

Percussive Notes

An official publication
of the Percussive Arts Society

Volume 26, Number 1

Fall 1987



Featuring
Drum Set



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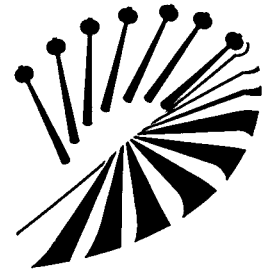
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President's Message

John Beck



subscription rate for the material contained therein. Educationally written by many of the leaders in the percussion field, its absorption would put him at the head of the line for percussion information. This information covers the gamut of percussion styles, from jazz to classical, marching, ethnic, scholarly research, to personal interviews. As we talked, I could see a change in his initially negative attitude.

Next I mentioned the PAS Newsletter, of which he has received nine copies containing information regarding chapters, job opportunities, instruments and music for sale, and other pertinent information of immediate value. He admitted he hadn't thought about the Newsletter and did regard it as a plus.

My pièce de résistance was PASIC. "Where else in the world could you go to see and hear such an array of percussion personalities and equipment?" He thought momentarily and then replied, "But I can never go to PASIC because it is too far away and too expensive." I expected his response

and said, "Why don't you save some money from each gig and plan to attend the next convention?" "Well, maybe I could," was his reply.

My last effort was to convince him that there is pride in belonging to a society of 5,634 whose membership represents established percussionists, young percussionists, the leaders in the percussion industry, and foreign percussionists. Pride is something that is felt by those who participate in the activities of the Society. It is difficult to have a positive attitude about an organization when there is no effort to participate in what it offers.

As our time drew to a close my skeptical student changed his original statement from "What do I get for my \$15.00 membership dues except magazines?" to "PAS does offer a lot more than I realized." I hope all of you have thought about these things and feel the worth of what PAS offers. It makes me and all the others who work for the Society feel rewarded to know you have pride in belonging.

At the conclusion of a student's lesson one day extra time provided us with the opportunity to discuss PAS. "What do I get for my \$15.00 membership dues except magazines?" he asked. Inwardly I tightened a few stomach muscles and thought, "Doesn't he realize the value of the Society?"

Initially I could not collect my words in such a way to convince him of the value of PAS. Eventually I zeroed in on the magazines and pointed out that he receives six per year which comes to \$2.50 per issue – a very good

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Communication from the Editor

James Lambert



Volume 26 of *Percussive Notes* begins the second year that I have been the executive editor. May I reiterate the appreciation that I have for the PAS Executive Board in allowing me to serve the PAS membership through this responsibility. A debt of gratitude is owed to each of the staff editors, coordinating editors, and the numerous contributing authors who made Volume 25 of *Percussive Notes* so reflective of the varied purposes of the Percussive Arts Society.

Although our feature articles are scheduled through Volume 26 (Fall, 1987; Winter, Spring, Summer, 1988), it is most appropriate for you, our reading membership, to contribute to the future planning of these features by corresponding with Professor Rich Holly, Department of Music, Northern Illinois University, DeKalb, Illinois. Similarly, please continue to give us your suggestions related to the Focuses on the Student Percussionist (Mr. Gary Curry, 1915 W. 102nd Ave., Thornton, Colorado): on Education (Dr. Garwood Whaley, 6003 Ridgeford Dr., Burke, Virginia); or on Performance (Profes-

sor Michael Rosen, Oberlin Conservatory, Oberlin, Ohio). In addition, sub-Focus editors welcome your comments and invite you to contribute articles for potential publication in our journal.

As *Percussive Notes* continues to provide reviews of newly-published percussion literature and recordings, the Society thanks publishers and distributors of percussion works for the ongoing contribution of review copies for the Selected Reviews column. News in *Percussive Notes* regarding PASIC events, industry, individuals, universities, and chapters (both United States and international) further demonstrates the commitment of PAS to communicate among all areas of the percussive arts. It is important for members to realize that each issue takes approximately five months to produce and deliver to you. Recognition of timelines and the value of members' input will assist all of us in making *Percussive Notes* the best possible journal that PAS members worldwide can share.

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Introduction

Rich Holly



In the past two or three years the percussion world has lost some of its greatest names and pioneers: Paul Price, Shelly Manne, Charlie Owen, "Philly" Joe Jones, and Haskell Harr are a few of those percussion notables whose passings have left many fond memories and a higher standard of performance. This past spring, our field marked the loss of probably the most known drummer of all — one perhaps most recognized by non-musicians of many generations — Bernard "Buddy" Rich. Many of us were fortunate to see Buddy Rich perform live, and perhaps even witnessed him in one mood or another. From our own recollections, we will be forever indebted to him for bringing to the art of drumming so much recognition. In this issue William F. Ludwig Jr., Armand Zildjian, and Ed Shaughnessy have graciously shared some of their memories of Buddy Rich with us, some historical, some humorous.

Another major figure in drum set, particularly in modern jazz, is Roy Haynes. Guy Remonko's interview with him uncovers some of the ways in which Mr. Haynes' thinking evolved over the years and influenced the development of his very personal style.

The medium of drum set may well be the most aurally approached of all percussion, though at times we as teachers and students neglect our aural skills in favor of method books. There is certainly much to be learned from the literature in print, but when it comes to drumset improvisation aural skills are essential. In his article, Bob Breithaupt discusses a few of the musical parameters often neglected in drumset improvisation and provides some tips that readers will enjoy experimenting with in their own playing.

If you're really serious about drums *and* percussion, then every issue of the new, expanded **Modern Drummer Magazine** should be must reading. *MD* is the number-one magazine where drummers of all ages and all playing levels meet to exchange ideas on drums and percussion. We're dedicated to supplying you with information: important information you've simply got to have to stay on top of the fast-paced world of drums and percussion.

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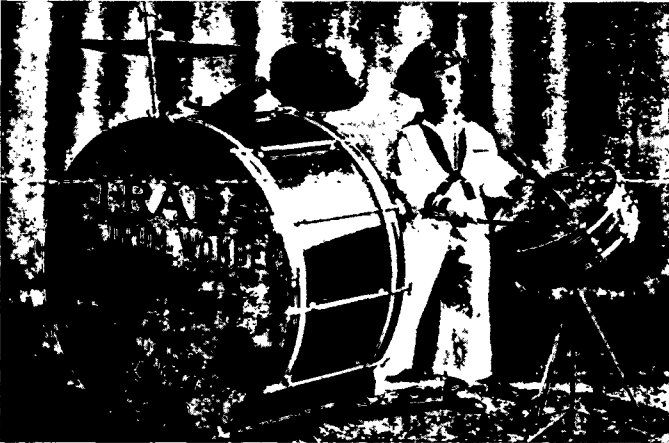
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Remembering Buddy Rich

William F. Ludwig, Jr.



Buddy Rich at age four touring with the Greenwich Village Follies (photo: Ludwig)

Buddy Rich was literally born in a wardrobe trunk back stage in 1917. His parents were a song and dance team in vaudeville on the RKO circuit and would play a week at a time in various theaters all year long. Traveling with them Buddy was introduced to show business right from the start. At about 2½ years of age, he was toddling about the back stage and pit area and stood hour after hour watching the drummer. About that time, the drummer let him tap the snare drum and, very soon thereafter, Buddy was standing up to the drum set with foot on pedal and sticks on the snare drum, playing after the last evening show.

The drummer soon pointed out to the Rich parents that Buddy was very proficient on the drum set and less than three years of age. Thus it was that he became the centerpiece of the Rich & Rich vaudeville act. His parents dressed him up in a sailor suit complete with flat-topped cap and ribbons. His Ludwig & Ludwig set was painted "Traps, the Drum Wonder" on the front head and a small "Ludwig" at the bottom.

The curtain would open and all the audience would see was the drum set, but they could hear a rapid rhythm and see an occasional stick flash up from behind the bass drum and then the boy wonder would step from behind the bass drum at the conclusion of his opening unaccompanied solo to a thunderous ovation. With this song, dance, and drum act the three Riches toured the United States and Australia until sound pictures replaced the silent picture era and vaudeville lost its attraction to the general public. This was in 1928-29.

Within this ten year or so span Buddy, of course, grew taller. So it was necessary to stop at the Ludwig & Ludwig factory in Chicago to get measured annually for a larger diameter bass drum. My father remembered well these annual visits of the Riches – father Bernard and son Buddy. The bass drum they would order was increased in diameter about two inches with each visit until the family was carrying around a 36" bass drum designed to continue to hide Buddy at the opening of the act.

If there was something that annoyed Buddy during these factory visits, he would express his anger in no uncertain terms, sometimes stamping his feet on the floor boards to get his way. Even then he was the temperamental star! One might say that Buddy Rich's fabulous rhythmic sense and timing came from the earlier tap dancing abilities of his song and dance team mother and father in the teens of this century!

I first met Buddy Rich in the "Hickory House" bar and grill on West 52nd Street in New York in 1938. He was playing with the Joe Marsala quartet on a raised band stand near the bar. He was 21 years of age and was a sensation even then! Naturally, I was interested in getting him on my drums which were WFL drums at the time. My dad had just started up again in 1937 after leaving the company he had founded in 1909 which he had sold to the Conn Corporation of Elkhart, Indiana in 1929.

1938 was the dawn of the swing era and people flocked into the intimacy of the Hickory House for good food, drink, and to hear this swinging quartet sparked by Buddy. It was tough to get to speak with him since everyone clamored for his attention whenever he got off the stand. Finally, by staying very late, I was able to talk with him and get to know him well. But when it came time to talk about changing drums he said, "No thanks, I'm happy with this set, and besides it isn't the drums that makes it, it's the fellow behind the set." Seeing my hang-dog expression he relented a little and said he'd try one of our snare drums if I'd bring it around. Several days later I did just that, but he said it would have to be no charge, and since I couldn't afford it being a new company, nothing ever came of it. But he did like the WFL twin strainer drum very much.

Some years later – after World War II – when he was playing in the Panther Room of the old Hotel Sherman I enticed him up to Roy Knapp's big drum studio, which was largely supported by the GI bill of rights. The accompanying picture shows Buddy sounding off on a WFL 16"x16" tom tom. Roy Knapp is to the left in the picture and a much younger Bill Ludwig Jr. (yours truly) is standing in the middle. Buddy played a real fast lick on this tom tom and Roy said, "You've got the sticking wrong – you can alternate the sticking there." Buddy replied: "Listen – I'm the fastest there is and I can play single sticking just as fast as you can play double sticking," and with that burst into the most amazing display of percussion pyrotechnics either of us had ever seen. It brought all the students and instructors from all the studios in the percussion school. Everyone gasped in utter amazement and when Buddy finished he turned to the startled crowd of youngsters and teachers and said: "Any questions?" And was greeted by stunned silence followed instantly by thunderous applause. Roy said, "I've just witnessed a miracle, he's God himself!"

We all laughed at that and I drove Buddy back to the Sherman. He said, "He (Roy Knapp) is a nice elderly fellow, but I don't believe in all that teaching and practicing – I believe you practice when you play." I replied, "That's easy for you to say being as gifted as you are, but that doesn't work for most of us." He shrugged it off.

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Roy Knapp, William F. Ludwig, Jr., and Buddy Rich in the late 1940s

On another occasion I witnessed Buddy and Ernie Byfield (the manager of the Panther Room) in a heated argument. Ernie was asking Buddy to play quietly during the first set while the guests were eating and then he could let go in the second set when the diners would be finished with their dinners and would get up to dance. Buddy replied: "Listen, you, here's my drum sticks — you go up and lead the band and I'll stand here and seat the people." And with that he spun on his heels, marched up to his band, sat behind the drums, and proceeded to blow everyone out of the place! Ernie Byfield said he would never have that band back again!

The same thing happened in a ballroom in Calumet City on Chicago's south side. The ballroom owner asked Buddy to have his band play some slow tunes for the young couples on the floor. Buddy said: "You run the dance hall and I'll run the band — O.K.?" And proceeded to play one fast and loud tune after another. In a half hour the room was half empty and the owner was really hot. Shortly thereafter the room closed. One time with Tommy Dorsey in 1941 at the Commodore Hotel in New York, the singer asked Buddy to play pianissimo — not Buddy, he just opened up all the more and he and the singer almost came to blows.

On another occasion just a few years ago when he was touring with his big band on a series of endless one-nighters he told the band: "You guys are playing like high school musicians so I'm going to pay you like high school musicians." Immediately, the band shaped up!

In about 1952, he was playing racquet ball here in Chicago and he factured his left wrist hitting the wall. So his left arm was in a sling for about a month. He still went on stage leading his band (4 shows daily) and playing entirely with his right hand, better and faster than most others with both hands functioning.

When I was first married I took my bride back stage to meet Buddy and he was out of sorts and complaining about the billing, the stage, and the other musicians. My wife and I stood patiently to one side awaiting an opportunity to break in. Finally after a long time — maybe 20 minutes or so I had a chance to introduce Buddy to my wife Maggie. By this time Maggie was so exasperated that as we left she said, "Nice to have met you Mr. Krupa." And without missing a beat, Buddy said, "Same to you Mrs. Leedy." We all got a big laugh out of that.

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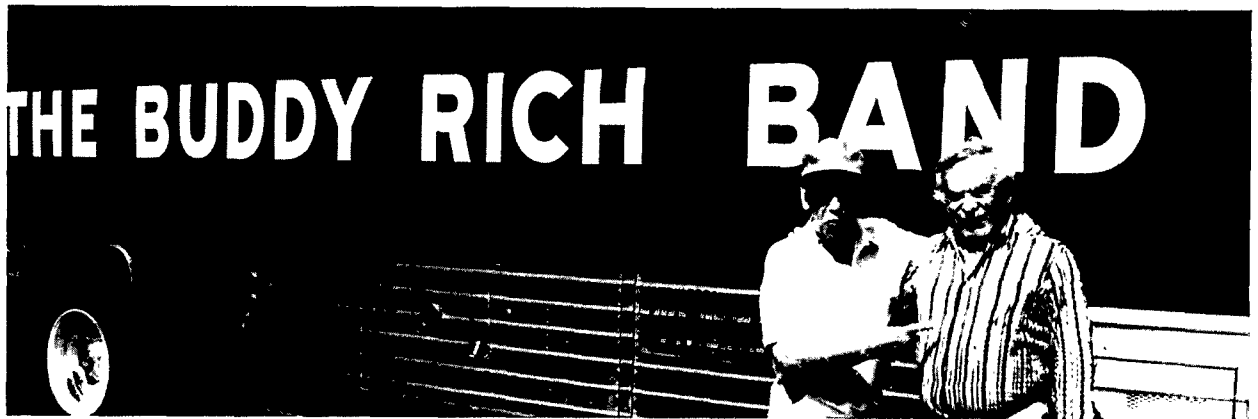
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My Friend, Buddy Rich

Armand Zildjian



Buddy Rich with Armand Zildjian in 1985

I have so many treasured memories of Buddy Rich that it is difficult to choose just one or two. However, many of these memories have become famous “Buddy Rich stories,” so let me share with you some of my personal experiences which are less well known.

Buddy wasn't scared to tell anyone that he was the world's greatest drummer. He was thought of as an extremely arrogant man, but in my eyes whatever he said about himself was usually the truth. Buddy demanded respect and total discipline from the members of his band. He always gave more than 100% of himself so why should they give less? His strong personality was part of his playing, if he hadn't been such a vociferous man he wouldn't have been such a wild, fiery, incredible drummer.

One of Buddy's favorite places to play was a club just north of Boston called “Lenny's on the Turnpike.” He loved to play there and would always put on an extra special performance. I remember one time about 20 years ago when he was playing there with probably the greatest of all his bands; every player was a virtuoso. I was backstage talking with him as he was getting ready for the last set. I was telling him just how incredible I thought the band was. Stretching his back, then leaning back with his hands behind his head, he said, “You're right. And there's just nobody else who could hold this band together.” Now many people would take that as conceit, but the thing is, I had to agree with him, he was right.

Buddy simply knew that he had a God-given gift, a talent at the drums far beyond normality. On another occasion having just witnessed him execute a seemingly impossible solo I asked him how he could possibly manage to play all those incredible patterns all at the same time. “To tell you the truth,” he said, “I just get into the middle of something and say hands take over!”

Of course his technique was awesome, the greatest single stroke player I ever heard. One night at “Lenny's,” just as he was beginning a short drum solo, the stick in his right hand broke. Now, it didn't snap in two, but the top portion of the stick bent to form an “L”



shape. Instantaneously Buddy purposely began a single stroke roll . . . the most perfect single stroke roll you've ever heard in your life. He was holding the stick with the tip of the broken top half pointing directly down into the snare drum!

I was even lucky enough on one occasion to experience what it was like to play with Buddy Rich backing you up. It was at a big party I had thrown at my house. In addition, there was a drum kit and piano upon which I began to play. Buddy soon was sitting behind the drums, it was an incredible feeling . . . I had no idea that there could be so many rhythmic variations to “Satin Doll!”

Buddy was a truly dedicated drummer, musician, band leader, creative genius, and a very dear friend. I shall miss him immensely.

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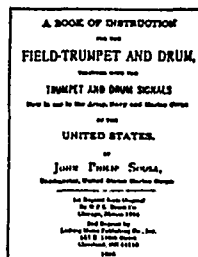
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A Reminiscence of Buddy Rich with a Broken Arm: **A Feat of Magic**

Ed Shaughnessy



Buddy Rich

The word had gotten out (even to Jersey City) from the New York grapevine, that Buddy Rich had been playing handball and had broken his left arm. This was just prior to his opening with his new band at the Paramount Theater, New York City, in the late forties. We all know that common sense dictates you cancel the booking, right? Wrong! Buddy went ahead . . . and the author was in line at 6:30 a.m. for a choice of a good seat at the first show (due to go on after the movie). This was when N.Y.C. had three theaters with name bands doing four to five shows a day, with a movie in between. You brought a sandwich and studied the great drummers show after show . . . and memorized the movie. At about 10:30 a.m., the lights dimmed, and the stage show was to begin.

As the stage began to rise (from below audience level) Buddy was kicking off a breakneck high-hat rhythm for the first tune intro. And as the lights came up, there was Buddy with his left arm tucked into a dark sling under his jacket, playing the hell out of the opening piece . . . catching every figure . . . and propelling the band along as if all were perfectly normal! Even a teenage beginning drummer knew this was a totally remarkable musical happening, but it was nothing to compare to the solo spot this guy performed later in the show.

There is no simple way to describe how this gifted man played with one hand and his awesome bass drum facility. The only way is to say that he used the bass drum for powerful rhythmic underpinning at times and then combined bass drum and right hand as if they were two hands in myriads of combinations that were absolutely unbelievable – even though you were hearing and seeing it! The most fascinating thing of all, to me, was that in staying and hearing two more shows, Buddy showed the same level of creativity that I'd heard him demonstrate with two good hands and played differently on each show, even with his disability. This quality is what

made him such an admirable figure to me in later years – that he did not play the same routine things that many other name players did. In plain words, he didn't play it safe! That's the true mark of a great jazz player . . . and sometimes seems overlooked by many people who have been dazzled by the great technique of this fine artist.

I've often been grateful to have been present "When Buddy Played With One Hand" and hope I've helped bring this remarkable happening to you. In closing, may I recommend a new C.D. release of a 50's album – "This One's For Basie" – Verve #817788 by Buddy Rich and Band. This album has not only a blistering "Jumpin' At The Woodside" solo, but some great brush work on some other tunes – a side of Rich not often heard.

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An Interview with Roy Haynes

Guy Remonko



Roy Haynes

Considered one of the founding fathers of modern jazz drumming style, Roy Owen Haynes was also one of the first drummers to develop the “free form” style of playing. His imaginative drumming has spanned more than three decades; a partial list of artists with whom he has performed includes Lester Young, Charlie Parker, Thelonius Monk, Billie Holiday, Sarah Vaughan, John Coltrane, Stan Getz, and Sonny Rollins. During the week prior to his PASIC '86 appearance, Mr. Haynes was in Paris, France, recording the album True of False. The following resulted from his willingness to do a short interview after his presentation.

Guy Remonko: In your clinic today you mentioned that you didn't have a sock cymbal (hi-hat) set-up when you started playing drums. Did this affect your approach to the instrument?

Roy Haynes: I was thinking about it lately and I don't really know how I maneuvered without it. I know I was still in high school and was playing in Boston – a place in Boden Square, that's near Scully Square, it's an old historic area. I was working at an Italian place, I think it was called the El Plaza. There was a trumpet player named Cookie, a lady who played piano, and I think a guitarist, though not

a bass player. And, I didn't have a sock cymbal. I was playing the way I tried to show in the clinic with one hand (with a stick – the left hand) under the cymbal and the right hand hitting the cymbal as you would the sock. And I would break away to make breaks, and do it under piano solos. That's a heck-of-a-way to play all night with a group! I guess I did have a ride cymbal. That's the way I started out. The trumpet player used to ask me all the time, “When are you going to get a sock cymbal!” I didn't have the money. I built up a set from there.

GR: When you are limited like that it forces you to think differently . . .

RH: Definitely! I would like to hear what it sounded like. I have no idea what it sounded like.

GR: Who were some of your early influences?

RH: Jonathan “Jo” Jones – from Kansas City of course . . . Chick Webb, Sid Catlett, and I met Cozy [Cole] when I was a teenager. He played very rudimentally and I seem to have gone more for other broken-up, relaxed styles of playing that I had never heard before, such as the breaks that Jo Jones and Chick Webb would make. I went more for that.

GH: I love the way you stretch the phrasing within a large structure. Were you attracted to the melodic nature of some of the early jazz drummers?

RH: Drums were not even considered melodic during that period. Well, I guess Jo Jones was, yes, and Chick Webb. There was a guy who was in the army during that period, and he was one of the first drummers I heard play a solo like . . . I mean if a tune had thirty-two bars he would play thirty-two bars . . .

GR: Play the form!

RH: Right. Now I didn't hear other drummers do that except if there was an eight-bar break, maybe a sixteen-bar break. One time I was playing with Lester Young, this was in the late 40's and Max Roach was in the audience. Lester was playing “Lover Come Back To Me,” I think a sixty-four bar tune, if I remember correctly – it's long, anyhow. And I played the bridge. At the end of the night on the way home on the subway Max said to me, “That was a great 16 bar solo you played.” I had no idea how many bars it was, I just knew from the feeling – maybe 4 and 4 or 8 and 8, you know. When I was a youngster and played drum solos, I would just play and wouldn't think in terms of bars. Sometimes I do it now, but I know what I'm doing.

GR: When you started playing, did you begin on drums?

RH: I had an older brother who knew a little bit about everything, in fact, he graduated from the New England Conservatory in theory. Anyhow, he had ukuleles around the house and a trumpet. I think he may have played the drums in one of the high school bands. He had some drum sticks and I got a hold of the drums sticks. I just had a natural feeling for the instrument and always wanted to play.

And when I was very young there was a band from South Carolina called the Jenkins Band. I think it was an orphanage band of black musicians from the South. There was one guy named Herbie Wright (he lived on the same street as I did) who at one point was a member of that band. My father knew I was interested in playing drums, and he had me taking some lessons from Herbie. I forget how old I was, maybe eight or nine. Other than that, I learned everything playing with bands, playing with big bands in the early 40's. I learned rhythms, time signatures, and things like that. I also played violin for a little while; my mother had me on it when I was in fifth grade. But other than that I didn't play other instruments.

GR: Jim Chapin mentioned today that you were the first drummer he heard who kept the ride cymbal going when you played figures with your left hand. He said other drummers would stop the ride pattern.

RH: He really went back, and even knew where it was – the Royal Roost, I think in 1948.

GR: And he remembered you were with Lester Young! Chapin talked about the shuffle having been around for a while, that drummers were playing the shuffle rhythm in both hands, and then some drummers thought a few of the notes could be left out – not played. He seemed to suggest that hand independence could have evolved from the shuffle.

RH: The shuffle was hard to do, but really sounded good. There were some blues singers who wanted only a shuffle beat behind them. There was a guy who played with Dizzy Gillespie from Philadelphia . . . Jones, I don't remember his first name. He could play a shuffle! Then there was another older guy from Brooklyn who used to play with Frankie Newton. He had a mean shuffle, it sounded so full.

GR: Did you ever work with rhythm and blues groups?

RH: No, I never had to; it wasn't necessary. But there were different times when I played a show, maybe in a theater with a band I would be appearing with, for a singer who wanted a shuffle or a certain back beat. But I never had any jobs where I had to do it. I guess I was fortunate, I was working with a lot of the innovators in music. Before that, however, sometimes I played for dancers, and there were certain things that they wanted – a back beat. We called it choppin' wood.

GR: Were you influenced by tap dancers then?

RH: I guess I was. I used to play for them.

GR: During your extended solo today you brought the sock out to the front of the stage and really worked out. You had some dance-like moves and even used the floor as a bass drum.

RH: (Laughing) Oh well, I used to do that, too! In fact, last Sunday when I was in Paris listening to the tapes at the recording studio I didn't sit down at all. I was dancing through the entire playback. There were three sets of three hours each and I stood up and danced through the whole thing. I was so excited, it felt and sounded so good. I was dancing, tap dancing, and everything.

GR: Talking about feeling good, "Now He Sings, Now He Sobs" is a classic. How do you feel about it today?

RH: At the time we were in the studio for two days and each day I played a solo. Listening to the material after it was put together, I could tell one day from the next. One day I felt a little more in the pocket – more into it – than the other day. It was a great experience. We did Chick Corea's compositions and they were very interesting for a drummer to play. He played very percussively. In fact, he kept one of my cymbals – I had one of those flat rides . . .

GR: I was going to ask about that cymbal.

RH: Many people ask about it. A lot of people thought it was his cymbal because he kept it when he started *Return to Forever*: he had

his drummers use that same cymbal and he played the piano – away from the electric stuff. We got together years later – Miroslav Vitous, Chick Corea, and myself – and we played again. Every place we played it was a big thing; but naturally, it was different then, though we played one or two of the same tunes. Then he gave me a flat ride, I guess he felt he owed me something. We've got a new record coming out now. It was made in Europe, live also. ECM just sent me a copy. It should be in the stores any day.

GR: Is this the cymbal that was lost?

RH: Oh no. That just happened during my last trip to Paris. I lost my trap case with all my cymbals and my snare drum. I had wanted to play that set and record with it; instead I had to get all different stuff! We were in a club in Paris, called the Magnetic Terrace for five days. So I had those few days to get together with the drums and make them get my sound. It worked out beautifully! I got an old snare drum and a set, and took the snare drum to a drum store. The same man who let me borrow his personal cymbals put a new head on the snare drum and tightened all the screws. It sounded beautiful! You know, drummers had been saying, "You're not going to be able to play those drums because they sound terrible." Well, when they would come into the club, man the drums – I had them tuned up, and they sounded great! Luckily I had another pedal with me, Ludwig Speed King, and I took it apart and oiled the whole thing and it felt good. So it ended up being a very good record date.

GR: Fantastic! We're so pleased that you were able to be part of this PAS Convention. Your contributions to the music and jazz drumming are being discovered by young drummers all the time – in short, you've influenced a lot of us.

Guy Remonko is associate professor of music at Ohio University.

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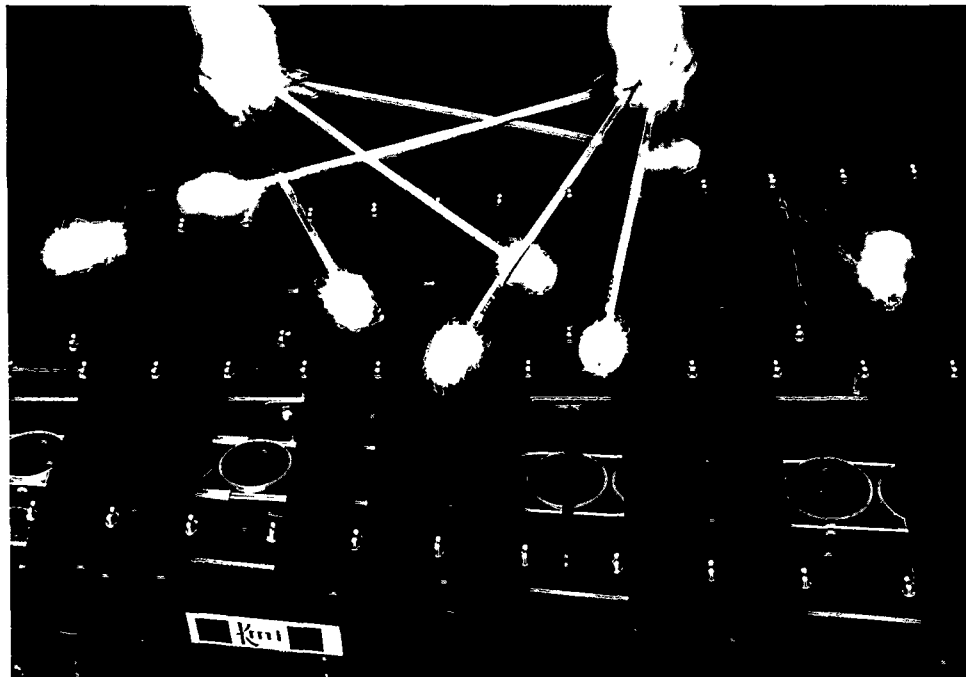
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Musical Considerations for Drumset Improvisation

Robert Breithaupt

One of the most difficult concepts to a young drumset student is the “fill” – that is, solo ideas and improvisational materials for the drumset. Since almost all playing on the instrument is improvisational in nature and learned aurally, it seems odd that many students have a difficult time creating even the most fundamental variation from a sixteenth-note rock fill. When discussing the problem, the phrase that students often repeat is, “I can’t think of anything to play.” Below is a list of some basic considerations in drumset improvisation. Some are general musical considerations and others are techniques that deal directly with the drum set. These will hopefully provide the student with some insight into elements that can make drumming exciting and musical.

A. Dynamics

Dynamics can have a profound effect on any musical presentation, but especially in drumming since so many young players are limited in their use of dynamic contrast. A simple exercise of dynamic variation with an ostinato pattern can prove this point very quickly.

B. Tempo/Rate of Strokes

Changing the rate of the strokes will either increase or decrease musical tension without a corresponding change in dynamics. A move from eighth notes to triplets, etc. during the course of a solo passage will create more rhythmic activity and usually more tension, or vice versa. This exercise, either on one drum or on the entire set, will often produce some exciting and surprising results.

C. Accents

The placement of accents can be the quickest and smoothest method for developing polyrhythmic concepts and rhythmic tension while retaining a consistent ostinato pattern, such as a triplet. The combination of accents with more broken, syncopated passages creates even more possibilities. An accent is a musical stress point and does not imply that the player attack the drums with rigid, unnatural strokes.

D. “Space” (Rests and Rhythmic Figures)

“Reading the rest” or the syncopation is often the single most challenging aspect to reading music. Incorporating rests and space to create rhythmic patterns for improvisation is the basic alternative to a never-ending string of eighth or sixteenth notes. A combination of written, syncopated materials, aural duplication of rhythms by the student, and the technique of verbalizing or “scatting” rhythms make up an effective package of skills to use in presenting these ideas to a student.

E. Double Strokes/Sticking Patterns/Unisons

The use of sticking patterns for improvisational material is becoming more prevalent in method books and in the general

pedagogical approach of drumset teachers throughout the country. Sticking patterns are being used in basic time playing to create rhythms and style patterns as well as for improvisation, especially in linear concept. The use of double strokes has been associated with jazz drumming over the years; however, recently the strongest young players in all styles have been well versed in the language of controlled double strokes and various sticking patterns. The most fundamental three and four-note groupings can provide a totally different texture to the drum set and provide insight into a new dimension for many students who are limited to patterns and solos consisting primarily of alternated strokes.

The terms “polyphonic” and “multi-track” have become synonymous with contemporary music. It is regrettable that many drummers continue to have difficulty comprehending the polyphonic concept of unisons between hands and feet on the drum set. Simple exercises which couple the limbs together will begin to open up some possibilities.

F. Hand-to-Foot Distribution

Distributing rhythmic figures between hands and feet can be one of the most impressive techniques from the listener’s perspective and one of the most frustrating from the player’s perspective. In the elements mentioned above the emphasis has been generally on development of the hands. Most players would agree that good hand technique is essential, but not an end in itself in light of the complicated nature of much of today’s music. There are a variety of texts available that, with some qualified guidance, offer unlimited possibilities for developing these techniques of independence, both for time playing as well as for solos.

G. Motion

A performer who is an effective improviser will generally have command over the three basic types of motion used in the drum set: parallel, oblique, and contrary.

Parallel: the most common motion on the drum set; movement of both hands in the same direction, often on the same drum.

Oblique: one hand remains stationary, one moves. This is one technique often marking the beginning of melodic conception on drum set.

Contrary: both hands go in different directions; a technique that can be the most challenging and provide some of the most interesting results.

H. Special Effects

Considering what many young players play upon when asked to improvise, all instruments on the standard drum set beyond the drums themselves can be viewed as “special effects.” The limited

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amount of time that many drummers in their early endeavors at improvisation use cymbals compared to drums is cause for reflection. Why not play a section on cymbals? When used with moderation and where appropriate, such special sounds are like spices for cooking: they add zest to the end product.

I. Random Use of All Elements

The student should be encouraged to think about each of these elements when constructing an improvisation. A basic figure or idea can be altered simply by applying one or more of the above. Bass drum may be incorporated into the improvisation as an independent voice or may simply maintain the pulse for the improvised material. Finally, the student must develop ability to listen carefully and critically to all styles of music. This is a very essential element in the learning process for drum set and should be engaged in at all times. Thus, to briefly recapitulate, increased awareness of basic elements of effective improvisation and of making music in an organized manner, coupled with appreciation of those drumset players who are the most successful musicians, can aid students of all levels in becoming stronger and more well-rounded performers.

Robert Breithaupt is professor of percussion at the Capital University Conservatory of Music and Drum Set Forum editor for Percussive Notes.



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Percussive Arts Society International Convention 1987

October 28-November 1, 1987

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Program

Pre-Convention

Conference on "Percussion and Timbre Elaboration"
Edison Theatre, Washington University

Wednesday, October 28, 1987

- 11:00 a.m. **Concert:** *Plot* by Herbert Brün. Al Otte, soloist; *Snare Drum For Camus* by Joseph Celli. University at Buffalo Percussion ensemble (Jan Williams, director); *Madrigals* by George Crumb. Marlene Ralis Rosen, soprano; Oberlin Conservatory Ensemble (Michael Rosen, director)
- 1:30 p.m. **Introduction:** *The Conference Theme: Percussion and Timbre Elaboration.* Jean-Charles François
- 2:00 p.m. **Presentation:** George Crumb, composer
- 3:00 p.m. **Presentation:** Herbert Brün, composer; featuring the percussion trio *Elements*
- 4:00 p.m. **Panel Discussion:** Jean-Charles François (University of California-San Diego), moderator; Rich O'Donnell (St. Louis Symphony); Allen Otte (College Conservatory, Cincinnati); Michael Rosen (Oberlin Conservatory); Michael Udow (University of Michigan); Jan Williams (State University of New York, Buffalo); Robert Wykes (Washington University)
- 8:00 p.m. **Evening Concert:** *Quiet* by David Macbride, University at Buffalo Percussion Ensemble (Jan Williams, director); *Dunbar's Delight* by Robert Erickson. Dan Dunbar, timpanist; *Makrokosmos III* by George Crumb. Rich O'Donnell, Tom Stubbs, percussion; *Hinomi* by Michael Finnissey. Jan Williams, soloist; *At Loose Ends* by Herbert Brün. Percussion Group—Cincinnati

Program subject to minor changes prior to convention.

Sponsors are noted above or below the artists' names.

Convention

Adam's Mark Hotel

Thursday, October 29, 1987

- 8:00 a.m. **Registration opens**
- 9:15 a.m. **Opening Ceremonies:** Norman Goldberg, host
- 10:00 a.m. **Panorama '87: Massed Steel Bands.** Robert Chappell, coordinator; Clifford Alexis, composer & arranger; Leonard Moses, drums, with the University of Akron Steel Band (Larry Snider, director); American Conservatory of Music Steel Express (Mark Smith, director); Brigham Young University Steel Band (Ron Brough, director); Harper College Steel Band (Stephen Sweigart, director); University of Illinois Steel Band (Thomas Siwe, director); Indiana State University Steel Band (Tim Peterman, director); James Madison University Steel Band (C. William Rice, director); North Texas State University Steel Band (Robert Schietroma, director); Northern Illinois University Steel Band (G. Allan O'Connor, director); St. Bernard-Elmwood Place High School Steel Band (Janet Davis, director); University of South Dakota Steel Drum Band (Courtland Swenson, director); Stainless Steel and Waubensee College Steel Band (Steven Sweigart, director); West Liberty State College Steel Band (Mark Williams, director); and Western Illinois University Steel Band (Richard Cheadle, director)
- 11:00 a.m. **Clinic:** George Marsh, *Drum Set* (Drum Workshop)
- 11:00 a.m. **Lecture:** Ward Hartenstein, *Sound Sculpture*
- 11:00 a.m. **Competition:** Marching Solo Contest for Snare Drum, Multi-Tom and Mallet-Keyboard
- 12:00 noon **Clinic:** Brad Stirtz, *Vibraphone*
- 12:00 noon **Lecture:** William F. Ludwig, Jr., *A History of Percussion* (Ludwig/Musser)
- 12:00 noon **Exhibits open**

- 1:00 p.m. **Concert:** Gideon Foli Alorwoyie and the Chicago Gahu Club (American Conservatory/Steve Weiss/JAG Drums)
- 2:00 p.m. **Clinic:** St. Louis Symphony Percussion Section, *Orchestral Percussion*. Rick Holmes, timpani; John Kasica, Rich O'Donnell, Tom Stubbs; percussion
- 2:00 p.m. **Lecture:** Tom Oldakowski, *Electronic Percussion* (Korg)
- 2:00 p.m. **Meeting:** PAS Board of Directors, John Beck, presiding (open to membership)
- 3:00 p.m. **Clinic:** Steve Houghton and Emil Richards, *Odd Meters* (The Musicians Institute)
- 3:00 p.m. **Panel:** *Women In Percussion, You Can Make It Happen!*, Judi Murray, moderator; Terri Lyne Carrington, Kathleen Kastner, Linda Maxey, Lauren Vogel, panelists
- 4:00 p.m. **Concert:** Evelyn Glennie, *Solo Percussion* (Sabian, Ltd)
- 5:00 p.m. **Exhibits/Registration close**
- 7:30 p.m. **Evening Concert:** Harvey Warner, *Electronics and Percussion*; with Larry Bordon, Chris Brooks, Bill Hill and Martin O'Connor in new works by composers Kenneth Schermerhorn, Paul Zonn and others (Pearl)
- 10:30 p.m. **PASIC '87 Jam Session**

Friday, October 30, 1987

- 8:00 a.m. **Registration opens**
- 9:00 a.m. **Concert:** PAS National College Ensemble Contest Winner
- 9:00 a.m. **Meeting:** PAS Committee Chairmen (Robert Schietroma, presiding)
- 9:00 a.m. **Exhibits open**
- 9:30 a.m. **Competition:** Marching Forum, Ward Durrett, coordinator (Memorial Arch Stage)
- 10:00 a.m. **Clinic:** Terry Bozzio and Sonny Emory, *Drum Set* (Remo)
- 10:00 a.m. **Lecture:** Ron George, *Ballad Console - The Instrument*
- 11:00 a.m. **Clinic:** Norbert Goldberg, *Latin Percussion Instruments and Styles* (Latin Percussion)
- 11:00 a.m. **Lecture:** Alex Jacobowitz, *Michal Józef Guzikow: 19th-Century Xylophone Virtuoso*
- 11:00 a.m. **Meeting:** PAS Education Committee (Garwood Whaley, presiding)
- 12:00 noon **Clinic:** Sam Denov, *Cymbal Techniques* (Avedis Zildjian)
- 12:00 noon **Lecture:** Laurence Kaptain, *"The Wood that Sings": Aspects of the Marimba in Chiapas, Mexico* (Kori, USA)
- 1:00 p.m. **Clinic:** Steve Smith, *Drum Set* (Sonor Percussion)
- 1:00 p.m. **Lecture:** Mervin Britton, *Aesthetic Perception*
- 1:00 p.m. **Meeting:** *Percussive Notes* Editors (James Lambert, presiding)
- 1:30 p.m. **Auditions:** St. Louis Symphony Orchestra Section, *Mock Symphony Auditions* (Powell Hall). A session on preparing for orchestral auditions will follow the last audition.
- 2:00 p.m. **Concert:** State University of São Paulo Percussion Ensemble (John Boudler, director), *Works by Brazilian Composers*
- 2:30 p.m. **Papers:** Reading session for research-oriented and technical papers on aspects of percussion (Robert Schietroma, chair)
- 3:00 p.m. **Clinic:** James Campbell and the Cavalier Drum & Bugle Corps drumline, *Musical Development of the Marching Percussion Ensemble* (Yamaha)
- 3:00 p.m. **Lecture:** Kristan Phillips, *Timpani Techniques, Approaches and Recent Mallet Innovations*
- 4:00 p.m. **Concert:** Bill Molenhof, *Marimba* (Musser/Ludwig)
- 5:00 p.m. **Exhibits/Registration close**
- 5:15 p.m. **Meeting:** PAS Sustaining Members Advisory Council (Sandy Feldstein, presiding)
- 7:30 p.m. **Evening Concert:** *Dance and Percussion:* Equilibrium, Burning Feet, and the Katherine Dunham Dancers will join forces in an evening of dance works featuring percussion. (American Theatre)

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10:30 p.m. PASIC '87 Jam Session

Saturday, October 31, 1987

- 8:00 a.m. Registration opens
9:00 a.m. Exhibits open
9:00 a.m. Concert: PAS National High School Percussion Ensemble Winner
10:00 a.m. Clinic: Efrain Toro, *Electronic Drum Set* (Roland Corp.)
10:00 a.m. Lecture: Bobby Christian, *Total Percussion* (Ross Mallet Instruments)
11:00 a.m. Clinic: Dave Friedman, *Vibraphone* (Musser/Ludwig)
11:00 a.m. Lecture: Robert Snider, *Problem Solving in the School Band Percussion Section*
11:00 a.m. Auditions: Mock All-State Auditions
12:00 noon Clinic: Christopher Lamb, *Orchestral Percussion* (Sabian, Ltd.)
12:00 noon Panel: Marching Percussion. Fred Sanford, moderator (Yamaha); J. Michael Back (Ludwig), Ralph Hardiman (Pearl)
1:00 p.m. Clinic: Gregg Bissonette, *Drum Set* (Avedis Zildjian)
1:00 p.m. Panel: PAS Auditions Committee, George Frock, (University of Texas), chairman; Richard Gipson (University of Oklahoma), Lynn Glasscock (University of North Carolina), Rich Holly (Northern Illinois University), James Lambert (Cameron University). A report on the Mock All-State Auditions held earlier in the day will be given.
1:30 p.m. Lecture: Garwood Whaley, *Music Featuring Percussion with School Band or Orchestra*
2:00 p.m. Clinic: Alan White, *Drum Set* (Ludwig/Musser)
2:00 p.m. Lecture: Cosmo Barbaro, *Teaching Rudiments to Beginning Drummers* (Regal Tip/Calato)
3:00 p.m. Clinic: Gordon Stout, *Marimba* (DeMorrow)
3:00 p.m. Lecture: Neil Grover, *Creative Techniques for Tambourine Playing* (Fall Creek Marimbas/New England Conservatory)
3:00 p.m. Meeting: PAS Chapter Presidents (Garwood Whaley, presiding)
4:00 p.m. Concert: Bob Becker and Sammy Herman, *Xylophone* (Kori, USA)
5:00 p.m. Exhibits/Registration close
6:00 p.m. Mixer/cash bar
7:00 p.m. Hall of Fame Annual Banquet
8:30 p.m. Evening Concert: *Jazz and Steel, The Boogsie Sharpe Experience*: featuring the world's foremost steel pan player, Len Boogsie Sharpe with drummer Toby Tobias, bassist Michael Nysus, pianist Ovid Alexis
10:30 p.m. PASIC '87 Jam Session

Sunday, November 1, 1987

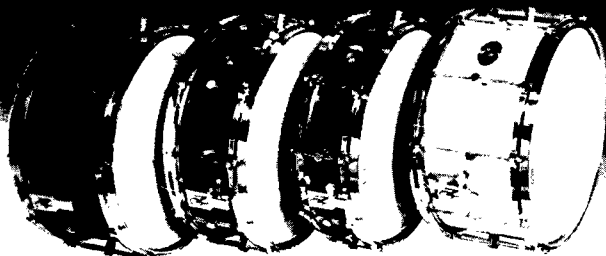
- 8:00 a.m. Registration opens
8:45 a.m. March to the Arch
9:00 a.m. Exhibits open
9:30 a.m. Concert: Jonathan Haas, *Kettles and Company* (Lang Percussion/Aspen Music Festival/Peabody Conservatory)
11:30 a.m. Concert/Demonstration: Ralph Humphrey, *Drum Set and Electronics* (Yamaha)
12:00 noon Exhibits/Registration close

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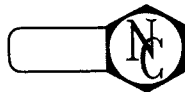


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March to the Arch

Three Camps or Points of War

Three Camps was used by the United States Army during its early years as the first of a series of fife and drum marches played at Reveille. It was part of the daily musical routine known as The Camp Duty which field musicians performed to signal the regular events in the soldiers' day, such as meals, surgeon's call, and bedtime. Bruce and Emmett's celebrated *The Drummers' and Fifers' Guide* of 1864 describes Reveille as follows:

"At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock a.m. (or earlier in some seasons), and play the following pieces, which are connected by rolls on the drum . . . *Three Camps* . . . *Slow Scotch* . . . *Austrian* . . . *Hessian* . . . *Prussian* . . . *The Dutch* . . . *Quick Scotch* . . ."

Most printed editions of the music use a rather cryptic notation which serves only as a guide to actual performance, the correct interpretation being passed down through the years from teacher to student.

— Frederick Fairchild
PAS Historian



Frederick Fairchild



*The traditional rudimental solo, "Three Camps," shown first in one of the old style versions and then with abbreviations to illustrate the rhythmic interpretation. There is an interesting discussion of "The Three Camps" by John Pratt in *The Solo Snare Drummer, I*, by Pratt-Schinstine-Moore, published by Permuis Publications, 1985 which provides some historical background, this old style notation, and "modern triplet notation."*

Three Camps, or Points Of War

Traditional ca. 1812
as arranged by Bruce & Emmett,
1862

1st CAMP

Drum

TAP 5 5 9 5 5 9 5 5 5

1 2 2nd CAMP

5 5 5 7 9 5 5 5 5 10 5 5 7

10 5 5 10 5 5 5 5 5 5 5 5

12 3rd CAMP

10 5 5 10 7 10 7 10 5 5 10 5 5

10 10 10 5 5 10 5 5 5 5 5 5 5

1 1

10 5 5 5 10 5 5 5 5 5 6 5 7

2 1

10 5 5 5 5 5 5 5 5 5 5 5 5

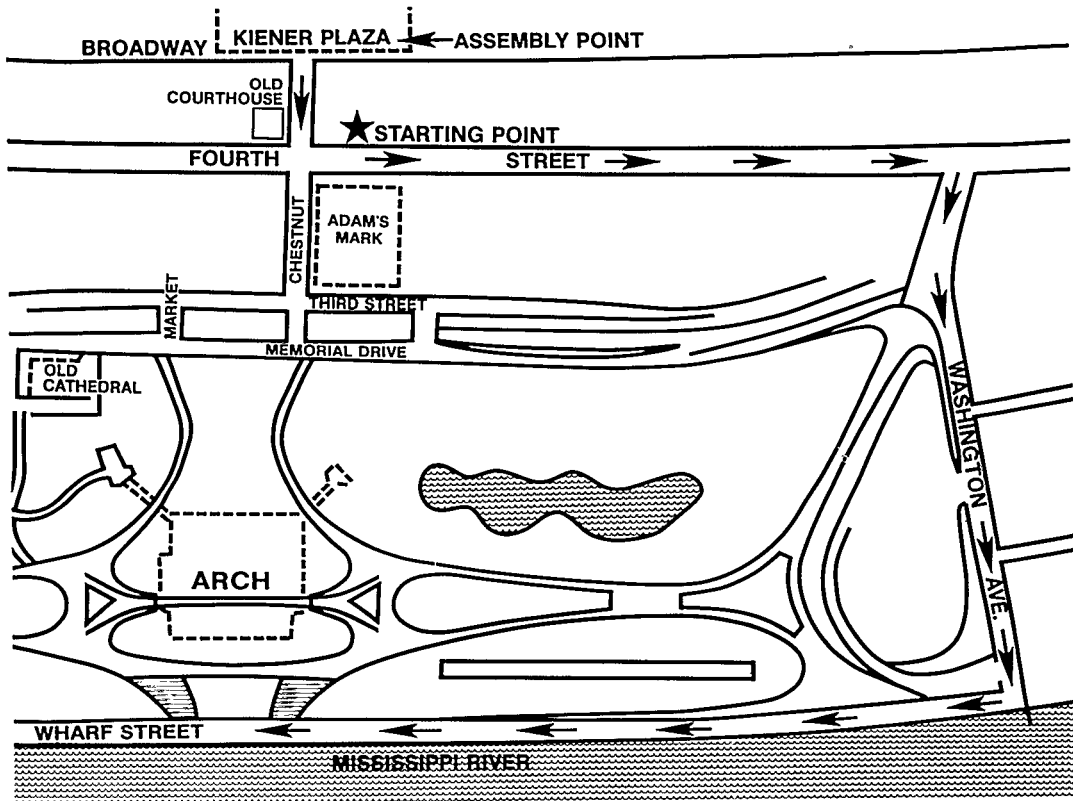
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"March to the Arch" Cadence

♩ = 108

By Jay Wanamaker

Repeat cadence ad lib



The Three Camps

(In Modern Triplet Notation)

Arranged by John S. Pratt

1st CAMP

2nd CAMP

3rd CAMP

Tempo di marcia

* (Traditionally the roll was used to break up the different pieces in the Reveille, and should not be subdivided as triplets but rather played as a normal 16th base roll.)

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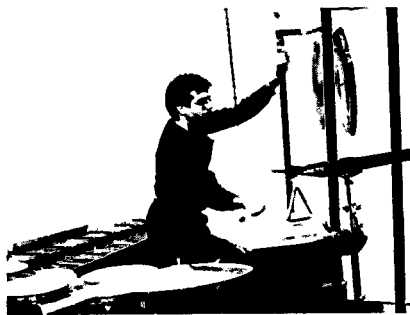
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Percussion on the March **Marching Percussion Panel Discussion**

George Barrett

This article offers a summary of the points raised in the Marching Percussion Panel Discussion that took place at PASIC '86. Participating in the discussion were five of the leading names in marching percussion: Mike Back, Spirit of Atlanta Drum and Bugle Corps; Rob Carson, marching percussion marketing coordinator, Remo, Inc.; Thom Hannum, Garfield Cadets Drum and Bugle Corps; Fred Sanford, educational product consultant, Yamaha International; and the moderator, Jay Wanamaker, market development manager, Yamaha International.

J. Wanamaker: Mike, [Back] your high school drum line at Walton Senior High School plays with matched grip but your drum corps plays with traditional grip. And this is the case elsewhere, too: a large percentage of drum corps lines are playing with traditional grip while in high school situations we see so many matched-grip sections. Could you explain why you teach the grip one way with your high school and the other way with your drum corps?

M. Back: When I started teaching the corps in 1982 the line was already playing traditional grip. Having marched in the line and played traditional grip, I preferred this grip and how it looked stylistically. At the high school level, the younger player tends to understand the concepts of matched grip much easier and to learn the grip much faster. With traditional grip, it takes longer for the player to become comfortable with the grip.

J. Wanamaker: Fred [Sanford], you had the opportunity of working with the Santa Clara Vanguard Drum and Bugle Corps when it made the transition from traditional to matched grip. Santa Clara was one of the first top twelve corps to utilize matched grip. Could you explain this transition, and why you made the change to matched grip?

F. Sanford: In 1977 the corps was going through a large turnover in personnel – basically, we were starting the line over from scratch. We had found that some players were having a problem making a natural transition from bass drum to tri-toms to snare drums. Some of the players would make the transition from matched to traditional grip very easily but others would struggle for four to five months, or sometimes a year until they became comfortable with the new grip. Another factor in the change was our experimentation with snare drum carriers. We were trying to establish a uniformity of drum heights and angles. With this leveling of the drums, we found that players using the traditional grip lost some leverage and tended to drop their left shoulders to try to increase the leverage and the rotation of the wrist. The dropping of the left shoulder was causing

many other problems. So after talking to the players, we decided that matched grip would work out the best for the line.

J. Wanamaker: In 1985, the Percussive Arts Society formed a committee to help revise and update the twenty-six standard American drum rudiments. Rob Carson, Fred Sanford, and I served on this committee. A book and recording on the forty international drum rudiments, by Alfred Publishing and under the jurisdiction of the PAS, has now been released. Rob [Carson], you were very active in the creation of these two publications. Could you tell us about the committee's work.

R. Carson: The project was initiated by a large number of people who were concerned about establishing consistency in communication of rudiments. We had found that a lot of Swiss rudiments were being written in the literature published today and that those rudiments were starting to be called and named in many different ways. It was felt that the names should be standardized and made available in a listing, thereby allowing them to be played and taught much easier. The intention was not to take anything away from the original twenty-six rudiments, but to add the Swiss rudiments that have become a standard part of rudimental drumming.

F. Sanford: Another reason for the update was to put the rudiments into family groups – they were divided into four groups: roll, diddle, flam, and drag. The original twenty-six rudiments had not had such an organization. It was felt that structuring them would be an educational aid to teachers.

R. Carson: We also created a listing called the "Essential Seven Rudiments," which came about after hearing the views of players and educators from the United States and Europe. The consensus was that these basic seven rudiments – single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, single paradiddle, flam, and drag – were the most important for a beginning player to learn. There is still some debate over what the initial rudiments should be, but the concept that there are basic rudiments that should be taught to beginners first has caught on.

J. Wanamaker: For the advancement of our field it is important that we who are in it write books and articles, compositions and arrangements. (And it also goes without saying that most of us like to see our names in print, collect royalties, and enjoy a certain amount of fame!) Thom, [Hannum] you have had a number of books and pieces published on marching percussion. Could you please share your views on how to go about getting something published.

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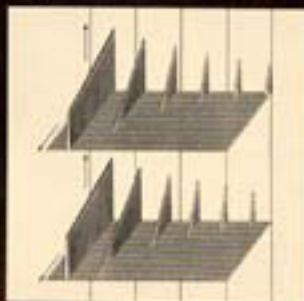
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Left to right: Mike Back, Rob Carson, Jay Wanamaker, Thom Hannum, and Fred Sanford

T. Hannum: It is important for people to understand that publishing companies aim their materials toward specific markets and that different publishing companies focus on bands of various talent levels. Columbia Pictures, for example, concentrates on materials for the younger, less talented bands; the firm assumes that the more talented bands have excellent teachers and that these teachers will probably write their drum solos and cadences. To the writer trying to get involved in publishing, I will say that one important thing is the follow-up. The interested person must make contact with companies and let it be known that he is interested in writing. Then the person must maintain contact and then possibly submit something to them. But most importantly, stay in contact with the publishing companies.

J. Wanamaker: One of the biggest innovations in today's drum lines has been the introduction of the pit or front percussion ensemble. In fact, in the past few years drum lines have placed a large emphasis on it. Fred [Sanford], you were working with the Santa Clara Vanguard when mallet instruments were first introduced into the marching percussion section. Could you give us a brief overview of the evolution of the front percussion ensemble.

F. Sanford: It all started in 1974 with the formation of Drum Corps International (DCI). At the rules conference it was decided to include melodic keyboard instruments in the marching percussion section. With this decision came the development of carriers for the bells and xylophone. (At this time the drum lines were limited to two instruments.) Then percussion companies started to develop more concert-like marching instruments, experimenting with scaled-down versions of the marimba and vibraphone, usually 2 or 2½ octaves in range. The keyboards still had to be carried and trying to find a good player who could handle the weight of these instruments was very difficult. In 1981, the rules congress voted to allow the instruments to remain stationary. With this ability to ground instruments, there was a move to use concert keyboard instruments, which also meant the use of instruments with larger ranges, such as the 4 ⅓ octave marimba and the 3 octave vibraphone. With the grounding of these instruments, DCI had to decide where to place them and this led to the creation of the front percussion staging area. Today, the pit has expanded to the use of instruments from all areas of percussion, for instance, from Latin instruments to tuned gongs. The expansion of the pit has also in a

very dramatic way improved many people's opinions and attitudes of the musical value of the marching percussion ensemble.

T. Hannum: Let me add that the use of the pit in the marching band has also in a big way opened up a new realm for the band director. How many times in the past have band directors had, say, a very good drumset player or concert percussionist at their schools who really did not want anything to do with the marching band? Now with the pit, and what it has to offer, there is the opportunity for everyone to participate in the marching band, whereas before those less keen or unable to march did not have this opportunity.

George Barrett is assistant percussion instructor of the USC Trojan Marching Band at the University of Southern California. He formerly played snare drum for the Long Island Kingsmen and the Long Island Sunrisers and was assistant percussion instructor of the 1985 Bayonne Bridgemen (Bayonne, NJ) and the Statue of Liberty All-American College Marching Band.

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All-State Percussion Auditions

Lynn Glassock and Walter Schneider

Traditionally, the criteria used to select percussionists for All-State bands and orchestras has in general been less effective than the methods used for other instrumentalists. This is not by any means to say that the situation is stagnant. Music educators are constantly striving to update and improve all areas of audition procedures and the percussion area is certainly not being overlooked. Using adjudication sheets originally intended for wind players and overemphasis of rudiments for snare drum (when the music to be performed in the group is not rudimental in nature) are just two examples of issues that have been addressed and adjusted by many states.

Another area of growing concern is that of the "accessory" instruments. While auditions for snare drum, timpani, and mallets are standard, an increasing number of states are now attempting to include tryouts for instruments such as bass drum, cymbals, tambourine, and triangle. The inclusion of this new area has advantages. There is an obvious educational benefit from this "total percussion" approach in that students are encouraged to be proficient on a wider range of percussion instruments. The best percussionists in high school bands and orchestras often have little experience on the accessory instruments because they are usually covering the "more important parts." Because of this an excellent snare drum or mallet player may unfortunately not play the crash cymbal part very well in the All-State Band.

There is little question that the implementation of an accessory category in All-State auditions is desirable. It also definitely requires some effort and planning by the state organizations. For one, new music has to be selected. (Audition material, including excerpts from standard literature, excerpts from the particular program to be performed, and/or etudes that are specifically written to cover a wide range of dynamics and techniques has to be found.) Secondly, equipment and logistics are always a concern when dealing with percussion. (Instruments would probably need to be available, but students should be encouraged to bring the tam-

bourine, triangle, and crash cymbals from their own school.) The extra time it would take to hear the accessory instruments is also a consideration. And of course additional adjudicators might be necessary. (The use of additional adjudicators may solve one problem and, at the same time, create another: financial considerations are always an important factor and each state organization must examine its particular situation in determining whether or not using extra judges is a possibility.)

The Contest/Audition Committee of the Percussive Arts Society has held several mock All-State Percussion Auditions at recent Percussive Arts Society International Conventions. During these events, the students were required to perform a prescribed solo or etude from *each* of the four categories – snare drum, timpani, mallets, and accessories. They also selected an area of concentration (their choice of snare drum, timpani, or mallets) in which they performed a second solo and sight-reading material. On each occasion, the Committee has used two rooms (one for the required material and another for the area of concentration and sight-reading) and two sets of judges. This not only helps from the standpoint of timing, but also allows the students to be heard by more than one judge. This total percussion approach is very demanding on the students and the break between events has proven helpful.

Beyond the PAS effort, states have begun including the accessory category in all-state auditions. One of the first was New Jersey. The N.J.M.E.A. formed a committee of educator-percussionists, with Walter C. Schneider as chairman, to revise the percussion audition procedure. The result was a much improved audition format which included the accessory instruments. The following information – to be included in the new 1987 N.J.M.E.A. Handbook on Percussion Auditions – is presented here in the hope that it may be helpful to committees in other states considering changes in percussion audition procedures.

From the 1987 New Jersey Music Educators' Association Handbook on Percussion Auditions

I. There will be four separate areas of percussion auditions: Snare, Timpani, Mallets, and Traps. Students can *only* audition at the All-State level in those areas in which they are certified to be qualified for by their region president.

II. Each region will have a quota of 4 timpanists, 4 snare drummers, 4 keyboard mallet players, and 6 traps players. This will represent a maximum of 18 audition positions (but it may represent less than 18 percussionists because students may qualify in more than one area).

III. Percussionists auditioning in each of the four areas for the All-State Bands must audition in that percussion area at the region level and receive a score that would qualify him for that area in a region ensemble. Students will be allowed to audition in up to four areas. Students will be accepted into the All-State organizations based on the highest scores in each area. A percussionist should indicate on his audition form which instrument he prefers.

IV. Ensemble Position Placement

Instrument	Player Audition Rank	Ensemble Position
Timpani	1	Wind Ensemble
Snare Drum	2	Wind Ensemble
Mallet Percussion	3	Wind Ensemble
Timpani	4	Symphonic Band
Snare Drum I	5	Symphonic Band
Mallet Percussion	6	Symphonic Band
Snare Drum II	7	Symphonic Band
Traps I	8	Wind Ensemble
Traps II	9	Wind Ensemble
Traps III	10	Wind Ensemble
Traps I	11	Symphonic Band
Traps II	12	Symphonic Band
Traps III	13	Symphonic Band

Alternates will be the next ranking player on each specific instrument. Student prefer-

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ences, as indicated on All-State applications, will be adhered to in the selection process. In the absence of preference, the above order will be followed based solely on score.

Percussion player's requirements are as follows:

I. Snare Drum

Snare drummers are required to be able to play 20 of 40 Percussive Arts Society International Rudiments. These are a snare drummer's scales, which will be examined for the first 30 points – fundamental techniques.

A. Fundamental Techniques

Rolls	Flams	Drags
Single Stroke	Flam	Drag
Single Stroke Four	Flam Tap	Single Drag Tap
Single Stroke Five	Flam Accent or	Lesson 25
Multiple Bounce	Swiss Army	(Ratatap)
Triple Stroke	Triplet	Drag Paradiddle
5,7,9,13,17	Flamacue	#1
stroke rolls	Flam Paradiddle	Single Ratamacue

B. Three rudiments will be asked from the list. There will be twenty cards made up, each one with a rudiment's name. Cards will be placed into the three categories, backside up. Each person who auditions will randomly pick one card from each area and play those three rudiments. [Presently, all snare drummers play the same three rudiments – giving later auditionees an advantage over the first few who audition. This now complies with the choosing of scales by the wind instruments.]

II. Timpani

A. Students will provide their own starting pitch for tuning the timpani. (The use of a tuning fork or pitch pipe is recommended). They will supply *only* the first pitch to tuning intervals. Timpanists will tune the drums to intervals, which will include thirds to octaves – i.e., perfect, major, and minor on all drums.

B. Timpanists will demonstrate in half notes, playing three to five pitches in whole tones, ascending, on one pedal timpano.

C. Rolls will be demonstrated on a high pitch drum and a low pitch drum, including any dynamic combinations and glissandi.

D. Because of the importance of intonation, 20 points will be weighted for intonation and 10 points for technique.

III. Keyboard Percussion (Mallets)

A. All scales two octaves – six flats to six sharps.

B. Diatonic scales will be played with rhythm (shown in Ex. 1) followed by the major and minor arpeggio in eighth note triplets.

Example 1



C. Two octave chromatic scales will be demonstrated in continuous sixteenths.

IV. Traps Percussion (Accessory Instruments)

A. Percussionists will perform New Jersey Traps Rudiments.

B. They will demonstrate technique and tone as on all other wind and percussion instruments as follows:

1. Triangle 7 points (4 for tone; 3 for technique)
2. Bass Drum 7 points (4 for tone; 3 for technique)
3. Crash Cymbals 8 points (4 for tone; 4 for technique)
4. Tambourine 8 points (4 for tone; 4 for technique)

C. Players will provide their own instruments and mallets except for the bass drum.

V. Sightreading

Suggested are excerpts without titles from the repertoire, if possible.

VI. Audition Solos

Percussion music is changing stylistically. Many of the solos presently being used are out-of-date compared to the more contemporary music being played by wind ensembles and bands. This is especially evident in snare drum literature where the emphasis has been

placed on the technical rudiments without regard to phrasing or dynamics. Now there are several solos written which are technical in nature but stress dynamics, meter changes, tone color, and phrasing rather than just the playing of the rudiments. The committee has made an effort to make the new recommended solo list a more contemporary one to help our young percussionist become more aware of these newer styles. The following solos are to replace *all* previous solo materials in the order provided. The four solos are to rotate in a four-year cycle and the fifth is an alternate in case one of the four is not available.

I. Snare Drum

1. Michael La Rosa, *Suite for Snare Drum*, first movement *only*

Publisher: Paul Price Publications
470 Kipp Street, Teaneck, New Jersey

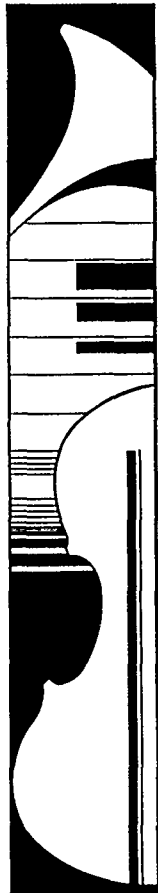
2. Tony Nichols, *Theme and Variations for Snare Drum*

Available from: Tony Nichols
P.O. Box 5431, Clinton, New Jersey

3. Thomas McMillan, "Bartok," (pp. 13-16 from *Twentieth Century Orchestra Studies for Snare Drum*)

Publisher: Creative Music
Ludwig Drum Co.

Damen Avenue, Chicago, Illinois
or Creative Music Publishers
Division of Ovation, Inc.



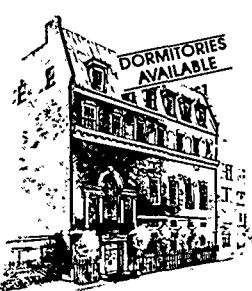
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1249 Waukegan Road, Glenview, Illinois
 4. Alan Abel, *2040 Sortie*
 Publisher: Ludwig Music Publishers
 557-67 140 Street, Cleveland, Ohio
 Alternate composition: Morris Goldenberg, *Graduation Etude*
 Publisher: Chappel Music/Hal Leonard
 8112 W. Bluemound Road, Milwaukee, Wisconsin

II. Timpani Solos

1. John Beck, *Sonata for Timpani*
 Publisher: Boston Music
 Boston, Massachusetts
2. Alexander Tcherenpnin, *Sonatina for Three Timpani*
 Publisher: Boosey and Hawkes
 Oceanside, New York
 Also available in *Solos for the Percussion Player* by John O'Reilly (G. Schirmer, New York/London)
3. Phillip Ramey, *Sonata for Three Unaccompanied Timpani*
 Publisher: Music for Percussion
 Fort Lauderdale, Florida
4. Vic Firth, "XV" and "XXV" from *The Solo Timpanist*
 Publisher: Carl Fisher
 New York, New York
 Alternate composition: Vic Firth, "I" and "III" from *The Solo Timpanist*
 Publisher: Carl Fisher
 New York, New York

III. Keyboard Percussion (Mallets) Solos

1. J.S. Bach (arr. James Moore), *Brandenburg Concerto No. 2*, first movement (pp. 20-24 in *Bach for Marimba*; stays in xylophone range)
 Publisher: Kendor Music, Inc.
 Delevan, New York
2. Anthony Cirone, "III" (page 39) and "VI" (page 42) in *The Orchestral Mallet Player*
 Publisher: Belwin-Mills/Columbia
 Fort Lauderdale, Florida
3. A. Corelli (arr. Thomas McMillan), *Sonata for Violin*
 Publisher: Belwin-Mills/Columbia
 Fort Lauderdale, Florida
4. Fritz Kreisler (arr. George Hamilton Green), *Tambourine Chinois*
 Publisher: Carl Fisher
 New York, New York
 Alternate composition: J.S. Bach (arr. James Moore), *Concerto in A Minor*, first movement (pp. 10-12, *Bach for Marimba*; stays within xylophone range)
 Publisher: Kendor Music, Inc.
 Delevan, New York

IV. Traps Percussion Solos (Accessory Instruments)

1. Garwood Whaley, "#5" and "#6" from *Audition Etudes* (pp. 30-31; snare drum parts in #6 are to be played on tambourine).

- Publisher: Meredith Music Publications
 P.O. Box 24330, Fort Lauderdale, Florida
2. James Coffin, "J Four K" from *The Performing Percussionist Solo Album* (pp. 25-27).
 Publisher: C.L. Barnhouse
 Music Publishers
 Oskaloosa, Iowa
 3. Saul Feldstein, "Playet," (pp. 24-25) and "Dexterity," (pp. 28-29) in *Multiple Percussion Music*
 Publisher: Alfred Music Co.
 Sherman Oaks, California
 4. Roy Burns and Sandy Feldstein, "Three Moods," (pp. 6-8) and "Ternary," (pp. 14-16) in *Advanced Percussion Solos, Book One*.
 Publisher: Belwin-Mills/Columbia
 Fort Lauderdale, Florida
 Alternate composition: Morton Gould, "M.G. to M.G.," (pp. 58-62) in *Studies in Solo Percussion* by Morris Goldenberg, ed. Ralph Satz
 Publisher: Chappel/Hal Leonard
 8112 W. Bluemound Road,
 Milwaukee, Wisconsin

Postscript

The time and effort required by Mr. Schneider's committee was substantial but the benefits have been equally rewarding. The PAS Contest/Audition Committee would like to take this occasion to encourage all state organizations to do what they can to improve their present audition systems. The Contest/Audition Committee serves as a research/resource group and welcomes the opportunity to be of service, and to provide assistance, to individuals or groups regarding contest and audition procedures. Correspondence should be sent to George Froch, Contest/Audition Committee Chairperson, Department of Music, The University of Texas at Austin, Austin, Texas, 78712.

Lynn Glasscock is professor of percussion at the University of North Carolina-Chapel Hill and is a member of the PAS Contest/Audition Committee. Walter Schneider is director of bands at Tenafly Middle School, Tenafly, NJ. He serves as representative to the New Jersey Music Educators State Board, as All-State Band percussion coordinator, and on the PAS Education Committee.



Garwood Whaley
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Terms Used in Percussion **Milhaud Concerto pour batterie et petit orchestre**

Michael Rosen

This issue's column will be a follow-up to the article appearing in volume 25, no. 2 (1987) on terms in the Darius Milhaud *Concerto pour batterie et petit orchestre*. Shortly after the issue's publication I received a letter from George Gaber, professor emeritus of percussion at Indiana University, Bloomington. I feel that his comments about the concerto are so important that I have quoted his letter in its entirety. Mr. Gaber brings authority, expertise, and first-hand experience to this discussion and I am indebted to him for sharing his knowledge. This is the sort of exchange of ideas intended for this column and I thus renew the invitation to the readership to write to me about solutions to performance problems as well as to ask questions. My address is Oberlin Conservatory of Music, Oberlin, Ohio, 44074.

"In your article about the Milhaud Concerto you quote a letter from Milhaud in which he explains what he intended for the *bloc de métal* and *tambourin provençal*. I'll accept your quotes of his letter of 1973 because I know first-hand the thinking and *modus vivendi* of his creativity. Having worked with him as a colleague for 15 years at the Aspen Music Festival and having performed the *Concerto* under his baton, I am sure that I can enlighten you with a few facts.

Like many composers, Milhaud included instructions for the performance either to accommodate the publisher's demands or he chose the procedures used by his Belgian percussionists' first performance. The intention was to provide a kind of 'road map' for subsequent performances. One must remember that concerti for percussion were novel and an extraordinary breakthrough in 20th-century composition. The nomenclature and calligraphy for such purposes were new at the time which explains his need to protect the integrity of the performance with clear specificity. In percussion writing, new and challenging devices were needed to insure appropriate interpretations of new

music. To be careful and as exact as possible, Milhaud went to the extreme of providing instructions on the placement of trap tables, holders, etc. In other words, the 'how to. . .' never entered the lexicon of all composers to become universal. Composers may have suggested a hard stick or where to strike a gong or cymbal but never before had they indicated how to hang it, place it, or move it. [The exception is the timpani part to *The Rite of Spring* by Stravinsky which was published in 1930. The instructions for placement of the timpani, however, were not written by the composer but rather suggested by the timpanist Jean Morel . . . M R]

In time, Milhaud began to accept the interpolations of many performers. As for logistical approach, Milhaud left the procedure to the performer. Where the soloist placed the gong or the bass drum or the use of table (or not) was strictly in the province of the performer.

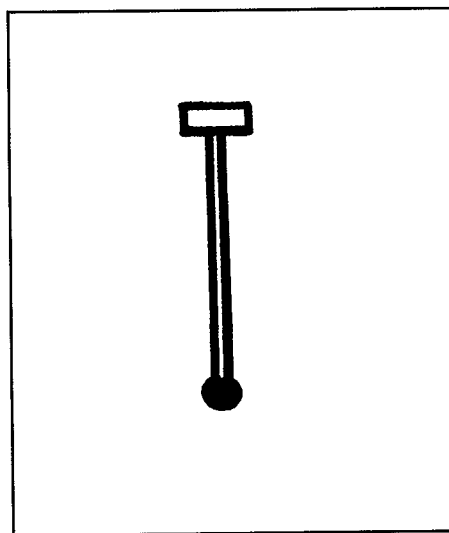
I find his letter to you stating that the *tambourin provençal* is deeper than the *caisse roulante* and that the *bloc de métal* is an anvil a strange and curious revelation! Having worked closely with him, I know that for *bloc de métal* he wanted an ordinary cowbell. As for the *caisse roulante* being the *deepest* sound (like our tenor drum) and the *tambourin* being 'middle pitched' between *caisse claire* [snare drum] and *caisse roulante*. See Milhaud's compositions *Suite français* and *Suite provençal* or *Spring Concerto* to see what I mean.

To be a little closer to Milhaud's wants, the *tambourin* is not a deep tom-tom but closer to a small tom-tom slightly under pitch to the *caisse claire*. As for the *roulante*, it is closest to a tenor drum or slightly lower than the *tambourin*. It was never indicated, but the *tambourin* is never to have snares on."

Professor Gaber is referring to the fact that an authentic *tambourin provençal* has, in fact, a single snare on the batter head. In this case the term *tambourin* is used in a generic sense.

For a detailed description and photograph of the *tambourin provençal*, consult "Terms Used in Percussion," *Percussive Notes*, vol. 16, no. 3 (1978) and vol. 18, no. 2 (1980).

The sketch of the mallet in the previous Milhaud article was incorrect and I would like to submit the following in its place:



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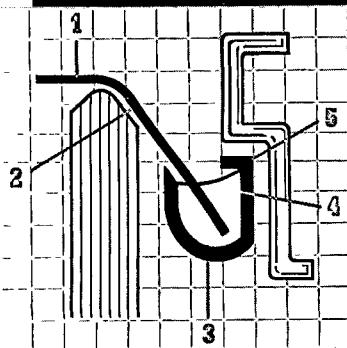
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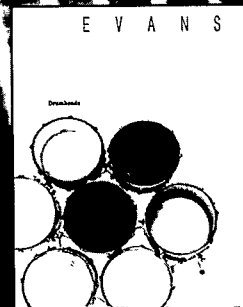
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Percussion Instrument Repair **Introduction to the Snare Drum**

Mark Bonfoey

Over a period of time percussionists acquire a rather extensive battery of equipment: drums, mallet instruments, timpani, various stands and sticks – and the list continually grows. This equipment is not usually acquired all at once, but accumulates instead by the piece. In purchasing instruments, one should strive to obtain the best possible instruments for the money invested. This will help insure longer equipment life and less maintenance to keep them in good shape. The acquisition of equipment is also an investment making the performer more desirable to contractors. The average contractor will much more readily hire a player who has his own equipment over one to whom the contractor must continually supply equipment. Comparing music to other professions, would you take your car to a mechanic who had to constantly borrow tools to get his work done? The obvious answer is no. The investment in equipment is the commitment a professional must make.

After the decision has been made to invest in some quality equipment, an additional commitment towards maintaining and repairing this investment is essential. And to make sure that the equipment is always available for performance and that it sounds its best, a regular schedule of maintenance needs to be established. Consider the following situations:

- Even the finest made snare drum can develop a rattle. What could the player look for in eliminating this?
- Vibraphones have several moving and working parts besides the motor. What possible solution could be given to the vibraphone player whose instrument doesn't completely stop the sound when the pedal is up?
- Even though timpani are mechanically more complex instruments than, for example, a cymbal, there are often obvious points to check when extraneous sounds are present during performance. How does the performer eliminate a buzz and how could it be prevented?

▪ What causes cracks in cymbals and when one does occur what options does the performer have in saving the instrument?

This new column will deal with percussion equipment from the viewpoint of maintenance and repair. Discussion of instruments, stands, and accessories, and possible solutions to the types of maintenance matters that all performers encounter on a regular basis will be offered. Obviously, there is not one exclusive answer to every problem. I would like to solicit ideas, questions, comments, or solutions that you have developed and that work well for you. On a regular basis these will be shared with the membership. This first column of "Equipment Repair and Maintenance" will focus on the instrument that is fundamental to every percussionist's personal battery of equipment: the snare drum.

Because the snare drum is one of the most common percussion instruments, it can be found everywhere, from the concert stage to the jazz halls, to the marching field. The drum itself takes on various characteristics depending on the performance environment in which it is used. Each instrument has the following common parts that characterize a typical snare drum (see Figure 1):

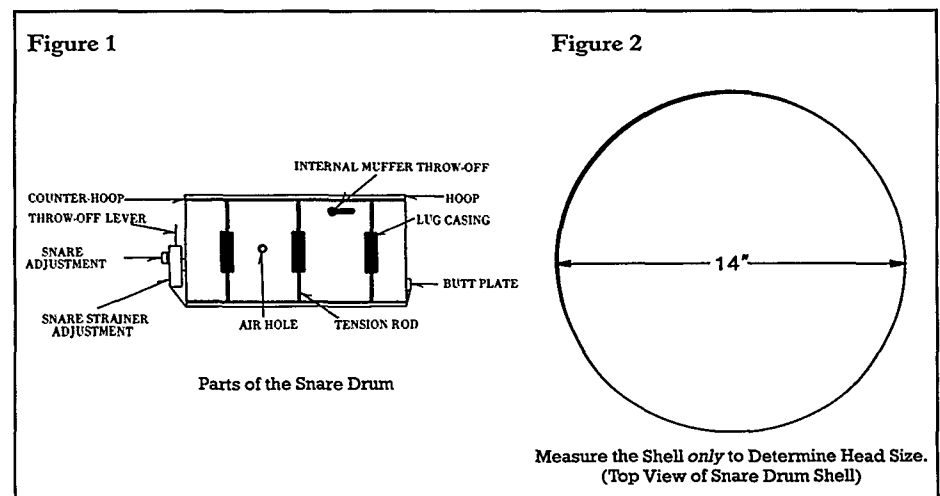
Shell
Batter Head
Snare Head
Top and Bottom Hoop
Tension Rods
Lugs
Snares (Wire, Gut, or Combinations)
Snare Throw-Off
Butt Plate
Air Hole

Even though the snare drum may seem simplistic in construction, many sections of it will need maintenance, repair, or eventual replacement.

Replacing Plastic Heads

The batter head (top head) needs to be replaced more often than any other part of the drum. When the head no longer has the ability to keep itself in tune while being played, or has lost its original shape, it is time for replacement. Over a period of time the batter head will start acquiring dents and will stretch from continuous playing. Snare heads (bottom heads) will not need to be replaced as frequently as the batter head, but this will be necessary on occasion as a result of wear or damage.

When replacing heads, it is necessary to know the size of the drum head you will



BUDA

Fred Buda, an alumnus of the Herb Pomeroy Big Band, is a member of the Boston Pops.

EPSTEIN

Frank Epstein is a member of the Boston Symphony Orchestra and a founding member of the contemporary ensemble, Collage.

FIRTH

Vic Firth is solo timpanist of the Boston Symphony Orchestra.

MOSES

Bob Moses, jazz percussionist, has performed and recorded with Pat Metheny, Lee Konitz, and Jaco Pastorius.

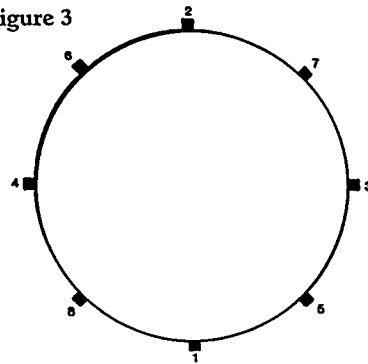
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Figure 3



Follow a Symmetrical Pattern when Tightening a Drum Head.

need. Most snare drums are 14", but it is a good idea to measure the drum if you are not sure. Always measure the drum from the lip of the shell straight across to the other side (see Figure 2). Do not include the flesh-hoop in the measurement. The following procedure outlines head replacement:

- 1) Remove the old head. Keep all lugs and washers in a central location.
- 2) Clean debris from the inner shell.
- 3) Clean rim lightly with steel wool. Wipe rim with soft cloth to remove additional residue.
- 4) Place the new head on the shell and secure the counter-hoop over the head.
- 5) Replace all lugs and tighten by hand until all lugs are secure. (Since it is extremely important that the head is tightened evenly at each point of the rim, try to be exact in the number of rotations each lug is turned.)
- 6) Using a drum key, begin tightening each lug in an even, symmetrical pattern (see Figure 3).
- 7) Keep one hand on the lug tightened first to make certain that your work pattern remains consistent.
- 8) Tighten the lugs only $\frac{1}{2}$ turn at a time to insure even tension. Measurements may be made from under the counterhoop to the top of each lug casing. If, after measurement, you find that one lug has been tensioned unevenly, adjust it accordingly.
- 9) Normally the bottom head on a snare drum will be tightened slightly more than the batter head. This is because the snare head is thinner and it needs to be tighter in order to react quickly with the snares.

Following the mounting of the new head and initial tuning, the drum needs to be played and then retightened slightly. This is because the plastic head will tend to stretch a small amount when it is first tightened and played¹.

Notes

¹ For more extensive information on this subject, refer to Mark P. Bonfoey, *Percussion Maintenance and Repair*, published by Columbia Pictures Publications.

Timpani Clinic The Neo-Janizaries

Michael Bayard

One of the fascinating and rewarding aspects of the percussion artist's world is the procurement of authentic, or replicas of authentic, percussion instruments and having the opportunity to perform on and hear these unique instruments within their orchestral context. Such was the case when the Sacramento Symphony performed Joseph Haydn's *Military Symphony* (No. 100). The percussion section, equipped with numerous volumes on percussion instrument history, set forth on an alluring project: to reproduce as nearly as possible the Turkish percussion instruments utilized by Haydn in this distinctive work, namely, the bass drum, cymbals, triangle, and timpani.

Before studying the history and development of each instrument, we first examined their function as a whole in early Turkish music. We are referring to the music of the *Janizary*, the elite fighting corps and personal body guard of the Turkish sovereigns formed by the Ottoman regime in the 14th century. These intense soldiers became the primary force of the Ottoman Empire and made possible the vast Turkish conquests of the 14th and subsequent centuries. The Janizary staff musicians provided vigorous music both for marching and the battlefield. Consisting of nine *zurna* (a type of oboe), nine *chaghana* (ancestor of the Jingling Johnny or Turkish crescent), nine Turkish bass drums, nine players of cymbals, nine *naqqara* (small drums), and nine *buru* (Turkish trumpets), the music was penetrating. During combat, the Janizary musicians were stationed near the commanders: the horns and reeds blew ferociously and cymbals, drums, and Turkish crescents hammered out clamorous tones savagely, infusing the fighting spirit into the soldiers while scaring the life out of the enemy. The soldiers, deeply inspired by these rhythmic bursts, forged ahead in a spasmodic delirium screaming "Allah! Allah!" (their Supreme Being) as they depopulated the enemy forces.

It is understandable that Janizary music, given the prestige associated with it and its manly and martial character, came into vogue – in a contagious manner – in Europe



Sacramento Symphony Percussion Section with the instruments they utilized in a recent performance of Joseph Haydn's *Symphony No. 100* ("Military"). From left to right: Michael Bayard, Stan Lunetta, Carol Schenken, and Scott Evans

beginning in the early 18th century. More specifically, the percussion used in this music influenced serious European composers such as Haydn, Mozart, and Beethoven, who began utilizing percussion instruments other than kettle drums in their compositions. Turkish percussion – to put it simply – was an indisputable source of symphonic "battery" in the Western world. Among the European leaders of the time who engaged the services of actual Janizary musicians or implanted the Turkish music concept into their regimental units are Augustus II, king of Poland (died 1733) and Frederick the Great, King of Prussia; leaders in Russia (1725) and later Austria (1741) were also drawn to the Turkish music craze. In France, the instruments within the regimental bands of Napoleon's army are known: one piccolo, one high clarinet, sixteen ordinary clarinets, four bassoons, two serpents, two trumpets, one bass trumpet, four horns, three trombones, two side drums, one bass drum, one triangle, two pairs of cymbals and two crescents.¹

At this point a short description of the Turkish crescent, an instrument which played an important musical as well as leadership role in Turkish music is in order. Known by many different names – Chinese

crescent, pavilion or hat, "Jingling Johnny," *chapeau Chinois* (in France), *schellenbaum* (in Germany), and bell tree in the United States – this instrument consisted of a wooden pole surmounted by one or more metal crescents with horsetail plumes of different colors hanging from the sides. Countless bells and jingles were suspended from lavish ornaments so that when the pole was held vertically and shaken or twisted a rich mixture of bright colors and metallic tones resulted. Hector Berlioz once said of the Turkish crescent that the shaking of its "sonorous locks" added brilliance to marching music. In the illustration of a Janizary Band a group of nine crescent players can be seen. Standing towards the center is a single crescent player who is Master of Ceremonies. Much like the modern drum major directing with a mace, the Master of Ceremonies in a Turkish group governed the music of the ensemble, often engaging in extravagant visual antics with the crescent. Not only was the concept of the modern drum major a descendant of the Janizary master of ceremonies, but the colorful plumes on the modern bell lyre in a marching band have lineal roots to the plumes which hung from the sides of the Turkish crescents. According

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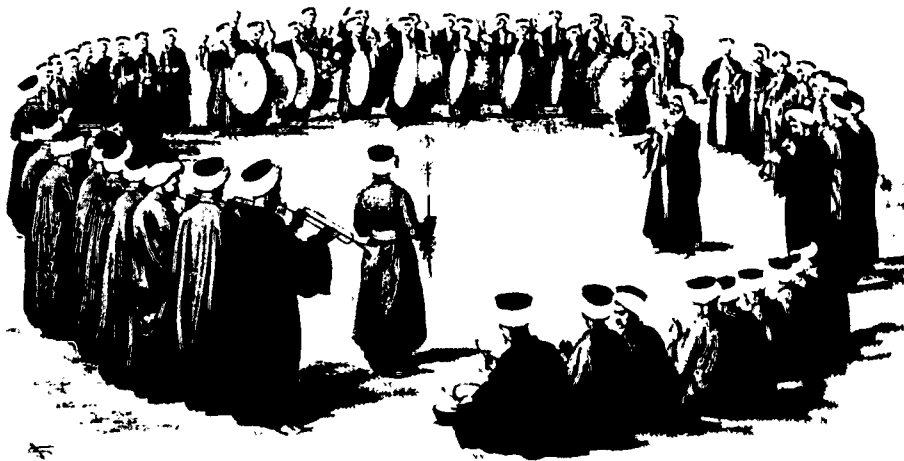


Illustration of Janissary band from Arif Pascha, *Les anciens costumes de l'Empire Ottoman*, Paris, 1864 (MMR + + +). Reproduced courtesy of the Miriam and Ira D. Wallach Division of Art, Prints, and Photographs Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.

to historic Turkish doctrine, the number of plumes indicated the rank of the *Pasha* (a Turkish title, probably military) who had the particular band. In the heyday of the crescent's popularity, when regiments sought to outdo one another elaborate designs and variations of the Turkish crescent were common. One further example of the significance of the Turkish crescent both as a musical and a leadership tool comes from historian Jedd J. McClatchy. According to his research, inscribed on the little bells which adorned a particular Turkish crescent were the names of the soldiers within that unit, soldiers who would be facing death on a regular basis.

After assimilating historical information on the involvement of percussion within Turkish music, we took up the specific Turkish percussion instruments utilized by Haydn in his *Military Symphony*. First we examined the triangle whose shrillness and dissonance have tantalized mankind for centuries. The modern triangle seems to have evolved — through gradual transformations — from the ancient Egyptian *sistrum*, an instrument with a handle connected to a metal or earthenware frame housing loose metal crossbars which rattled when shaken. During the Old and Middle Kingdom of Egypt, small jingling discs were strung upon the rods to increase the noise. The concept of adding metal discs to a horizontal metal bar to enrich sonority found its way into the medieval triangle, where three to five metal rings were placed on the lower bar, making a rhythmic pattern less distinct but increasing the overall sound. Percussion scholars have been unable to find positive evidence that the rings were removed from the triangle in its early orchestral use. As will be seen in photograph 2, our decision was to add the metal rings (metal washers were in this case used) to enhance the exotic Turkish texture which, in our view, was Haydn's intention. On the practical side, the triangle was inverted so

that strokes could be easily executed in a straight, vertical motion downward on the horizontal bar. The natural vibration of the triangle causes the rings to slither to one side, making the playing less cumbersome without compromising the clangorous quality.

Next we investigated the cymbals to determine the best size and sound character for accurately reproducing the tone that Haydn imagined. 18th century European cymbals were smaller and thicker than cymbals used today, though not so small or as thick as those used in the Middle Ages. From iconographic and literary sources, we determined that the majority of medieval cymbals appear to have been quite thick, and that they were approximately 15 to 25 centimeters in diameter (5.85 to 9.75 inches). Their tone quality, as James Blades has written in *Early Percussion Instruments from the Middle Ages to the Baroque*, was "loud, high sounding" (Psalm 150) and "tinkling" (I Cor: Chap. 13, vs. 1). (The biblical excerpts referred to by Mr. Blades are from the King James Version, surely the most authentic translation available today. The New World Translation of the Holy Scriptures describes the cymbals quite differently in the corresponding passages: instead of "loud, high sounding" they are "melodious" and "clashing"; instead of "tinkling" the translation is "a sounding piece of brass.") As for playing position, research showed that cymbals (mostly played by women and angels in pictorial representations) were held with one plate resting above the lower hand and the other plate hanging below the upper hand, so that they are horizontal and the hands come together vertically.

The hand hammered plates we selected for use in the *Haydn Symphony* were old Constantinopolitan Zildjian Ks, about 14½" in diameter, possessing a rich, yet distinct attack with very little sustain. Because of the frequency of the cymbal strokes in the *Military Symphony*, too much sustaining

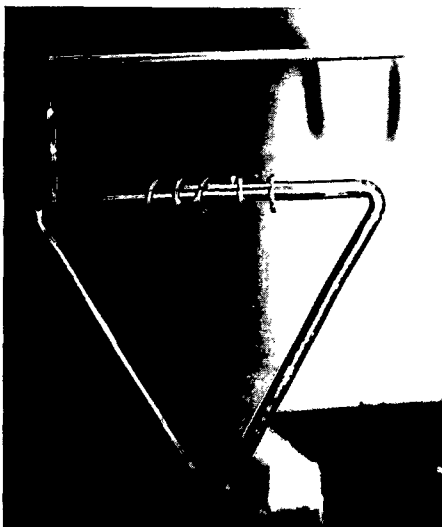


Photo 2

power would be detrimental to the overall ensemble. Pictured in photograph 3 are the cymbals we used.

Last in our quest to complete this Janizary journey was the “long drum,” as the bass drum was called. This instrument generally measured between 45 and 60 centimeters in diameter (17.55 to 23.4 inches) and between 60 and 90 centimeters in depth (25.4 to 35.1 inches). Thus it was far deeper than the modern bass drum but much narrower in diameter. We wish to thank Eric Kleven (bass player with the Coasters) who lent us a handmade, rope tension long drum, complete with several pair of rute (switches) and an odd shaped wooden beater, being used in a Yugoslavian folk-group.

During the performance of the Haydn, the long drum was on a stand covered with an exotic Turkish carpet. The playing position involved placing the finely knotted sling ropes over the head so that the drum rested comfortably over the abdomen. In this manner both heads could easily be played. Consistent with the original Turkish playing technique, a fairly heavy wooden beater was used on one head to sound the accented beats, and a cane switch on the other head to sound the unaccented beats. The printed orchestral percussion parts clearly indicate this technique through the use of down and up stems, corresponding respectively to beater (down stems) and switch (up stems). As you can see in photograph 4, we made several switches, each one different in size, weight, and texture. We used materials such as thin wooden dowels, pieces of cane (used for wicker baskets), and sliced bamboo stalks, finally choosing the one that achieved the appropriate balance, not only with the accented wooden beater strokes, but with the percussion section as a whole.

In our concern with authenticity we selected for timpani a pair of pre-pedal Ludwig timpani, 25” and 28” in diameter respectively, and manufactured ca. 1910. These apple-shaped kettle drums, with



Photo 3



Photo 5

expertly tucked calf heads, contained six “T-handle” lugs per drum, are shown in photograph 5. They were played in a sitting position (see also photograph 1).

With the choice of the Janizary percussion instruments and timpani secured, we felt an in-depth look into the printed music was in order. Extremely interesting differences were found between the parts in our library and those in the highly respected H.C. Robbins Landon edition of the Haydn Symphonies. Discussion of these differences would be a digression from the directive of this article and will not be undertaken here. Suffice it to say that study of various editions was of prime importance in realizing our goal of rendering as authentic a performance of Haydn’s Symphony No. 100 as possible. After thorough analysis – using the H.C. Robbins Landon edition as our primary reference source since we were unable ourselves to consult late 18th and early 19th century manuscript copies from Haydn’s time and Robbins Landon did consult the manuscript sources in preparing his edition – we made changes in the printed parts. These consisted of additions and of some omissions and modifications. We then discussed the changes with our conductor before the first rehearsal. He was quite open to our emendations and concern for authenticity.

The rest is history. The exotic Turkish instruments we created spoke for themselves. We strictly adhered to deliberate rhythm and a focused sense of ensemble and balance during our entrances so as to do justice to the work, the composer, and to ourselves. The combination of the hypnotic jangling of the metal rings on the triangle, the measured beating of the wood and switch on the long drum, and the dry tones of the hand hammered plates produced a rich, excitingly



Photo 4

different effect. I can only urge percussion sections elsewhere to undertake similar projects. It is not only a privilege but our obligation to our field and to the great composers of the past whose masterpieces we perform that, through historical inquiry, we seek to render as authentic performances as we are able.

Notes

¹ The following works were consulted for the project and this article: James Blades and Jeremy Montagu, *Early Percussion Instruments, From the Middle Ages to the Baroque* (London: Oxford University Press, 1976); Henry G. Farmer, *The Rise and Development of Military Music* (New York: Books for Libraries Press, 1912; reprint 1970); Reinhard G. Pauly, *Music in the Classic Period* (Englewood Cliffs, NJ: Prentice-Hall, 2nd ed. 1973); Karl Peinkofer and Fritz Tannigel, *Handbook of Percussion Instruments*, trans. by Kurt Stone and Else Stone (London, New York, and Mainz: B. Schott’s Söhne, 1976); personal communication from Colonel Frederick W. Shadle, Chief of the 8th Army, Liaison Section to the 10th Turkish Brigade in Korea, 1959-1960; personal communication from Jedd J. McClatchy, Soldier of the World.

Michael A. Bayard is principal percussionist and assistant principal timpanist of the *Sacramento Symphony*. He has composed a ballet, *Plastoid Plight*, first performed in 1984 by *Jazz Works*, a professional dance company, and *Voyage*, a multimedia presentation produced in collaboration with a visual artist and a dance choreographer, distributed as a video titled “*Evolution of a Dance*”. Bayard graduated from *Curtis Institute in Philadelphia*.

Readers are invited to forward observations and questions regarding topics touched on in this column to Michael Bayard, c/o The Sacramento Symphony, 2848 Arden Way, Suite 210, Sacramento, CA 95825. Every effort will be made to respond to readers’ queries.

Marimba Clinic

The Horizontal Concept of Marimba Technique

Julie Spencer

The horizontal concept is part of a new approach to playing marimba that can be applied to many percussion instruments. The fundamental idea is to play with a horizontal motion rather than the standard vertical or down-up motion. Horizontal playing uses different muscles than traditional playing. The muscles of the arm can be divided into four groups: pronators, supinators, flexors, and extensors. Pronators rotate the arm so that the palm of the hand is facing up; supinators rotate the arm to a palm-down position. These muscles are smaller than the others, and are able to memorize movements more quickly, giving increased accuracy. Flexors and extensors bend and straighten the arm and wrist and are developed in traditional techniques. Both sets of muscles should be exercised for equal strength, control, and relaxation. This is similar to the way a tennis player practices his backhand as well as his forehand, making himself more versatile in different situations.

Within the horizontal technique are two basic movements, bending the wrist side to

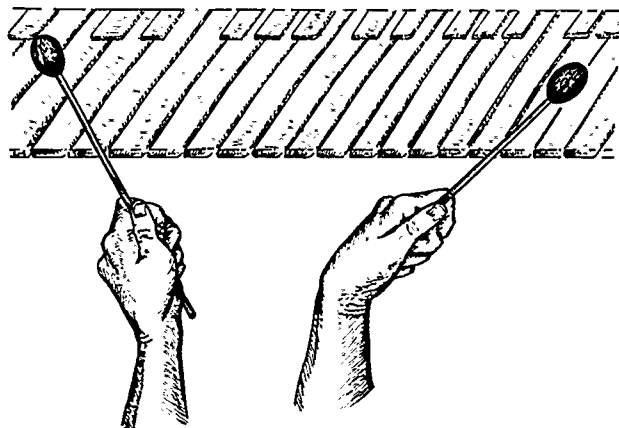
side with the thumb on top of the mallet (Figure 1), and rotating the arm so that the hand alternates between a palm-down position and a palm-up position (Figure 2). In Figure 1 the mallet is held between the thumb and the crease of the middle knuckle of the first finger. By slightly rotating the arm and at the same time extending it out and sideways, the mallet is lowered enough to strike the note with a rapid glancing motion. This is useful in one-mallet arpeggios, fast large interval jumps, and octave grace notes. In Figure 2 the mallet is held out away from the palm and resembles the top of the letter "T" in relation to the arm. The movement of the mallet creates an arch which varies in height depending on the distance and speed of the interval. This movement is useful when playing a line of consecutive notes, as in a melody or scale, by alternating between the palm-up and palm-down positions for every note. It is also helpful in the octave passage in the first movement of the Creston Concerto, making it less awkward and facilitating accuracy. By playing intervals

independently with each mallet at the same time, it is possible to play four notes at once with two mallets, using all the various sticking combinations. Pieces such as "Sweet Dreams" from Tchaikovsky's *Album for the Young*; the Bach inventions, preludes, and fugues; the Stout *Mexican Dances*; and my own composition, *Cat Clock* can all be played with two mallets and are less difficult, in many cases, than if played with four mallets.

The horizontal technique gives each hand complete independence, making possible trills and rolls on single notes with one mallet. There are two ways of playing the one-mallet roll, depending on the interval of the notes being rolled. To roll on one note, turn sideways to the instrument so that the mallet shaft is parallel to the keyboard. The mallet will strike the bar in two different places because the arm is alternating palm-up to palm-down, making it sound like a roll instead of 16th notes. When rolling on two notes, use the motion illustrated in Figure 1.

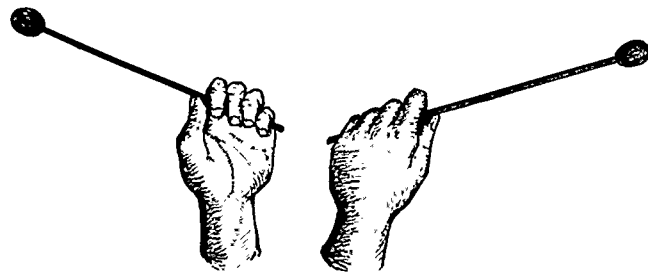
Horizontal playing conserves energy. The motion of the mallet coming off the bar leads

Figure 1



Left Hand Side to Side Motion

Figure 2



Left Hand Rotating Motion

directly to the next note whereas traditional technique requires extra motion. Instead of the mallet moving up, over, and down to get from note to note, it flows immediately to each one with a relaxed movement (Figure 3). Because this motion conserves energy, you are able to minimize tension at higher speeds, and so play at even faster rates with no discomfort.

Relaxation is the key to overcoming initial stiffness. Figure 4 is designed to develop flexibility. The technique will become more personal and better fit your needs if you improvise and create other exercises. Start with the left hand alone in the palm-up position, letting the whole arm move freely. After several minutes of getting the feel of the mallet swinging back and forth, try the right hand alone, starting in the palm-down position. Practice only as much as is comfortable, never strain. Feel the weight of the mallet and let it do most of the work, especially at faster speeds. A flexible shaft is best, such as ratton or tapered white fiberglass because it takes advantage of the natural torque of the movement, and so the mallet is carried largely by its own momentum. The arm must be relaxed to allow the mallet to move freely and yet maintain control. A relaxed muscle is more flexible and easier to control than a tense muscle.

This style of playing can be transferred to any percussion instrument that uses one or two beaters, mallets, sticks, as well as things that are shaken, scraped, or hit with the hands and fingers. On drum set you can move across the drums with a quick powerful stroke using less movement of the arm. You can play faster, more complex ride cymbal patterns with either hand. On timpani, you can sustain tones, rolling on one or two drums with one mallet, leaving the other hand free for independent rhythms. Orchestral mallet excerpts such as *Porgy and Bess* and *Appalachian Spring* can be played with greater relaxation and accuracy. The applications to existing multiple percussion music and potential influence on future compositions are far-reaching.

The percussionist can benefit from incorporating the horizontal technique into his or her playing both technically and musically. It allows greater speed, accuracy, and relaxation which in turn affect the rest of your playing, including four-mallet techniques. As it generates new ideas for pieces by exploring the potential of complete independence of hands, it may also reshape the existing ideas of the various instruments' capabilities.

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Figure 3

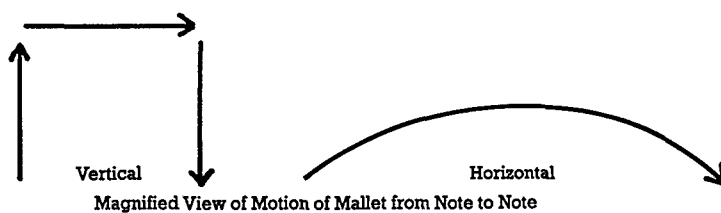


Figure 4



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Selected Multimedia Compositions for Solo Percussionist and Dancer

Richard Cheadle

When any number of art forms – dance, graphics such as film, narration, and tape, and theatrical elements such as lighting and properties (props) – are combined with instrumental music the result is a multimedia composition. Experiments with *musique concrète* in 1948-49 were an important early development in the emergence of the genre. Using a number of recording techniques, Pierre Schaeffer produced music by manipulating natural prerecorded sounds and composed the first music exclusively for magnetic tape. Together with composer Pierre Henry, Schaeffer established the first center for tape composition. Tape became an independent art form beginning in the early 1950's when composers dealt with pure electronic music (manipulating electronic sound generators and modifiers rather than natural sounds as in *musique concrète*).¹

One of the first composers to combine instruments and tape was Edgar Varèse. His symphonic work *Deserts* (1949-1954) involves the alternation of electronically produced and concrete sounds with the orchestra, while his *Poème électronique* (1958), created in close collaboration with the French architect Le Corbusier and composed of electronic and concrete sounds modified by tape manipulations and electronic devices, is accompanied by projected images: photographs, montages, paintings, and printed or written script, chosen by Le Corbusier.² Karlheinz Stockhausen's *Kontakte* (1959-1960) was an early attempt to integrate tape and a small group of instruments, namely piano and percussion. Early compositions for prerecorded tape and soloist include *Gargoyles* for violin and tape (1960) by Otto Luening, *Variations for Flute and Electronic Sound* (1964) by Walter Carlos, and *Synchronism No. 3* (1965) for cello and tape by Mario Davidowsky.³

Among the first compositions for percussion instruments and tape are John Cage's *:27:10.554 for a Percussionist* (1954) and Roman Haubenstock-Ramati's *Liaisons*

(1961). Although other realizations are possible, each work may be performed with a tape prerecorded by the performer. Josep M. Mestres-Quadreny has written a composition *Three Cannons in Homage to Galileo* (1968), which employs automatic reproduction of the canonic form by the use of electronic equipment. Three tape recorders are used in the performance to record and play back material which forms part of the performance. One of the first American composers to integrate the solo percussionist and tape, in which the prerecorded tape is an essential element of the performance, was William Duckworth, in *Gambit* (1967).

John Cage staged some of the first multimedia events in 1952 at Black Mountain College. For Cage, all sounds, sights, and other sensory experiences occurring in and around a performance situation were part of the performance. Thus as David Cope tells it, at these "happenings" "Cage, Tudor, Rauschenberger, and Cunningham teamed to play records, read lectures from stepladders, dance, use projections, and display 'white paintings.'"⁴ In the 1960's American composers began increasingly to combine a number of art forms, sometimes including tape and instrumentalists. In *Emporer of Ice Creams* (1962) by Roger Reynolds the score is projected for the performers who produce sound and also dance and act. Another one of his works, *Ping* (1969), calls for three performers, tape, film, slides, and mirrors.⁵ In Larry Austin's *The Maze*, for three percussionists (1966) the instrumentation requires a dancer, tapes, machines (slot and pinball), and projections – the intent being to envelop the audience and performers in sound, light, and movement.

Media combinations were also used in composition with the solo percussionist. Gilbert Trythall composed *The World, Mother, Apple Pie* (1968) which was scored for a single performer, tape, film, and slides. Paul Steg's *Targets* (1970), also integrating aural and visual elements, requires thirteen

percussion instruments with fifteen striking implements, as well as a group of miscellaneous and optional equipment. For ease of performance and visual effect, Steg recommends a stage arrangement and includes suggestions for lighting, luminous clothing, and color slides. Another composition employing media combinations is Dennis Eberhard's *Dialogs II* (1975). His solo percussion score consists entirely of tape cues and written directions to the performer. Only twice does he use traditional notation, and then it is to suggest possible rhythms for the performer. Twelve percussion instruments are required, including a sixty inch tam-tam. Lighting projections, acting, vocal utterances, costume, and make-up accompany the tape in this dramatic work for the solo percussionist. Stuart Smith's *Poem I, Poem II, Poem III* (1971), and William Schmidt's *Ludas Americanus* (1971) both involve percussion solo and poetry. Nancy and Michael Udow have collaborated on a number of compositions for solo dancer and percussionist, including *Housekeeping Dance* (1973) and *Duet* (1974). Ron Pellegrino has developed a series of films for a performer or group of performers and tape. These were originally composed with the percussionist as the solo performer.

All in all there are a number of solo multimedia works available today to the percussionist-performer. Categories of these compositions include: 1) percussionist and dance, 2) percussionist and graphics, 3) percussionist and narrator 4) percussionist and tape, and 5) percussionist and other combinations. Selected works from the first category, percussion and dance, are listed below; the remaining categories will be taken up in Part II of this article. Included are both published and unpublished compositions which are readily available to the percussionist (though only works specifying a solo percussionist). The listing is of course not definitive. Its focus is primarily on American composers' works.

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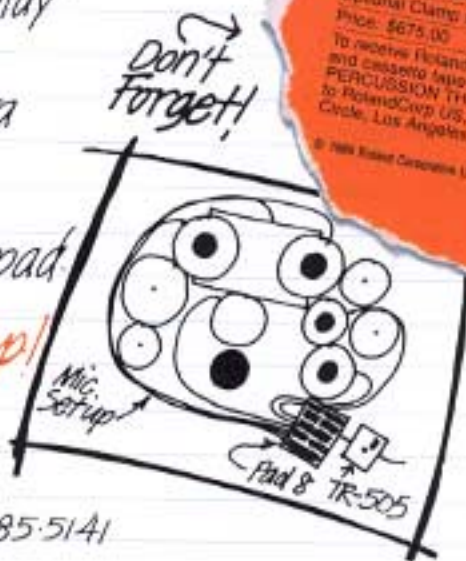
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Roland the Best!

Selected Multimedia Literature for Solo Percussionist and Dancer

Goodman, Saul

Ballad for the Dance (1956)

Belwin Mills 0:2:30

A standard set of four timpani and a thin cymbal no larger than 14 inches in diameter.

No instructions are given in the score to suggest a dance part. The composition is most often performed without a dancer. However, the work was originally composed for a percussionist and two dancers. One dancer is also appropriate.

Goodman, Saul

Ballad for the Dance II (1956)

Bellwin Mills, cadenza available from Jonathon Haas

Jonathon Haas

142 West End Ave.

Apt. 15M

New York, New York 10023

:4:00

4 timpani and a thin suspended cymbal no larger than 14 inches in diameter.

This work is the same as the one above except for an added cadenza composed by Jonathon Haas. A one-handed independent roll is included in the cadenza which requires a special two-headed timpani stick. The diagram for this stick is available from Mr. Haas.

Johnson, Ted

Sides (1979)

Manuscript available from the composer

Ted Johnson

3990 Picea Court

Hayward, California 94542

:6:00

2 triangles, glass chimes, metal tube chimes, 4 suspended cymbals, 4 concert tom-toms, bass drum, fire alarm, snare drum, 5 wood blocks, bird whistle, jay whistle, maraca, coins, and two glass bells.

There are two contrasting sections: the first has 34 contrasting timbral statements with constantly changing dynamics and no tempo marking; the second requires all membrane instruments and includes a specific tempo marking. The specified implements include 2 razor blades, (which seem to be attached to handles in the score), soft felt mallets, triangle beater, brushes, and a German bass bow. No instructions are given to the dancer, allowing the performer freedom of interpretation.

Kowalski, Michael

Traveling Music (1976)

Michael Kowalski

73 Revere Street, No. 3R

Boston, Massachusetts 02114

:5:40

2 button-activated desk bells pitched at least a half-step apart, cowbell, 2 crystal wine glasses (high and low), wood block, hi-hat, suspended cymbal, timbales, and a tom-tom.

A time line is given in the score, around which are found the descriptive symbols for the dancer. The line is marked off in equal segments, each of which represents the pulse. The pulse changes during the work and is accompanied by a tempo marking. In each of the eight sections either the percussionist or the dancer is designated in the score as the leader and responsible for setting the tempo.

Udow, Michael/Udow, Nancy

(choreography)

American Indian Children's Poems (1979)

American Composers Alliance

:13:00

Vibraphone and 1 tom-tom.

Udow, Michael/Udow, Nancy

(choreography)

Cycle, Retrace, Progress, Be Still (1978)

American Composers Alliance

:9:00

Vibraphone or piano

The work may be performed as a piano or vibraphone solo or in the original duet form for solo dancer and vibraphone or piano.

Udow, Michael/Udow, Nancy

(choreography)

Duet (1974)

American Composers Alliance

:3:00

Wood block attached to stand, high and low maracas.

The percussionist is to use a high maracas in the right hand and a low maracas in the left hand. One foot is to play the wood block, which is attached to a suspension system. The directions for the system are included in the score. High and low slaps and claps may be used instead of the maracas.

Udow, Michael/Udow, Nancy

(choreography)

Figures (1977)

American Composers Alliance

:15:00

Based on the study score, the author found the following instruments which may not necessarily represent all those that are needed: high and low tom-toms, wood block with foot pedal suspension system, two poles, snare drum, and three brake drums.

Udow, Michael/Udow, Nancy

(choreography)

Over the Moon (November 1987)

American Composers Alliance

:40:00

4 Thi gongs, 2 octave rin (Budapest temple bells), 7 angklung (bamboo rattle), vibraphone, 1 octave cloud chamber gongs, 7 dobaci (Japanese temple bells), 7 pitched almglocken.

Udow, Michael/Udow, Nancy

(choreography)

Tacit (1979)

American Composers Alliance

:12:00

Vibraphone, medium Chinese tam-tam.

Video tapes will be available from the composer for all the Udow compositions by the fall of 1987. Only the original choreography should be used in Udow compositions, except in *Duet*. This video may be viewed as one of many possible realizations.

Zonn, Paul

Andrea's Dancing Music (1974)

Smith Publications

:10:00

Marimba, sizzle cymbal, bamboo wind chimes, 5 temple blocks, 2 log drums, bongos, and 2 bass bongos.

The work consists of seven sections to be performed in any order, with no pause between except as indicated by a fermata or as natural phrasing. The performer may want to follow a preconceived ordering of the sections in performance. The composer indicates the rhythmical proportions are free and should vary from lyrical to very virtuosic. The composition may be performed with any untrained, uninhibited female dancer under the age of six. No performance instructions are included for the dancer.

Notes

¹ David Ernst, *The Evolution of Electronic Music* (New York: MacMillan Publishing Company, 1977), pp. 3, 26.

² It should be noted that Alexander Scriabin (1872-1915) composed an orchestral work *Prometheus* (1910) which was to be accompanied by colored lights appropriate to the mystical qualities of the music. In this article, lighting is considered a theatrical element rather than an established art form. David Cope, in *New Directions in Music* (Dubuque, Iowa: Wm. C. Brown Company, 1971), p. 45, believes that one reason composers began combining tape with instrumentalists was to compensate for the lack of visual activity in a solo tape composition. On Varèse's works the reader will find useful the record liner notes to *Music of Edgar Varèse* (Columbia, MS 6146); see also Ernst, *The Evolution of Electronic Music*, p.123.

³ Davidowsky has also composed a percussion ensemble and tape work entitled *Synchronisms for 5 Percussion Players and Tape*. See also Ernst, *The Evolution of Electronic Music*, p. 127.

⁴ Cope, *New Directions in Music*, pp. 55, 65.

⁵ Roger Reynolds, *Ping*, as published in *Source: Music of the Avant Garde* (3 July 1969): 70-86.

Richard Cheadle is on the faculty of Western Illinois University where he teaches percussion, directs the mallet and percussion ensembles, steel bands, and works with the marching percussion ensemble. He has served as president of the Illinois chapter of the Percussive Arts Society and state chairperson of the National Association of College Wind and Percussion Instructors. Cheadle holds a Doctor of Arts degree from the University of Northern Colorado. His dissertation is on multimedia solo percussion works and also addresses performance problems in individual compositions.

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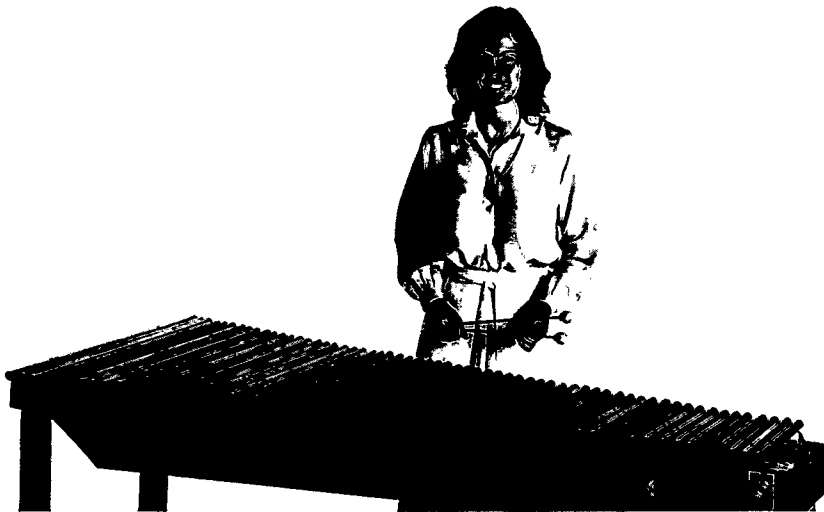
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Instrument Innovations **The Theory and Design of a Multi-intonational Metallophone**

Gayle Young



The Columbine with Gayle Young – 1980

The intonation controversy which began more than 300 years ago has had new fires lit under it in the last thirty years. Such forceful and articulate voices as Harry Partch and Lou Harrison have argued for the return to more mathematically accurate (and to their ears more musically satisfying) tuning systems. Partch, as is well known, spent much of his life not only expounding why equal temperament is a blight, but also building his wondrous instruments and composing his unique pieces in part to demonstrate his point. Lou Harrison, in his important book, Lou Harrison's Music Primer, speaks to the beauty of just intonation and ratio tuning. More recently, Wendy Carlos, who has opened many ears to electronic music, has begun to carry the banner of alternative tunings. And, in the last year, issues of Keyboard Magazine (January 1987) and Electronic Musician (November 1986) have dealt with some of the advantages and parameters of new tuning systems. In addition, Experimental Musical

Instruments, a journal which should be in every adventurous percussionist's studio, often has articles on intonation and designs for instruments which serve these systems. And the Time and Newsweek of the intonation underground are Interval Magazine and 1/1. Also significantly, manufacturers of musical instruments have begun to think beyond equal temperament (Yamaha Corporation for instance, has equipped its latest version of the DX-7 synthesizer with the capability of using alternative intonations). Thus, it appears the time is ripe for the new musical resources such systems and instruments will provide. The following article by Canadian composer/instrument builder, Gayle Young deals with some of these concerns and is relevant to percussionists looking to work with instruments tuned in just intonation.

Until some years ago, like many musicians, I had seldom heard music that used other tuning systems and when I did hear such

music was not able to identify the specific intervals I was hearing. I realized I had only a vague understanding of what the 18th century musicians and composers were talking about when they compared just intonation thirds (5/4, 6/5) with equal tempered thirds. It was evident, though, that the characteristics of different tunings were important to them.¹ In researching the acoustic basis of tuning systems, I wanted to hear and experiment with intervals outside of twelve tone equal temperament. In 1977 I built an experimental instrument: frequency ratios were organized into scales or pitch sets which were not radically different from older just intonation tunings and arranged in a way that would be useful in understanding what the intervals sounded like. In each key there were both major and minor thirds and sixths so there could be considerable variation of mode within each key.

As is well known, one reason equal tempered tuning became so popular was that it allowed the melodies and harmonies to be transposed (in just intonation transposition is awkward since the interval sizes are unequal). Wanting to have available some possibilities of transposition, I shifted the original pitch setup a major third and down a major third – the three identical pitch sets were distributed relatively evenly over the octave.

Over the next months in playing the instrument and composing music for it, I could hear a significant difference between just tuning and equal tempered tuning. The difference was particularly evident in slow sustained music with simple harmonies – often it was a very subtle distinction having to do with the timbral clarity of the sound. These were sounds that interested me as a composer.

The next year I built an expanded version of the instrument, naming it the Columbine after the North American wildflower which has five petals (a more poetic name was chosen rather than a technical one such as "multi-intonational metallophone"). The

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Figure 1

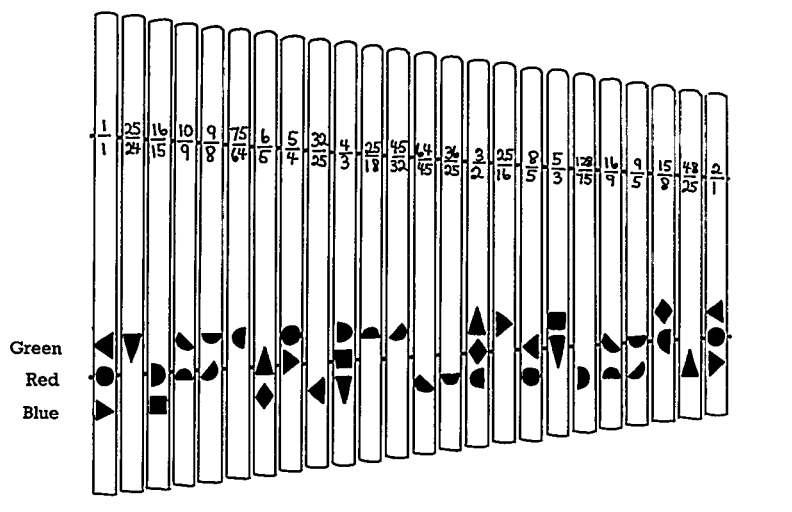
Tuning System for Columbine
(derived from a 13 pitch modal scale based on simple numerical ratios)

approximate tones in equal temperament	E	F	F [#]	F [#]	G	G [#]	A	B	C	C [#]	D	D	D [#]	E
shapes notated on Columbine (red)	○	∪	◐	◑	△	▷	□	◇	◁	▽	◓	◔	◕	○
frequency	327	350	363	366	393	408	434	495	524	546	480	587	612	654
ratios of frequency	$\frac{1}{1}$	$\frac{16}{15}$	$\frac{10}{9}$	$\frac{9}{8}$	$\frac{6}{5}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{8}{5}$	$\frac{5}{3}$	$\frac{16}{9}$	$\frac{9}{5}$	$\frac{15}{8}$	$\frac{2}{1}$
transposition up a major third (E-scale "plus" $\frac{1}{4}$: G [#]) (green)	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{25^\circ}{18}$	$\frac{45^\circ}{32}$	$\frac{3}{2}$	$\frac{25^\circ}{16}$	$\frac{5}{3}$	$\frac{15}{8}$	$\frac{2}{1}$	$\frac{25^\circ}{12}$	$\frac{20}{9}$	$\frac{9}{4}$	$\frac{75^\circ}{32}$	$\frac{5}{2}$
transposition down a major third (E-scale "minus" $\frac{1}{4}$: C)(blue)	$\frac{4}{5}$	$\frac{64^\circ}{75}$	$\frac{8}{9}$	$\frac{9}{10}$	$\frac{24^\circ}{25}$	$\frac{1}{1}$	$\frac{16}{5}$	$\frac{6}{5}$	$\frac{32^\circ}{25}$	$\frac{4}{3}$	$\frac{64^\circ}{45}$	$\frac{36^\circ}{25}$	$\frac{3}{2}$	$\frac{8}{5}$

Note: To "add" ratios, the digits of the fractions are multiplied. ($\frac{1}{2} + \frac{1}{3} = \frac{12}{6}, \frac{3}{4}$; a fifth plus a fourth is an octave.)
To "subtract," they are cross-multiplied. ($\frac{1}{2} - \frac{1}{3} = \frac{1}{6}$; an octave minus a major third is a minor sixth.)
° marks the pitches (2nd is^o) that were added to the basic scale to complete the transposed scales, bringing the number of pitches per octave to 23.

Tuning System for Columbine

Figure 2



One Octave of Columbine

tuning system uses prime numbers only up to five, the number of petals of a columbine flower. There are 61 pieces of steel tubing, three quarters of an inch wide, each tuned to one of 61 pitches within a range of two and two thirds octaves. The basic pitch set was expanded to 13 notes per octave, producing a 23 note octave when the two additional transpositions were included (Figure 1). The size of the adjacent intervals is 20¢, 40¢ or 70¢.

Each tube is attached by the node to the wooden frame. (The node is located at one quarter of the length of the tube and does not vibrate, so that when the tube is contacted at the node the sound is not impeded.) The structural support frame is made of cherry and maple and fits together with hooks, bolts, and wing nuts (it can quickly be disassembled and packed into the back of a station wagon).

Since I planned to use the instrument in concert it became necessary to solve practical

problems associated with notation and performance. Flats and sharps would not be appropriate notations since there were several flats and sharps for some of the notes. A separation into "black" and "white" notes was also inappropriate because all the tubes are placed side by side, the lower ones at the left, the higher ones at the right. I decided to notate each of the three transpositions in a different color: the pitch set based on C is blue; the one on E is red; the one of G[#] is green. These colors can easily be identified in the peripheral vision of the musician, which is important because musicians often rely on peripheral vision during performance.

To distinguish the notes within each key I adapted William Billings' shaped note notation.² A simple geometric correlation between the number of sides of the shape of a notehead and its identity within the key were used. The thirds are three-sided noteheads; the fourths are square; the tonic is circular; and the seconds are semicircular

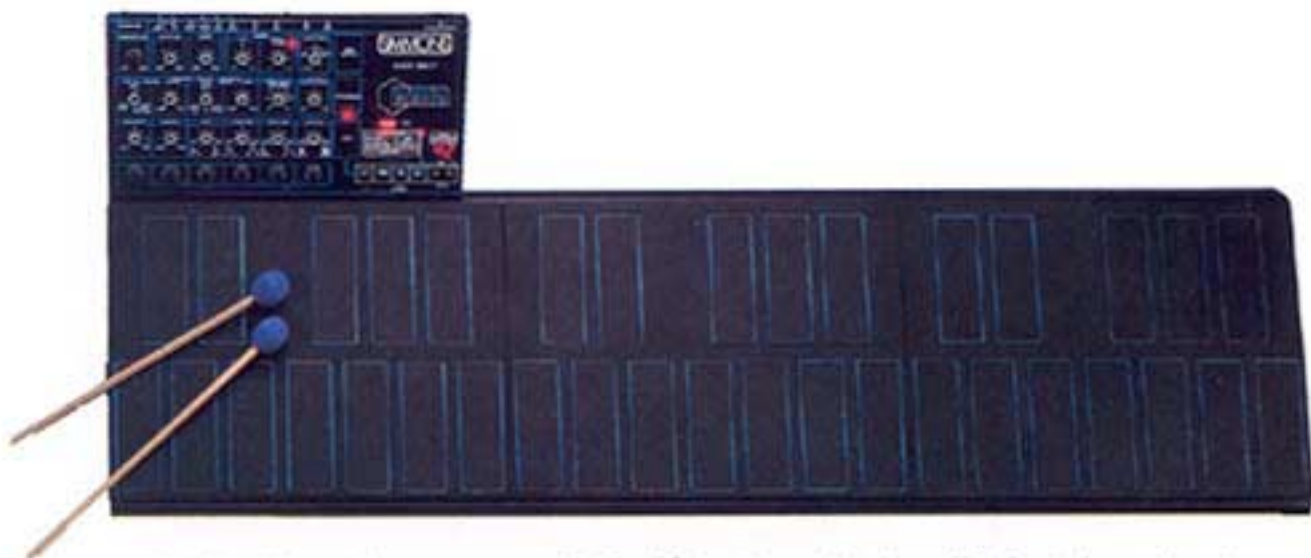
(two-sided figures). The fifth, sixths and sevenths are all exact inversions of the fourth, thirds and seconds, so it was logical to invert the shapes. The fifth is a diamond shape; the sixths are triangles facing the opposite direction of the thirds; the sevenths are semicircles facing the opposite direction of the seconds.

The shapes are painted on the tubes at the nodes closest to the musician while the frequency ratios are indicated on the more distant nodes of the tubes. Most of the tubes have two or three notations, and provide pivot tones relating pitches from one key to those of another (Figure 2). The written notation uses the traditional five-line staff and shows noteheads of various colors and shapes. All the G's (sharps, flats and naturals) are shown as G's and are normally notated, but without any accidentals. Rhythmic notation is the same as it would be in traditional notation except that half notes and whole notes have a spot of color to indicate their identities.

Because I used rounded and fairly narrow tubing there are some difficulties in performance. Accuracy is more difficult than on a vibraphone because the tubes are just over an inch apart and because, on the curved surfaces, the mallets rebound at an angle if the tubes are not struck exactly in the centers. For these reasons, in addition to the complexity of the notation, it is difficult to play quickly or to use four mallets with accuracy.

Several compositions have been written for the instrument, not all of the music using the modal tuning system. Often intervals of a specific size are used outside the context of a key. Many intervals have their own specific sonority: the just thirds, the perfect fourths and fifths, and the microtones such as the 81/80 of about 20 cents. Often composers use the instrument to produce glissandi or other sounds where no exact pitches are specified. Even in these passages the instru-

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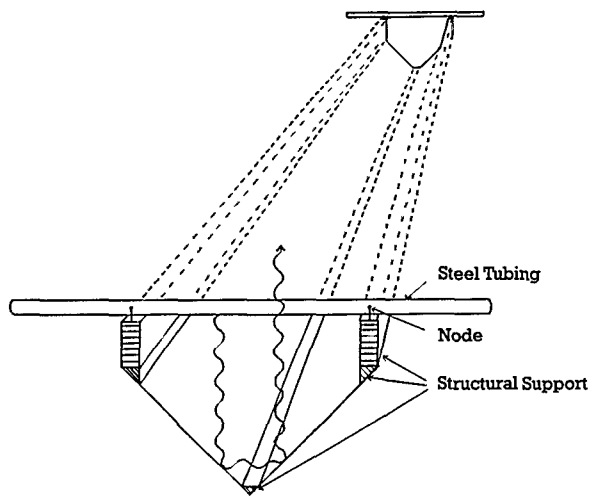
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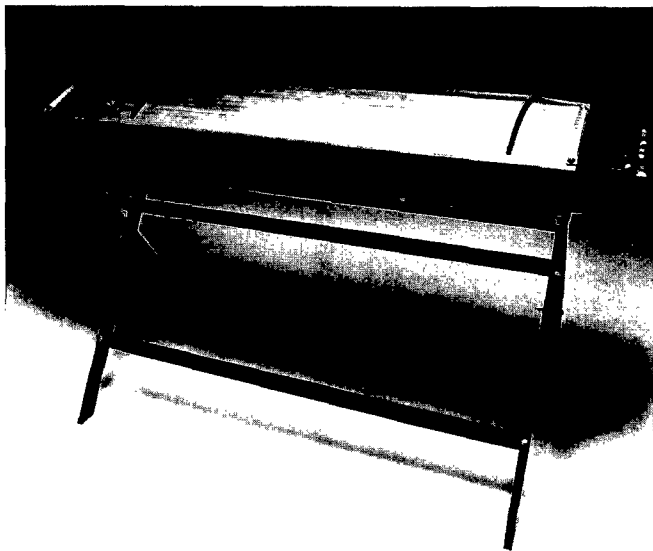
Figure 3



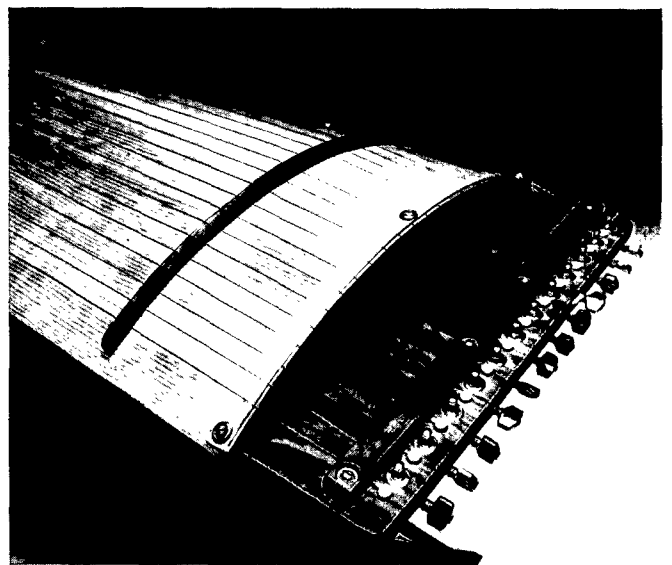
Cross Section of Resonator Used for Columbine (showing pattern of sound reflection)



Detail of the Columbine



The Amaranth



Detail of the Amaranth

ment has its own specific sonority – because of the tuning system and because of the clear quality of the sound of the metal tubes.

It is possible to play faster in the more gestural passages but in general the instrument is not designed for fast playing. There is no damper so the notes reverberate for several seconds unless they are stopped individually by hand. Below the tubes is a triangular trough shaped resonator made of sitka spruce. It is wide at the lower end of the instrument, narrower at the higher end where the tubes are shorter. Because the tubes are so close together it would have been difficult to install individual resonators for each note (Figure 3). Sounds of longer duration than the reverberation time of the instrument can be produced by bowing the ends of the tubes. When bowed, there is a noticeably higher prominence of high overtones as well as the noisy sound of the

bow itself. The pitch is easily identified but the timbre is not as clear as when the tubes are struck with mallets. The Columbine never goes out of tune. But new notes cannot easily be added to it, essentially limiting composers and musicians to the notes that are there already.

In 1980 I built a second instrument on which the tuning could be changed and new tunings more easily experimented. The new instrument uses strings with moveable bridges similar to those of a Japanese koto and is called Amaranth (after another native American plant). It has 24 strings, each one meter long. The pitch of the open strings is set by tuning pegs, but the most important aspect of the tuning is done by moving the bridge which determines the string length. The instrument has a curved top so that individual notes can be bowed. In addition, the strings can be plucked and struck with

percussion mallets. The Amaranth presents a wide variety of different timbres and textures which interrelate with different tunings in ways I have still not completely explored.

When the two instruments are played in concert I often accompany the live sounds with pre-recorded sound. Electronic and computer generated sound have also been used in several compositions. It is fairly easy today to define exact pitches by computer using appropriate software systems. The Amaranth is sometimes tuned using a pre-recorded series of pitches generated by computer; however, I still find the visual and tactile presence of the two acoustic instruments attractive and it has been easier to understand what can be done musically with various tunings when they are presented on the acoustic instruments (where the notes can be seen and played one by one, in chords, long and short, soft and loud).³ The combina-



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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tion of the two acoustic instruments with electronic instruments has also allowed the exploration of varied pitch combinations in some detail.⁴

Our twelve tone equal tempered tuning system combined with our traditional common practice harmonic language is deeply ingrained in our culture. Most people can recognize (at least unconsciously) the structures of the music they hear in familiar settings. Nearly everyone can recognize the cadence that ends a popular song. But when the music departs from this familiar territory the listener is left uncertain of what is being heard. Although it is becoming increasingly convenient to experient with different pitches and tuning it remains difficult for all of us to understand the musical implications of altered tuning systems. After almost ten years of work with altered tunings I, for one, feel that I am still beginning to explore the area.

Notes

¹ In the 18th century, when European composers and musicians began to use twelve tone equal tempered tuning, there was a lot of discussion of the relative merits of various tunings. An older traditional tuning, called just intonation, defined intervals by frequency ratios using simple whole numbers. In that tuning, scale steps were not equally divided as were the semitones of equal temperament.

² Billings notated choral music using shaped noteheads to show different intervals, thereby assisting choir members to read music.

³ This is perhaps because I lack facility with computer systems but it is also because the available methods of control, in my view, seem very primitive: I do not find keyboards (either alpha-numeric or twelve tone equal tempered) particularly useful in dealing with altered tuning systems.

⁴ It seems to me that pitch functions not only as the definitive element of melody and harmony, but that it also has an important role to play in more nebulous musical characteristics such as timbre. Pitch alterations have traditionally been used to heighten the expressivity of music, for example, when a singer uses vibrato or glides from note to note. Unusual pitch combinations are also used to produce exotic sounds which contrast with more familiar sounds. But they have seldom been used as musical characteristics in their own right. Perhaps to do this we need a renewed theory of harmony.

Recipient of the BMI prize in composition, Gayle Young studied at York University with James Tenney, David Rosenboom, Bob Becker, and Richard Teitelbaum. Her pieces have been performed in new music festivals in Canada, on national radio programs, in art galleries, and on record. She has also written about the life and work of Hugh LeCaine, Canada's pioneering electronic musician. Further information and repertoire lists are available from her: 146 Ridge Road West, Grimsby, Ontario, L3M 4E7 Canada.

Electronic Percussion **The Educational Side of Electronic Drums, Part I**

Norman Weinberg

Okay, so you have seen a lot of the recent ads about electronic percussion in this and other magazines. Maybe you've even listened to the sound track of a TV show or movie and heard drum sounds that you thought were electronic. You might feel that you should find out what all this commotion is about. If you are thinking about getting some electronic percussion instruments you might be considering the educational benefits of electronics. Even if you are not a drumset player, even if you don't play in a techno-pop band, you can still use these electronic percussion instruments to improve whatever you do now, and maybe prepare yourself for the future.

First, you should realize that these instruments now sound great! If the last drum machine that you heard was attached to an organ with color-glow keys, then you owe it to yourself to give some of the new models a closer listen. In the same manner as a compact digital disk, the new drum machines and electronic sets create their sounds by digital samples. These samples are a digital recording of the exact wave forms created by the acoustic instrument when it was recorded. In short, while these sounds may not be "real" percussion instruments, they are not "synthesized" sounds either, and thus the end result is as close to the original instrument as a compact disk.

We are well aware that a frequent topic today, in musicians' magazines and in discussions among performers, is how drum machines are affecting the pop and rock recording industry. Not long ago I read an interview with a keyboard player who had been doing a lot of drum programming because the drummers hired for the recording session didn't know how to program. While many musicians fear that something like this will put them out of work, the focus of the article was a plea to drummers to

embrace the new technology so that A) drummers would get to keep their jobs and B) the drum parts being programmed on drum machines wouldn't sound as if they were recorded by a keyboard player.

For the fact is that today's musical market is changing. If you want to enter the job market with the skills and knowledge necessary to earn your living in music, then you have to keep up with the expanding field of percussion . . . and the field now includes electronic percussion instruments. Just as you can't learn timpani without the drums, you can't learn electronic instruments without the necessary equipment. Also, if new learning techniques are available to help us become better performers, then let's give them a try. Computers have already been shown to be an aid in many aspects of academic and technical training. It might be possible to adapt some of these techniques to percussion performance. The knowledge of how to work with the different aspects and parts that make up the entire system and the improvement of your playing ability by a self-examination of your own style and skill can be educational benefits to you. How do you program the drum machine? How do you "sculpt" sounds on the electronic drum set? By answering these questions, you will gain a new perspective on your playing.

When you start to program the drum machine, the first decision is whether or not the end result is going to sound like electronics or a "real" drummer. If the style is rap or techno-pop, then just about anything is legal. If the music being programmed calls for a real drum sound, then another approach must be considered. You might ask why use a drum machine to try to imitate a real drummer? Because you may be asked to do this at some point in your career. Many keyboard players are now performing on the hotel club-circuit as a single act. A club owner can make more

money paying one musician than paying six. For this reason, some of these players are using drum machines as their rhythm section. A drummer who really knows what can be done with a drum machine could program their songs for them, and the keyboard performers will have a better sound. In other words, someone could hire a drummer once (for some sort of special fee), and use that drummer's great ideas and musical influence for every performance.

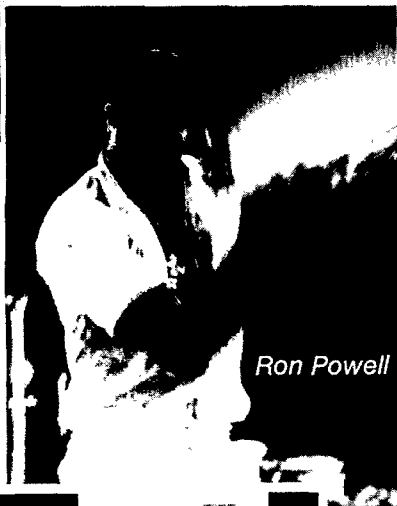
How does one begin to create that live sound? If the real drummer sound is desired, then programming a pattern on the drum machine requires pulling your playing apart, examining and analyzing what you are doing when performing. Let's look at some of the factors that come into play when using this approach.

First there is the sound of the drum set. It is possible to program each pitch along with its amount of decay (length) for all the drum sounds on the machine. Does the style of music dictate long or short decays for the tom tom sounds? Do you want the impression of a small drum set, or one with twenty mounted tom toms? Once you have the sounds that you want, then comes the actual recording of patterns.

Another aspect to think about is the groove or feel of the patterns. "Swing factor" can be added to the patterns to distort the divisions of the beat. It can be set for 50% (straight eighths), 54%, 58%, 63%, 67% (swing style divisions of the beat), or 71% (shuffle). It is even possible to change between the different swing levels during the song. Some of these differences are subtle, but really affect the groove and style of the performance.

A lack of natural dynamics is the first thing that comes to mind when listening to a drum machine which has been programmed in the "set-it-and-forget-it" mode. You can't create a live impression with the two

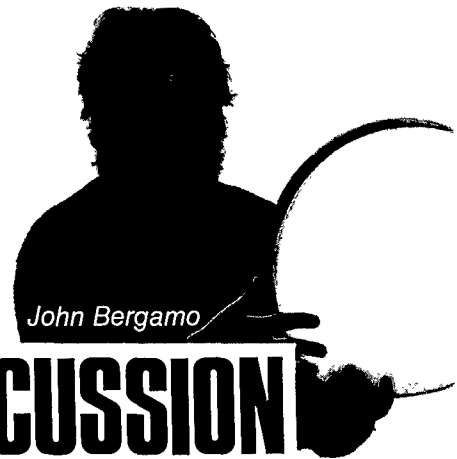
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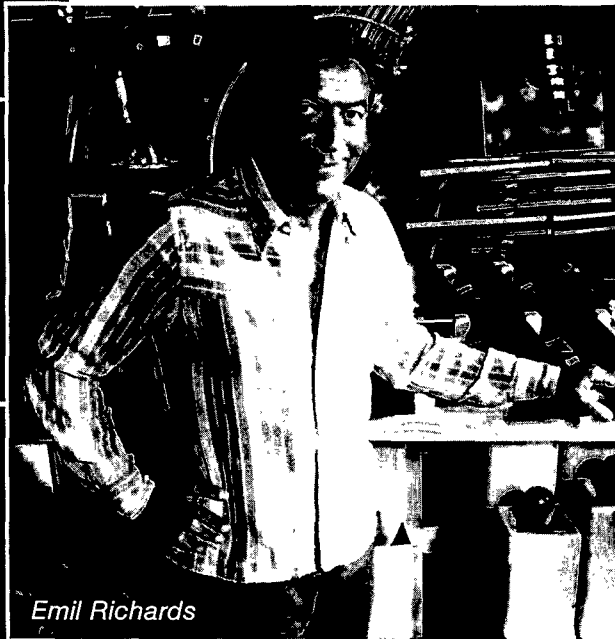


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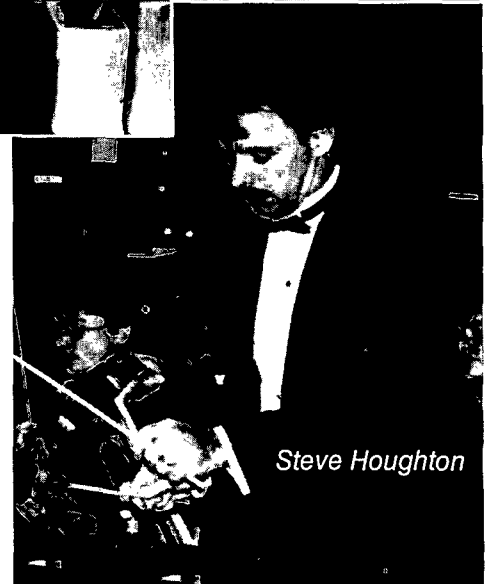
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choices of loud and louder. Where are the stress points, pulse points, accents, the life and spirit of the patterns? How strong are the accents in relation to non-accented notes? Are all accents at the same level or do they also have a shape? With a drum machine like the E-Mu SP-12, all dynamics are memorized into the individual patterns. Where these dynamic differences occur in the patterns and at what level they are recorded determine quite a bit of the overall feel. Drum machines that record dynamics can work with 128 different levels. You must agree that 128 dynamic levels are enough to create just about any stress points you might need.

Another facet of creating a live impression is the tempo. Let's face it, it's possible with the drum machine's auto-correct feature and a good, steady supply of current, to build a song with absolutely perfect time. Unlike someone with perfect pitch, I've never met anyone who can hear something and say "It's between 110 and 111 to the quarter note, closer to 110.4." But it seems to be easy to hear when the tempo is just "too perfect" to be a live player. If the tempo never changes at all, there is a loss of feeling and mood. With the drum machine it is possible to program tempo with the accuracy of one-tenth of a beat per minute. It is also possible to program a ritardando or accelerando between any two points. With this in mind, the tempo can push a little bit going into a chorus, or drag back a little when the mood relaxes. These should be subtle changes; thinking about them and working with them will make your ear more sensitive to tempo differences and fluctuations.

Drummers don't often get the chance to work with a mixing board to listen for, and experiment with, the overall balance. When you play live, your ears tell you the balance of the entire set and your body makes a series of constant adjustments to achieve what you want to hear. Just think of the balance differences (drums versus cymbals) between a big band sound and a rock sound. Each sound on the drum machine can be mixed at different levels without losing the subtle dynamics that were originally programmed. By experimenting with different settings, you will gain the knowledge of how balance affects style. If you really think about all of these factors and do some experimentation you will improve your control on the drum set when you play live, thereby giving yourself more options and also the impetus for working toward more control.

While you can mold the color and sound of the drums with the drum machine, many more variations of color are possible with the electronic drum set. The drum machine allows pitch changes of a little more than an octave in half-step divisions, but, the drum set's pitch range spans two octaves in

quarter-tone divisions for each sound. Instead of only determining the overall length of the sound with the drum machine, digital drums such as the Roland DDR 30 permit fairly sophisticated control of the wave's envelope. You can also control the amount of bend a sound has (itches falling due to stronger attacks), how long that bend takes to fall, how far it falls, and the dynamic sensitivity at which the bend is activated (soft strokes don't bend, louder ones do). Other aspects that can be used to mold the sound into the desired color are two separate sound gates that are fully controllable, as well as a very modest equalizer.

When all of these parameters are present, the programmer is required to really think about what types and levels of these controls make up their sound. When you are looking for some far-out space sound, anything is possible, but there is a certain value in trying to "sculpt" pure acoustic sound. I have found myself thinking about the length of attacks on different snare drums, the volume difference between the sound of the stick hitting the snare and the short amount of decay that follows, and even the distance that the pitch falls in relation to its attack volume. What really is the difference in the attack and sustain of a single and double-headed tom-tom? These are questions that few people have ever thought about, but when you try to sculpt drum sounds from their basic ingredients, it requires a new kind of analyzation. It forces you to think just about the sound itself and hear it in a new light. I believe that this can be transferred directly to acoustic drums as well. Pitch, stroke, level of sustain and decay, can all be controlled to a high degree by the player's hands. By working with the sounds on the electronic set, you might get a better idea of the sound you want to produce and what your hands must do to achieve that sound.

Once these ideas are sculpted into your sounds, they can be combined to form different drum sets that can be stored in the electronic drum's memory and recalled at the push of a button. Using the memory cartridge in addition to the internal memory, the DDR-30 holds 24 different sounds for each pad. Why do drummers use certain types of drums for different playing situations? Most likely the answer involves the combination of different sounds to best blend with the music. With so many drums available at the touch of a button, you can really hear the difference between a good "heavy metal set" or a "jazz quartet set." If you are working on orchestral excerpts for an audition, you can even try out 24 different snare drum sounds in order to hear which type of drum would be the best choice for that particular passage or work. If it is decided that a drum with a thick, heavy, and dark sound would work best, it will save a lot of time when you select and tune the instrument you will use for the performance.



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If you want to further explore the educational side of electronics, add a computer to your system!¹ One program will do a particular job easier or better than the other, depending on the task. If you connect electronic percussion instruments to a computer, many other wonderful options become available. What follows is a short list of some tasks that can be performed by combining electronic instruments and computer programs.

1. Overdub, or multi-track an almost limitless number of times (how about a 400+ track tape deck?).

2. Include a metronome that performs the recorded material at any setting from a quarter note = 20-400 bpm without changing the pitch of the recorded instrument.

3. Have a rhythmic accuracy of 480 attacks per quarter note (this amounts to a mind boggling "theoretical" 3,200 notes per second).

4. Play and print out just about any polyrhythm (five against seven against nine against thirteen against seventeen, all at the same time).

5. Control 128 levels of dynamics over any time span.

By working with the computer, you can learn about recording studio techniques such as overdub and punch-in punch-out, notational problems with percussion, and working with MIDI. These, too, are valuable skills in today's musical job market.

This brief introduction to the educational side of electronic drums has suggested how an electronic system may help in the job market as well as in examining your playing from a new perspective. By taking apart a song or a sound, and then putting it back together, one gains a great deal of knowledge about what makes a particular idea good or bad. Concepts of form and structure, aesthetics, balance, and more can be explored. Just as an artist who mixes his own colors gains a certain respect (and an appreciation on a deeper level) for exactly what colors are, the drummer who can sculpt sounds and build creative grooves knows exactly what is being done to achieve the desired goal. Part II of this article will focus on several techniques possible with electronic percussion instruments that can help solve specific performance problems.

I am indebted to Del Mar College for a faculty grant in 1986 to investigate the use of percussion instruments as educational aids and for providing funds for the equipment.

Notes

¹ The computer programs used in my project are *Total Music* by Southworth Music Systems, *Performer*, and *Professional Composer* by Mark of the Unicorn.



Michael Rosen
editor
Focus on Performance

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Reviews of New Percussion Literature and Recordings

James Lambert

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Snare Drum Solo

Test-Claire Pour Caisse Claire Seule V

Jacques Delécluse
\$3.75

Alphonse Leduc
175, Rue Saint-Honoré
Paris, France

Theodore Presser Co., sole selling agent

All who have grown to respect and appreciate Delécluse's etudes will need no prompting to investigate the merits of this publication, and the serious student of the snare drum will especially savor it. Written in 6/8 meter, this short (approximately two-minute) work is a challenge for the advanced player, a piece that is every bit the test its title implies. Using idiomatic but difficult patterns a good performance requires the ability to play at pianissimo as well as fortissimo levels and the clean execution of flams and drags at rapid speeds. In short, it demands that quintessential ingredient found in only the most mature performances – control.

– John Raush

Timpani Solo and Method Books

Pièce III

Adolfo Mindlin
\$2.75

Alphonse Leduc
175, Rue Saint-Honoré
Paris, France

Theodore Presser Co., selling agent

Pièce is a short (approximately two minutes) solo for three timpani and five temple blocks with a piano accompaniment. The tempo is $\text{♩} = 116$ and a time signature of 2/4 is used throughout. Rhythmic patterns are primarily different combinations of 8th and 16th notes and could probably be handled by most junior high school students. There are several pitch changes and two different sections in which the temple blocks are used. In each case, a sufficient number of measures of rest

are given prior to the change. The notation is clear and easy to read but does use the abbreviation method (two slash marks through the stems of quarter and half notes) for 16th notes which younger students sometimes mistake for rolls. The pitch changes and the piano accompaniment add a great deal to the educational value of the composition. In my view, *Pièce* would be a good choice for the beginning/intermediate timpani student.

– Lynn Glassock

Suite for Timpani IV

David Mancini
\$4.00

Kendor Music, Inc.
Delevan, NY 14042

David Mancini's *Suite for Timpani* (ca. :4:30) is written not in the usual multi-movement format of the baroque suite but as one continuous – albeit sectionalized – movement. However, like the individual movements of the suite, each section of this through-composed piece does maintain an identity of its own. The sections include a brief introduction followed by a moderato 12/8 section using repeated melodic patterns set in constantly changing accent schemes; a short, unbarred interlude characterized by crescendo, decrescendo, and legato rolls; a brief section using a left-hand ostinato accompanying a right-hand melody; and a concluding section featuring alternating and variable meters. Except for wide-interval glissandi, the limited pedaling requirements involve conjunct pitches only.

This is material for the more advanced high school or college level timpanist. From a musical standpoint, some sections of this work seem a bit too brief considering the proportions of the piece as a whole. However, this solo will not disappoint those who delight in a physical challenge and find moving rapidly over all four drums an exhilarating experience.

– John Raush

Méthode Technique de Timbales

Joël Chauvière
\$11.25

Alphonse Leduc
175, Rue Saint-Honoré
Paris, France

Theodore Presser Co., selling agent

This seventeen-page publication is a technical tutor for the timpani. An English translation of the instructions for practicing the exercises is provided, although the material is basically self-explanatory. The book is laid

out in a progressive format, moving from studies for one drum only through sections devoted to two, three, and finally four drums. Each section begins with exercises for daily practice in the form of multiple sticking patterns which address the problems of moving from drum to drum using alternated strokes (including cross-sticking), double, and even triple-stroke patterns. These are followed by six short exercises in which the use of different note values places some degree of emphasis on rhythmic reading as well as sticking. Finally, the sections conclude with six longer and much more difficult etudes.

It should be understood that the focus of this text is the technique of sticking and movement. Other techniques such as rolling, pedaling, muffling, legato, and staccato are not areas given concentrated attention. The publication thus is not a comprehensive method of the kind one might expect from its title. Given these limitations, it has value for students at all levels of development as a supplement to other technical studies. The etudes are well-written and musically demanding, and will prove challenging as well as interesting to the advanced timpanist.

– John Raush

Multiple Percussion Solo

Deva 3 III

Jean-Claude Tavernier
\$4.00

Gérard Billaudot
14, Rue de l'Echiquier
75010 Paris, France

Theodore Presser Co., selling agent

Deva 3 (under 3 minutes) is a multi-percussion solo with piano accompaniment aimed at the beginning student. The percussion part requires a wood block, suspended cymbal, tambourine, snare drum, and tom-tom, or snare drum without snares. The grading is realistic: technical requirements are kept to a minimum (the entire part can be played with alternated single strokes and a few flams) and musical demands involve dynamic changes but no difficult rhythms. The piano accompaniment is playable by pianists with modest technical skills and should pose no particular ensemble problems when joined with the solo part. Teachers aiming to encourage the development of multi-percussion and ensemble skills at an

early stage in their student's education will, in my opinion, appreciate this publication.

— John Raush

Valse

Adolfo Mindlin
\$2.50

Percu-Libre

Christian Dachez
\$2.75

Both published by Alphonse Leduc
175, Rue Saint-Honoré
Paris, France
Theodore Presser Co., selling agent

These two separate publications are in the *Collection de pièces instrumentales destinées aux examens et concours des Conservatoires et Ecoles de Musique*, under the direction of Philippe Rougeron.

Percu-Libre (:2:10) is a multi-percussion solo written for suspended cymbal, snare drum, bass tom-tom, bass drum, and triangle, graded at the beginning level. *Valse* (:2:00) is a snare drum solo listed in the "preparatory" category, a grade slightly more difficult than the beginning levels. Both pieces have piano accompaniments. The piano parts are well written but not technically complicated. Although the technical demands in *Percu-Libre* are modest, ensemble problems occasioned by fitting the solo and piano parts together are considerably greater than in beginning literature usually encountered,

III

making the grade assigned to the piece a bit unrealistic. *Valse* requires basic techniques such as flams, drags, a few rolls, and several flammed rolls. It would be appropriate for advanced elementary level students. Both pieces should be excellent vehicles for helping young percussionists develop sensitive ensemble performance skills.

— John Raush

Notturmo für Klavier und Schlagzeug IV Op 57

Peter Jona Korn
\$16.00
Edition Wilhelm Hansen
Frankfurt, Germany
MMB Music Inc.
10370 Page Industrial Blvd.
St. Louis, MO 63132

Peter Jona Korn's multi-percussion solo with accompaniment, *Notturmo*, is consistent in style and direction. Written for a variety of instruments — timpani (4), sizzle cymbal, crotales, vibraphone, tam-tam, and various toys — it is meant to be accompanied by piano, organ, or accordion (yes, you read that correctly, accordion). I assume most percussionists would only use an accordion player as a last resort — yet, there could be some interesting possibilities . . .

This one movement work is marked *molto tranquillo* and the tempo is rather slow ($\text{♩} = 76$) as the style-title indicates. The percussionist begins with pianissimo minor-third timpani

glissandos that recur throughout to unify the work. Most of the four-mallet vibraphone work is relatively easy with the accompaniment part offering more involved support. The overall legato flow is consistent with few deviations from the opening tempo and the composer shows concern for timbre changes. There are two short cadenza sections for crotales, and the ending is slightly faster with the vibraphone fading away with a rhythmic ostinato over sustained piano chords.

Notturmo would not be my first choice for senior recital material, but due to the medium-difficult percussion writing and the accessible piano part this selection would work well for younger college students. The price is rather high for a solo of this length; however, this is probably because of publication overseas and the fact that two full scores are provided.

— Mark Ford

Quatre Etudes Pour Batterie, Vol. 2 IV

Jean-Claude Tavernier
\$7.00

Gerard Billaudot
14 Rue de l'Echiquier
75010 Paris, France
Theodore Presser Co., selling agent

Jean-Claude Tavernier's *Four Etudes for Percussion Solo* are designed to be accompanied by either piano or vibraphone. They are unique in that there are only two accompaniments for four etudes: etudes 5 & 6 are to be played with the first accompaniment, etudes 7 & 8 with the second accompaniment. This is volume two of Tavernier's etudes; the first volume (etudes 1-4) was not available to me.

The biggest problem I had is deciding what instruments the composer intended, as there is no indication or "key" of non-pitched percussion instruments the composer had in mind. However, all etudes could be performed on four to five drums (snare drum, bass drum, and assorted tom-toms) and one cymbal. Perhaps the instrumentation is offered in volume one; still I find it odd that no indications occur in volume two.

All four etudes are in the medium-easy category. Etudes 5 and 6, marked "Andante," use straight eighth notes on a cymbal over easy drum parts, interspersed by four-bar percussion solos. Etudes 7 and 8 are marked "Allegro" in 5/4 time; contrast is achieved by strong dynamic changes, a variety of percussion solos, and easy syncopation in the accompaniment. The etudes could serve as an introduction to multi-percussion at either the high school or advanced junior high school level. They would also work well for solo and ensemble festivals or other student performances.

— Mark Ford

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This is a five-movement collection of solos for multiple percussion: vibraphone, tom toms, bongos, snare drum, temple blocks, and several metallic sounds. Each instrument is identified by graph symbols in the parts. Stick and mallet indications are quite clear, though it should be mentioned that a bass bow is needed. The movements contain interesting color and dynamic contrasts and will require careful preparation as there is no suggested setup. The print is exceptionally clear and this should contribute to the work's becoming an excellent addition to the solo and degree recital literature. I recommend it highly.

— George Frock

Mixed Media

Poem

Ivar Lunde, Jr.
\$26.00
Norsk Musikforlag
MMB Music
10370 Page Industrial Blvd.
St. Louis, MO 63132

IV

Poem is in one movement and for trombone, piano, vibraphone, and percussion. The percussion part is written on two staves but is playable by one player. Instructions by the composer make it clear that the vibraphone player can assist the percussionist when rapid instrument or stick changes occur. Percussion instruments required are two snare drums, tom toms, suspended bass drum, temple blocks, and assorted metal sounds. Opening with a fairly lengthy slow section, *Poem* then has a lively main body, and closes with a brief reference to the opening theme. The parts are quite clear and have been carefully grouped rhythmically. The vib part is a Grade 4-5 and is playable with two mallets; the percussion, a Grade 3. There are a few rapid page turns because of the score format. All in all, this should be a nice addition to a recital or chamber music program.

— George Frock

Keyboard Percussion Solo

Mahel 2

Jean-Claude Tavernier \$4.00
Gerard Billaudot
14, Rue de l'Echiquier
75010 Paris, France
Theodore Presser Co., selling agent

III

This elementary, three-minute piece for vibraphone and piano includes several three- and four-note chords, but mainly consists of a single-line melody. The piano part is also easy, with block chords in the right hand and arpeggiated chords in the left hand. The

tempo indication is *adagio*. Dynamics and phrasing are clearly marked, but there are no sticking or pedal indications given. The work would be suitable for young musicians for recital or festival.

— John Baldwin

Poem for Vibes

Leo Oudrits
No price given
Pustjens Percussion Products B.V.
Westzastraat 8-10, 1013 NG
Amsterdam, The Netherlands

Poem for Vibes is a short (ca. :1:30) through-composed work best suited for the beginning four-mallet performer. No dampenings are written, and there are only four pedal markings which appear at the end of the piece. However, the performer may wish to add dampening and pedaling based on the melodic-harmonic interplay. *Poem* employs two techniques: melody versus accompaniment, and a brief introduction to mallet independence utilizing 32nd notes in arpeggiated chords. The harmonies are all standard, combining typical jazz sevenths and more traditional triads and progressions. The printing and instructions are quite clear.

— Rich Holly

Keyboard Percussion Ensemble

Caribblue

Siegfried Fink
Zimmermann
Gaugratenstrasse 19-23
D-6000 Frankfurt am Main
Federal Republic of Germany

A short (:2:40) work in the *merengue* style for vibraphone and marimba involving two to ten percussionists. The vib part may be played as written, but also may be improvised using the chord symbols provided. The accompanying marimba part uses four mallets and is mainly chordal in a rhythmic style. Written-out parts for a wooden *agogo* (or temple blocks) and two congas are included with the score. Ostinato parts for eight other typical Brazilian percussion instruments are also provided and would certainly enhance the performance. None of the parts is above a medium-difficult level. The vib part would offer a good opportunity for learning to improvise. The work is appropriate both for study and teaching purposes, and for concert performance.

— John Baldwin

Keyboard Percussion Quartet

Schlagzeug Klassisch

ed. Siegfried Fink
(includes two transcriptions:
Matona mia cara by Orlando di Lassus;
Badinerie by J.S. Bach)
No price given

Zimmermann
Gaugratenstrasse 19-23
D-6000 Frankfurt am Main
Federal Republic of Germany

These two transcriptions are excellently-suited to younger keyboard percussionists who are not familiar with the late Renaissance and Baroque musical styles. Mr. Fink has provided clearly printed parts for vibraphone (also glockenspiel), xylophone, vibraphone, and marimba. (It is this reviewer's opinion that both transcriptions could be easily adapted to an all-marimba setting as well.)

It is important that performers hear and become familiar with the traits of Lassus' legato, serene *Matona mia cara* and the contrastingly motoric, rhythmic content of Bach's *Badinerie*. If the conductor or instructor will play a recording in the original version (vocal for Lassus, instrumental for Bach), the student performers are likely to come closer to performing in style than without the demonstration. Although no roll designations are given for *Matona mia cara*, judicious placement of sustained sounds is clearly needed. The Bach *Badinerie* would have fewer such demands. Congratulations to Zimmermann of Frankfurt for these excellent transcriptions for keyboard ensemble at the grade III level.

— James Lambert

Three Dance Etudes for Marimba Duo or Ensemble

Daniel Dorff
\$14.00
Theodore Presser Company
Bryn Mawr, PA 19010

Daniel Dorff's recent *Three Dance Etudes* has already received numerous performances in the United States. To best explain the work, a synopsis of the instructions is in order: The composition may be performed by a duo, two instruments, two mallets each, or both performers on one instrument (why not one player, four mallets?), or by any size marimba ensemble. The instructions state, "Regardless of the combination used, everyone should play a continuous stream of eighth notes." All three *Etudes* need not be performed together.

Each etude consists entirely of eighth notes, some stems up, some stems down, providing various subdivision feels. No dynamic markings are indicated in the score and thus dynamics are entirely of the performers' choice. All three movements have the tempo indication "presto." As you may already have surmised, the work is a minimalist pattern piece relying on harmonic changes and subdivisions to create interest as there are no melodies per se. The harmonies are often open fifths and fourths combined with various voicings of triads and seventh chords (the work is thus largely consonant by today's standards). Except for playing in this vein for twenty-one minutes straight (if all three etudes are performed in succession), there are no particular technical demands



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placed upon the performers. However, a mature musical rendition will involve finding appropriate dynamic changes and nuances and working to incorporate these successfully through dynamic control. While the lack of rhythmic diversity may become tedious, the harmonic changes, the melodies created through these changes, and the rhythmic subdivisions are quite colorful. In the hands of mature performers, *Three Dance Etudes* would be suitable for most any recital or ensemble program.

— Rich Holly

Delécluse's *Trisnar* would be a good choice for either high school or college percussionists. This medium-difficult work could be programmed easily on any studio recital or solo and ensemble festival.

— Mark Ford

Extremes

David Mancini
\$12.00
Kendor Music, Inc.
P.O. Box 278
Delevan, NY 14042

Extremes is a one movement ensemble for seven percussionists. The instrumentation comprises keyboard percussion, drums, timpani, and several metallic instruments, including stainless steel bowls, electric tubing, and clock chimes. An instructional paragraph gives instrumentation substitutions for the clock chimes and describes techniques for playing the uncommon instruments.

The composition has a fan-fare type opening and is in typical ternary (ABA) structure. The parts and score are very clearly written. The publisher's rating of Grade 5 may be a bit high (there is one rhythmic modulation at measure 136 where a half note becomes equal to a dotted half). The contrast of metallic and drum sounds should result in *Extremes* being well received and enjoyed by the advanced high school or college ensemble.

— George Frock

Percussion Ensemble

Time Piece

Charles De Scarfino
\$7.50
Columbia Pictures Publications
15800 NW 48th Avenue
Miami, FL 33014

Time Piece is an ensemble selection for six players, one of whom is a featured soloist performing on five rototoms. The remaining instrument requirements are five rice bowls, lions roar, xylophone, tambourine, wood block, two toms, chimes, and marimba. The type of sticks and mallets to be used (including chopsticks for the rice bowls) are clearly indicated. The rototoms are to be tuned in minor thirds but no specific pitches are given.

The individual performance requirements range from easy to moderate with the soloist, of course, having the most demanding part of the six. Changing time signatures and a few isolated rhythmic patterns help raise this otherwise fairly easy piece to the intermediate level. The performance time is a little over two minutes and most high school ensembles (with the given instrumentation) should enjoy the different sounds this piece has to offer.

— Lynn Glassock

IV

A Christmas Medley

including "God Rest Ye Merry Gentlemen," "The First Noel," "O Holy Night," "Jingle Bells"
Arr. Allan Murray
\$7.00 score and six parts
Columbia Pictures Publications
15800 N.W. 48th Avenue
Miami, FL 33014

This elementary percussion ensemble arrangement provides musical seasons greetings from a percussion sextet (or septet if timpani are included). The instrumentation includes: 1) bells; 2) xylophone; 3) timpani (three needed, part is optional and also includes triangle); 4) snare drum and bass drum; 5) tom-toms (four needed); 6) auxiliary percussion (sleigh bells, crash cymbals, and suspended cymbal). The technical demands of each individual part are definitely grade III. The keyboard parts are arranged in the accessible keys of e minor, C major, and F major; consequently, even a novice keyboard percussion reader ought to be able to manage the familiar tunes. Careful consideration must be given to dynamic balance in the accompaniment as only a maximum of two keyboard performers are potentially matched by five non-keyboard percussionists.

Congratulations to Allan Murray for this and his "Easy Pops" series for elementary percussion ensembles.

— James Lambert

IV

Trisnar

Jacques Delécluse
\$9.00
Editions Musicales
Alphonse Leduc
175, Rue Saint-Honoré
75040 Paris (Cedex 01), France
Theodore Presser Co., selling agent

Trisnar is a snare drum trio which lasts approximately two minutes and thirty seconds. Delécluse calls for drums of different pitches (high, medium, and low) and extends the "trio" theme to the meter organization, primarily alternating bars of 3/4 and 3/8. The composer uses these changing meters to utilize effective unison and contrapuntal passages while offering strong contrasts in dynamics, texture, and rhythmic development. The main motive is developed throughout within the framework of binary (AB) form, and the end result is enjoyable for the performers and the audience.



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Percussion Method Books

Conga Drums – Skin on Skin

Ralf Moufang

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Zimmermann

Gaugratenstrasse 19-23

D-6000 Frankfurt am Main

Federal Republic of Germany

Hand drumming activities have of late become popular in industrialized nations of the world. (Isn't it just a bit ironic such a technique that is ages old is only now coming into vogue!) The field is also beginning to see publications that supply more accurate explanations of hand drumming techniques and rhythms than the 'Americanized' instruction many of us received two or three decades ago. Tone production through various strokes virtually demands private instruction on such instruments but this is not always possible: many percussionists for reasons of location, expense, etc. find it better to begin with method books for hand drums. *Conga Drums – Skin on Skin* is a very easy to understand text and effective for this purpose.

While other conga instruction manuals may go into more depth and eventually be more helpful to the advanced performer, *Conga Drums – Skin on Skin* – the text is in both German and English – proceeds through clear explanations and photographs to help the beginner develop the eight most commonly used sounds. Included are brief discussions of history, tuning, and care, a short section of exercises, and a section comprising a series of traditional beats using one, two, or three drums. The author explains how these rhythms are performed in a more traditional Latin percussion ensemble and how they have been adapted for one player only. All in all, percussionists looking for a brief and accurate introduction to conga performance will find *Conga Drums – Skin on Skin* a very easy method book to use and understand.

– Rich Holly

Elementar Percussion

Volume 3: Pauken

Volume 4: Kleine Trommel

Hermann Gschwendtner

No price available

B. Schott's Söhne

Mainz, Germany BSS 45381

These method books for timpani and snare drum are quite extensive and are logical in their approach. (Unfortunately for most PN readers, both texts are available only in German.) Each is full of excellent etudes, solos, and excerpts from the classical literature.

Volume Three is a lengthy (151 pages) method for beginning timpanists. It starts by having the student bounce tennis balls on the drums to introduce the correct arm and wrist motion for normal strokes. This concept was shown to me by Kal Cherry of the Dallas

Symphony Orchestra in 1981. I have used it since then with my own students, but I have never seen it form part of a published text. This and the clear illustrations of proper timpani technique are an indication that the author's concern is that students develop a concept of technique and sound before playing the etudes. Throughout the text there are many solos with accompaniment by piano (or a keyboard percussion instrument) and short percussion ensemble selections. To help reinforce tuning, the singing and playing of popular melodies are consistently emphasized. Also included are timpani duets and illustrations of the historical development of timpani.

Volume Four is dedicated to the snare drum and proceeds in the same vein as Volume Three. Excellent pictures of traditional and matched grips are provided along with various etudes, exercises, and small ensemble works. The text also introduces brush work.

Both methods would serve any student under the direction of a private instructor. Because of the large number of duet and ensemble selections, they could also be a valuable supplement to beginning and intermediate band method books. Let us hope for an English translation in the near future.

– Mark Ford

La Batterie Brésilienne, Book 1 (The Drums in Brazilian Music)

José Boto

\$17.75

Alphonse Leduc

Editions Musicales

175, Rue Saint-Honoré

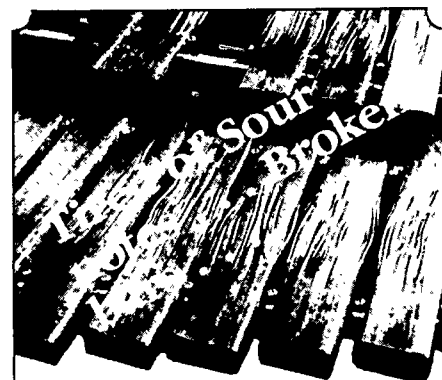
Paris, France

Theodore Presser Co., selling agent

Ah... that elusive Samba! This drumset text should have been entitled *Brazilian Swing Sambas*. The first of two texts dedicated to the samba by José Boto, it is in four chapters and concentrates on developing a feel for "swing sambas" through repetitive one and two bar phrases.

The first chapter, titled, "Samba No Prato," provides basic exercises for coordination and development of style; the second chapter offers 135 two bar rhythmic phrases; the third introduces the floor tom into one bar patterns; and the last chapter works single strokes on the snare drum with a variety of accents. Book two (not available to me) is more progressive: it deals with 1) the samba on complete drum set; 2) samba with cross rhythms; 3) samba with brush; and 4) samba with accents on 5-7-9-11.

José Boto's texts are not for beginning drumset players. However, intermediate to advanced players will find this method useful and challenging. Unfortunately Boto does not offer a discography for the Brazilian "swing" style; also the price of each volume is rather steep. Despite these problems, *The Drums in Brazilian Music* is one of the few



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texts devoted entirely to the samba and for most drumset players both volumes will be a welcome aid.

— Mark Ford

Drum Set Method

Batterie

Emmanuel Boursault and Guy Lefevre
\$17.75

Alphonse Leduc

Editions Musicales

175, Rue Saint-Honoré

Paris, France

Theodore Presser Co., selling agent

Batterie is a collection of eleven single page drumset solos. They are in the rock style and range from easy to moderate in difficulty. The last two pieces are actually more difficult versions of two solos presented earlier in the book. Although there are some interesting patterns and ideas presented, there is nothing particularly unique that would distinguish this book from several others that are presently available. A variety of factors can cause music from other countries to be comparatively expensive by U.S. standards. In this case, the material which is presented does not justify the high cost of the publication.

— Lynn Glasscock

Drumming with Understanding

Dan Lauby

603 South Sixth Street

Terre Haute, IN 47807

Drumming with Understanding contains exercises and solos in the styles of rock, funk, and fusion; it also presents a concept: *internalization*. The emphasis of this concept differentiates this book from the average drumset method. The author refers to internalization as "... a process of understanding; a phase wherein we pre-hear our musical thought" and "... a process in which our musical ideas become intrinsic; they become part of ourselves; our person."

Internalization is accomplished by a three-phase process entitled "Count - Sing - Play." In phase I, the music is new and must be counted out in a similar fashion to pronouncing new and unfamiliar words by each syllable. While helpful at first, this stage must progress fairly quickly into phase II - "Sing." This is the most important phase and is where the music is fully understood so that it can be "pre-heard" and "pre-felt" before it is actually played. Phase III - "Play," is taking what has been learned and internalized and making a personal expression or statement to a listening audience. This communication can best be accomplished by spending an adequate amount of time in phase II.

The exercises are usually two measures in length and are phase-oriented. They are very basic at first but increase in difficulty quickly. Twelve solos are distributed throughout the book covering the material of the exercises preceding them. They are well written and

span a wide dynamic range. An excellent supplemental cassette tape of the twelve solos is also available.

The concept that is presented in this book is extremely valuable and should be of great help to many students. It can be applied to other method books or solo pieces based on any style of music. *Drumming with Understanding* offers more than just a collection of exercises; I recommend it highly.

— Lynn Glasscock

I've Got You Under My Skins

Irv Cottler

Book and Record \$19.95

Alfred Publishing Co., Inc.

P.O. Box 5964

Sherman Oaks, CA 91413

I've Got You Under My Skins (a book/record combination) is a collection of standards, such as *The Lady is a Tramp*, *Fly Me to the Moon*, *Witchcraft*, and *I've Got You Under My Skin*. All ten selections were arranged by Torrie Zito and are scored for five saxes, eight brass, and rhythm section. The drummer (who was also the producer of the album) is Irv Cottler. In addition to many other professional credits, Mr. Cottler has been the drummer for Frank Sinatra for most of the last thirty years. The music he selected reflects that association.

It is fairly narrow in scope: all "straight ahead" traditional swing and in a comfortable tempo range. Mr. Cottler plays what is appropriate for the music and is never overbearing. He kicks most of the figures but occasionally (and intentionally) leaves one out, and has only a few very short solos. The album is not intended to be a "showcase" for the drums.

The book that accompanies the album contains copies of the drum charts that were used at the recording session. Upon examining the music, one will find the following types of ambiguities: General dynamics are usually given but are occasionally left out. Ensemble figures (a few of which were changed for the recording) are located above the staff but seldom show which section they are for or what volume they are to be played. There are no beginning tempo markings and there are a few ritards that are not marked. (The recording was done live and some changes were made during the session that were never written in the music.) As a result, these charts are perfect examples of what a drummer will find and must deal with in a high school stage band, a top notch professional situation, and anything in between. They are, in fact, very well written for this style of music.

Considering all of the above factors, this would probably be one of the best educational supplements a beginning/intermediate big band drummer could have. He or she can listen to a top professional play the charts, play along with the record, see how one must sometimes fill in information that is omitted from the music, and all within a narrow



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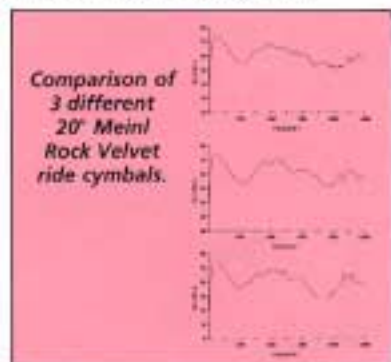


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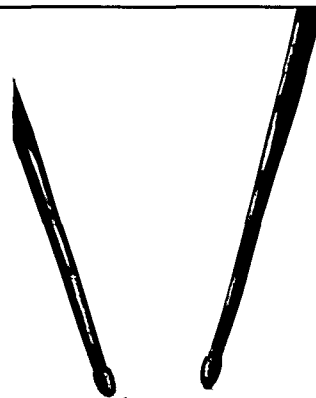
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framework that is basic to the jazz style. This is a practical and insightful publication, and is highly recommended.

— Lynn Glasscock

Language de la Batterie-Jazz

Charles Bellonzi

\$11.25

Alphonse Leduc

175, Rue Saint-Honoré

Paris, France

Theodore Presser Co., selling agent

This is a book of exercises (the first of a two-book series) that has the goal of allowing "drummers of all ages and all levels to become familiar with the musical language of jazz drumming." The exercises are all two measures in length and are intended to be practiced separately and some are then to be played an entire page at a time. Note values from quarter notes to thirty-second notes are used and usually in a continuous single rhythmic pattern.

There are no ride cymbal patterns and both hands are used to play the drums — more often the snare drum, but also patterns that include a large and small tom. The bass drum is often involved in the patterns with the hands but is sometimes used as a time-keeper, playing four quarter notes in each measure. The hi-hat is always played on 2 and 4 of each measure.

The 25 pages of exercises will help coordination and the ability to maneuver around the drums, but they are obviously not what is normally played behind a soloist, and they usually sound too much like exercises to be considered solo material. The book is, therefore, best suited for an intermediate level student who is looking for drumset technique exercises and is much less appropriate for the novice who is seeking direct insight into the jazz idiom.

— Lynn Glasscock

sound and the reproduction of performance skills are excellent. This recording should be attractive to composers, percussionists, and listeners who enjoy new modes of expression and sound.

— George Frock

Musik mit Schlaginstrumenten (1, 2, 3)

Sound-Star-Tonproduktion

Heideweg 20

D-3074 Steyerberg, West Germany

These three records offer a variety of music, ranging from Haskell Harr's "Ticonderoga" through Mitchell Peters' "Yellow After the Rain," to Ursula Henrietta Euteneuer-Rohrer's "Trio 5 für Akkordeon, Klavier und Schlaginstrumente."

Album 1 (SST-0160), entitled *Benjamin und Gäste*, contains four works either composed or arranged by Benjamin. Much of the music seems to be improvised with an ethnic flavor and includes tabla, flute, piano, zerbagali, as well as vibe and marimba.

Featured artists are Manfred Rohrer, Mohammed Hakim Ludin, Ursula Henrietta Euteneuer-Rohrer, and members of the Karlsruher Schlagzeug-Ensemble. In addition to offering several works by European composers, album 2 (SST-0164) also has Saul Goodman's "Timpiana" and Mitch Markovich's "Tornado." Artists on this album include Manfred Rohrer, Ursula Henrietta Euteneuer-Rohrer, Teodoro Anzellotti, and members of the Schlagzeugensemble des Badischen Konservatoriums Karlsruhe.

Album 3 (SST-0184) continues the same kind of mix of European and American percussion works. Highlights of this album are John Cage's "Amores" and Stockhausen's "Aus Tierkreis." Chick Corea's "Children's Song" and Scott Joplin's "The Entertainer" are also recorded here. The performers include Ursula Henrietta Euteneuer-Rohrer, Christian Hamouy, and members of the Ecole des Percussions de Strasbourg and the Schlagzeugensemble des Badischen Konservatoriums Karlsruhe.

The three albums are carefully put together: the sound is quite good and undistorted; the physical quality of the albums themselves is excellent, the covers are attractively designed with text (German only) and pictures. All performances are of professional caliber, with no obvious ensemble problems. Besides the pleasure of hearing several of America's standard percussion works, the hearing of unfamiliar works by Ursula Henrietta Euteneuer-Rohrer, Heinz von Moisy, Reinhold Weber, Mirosław Kabelac, Dobri Paliev, and Lucien Fouillot is a definite plus. Unfortunately the publishers (if any) of the European works were not named. The composers, performers, and producers are to be congratulated on fine recordings that deserve to be widely publicized.

— John Baldwin

Percussion Today by Hochschul-Percussion Trossingen, conducted by Hermann Gschwendtner, recorded by Wergo Schallplatten GmbH, Mainz, W. Germany, manufactured by Sanyo Japan, digital recording WER 60123-50 compact disc.

Percussion Today is performed by the ensemble Hochschul-Percussion Trossingen, which comprises advanced students and former students of the percussion class of Professor Hermann Gschwendtner at the state music Hochschule in Trossingen, West Germany. The members of the ensemble are Thilo Berg, Jürgen Friedel, Willi Forster, Stefan Gagelmann, Matthias Jakob, Elmar Kolb, Franz Lang, and Michael Lang. Performed are: "Changing Patterns für 8 Congas" by Hermann Regner (1928) — :5:45; "Variantes für einen Schlagzeuger" by Leo Brouwer (1939) — :7:46; "Five Scenes from the Snow Country for Marimba Solo" by Hans Werner Henze (1926) — :14:48; "Galerie für Schlagzeug-Quartett I-XII" by Werner Heider (1930) — :12:41; and "Katalog IV für Schlagzeug" by Wilfried Hiller (1941) — :16:31. The music is published by B. Schott's Söhne, Mainz except "Galerie," which is published by Edition Moeck.

Percussion Today offers excellent music, excellent performing, and excellent sound. Hermann Gschwendtner and his students have done a superb job realizing the compositions: this is difficult music for percussion ensemble and it is performed professionally and with appropriate musical style. The recording on compact disc is flattering to percussion instruments and to this end the sound is excellent. Included with the CD is a small booklet by Volker Scherliess which clearly describes the intent of the compositions and the entire package.

— John Beck

Editor's Note: In Dan C. Armstrong's review of Stuart Smith's "Blue Too for drum set" (vol. 25, no. 5 [Summer 1987]), the composition's title was twice incorrectly given. PN regrets this error. The correct information is:

Blue Too for drum set

Stuart Smith

\$14.00

Smith Publications

2617 Gwynndale Avenue

Baltimore, MD 21207

Difficulty Rating Scale

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



James Lambert

editor

Selected Reviews

Percussion Recordings

Dark

Recording CMP 28ST

No cost given

CMP Records

Dusseldorf, West Germany

Dark is an album of original compositions by Dark, featuring percussionists Mark Nauseef and Leonice Shinneman, vocalist Catherine Guard, and bass guitarist, Mark London Sims, applying a rock and jazz feeling combined with ethnic instruments and elements. There is a mixture of Balinese, Javanese, and Vietnamese vocal techniques with synthesizer and electric bass. Of particular interest is the opening selection on side two, "Heavy Metal," which sounds highly influenced by the music of Harry Partch and Lou Harrison. As one would expect, there are numerous displays of excellent hand drumming and the use of shaker kinds of instruments. Being a digital recording the clarity of



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News from Universities and Individuals

John Baldwin



Didier Benetti, Jean-Claude Tavernier, Vincent Bauer, and François Vilaceque of the National Orchestra of France



Percussion section of the Boston Pops Esplanade Orchestra (photo: Millicent Harvey)

Professional Percussionists

Didier Benetti, Jean-Claude Tavernier, Vincent Bauer, and François Vilaceque, percussionists of the French National Orchestra, recently visited the home of Dan and Mary Lidster to check out the latest Encore Mallets.

During its 1987 summer concert tour the Boston Pops Esplanade Orchestra featured its percussion section, **Everett Beale, Patrick Hollenbeck, Fred Buda, Neil Grover, and Dean Anderson**. The tour began in the New Jersey Arts Center in mid-July, included a concert at the Hollywood Bowl, and culminated with an appearance at the Blossom Festival in Cleveland.

Johnny Lee Lane returned recently from a 4,000 mile percussion clinic/tour through seven states in the South. Lane spent 3½ weeks on the road presenting workshops and performing, with clinics at Tennessee State University, Alabama State University, Bethune-Cookman College, Indian River County Schools, Florida A. & M. University, Southwestern Louisiana University, Southern University, Forest Brooks High School, and Mississippi Valley State University. Lane was on sabbatical leave from Eastern Illinois University.

Art Blakey was awarded the honorary degree of Doctor of Music at Berklee College of Music's 1987 commencement. Blakey has been at the helm of his band, The Jazz Messengers, for thirty years. During this time the Band has evolved into a travelling college of jazz and Blakey has helped to launch the careers of such instrumentalists, composers,



Festival Percussion Quartet

and leaders as Horace Silver, Benny Golson, Freddie Hubbard, Wayne Shorter, and Winton Marsalis, to name but a few. In 1984 The Jazz Messengers earned a Grammy Award in the category Best Jazz Instrumental Performance Group.

The Festival Percussion Quartet (**Norm Freeman, Barry Centanni, Beth Ravin, and Napoleon Revels-Bey**) commissioned **Larry Spivak** to write *Rap On Percussion* for its 1987 season of school concerts. The piece is a "rap" on bells, xylophone, vibes, timpani, and drum set and received its premiere last January at Nutley High School in New Jersey.

Christopher Shultis performed the world premiere of *Cross-Cuts* for solo percussion by William Wood in March. Also this spring he appeared as soloist with the University of New Mexico Symphony Orchestra in a performance of Darius Milhaud's *Concerto for Marimba, Vibraphone, and Orchestra*.

Nexus's 1986-87 winter tour was to universities and colleges in Austin, Houston, and

Chicago. The group also performed with the Detroit and Toledo Symphonies and presented their new world of drumming program for young audiences.

In April **Matthew Kocmierski**, joined by Kim Brockett on alto sax and Michael Clark and Paul Hansen on percussion, presented a recital of music for marimba by Japanese composers at the Nippon Kan Theater in Seattle. The program included four marimba solos, a percussion duo and trio, and a marimba/alto sax duo. Kocmierski is director and percussionist of the New Performance Group – a Seattle-based ensemble performing 20th-century chamber music – administrator of the classical music program and instructor of percussion at the Cornish College of the Arts.

Jean-Claude Eloy's *Anahata*, a four-hour work for traditional Japanese instruments, Sho-Myo monks, percussion solo and tape, was given its world premiere in November of 1986 in Bordeaux by percussion soloist **Michael Ranta**. The Japanese instrumentalists came from the Imperial Court Orchestra in Tokyo and the chanting monks from the Shingon and Rinzaï sects in Japan. Of particular note in the score (requiring a very large number of percussion instruments of Asian origin) is the use – both live and recorded – of the sound colors of the Bon-Sho (large Buddhist temple bells). The playback tapes were three years in the making and were the result of collaborations with electronic studios in Cologne, Berlin, Geneva, Amsterdam, and Paris. The title is from Sanskrit and translates roughly as "The Original Sound of the Universe." A week of performances followed in the Centre Pompidou in Paris.

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

Ney Rosauro presented the premiere performance of his *Concerto for Marimba and Strings* with the Manitowoc Symphony Orchestra, under the direction of Manuel Prestamo, at Lincoln College in Manitowoc. Several encores were also heard.

University and School News

In January 1987, seventeen members of the University of Akron's steel band, under director **Larry Snider**, spent five days visiting Trinidad learning more about the history and legacy of the steel drum. In July, the university hosted a workshop on steel drum making featuring **Clifford Alexis** and **G. Allen O'Conner**.

Eastern Illinois University hosted several clinics and a concert in February by **Dave Samuels**, **Danny Gottlieb**, and **Rusty Holloway**. Topics included jazz improvisation and the rhythm section; students also participated in an informal question/answer session with the trio. Members of the various ensembles joined together in an all-star marimba and percussion ensemble. One highlight of the two-day event was the first public performance of the recently-formed **UO gamelan**.

The seventh annual Spartan Marching Percussion Festival was won last January by Michigan State University (led by **Wayne Bovenschen** and **Brad Halls**) and Oregon High School, Oregon, Wisconsin (**Mark Lindsey**, director).

The percussion department of Boise State University, under the direction of **John Baldwin**, hosted the third annual Northwest Invitational Percussion Festival. Participating university groups came from Eastern



Ney Rosauro (photo: João Alfredo Mello)

Washington University (**Martin Zyskowski**, director), Montana State University (**Daniel Moore**, director), and the University of Oregon (**Charles Dowd**, director). Special guest clinicians included **Greg Murray** (Rosewood Duo, Spokane) and **Mat Britain** of Cincinnati.

Douglas Wolf and the University of Utah sponsored the annual Utah Percussion Festival in February. **Steve Houghton** was one of the judges of the competition, and also performed with two university ensembles.

Percussion students at the Grove School of Music in Studio City, California, will participate in two quarters of a new master class series, the first of which will be conducted by drummer **Peter Erskine**. Head of the percussion department is **Peter Donald**. Drumset is the first major emphasis; related areas of percussion will be highlighted in future classes - mallets, Latin percussion, and electronics. An additional limited enrollment (20 people, audition required) on a workshop basis is possible.

Student Activities

Susan Powell, a sixteen-year-old percussionist from Casper, Wyoming, received two distinctive honors recently. She was selected on a competitive basis for Interlochen's Governor's Scholar Award to represent Wyoming at Interlochen June 21-August 18. She was also the 1987 national winner in the percussion division of the Music Teachers National Association High School Auditions, held in March in New York City. Powell was presented in concert and with a \$500.00 scholarship. A junior in high school, she is presently a member of the Wyoming All-



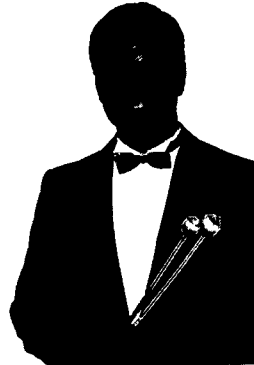
Rob James



Susan Powell



Percussion Group - Cincinnati



John Immerso

State Orchestra and the Northwest MENC All-Northwest Band. She has studied with Terence Gunderson, Steve Hemphill and Linda Maxey.

Dan Hilland, a senior performance major at the University of New Mexico, won the UNM Concerto Competition this year. He then performed the Paul Creston *Concertino for Marimba and Orchestra* in May.

John J. Immerso, a winner in the 1986 Percussive Art Society's "Win a Free Trip" contest - for which he received \$1,000.00 to apply toward his graduate percussion studies - is completing a master of music degree in performance at the Crane School of Music, State University College in Potsdam, New York, where he studies with James Petercsak and directs and conducts the Marimba Ensemble and the Repertory Percussion Ensemble. He also studies with Ronald Gould of the New York City Ballet Orchestra and the Joffrey Ballet Orchestra, and has studied with Henry Gates of Queen's College. Immerso performs with many musical organizations on Long Island and is a founding member of the Long Island Marimba Ensemble. He has also composed

and arranged for marimba, percussion ensemble, and other percussion instruments.

On the Move

Benjamin Toth joined The Percussion Group, faculty and ensemble-in-residence at the College-Conservatory of Music, University of Cincinnati, in January 1987. He replaces **Jack Brennan** who has returned to his position with the Buffalo Philharmonic. Toth is a graduate of the University of Akron (B.M., 1985) and the University of Illinois (M.M., 1987).

Rob James recently accepted the position of assistant director of bands and percussion at Eastern New Mexico University, where his duties will include directing the Greyhound Sound Marching Band, jazz ensembles, Varsity Band, and Percussion Ensemble. He is also head mallet instructor for the Garfield Cadets and active in the New Mexico chapter of PAS.

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

GRAHAM WHETTAM

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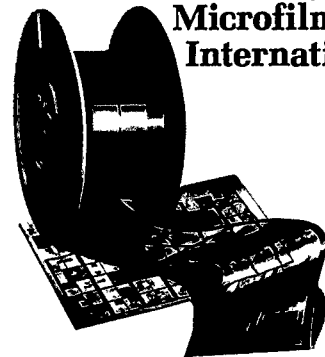
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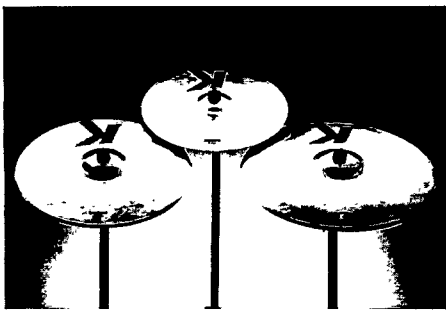
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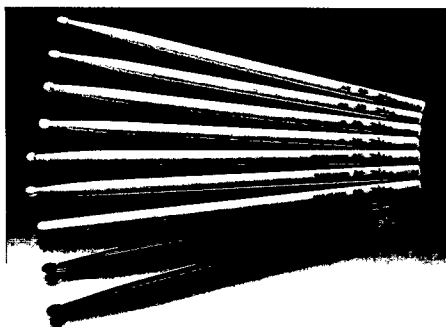
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News from the Industry

David Via



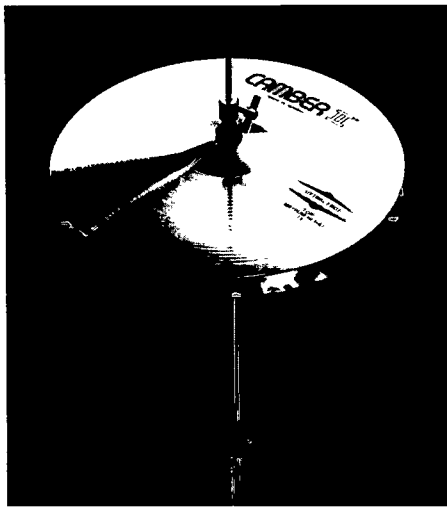
Zildjian K Custom Cymbals



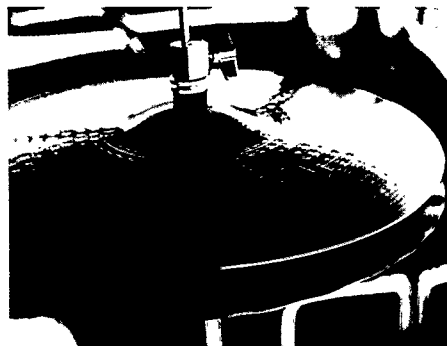
Zildjian's Drumstick Line

Alfred Publishing Co., Inc., 16380 Roscoe Blvd., Suite 200, Van Nuys, CA 91406-1215, announces two new percussion publications from Studio 4 Productions and Alfred Publishing: *Astral Dance* by Gordon Stout (Grade V; 4 mallets) is intended for performance with his *Two Mexican Dances* (though in a different harmonic idiom, it uses many of the same techniques); *Cat Clock* by Julie Spencer (Grade V; 4 mallets) is a fun and challenging marimba piece in two movements (it begins with rhythmically notated poetry describing the programmatic music; included are technical explanations and illustrations).

Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, has introduced a new K. Zildjian Custom cymbal to its line of hand-hammered cymbals. Designed to be used as a ride cymbal, the K. Custom is available in 16", 18", and 20" sizes. Also new is the Symphonic American series of orchestra cymbals. The Symphonic American cymbals will be offered in pairs, matched and blended together for pitch and tone, maximum sound and ease of playing. Avedis Zildjian Company and Barcus-Berry, Inc. have together produced a miking system designed for cymbals, the ZMC-1. ZMC-1 provides drummers with acoustic cymbal sound amplification and control over the



Camber II's "Cutting Edge" Hi-Hat

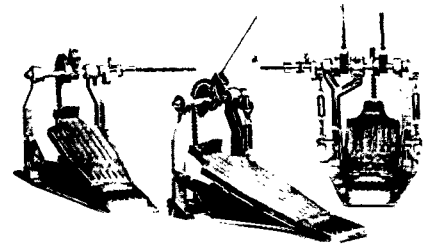


Meinl Soundwave Hi-Hat

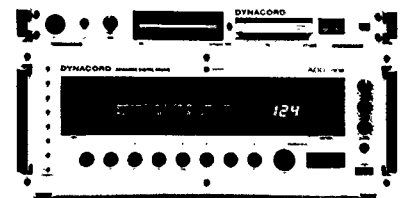
sound and balance of cymbal set-ups. The system includes the ZMC-1 powered mixer, five electret mics for cymbals, and a mic for hi-hats. Several new drumstick models from Zildjian include the "Absolute Rock," "3A," "Jazz," and "Session Master" - in natural or black satin finish, with wood or nylon tips. The "5B" and "Rock" models are also now available in an exclusive deep red satin finish.

Camber, 101 Horton Avenue, Lynbrook, NY 11563, distributor of Camber, Camber II, Savage and Avanti cymbals announces its newest addition to the Camber II selection, "Cutting Edge" hi-hats. "Cutting Edge," are manufactured with a waved edge design in 14" medium-weight matched pairs.

J. D'Addario and Company, Inc., 210 Route 109, East Farmingdale, NY 11735, the recently named US importer and distributor of Meinl Cymbals, introduces Soundwave Hi-Hats. Manufactured in West Germany, the Meinl Soundwave line is currently available in four models: two in the Raker



Drum Workshop's 3002 Double Bass Drum Pedal and 3000CX Bass Drum Pedal

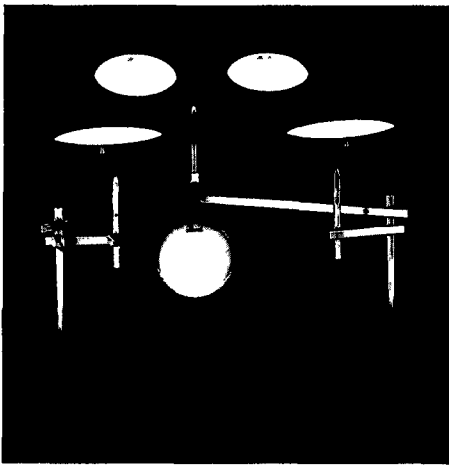


Dynacord Electronic's ADD-Drive Digital Sampler and Disk Drive Unit

Series and two in the Profile Series. An additional two models were introduced in the Laser Series at the Chicago National Association of Music Merchants Show.

DauzDesigns, 4715 W. El Segundo Boulevard #B, Hawthorne, CA 90250, is now manufacturing electronic DauzDrums, featuring 6" solid rubber surface, shock mount spring system, standard rod mounting, 1/4" input jack, and shaped back plates. DauzDesigns has also released the Pedal Trigger, using your existing bass pedal by switching the beater and some minor modifications, and the Translator, a MIDI drum controller. The Translator has 6 inputs and outputs, MIDI in and MIDI out. It makes non-MIDI devices MIDI, also existing MIDI devices playable through pads. A complete system consists of 1 translator, 5 DauzDrums, and 1 Pedal Trigger.

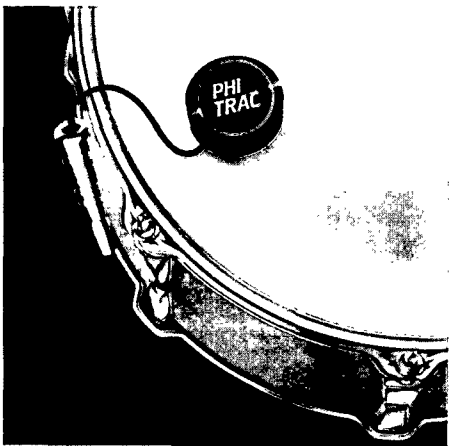
DCI Music Video, Inc., 541 Avenue of the Americas, New York, NY 10011, is preparing an assortment of tapes for release in 1987. The first will consist of *Steve Smith, Parts One and Two*. Both videos feature Smith (formerly with the rock band Journey, now with Steps Ahead and leader of his own band, Vital Information) in a "one-on-one" setting, discussing everything from practice habits and time signatures to aspects of group performance. Vital Information appears on both tapes, and there is concert



Pearl's TK-5 Practice Pad Set



Purecussion RIMS Headset with PEGS



Phi Trac Acoustic Drum Triggers



KAT MIDI Percussion Controller

footage of Smith with Steps Ahead as well. DCI is also creating a *Video Encyclopedia* of snare drum rudiments with rudimental champion Pat Petrillo. The video will cover the 26 essential rudiments plus the 40 Percussive Arts Society International rudiments. Further planned is a video featuring rock drummer Terry Bozzio, known for his drumming with the band Missing Persons, with Frank Zappa, and for innovative work using electronic drums.

Drum Workshop, Inc., 2697 Lavery Court, Unit 16, Newbury Park, CA 91320, offers the new 3000 Series Bass Drum Pedals. Combining value with many of DW's features, the 3000 series includes the 3002 Double Bass Drum Pedal and the 3000CX Bass Drum Pedal, the patented chain, and sprocket.

Dynacord Electronics, Siemenstrasse 41-43, 8440 Straubing, West Germany, introduces the "ADD-drive" digital sampler and disk drive unit. The Add-drive's programming and sampling functions are controlled from the ADD-one drum brain, allowing quality sampling and extensive sound processing, programming, and memory storage via the ADD-one's on-board micro-processor and 80 character lighted LCD display. The ADD-drive's 768 bytes of

memory can be used for up to 30 seconds of sampling per disk. Disk memory space can be divided into any combination of lengths at a user selectable sampling rate of either 25 or 50 Khz. In addition to sample rate, sample length, pitch default settings, naming of sounds, editing start and end of samples, looping and assignment of a variable start based on dynamic tracking are all programmable in the unit's "sample" mode. In the "disk" mode control over selective or complete program data transfer to and from the Add-one is possible. Dynacord's new Add-drive is housed in a single space, rack mountable unit that includes XLR and 1/4" phone jack inputs, input level adjustment, 3 1/2" disk drive, disk/sample mode switches, disk storage slot, data transfer cable, power cord, and ADD-one expansion board. Dynacord Electronics are distributed in the U.S. by the Drum Workshop.

KAT, 43 Meadow Road, Longmeadow, MA 01106, announces the KAT MIDI Percussion Controller in two separate units, the master octave and the expander octave, each with vib-like layout. The KAT master octave is 13 notes, c to c, with 2 small function pads, an LCD display for accessing the internal functions, and contains the brain. The KAT expander octave is 12 notes, c to b, and is connected electrically to the master octave by a single cable. Steel bars strap the octaves together into one solid unit when desired. The KAT contains 256 user programmable setups. There are no knobs or switches. A dynamically sensitive controller, KAT is fully polyphonic. Notes can be sustained by hand



"Gerry Brown - Live In London" Video Cassette

or mallet, by foot, or automatically timed by the internal computer. The footswitch inputs also allow sequencer control, playing notes, and setup stepping; a special function footswitch provides live performance control. There are seven user programmable note reassignments, providing alternate tunings and multiple splits. A 4 octave KAT is 11" x 62" x 2 1/2" and weighs 35 pounds.

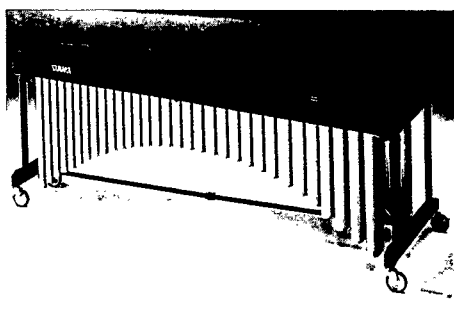
Musicians Institute, 6757 Hollywood Boulevard, Hollywood, CA 90028, opens the World Institute of Percussion in September 1987, with percussion faculty Emil Richards, Steve Houghton, John Bergamo, Efrain Toro, Raynor Carroll, Ron Powell, Erik Forrester, and Michito Sanchez. The one-year course will cover mallets, timpani, studio, and electronic techniques plus in-depth study of African, Afro-Cuban, Brazilian, Indian, Balinese and Irish ethnic drumming. Also offered will be conducting, ear-training, harmony, band, orchestra, studio, jazz, ensemble, and symphony percussion playing.

Pearl International, Inc., P. O. Box 111240, Nashville, TN 37222-1240, has brought out the TK-5, a new five-piece drum practice pad set. Tunable drum heads make it possible to practice silently without sacrificing the feel of an acoustic kit, and the pads have rims so that rimshots may be played. The kit features the rack concept, facilitating simple and convenient setup and breakdown as well as compact storage.

Phi Technologies, Inc., 4605 North Stiles, Oklahoma City, OK 73105, reports new Phi Trac Acoustic Drum Triggers. Phi Tracs have been designed to trigger electronic sounds from acoustic drums. They feature high voltage piezo-type sensor for triggering with dynamic sensitivity. To reduce interference with the natural vibration of the acoustic drum head as well as to withstand occasional drumstick strikes, the units are housed in a light-weight anodized aluminum alloy casting. Phi Trac triggers include butyl-rubber, double-sided adhesive, a shielded stress-free cable, and "Switchcraft" connectors. Phi Tracs are fully compatible with Phi Tech's Translator 2 MIDI Drum Controller, among other electronic drum interface units



Sabian's Sound Control Series



Yamaha YM4900 4 1/2 Octave Rosewood Marimba

and most drum machines and sound generators.

Purecussion, West 37th Street, Minneapolis, MN 55416, innovator of the RIMS Headset, has released "PEGS," a new drum tuning system developed for the RIMS Headset. PEGS (Pitch Equalizing Group Support) expands the range of the Headset by allowing tension adjustments to pre-tuned drum heads. A complete four-piece PEGS-equipped Tuneable Headset comprises a bass drum, 3 tom-toms, 2 cymbal arms, and all necessary RIMS and mounting hardware.

Pustjens Percussion Products B. V., Westzaanstraat 8-10, 1013 NG Amsterdam, The Netherlands, has produced the PPP Percussion Music Catalogue. The catalogue

— with more than 12,000 titles — is the world's largest single listing of percussion music, including of recordings currently available. Copies are available from Pustjens Percussion Products, Steve Weiss Music, or Drums Unlimited, Inc.

Sabian Ltd., 4800 Sheppard Avenue East, #115, Scarborough, Ontario, Canada M1S 4N5, introduces its new line of "flanged" cymbals, the Sound Control Series. Cast from bronze, Sound Control, is a further extension of the Sabian AA and the Sabian HH ranges. Due to its flanged design characteristics, Sound Control cymbals offer fast stick and immediate decay. Sound Control come in 12", 13", 14", 15", and 16" crash in both hand-hammered and machine-hammered, plus an 18" crash/ride in both ham-

merings, as well as 20" and 22" rides in both hand-hammered and machine-hammered. Sabian also recently released its first video cassette in what will be an ongoing program. *Gerry Brown — Live In London* is a 60 minute live clinic/performance taped in England at Logan Hall, the University of London, on February 25, 1986; also shown is Geoff Dunn, currently drummer for Feargal Sharkey. Both performers discuss drumming techniques and equipment and are also shown in performance.

Yamaha Music Corporation, USA, Musical Instruments Division, P.O. Box 7271, 3050 Breton Road, S.E., Grand Rapids, MI 49510, introduces two new professional marimbas, the YM 4900 4 1/2 Octave Rosewood Marimba and the YM 4600 4 1/3 Octave Rosewood Marimba. With tone bars cut from Honduras rosewood, Yamaha achieves maximum tonal response by reducing the moisture content in seasoning rooms prior to construction of the marimba. The YM 4900 and YM 4600 each feature reinforced frames and oversized castors for easy mobility. The YM 4900 also includes oval resonators that enhance the lower register. A 3-tracking resonator system enables percussionists to raise or lower the resonators to adjust for differing climatic conditions. Both marimbas feature height-adjustable frames.

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Chapter Activities

Garwood Whaley, editor

A Communication from the Second Vice-President

I would like to begin my term as second vice-president of the Percussive Arts Society by thanking each of our chapter presidents and their executive organizations for their outstanding contributions to the continued development of the percussive arts. In reviewing the records of each state and country chapter, I am overwhelmed by the dedication of, and by the many achievements gained by, our membership through participation in chapter activities. An obvious strength of our organization is the excellence of each individual chapter, for it is the individual chapter that forms the foundation of our International Society and is directly responsible for its unique development. My thanks are also extended to former vice-president John Beck, whose excellent job in overseeing chapter organization has provided me with a firm basis on which to proceed.

I believe that one of my strongest contributions can be in assisting each chapter in the communication of its many achievements to our membership. The sharing of each chapter's accomplishments and unique programs will help to insure the continued growth of our organization. Please send news of your chapter activities, information about outstanding members, chapter history, etc. on a regular basis to me. You have my assurance that news of your chapter will be published. I encourage your active participation in the Percussive Arts Society. As your representative to the National Office I invite your communication, and look forward to working on your behalf and to supporting your outstanding endeavors.

— Garwood Whaley

News from International Chapters

Norway

December 13-14, 1986 the *Slagverk Symposium*, consisting of concerts, clinics, master classes, and exhibits, was held in Oslo Concert Hall in Oslo, Norway. Classical marimbist **Leigh Howard Stevens** gave the Saturday night gala concert, performing among other pieces the European premiere of Christopher Stowens, *Atamasco and the Wooden Shelter*. Other participating foreign artists were **Bent Lylloff**, who lectured on



Homero Ceron

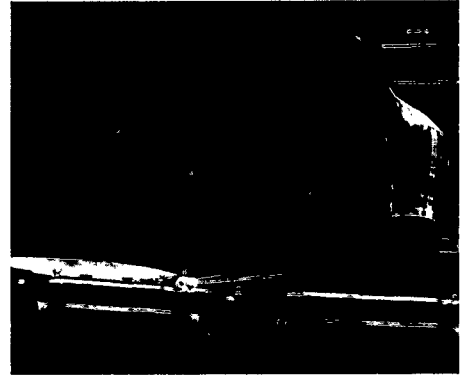
ensemble and orchestra playing, and **Egil "bop" Johansen**, with a drumset clinic. Two domestic artists, **Per Erik Thorsen** and **Robert Waring**, did clinics on snare drum and vibraphone and the Norwegian composer Kjell Samkopf talked about his music for percussion ensembles. The percussion groups from the Conservatory in Oslo (R. Waring, director) and from the Norwegian School of Music (**Alan Suttie**, director) concluded the program with a concert.

Eight of the main dealers of percussion instruments and music in Norway attended, offering fine displays and very good symposium prices. Considering that the population of Norway is only about four million, seventy people inside the door every day is a good number indeed. The symposium host was **Per R. Melsaeter**.

News from U.S. Chapters

Arizona

The fourteenth annual Arizona Percussive Arts Society festival took place in Tucson, March 14-15, 1987 with good participation from throughout the state. The weekend started with individual solo and ensemble competitions (judges included **Cloyd Duff**, retired timpanist, Cleveland Orchestra; **Gary Cook**, Tucson Symphony; **Steve Fitch** and **Fred Madurness**, Phoenix Symphony; **Kirk Sharp**, Northern Arizona University; **J.B. Smith**, Arizona State University; and local drum set artists **Dave Jeffrey** and **Doug Davis**). Clinics by Gary Cook (timpani) and **Homero Ceron** (jazz vibes) were followed by the state chapter meeting. Saturday evening a marimba concert featured **William Moersch** performing six pieces, one the world premiere of the marimba version of *Vermont Counterpoint* by Steve Reich.



Gary Cook



William Moersch

Moersch also gave an informal discussion clinic Sunday morning.

Sponsors of the event were the University of Arizona, the U of A Rosewood Marimba Band, America West Airlines, the Drum Shop of Arizona, Beaver's Band Box, Sabian Cymbals, Kori Percussion, Gretch Drums, and the Chicago Store, to all of whom special thanks are extended.

Dean Gronemeier was reelected president and **Jeffrey H. Vick** was elected vice-president of the chapter. Plans are to hold the 1988 festival at Arizona State University, with J.B. Smith serving as host.

Michigan

December 13, 1986 the eighth annual Michigan PAS Percussion Festival was held at Wayne State University and hosted by **Salvatore Rabbio**. Master classes were conducted by **Norm Fickett**, Salvatore Rabbio and **Sam Tundo** of the Detroit Symphony Orchestra, **Robert Hohner** of Central Michigan University, **Michael Udow** of the University of Michigan, and **Bill Cairo**, free-lance drummer. The featured clinician was Michael Udow whose presentation was on improving basic musicianship

through logical development of percussion techniques. About forty people attended the festival.

Michael Udow hosted the annual Michigan PAS membership meeting at the University of Michigan School of Music in January 1987. Approximately fifty people were in attendance. After the general meeting, percussion music was performed by the ensembles of the Universities of Michigan, Central Michigan, Western Michigan, Eastern Michigan, Wayne State, and by Mott Community College.

Mississippi

The fourth annual Mississippi Collegiate All-Star Percussion Ensemble was held at Madison-Ridgeland High School, as part of the first annual PAS Day of Percussion. Host was band director **Jeff Cannon**; **Jeff Brown**, percussion instructor and assistant band director of Jones County Junior College, organized and coordinated activities and clinics. Thanks to a grant from the national PAS office and support of George's Drum Shop and Selmer-Ludwig, **George Frock** (University of Texas at Austin and timpanist of the Austin Symphony) conducted the All-Star Ensemble and did two clinics: on general percussion and on timpani. In attendance were college and high school percussionists from around the state.

All-Star ensemble members were: Ricky Micou and Mario Keys, Mississippi Valley State University; John Keys, Jones County Junior College; Ed Girling and Jeff Yates, Delta State University; Doran Bugg and Chris Glasgens, University of Mississippi; Brian Pinlac and Chris Brogdon, Northwest Junior College; Bruce Pulver and Phillip DuBose, University of Southern Mississippi. Other clinicians were **Bud Berthold** (snare drum), **George Lawrence** (drum set), and **Robert Manning** (Latin percussion). Adjudicators for the solo and ensemble contest were **James Cockrell** and **Brian West**.

Winners of the ensemble contest in the high school category were: Eastside (Cleveland) High School (**Ricky Burkhead**, conductor) and in the college category: Northwest Junior College (**James Strain**, conductor). Winners of the solo competition were: Gary Burns, Wingfield High School – first place; James Banks, Eastside (Cleveland) High School – second place; and Michael Rapp, and Latonio Brown, Eastside (Cleveland) High School – tied for third place. Also featured during the day was a concert by the Mid-South D.R.U.M. Ensemble with members **James Strain**, **James Baird**, **Larry Gooch**, and **Alexandro Vazquez**.

Utah

The Utah chapter of the Percussive Arts Society held its annual Utah Percussion

Festival on February 21, 1987, at the University of Utah in Salt Lake City. Approximately 150 percussion students from the state of Utah performed in a wide range of solo and ensemble competitions. Judges for the Festival included Steve Houghton, Ron Brough, Donald Keipp, Dennis Griffin, Bob Campbell, Alan Black, Ed Asmus, and Mike Cottam. Solo contestants were awarded a large variety of prizes donated by Yamaha, Lone Star, Remo, Grover, Calato/Regal Tip, Pro Mark, Vic Firth, Mike Balter, and Steve Weiss.

Winners of the PAS Percussion Ensemble Contest were Olympus High School (**Reed Thomas**, director) and the University of Utah (**Douglas Wolf**, director). Guest artist **Steve Houghton** was featured in a special afternoon clinic and performed in concert with the University of Utah Wind Symphony and Jazz Band. Chairman of the festival and president of the Utah Chapter of PAS is **Douglas Wolf**.

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

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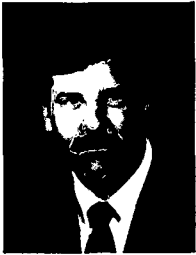


PASIC '88 Convention

(You wouldn't dare forget!)

PASIC '88

Genaro Gonzalez



Genaro Gonzalez



Paseo Del Rio (photo: San Antonio Convention & Visitors Bureau)



Hilton Palacio Del Rio

PASIC '88 – San Antonio will be Great!

With PASIC '87 only a couple of weeks away, I'd like to take this opportunity to bring you up to date on PASIC '88, to be held at the Convention Center Complex in downtown San Antonio, Texas, on November 17-20, 1988. This past summer members of the PAS Executive Board and I met in San Antonio to review details involving the convention. While staying at the beautiful Hilton Palacio Del Rio, the hotel headquarters for PASIC '88, we inspected all facilities. Besides the 484 guest rooms and suites (which will be available at special PAS rates to convention attendees), the Hilton Palacio Del Rio features the Cantina Del Rio on the scenic Riverwalk, the relaxing Rincon Alegre Piano bar, a beautiful swimming pool and refreshing hot tub, and fine dining at reasonable prices in the Stetson Restaurant. The traditional Hall of Fame Banquet will take place in the hotel's impressive Salon Del Rey.

We also visited one of the most original tourist spots in the world – the San Antonio Riverwalk. Located directly behind the Hilton Palacio Del Rio, this deep green waterway is twenty feet below street level and is a community in itself. While attending PASIC '88 you'll surely enjoy strolling along the cobblestone paths of the Riverwalk where

you will find an array of European-style sidewalk cafés, specialty boutiques, night-clubs, and restaurants catering to every taste. No visit to San Antonio would be complete without a trip to the Alamo, the most famous historical monument in Texas, located just three blocks from the Convention Center Complex and open daily to visitors.

For several months the PASIC '88 Planning Committee and I have been working to organize the schedule of clinicians and performers. Suggestions pertaining to PASIC '88 that you may wish to contribute should be forwarded to me or a member of the Planning Committee listed below. And if you will be attending PASIC '87 in St. Louis this month, please feel free to give us *your* ideas in person. In this way we can work to make the event enjoyable and rewarding for all members of PAS. As the arrangements are finalized, future issues of *Percussive Notes* will communicate the details. You may also write to me:

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San Marcos, TX 78666.

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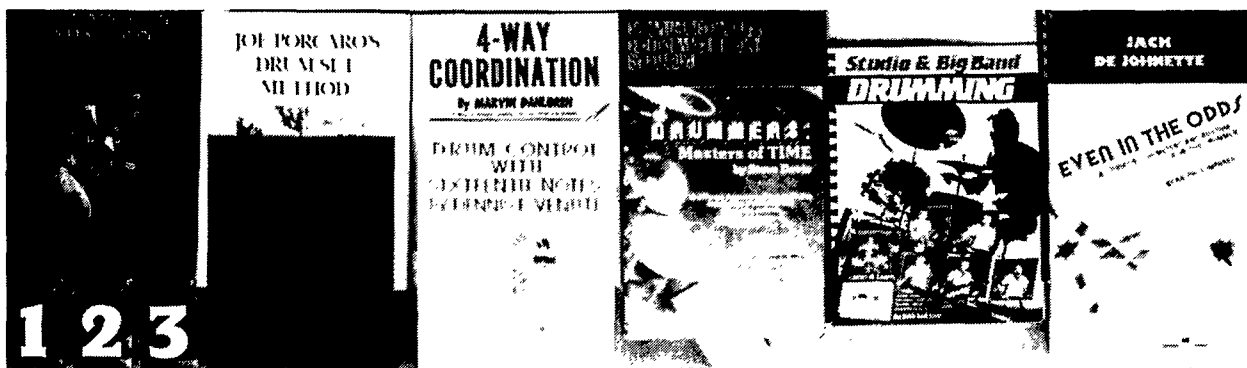


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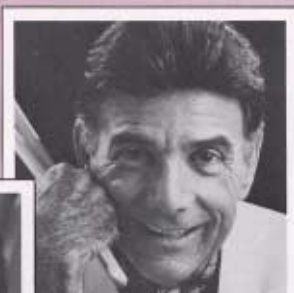
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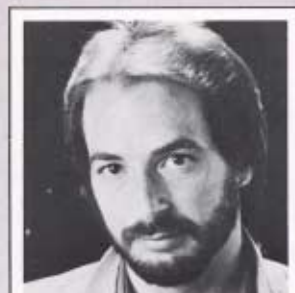
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