before he gave a downbeat, and said, "Oh, the first part is in 3/4." That's all I had to go by. After the rehearsal some woodwind players came up to me and said, "Hey Lou, I guess you've got this memorized huh?" I said, "No, I've never heard it before." They went away scratching their heads. After the rehearsal I took the score and made a drum part for myself because the concert was the next day. When I left, I presented Duke with this drum part, and he said, "Don't you understand that the reason I didn't write a drum part was because I wanted one from you. It isn't everyday that you get a Louie Bellson drum part."

DB: What did you get while growing up that young players are not getting today?

LB: First of all, by the time I was fourteen years old I was already playing in clubs. I had a chance to play Tuesday nights in a club in Moline, Illinois called the Rendezvous Nightclub. Playing there Tuesday nights every week for three or four years gave me some of the greatest lessons I ever learned on playing time. In those days after graduating from high school and college, we had a chance to go on the road and play with as many as fifty bands. You had a stepping stone. Today, you're lucky if you can even get into one of the bands that you can count on one or two hands.

DB: What do you think of big bands today as opposed to when you were growing up?

LB: I think there are less big bands today because of the economic situation, but there is no question in my mind that they have become better and better. Basie's band is still very good, even though Basie isn't with them. Buddy Rich still has his big band and every time I hear Buddy, the band sounds better and better. Mel Lewis has a superb big band. I think that Mel, myself, Buddy, Woody, Basie, Maynard Ferguson, Bob Florence, Bill Holman, Rob McConnell and Toshiko Aykiyoshi have bands that are continually working. They will continue to work because they are doing something that has validity, and people dig it.

DB: What medium do you enjoy playing for the most? Is it television, records, or live performing?

LB: I like live performing. When I'm recording, I understand why we have to get separation in order to get that beautiful sound, but I still like to set-up in a live performance situation where I can get that immediate feedback from the audience. You may sacrifice a little bit in sound, but the feel and the interplay between the musicians and the audience is great.

DB: What's the hardest musical situation that you have ever been in?

LB: I would say that the most demanding thing that I have had to do was the album I did with Lalo Schiffrin. The music he wrote for that album received six stars from *Down Beat*. When I walked into the studio I saw a bass marimba, seven timpani, a sound effects console, my drums, log drums, etc. I said, "Lalo, do we have a bunch of guys like Larry Bunker, Emil Richards, and Kenny Watson coming in?" He said, "No, all that stuff's for you." I hadn't touched that stuff in a long time and really sweated through that session. I got through it because of the training I had and of course Lalo was a great help, too. But it was demanding. To open up the book and start playing 15/8 right away really put me through a test.

DB: Where did you get your background in composition?

LB: It started with my Dad, and then with Roy Knapp in Chicago. In 1947, when I joined Tommy Dorsey here in Los Angeles, there was one guy I wanted to study with and that was Buddy Baker. Buddy Baker had just retired from Disney Studios where he had been a composer and arranger for 28 years. I got to know Buddy Baker through records. Herb Jeffries made an album with just strings and Buddy Baker did the arrangements. When I heard that string writing I said, "That's the guy I want to study with." Later, after studying with Buddy I got to know Jack Hayes. I got a tremendous amount of learning from Buddy Baker, Jack Hayes, and of course Benny Carter. When Pearl did her ABC Television show, the arrangers I had on my staff were Buddy Baker, Jack Hayes, Benny Carter, and Bill Holman. I used to take Bill Holman's scores apart and study them. When they wrote arrangements for Pearl I used to go home at night and study the scores. All of these guys were my mentors.

DB: Do you think being just a good player is a guarantee for making it?

LB: No, absolutely not! You've got to have more. You've got to be a great player today, but you also have to know what timing and



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DB: Should students with an affinity for music consider choosing other aspects of business, such as music marketing or music education, instead of performing?

LB: Well, in today's musical world it's not easy to get a break. I think that if a young musician who has the ability to be a great player can do something else in the meantime in order to make a living, it is to his advantage. But he shouldn't lose sight of the fact that there's going to be a time when he can learn another aspect of the business until he gets his break.

DB: Does being in the right place at the right time, and who you know, play a more important role in a person's chances for success than just the talent that he or she might have?

LB: Breaks are important. My playing at the Florentine Gardens with Ted Fio Rito's band is a good example of being at the right place at the right time. If I hadn't joined Ted's band, Benny Goodman's brother might not have heard me play. That's what you call a lucky break.

DB: What do you think of the ability of players today as opposed to when you were growing up?

LB: I think today players have to do much more because of the wide variety of styles that they must be able to play. If you are a drummer like Ed Shaughnessy on the Tonight Show, you have a wide variety of entertainers who appear on the show who don't bring their own rhythm sections. So you've got to be able to play any style. Studio drummers such as Steve Gadd and Harvey Mason

have to be able to play with any kind of personality, producer, singer, or arranger, and they have to pull it off.

DB: Jazz education has always seemed to take a back seat to the concert band, marching band, and orchestra programs. What do you think can be done to change that?

LB: I think it is happening now through the excitement that the players themselves are generating. For example, look what Joel Leach does. He has taken his band on several tours. And Ron Modell has Dizzy one year, Carl Fontana one year, and me another year. He makes the faculty realize that his ensemble is important. I think in the next few years you are going to see an upsurge there.

DB: What do you think can be done by the professional community to help encourage and support working jazz bands?

LB: First of all, when you think about the number of colleges out there and consider that every year (let's take a lower figure), there are five excellent players going to graduate from each school, we're talking about two or three hundred players right off the bat. Where do they go? They've got Basie's band, Buddy's band, Woody's band, Maynard's band, Glen Miller's band, our band, Toshiko's band, Bill Holman's band, and Bob Florence's band. You can barely count ten. In the contemporary field, they've got a lot of wonderful groups, such as Earth, Wind and Fire, Weather Report, Steps Ahead, Spyro Gyra, and Genesis. But for the number of youngsters who graduate, and for the amount of groups on the road, it doesn't even add up. They've got the tools, all they need now is a chance to get those tools in their hands and get experience on the road.

In order to give a new band a break, they have to worry about two things that are very important in order to get known: records and television. Those are our two mediums today. You can go out and do a million one nighters and keep doing them until you're green, but in order to get recognition you have to do either records or television. In order to get to that point, I felt that it was important for four or five big band leaders to get together and have a meeting with record and television executives from RCA, Arista, Columbia, NBC, ABC, and CBS and say, "Look, here's a guy who has a great band, but the only way we can give him a break is to give him a record contract or some television exposure. We have got to give at least five or six new bands every year a chance to do that. Only record and television executives can do that for them I know it's not easy to get those kinds of big executives together, but it could be done.

DB: How do you feel about the electronic age and electronics?

LB: I'm not against it. I realize that when you get a drum machine, it's a drum machine, but there is nothing in this world like a man sitting down and playing drums live.

DB: What projects are you currently working on?

LB: I'm working on another full symphonic piece which I'll probably coordinate with Jack Hayes, and another one with Harold Farberman called *Concerto for Jazz Drummer and Symphony Orchestra* (premiered at PASIC '86, Washington, DC). I'm also working on other things for my band.

DB: At this point in your career, have you thought about slowing down?

LB: No. I don't even know what that means. I think I have learned how to time and pace myself. I have reached a point now where I take three or four days off when I don't even go near the drumset or write a piece of music. So during those two or three days I go out and sit under a tree, get with mother nature, and do something entirely different until my mind is clear.

DB: If you had it all to do over again, would you change anything?

LB: Not a thing.

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Conversing with Gregory Goodall

Lynn Glassock



Greg Goodall

Gregory Goodall received his academic training at UCLA (B.A., M.F.A.) and studied with Charles DeLancey, Mitchell Peters, and William Kraft. As an active free-lance percussionist, he performs frequently with the Los Angeles Philharmonic, the Joffrey Ballet, and the Roger Wagner Masterchorale, and is timpanist of the Santa Barbara Symphony. Mr. Goodall has been involved in the recording industry with television, motion pictures, and records, including Leonard Bernstein's recent recording of "Symphonic Dances" (from West Side Story) with the Los Angeles Philharmonic. He is a member of the percussion faculties of California State University, Long Beach, and University of California, Santa Barbara.

Lynn Glassock: You organized and participated in a program of chamber music combining percussion with another instrument. Is this an area of performance in which you are especially interested?

Gregory Goodall: Very much so. Aside from the sheer enjoyment of playing in a small ensemble, I find chamber music is an ideal vehicle for developing one's musicianship. Mixed-instrument ensembles encourage percussionists to understand such vital concepts as breathing and phrasing from the point of view of a wind player, for example. This knowledge is extremely valuable for a percussionist, particularly in an orchestral situation.

LG: So, you feel that there is a lot to gain from the rehearsal time that you spend with the other performer?

GG: Before the first rehearsal, each individual must solve technical problems and generally feel comfortable with his part. Then as a partnership, questions such as tempo, balance, articulation, and phrasing must be answered. Solving these problems together encourages musicality and strengthens one's ability to listen.

LG: It seems that wind and string players have a lot of control over how they connect notes together to make a phrase. Do you feel percussionists are sometimes at a disadvantage in this regard?

GG: In terms of connecting notes, it certainly seems that creating sound with a bow or with one's breath enhances one's ability to determine exactly the quality of attack and decay. However, a percussionist can achieve at least the impression of legato through mallet choices, relaxation in the grip, dynamics, and, when all else fails, body language.

LG: Do you feel that some percussion instruments are much harder than others to achieve a sense of phrasing?

GG: No, not in particular. All percussion instruments can and need to be played with the phrasing of the music clearly in mind. Although we may not be playing the melody, we can still accentuate the phrase.

LG: How often are you able to perform in a chamber music setting?

GG: Chamber music is a labor of love requiring a substantial time commitment. The demands on my schedule have been such that I haven't been able to do as much as I would like.

LG: Are you commissioning chamber music pieces?

GG: Through the auspices of Kori Percussion, I commissioned Mark Watters to write *Dual Excursions* that flutist John Barcellona and I premiered today. The piece has turned out to be such a terrific addition to the literature that I definitely want to do more of this.

LG: Are there some pieces that you could recommend to percussionists looking for this type of material?

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GG: I highly recommend the four works premiered in our program today: *Dual Excursions* by Mark Watters (Studio 4 Prod/Alfred Music Publishing), *Chains* by David Karagianis (composer: 435½ N. Sierra Bonita Ave., Los Angeles CA 90036), *Winds and Waters* by Erik Forrester (composer: 275 S. Vinedo St., Pasadena, CA 91107), *Interludes* by Marilyn Harris/Mark Wolfram (Sound Studio Pub., Dept F, Box 2047, Rockefeller Station, New York, NY 10185). And PAS's book, *Solo and Ensemble Literature*, is an excellent place to look for pieces. In general, works with a small number of players and a limited percussion setup facilitate scheduling of rehearsals and reduce logistical problems, thereby making the experience more enjoyable.

LG: You have a wide range of professional activities. Would you comment on some of the various projects that keep you busy?

GG: As a free-lancer, my schedule varies from week to week. I work primarily with several of the excellent orchestras in Los Angeles, including doing much of the extra work with the Philharmonic. In the TV-film arena, my credits include episodes from "Hart to Hart" and "Ripley's Believe It or Not," and sound tracks to "Star Trek II and III," "The Adventures of Natty Gann," and "Commando."

LG: I have heard people in the recording business say that about eighty percent of the music is fairly easy to read and perform, but the other twenty percent can be extremely demanding. Have you found this to be the case?

GG: From a technical point of view that may be true. However, passages that are technically easy may turn out to be musically demanding. Also, two of the most difficult aspects of session work arise before you get to the studio. First, in Los Angeles, you must own a complete percussion battery that can be moved easily by a transportation company. Second, you must be prepared to play virtually any instrument in any style at any time with authority.

LG: What happens when you get a part that is very difficult and you don't know for sure if you are going to be able to handle it?

GG: The first thing to do is relax. Mark Twain once commented that "some of my biggest worries never happened." I think that's true for most of us. As you relax and examine the passage, you usually find a solution to the problem, be it an alternative sticking or an adjustment in your set-up.

LG: I'm sure there are percussionists all over the country who would like to do what you are doing for a living. What are some of the main qualities a person should have if he wants to be a successful free-lance percussionist in L.A.?

GG: Self confidence is crucial. When the pressure is on, you cannot afford to doubt yourself. Two other very important qualities that often get overlooked are patience and the ability to work with people. Patience is particularly important because it may take quite a period of time before you are working regularly. As in any profession, dependability and consistency are also essential.

LG: So personality plays a large part?

GG: Absolutely.

LG: You also teach at California State University, Long Beach, and the University of California, Santa Barbara. What are some of the things you try to stress to your students in private lessons?

GG: The focal point of my teaching is relaxation – especially regarding the shoulders, arms, wrists, and hands. The elimination of unnecessary muscular involvement combined with the training and strengthening of the essential muscles leads to a free and easy technique and sound. Accuracy is also a point of emphasis. The repetition of passage work at very slow tempos can be mentally tiresome, but is physically necessary. Musicality cannot be overemphasized. The careful analysis of the composer's intent is critical to finding successful solutions to many performance problems.

The programs that I'm involved with are founded on solid work on snare drum – with a great deal of "pad work;" mallets – the emphasis here is on reading; and timpani, focusing on sound quality and intonation. Accessory instruments are covered in master classes, and the area of commercial music is covered according to the student's interest.

LG: All percussionists have to decide if they want to specialize in a certain instrument or area, or be a "total percussionist." Do you have any thoughts on when or how that decision should be made?

GG: From my point of view, a solid background is essential because of the interrelationships between the instruments. By the junior or senior year, the student should be formulating career objectives which may or may not call for a specialization.

LG: Do you have any final advice to give percussion students who want to have a career in performance?

GG: The most important characteristic in becoming a professional musician is commitment. Many people have talent and ability, but only a few have the perseverance and commitment to make the sacrifices necessary to realize their goals.

Lynn Glassock is associate professor of music at the University of North Carolina at Chapel Hill where he teaches percussion and music theory. His composition Three Movements for Percussion won first place in the Southwestern States Percussive Arts Society composition contest in 1973, and his percussion ensemble received first place awards for two consecutive years in the ensemble category. Mr. Glassock has performed with the Dallas Symphony Orchestra, Fort Worth Symphony, has been principal percussionist of the Fresno Philharmonic, and played in musical shows and commercial bands. His music is published by Kendor Music and Permuss Publications.



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Gaining More from Transcriptions

J. Thomas Morgan

Often drummers don't realize that, besides being simply a resource for learning technical aspects, a drum transcription can be an inspiration for musical growth. Here are a few of the more obvious benefits of transcribing a solo:

1. *It develops your ear.* Like an advanced form of rhythmic dictation, transcribing will increase your ability to hear and understand complex rhythmic passages. In addition, it will make you more sensitive to nuances and dynamic shading. This awareness should manifest itself in your own playing.

2. *It makes you familiar with the solo.* Analyzing a solo bar-by-bar usually brings out many details that may not have been noticed. Often these details give the solo its dramatic effect.

3. *It lets you see form.* By spreading the solo out on paper before you, you can easily see musical developments. For example, Max Roach often plays solos that rhythmically reflect the form of the tune. By looking at the transcription you can see how he

changed the texture to mark the bridge, or how he built the second chorus on a motif he used in the first chorus.

4. *It makes it possible to learn to play the solo.* While it certainly is possible to learn some solos without actually writing them down, most people find it easier to work it out on paper first. Learning to play the solo is very important. It will usually bring to light hidden weaknesses in your own playing that can then be worked on. Care should be taken to sound *exactly* like the original soloist – even trying to get the same touch. And don't limit your transcribing to solos alone. Transcribe anything you think sounds good and that you want to study, whether it is eight bars of Elvin Jones playing behind Coltrane, or a repetitive rock or funk groove.

By applying this analytical and creative approach to every transcription, it is possible to discover and develop many new and exciting ideas that might otherwise have never occurred to you or your students.

Tom Morgan is working toward a D.M.A. degree in percussion at the University of Oklahoma, where he is a graduate assistant in both percussion and jazz history. Formerly he taught at St. Francis Xavier University in Nova Scotia, and as an assistant in jazz and percussion at the University of Northern Colorado. In addition, he has performed as a free-lance drummer in the Los Angeles, Denver, and Oklahoma City areas.



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**Percussive Arts Society
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Convention
October 28 - November 1**

PASIC '87

PRE-REGISTRATION FORM

Use this form to preregister for PASIC '87

Please print name and address clearly to insure accurate processing and proper delivery of correspondence and journals.

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Deadline: October 3, 1987

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Please check membership level:

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Banquet tickets – \$25.00 each _____

Please check for vegetarian meal

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Make checks payable to PASIC '87. All payments must be in U.S. currency.

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PAS, Box 697, Urbana, IL 61801. You will receive a receipt within 2-3 weeks.

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Please check if you plan to participate in the PAS March to the Arch

Sunday, November 1st

PASIC '87 Hall of Fame Banquet

The 1987 PASIC Hall of Fame Banquet will be held in the St. Louis Ballroom of the Adam's Mark Hotel at 7:00 pm Saturday, October 29th.

Please indicate the number of tickets you wish to reserve on the form above.

A cash bar reception preceding the dinner will be held in the St. Louis Ballroom Lobby Area.

Banquet door prizes winners will be posted and winners may pick up their prizes after the Hall of Fame Banquet.

Following the official banquet program will be a gala concert featuring an internationally famous percussionist, followed by a latenight Jam Session with top drummers from around the world.

Percussive Arts Society International Convention 1987

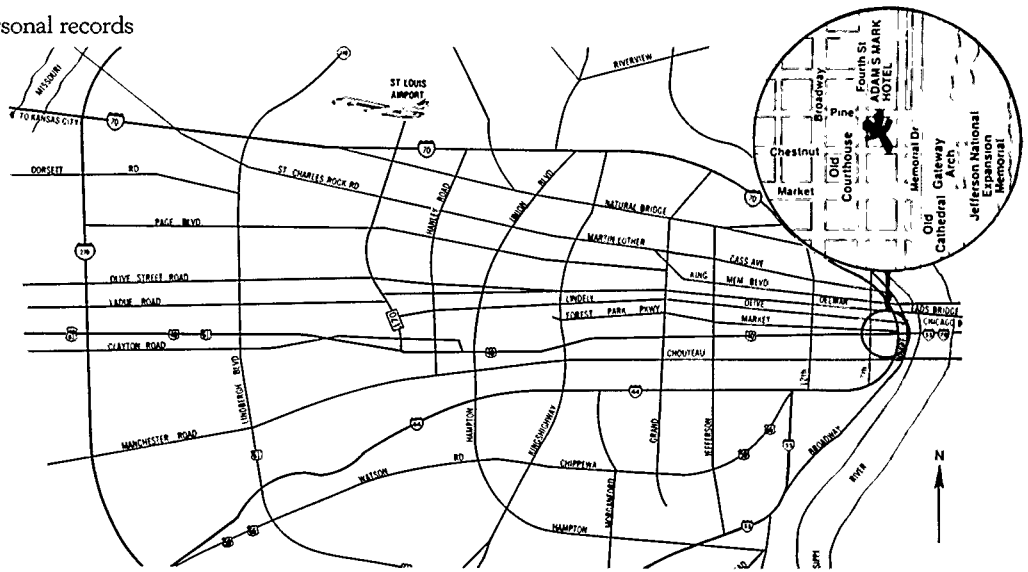
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Adam's Mark/St. Louis Welcomes the Percussive Arts Society

Meeting Dates: October 28 – November 1, 1987

Reservation Deadline: September 21, 1987

Arrival date: _____

Number of nights you will stay: _____

Number of people in room: _____

Approx. arrival time: _____

Method of transportation: Car Air Other

Please Note: Special conference rates are based on reservation deadline. After this date, all subsequent reservations will be subject to availability and current hotel rack rates.

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* If rate requested is not available, the next available rate will be assigned. To secure lowest available rate, early response is suggested.

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Special Request: Prefer non-smoking Other (specify) _____

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To guarantee your reservation we require first night's deposit or credit card guarantee. Include 9.85% room tax with deposit. DO NOT SEND CASH. Make check or money order payable to the Adam's Mark Hotel.

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St. Louis, MO 63103

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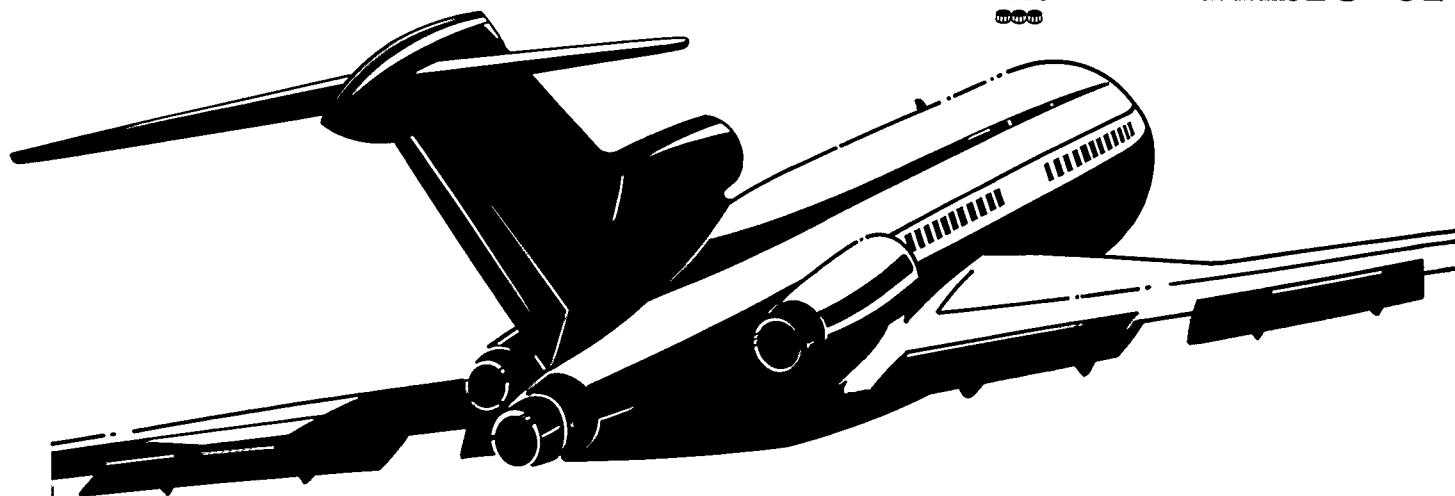
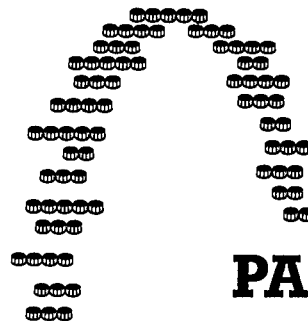
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October 28 - November 1



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Vibe Workshop

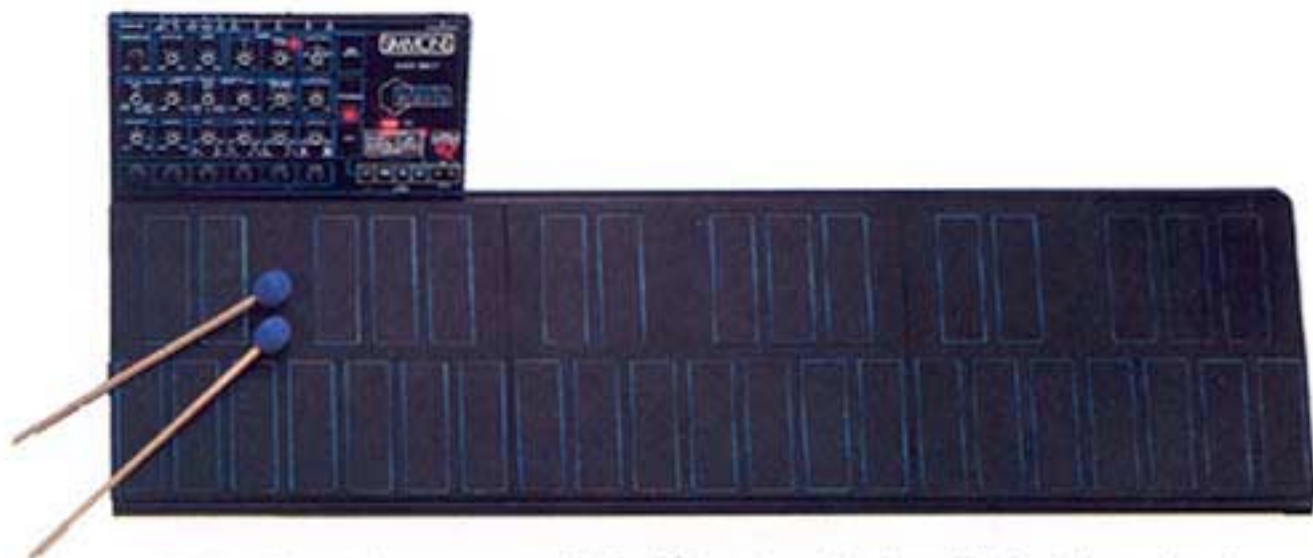
Milt Jackson's Solo Interpretations of *Bag's Groove*

Andy Watson and Brian Murphy

Editor's note: Milt Jackson has always been admired for his beautiful lines, smooth articulation, and great jazz feel. In the following improvisational renditions of his classic tune *Bag's Groove*, these characteristics and more are in evidence throughout the solos. Thanks to Andy Watson and Brian Murphy for the transcriptions.

The image displays a musical score for a solo interpretation of "Bag's Groove" by Milt Jackson. The score is presented in three systems, each beginning with a circled number (1, 2, and 3) in the top left corner. The music is written in treble clef with a 2/4 time signature. The first system (1) contains three staves of music. The second system (2) also contains three staves. The third system (3) contains a single staff. The notation includes various chords such as F7, Bb7, A7(b5), Ab7, G7(b5), and C7(b9). The melody is characterized by frequent triplet patterns, indicated by a '3' over the notes. The score is a transcription of an improvisation, showing fluid phrasing and rhythmic variation.

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The playing surface utilises the latest in materials technology to create a 3 octave panel of FS Bars. The FS Bar does not use conventional pick ups and can sense the lightest contact from a soft mallet. This makes the Silicon Mallet an extremely sensitive instrument to play.

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Handwritten musical score for guitar, featuring various chords and rhythmic patterns. The score is divided into sections 4 and 5, and includes a section titled "[F] BLUES".

Section 4:

- Staff 1: Chords: Bb7, F7, A7(b5), Ab7
- Staff 2: Chords: G7(b5), C7(b9), F7, G7(b5), C7(b9)
- Staff 3: Chords: F7, Bb7, F7
- Staff 4: Chords: Bb7, F7, A7(b5), Ab7
- Staff 5: Chords: G7(b5), C7(b9), F7, G7(b5), C7(b9)

Section 5:

- Staff 6: Chords: F7, Bb7, F7
- Staff 7: Chords: Bb7, F7, A7(b5), Ab7
- Staff 8: Chords: G7(b5), C7(b9), F7, G7(b5), C7(b9)
- Staff 9: Chord: F7

[F] BLUES:

- Staff 10: Chord: G7
- Staff 11: Chords: Bb7, F7
- Staff 12: Chords: Bb7, F7

The score includes numerous triplet markings (3) and various accidentals (sharps, flats, naturals) throughout the melodic lines.

This page of musical notation is divided into six numbered sections, each containing two staves of music. The notation is primarily for guitar, featuring various rhythmic patterns and triplets.

- Section 2:** The first staff begins with a circled '2' and contains a sequence of eighth and sixteenth notes with several triplets. The second staff continues with similar rhythmic patterns.
- Section 3:** The first staff begins with a circled '3' and features a mix of eighth and sixteenth notes with triplets. The second staff continues with similar rhythmic patterns.
- Section 4:** The first staff begins with a circled '4' and is characterized by a dense pattern of eighth notes with many triplets. The second staff continues with similar rhythmic patterns.
- Section 5:** The first staff begins with a circled '5' and features a mix of eighth and sixteenth notes with triplets. The second staff continues with similar rhythmic patterns.
- Section 6:** The first staff begins with a circled '6' and is characterized by a dense pattern of eighth notes with many triplets. The second staff continues with similar rhythmic patterns.

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Musical staff 1: A single staff of music with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

7

Musical staff 2: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 3: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 4: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including three triplet markings over eighth notes, each marked with a circled '3'.

8

Musical staff 5: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 6: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 7: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including two triplet markings over eighth notes, each marked with a circled '3'.

9

Musical staff 8: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 9: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including four triplet markings over eighth notes, each marked with a circled '3'.

Musical staff 10: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

10

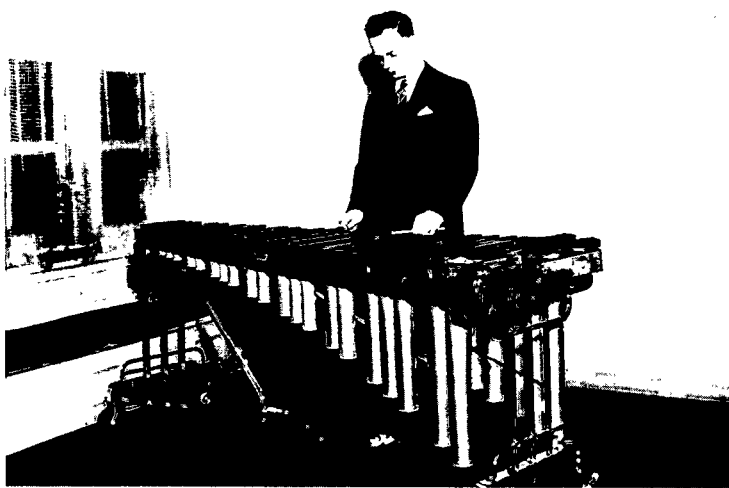
Musical staff 11: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including two triplet markings over eighth notes, each marked with a circled '3'.

Musical staff 12: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '3'.

Musical staff 13: A single staff of music with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes, including two triplet markings over eighth notes, each marked with a circled '3'.

Marimba Clinic **A Salute to George Hamilton Green, Xylophone Genius**

Barry Bridwell and Scott Lyons



George Hamilton Green, in 1936

*At 21, he was proclaimed “the greatest xylophonist in the world.” Thirty-one years later, he retired suddenly for reasons which have never been explained. His career coincided with the golden age of the xylophone, and he attained great popularity through radio and recordings. His musical talent went beyond that of a performer to include composing, arranging, and teaching. He did it all, and he did it all well. His name was **George Hamilton Green**, and he was the first “superstar” mallet player.*

Born in Omaha, Nebraska, on May 23, 1893, George Hamilton Green, Jr., was the second son of George and Minnie Green. His grandfather, Joseph Green, a violinist and violin maker in New York City, had moved to Omaha to work as a conductor and baritone horn soloist with the Seventh Ward Silver Cornet Band. In 1889 George Sr. followed his father's footsteps and became conductor, arranger, and cornet soloist with the same group, which played weekly concerts to audiences of 7,000-10,000.

George Jr. displayed an extraordinary aptitude for music when he was just a small

child, and was a piano prodigy by the age of four. Around 1901, he and his brother Joseph had their first encounter with a xylophone. Joe Green recalled the event in later years: “It was a small, awkward-looking instrument of two octaves, some of the bars being more narrow than others. It had no resonators and no stand. Comparing it to present-day xylophones . . . it was a crude proposition. But from our boyish standpoint it seemed wonderful, the most marvelous thing we had ever seen.”

The two boys pleaded with their father until he bought the instrument for them. Then George, who had learned the craft of woodworking from his grandfather at an early age, constructed a duplicate so that both he and Joe could practice at the same time. He continued to build xylophones until he came up with one suitable for public performance, and it was this instrument that he played in his solo debut in 1905. The performance took place during a concert by his father's band in Omaha's Hanscom Park, and eleven-year-old George delighted the audience with his rendition of “American Patrol,” a popular patriotic medley.

Green did receive some formal musical training, but not on the xylophone. He studied violin with Ernest Nordin when he was ten, and at the age of thirteen he began taking piano and composition lessons from Professor Sigmond Landsberg. The latter taught Green for six years, and he often remarked that George was the most talented pupil he had ever had.

Between 1905 and 1911, Green attended Lake School, where he demonstrated his athletic ability by winning trophies in swimming, golf, and boxing. (At one point he announced his goal to become a professional prizefighter, and his father had a difficult time talking him out of it.) He continued to develop his woodworking skills, making decoys as a hobby, and he learned to play the drums when he was seventeen. He often performed with his father's band on drums or bells, and occasionally they featured his xylophone playing. Among the solo appearances he made with the band were out-of-town concerts in Auburn, Nebraska, and Peoria, Illinois.

After graduating from Lake School, Green enrolled in local Creighton College and began pursuing a liberal arts degree. He took some courses in music and visual arts, and succeeded in getting some of his cartoons published in the newspaper. In 1913, after two years at Creighton, Green dropped out to marry a girl from his neighborhood, Georgia Ellen. To make a living, he played dance jobs, gave concerts, and taught private lessons in the Omaha area. He also worked at the local Woolworth's store, where he demonstrated sheet music to customers. His son, Gerald Hamilton Green, was born during this period.

In 1914, Green went into vaudeville to prepare for a career as a solo performer, hoping to raise the xylophone to public acceptance as a concertizing instrument. After a summer engagement at the Wall Theater in Fremont, Nebraska, and some appearances at the Empress and Orpheum

Theaters in Omaha, he felt ready to take his act to Chicago. Before leaving, he played a recital for his family and friends at Hayden Brothers Music Rooms.

In Chicago, Green had J.C. Deagan build him a special solo xylophone, and he began making the rounds of the various theaters, including the Great Northern Hippodrome. His playing created a sensation everywhere he appeared, and he soon decided to quit the vaudeville business and settle in Chicago. One evening he sat in with some of the town's best musicians at the Dearborn Hotel, and a few days later appeared with Bert Brown (Arthur Pryor's cornet soloist) at the Illinois Athletic Club. Edgar A. Benson, the leading booking agent for bands in Chicago, heard Green and immediately signed him to play in the new Kaiserhof Hotel. Green also played extended engagements at the Boston Oyster House and Rothschild's, the latter with Charles Meinchen's large noon-hour orchestra.

A front-page article in the July 1915 issue of *United Musician* described Green as "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." His repertoire included over 300 classical transcriptions, all memorized, as well as popular and ragtime melodies. Green wrote his own arrangements and was skilled at improvisation. Audiences marveled at his practice of picking up extra mallets to fill out the harmonies, and occasionally he would dazzle them with stunts of six and eight mallets.

After Green finished his engagements in Chicago, Benson arranged for him to be the featured soloist at the O-Wash-Ta-Nong Club in Grand Rapids, Michigan until October 1. The O-Wash-Ta-Nong Orchestra consisted of conductor/violinist Carmine Barrile, violinist Aaron Finerman (formerly with the Royal English Opera), cellist Gerald Schön (St. Louis Symphony), and pianist Herman Schuebert (Detroit Conservatory faculty). The group performed dinner music from 6:30-8:00 p.m. Monday through Saturday, and ballroom music from 8:30-midnight. On Sunday afternoons, they played special garden concerts. A local paper wrote:

As the executant of brilliant variations and flying arpeggios over foxtrots, Mr. Green was a delight to the dancers. His speed and rhythmic sureness were phenomenal. But at the Sunday concerts and on special occasions the real scope of his talent was exhibited; improvisations on popular numbers were put aside, and the scores of the heaviest overtures in musical literature were given careful and artistic interpretation.

After a two-month visit back in Omaha, in which he played regularly with his father's band, Green began an extended engagement at the Detroit Athletic Club in December. He returned home again in April of 1916 to give another recital at Hayden Brothers Music

Rooms, performing such selections as "Morning, Noon, and Night" (Suppe), "Midsummer Night's Dream" (Mendelssohn), "Slavische Rhapsodie" (Friedmann), and four Fritz Kreisler solos.

For the next six months Green played in a quartet with violinist Andrew Raymond, cellist Gerald Schön, and pianist John Goldkette. The group performed at the Blackstone Hotel for five weeks and the O-Wash-Ta-Nong Club for five months. Green did a series of concerts in Omaha and a recital in Kansas City, and then made the most important move of his career – to New York City.

Green cut his first record in February, 1917 with the Edison company; the selections were Wagner's "Tannhauser March" and Suppe's "Light Cavalry Overture." The xylophone was a popular instrument with record companies – especially during the acoustic era – because its sound reproduced so well, and during the next twenty-three years Green made hundreds of recordings on virtually every label. Some were solo records with piano or orchestra accompaniment. Others were as a featured artist with popular dance groups, like the All-Star Trio, Patrick Conway's Band, and the American Republic Band.

1917 also marked the beginning of Joe Green's recording career. An accomplished xylophonist and drummer, Joe teamed up with his brother in such groups as the American Marimbaphone Band, Earl Fuller's Rector House Orchestra, the Fred Van Eps Quartet, and the Yerkes Jazzarimba Orchestra. In 1919 they formed the Green Brothers Novelty Band, which enjoyed great popularity and made dozens of records during a twenty-year history. The band's size ranged anywhere from eight to sixteen players, and its roster included some famous musicians. Among the lesser-known members was Lewis Green, George and Joe's younger brother, who joined the act in 1928 to play banjo and guitar.

George Green was an incredibly active musician, his schedule was filled with playing engagements, recording sessions, and private teaching. Appearances on radio shows like "The Shinola Merry-makers" widened his exposure, and he became the subject of feature articles in *Metronome* and *The International Musician*. Eager to capitalize on his growing popularity, Leedy Instruments secured Green's services as an instrument designer and sent him on extensive promotional tours.

In all of these activities, George Green was expertly managed by his brother. Joe lined him up a steady stream of playing jobs, (some of which paid up to \$50 a night back in 1917), and handled the publishing of his prolific output of compositions and arrangements. Before long, George was quite prosperous. He built a beautiful home in Yonkers and had one room constructed to his son's proportions.

Not enough can be said of Green's contributions as a teacher. He derived great satisfaction from teaching, and was responsible for training some of the leading mallet players of his day. When the number of people wishing to study with him became too great to handle, he came up with the idea for a mail-order instruction course. This course, which consisted of fifty lessons and sold for a dollar per lesson (there were reduced rates for buying several lessons at a time), is still used by teachers and has been called the best two-mallet pedagogical text ever written. Green later authored another mail-order course, *Modern Improvising*, which was possibly the first text ever on jazz improvisation.

Dorothy Remsen, one of the top professional harpists in Los Angeles, studied xylophone with Green from 1934-37 when she was in high school. Once every two weeks, her parents drove her 125 miles from their home in Connecticut to Green's apartment in New York. The fee was \$10 for a one-hour lesson, but often the lessons ran as long as two hours, and there was never any charge for the additional instruction time, or for the books and solos provided.

Remsen remembers Green as a very nice man who was totally serious about music. He had a very relaxed approach and was careful not to over-teach, preferring to let Remsen find her own way as much as possible. He was quite encouraging, and even persuaded her parents to buy her a vibraphone at one point.

As far as the format of her lessons was concerned, Remsen recalls having to work systematically through the fifty xylophone studies, as well as several of Green's transcriptions and "legit" solos, but never any rags. She also had to learn a number of Bach two-part inventions, playing both parts at once with a single mallet in each hand. Green stressed the importance of clean execution, good phrasing, and "no pounding." (He always used yarn mallets in their lessons, which he had wrapped himself.) He sometimes improvised piano accompaniments for her, and occasionally they played duets.

During the 1930's, the Green brothers added motion pictures to their credits, playing on some of the early soundtracks, including the first three Walt Disney cartoons. George made appearances on popular radio programs, like those of Paul Whiteman and B. A. Rolfe, and had his picture taken with various movie celebrities during a promotional tour to Hollywood. He spent some time teaching at Ernest Williams' Music Camp in Woodstock, New York, and liked the place so much that he eventually purchased a summer home there.

In 1937 Green started selling cartoons to national magazines. His work appeared in *Collier's*, *The Saturday Evening Post*, *Argosy*, *Look*, *Life*, *This Week*, *American*, and others. (His contributions to *Collier's* were compiled in 1979 by William Cahn and are available in



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a collection.) Interestingly, Green's son Gerald was also a professional cartoonist.

On October 16, 1939, tragedy struck George Green: his brother Joe, forty-seven years old, died of pneumonia after undergoing a major operation. It was a devastating loss for George, both personally and professionally. After years of leaving the business aspects of his career to someone else, he suddenly had to take charge of his own affairs. Fortunately, Joe had contracted approximately six months work prior to his death.

The outbreak of World War II brought more bad luck. Green's Sunday morning radio show, "Cloister Bells," was cancelled, as the networks replaced their regular programming with newscasts. He also began to lose his students as, one by one, they were all sent off to fight.

During a radio broadcast in 1946, Green laid down his mallets and walked out of the studio. He never played the xylophone in public again. After retiring from music, Green turned his energies to an old love – art. He continued to draw cartoons and became quite successful as a commercial artist. Few people ever achieve success in two totally unrelated fields, but, after all, George Green was a perfectionist. Whenever he tried his hand at something, whether it was music, art, woodworking, or sports (he once beat the top pro golfer in Britain), he gave it his all.

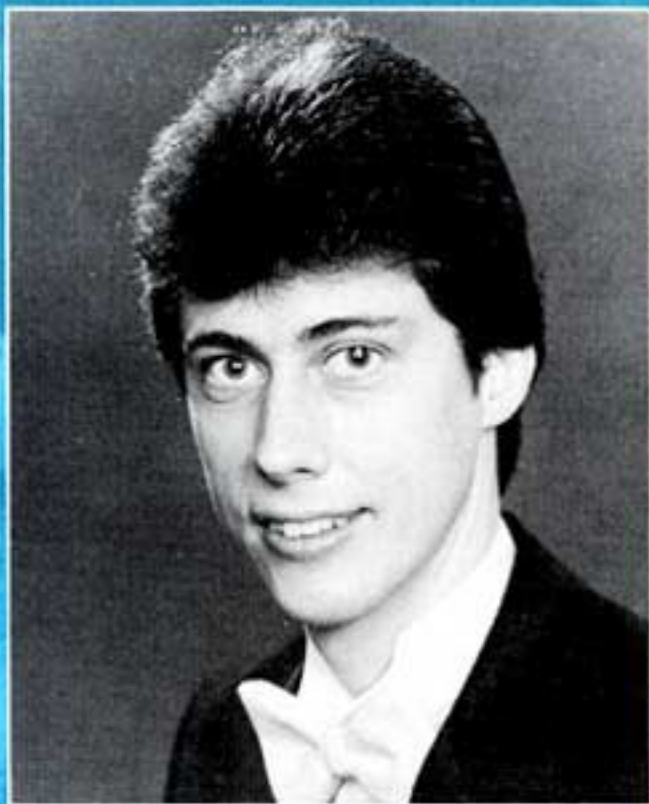
Green's lack of business sense haunted him in later life. The wealth he had accumulated as a musician – he earned \$300 a week during the Depression – dissipated as a result of expired copyrights and bad investments in the stock market. In his final years he was forced to live off Social Security, assisted by the income from his wife's antique shop. It was a cruel twist of fate for a man who had been so generous during his lifetime, lending money to his friends and offering his influence to help upcoming artists.

During his retirement, Green enjoyed walking into Woodstock and chatting with the townspeople. He especially liked to watch the hippies who invaded the town in the 60's, but he disliked their music intensely. An opinionated man, he was always eager to express his ideas on various topics, especially politics, but he *never* discussed music.

George Hamilton Green passed away on September 11, 1970. A revival of interest in his work took place in the mid-70's, thanks to some individuals at the Eastman School of Music, and in 1983 George Green was unanimously elected to the PAS Hall of Fame.

Barry Bridwell of Greer, South Carolina, studied percussion with Robert Schietroma at North Texas State University. Scott Lyons of Oakland, California, holds degrees from The Interlocken Arts Academy, University of Illinois, and California Institute of the Arts, and has studied with Gordon Stout and Vida Chenoweth.

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Sticking Patterns for Latin Rhythms

Norbert Goldberg

Sticking patterns and rudiments, aside from being used to develop technique, are often applied to actual playing situations. Initially, rudiments were specifically suited to military drumming as a way of standardizing commonly used sticking patterns. It is possible to incorporate certain aspects of rudimental drumming into Latin rhythms. Some patterns fit naturally into a rudimental context while others can be interpreted by modifying or combining commonly used stickings. By becoming aware of the different possibilities, and adding them to our rhythmic vocabulary, we can expand the rudimental concept to include all types of music.

The clave pattern is an important rhythmic guide in Afro-Cuban music. One of the most common rhythms outlining the clave is played on the sides of the timbales and is called *cascara*. The *cascara* pattern includes some single and double paradiddle variations. The important voice is played with the right hand on the shell of the right timbal, the left hand fills in the rhythm at a much softer dynamic level on the side of the left timbal. Notice the correlation to the clave, which can be reversed by starting on the second measure (see Example 1).

Changing the pattern slightly, we get a Mozambique rhythm which stresses an important accent within the clave called the *golpe*. The Mozambique can be applied to fusion or funk grooves on the drumset with

some interesting results (see Example 2 and 2a).

The rumba clave is derived from the African-influenced 6/8 rhythms of Cuba. Similar to the standard clave pattern, it can be executed with the following sticking (see Example 3). Try the following drumset pattern which uses the rim-click to simulate the sound of the claves (Example 3a). The corresponding cowbell pattern to the 6/8 clave is widely used in African music. With a slight alteration it fits neatly into a double-paradiddle and serves as a vehicle for some versatile drumset applications (Examples 4 and 4a).

Certain rhythms like the *guaguanco* use the rumba clave in 4/4 time. Consider this paradiddle exercise whose accents outline the clave. As with the standard clave, start with the second measure for the 2-3 reversal (Example 5). With a few embellishments the rumba clave can make an effective exercise or drum fill. Experiment using different drums and keep unaccented notes soft (Example 5a).

The carnival of Brazil features huge marching percussion ensembles. Snare drummers in the *escolas de samba*, although not rudimentally trained get some great sounds with often limited technique. The next pattern outlines a samba rhythm with the right hand while the left fills in with buzz rolls. All accented notes should be played with light rim shots, keeping the rolls at a

lower volume. For additional ideas, start the pattern on each consecutive sixteenth note and experiment with accent placement (Example 6).

The following samba rhythm simulates the carnival sound by using inverted paradiddles; the tom-toms outline the important *surdo* accents. Try it first as a stick exercise also reversing the hands (Example 7 – sambadiddle).

Although Brazilian music doesn't share the Cuban concept of clave, there are some similarities. This flam pattern employs accents that emphasize what is sometimes called the samba clave (Example 8). Taking it one step further, we incorporate another rudiment called the *pataflafla* in a polyrhythmic context. Playing both flam patterns on different surfaces, such as snare and hi-hat, or on different toms can yield some interesting results which can be used in a variety of settings (Example 8a).

Aside from technique development, one of the benefits of a rudimental training is the ability to play complex patterns in a semi-automatic fashion, thereby freeing the mind to explore ideas without concentrating on the hands. Applying a rudimental approach to Latin rhythms is one tool that can be used to enhance our comprehension and performance of Latin music.

Example 1

Example 1 shows two musical staves. The top staff is labeled 'CASCARA' and features a rhythmic pattern of eighth notes with accents, with stickings 'R L R R L R L R' and 'R L R L R R L R' written below. The bottom staff is labeled '3-2 CLAVE' and shows the corresponding rhythmic pattern of eighth notes.

Example 2

Example 2 shows two musical staves. The top staff is labeled 'MOZAMBIQUE' and features a rhythmic pattern of eighth notes with accents, with stickings 'R L R L R R L R' and 'L R R L R R L R' written below. The bottom staff is labeled '2-3 CLAVE' and shows the corresponding rhythmic pattern of eighth notes.

Example 2a

Example 2a shows a musical staff with a drumset pattern. It includes a legend: 'x = COWBELL OR CLOSED H.H.', 'S.D.', and 'B.D.'. The pattern consists of eighth notes with accents and 'x' marks, with stickings 'R L R L R R L R' and 'L R R L R R L R' written below.

Example 3

Example 3 shows a musical staff with a rhythmic pattern of eighth notes with accents, with stickings 'R L R L R R L R' and 'R L R L R R L R' written below.

Example 3a

Example 4

Example 4a

Example 5

Example 5a

Example 6

Example 7

Example 8

Example 8a



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

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a new schedule for *Percussive Notes*!

Starting with our current Volume 25, the Percussive Arts Society will publish *Percussive Notes* in the following order:

- Fall Issue, No. 1
- Winter Issue, No. 2
- "Research Edition" Issue, No. 3
- Spring Issue, No. 4
- Summer Issue, No. 5
- "PASIC Preview" Issue, No. 6

This September, and in successive years, the PASIC Preview issue will be devoted to the upcoming Percussive Arts Society International Convention (PASIC), which takes place every fall. Each such issue will include

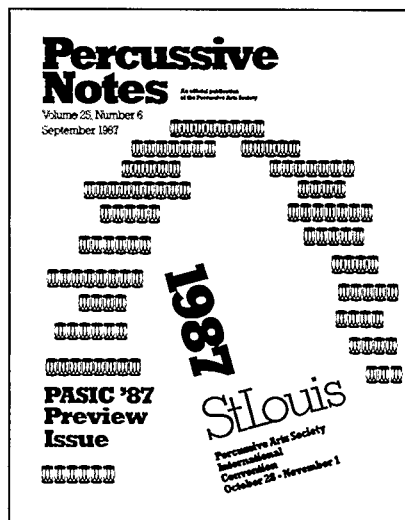
- information on the host city and the convention facilities
- exhibitors and door prizes
- a complete schedule of events with photos and biographical sketches of participants
- highlights of unique features of the convention
- a look back at earlier conventions
- a look ahead to future conventions

This year, "PASIC Preview" will be published in an edition of more than 10,000 copies: 5,500 for our members, and the remainder for distribution in music stores throughout the United States.

The issue will highlight the mass steel band performance scheduled for St. Louis, and Judi Murry's seminar on "Women in Percussion – You Can Make It Happen!"

Also included will be complete hotel, airline, and pre-registration information to make it as easy as possible for you to be with us.

As you can see, we anticipate quite a convention. See you in St. Louis, October 28 - November 1!



Genaro Gonzalez

We're already
drumming up
interest in
PASIC '88,
so
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San Antonio
Remember
that no mission
in or to
San Antonio is
impossible
Remember
that you can
get there from
anywhere
Remember the
weather in
much of the
rest of the
country in
November

By now you will have read about the great events planned for PASIC '87, which is only a couple of months away, so here's an update on PASIC '88 to be held November 17-20, 1988, in San Antonio, Texas. The PASIC '88 Planning Committee was organized last spring and is already hard at work putting together what we hope will be a very enjoyable and rewarding convention.

Members of the PASIC '88 Planning Committee include: **Harvey Biskin** - San Antonio Symphony; **Richard Brown** - Rice University, Houston; **George Frock** - University of Texas, Austin; **Fred Hoey** - Remo Southwest, San Antonio; **Robert Houston** - East Texas State University, Commerce; **Larry Van Landingham** - Baylor University, Waco; **Linda Mcdavitt** - McArthur High School, San Antonio; **Roland Muzquiz** - Richardson High School, Dallas; **Marilyn Rife** - San Antonio Symphony; **Gregg Rinehart** - Westfield High School, Houston; **Sherry D. Roller** - alternate, San Antonio Symphony; **Alan Shinn** - Texas Tech University, Lubbock; **Mike Varner** - University of Texas at Arlington; and **Lauren Vogel** - Lone Star Percussion, Dallas. Some of the special events under consideration by the Committee include an all-star autograph session to be held at the historic Alamo, outdoor performances at the Arneson Riverwalk, and a mass march through downtown San Antonio and ending up at the Alamo.

For those of you who will be flying, you will arrive in the newly expanded and renovated San Antonio International Airport, which maintains heavy schedules of direct and connecting major airline flights by American, Continental, Delta, Eastern, Mexicana, Ozark, Pan American, Southwest, TWA, United and US Air. Downtown is just 12 minutes from the airport, and you can get there by way of rental car, shuttle bus, van, limousine, or taxi.

Be sure to watch future editions of *Percussive Notes* for news about special discount airfares for PASIC '88 attendees. Anyone wishing more information on PASIC '88 may contact Genaro Gonzalez, Host - PASIC '88, Department of Music, Southwest Texas State University, San Marcos, Texas 78666.

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"¿Se habla español?"
Remember
the pinto pony
Remember
the Spurs
Remember
Santa Ana
Remember
Davy
Remember Jim
Remember
Sam
Remember
the Duke,
but mostly
Remember not
to forget to
plan to go to
San Antonio
for PASIC '88

Terms Used in Percussion

Michael Rosen

I thought I would use this issue's column to catch up on some letters that I have received over the past year concerning various terms since articles in the recent past have each dealt with a specific topic. Here then are some letters from readers:

Question: "In the enclosed drum part to *The Thunderer March* by Sousa, I am puzzled by the strange notation. First, this is the only march in this booklet of 16 marches that includes a trumpet line . . . curious! Second, what is meant by the indications in the second strain: the 'X' and the phrase 'Sticks Band & Regimental Drs.?' – Fred A. Weingarten, Webster High School, Webster, NY.

Answer: *The Thunderer March* (published by Fischer of New York) actually calls for snare drums in the band as well as a separate group or drumline, which he calls "regimental drums." I could imagine a line of trumpets and drums off to the side or in front of the band (or perhaps in the balcony). The effect is quite theatrical. In the drum part, Sousa differentiates between band drums and regimental drums, thus distinguishing two separate groups. In the beginning he indicates that all drums are to play, then just the band drums in the first strain. And then in the second strain with the trumpet solo he calls for the band and the regimental drums to play. The third strain again specifies just the band drums. Regimental drums are deep rope tension drums (of the type made by William Reamer) and band drums are snare drums of regular size and tensioning. Actually, the drums Sousa used for band drums were about 10" deep and had a diameter of 14" or 15". The term "Sticks Band" is not clear, but the Marine Band (for which the piece was written) plays a stick on stick rim shot with the tip of the left stick held fast on the head while the right stick strikes it near the shoulder. This creates a rim shot which is very effective. I realize that this is rather unclear because the sentence "Sticks Band & Regimental Drs." has no punctuation. I also suggest that you write to Major Timothy Foley of the Marine Band for a detailed description of this and other drum parts in Sousa marches. Major Foley reported to me that the *Thunderer March* was in fact written with a specific drum and bugle corps in

mind. He is the recognized authority in the field and I thank him for his insights and help with this term. He can be contacted about this and other topics of the same scope % U.S. Marine Band, 8th & Eye Streets SE, Washington, DC 20390.

Question: "I am performing *Music for Percussion by One Player* by Masayoshi Sugiura. The music calls for an instrument called a *tsukeuchi*. I used a low drum. What is this instrument?" – Skip Johnson, University of Cincinnati.

Answer: The word *tsukeuchi* does not refer precisely to an instrument. The word is actually a composite of two words: *tsuke* – which means to react to a sound you hear before entering and play accordingly, and *euchi* – which means to hit or strike. I realize that this does not tell us very much about the instrument but rather more about the nature of Japanese music. Keiko Abe sent me the following explanation of *tsukeuchi*:

"*Tsukeuchi* is to make sounds by the use of clappers (which are made of rectangular solid wooden bars). It would be easier to understand if you would consider them like big claves. These clappers are used in the traditional Japanese art form called Kabuki. The specific way of making sounds with these clappers differs in each Kabuki play, but generally the word *tsukeuchi* has the following meanings:

1. When a Kabuki actor puts himself into *mie* (an expression of an emotion using a particular stylized movement of the actor; this movement will be posed and held motionless, which aids to prolong the expression desired). *Tsukeuchi* is the word which is used to describe the sound produced for the purpose of making *mie* more effective.
2. *Tsukeuchi* is also used as an effective sound to stress the sound of footsteps of an actor when entering or exiting from the stage.

The performer of these wooden clappers sits on the skirt of the stage on the right (looking from the seats) holding the clappers with both hands and makes the sound by striking the floor with the instruments as fits the particular traditional form."

I suggest the use of a large wooden-headed drum for this part. Some sort of startling wooden sound is what is needed. The authentic instrument used for the *tsukeuchi* sound is called a *hyoshigi*. For a photograph of this instrument, see the article by Naritoshi Tohsha entitled, "Japanese Traditional Percussion Instruments and Their Music" in vol. 22, no. 2 (January 1984) of *Percussive Notes*, page 56.

Question: Could you discuss the performance problems in Bartok's orchestral music? I am particularly interested in *The Miraculous Mandarin*, *Music for Strings, Percussion & Celeste* and the second movement of the first Piano Concerto? – Dennis Loftin, instructor of percussion, Augustana College, Rock Island, Illinois.

Answer: I am not sure exactly which performance problem you are interested in and suggest you write to Richard Weiner, who is the editor of the Symphonic Percussion column of *PN*, for a detailed description of various points. One of the most often asked about is the term *frotez*, found in each of the cymbal parts of the Bartok works you mention. It calls for the cymbals to be rubbed together. I asked Frank Epstein of the Boston Symphony about this part and he said he rubs the cymbals together and at the same time has another percussionist double the part on suspended cymbal. Sam Denov of the Chicago Symphony plays it on only suspended cymbal. The method I use for this part comes from Michael Bookspan of the Philadelphia Orchestra, and I think it is the most imaginative. Utilizing a pair of cymbals, suspend one of the pair on a gooseneck stand. With your left hand hold the other cymbal under the suspended one as though it were the bottom cymbal of a high-hat. Then, with your right hand, play both cymbals with two vibraphone mallets, mandolin roll fashion. As you crescendo, separate the cymbals and lift the bottom one up and away. This method produces a real crescendo, a buzzing sound, and the drama of lifting the cymbal at the end is most effective.

Readers who have any questions concerning terms used in percussion are invited to write to me at Oberlin Conservatory, Oberlin, OH 44074. I will answer you directly as well as in this column.

Electronic Percussion The Advent of Percussion and Technology

Paul Steinberg

As director of the Electronic Music Studios and Contemporary Music Ensemble at the Crane School of Music, I have found a natural connection between the percussion ensemble and the experimental world of contemporary art music. Ever since Varèse first wrote *Ionization*, percussionists have had a legacy of experimentation as well as performance. Percussionists are always creating new instruments, and "tinkering around" to get unique sounds. Some of the most thrilling performances of our Contemporary Music Ensemble have been improvisations that combine live electronics and more innovative percussion than some care to remember. It is this desire to bridge new worlds in music that leads me to believe that the percussionist is on the threshold of an exciting new era in music.

In the past few years, we have seen an unprecedented development in electronic music instruments. Most of these have certainly been oriented to the keyboard musician. Although electronic drums have been around for awhile, they have been developed with a traditional "drumset mentality." However, what seems much more exciting to me, is the production of instruments, by such companies as Yamaha and Roland, which put the whole world of electronic sound at the percussionists' fingertips. As well as hearing what type of tom-tom sound a particular instrument has, the percussionist now really has the ability to experiment, creating all kinds of new sounds and textures in the same way he or she has been doing with acoustical timbres for many years.

This new ability for percussionists is basically happening because the instrument designers have finally connected drum pad controllers to MIDI synthesizers. The percussionist no longer has to fumble around traditional keyboards; he can use a technique he already has invested much time and effort in acquiring. If, however, he wants to continue in the experimental heritage described earlier in this article, it is imperative that he do this from a strong basis of knowledge.

Consequently, in this new world of electronic percussion the percussionist has

certain responsibilities. He must become familiar with programming the sounds of the instrument. Although this can be time consuming and confusing at first, the results will well be worth the effort. After all, many percussionists have spent comparable time in designing acoustical sounds and, at least for me as a composer, it is what makes percussionists such an interesting group with which to work.

Just imagine playing a multiple percussion piece in which the individual has virtually the whole electronic palette of sounds at his disposal. Even better, imagine performing a composition with a whole ensemble of electronic percussion. It certainly seems like a "brave new world" for the percussionist.

Composer **Paul Steinberg** is director of the Electronic Music Studios at the Crane School of Music, State University College, Potsdam, New York. He has received several grants, including the Charles Ives Center for American Music Fellowship, University Award Fellowship, SUNY, a National Endowment for the Arts award to the Center for New Music Resources (of which he is the project director), and from Meet the Composer. Steinberg has written and performed many works for percussion and electronics, and is currently very interested in writing for combinations of acoustical and electronic media.

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A Plain and Simple Introduction to MIDI

Norman Weinberg

MIDI is the buzz word of music of the '80s and maybe you're not quite sure just what all this MIDI stuff is about. MIDI is a language, nothing much more and nothing much less. Very few advances in music have had such a profound impact. A couple do come to mind, however: the invention of notation, the invention of the piano, and the invention of recorded sound. If it sounds like I think that MIDI is important, well, then you've guessed right. MIDI stands for Musical Instrument Digital Interface, and it has changed the way musicians can relate to music.

A few short years ago, a group of interested people got together and decided that it would be great for musical instruments to be able to communicate with each other and with computers. In order to accomplish this communication, they had to access the instrument's microprocessor. These small internal computers were already being used on most keyboard synthesizers to determine what sound was going to be made when a particular key was pressed. Because computers understand only two numbers, 0 and 1 (off and on), it was decided that these numbers would make up the "letters" of the MIDI language.

You may already know that each of these single digit numbers of 0 or 1 is called a bit, and that a combination of bits to form a

"word" is called a byte. It was decided that a MIDI byte would consist of eight bits. If you take all of the combinations of a string of eight 0's and 1's — from 0000 0000 to 1111 1111 — then you would have 256 different possible words. While this is a large number, it is not large enough to be a very expressive language. A solution for this problem was devised which would increase the number of possible words by a vast amount.

The first bit of each byte would be either a "status" or a "data" byte. A status byte would begin with the number 1 while a data byte would begin with the number 0. Each MIDI command or message is made up of a status byte and either one or two additional data bytes. Let's take a look at how this might be done.

The first message would be a status byte that would say something like "the next message you receive is going to tell you which note is going to be turned on." The following byte might say "note A₄," and the last data byte might be "volume 64." This is a full MIDI message which says to play A₄ at a medium dynamic.

Because the first bit has been taken by telling the microprocessor information about status or data, there are now only 128 different MIDI words (seven bits), but these words now refer to 128 different things.

There are 128 different levels of dynamics, 128 different notes, 128 different levels or degrees of 128 different parameters! If you punch up these numbers on a calculator, you'll find that there are now 16,384 different commands that can be sent and received through MIDI.

Another wonderful thing about MIDI is channel assignments. There are sixteen MIDI channels that can be used to send and receive all of these commands. These are not "hard-wired" channels like a sixteen track tape recorder, but more akin to a walkie-talkie that has sixteen channels. It is possible to set your MIDI instrument to listen to only one of the channels (in which case, only commands sent to that channel are heard by your instrument), or it can be set to listen to all sixteen channels at once (in this case, all commands are going to be received).

Because computers are very good and very fast when they are dealing with numbers, MIDI commands can be sent through the cable at an extremely fast rate. MIDI moves at 31,250 bits per second. Every MIDI byte also contains two extra bits; one at the front to tell the computer that a byte is now going to be sent, and a stop bit at the end to say that the byte is complete. Since these extra bits must be included, there are now ten bits to a complete MIDI byte. More math will tell you that 3,125 complete MIDI commands can be sent every second. That's a lot of information!

Well, there you have it, a brief explanation of MIDI — just a way to communicate that has completely changed the music industry in less than five years. If you are interested in learning more about MIDI, order a copy of *MIDI 1.0 Detailed Specification Document* from the International MIDI Association, 11857 Hartsook St., North Hollywood, CA 91607.

Norman Weinberg is assistant professor of music at Del Mar College in Corpus Christi, Texas, and principal percussionist/timpanist with the Corpus Christi Symphony Orchestra. He has taught at the Ruben Academy of Music in Jerusalem Israel, at Indiana University, and the University of Missouri at Kansas City. His past performing experience has been with the Jerusalem Symphony, the Spoleto Festival, and the Evansville Philharmonic of Indiana. Mr. Weinberg has published previously in Percussive Notes, including articles on Aztec percussive instruments and on the bass drum.

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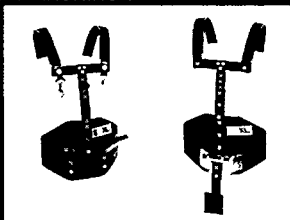
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A Reprint

The Timpanist: Musician or Technician? by Cloyd Duff

Larry White



Cloyd Duff

Editor's Note: This article is the first in a series from past issues of Percussive Notes publications that will be reprinted thanks to the efforts of the PAS Anthology Committee (Larry White, chairman). For the past five years the committee has been at work choosing stellar articles that will prove to be an invaluable service, especially to younger readers, introducing them to prominent figures in percussion with whom they may not be familiar.

Cloyd Duff served for 39 years as the timpanist of the Cleveland Orchestra and gained a reputation as one of the finest and most meticulous musicians in the world. He was born in Marietta, Ohio, and at the age of four moved to East Liverpool, Ohio. Duff's father was a window trimmer by trade but also was an avid amateur violinist, flutist, and clarinetist in local dance bands. It is from these early influences that Duff began drum lessons at the age of six. After playing in his high school band and orchestra, as well as local dance bands, he intended to go to Ohio State. These plans were changed when he won a scholarship to the Ohio

High School Band Camp at Cedar Point. There, he was encouraged to apply to the prestigious Curtis Institute of Music in Philadelphia. At Curtis he studied with Oscar Schwan who was the timpanist with the Philadelphia Orchestra and a favorite of Stokowski.

Mr. Duff taught at the Cleveland Institute of Music, Oberlin Conservatory, and Baldwin-Wallace College at various times in his career in Cleveland. He is now retired from active playing and shares his time between his houses in the Colorado mountains and Arizona. Each year he conducts a timpani symposium in Colorado that is always in great demand. He also is well-known for his clinics and master classes throughout the United States.

His philosophy about playing the timpani can be summed up in the following quotation from an article about him in the Plain Dealer Newspaper, "I don't think of the timpani as being a drum. I think of it more as a bass pizzicato or a cello." He acknowledges that there is "a special relationship between the man on the podium and the man behind the timpani." This relationship has manifested itself with all of the great conductors of our time (except Toscanini!). The majority of his career was spent with the great conductor of the Cleveland Orchestra, George Szell, where he perfected and developed his special style.

Cloyd Duff is a member of the Percussive Arts Society Hall of Fame.

— Larry White

Musician or merely technician? Which shall it be? The choice is yours. There is a tendency today for the timpanist to think too much in terms of flashy technique and not enough in terms of musicianship.

After thirty years of experience as the timpanist of one of the leading symphony orchestras of the world and with the background of performing under most of the world's leading orchestral conductors, the writer feels well qualified to state that missing in the general field of timpani playing is the knowledge of how to play the timpani with quality, tone, and resonance.

Overlooked far too often is the fact that the timpani can be played with tone like any

other orchestral instrument. If, for example, a horn player played the notes only with regard to rhythm, he would only partially be playing his instrument by disregarding the possibilities of what could be done with the notes in the way of sound quality.

So often, great artists, soloists, and orchestral instrumentalists have remarked to the author after a performance, that they never realized before that it was possible to hear from the timpani such clear defined pitch, tone quality, and such a musical sound. Previously, they had the concept that timpani could sound only noisy, with no musical potential.

This brings us to the unhappy recognition that too often today timpani is being played with a snare drum technique and as such has no relation to true timpani technique. Often this happens because a percussionist who has never studied timpani at all, or, if he has — never with a professional timpanist, but who does know all the rest of the percussion, applies the snare drum technique to the timpani because of the similarity of wrist action and rhythmical requirements. This style of playing, almost mechanically pointed and rhythmical, is called staccato, and we play this way when it is especially called for; but many performers play this way all the time. Missing, is the knowledge of how to achieve tone quality, resonance, and noble full sound with an artistic touch.

The nature of the timpani is to ring — full and resonant — so this should be developed to its full capability. This quality is needed to provide the sonority and full resonance foundation for the support of the orchestra. In much of the teaching of timpani today, overemphasis is placed upon highly technical exercises (all of which are exceedingly important for good playing) at the expense of (and very neglected) the knowledge of care of heads, tone production and quality, ear training, and the musical interpretation of repertoire.

Historically, in the first days of the acceptance of timpani into the symphony orchestra, when the music of Bach, Mozart, Haydn, Beethoven, Schubert was performed,

*This article was first published in *The Percussionist*, vol. 5, no. 4 (May, 1968).

the playing of the timpani was done with sticks of wood and ivory! Imagine, if you can, the timpani sound that was achieved by using such sticks all the time. One shudders to think what a symphony orchestra must have sounded like in those early days. How the concept of symphony orchestras has advanced throughout the years! Timpani sound was freed from that limitation by the composer Berlioz, (a timpanist himself) who introduced the use of the soft tonal stick.

The sound of the symphony orchestra was developed to the quality which we know today by each musician striving for better tone and resonance, and keeping pace with the evolution of the instrument. No performer on the clarinet, the bassoon, or the trumpet of today, to mention a few, is interested in trying to produce the sound of the ancient ancestor. So why should the timpani too often be the instrument reverting to the sound of early days?

And so since there is an apparent lack of knowledge of how to produce good artistic tonal sound on the timpani, I am going to present for consideration several facts which I think are needed to help timpanists who are seeking the way to produce a better quality of sound on their instruments. Also are set forth ideas that will aid them in playing.

The finest instrument will not sound best unless an excellent head is used on that instrument. If the head is too thick, the sound will have a tubby quality with a lack of resonance and sensitivity, with many overtones and a loss of the fundamental. If too thin a head is used, the sound will be clear and resonant in piano playing but will not have any power and projection of sound and will collapse under forte playing. It is most important to have the proper weight timpani head on your instrument.

Knowing how to tuck your own timpani heads has great advantages. Every professional timpanist knows how to tuck his own heads. This, of course, takes much experience and the only way to learn is to do it. Like practicing, the more it is done, the better the results. It is most important to tuck the head very evenly all around the hoop. If the head is tucked unevenly at one spot, this cannot be corrected by pulling down the hoop at that spot with the handle. The freshly evenly tucked head must dry completely on the hoop first before ever putting it on the timpani. Then the head is again moistened and pulled down evenly by measuring at every point and allowed to dry.

After the head is dry, the pitch should be checked at all points to be sure that it is absolutely matching. If, out of the eight tuning spots, seven are matching and one is false (that is, flat or sharp) by tuning softly the sound is localized. But when playing louder the full head is set in vibration and that falseness will sound. Again, it is absolutely necessary that the head be evenly tuned. It is important that the brightness or dullness of tone at each spot does not

influence the judgment of the player. Pitch only is to be considered at this stage.

Now let us compare plastic heads and calfskin heads. Plastic heads are used today by many performers particularly for special purposes, such as playing under adverse weather conditions for out-of-door summer concerts; or for schools where the knowledge and time for the maintenance of calfskin heads is not available. With plastic heads, the tone is resonant but thinner quality. It is rhythmical and brittle with an edgy sound that has a tendency to spread. The range has better quality at the bottom of the range where the head is loose. There is a momentary delayed recognition of pitch at the point of stick impact which will be heard as percussive. On the other hand, calfskin heads have a much more noble sound, richer in quality, sonorous, more intense, and an even quality throughout the range. There is an instant recognition of pitch at the point of stick impact, which is heard as quality. Most professional symphony orchestra timpanists will still favor the calfskin heads because of the quality of sound that is produced. However, under the most extreme wet weather conditions, the quality of calfskin heads will deteriorate so in such cases plastic heads will probably be more satisfactory. If plastic heads are used, the next softer set of sticks should be used in order to gain the same effect as achieved on calfskin heads – that is, a more resonant quality.

Now regarding sticks: every professional timpanist makes his own sticks so that he can produce the right stick for his concept of sound as needed. The writer uses seven different pairs of varying degrees of hardness to softness for the effects needed, and changes often during the performance of a piece so that the absolutely correct quality is achieved, even if for a single note only.

In the performance of modern and contemporary works, the use of hard sticks is very necessary and fitting for the most part, because it suits the demands for that style of music. The main point to be stressed is that most timpanists forget to return to using sticks that will produce the musical blend and sonority of sound needed in the classics and other works of this period. It is very necessary to have the proper tonal concept of sound needed for the performance of the classics. For best musical results, the timpani must take its proper place in the symphony orchestra in proportion to the other instruments and must support and blend except when a solo passage is played.

Not every note that the clarinet, trumpet, bassoon, or violins play is clearly heard, nor is every note articulated, but these instruments avail themselves of the different varieties of quality and note lengths so that they all balance to produce the needed musical quality that the piece being performed demands. Blend and support are the key words! One should not hear a symphony orchestra accompanied by timpani. The

timpani should not distract from the orchestra sound and the musical interpretation, but must enhance it. This is accomplished by using the proper sticks to produce tone, quality, and resonance and by matching the sound to that of the orchestra.

The thought that a soft stick should be or is mushy, is worn. A soft stick should still be quite firm but not hard and this is achieved in the building of the stick so that quality is produced without the hard, edgy, contact sound. This stick using a larger core, is needed to draw the full sound deep out of the kettle, rather than the hard surface sound. The timpanist must start with the concept of using softer, larger sticks and articulate more to project the sound with tone rather than the easier way of picking a small hard stick and letting it do all the work rhythmically, but with a lack of tone quality, resonance, and touch. Please note the word touch!

Touch is most important to lighten the sound and is achieved by lifting the sticks off the head with the wrist action immediately after contact, lifting high, drawing out the sound and letting the head sing. The opposite effect too often is achieved by being tense, stiff, and pounding down into the head, producing a hard contact quality so that the sound is choked. Different timpani players, using the same sticks and the same instruments, will not sound the same due to the touch. Some will have more sound, some will have less; it is all in the concept of the sound. So, the use of a soft stick does not necessarily mean that the player will play softly in that sense, but the touch will determine the quality which will be achieved with this stick.

Muffling of the head is quite often over done. Many performers keep busy stopping the ring of the head much of the time. The player should let the head ring except when necessary to muffle, such as at the end of a phrase where it is needed so as not to ring over into a silent orchestral spot or where it interferes with the harmonic structure. The composers, especially of the classics (not so today) notated only the striking note and left the duration, in most cases, to be interpreted by the musician. There is no need to muffle in a series of eighth or quarter notes when written that way instead of as half notes. Many times a dot above a series of notes means to articulate, lighten and project the touch, not muffle. Short, sharp, single notes of dramatic nature should be muffled as called for, but let it not be so sudden as to be a noise, but with just enough duration so as to be musical and have pitch recognition.

In tuning the timpani, the accuracy of tuning will depend ever so much on how absolutely clear the head is tuned at every spot. There must positively be no falseness and this is one of the most difficult phases of timpani playing to master. Many players believe they have the head clear, but this regrettably is not always so. Constantly on commercials and on some recordings of performances the falseness is apparent

because the head is not evenly adjusted. Intonation is not being referred to here, but the falseness of the head that interferes with the intonation, marring the clarity and purity, no matter how well intentioned the performer.

After the heads are clear, tuning for intonation is the next procedure. Tuning is really a subjective experience: the performer within himself must hear that pitch positively and authoritatively and feel it. It is far better if one can hear in his mind the pitch without having to resort to whistling, singing, or striking a bell. Then the head should always be pedaled up to the pitch in mind and matched.

The tuning is achieved in relative pitch by the study of intervals which is developed to such a high degree of efficiency that the player is positive about it, or by absolute pitch. Interesting though, is the fact that often those with absolute pitch do not have the most perfect intonation, possibly because they do not adjust so readily to the slight variations that occur between sections and varying playing conditions. While the orchestra is playing, it is better to tune quietly with the finger instead of the stick. The finger localizes the pitch while the stick sets the entire head in vibration, so that the tuning process may be heard by others. There have been many articles written about this particular subject recommending the opposite; stating that tuning with the finger gives one pitch while the stick a different pitch. This is due again, to the unevenness of the head for clarity in tuning; this cannot be overemphasized.

As for intonation while playing, it is more difficult to maintain good intonation when using calfskin heads because the heads are susceptible to climatic conditions; stage conditions, such as drafts; heat from stage lights; heat in the hall. It takes constant vigilance to keep the heads under control. Under such conditions it is not disgrace to have a note very slightly off pitch, but it certainly is to continue playing it without adjusting immediately. When playing, careful attention and comparison of each note is important to be sure of fine intonation and constant adjustment is necessary.

Care must be paid to the solo rolls usually found at the end of overtures and symphonies for such rolls often go out of pitch and should be adjusted to compensate for the impact. If the timpani has a loose mechanical construction the head will go flat because the mechanism gives. When using an excellent instrument, there is no give mechanically and playing so loudly on the head with such a forceful roll actually tightens the head and raises the pitch so that the roll is sharp. In either case a pedal adjustment is necessary.

The counting of measures is a matter of much experience, so that one approaches the entrances (which are so important) with authority and confidence. One must be absolutely positive; it is not possible to sneak

in on a timpani entrance – the player must be **THERE!**

For the beginner, the combination of tuning and counting bars at the same time, accurately, is a difficult problem. This is overcome by experience and counting should be developed to the extent that it is done subconsciously so that attention is free to concentrate on the tuning. The author has often listened to a program and found that even though not participating, he has counted subconsciously thirty or forty bars unaware, because it has become second nature to count.

A timpanist should always remember these points: play with a musical approach; play staccato only when needed; play tonally when needed; blend; be exacting in rhythm; be careful in ensemble playing; bring out the sonorous quality and beauty of the instrument; and add to the resonance and support of the orchestra sound.

Now let us consider interpretation. Anyone can play the notes. It is not the notes but what the performer does with them that counts. It is very important to know the literature – especially the classics – for playing and for teaching. Exercises are not enough; they have a tendency to become mechanical. For even a single note within a piece, the player must have the concept of what that note should sound like, the proper stick to use to produce the desired effect tonally, rhythmically, quality-wise in order to match what else is going on in the orchestra, and for the more technical passages to be interpreted musically. There is no substitute for experience and knowledgeable background.

Now a few miscellaneous points to discuss. The decision to stand or sit on a high stool (actually lean on the edge of a twenty-eight inch stool) while playing is one of individual choice. However, the writer feels that the only reason to stand is if the player is short of stature. The reasons in favor of sitting are; a performer can play better, is more relaxed; it is more comfortable, easier to get around the instruments, and sitting brings the performer down to the level of the instruments, doing away with the awkward posture of leaning over the timpani for a full rehearsal or concert. Since the body weight is taken off the legs and feet, the feet are free to do the tuning and constant pedal adjustments are easier. Those who stand, do sit down on a stool for difficult tuning passages in order to have the feet free for pedaling, which tends to prove the point.

The European tradition of timpani playing, which is the oldest, has the timpanist sitting down, with the lowest timpani placed to the right of the performer, and tradition has handed this down from the very beginning of timpani playing. This system is used today throughout all Europe and to a lesser degree in parts of our country.

The American system reverses the placement of the instruments, placing the lowest

timpani to the performer's left, corresponding to the piano keyboard. There is no decided advantage to be had in either placement. Each position tends to offer sticking advantages and disadvantages equally in relation to the passage involved.

The author performs using the European placement, as a matter of preference, with the low drum on the right, but demonstrates and teaches both systems. The argument that it is necessary to place the drums piano keyboard style is invalid. Timpani is never played in numerical order, 1-2-3-4 progression but in varied sequence according to the notation, and a C, C, or D can be had on any of the top three if need be, making it necessary to remember the placement along with the rest of the tunings as designated in the piece.

In the modern day percussion ensemble, the author feels that too often the character and style of the timpani are being maligned, not purposely, but because the instrument does not really lend itself to the nature and design of percussion ensemble. To do so, the sound and resonance of the timpani are straight-jacketed and put into a category that demands super dry staccato passages of fast technical display that are more suited to the less resonate and more articulate tunable tom-toms, plus the added gimmickry of sliding glissandos up and down. In most cases, a cheap effect is achieved because the musical possibilities are either ignored or unknown. The musical application of the instrument, usually, is lowered to a highly technical exercise of a mechanical nature.

In conclusion, tonal quality production on the timpani is the complete application of all the above mentioned points. It is hoped that this concept of tone production-timpani playing in its most musical sense will be of help to the aspiring timpanist. Let it be remembered, however, that there is no substitute for a student-teacher relationship, for the teacher can demonstrate, correct, and advise how to carry through these concepts. There is much to be realized from the ideas set forth here, and the author believes that quality musical playing will be gained by those who seek it.

It is the responsibility of the leading timpanists of the world to bring something special to the profession and to present a better concept for having played, to set the high standards of teaching along these lines and particularly to improve the style of musical timpani performance and to contribute to the resonance and glorious sound of the symphony orchestra of today.



Michael Rosen
editor
Focus on Performance

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 are the sole responsibility of the Review Editor of Percussive Notes. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send submittals to Dept. of Music, Cameron University, Lawton, OK 73505.

Snare Drum

Snare Drum Roll and Rudiment Interpretation

Gary J. Olmstead
\$4.95

Permus Publications
P. O. Box 02033
Columbus, OH 43202

Olmstead's 32-page booklet addresses two distinct topics, both of which are of primary concern in percussion pedagogy and performance. Part I is a reprint (with the exception of a new introduction) of the 1977 Permus Publication, *The Snare Drum Roll*, by the same author. Part II, "How to Interpret Rudimental Notation," is completely new material.

Part I begins with a definition of the roll, then pursues this topic in the following sections: "Explaining the Term 'Roll' to the Beginner," "The Traditional Rudimental or Military Roll and Its Limitations," "Why the Buzz Roll for Beginners?" "Applying the Buzz Roll: Rhythmic Base," "Applying the Buzz Roll: Roll Endings," "Applying the Buzz Roll: Style," "Some Examples to Illustrate the Development and Application of the Buzz Roll," and "Examples of Selecting a Rhythmic Base in Relation to Tempo."

By virtue of its subject, Part I invites comparison with other instructional material dealing with the same topic, such as Emil Sholle's *The Roll*, and the roll exercises found in George L. Stone's *Accents and Rebounds*. Olmstead's study, in contrast to these, is not a series of roll exercises per se, although some are included, but rather, is an analytical study of the roll. Many of the musical examples are devoted to illustrating the anatomy of rolls of various lengths, showing how the notated roll is interpreted by selecting an appropriate roll base, and the effect on the later of tempo and dynamic changes.

The present publication has been made even more valuable by the addition of the second part dealing with the interpretation of rudimental notation. The author briefly

discusses the confusion that may result in the interpretation of rolls and double grace notes written in conventional rudimental notation, and the advantages of using a "better way" notation that labels rolls with even, rather than odd numbers, that refer to the specific strokes making up the note over which they are written, and writing double grace note figures with a notation that indicates the rhythmic base utilized.

The text concludes with musical examples from Wilcoxon's *All American Drummer*, Mitchell Peters' *Odd Meter Rudimental Etudes*, and Pratt's *The New Pratt Book*. The examples are written first in conventional notation, and then in the author's "better way" notation. One final example, *The Three Camps*, written first as arranged by Bruce and Emmett in 1862, is followed by John Pratt's modern version in triplet notation.

Percussion pedagogy can certainly benefit from studies such as this, which focus on one topic and cover it comprehensively, rather than treating a broad area with a scattershot approach. This is a text that should be required reading in every college percussion methods class.

— John Raush

Thurner-Caisse Claire

Adapted for Snare Drum by Gérard Spiers
Cost not given
Alphonse Leduc & Cie
175, Rue Saint-Honoré
Paris, France

A new, revised and augmented edition of A. Thurner's *Solfège des rythmes*, originally written as a book designed for the study of rhythm, this publication is a special adaptation for the percussion student, and has been provided with stickings by Gérard Spiers.

The beginning of the 40-page text reminds one of the initial exercises in Morris Goldenberg's *Modern School for the Snare Drum*, beginning with exercises using patterns of half, quarter, and eighth notes, followed by studies that add rests of corresponding values, and progressing through examples featuring 16th notes and rests. The Thurner continues with studies devoted to dotted and double-dotted notes, triplets, syncopated rhythms and tied notes, and concludes with a presentation of rhythms written in duple and triple simple meters, and duple, triple, and quadruple compound meters.

In regard to the sticking, the emphasis seems to be on variety; for example, groups of four 32nds found in the same exercise are sticked RLRL, LRLR, RRLR, LLRR,

RLRR, LRLR, and LRRL. The continuously changing sticking patterns add a degree of technical difficulty that transcends the musical demands of the studies. When used with beginning students, it would be well to use a hand-to-hand approach.

There are some criteria by which one can judge the merits of a text dealing with rhythm study. First, it must be comprehensive in scope; second, exercises must provide enough variety to offer an appropriate challenge and keep one's interest; third, rhythms that are particularly troublesome, such as triplet – duplet, and triplet – quadruplet juxtapositions must be given a sufficient amount of attention; fourth, each study must build systematically upon previous material. These criteria are all admirably met in this text.

Musicians from beginners to students at the college level can find something of value in this book. And for those of us who are constantly on the lookout for good sightreading material, it presents a valuable new source.

— John Raush

Second Suite for Solo Snare Drum IV

Michael LaRosa

\$3.95
Somers Music Publications
45 Kibbe Drive
Somers, CT 06071

LaRosa's *Second Suite for Solo Snare Drum* is material for the advanced high school and college-level player. The second and third movements are examples of writing which treats the snare drum as a multiple sound source. In them, a variety of sounds are generated by using brushes, sticks, hard felt mallets, the rim, edge, and center of the head, muffling with the hand, changing pitch by depressing the center of the head, playing while moving from the edge to the center of the head, playing while moving from the edge to the center of the head, rolling with the fingers, strumming the snares, and flicking the strainer on and off.

In the first movement, an introduction and ending in moderate tempo using extreme dynamic contrasts and quintuple subdivisions of the beat surround a fast middle section characterized by 16th note rhythms in $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, and $\frac{5}{8}$ meters. In the second movement, thirty-two short "events" are notated, which may be played in any sequence. The player is asked to execute smooth segues between events. This, however, presents a considerable challenge in those instances when stick, brush, or mallet

changes are necessary. The third movement moves at a swift $\downarrow = 160$, and uses $\frac{7}{8}$, $\frac{8}{8}$ and $\frac{9}{8}$ meters. A challenge in this movement is the contrapuntal writing that requires the playing of rapid double-stop eighths using the edge and center of the head.

This is solo material that should prove thoroughly engrossing and entertaining to the advanced student and, if well-played, to recital audiences as well.

— John Raush

Method Books

Percussion Repair and Maintenance

Mark Bonfoey

\$8.95

Belwin/Mills Publishing Corporation

This is an outstanding source of information for care and construction of percussion instruments. The text (99 pages) contains detailed diagrams, clear and concise directions, and excellent drawings of the steps required for repairs and maintenance. The print is excellent, although Belwin may wish to address a problem with binding (while perusing the book for review two pages came out in my hand). There are repair and maintenance suggestions for all the common percussion instruments and each is clearly presented. This book is directed to the percussionist but it should be helpful to teachers as well. It is highly recommended.

— George Frock

Accent Studies and Etudes for Percussion

Rick Kvistad

\$6.95

Belwin Mills Publishing Corp.

Distributed by Columbia Pictures Publications

15800 N.W. 48th Avenue
Miami, FL 33014

Accent Studies and Etudes for Percussion by Rick Kvistad presents technique building exercises and solos for snare drum, drum set, and timpani. The text is divided into seven accent studies, each with an appropriate etude. The studies are series of short repeating rhythmic accent patterns that are intended to be played several times, much like George L. Stone's text, *Accents and Rebounds*. The corresponding etude then incorporates the accent patterns into a larger framework for more complex musical challenges and variety.

Kvistad offers nine variations that may be adapted to the text to extend its practicality. These include alternate stickings, varying dynamics, and rolling on non-accented notes. There are also variations to adapt the text for drum set and timpani. However, since there are several better texts that are devoted solely to those instruments, a student would probably elect to use Kvistad's book only for snare drum.

Accent Studies and Etudes for Percussion would be a good workout for any level drummer. It also offers an alternative (or supplement) to the more traditional established snare drum technique books.

— Mark Ford

Multiple Percussion Solos

America 12: 12 Pieces pour percussion et piano

Jean-Paul Holstein

Cost not given

Alphonse Leduc & Cie

175, Rue Saint-Honoré

Paris, France

This publication, which is in the series *Percussion* directed by Francois Dupin, contains twelve short pieces (the shortest is 50', the longest 2'35") related, as their individual titles suggest, by a central theme. Each of the pieces features one specific percussion instrument. Titles and instruments are: "Hollywood" (crash cymbals); "Chewing-Gum" (snare drum); "Disneyland" (field drum); "Snoopy" (triangle); "Harlem" (tom-tom); "Armstrong" (suspended cymbal); "San Francisco" (tam-tam); "Golden Gate" (suspended cymbal); "Cap (sic) Kennedy" (temple blocks); "Columbia" (whip); "New York" (bass drum); and "Broadway" (wood block). The total playing time for all twelve pieces is 20'10".

Each selection constitutes an etude devoted to a specific musical purpose, e.g. "Chewing-Gum" is a study of dotted eighth-sixteenth note rhythms, and "Armstrong" explores "blues" rhythms. The publisher proclaims the versatility of this collection, suggesting that percussion instruments other than those specified may be substituted, a xylophone, marimba, or celeste added to double the melodic line, or string or wind instruments introduced to augment the treble and bass lines of the piano part.

One must not be misled by the classification of "beginning" and "preparatory" placed on these pieces by the publisher. This music is much more demanding than the usual beginning percussion literature. In "San Francisco," for example, the tam-tam must be played with a total of four implements (metal rod, vibe and rubber mallets, beater), and requires 23 implement changes. The difference between this collection and much of the typical literature aimed at the young percussionist is a musical sophistication that is not usually encountered in training material. Syncopation, use of $\frac{3}{2}$ meter, fast tempi, and dynamic changes are found. However, the major problems derive from ensemble challenges which require a rhythmic independence on the part of the soloist. For this reason, this collection must be considered more appropriate material for an intermediate level of instruction.

The piano writing is kept simple, no doubt for pragmatic reasons. The music itself is

eclectic, filled with a variety of styles, including a march ("New York"), show style ("Broadway"), a lilting waltz ("Snoopy"), a gospel flavor ("Harlem"), and the "blues" in "Armstrong."

The musical demands of the music in this collection are directly attributable to its pedagogical value. Although occasions when all twelve pieces can be played may not be frequent, percussion teachers who work with young students will want to examine the collection and select those pieces which will most help their students grow musically.

— John Raush

Percussion Ensembles

Atanal Reve and N'Djue Crie

II

Michel Cukier (Jean Claude Tavernier, ed.)

\$8.50

Gerard Billaudot/Theodore Presser Company

This set of two pieces for a percussionist with piano accompaniment would be very appropriate for an advanced high school student or perhaps a college freshman. These pieces may be played with a similar setup requiring standard percussion instruments, including a gong, snare drum, bass drum with pedal, low and medium pitched tom-toms, three woodblocks, suspended cymbal, sizzle cymbal, and a triangle. This is a well-written work which calls for the performer to display various playing techniques on each of the instruments. The composer makes use of some extended techniques in the piano score to more clearly match the percussion sounds.

The first movement is marked "Andante cantabile" and is about three and one half minutes in length. In this movement the player is required to change implements (brushed, mallets, and sticks) as well as musical style rather quickly. The second movement is about three minutes and forty-five seconds in length and is marked "vif" ($\downarrow = 112$). The phrase structure in this movement is more disjunct than in the previous movement and is a bit more challenging. The difficulty in each lies in changing instruments quickly while still assuring the proper sounds from each instrument. Each movement expresses its own musical character and would work quite well for a jury or solo performance. Although the piano part is more difficult than the percussion part both musicians will enjoy performing this work.

— Dave Satterfield

Puzzle IV

IV

Michel Cals

\$10.25

Alphonse Leduc

Editions Musicales

175 Rue Saint-Honoré

Paris, France

Michel Cals' *Puzzle IV* is a percussion quartet written for xylophone, chimes, two

vibraphones, marimba, and glockenspiel. It is the last (or most recent) of a series of "puzzle" compositions by Cals. "Puzzle I, II, and III" were not available to me, but *Puzzle IV* was intended to be performed attached to the end of *Puzzle II*. Any relationship with the first and third compositions was not indicated by the composer. It is unusual that the fourth work follows the second, but perhaps that is why the title of these selections is "Puzzle."

Puzzle IV is not a lengthy work and its 72 bars last approximately three minutes. Three of the parts call for four mallets on either vibraphone or marimba, but none of the parts is extremely difficult. The music is divided into several short sections with varied tempos, and there is a nice rhythmic interplay between voices near the end that builds to an effective closing. Overall, *Puzzle IV* is an intermediate level mallet quartet that might work programmed with its predecessors. However, the only answer to that assumption is to collect more pieces of the puzzle!

— Mark Ford

Keyboard Percussion

Marimba Madness V-VI

Bill Molenhof

\$3.95

Belwin Mills Publishing Corporation

Distributed by Columbia Pictures Publications

15800 N.W. 48th Avenue
Miami, FL 33014

Bill Molenhof is a composer and performer well known to the percussion world. His collections often place the vibraphone and marimba in either a jazz, folk, or ethnic setting. *Marimba Madness* is no exception to this standard. A companion collection to Molenhof's most recent publication, *Vibe Songs*, *Marimba Madness* offers five four-mallet selections for solo marimba which vary in style from a traditional Greek theme to ragtime.

The first solo, "Ragtime Heritage," sounds exactly as the title indicates, an original four-mallet rag in the style of Scott Joplin. It is both effective and appealing, but at times the harmony seems thin due to the linear approach in both hands. "Grey View, Slow Moves" is a medium tempo jazz selection that is challenging both musically and technically. Utilizing one handed rolls and quick rhythmic passages, this work even calls for occasional dampening which I interpreted as dead strokes. The third solo is a jazz blues composition entitled "Marimba Blues." From its catchy introduction, this music is just plain fun. "I'm Still Here," the fourth work, is my least favorite in this collection. The theme is fragmented in this up-tempo jazz selection and the overall motion is unappealing to this reviewer. However, Molenhof saved the best for last: the fifth solo, "Greek Sketch #2," is based on traditional Greek folk music and the form is more complex than in

the previous works. It is the longest of the five solos and offers more substance with contrasting tempos and a recurring theme.

Marimba Madness is an advanced collection of four mallet marimba solos. It is not as successful as Molenhof's similar vibraphone collections, but it is still worthy of any percussion library.

— Mark Ford

The True Lover's Farewell (1985) IV

Arranged by Stephen Gwin

\$2.50

Southern Music Company

San Antonio, Texas 78292

Original four-mallet material for the marimba still represents one of the last musical frontiers in solo literature. Finding a composition that is musically sound and interesting while building the young marimbist's multiple-mallet "shops" is a challenge to today's educators and performers. One such piece that more than meets this challenge comes from Southern Music of San Antonio: *The True Lover's Farewell* by Stephen Gwin.

Gwin's composition is technically simple but not boring, with relatively easy intervals between the two mallets in each hand. *The True Lover's Farewell* is based on an Appalachian folk melody, a theme is introduced in a single voice and then is explored through variations of four-part harmony and broken-triplet figures, after which a broad coda recaps the four-minute composition. The beginning four-mallet chorale allows for logical roll growth of the performer — there are easy intervals and long note rolls before changing pitches. The single-movement — but clearly structured work — employs single-line melodies preceding immediate four-part harmony of the same, rhythmically "fun" passages that imitate other motives and themes within the piece, and a complete range of dynamics, roll speeds, and musical indications not found in other "starter" compositions. But listening to this work from an audience's perspective reveals not a laborious, exercise-oriented beginning effort, but an enjoyable, logically-structured musical entity.

Southern Music offers this excellent beginning piece at a reasonable price, and on fine, easy-to-read manuscript with no apparent printing mistakes. Dynamics and shading are clearly indicated, as are mallet designations and sticking suggestions. I have used *The True Lover's Farewell* on beginning four-mallet students in both the high school and freshmen college levels. It is well-liked by both pupil and teacher, and more than appropriate as student recital or related program material.

— Larry White

Keyboard Percussion Ensemble

"Andante" from Quartet in C, K157 IV
"Allegro" from Quartet in C, K157

"Rondo" from Quartet in B, K159
"Allegro Assai" from Quartet in E, K171

W. A. Mozart; arr. Lynn Glasscock

\$8.00 each (score and parts)

Permus Publications

Box 02033

Columbus, OH 43202

Both the score and the parts in these four arrangements for marimba quartet are *very* legible and easy to read. However, the parts are laid out with no provisions for page turns, thus presenting the player with a ¼ page spread (the "Allegro Assai" is only three pages). The scores are laid out with four "miniature" pages per large page. Part pages are taped together while the scores are stapled. Dynamics, tempos, and some phrasings and articulations are included, but there are no suggestions for mallet choices. The 4th marimba part is written for a 4½-octave instrument (down to low F) with octave options where necessary.

"Andante" is in ¾ meter with the eighth note at a metronome marking of 92-96. All parts include sixteenths, slurred eighth-note rolls, and longer rolls. There is much doubling in octaves and thirds. Tutti dynamics would need some adjustment to allow the melodic ideas to project. "Allegro" is in ¼ with the quarter note at 116-126. All parts include running sixteenths and eighths, slurred quarter-note rolls, and longer rolls. Most sixteenth-note passages are in parallel thirds. It exhibits the same problem with block tutti dynamics. In "Rondo" (¾ time with the quarter note equalling 132-138) all parts include sixteenths and triplet eighths. The rondo theme is varied in some of its statements, and one subordinate theme consists of legato and rolled quarter notes. (This is a good teaching piece for rondo form.) Finally, "Allegro Assai" is written in ¾ meter with the dotted quarter at an 88 metronome marking. There are many instances of doubled running sixteenth passages, doubled trills, dotted-eighth-sixteenth rhythms, etc., making this perhaps the hardest of the four movements to put together cleanly.

All four movements are excellent teaching, as well as performance pieces and would work well individually or in various combinations as a suite. This addition to the published repertoire will now make it easier to teach the essence of chamber music performance to aspiring marimbists/percussionists.

— John Baldwin

Drum Set

Drum Set

Blue Too for drum set

Stuart Smith

\$14.00

Smith Publications

2617 Gwyndale Avenue

Baltimore, MD 21207

Blue Too for drum set is an unconventional work for a standard-size set of drums (i.e.,

snare, bass, two toms, high-hat, cymbal) requiring advanced coordination between all four limbs and a highly developed sense of pulse and subdivision. Mastery of this work would require a good deal of determination and patience, and is therefore not recommended for immature musicians. This work is unconventional in that rather than being apparently jazz or rock oriented, the composer treats the set as a four-limb contemporary multiple percussion solo. There is no time signature and at no point is the performer asked to "keep time" in the traditional sense. However, the keeping of a strict pulse throughout pages of complex and shifting subdivisions is essential to the continuity of the work. The tempo itself shifts occasionally, but only between $\text{♩} = \text{ca. } 48$ and $\text{♩} = \text{ca. } 68-72$, except for the coda which is $\text{♩} = 60$. There are almost no changes of speed within each tempo by use of traditional accelerandos or ritards — all changes of speed are of the written out variety. There are contrasting sections of activity and inactivity as well as a good deal of dynamic contrast.

The score is large (11" X 17") as is the print (only 5 or 6 lines per page), which makes for convenient reading from a distance. The seven pages are loose, and the page turns (or shifts) have obviously been accounted for in the printing. The paper quality and ink clarity are very high.

Due to the irregularity of the incessant and complicated rhythmic cells, audiences listening to a performance of *Too Blue* may have trouble maintaining interest, particularly if they are predisposed to the expectation of the rhythmic drive usually implied by the presence of a drum set. For the performer, an accurate rendition of *Too Blue* would glean satisfaction from having maintained one's concentration.

— Dan C. Armstrong

Percussion Plus Mixed Media

Four Sonatas for Percussion IV-V

Anthony J. Cirone

\$17.50

Belwin/Mills Publishing Corporation

Four Sonatas is a collection of works for solo percussion and various instruments. Each sonata comes complete with individual parts or two scores. Sonatas 2, 3 and 4 use the vibraphone as the primary instrument with various multiple percussion setups included.

Sonata No. 1 is for timpani and piano, and requires four drums. It is rhythmically and technically difficult, but the only tuning changes are two glisandi on the 29" drum. *Sonata No. 2* is scored for percussion and trumpet, calling for four tom-toms, snare drum, and vibraphone. There are no mallet specifications for the drums and the vibraphone parts are playable with two mallets. *Sonata No. 3* features percussion and clarinet. The instrument needs include vibraphone

and three tom-toms; four mallets are needed for the vibes and a double headed wood and felt stick for the tom-toms. The allegro section opens with a tom-tom solo which has a very bad page turn. *Sonata No. 4* (violin, piano, and percussion) requires vibraphone, temple blocks, suspended cymbal, and gong. The vibe parts are playable with two mallets but four would help with the large register changes. Rehearsal letter K is confusing as the percussion parts appear on the piano score.

Except for the ambiguous indication at K in the fourth sonata, the print is excellent. In my opinion, these sonatas should be considered for student and degree recitals. I recommend them highly.

— George Frock

Recordings

The River

Ed Hartman

\$8.00

Olympic Marimba Records

5521A University Way NE

Seattle, WA 98105

The River is a refreshing example of many different styles of marimba/percussion performance. Mr. Hartman uses the first side to present three original compositions displaying his artistry on the marimba: "Sarabande," "Improvisation for Klaus," and "First Flight." Of these, "Improvisation for Klaus" is the most impressive as a concert work, displaying fluid technique as well as making a strong musical statement. Also included are the "Prelude" from the J. S. Bach *Cello Suite No. 1* and "Prelude II" from *Preludes for Piano* by George Gershwin. The Gershwin is arranged for marimba and vibraphone (one player) and is a fine example of a work which can be transcribed/arranged for percussion instruments. The performance on the Gershwin is exceptional and shows the diversity of Mr. Hartman's abilities.

Side two is devoted to *The River*, a work composed by the artist. He describes it as "a multi-track voyage down an imaginary river. The vibraphone was recorded at McDonald National Park in Carnation, Washington, next to the Snoqualmie River. . . Additional tracks were then layed down in the studio. The result is a finished work based on an improvisation." The movements are titled, "In The Woods," "At a Stream," and "Down the River." Each of these depicts its subject well through the selection of instruments, sounds, and textures employed. All of these ingredients are blended to make a very pleasing suite.

This album represents many of the various styles of percussion music available to contemporary performers. Ed Hartman is a talented percussionist as well as a composer and has provided us with a fine new addition for our listening.

— Dave Satterfield

A La Cart

Minnesota Composers Forum
\$13.98

Innova Records
Markethouse 206
289 East Fifth Street
St. Paul, MN 55101

A La Cart is the latest recording released by the Minnesota Composers Forum. The Forum was created in 1973 to stimulate the creation and performance of new music. With four albums to date, MCF's music is broadcast by over fifteen foreign radio stations and close to one hundred stations in the United States.

Each of the seven composers represented is a Minnesota resident and a recipient of a McKnight Fellowship. The fellowship gives the composer a stipend to embark on a work that he would normally be too busy to attempt. In addition to the fellowship program, MCF also promotes concerts, live radio broadcasts, demo taping projects, and concert tours, among other activities. It is definitely a successful and ambitious program.

A La Cart is a two-album digital recording which only contains one selection with percussion. Why then is *Percussive Notes* reviewing an album with so little percussion exposure? I was skeptical at first: *A La Cart* was definitely worthy of a review, but I wasn't certain it had a place in *PN*. However, the more I listened to the quality of music and musicians being presented, the more I was certain other percussionists interested in new music would want to know about MCF.

I am impressed by this record. Among my favorites are "Intercession: Harden Not Your Heart" by Michael J. Aubert, performed by the Minneapolis Artists Ensemble. This work for strings and piano gradually grows in volume and intensity to an energetic peak and then dissolves into a very effective ending. Also enjoyable is Tristian Fuentes' "Hexenkueche."

Performed by Zeitgeist, an unusual quartet of piano, bass clarinet, and two percussionists, the work is based on a driving ostinato and allows for improvisation that is quite explosive. If you're interested in a variety of styles in contemporary music, *A La Cart* could be for you.

— Mark Ford

Sextet/Six Marimbas

Steve Reich

Steve Reich and Musicians/Members of
Nexus/Manhattan Marimba Quartet
Nonesuch Records #9 79138-1 F
No cost given

Six Marimbas (1973-86) is a landmark composition in the evolving literature for mallet ensemble. This disc, made in May of 1986 under the supervision of the composer (who also produced it), represents a major addition to the painfully limited recording of serious percussion music. The performers are Bob Becker and Russ Hartenberger of

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Nexus, with Kory Grossman, James Priess, Bill Ruyle, and William Trigg of the Manhattan Marimba Quartet – certainly an all-star cast, and one which does not disappoint. The performance is clean and thoughtful, done with the sense of purpose and concentration for which these musicians have become so well-known.

Six Marimbas is actually a rescoring for marimbas of *Six Pianos* (1973). Reich states in the liner notes that the idea of rescoring that piece was a natural one, since the original piece did not require extensive piano technique and could therefore be well-played by percussionists. It is also pointed out that it is easier to get six marimbas on stage than six pianos! To give due credit, Reich does mention that the rescoring idea came from a suggestion by James Priess. The composition is in the minimalist style. It is constructed in three connected sections, each in a different harmonic mode and in a higher tessitura of the marimba. The entire piece is based on eight beat rhythmic patterns with each instrument playing a different set of notes within the given mode. This creates what Reich calls a "contrapuntal web," out of which melodic patterns are brought together by gradually increasing the volume of first one player and then another.

Should this piece become generally available (I don't know if it has as yet been published in this format), I would think it would be accessible to advanced college groups. The technique required is minimal (no pun intended), but the level of concentration needed for successful performance is extremely high. Those familiar with Reich's *Clapping Music* and *Music for Pieces of Wood* will have some idea of the kind of preparation that will be involved. *Six Marimbas* is longer (over sixteen minutes) and will require much dedication and patience. The effort would be well worth it, however.

With the success of *Six Marimbas*, which as stated before is essentially a transcription, we may hope that Reich (and other composers as well) will recognize the viability of the mallet ensemble as a performing medium and consider it worthy of wholly original compositions.

Paired with *Six Marimbas* on this album is *Sextet* (1985) for marimbas, vibraphones, bass drums, crotales, tam-tam, sticks, pianos, and synthesizers. Becker and Hartenberger are joined in this performance by well-known percussionists Gary Kvistad and Glen Velez, as well as Edmund Niemann and Nurit Tilles on pianos and synthesizers. Space does not permit a full description of this piece, but one may say that it contains the familiar elements of Reich's music and is harmonically and texturally more adventuresome than *Six Marimbas*. It was given its American premiere on January 20, 1986 in New York City by Steve Reich and Musicians with members of Nexus. The performance recorded on this album is predictably superb.

— Dan C. Armstrong

Laser Woodcuts (1986)

SoundStroke GS 9008

\$14.00

Second Hearing Ltd.

New York, NY Available from: OU Percussion Press

University of Oklahoma School of Music

560 Parrington Oval

Normal, OK 73019

Laser Woodcuts is a direct-to-two-track digital recording Second Hearing "GS" series compact disk. The recording is done by James D. Wayne and the performing ensemble is the University of Oklahoma Percussion Ensemble conducted by Richard Gipson. The performers are: Brian Britt, Trent Davis, Lance Drege, Lisa Durbin, Shannon Folger, James Moyer, David Outon, Craig Smith, Kale White, Blake Williams. Performed are "Back Talk" (Breuer) (2:22), "Four Stick Joe (Breuer) (2:27), "Fluffy Ruffles" (Green/Cahn) (2:34), "Field of the Dead" (Prokofiev/Gipson) (5:24), "Adacio" from the *Organ Symphony* (St. Saens/Gipson) (4:49), "Portico (Thomas Cauger) (11:30), "Diabolic Variations" (Raymond Helble) (9:54), "Duo Chopinesque" (Michael Hennagin) (10:27), "Just the Way You Are" (Joel/Gipson) (3:04), "Send in the Clowns" (Sondheim/Gipson) (3:18), "Memory" (Webber/Gipson) (4:00), "Evergreen" (Williams-Streisand/Gipson) (4:42).

On this compact disc the quality of recording is excellent and the percussion instruments have never sounded better. The University of Oklahoma Percussion Ensemble, under the direction of Richard Gipson, performs with musicality, technical proficiency, and accuracy. The choice of music covers a broad spectrum and is of the highest quality, ranging from xylophone rags, transcriptions from orchestra literature, original percussion ensemble music, and arrangements from pop music. This compact disc gives the listener an excellent view of the potential of the marimba and percussion ensemble and it does it with superb sound and excellent performing. Congratulations to Richard Gipson, James D. Wayne, Second Hearing, and the University of Oklahoma Percussion Ensemble.

— John Beck

Difficulty Rating Scale

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



James Lambert
editor
Selected Reviews

News from Universities and Individuals

John Baldwin

Professional Percussionists

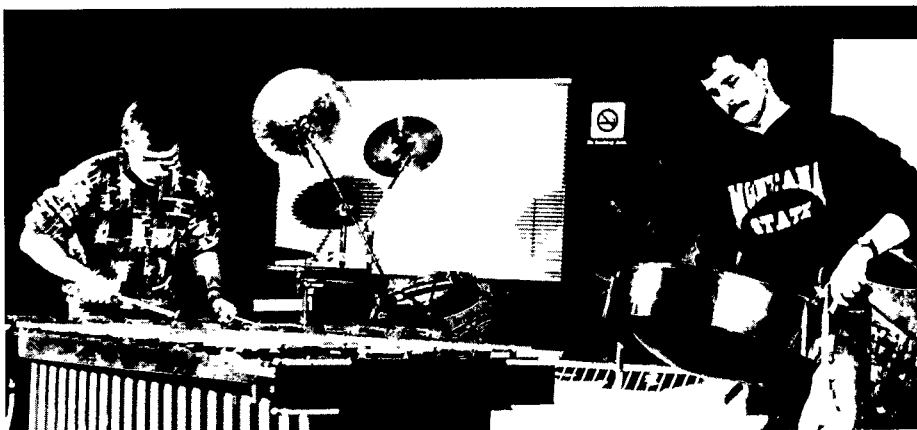
Johnny Lee Lane spent twenty days in West Germany last October as a guest clinician in Frankfurt, at the Music School in Detmold, and at the German PAS Symposium in Nurnberg. This was his third trip there and he will be returning again in 1988. Lane received an Honorary Artist Diploma from the Musikschule, Bad Nauheim, West Germany. He is director of percussion studies at Eastern Illinois University.

The Lindenwood Studio of Percussion, under the direction of **Stan Head**, presented a Thanksgiving Vesper concert featuring hymns arranged by Ruth Jeanne and a Christmas Pops concert featuring traditional hymns of the church and secular music.

Theodore Antoniou and Boston's ALEA III presented a percussion and soloists concert March 28, 1987. The main work was *Persephassa* (1969) by Xenakis, in which six percussionists encircle the audience with a mass of instruments and sound and in which the compositional method – probabilistic – is based on the calculation of the probability of the recurrence of notes, rhythms, and colors. Other works were by Robert Sirota, Peggy Glanville-Hicks, Nikiforos Rotas, and percussion/composer **Jeffrey Fischer**. Antoniou's own *Double Concerto for Percussion* was written for and premiered by **Tony Orlando** of the Philadelphia Orchestra, and **Neil Grover**.

Vibist **Kent Wehman** and jazz drummer **Jack Mouse** presented two clinics and a concert at Emporia State University, Kansas. The two were on a five-day tour as part of the Janice Borla Group. Other appearances were at Hutchinson Community College and Wichita State University. Mouse appeared as a Yamaha clinician.

New Music Marimba and Marimba Productions sponsored marimba virtuosi **William Moersch**, **Leigh Howard Stevens**, and **Gordon Stout** in a recital in March at the Merkin Concert Hall of the Abraham Goodman House in New York. On the program were new works by Jacob Druckman and Roger Reynolds commissioned through a consortium grant from the National Endowment for the Arts and other solo works commissioned by the performers.



Mat Britain/Dan Moore Duo

Robert Gottfried, better known as "Rob the Drummer," a children's educational entertainment character with numerous network and cable television credits, accompanied a delegation of eighteen high-level researchers and others knowledgeable in the area of alcohol and drug abuse to the Soviet Union. The purpose of the visit was to learn about the scope and specific methods of treatment of the USSR's major alcohol problem. He also recently appeared at an anti-drug program rally sponsored by the "Pros for Kids" organization in Union Square in San Francisco. Gottfried, of West Hartford, Connecticut and New York City, has just completed recording with Clarence Clemons, saxophonist with the Bruce Springsteen E Street Band.

Deborah Schwartz of Los Angeles, performed several solo marimba works with orchestra last spring – Creston's *Concertino for Marimba*, Ichiyangi's *Paganini Personal (variations) for Marimba*, and Khachaturian's *Violin Concerto* (transcribed by the artist). Schwartz has played in the Israel Philharmonic, Colorado Philharmonic, Israel Chamber Orchestra, and Fort Wayne Philharmonic.

Since its formation in the spring of 1986, the Percussive Two – **Jimmy Tiller** and **Winifred Goodwin** – has played in churches, schools, and colleges throughout South Carolina. Recently the duo performed for the South Carolina Arts Commission Showcase and at the annual Day of Percussion of the South Carolina chapter of PAS. Tiller, a



Jimmy Tiller and Winifred Goodwin

native of Anderson, is pursuing a music degree at the University of South Carolina. Goodwin received the bachelor of arts and master of music degrees in performance from the University of South Carolina.

The **Mat Britain/Dan Moore** duo recently toured the Northwest, with engagements at Eastern Washington University, Montana State University, and the Professional Drum Center of Spokane. The duo uses steel drums, marimba, vibes, and percussion in a jazz setting. Britain is a freelance studio percussionist and private instructor in the Cincinnati area, and Dan Moore is assistant professor of percussion at Montana State University.



Xylophone Soloist John R. Beck, assisted by members of the audience during the U.S. Marine Band's Children's Concert Series (photo: Andrew Linden)



William Moersch



David N. Yoken (photo: Myles Aronowitz)

Jazz mallet player **Arthur Lipner** recently completed a record date as a member of the Sal Salvador Quartet. An adjunct professor at the University of Bridgeport, Connecticut, he performed there in November with the group which included **Joe Morello** on drums.

In August 1986 **David Yoken** performed the Finnish premiere of Xenakis' percussion solo *Psappha*, with the composer present at the Time of Music Festival, Viitisarri, Finland. Yoken is currently a visiting faculty member at the University of Jyväskylä, Finland, giving courses on contemporary music in America and teaching applied percussion. Yoken recently completed the M.A. in music performance at the University of California, San Diego where he was a recipient of the California Regents Music Fellowship. He has



Sylvio Gualda and Dimitrios Marinakis

recorded with CRI Records and can be seen on a number of Public Broadcasting System specials. He was musical rehearsal director of the Laura Dean Dancers and Musicians, and also served as musical coordinator in the Joffrey Ballet's production of *Fire*.

William Moersch was awarded a Solo Recitalist Fellowship from the National Endowment for the Arts to present a recital in Alice Tully Hall, New York, in March 1987. The program included works by Corigliano, Druckman, Reynolds, and a new concerto by Bennett. Moersch is on the faculty of the Mason Gross School of the Arts of Rutgers University.

Staff Sgt. **John R. Beck** is always a big hit in percussion demonstrations during the Washington-based Marine Band's annual children's concerts. Members of the audience

assist Beck and play objects from his tray of "toys" - pots and pans, a cowbell, horns, and other unusual instruments.

Percussionist **James Ross** made his solo debut with the Chicago Symphony last December, performing Milhaud's *Concerto for Percussion and Small Orchestra* with Erich Leinsdorf conducting. Ross has been a member of the Chicago Symphony since 1979.

French percussionist/conductor **Sylvio Gualda** conducted the State Orchestra of Athens in a program featuring Greek percussionist **Dimitrios Marinakis** in a performance of Jolivet's *Concerto for Percussion and Symphony Orchestra*.

Gary J. Spellissey is the recipient of the first Excellence in the Profession of Percussion

Instruction Award initiated by Remo, Inc. to recognize the efforts and achievements of unsung heroes in the percussion field. Spellissey is head of the percussion department of the University of Lowell, Massachusetts, of the Belmont School of Music, and the All-Newton School of Music. In addition to a very rigorous teaching schedule, he is an active performer in the Greater Boston area. He can be heard in many musical settings, having performed with the Boston Pops, Johnny Mathis, Mel Torme, Della Reese, Dionne Warwick, The Temptations, among others. His show credits include *Annie*, *The Wiz*, and *Pippon*, to name just a few.

University and School News

Oberlin Conservatory will host the first in a series of annual percussion institutes July 12-18. The staff will consist of **Richard Weiner**, **Paul Yancich**, **Al Otte**, and **Michael Rosen**. During the week clinics will be offered on timpani, timpani parts in Beethoven, snare drum, accessories, xylophone/orchestra bells, cymbals, and tucking calf heads. Workshops will deal with percussion literature, mallet wrapping and construction, acoustics of percussion instruments, eurhythmics for percussionists, and auditioning. Masterclasses will be given on orchestral techniques, solo marimba, timpani, solo percussion, percussion section playing, and on the Bartok *Sonata for Two Pianos and Percussion*. Four concerts are scheduled: a solo marimba recital by Rosen, a solo percussion recital by Otte, a performance by the Percussion Group/Cincinnati, and another, the program of which includes the Bartok *Sonata* and the Crumb *Makrokosmos III*. All masterclasses will be videotaped and given to the participants.

Students are encouraged to contact Michael Rosen at Oberlin Conservatory, Oberlin, OH 44074 (216-774-8281) for further information about the percussion institute.

Martin Zyskowski, professor of percussion studies at Eastern Washington University, Cheney, reports the presentation of two seminars by guest lecturer **A. Anatyakul**, well-known anthropologist, ethnomusicologist, composer and performer from Thailand. The seminars were entitled *Music of Southeast Asia* and *Thai Music and Dance*. Anatyakul also brought with him a selected collection of classical and folk Thai percussion and wind instruments as purchased by the EWU Foundation Office. Plans were made to videotape and tape record each seminar session for later editing, transcribing, and possible publishing for educational preservation and distribution.

The Percussion and Keyboard Percussion Ensembles of Boise State University recently



University of Akron Steel Band students with tuner Vernon Mannelle and historian George Goddard in Trinidad

performed at Eastern Oregon State College and at Blue Mountain Community College in route to the Northwest Music Educators National Conference in Portland. Included in their repertoire were *Xylophonia* by Green/Becker and *Forests of the Sun* by Clark. The ensembles are directed by **John Baldwin**.

The University of Akron Steel Drum Band traveled to Trinidad last January for a week of studying calypso music and steel drums in the country where it all started. **Larry Snider** and **Cliff Alexis** accompanied the group to historic sites concerning tamboo bamboo, Pan Trinbago, master tuners, and the pan yards of the Invaders, Phase II, Merrymakers, Starlift, Renegades, Casablanca, and the All Stars. Master steel drum historian **George Goddard** led the tour, which included the UA students rehearsing a competition calypso with Phase II.

The annual Michigan PAS State Convention was held in April at Seaholm High School in Birmingham, Michigan. The event was hosted by **Tom Course** and featured vibist **David Samuels** and marimbist **Julie Spencer**. Samuels conducted a master class with selected Michigan college/university students.

The Oberlin Percussion Group, **Michael Rosen**, conductor, undertook a week-long tour of several universities during the fall of 1986 - SUNY at Potsdam, Eastman School of Music, SUNY at Buffalo, University of Akron, and Duquesne University. On the program were works by Hubbell, Cage,

Cahn, and Bazon. The highlight of the tour was performing Xenakis' *Persephassa*, which the OPG also played at PASIC '86 in Washington, DC.

Student Activities

The 1986 Aspen Music Festival's percussion scholarship recipients were **John Shaw**, **Chris Deviney**, and **Paul Hostetter**. Deviney won a first prize in the Kingsville, Texas Young Artist Competition last spring playing the Creston *Concertino for Marimba*. Hostetter performed the first movement of the Kurka *Concerto for Marimba* with the Florida State University Symphony as a Young Artist Competition winner. All three studied with Gary Werdesheim at Florida State University.

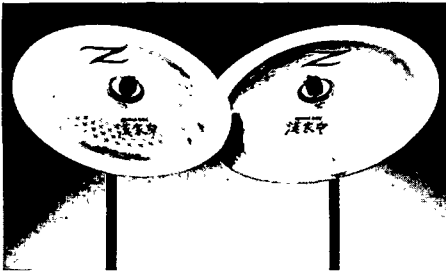
On the Move

Pat Reitz will be a visiting percussionist at Eastern Illinois University for the Spring semester of 1987 while Professor **Johnny Lee Lane** is on sabbatical leave. Reitz received the Master's degree from the University of Akron, studying percussion with Larry Snider. She will teach applied percussion, direct the percussion ensemble, marimba orchestra, and marimba rag band.

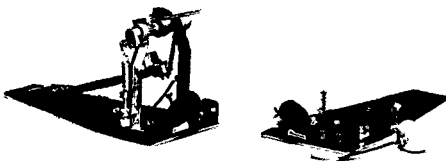
Editor's Note: All news for inclusion in this column should be forwarded to: John Baldwin, Music Department, Boise State University, Boise, ID 83725.

News from the Industry

David Via



Zildjian Z China Boy



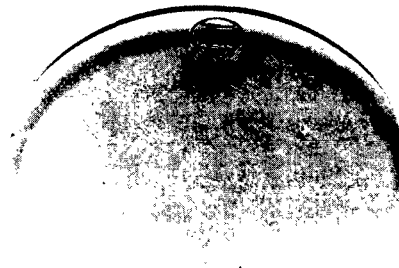
Drum Workshop EP-3 and EPR

Alfred Publishing Co., Inc., 15335 Morrison Street, P. O. Box 5964, Sherman Oaks, CA 91413, is pleased to announce the release of the revised version of *I've Got You Under my Skin* – a unique publication that features the original drum charts (in the book) that accompany all of the popular Frank Sinatra tunes (on the record). This publication was previously available as a record with individual charts. Alfred has reprinted the charts in book form and added performance hints and in-studio photos.

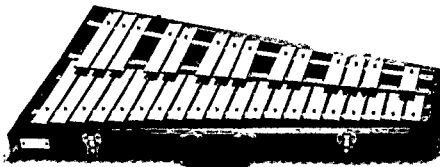
Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, has added a new cymbal to the Z Series range, the Z China Boy. The Z China Boy is available in 18" and 20". Zildjian also announces the expansion of its special effects cymbals with the EFX #1 cymbal. The EFX #1 is a small, thick cymbal which produces a high pitched, piercing and defined tone. The new "Zildjian Multiple Application Cymbal" selection (Z-MAC) aids in deciding what type of cymbal should be used in various musical settings. The Z-MAC selection includes five sizes from the 14", 16", 18", 20", and 22" A. Zildjian, plus four sizes from the hand-hammered K. Zildjian range of 16", 18", 20", and 22".

Dynacord Electronics, Siemenstrasse 41-43, 8440 Straubing, West Germany, reports the appointment of Drum Workshop, Inc. as a distributor of Dynacord Electronic Drums in the United States.

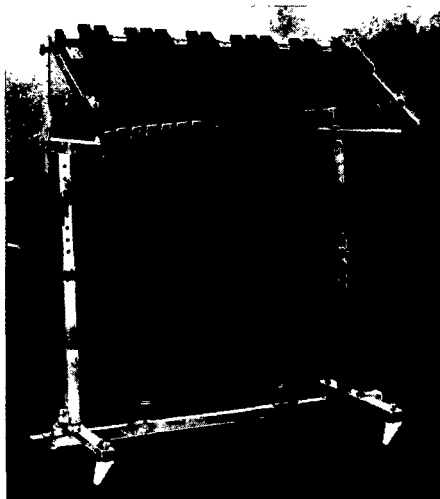
Drum Workshop, Inc., 2697 Lavery Ct., Unit 16, Newbury Park, CA 91320, introduces two new versions of the EP-1 Elec-



Evans "Resonant" Series drum head



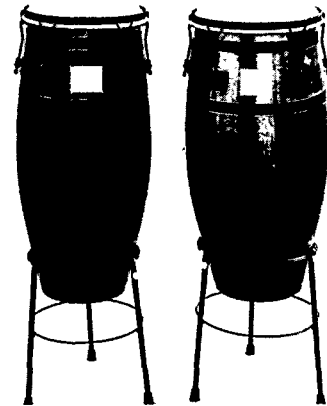
Fall Creek Marimbas K-100W glockenspiel



Goldline Percussion Products Tilting "Pit" Mallet Stand

tronic Trigger Pedal: the EP-3 and EPR. The EP-3 features the same triggering mechanism as DW's EP-1 with a modified 3000CX bass drum pedal mounted on it. The EPR is a non-skid electronic pedal plate which can be used to convert most existing bass drum pedals into electronic trigger pedals. Like the EP-1, the EPR and EP-3 are compatible with most electronic drums and drum computers.

Evans Products Inc., Old Santa Fe Trail & First Ave., P. O. Box 58, Dodge City, KS 67801, is now producing "Resonant" Series drum heads. The "Resonant" Series has been developed exclusively for use on the bottoms of tom-toms and fronts of bass drums. "Resonant" heads are medium-gauge, single-ply heads that work in combination



Gon Bops of California "Mariano" Model Congas



Latin Percussion Bell Blocks

with any single or double ply batter head to produce the bigger, more open drum sound. "Resonant" heads can also be used as "finish" heads for exciting visual effects. The heads are available in white, clear, black, blue, and red, in all popular sizes. "Resonant" drum heads feature plastic film, 45 degree collar and composite hoop.

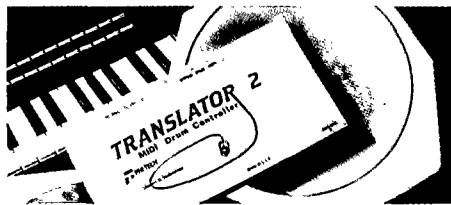
Fall Creek Marimbas, Route 245, Middlesex, NY 14507, has brought out the new K-100W wide bar glockenspiel. Premiered at PASIC '86 in Washington, DC, the K-100W is a wide bar version of the K-100, introduced at PASIC '85 in Los Angeles. Both instruments have long, pure resonant tones. Unique features include extended range – F to D, durable, anti-glare finish, elimination of case noise, and hand-made oak and brass case.

Goldline Percussion Products, W920 Garland, Spokane, WA 99205, introduced its new Tilting "Pit" Mallet Stand at the Midwest International Band and Orchestra Clinic in December. This mallet instrument stand has full tilting capability (including instruments with resonators) with height and length adjustment featuring sliding base adjustment. The stand will accommodate any size mallet instrument up to four octaves and can be quickly and totally disassembled without the use of tools.

Gon Bops of California, Inc., 2302 E. 38th Street, Los Angeles, CA 90058, recently



May EA Sennheiser 421



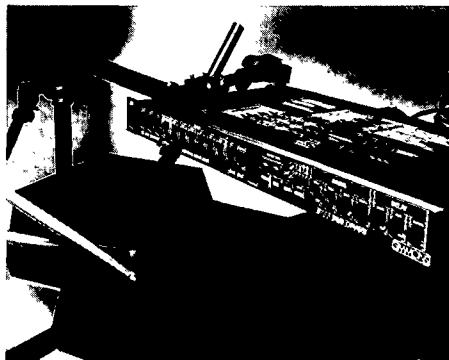
Phi Technologies "Translator 2" MIDI Drum Controller

released a new line of "Mariano" model congas and bongos. Based on traditional Cuban designs, the drums are available in a full range of sizes and feature Gon Bops' walnut stained mahogany shells, animal-hide drum heads, and "ebony" finish black hardware. "Mariano" congas come in 5 sizes; quinto, conga, large conga, tumba, and large tumba. Also available are "Mariano" bongos and "Mariano" requinto and reonga sets.

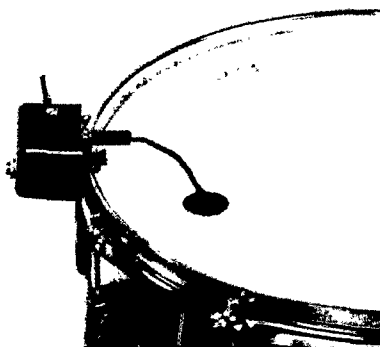
Grover Enterprises, Dept. PN, 274 Round Swamp Road, Melville, NY 11747, announces the addition of professional model snare drum sticks, a tambourine head replacement kit, and chime mallet to its product line. Snare drum sticks Model S, for concert, rock or marching use, and Model E for jazz, combo, and all round drumset playing, are both turned from hickory which has been dried and aged. Each stick is rolled to insure against warping and is sanded, sealed, and waxed prior to being pitch paired. The tambourine head replacement kit contains a 12" calfskin head, mounting band, and instructions. In addition, Grover Enterprises is now manufacturing a chime mallet which is constructed of polymer head. One side of the head is covered with moleskin to produce a sustained tone while the other side produces a solid, cutting sonority.

Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026, introduces Bell Blocks. Bell Blocks are made of maple and assemble using tongue-and-groove construction. They come in a set of five. The chrome plated steel mounting assembly attaches to most stands.

Marimba Productions, P. O. Box 467, Asbury Park, NJ 07712, reports new from Malletech, Stadium Series keyboard percussion mallets designed to be heard outside. Stadium Series mallets are not just harder,



Simmons Group Centre MTX-9 Percussion System Expander



The Techtonics Company Beatmaster Standard Drum Trigger

but larger and heavier as well. There are two models each for marimba, vibes and xylophone/bells. The rattan and birch handles are matched for diameter for less adjustment when switching between four mallet vibrate and marimba parts.

May EA, 8312 Seaport Drive, Huntington Beach, CA 92646, has recently added several new products. The newest to the May EA line are the Sennheiser 409 and 421 and AKG 112 microphones. Sennheiser's 409 works best in miking snare drums and rack toms, while the 421 is recommended for floor tom and bass drums. The AKG is an upgrade of AKG's D12, designed primarily for bass drum applications. May System microphones are mounted inside a drum without drilling holes in the shell or disrupting the acoustic sound of the instrument. May's non-drill internal shock mount allows 180 degree rotation adjustment, individual drum sound isolation and EO, and eliminates the need for separate mike stands. May EA Mikes can be used for recording and reinforcement of acoustic drum sound or to trigger electronic sound sources from acoustic drums.

Musicians Institute, 6757 Hollywood Blvd., Hollywood, CA 90028, the well-known vocational school for musicians, and the home of G.I.T., B.I.T., and P.I.T., will add two new schools for songwriters and vocalists on the site of a new facility in Spring 1987. The Songwriter and Singer Schools will begin at Musicians Institute's new location at 1655 McCadden Place, Hollywood, California. The new building is 60,000 square feet, three stories high, and can house 1,500 students.

Phi Technologies, Inc., 4605 North Stiles, Oklahoma City, OK 73105-3328, introduces the "Translator 2" MIDI Drum Controller designed to allow implementation of midi so the pre-midi and non-midi electronic drum sets and drum machines can send and receive midi triggering information. The primary purpose of the Translator 2 is to translate the input of up to 6 standard drum pads into a midi output. Owners of non-midi electronic drum kits can use the device to trigger MIDI drums, drum machines, keyboards and sequencers. Internally adjustable, "set-and forget" parameter controls over individual pad sensitivity, separate Midi In/Midi Out channel assignment, velocity tracking, and selection from a choice of eight pre-programmed midi note assignment options are available.

Simmons Group Centre, Inc., 23917 Craftsman Road, Calabasas, CA 91302, has brought out the MTX-9 Percussion System expander. This three channel device is packed full of studio quality, digitally sampled sounds, ranging from dray and studio processed toms to timbales, congas and a whole range of Latin percussion sounds. All of the sounds are fully programmable with twenty factory and twenty user memories. Each sound is capable of responding to subtle dynamic changes. The MTX-9 is available either as a percussion system with three drum pads and the rack unit or as the rack unit alone. Simmons also introduces the Simmons SDS64 rhythm sequencer package for the Commodore CBM64. It enables a Simmons drum kit to be sequenced via an eight way cable, which connects the computer to the drum brain. As well as complete drum kits, it will sequence single drums, samplers, and other electronic percussion units. The software uses menu passages and has composing/editing facilities. All of the programmed rhythms can be saved and loaded from cassettes or discs.

Slobeat Percussion, Box 175, Evergreen, CO 80439, announces the addition of J. B. Mallets to its inventory. Every pair of J. B. Mallets are handmade from high strength yarn and birch shafts. The poly cores of the J.B. Mallets are molded directly to the shaft and are guaranteed against breaking or ever coming off. There are eight models to choose from, ranging from ultra soft to multi-tone soft to hard.

The Techtonics Company, 719 Longfellow Avenue, Hermosa Beach, CA 90254, is now producing the Beatmaster SDT (Standard Drum Trigger) and BDT (Bass Drum Trigger). The Beatmaster triggers clip to any acoustic drum rim. Features include velocity sensitivity, triggering of any digital sound module from acoustic drums, pick-ups which plug into control box via 3.5 mm connector, sensitivity control eliminating double triggering, and easy on/off switch increases versatility.

Chapter Activities

Garwood Whaley, editor

News from International Chapters

The 7th International Tuebingen Percussion Day was held last year at Tuebingen Music School in West Germany. The event featured a concert by the French percussion group Macumba. With leader **Jean Batigne** (founding member of Les Percussions de Strasbourg and now with the Strasbourg Philharmonic) at the timpani, the seven percussionists went through a two-hour show of pop and Latin music, and four encores.

Michael Udow was the guest in 1986 from the U.S. He performed his composition *Tuebingen Gending*, specially written for the event, together with local students and a drummer from the Soviet Union. Host **Heinz von Moisy** performed an all-day drumset lecture which took the audience through different styles, from big band to

swing to rock. Attending drummers also had a chance to play along with records, see sequences from various videos, and take a lot of written exercises home. In addition, **Albrecht Volz**, winner of the German Federal Music Contest 1985, gave a concert at the Tuebingen Stifts Church; on the program were works of J. S. Bach, Vivaldi, and Hummel.

plans for this event to include competitions in northern California also.

North Carolina

Jazz marimbist and Selmer clinician **Bill Molenhof** gave an improvisation clinic and concert with his trio at Western Carolina University in Cullowhee, North Carolina, in January.

Texas

Over 250 high school and college percussion students from west Texas and southern New Mexico attended the University of Texas at El Paso's sixth Annual Day of Percussion last fall. Clinicians included **Leigh Howard Stevens** and **Larry White**, assistant professor of music at the University. The UTEP 27-member Marching Drum Line and the UTEP Marimba Orchestra also performed in concert.

Editor's Note: Please submit all Chapter News to: Garwood Whaley, 6003 Ridgeford Drive, Burke, VA 22015.

News from U.S. Chapters

California

The southern California chapter recently co-sponsored with **Eric Chun**, a Remo artist, the first annual indoor drum line competition. The event was adjudicated by **Rob Carson** (Remo Inc.), **Bob Morrison** (Pearl West) and **Paul Zubrad** (LA TV and Studio Pro). The winning drum line was Tulare High School. Under consideration are

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Solo and Ensemble Recitals/Programs

Wilber England

Readers are invited to submit percussion programs to be printed in *Percussive Notes*. Please be sure to include the publisher or source of each work and check to make certain that the program clearly indicates the complete address and date of the performance. Because of space limitations, please avoid programs of studio recitals or class performances. Direct all materials to Wilber England, Indiana University Dept. of Bands, 2116 Wibleton Lane, Bloomington, IN 47401.

Alabama

University of South Alabama

Faculty Recital 2/8/87 John H. Papastefan, percussion
Paukenseit – Collins – Newton Music
Aztec Fiesta – Collins – AMC Productions
Sonata No. 1 for Timpani and Piano – Cirone – Belwin
Three Movements for Five Timpani – Beck – Meredith
Suite for Timpani and Drum Set – Firth – Gunmar Music
Timpiana – Goodman – Belwin Mills

Arizona

University of Arizona

Percussion Ensemble and Rosewood Marimba Band 11/23/86
Gary Cook, conductor
John Roscigno, guest conductor
Kindergartenlieder – Vosk – Meredith
Back Talk – Breuer – Manu.
Charleston Capers – Green – Becker
Galloping Comedians – Kabalevsky – Permus
Jovial Jasper – Green – Becker
On the Woodpile – Breuer – Manu.
Powder Puff – Breuer – Manu.
Spanish Waltz – Green – Becker
Jolly Caballero – Frosini/Cahn – Cahn
Frivolity – Green – Cahn
5 Items for Soprano and Percussion – Cirone, text by Lou Harrison – Belwin
University of Arizona Marching Band Percussion Section:
Eighty Count Entry – Antkowitz/Dando – Manu.
Devil's Dance – Stravinsky/Roscigno – Manu.
Concerto – Rachmaninoff/Roscigno – Manu.
Senior Recital 11/25/86
Tracy Sullivan, percussion
Unchosen Path – Stirtz – CMP
King of Denmark – Feldman – Peters
Crystal Silence – Corea – Real Book

John Brown's Body – trans. Terry Smith – Etoile
Concerto for Timpani and Percussion Ensemble – Beck – Kendor
Duet No. 3 for Clarinet and Bassoon – Beethoven/Sullivan – Schirmer
Eine Kleine Nachtmusik – Mozart – Permus
Nola – Arndt/Cook – Manu.

Senior Recital 2/17/87

John A. Roscigno, percussion
Rain Tree – Takemitsu – Ongaku
Suite for Timpani – Whetman – Meriden Music
Divertimento for Alto Sax and Marimba – Yuyama – Ongaku
Etude in A Flat – Musser – Studio 4
Adventures for One – Stern – MFP
The Jolly Cabellero – Cahn – Cahn
Charleston Capers – Green – Becker
Frivolity – Green – Becker

Senior Recital 2/19/87

Jay Renstrom, percussion
Concerto for Marimba and Orchestra Op. 39 – Kurka – Winetraub
Plagal Alternations for Timpani and Percussion – Griffith – Presser
Log Cabin Blues – Green – Becker
Powder Puff – Breuer – Manu.
Back Talk – Breuer – Manu.
Ludus Americanus – Schmidt – WIM
Gunslinger, Housewife – poems by William Pillin – WIM
Birdland – Zawinul – Manu.
Salsa – Boone – Manu.

Symphony Orchestra President's

Concert 2/22/87
Leonard Pearlman, conductor
Jay Renstrom, marimba
Concerto for Marimba, Op. 34 – Kurka – Winetraub

California

University of California at Los Angeles

Percussion Ensemble 4/8/85
Mitchell Peters, director
Gainsborough – Gauger – Southern
Pulse – Cowell – MFP
Toccata – Chavez – Mills Music

Graduate Recital 5/13/85

Rod Bennett, percussion
Sonata No. 3 Op. 5 – Telemann/Bennett – International Music
Variations for King George – Kraft – New Music West
Circus Parade for Clarinet and Percussion – Dubois – LeBland
Marimba Suite – Sifler – WIM
Lullaby for You! – Mayaberg – Manu.

Graduate Recital 5/20/85

Joseph Mitchell, percussion
Sonata No. 6 Op. 5 – Telemann – International Music
Soliloquy for Solo Vibraphone – Spivak –

Lang Percussion

Four Pieces for Timpani – Bergamo – MFP
Ethiopia Saluting the Colors – Respon-sura – Manu.
Fantasy on Japanese Woodprints, Op. 211 – Hovhanness – Peters
Percussion Ensemble 1/26/87
Mitchell Peters, director
Celebration and Chorale – DePonte – MFP
Symphony for Six – Russell – Paul Price Pub.
... And Then There Were Six – Campo – Manu.
Starry Nights, Doggy Days – London – Manu.
Third Construction – Cage – Peters

Percussion Ensemble 11/11/86

Mitchell Peters, director
Overture for Percussion Ensemble – Beck – Kendor
Toccata for Marimba and Percussion Ensemble – Kelly – ACA
Movement for Percussion Ensemble – Phan – Manu.
Ku-Ka-Ilimoku – Rouse – Helicon
Two Movements for Mallets II – Steinhort – OU Percussion Press
Portico – Gauger – Gauger
Blues and Chaser – Spears – Southern

Colorado

University of Denver Lamont School of Music

Lamont Percussion Ensemble
2/10/87
Edward P. Small, director
Sambaco – Monica – Zimmermann
Introduction and Rondo – Del Borgo – Southern
Fascinating Rhythm – Gershwin/Feldstein – New World Music Corp.
Five Short Pieces – Miller – Ludwig
Sabre Dance – Khachaturian/Moore – Permus
Fixations – Snider – Barnhouse
Windfall – Brown – Belwin Mills

Connecticut

United States Coast Guard

US Coast Guard Band 10/5/86
LCDR Lewis J. Buckley, director
Bill Stewart, timpani
Two Etudes from "The Solo Timpanist," XV and VII – Firth – Fischer
March from "Eight Pieces for Four Timpani" – Carter – AMP
US Coast Guard Band 2/22/87
LCDR Lewis J. Buckley, director
Bill Stewart, Timpani
Recitative and Improvisation – Carter – AMP
From "Eight Pieces for Four Timpani"

District of Columbia

John F. Kennedy Center for the Performing Arts

Virginia – Maryland – DC Mass Marimba Orchestra 4/26/86
John Floyd, director and conductor
Ronald Barnett, Conductor
Wendy Chambers, Conductor
Randall Eyles, Conductor
James Latimer, Conductor
C. William Rice, Conductor
Comedians Gallop – Kabalevsky/Peters – Peters
Zigeunerweisen – Sarasate/Peters – Peters
Greensleeves – trad./Peters – Peters
"Scherzo" from Symphony No. 4 – Tchaikovsky/Peters – Peters
"Adagio" from Symphony No. 3 – Saint-Saens/Gipson – O.U. Percussion
Matona Mia Cara – Lasso/Boyd – Peters
Sophisticated Lady – Ellington/Latimer – Manu.
Spanish Dance – Granados/Fink – Studio 4
Marimba! – Chambers – Manu.
Solace – Joplin/Rauschenberg – Manu.
Danse Rituelle du Feu – De Falla/Peters – Peters

Virginia – Maryland – DC Mass Marimba Orchestra 11/5/86 PASIC 1986

John Floyd, director and conductor
Gordon Peters, guest conductor
Bob Becker, guest xylophone soloist
Ronald Barnett, conductor
Jonathan Haas, conductor
James Latimer, conductor
Dale Rauschenberg, conductor
C. William Rice, conductor
Comedians Gallop – Kabalevsky/Peters – Peters
Zigeunerweisen – Sarasate/Peters – Peters
Greensleeves – trad./Peters – Peters
"Scherzo" from Symphony No. 4 – Tchaikovsky/Peters – Peters
"Adagio" from Symphony No. 3 – Saint-Saens/Gipson – O.U. Sophisticated Lady – Ellington/Latimer – Manu.
Spanish Dance – Granados/Fink – Studio 4
Marimba! – Chambers – Manu.
Solace – Joplin/Rauschenberg – Manu.
Danse Rituelle du Feu – De Falla/Peters – Peters

Illinois

Eastern Illinois University

Contemporary Percussion Group and Marimba Orchestra 9/29/86
Johnny Lee Lane, director
Toccata for Percussion Instruments – Chavez – Belwin Mills
The Good News – LaRosa – MaMar

Prelude for Percussion – Miller – MFP
Inventions on a Motive – Colgrass – MFP
Canticle No. 1 – Harrison – MFP
Processional for Marimba Orchestra – Leonard – Leonard
"Ballet of the Unhatched Chicks" from *Pictures at an Exhibition* – Mousorgsky/Peters – Peters

Percussion Ensemble, Marimba Rag Band, Marimba Orchestra 10/20/86
Karen E. Plaut, director
Three Brothers – Colgrass – MFP
Fanfare for Percussion – Heim – MFP
Three Asiatic Dances – Frock – Southern
Introduction and Samba – Smith – MFP
Motif for Percussion – Latimer – Cole
Oriental Mamba – Davis – Creative
Frivolity – Green/Cahn – Cahn
La Bamba – Mexican/Cahn – Cahn

Recital 10/24/86
Steven Beck, Marvin Sparks, Karen Plaut, percussion
Eight Pieces for Timpani – Carter – Associated

Etude – Musser – Studio 4
Etude in C Major – Musser – Studio 4
The Love of L'Histoire – DeLancey – Peters
Frogs – Abe – Studio 4
March for Two Pairs of Timpani – Philidor – McGinnis and Marx

Senior Recital 11/2/86
Brian K. Justison, percussion
Eight Pieces for Four Timpani – Carter – Assoc.
Tambourin Chinois – Kreisler – Fischer
Inspirations Diabolique – Tagawa – WIM
Monograph IV – Gipson – Studio 4
Verbatim – Justison – Manu.

Junior Recital 11/14/86
Richard F. Fenwick, percussion
Four Pieces for Unaccompanied Timpani – Youhass – Cole
Intrusions for Vibraphone – Bailey – Manu.

Sonata for Marimba and Piano – Tanner – Cole
Three Unaccompanied Solos for Snare Drum – Colgrass – Schirmer

Hutchinson/Dances 11/16/86
With Percussion Ensemble
Johnny Lane, conductor
Toccata for Percussion – Chavez – Belwin Mills

Composers' Forum 11/24/86
Peter Hesterman, director
Night Voices (Under Troubled Skies) – Beck – Manu.
Permutare – Plaut – Manu.
Phantasie #98 ½ for Marimba – Sauerhage – Manu.
Acquerir les Beaux – Sparks – Manu.
Fuga – Justinson – Manu.

Percussion Groups 12/12/86
Johnny L. Lane and Karen Plaut, directors
Guest Soloists:
Timothy Lane, flute
Dan Goble, saxophone

Halcyon Music for Flute and Four Percussionists – Hesterman – Manu.
African Sketches – Williams – Ludwig
Four Dimensions – Leonard – Leonard
"Symmetries" for *Saxophone and Four Percussion* – Korte – SeeSaw
Equinox – Coltrane/Sparks – Manu.
Mardi Gras – Brown – Kendor
Frivolity – Green/Cahn – Cahn
Dill Pickles – Johnson/Becker – Becker

Yes! We Have No Bananas – Silver/Cohn/Cahn – Cahn
Greensleeves for Marimba Ensemble – arr. Peters – Peters

Northern Illinois University

Percussion Ensemble 10/28/86
Robert Chappell, Rich Holly, directors

Canticle No. 1 – Harrison – MFP
Los Dios Aztecas – Reed – Cole
Ionisation – Varèse – Ricordi
Mountain Dance – Grusin/Brough/Holly – Manu.
Barfonthehoull – Bergamo – Manu.

Senior Recital 10/30/86
Paul G. Ross, percussion
Restless – O'Meara – CMP
Bay Suite – Chappell – Manu.
Drum Conversation – Roach – Manu.
Nyack – Friedman – Marimba Productions
Larry – Ross – Manu.
Homogenous Zone – Ross – Manu.
Regular folks – Ferrante – Manu.

Graduate Recital 11/2/86
Tom Baker, percussion
Come Sweet Death – Bach/Ulrich/Holly – Manu.
Michi – Abe – MFP
Unaccompanied Violin Sonata in A Minor – Bach/Stevens – Marimba Prod.
Etude for a Quiet Hall – Deane – CMP
Log Cabin Blues – Green/Becker – Becker
The Whistler – Green/Becker – Becker
Now He Sings, Now He Sobs – Corea – Manu.

Improvisation on a Bass Desire – Baker/Panella/Brandt/Rea – Manu.
Quartet No. 2 Part II – Corea – Manu.

Senior Recital 11/23/86
Sarah Barnes, percussion
Nocturne Op. 72 No. 1 – Chopin/Barnes – Manu.
Conversation – Miyoshi – Ongaku
Wooden Music for Two Marimbas – O'Meara – CMP
Two Pieces for Four Timpani – Carter – AMP
Flower Ball Dance – trad. – Manu.
Dill Pickles – Johnson/Barnes – Manu.
Atosha – Barber/Ross – Manu.

Indiana

Indiana University

Percussion Ensemble 10/6/86
William Roberts, director
Eugene Rousseau, guest conductor
Quaternion – Delp – Southern
Concerto for Alto Saxophone and Percussion – Husa – AMP
Synchronisms – Davidovsky – Belwin
Ritmica No. 5 – Roldan – Southern
Percussion Ensemble 11/17/86
William Roberts, director
October Mountain – Hovhanness – Peters
Three Movements for Percussion and Piano – Pinilla – MFP

Suite en Concert for Flute and Percussion – Jolivet – Presser
Introduction and Samba – Smith – MFP
Graduate Recital 11/18/86
Murray Smith, percussion
Figments of a Warped Imagination – Schrum – MFP
Yellow After the Rain – Peters – Peters
Circus Parade – Dubois – Leduc

Margaret Dragu – Smith – Manu.
A Night in Tunisia – Gillespie – Manu.
Explosion – Catingub – Camerica Pub.

Senior Recital 12/5/86
Bruce Allan Demaree, percussion
Etude in 5/8 – Roberts – Elanel
"Rondo" from *Sonata No. 2* – Villa – Lobos – Eshig
Canto LX – Adler – Ludwig
Stardust – Carmichael – Belwin
B-ton Blues – Demaree – Manu.
Confirmation – Parker – Belwin

Junior Recital 12/7/86
Scott Middleton, percussion
Suite for Solo Snare Drum – Schinstine – Kendor
Sea Refractions – Peters – Peters
Yellow After the Rain – Peters – Peters
French Suite – Kraft – Wolf – Mills
Furioso and Valse in D Minor – Hatch – Manu.
Isolation – Hinant – Manu.

Senior Recital 2/22/87
Maureen J. Holzmer, percussion
Ragtime Cowbell Joe – Roberts – Elanel
Concerto in A Major for Clarinet and Orchestra – Mozart – Schirmer
Circus Parade – Dubois – Leduc
Three Designs for Three Timpani Op. 11 No. 2 – Muczynski – Schirmer

Percussion Ensemble 2/23/87
William Roberts, director
El Palo Verde – trad. – Manu.
Suite for Percussion: Eight Canons for Six Players – Borroff – Manu.
Tijuca – Milhaud – Manu.
Momentum – Kraft – Southern

Senior Recital 2/28/87
Scott Lutzky, percussion
Intrepid Fox – Hubbard – Manu.
Partita in B Minor for Solo Violin – Bach – J R Publications
Etude d'Execution Transcendente No. 1 – Roberts – Elanel Pub.
Pools – Grolnick – Manu.
Sonata for Timpani – Beck – Boston
Autumn Leaves – Mercer – Manu.
Summer in Rio's Winter – Latsky – Manu.

Massachusetts

New England Conservatory of Music

Percussion Ensemble 12/15/86
Frank Epstein, director
Suite for Percussion – Kraft – Belwin Mills
Olvera Street, L.A. – Hatch – Hatch
Ku-Ka-Ilimoku – Rouse – Helicon Music
Six Bagatelles – Leonard – Leonard
Blues and Chaser – Spears – Southern
Dill Pickles – Johnson – Becker
Caprice Valsant – Green – Becker
Charleston Capers – Green/Becker – Becker

University of Lowell

Mallet Ensemble 12/9/86
Gary J. Spellissey, conductor
Prelude and Dance – Lo Presti – MFP
Danse – Debussy/Whitney – Permus
Don't Push – Leavitt/Delp – Berklee Press
The Whistler – Green/Becker – Becker
Green Hill – Frazeur – Kendor
The Girl with Flaxen Hair – Debussy/

Barton – Permus
Beguine Scene – Leavitt/Delp – Berklee Press
Malaguena – Lecuona/kTassone – Manu.

Percussion Ensemble 12/10/86
Gary J. Spellissey, conductor
Dubious Debate – Schinstine – Southern
Beguine for Mallets with Percussion – Osterling – Ludwig
Gainsborough – Gauger – Southern
Study in 5/8 – Peters – KSM Pub.
Congress is in Session – Taylor – Southern
Musser Etude in C Major – Musser – Studio 4
Alegre Muchacho – Abel – Ludwig
October Mountain – Hovhanness – Peters
Four Stories – Belson – WIM

Michigan

Aquinas College

Percussion Group 11/2/86
Rupert Kettle, director
Ric Troll, special guest
All compositions by and copyrighted by: Philip Corner
Gamelan Adagio
Homage to Revere
Enough! or Too Much!
C Major Chord
Gamelan P.C
Evening of Evenesses (Gamelan IX)
Number Measure Increase Downward
Gamelan II
Encore! Encore!

Race Street Gallery

Aquinas College Percussion Group 11/5/86
Rupert Kettle, director
Ric Troll, special guest
All Compositions by and copyrighted by: Philip Corner
Gamelan Adagio
Homage to Revere
Enough! or Too Much!
C Major Chord
Gamelan P.C
Evening of Evenesses (Gamelan IX)
Number Measure Increase Downward
Gamelan II
Encore! Encore!

Minnesota

MacPhail Center for the Arts

Faculty Recital 11/25/86
Robert Adney, percussion
Fantasy on Japanese Woodprints – Hovhanness – Peters
Jaltarang – Lubet – Manu.
The Recital Piece – Cahn – Cahn
Contacts for Clarinet and Percussion – Petric – Manu.
Concertino for Marimba, Op. 21 – Creston – Schirmer

Percussion Ensemble 12/4/86

Robert Adney, director
Classical March in C – Brand – Bramora
Baby Elephant Walk – Mancini/Jacob – Leonard
Oriente – O'Connor – Barnhouse
Hava Nagila – arr. Jacob – Leonard
Roll-Off Rhumba – Firth – Fischer
Stompin' Thru the Rye – Davis – Creative

Overture for Percussion Ensemble – Beck – Kendor

St. Olaf College

Percussion Ensemble 11/17/86
Robert Adney, director
Pieces of Eight – Schinstine – Kendor
Blues and Chaser – Spears – Southern
Pattern Study, No. 2 – Bowers – Manu.
Concerto for Percussion Ensemble – Brand – Bramora
Two Pieces for Drum Quartet: Hocket for Henry Cowell, Crystal Canon for Edgard Varèse – Tenney – Manu.
Overture for Percussion Ensemble – Beck – Kendor

University of Minnesota – Duluth

Percussion Ensemble 4/30/86
David Hagedorn, conductor
Pattern Study #2 – Bowers – Manu.
Afro Cuban Fantasy – T Jader/Hagedorn – Manu.
Triplets – Green/Fink – POP
Morning Dance – Beckenstein/Hagedorn – Manu.

Mississippi

Delta State University

Percussion Ensemble 10/30/86
Douglas Wheeler, conductor
Marcha del Tambor – Fink – Simrock
Pent-agons for Percussion – Washburn – Boosey & Hawkes
Study in 5/8 – Peters – KSM
Lift-Off! – Peck – Cole
Housemusic for Percussion – Leonard – Leonard
Four Visions of Paradise for Percussion Ensemble – Caudill – Manu.

Faculty Recital 2/23/87
Douglas Wheeler, percussion
Grand Fantasy in C Major for the Marimba – Helble – Studio 4
Concerto for Percussion and Piano – Milhaud – Universal
Canonic Sonata No. 3 – Telemann – International
Menuet Tres Antique and Preludes – deGastyne – Feneol
Adventures for One – Stern – MFP
My Lady White – Maslanka – Marimba Prod.

Mallet Ensemble 2/26/87
Douglas Wheeler, conductor
Xylophonia – Green/Becker – Cahn
The Entertainer – Joplin/Schmitt – Zimmermann
Asi te Sone – Villa Lobos/Vincent – Vincent
Frivolity – Green/Cahn – Cahn
Recuerdos de Alhambra – Terrega/Vincent – Vincent
Danserye – Susato/Vincent – Vincent
Bolero – Rosales/Musser – Forster

Missouri

Washington University

Percussion Ensemble 1/25/87
Rich O'Donnell, director
Six Reflections – Frank – Boosey & Hawkes
Drawings: Set No. 1 – Hodgkinson – MFP
Percussion Quartet – Tower – MFP
A Flight of Virtuosity – Steinke –

HaMar Percussion
Fourscore for Percussion Quartet – Bazelon – Novello and Co.
A La Nanigo – Peters – KSM

New Hampshire

New Hampshire Music Festival – Plymouth, NH

Chamber Music Recital 7/8/86
John Floyd, marimba
Two Mexican Dances – Stout – Studio 4
Chamber Music Recital 7/22/86
John Floyd, percussion
Peggy Vagts, flute
Fantasia for Flute and Percussion – Vercoe – Vercoe

New Mexico

University of New Mexico

Percussion Ensemble 11/24/86
Christopher Shultis, director
IV – Beyer – Fleisher Collection
March Suite – Russell – Fleisher Collection
Second Construction – Cage – Peters
Vigilante 1938 – Becker – Fleisher Collection
Percussion Music – Strang – Presser
Ballet Mechanique – Antheil – Shawnee Press
Faculty Recital 10/20/86
Christopher Shultis, percussion
Piano Phase – Reich – Universal
Ceremonies – Hutchinson – SeeSaw
Still . . . – Shultis – Manu.
Rrrrr . . . Six Schlagzeugduos – Kagel – Peters

New York

Brooklyn College of The City University of New York

Percussion Ensemble 11/24/86
Morris Lang, director
Music for Pieces of Wood – Reich – Reich
Bolero – Trythall – Cortelu
Traversages – Loeb – Manu.
Ogoun Badagris – Rouse – Manu.

Eastman School of Music

Recital 2/14/86
Glenn David Milner Price, percussion
Analogues for Solo Timpani – Price – Price
Etude No. 1 – Smadbeck – Studio 4
Mighty 'Lak a Rose – Nevin/Becker – Becker
Mexican Dance No. 1 – Stout – Studio 4
Duetino Concertante for Flute and Percussion – Dahl – Broude
A Bunch of Roses – Chapi/Cahn – Cahn
Valse Brillante – Green/Becker – Becker
Xylophonia – Green/Becker – Becker
The Flight of the Bumblebee – Rimsky – Korsakov/Price – Price

Eastman Percussion Ensemble 11/25/86
John Beck, director
West Virginia University Percussion Ensemble
Phil Faini, conductor
David Satterfield, asst. conductor
Afro-Amero – Faini – Manu.

Sabulum Reptilia – Paterson – Manu.
Legend of Sleeping Bear – Alriero – Manu.
Selected Pictures at an Exhibition – Mussorgsky/Miltenberger – Manu.
Lone Jack – arr. Maruca – Manu.
Selections from "A Chorus Line" – arr. Berry – Manu.
I Miss You – arr. Capo – Manu.
Big Band Medley – arr. Maruca – Manu.
Recital 12/4/86
Wade Culbreath, percussion
Sonata No. 1 in G Minor for Unaccompanied Violin – Bach – Schirmer
Saeta/March – Carter – Associated
Encounters III for Trumpet and Percussion – Kraft – WIM
Valse Brillante – Green – Fischer

Contemporary Percussion Ensemble 12/7/86

John Beck, director
Ward Hartenstein, soloist
Short Suite for Percussion Quartet – Mais – Manu.
Music for Six Percussionists – Hoffman – Manu.
"Soundscape" – Hartenstein – Manu.
Orageny – Barsom – Manu.
Recital 1/29/87
David Hall, percussion
Astral Dance – Stout – Manu.
March and Improvisation – Carter – Associated
West Side Story Suite – Bernstein/Serry – Manu.
Double Crossings – Bazelon – Boosey & Hawkes
Concerto in E Minor for Violin and Orchestra – Mendelssohn/Hall – Schirmer

Marimba Ensemble 2/1/87
John Beck, director
Fred Bugbee, asst. conductor
Danse – Debussy/Prince – Permus
Jeux Pour Quatre – Fink – Leduc
Somewhere – Bernstein/Serry/Culbreath – Manu.
Diabolic Variations, Op. 25 – Helble – OU Percussion Press
The Entertainer – Joplin/Sharma – Manu.
Influencias Cosmopolitanas y Conceptuales – Shepherd – Shepherd
Log Cabin Blues – Green/Becker – Becker
A Bunch of Roses – Chapi/Cahn – Cahn
Xylophonia – Green/Becker – Becker
Top-Kapi – Fink – Zimmermann
Calamity Rag – Olsen – Manu.

Percussion Ensemble 2/17/87
John Beck, director
William Congdon, asst. conductor
High Life – Faini – Manu.
Toccata – Kelly – MFP
Dichotomic Diversion – Molineux – Manu.
Ballet Mechanique – Antheil – Shawnee Press

Chamber Percussion Ensemble 2/19/87
Stuart Chafetz, Andrew Spencers, Luanne Warner, conductors
Fanfare – Levitan – Manu.
Chamber Piece for Percussion Quintet – Colgrass – MFP
Ostinato Pianissimo – Cowell – Merion Music
Bell Pairings – Becker – Manu.
Quartet for Percussion – Ott – Claude Benny Press

Blue Rhythm Quartet – Korf – Paul Price Pub.

Nazareth College of Rochester

Percussion Ensemble and Studio Recital 12/2/86
Kristen Shiner, director
Mist – Fissinger – Percussion Arts
Three Moods – Burns and Feldstein – Adler
Rondo for Marimba and Piano – Frazeur – MFP
Morris Dance – Kraft – WIM
Announcement – Delp – Kendor
Fughetta alla Siciliana – Benson – Schirmer
La Bamba – Mexican Folk Song/Cahn – Cahn

State University of New York at Buffalo

Recital 11/14/86
Percussion: Ken Middler, Timothy Moon, Raymond Zajac, Jr., Ken Belote, Kirk Brundage, David Hershey, Robert Schulz, James Linsner, Benjamin Gobioff, Dan Gabalski, Eric Zak
Suite for Unaccompanied Drum Set – Miranda – Am. Perc. Pub.
Dream of the Cherry Blossoms – Abe – Zimmerman
Angel of Death – Deiboldt – Manu.
Cadenza – Ervin – Award
Ode – Stout – Paul Price
Wooden Music – O'Meara – MFP
Nyack – Friedman and Samuels – Futures Passed Music
Three Pieces for the Winter Solstice – Bergamo – Talamala
Short Suite for Percussion Quartet – Mais – Manu.

Percussion Ensemble 11/22/86
Jan Williams, director
Concertino for Percussion and Timpani – Lorenz – Manu.
Concertino for Piano and Percussion – Fine – Catamount Facsimile Editions
Influencias Cosmopolitanas y Conceptuales – Shepherd – Manu.
Quiet – MacBride – Smith
Bolero – Trythall – Cortelu

Recital 2/22/87
James Linsner, percussion
Rhythm Song – Smadbeck – CMP
The Watts Towers – Boone – Editions Salabert
Changes – Cahn – Cahn
Michi – Abe – MFP
Tune Eighty-eight – Lorber – Manu.
Lenore – Corea – Litho Music
Triplets – Green/Becker – Becker

North Carolina

Pembroke State University

Percussion Ensemble 3/25/86
Charles Mercavich, conductor
Steven Amowitz, xylophone soloist
Three Brothers – Colgrass – MFP
Paquita – Jeanne – Permus
Espani Cani – Marquita – Permus
Can Can – Offenbach – Permus
Ashland High – Abel – Ludwig
Xylophonia – Green – Southern
Nola – Arndt – Cahn
Hava Nagila – Jacobs – American Drum
Encore in Jazz – Firth – Fischer

Adventures for One – Stern – MFP
Conversations for Timpani – Serry – Studio 4
Grand Fantasy in C Major – Helble – Studio 4

Percussion Ensembles 11/17/86
Mark Ford, director
Percussion Music – Colgrass – MFP
Three Play – Ervin – Peters
Hungarian Dance No. 5 – Brahms/Houllif – Permus
Battle Stations II – Holly – Manu.
A Flight of Virtuosity – Steinke – HaMar
Forest Rain – DePonte – MFP
Scherzo for Percussion Quartet – Hutcheson – Manu.
Woodwork – Bach – Manu.
The Jolly Caballero – Frosini/Cahn – Cahn
Cross Corners – Green/Becker – Becker
Xylophonia – Green/Becker – Becker

Memphis, Tennessee

Lindenwood Percussion Ensemble 11/23/86
Stan Head, conductor
The Hymn Arrangements of Ruth Jeanne (all published by Permus)
All Creatures of Our God and King
My Faith Looks Up to Thee
Brightest and Best
Dear Lord and Father of Mankind
In the Cross of Christ I Glory
Just As I Am
Faith of Our Fathers
Fairest Lord Jesus
Thine is the Glory
When I Survey the Wondrous Cross
There is a Fountain
O Master, Let Me Walk With Thee
O Sons and Daughters, Let Us Sing
Jesus Shall Reign
God of The Earth, The Sky, The Sea
Be Still My Soul

Shake, Rattle and Roll Around the Christmas Tree! 12/21/86
Stan Head, director
O Come All Ye Faithful – arr. Miller – Ludwig
Away in a Manger – arr. Schinstine – S & S School of Music
We Three Kings – arr. Miller – Ludwig
Joy to the World – arr. Brown – Kendor
Santa Claus is Coming to Town – arr. Schinstine – S & S School of Music
Little Drummer Boy – arr. Schinstine – S & S School of Music
White Christmas – arr. Schinstine – S & S School of Music

Texas

Baylor University

Senior Recital 4/25/86
Fernando A. Meza, percussion
Two Mexican Dances – Stout – Studio 4
Variantes – Brouwer – Manu.
Marimbastucke – Ishii – Ongaku No Tomo
Caminos – Goizueta – Manu.
Dream of the Cherry Blossom – Abe – Manu.
Divertimento for Marimba and Alto Saxophone – Yuyama – Ongaku No Tomo

Dallas Public Library, Dallas, Texas

Recital 2/20/86
Mark Shelton, percussion

Etude in C Major, Op. 6, No. 10 – Musser – Studio 4
Etude, Op. 6, No. 8 – Musser – Studio 4
Patetico – Landry – Manu.
Metaphors – Carlson – Manu.
Caprice Valsant – Green – Fischer
Bit O' Rhythm – Bruer – Alfred Pub.
The Whistler – Green – Meredith

McAllen High School

McAllen Day of Percussion 4/19/86
McAllen High School Percussion Ensembles
Michael S. Reddoch, director
Flat Baroque – Davis – Creative
Three Asiatic Dances – Frock – Southern
Rondo Scherzando – Dotson – Southern
Encore in Jazz – Firth – Fischer

Memorial High School, Lamar Junior High, Travis Junior High

Jeff Miller, director
Flat Baroque – Davis – Creative
Latin Resume – Davis – Creative
Piece for Percussion – Peters – MFP

Rio Grande Valley Steel Drum Band

Black and White – arr. Scott Reddoch – Manu.
I Just Called to Say I Love You – arr. Reddoch – Manu.
Saints – arr. Reddoch – Manu.
La Bamba – arr. Reddoch – Manu.

First Year Percussion Ensemble

John Carroll, director
Chinese Laundry Man – Prentice – Manu.
Trip Up Trio – Solomon – Southern
Short Overture – Buggert – Southern

Rio Grande Valley Mass Marimba Ensemble

George Frock, director
Eine Klein Nachtmusik – Southern
Cantina Band – Fox Fanfare Music
Pizzicato Polka – Southern

Texas A & I University

Percussion Ensemble 11/19/86
Edward Koehler, director
Kotrab – Kvista – Cole
La My La Sol – Isaac/Weinberg – Manu.
Drawings: Set No. 1 – Hodkinson – MFP
Greensleeves – arr. Davis – Creative

University of Texas at Austin

Percussion Ensemble 10/15/86
George Frock, conductor
Two Movements for Mallets II – Steinhort – OU Percussion Press
Theme and Variations – Kraft – WIM
Welcome to Whipperginny – Childs – MFP
Nails – Rago – Cirone
First Construction in Metal – Cage – Peters
"Adagio" from *Symphony No. 3* – Saint-saens/Gipson – OU Percussion Press
An Indian Story – Green/Becker – Musica Eng.

Percussion Ensemble 11/5/86
George Frock, conductor
Prelude for Percussion – Del Borgo – Southern
Portico – Gauger – Gauger
Percussion Music – Colgrass – MFP
Concerto for Timpani – Beck – Kendor
Water Music Excerpts – Handel/Werdesheim
Caprice Valsant – Green/Becker – Musica Eng.

Recital 11/21/86

Enrique R. Cotelo, percussion
Two Mexican Dances – Stout – Studio 4
Hand Held Shots (4 pieces for 4 timpani by 1 player) – Kosch – Ludwig
Songs for Vibes – Fink – Fink
Agressively – McCormick – Kendor
English Suite – Kraft – Award Music

University of Texas at El Paso

Faculty Recital 5/10/86
Larry White, percussion
Etude, Op. 6, No. 8 – Musser – Studio 4
Etude, Op. 6, No. 9 – Musser – Studio 4
Etude in A-Flat, Op. 6, No. 2 – Musser – Studio 4

Two Chorales: Assai Lento – Ulrich – MFP

Adagio – Larson – Southern
Percussion Fantasy for One Player – Steiner – Lang
The Whirlwind – Green – Southern
Music for Timpani and Brass – Yasui – Hamar

Theme and Variations for Four Timpani – Floyd Studio 4

Timpania – Goodman – Mills

UTEP Marimba Ensemble 11/15/86

Day of Percussion
Leigh Howard Stevens, guest artist
Serenade in G – Mozart – Manu.
Selections from Carmen – Bizet/Musser – Forster Music

Black and White Rag – Borford – Remick

Galloping Comedians – Jeanne – Studio 4
Suite for Marimba – Fissinger – Percussion Arts

Sonata in A Minor – Bach – Manu.

Atamasco and Wooden Shelter – Stowens – Manu.

Percussion Ensemble 1/27/87

Larry White, director
The Aztec Gods – Read – Cole
The Clown – Kabalevsky/Ukena – Southern
Second Construction – Cage – Henmar Press
Serenade in G – Mozart – Manu.

Galloping Comedians – Kabalevsky/Jeanne – Studio 4
Swords of Moda-Ling – Peters – Peters

Virginia

Hollins College

Roanoke Youth Symphony Workshop 6/17/86
Faculty Recital
John Floyd, marimba

Two Mexican Dances – Stout – Studio 4

Roanoke Youth Symphony Percussion Ensemble 6/20/86
John Floyd, conductor
Serenade No. 2 – Mozart/Floyd – Manu.
Trio for Percussion – Benson – MFP

Roanoke Symphony Orchestra

Third Subscription Concert 2/24/86
John Floyd, timpani soloist
Concerto for Seven Wind Instruments, Timpani, Percussion and Strings – Martin – Universal Edition

Virginia Commonwealth University

Convocation 1/13/86
Robb Smith, percussion
Theme and Variations for Solo Kettledrums – Williams – MFP

Convocation 3/25/86
Donald Bick, conductor
Zeitgeit – Smith – Manu.
Three Movements for Five Percussionists – Long – Manu.

Convocation 9/23/86
Percussion: Robb Smith, Frederick Mines, Peter Chase, Donald Bick
My Lady White – Maslanka – Marimba Prod.

Two Etudes for Solo Marimba, C Major, B Major – Musser – Studio 4
Sonata No. 1 in G Minor – Bach – Schirmer
Episode for Vibraphone – Garnett – Manu.

Recital 10/30/86
Frederick W. Mines, percussion
Etudes: Op. 6, No. 10; Op. 11, No. 4; Op. 6, No. 9 – Musser – Studio 4

Canticle for Solo Timpani – Leonard – Volkwein
Six Unaccompanied Solos for Snare Drum – Colgrass – Schirmer
Introduction and Rondo for Flute and Percussion – Stien – Southern

Sori for Marimba – Kim – Peters
The Flight of the Bumble Bee – Rimsky Korsakov/Hatch – Hatch

Senior Recital 12/1/86
Peter Chase, percussion
Sonata No. 1 in G Minor – Bach – Schirmer
Duo for Timpani – Lepak – Windsor
Four Times Three – Brown – Kendor
Knock on Wood – Blank – MFP
Riddle Witch – Reed – Manu.

Graduate Recital 12/4/86

George J. Boyd, percussion
Theme and Variations for Four Timpani – Floyd – Studio 4
Partita No. 11 in D Minor – Bach – Schirmer
Knock on Wood – Blank – MFP
Four Times Three – Brown – Kendor
Corcavado (Quiet Nights) – Jobim – Manu.
Lush Life – Strayhorn – Manu.
Confirmation – Parker – Manu.

Virginia Tech

Percussion and Marimba Ensembles 3/5/86 and 3/10/86

John Floyd, conductor
Extremes – Mancini – Manu.
Quaternion – Delp – Southern
Russian Rag – Cobb/Cahn – Cahn
Untitled Piece – McFarland – Manu.
Balalaika – trad/Cahn – Cahn
Toccata – Chavez – Mills

Faculty Recital 4/14/86

John Floyd, percussion
Beverly Floyd, clarinet
Trygve Peterson, flute
Two Mexican Dances – Stout – Studio 4
Sonata No. 3 – Cirone – Belwin
Inspirations Diabolique – Tagawa – WIM
Episode for Vibraphone – Garnett – Manu.

Fantasia for Flute and Percussion – Vercoe – Vercoe
Four Pieces for Timpani – Bergamo – MFP

Recital 4/24/86
David Hartman, percussion
Etude Op. 6, No. 9 – Musser – Studio 4
Eight Pieces – Carter – AMP

Senior Recital 5/10/86
David Hartman, percussion
Four Pieces for Kettledrums – Youhass –

Cole
Etude Op. 6, No. 9 – Musser – Studio 4
French Suite – Kraft – New Music West
My Lady White – Maslanka – Marimba Productions
Eight Pieces – Carter – AMP

Recital 5/22/86
 David Signori, marimba
 Chant – Peters – Peters

Faculty Chamber Music Recital
 5/24/86

John Floyd, Percussion
Concertare V – Reynolds – Facsimile Editions

Percussion and Marimba Ensembles
 5/26/86

John Floyd, conductor
Nocturnes and Meditations – Loeb – Lang
Solace – Joplin/Rauschenberg – Manu.
Drawings: Set No. 1 – Hodkinson – MFP
Matona, Mia Cara – Lasso/Boyd – Peters
4' 33" – Cage – Peters
Concerto for Drum Set and Percussion Ensemble – Beck – Kendor

Percussion and Marimba Ensembles
 12/10/86

John Floyd, conductor
Fanfare – Frock – Southern
Spanish Dance – Granados/Fink – Studio 4
Percussion Music – Colgrass – MFP
The Ragtime Robin – Green/Becker – Becker
The Wait – Long – Manu.
Fancy That! – Davis – Creative

Recital 5/18/86
 David Hartman, timpani

Concerto for Seven Trumpets and Timpani – Altenburg – Brass Press

Washington

Cornish Institute

Percussion Music from Europe
 2/9/86
 Matthew Kocmierski, percussion
 Roger Nelson, piano
Five Scenes from the Snow Country – Henze – Universal
Fantasmagoria – Serocki – Moeck
Selections from "Tierkreis" – Stockhausen – Universal
Psappha – Xenakis – Salabert

Percussion Ensemble 4/17/86
 Matthew Kocmierski, director
 Lou Harrison, guest composer
Canticle No. 1 – Harrison – MFP
Suite – Harrison – MFP
Canticle No. 3 – Harrison – MFP

Wisconsin

Carroll College

Percussion Ensemble 12/13/86
 James Sewrey, conductor
Jesu, Joy of Man's Desiring – Bach – Manu.
Greensleeves – arr. Peters – Frank's
"Nuages" from the Three Nocturnes – Debussy/Morsch – Manu.
Etude – Whaley – Kendor
Toccata – Chavez – Mills
Pentatonic Clock – Charkowsky – Creative

Silent Night – Gruber/Morsch and Sewrey – Manu.

Percussion Ensemble 5/9/87

James Sewrey, conductor
Battlestar Galactica – Phillips/Morsch – Manu.
'Round Midnight – Monk/Morsch – Manu.
Killer Joe – Golson/Morsch – Manu.
Pavane – Faure/Herman/Morsch – Manu.
Riots of Spring – Hooper/Morsch – Manu.
Percussion Quodlibet (Three Camps and Downfall of Paris) – arr. Morsch – Manu.

Percussion Ensemble 5/10/86

James Sewrey, conductor
Kids from Bye, Bye Birdie – Adams/Strouse/Morsch/Sewrey – Manu.
They're Off – Mancini/Tillapaugh – Manu.
Classical Drag – Hooper – Manu.
Percussion On The Prowl – Anslinger – Pro Art
Orientele – O'Connor – Barnhouse
This Old Man – Roy – Barnhouse
Mambo #8 – Prado/Morsch/Sewrey – Manu.
Jazz Variants – Beck – Boston
Cantina Band – Williams/Gibson – Fox
Hava Nagila – Jacob – Leonard

University of Wisconsin – Stevens Point

Duo Jazz Recital 11/3/86
 Geary Larrick, vibraharp
 Rich Pinnell, bass
O Grande Amor – Lyra – Manu.
Gravy Waltz – Allen – Manu.
Blue Monk – Monk – Manu.
Ballet – Gibbs – Manu.
High Heel Sneakers – Higginbotham – Manu.
Jordu – Jordan – Manu.
Five Jazz Movements – Larrick – Manu.

Jazz Music Recital 10/31/86

Jack Hurrish, bass guitar and vocals
 Tom McComb, guitar and vocals
 Geary Larrick, vibraharp
Four – Davis – Manu.
Palm Springs Jump – Manu.
Groove Yard – Perkins – Manu.
Four On Six – Montgomery – Manu.
Doxy – Rollins – Manu.
Bernie's Tune – Miller – Manu.
Lady Bird – Dameron – Manu.
Up Jumped Spring – Hubbard – Manu.
St. Thomas – Rollins – Manu.

University of Wisconsin – Superior

Recital 2/11/86
 David Hagedorn, percussion
Suite for Flute and Marimba – Wilder – Margun
An Improvisation – Hagedorn
Be Bop – Gillespie – Manu.
Fall – Shorter – Manu.
Manha de Carnival – Bonfá – Manu.
Crystal Silence – Corea – Manu.
James – Metheny and Mays – Manu.
Ballad – Hagedorn – Manu.
The Duke – Brubeck – Manu.
Vertical/Horizontal – Hagedorn – Manu.
Country – Jarrett – Manu.

Chamber Orchestra Concert 2/18/86

Diane Balko, conductor
 David Hagedorn, marimba
Concerto in A Minor – Bach – Peters

Wyoming

Casper College

Concert Band Concert 11/11/86
 Roger Fenner, director
 Tom Mackay, marimba soloist
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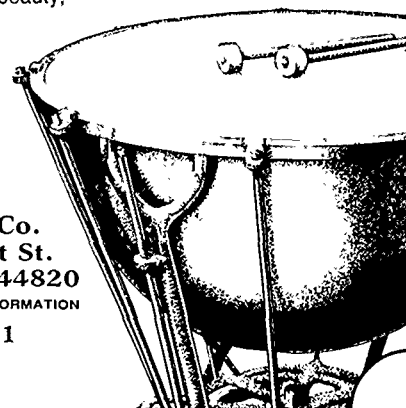
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