Percussive Notes

An official publication
of the Percussive Arts Society

Volume 26, Number 2
Winter 1988

Featuring
Percussion Education

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Volume 26, Number 2 / Winter 1988

Cover: Emil Farnlund and students

Percussive Arts Society

The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its six annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent ($20) of dues are designated for subscription to *Percussive Notes*.

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President's Message

John Beck

PASIC '87 is now history and percussionists from all parts of the world will now benefit from the experience they had while in attendance. I hope that all of you who attended PASIC '87 in St. Louis will return to PASIC '88 in San Antonio and encourage a friend to come as well.

If this magazine looks a little smaller to you there is a reason. One of the items of business discussed at our Board of Directors meeting was how to cover our expenses for the PAS publications – *Percussive Notes*, *Percussive Notes PASIC Preview*, and the newsletter *Percussion News*. We are experiencing a deficit on each issue we publish. In order for PAS to continue, we must cover our publications' expenses. The most obvious plan was to cancel the publication of the Winter issue of *Percussive Notes*, thus saving money. We could then combine the Winter and Spring issue. This plan had merit and showed fiscal responsibility. I made a decision to combine the issues until a less expensive means of publishing could be found.

I am happy to inform you that our Percussive Notes Executive Editor, James Lambert, has done just that. Through his tireless and economical efforts he has put together a program of cost savings and fiscal responsibility which will not only produce first rate publications, but enabled us to publish the Winter issue of *Percussive Notes*. My congratulations to Jim Lambert and PAS Administrative Manager, David Via. Their collective administrative abilities allowed us to continue our publication schedule as usual.

So, if your Winter issue of *Percussive Notes* looks a little smaller, do not get overly concerned. This is a one-time issue which made it to the press through the efforts of James Lambert, David Via, and your Executive Committee. I believe that continuity in the Percussive Arts Society's publications is important to the membership; therefore, the Spring issue of *Percussive Notes* will be on time and contain the wealth of information that you have come to expect from *Percussive Notes*.

Hall of Fame Nominations

The Percussive Arts Society Hall of Fame Awards were established in 1973. These awards are bestowed upon individuals who have significantly influenced the world of percussion, as evidenced by their contributions in one or more of the following categories: excellence in performance; writing and composition; excellence in teaching; invention; and/or discoveries. The complete list of current Hall of Fame members appears at the front of each issue of *Percussive Notes*.

Nominations are made from the membership at large. These are forwarded to a special Hall of Fame committee consisting of the Advisory Committee of Past Presidents. This committee evaluates the many nominations and selects one or two of the most deserving candidates. The final slate is presented to the twenty-seven members of the Board of Directors, representing the membership, for a final vote. The board members may vote for one, all, or none of the candidates slated. Candidates receiving a majority of votes are elected. Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Banquet.

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

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The following levels of contributions have been established:

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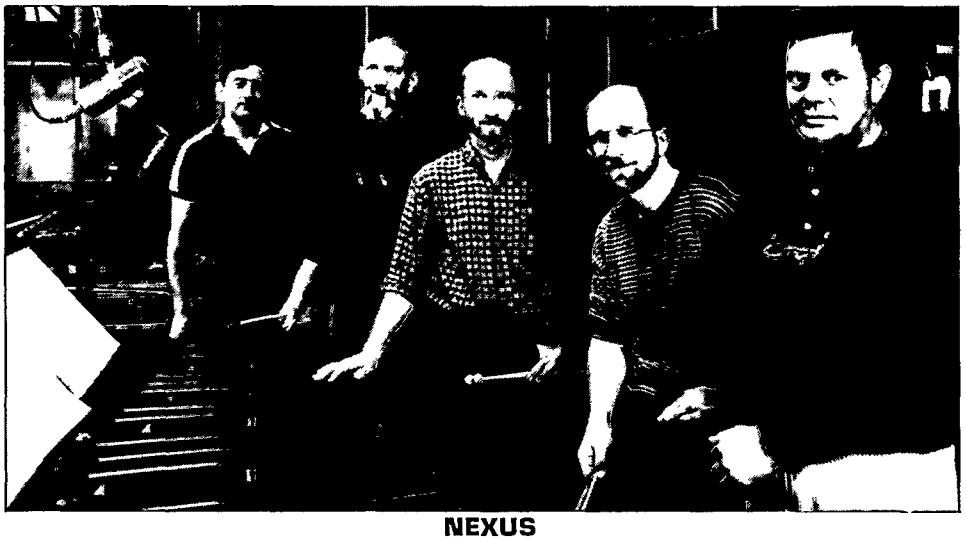

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Introduction

Rich Holly

Percussion education is, of course, a multi-faceted subject. While "formal" percussion schooling is relatively new, various means of communicating techniques and musicianship to percussionists have taken place for quite some time. In non-western cultures, this information has been handed down aurally for centuries in what we might describe as either a class or private lesson. For western percussion, these private lesson situations as well as on-the-job training have also been the mainstay of our education. Indeed, during the 1900's nearly every school system in the United States developed a band program, incorporating into such programs the instruction of snare drum, bass drum, and cymbals.

As most readers are well aware, there has been an explosion in the fields of composition and performance of percussion in the past 150 years, from the works of Berlioz and others in the 19th century, to Stravinsky, Chavez, and our contemporaries in this century. Instruments, techniques, and the musicality of professionals have all advanced considerably during this time. While there is no doubt that percussionists who train percussionists do their best to keep up with the state of the art, a large percentage of young percussionists are not able to study with such professionals. Unfortunately, many school curricula are also not able to respond to the real-world needs of today's percussionists (though there are always exceptions, particularly in schools located in or near to large cities). It has thus remained a frequent occurrence that serious percussion education often does not begin until the college level, by which time young percussionists have, in many cases, already been performing for up to nine years. Shouldn't this situation be changed?

In preparing a feature focusing on this problem in percussion education more than a dozen valid topics surfaced. In trimming these to a manageable size, we have omitted in this issue topics on possible instructional methods, philosophical approaches, and pedagogical research. The emphasis above all has been to make all percussionists – performers, business people, and teachers alike – aware not only of what is happening currently but of what more can and needs to be done.

As a preamble to this discussion I would like to urge all readers to also read Linda Pimental's recent article, "Recommendations for the Reorganization of Percussion Instruction," *Percussive Notes*, vol. 25, no. 2 (1987). Continuing along the lines of inquiry opened by Pimental, in this feature noted educator Garwood Whaley raises other important and pertinent issues. On the state of percussion in universities, Glenn Steele reports on a recent college percussion survey he conducted and on the recommendations of a PASIC panel on percussion in higher education.

Finally, our concluding article highlights one example of what is being done in an organized fashion outside of the typical school curriculum. Brenda Larson and Keith Larson, two of the most successful private studio percussion teachers in the United States, talk about developing a private studio, a discussion that will be quite helpful to readers looking to expand their teaching operations. At the same time it, and the Whaley and Steele articles, should give all of us ideas of some of the many positive percussion activities that we personally might undertake in our communities, schools, private teaching, and so on. After all, percussion education is the responsibility of all of us.

Percussion Education: Whose Responsibility?

Garwood Whaley

Percussion education has come a long way from the days when N.A.R.D. rudiments provided much of the "subject matter" for percussion training. The level of technical ability that today's percussion students have achieved is comparatively quite high. This increase in ability has been assisted by composers of school band and orchestra music writing more challenging and comprehensive parts and by more private teaching at pre-college levels. Certainly the Percussive Arts Society has done its share in communicating current approaches, directions, and issues of concern affecting many aspects of percussion. Unfortunately, however, the situation remains that the *musical* development of today's students on the whole continues to be overshadowed by *technical* development which is both required by today's literature and more easily measureable. Added to this problem is the fact that many school music directors are not adequately trained in percussion and are, therefore, not aware of the tonal bases of percussion performance.

It seems rather obvious that the professionals who are most capable of providing comprehensive percussion teaching are individuals who have achieved success as college instructors and professional performer/teachers. Yet, in most cases, these instructors reserve their time for only advanced or gifted students, quite often at the college level or beyond. In a recent article for this publication ("Recommendations for the Reorganization of Percussion Instruction," vol. 25, no.2 [1987]), Linda Pimental advanced some quite thought-provoking ideas on the subject of improving percussion instruction at the pre-college level. In addition to her recommendations, I would like to further suggest in all sincerity that college instructors and professional performer/teachers make an effort to reserve some time in their schedules for teaching pre-college students. Imagine the knowledge that just one student studying with a master teacher could share with fellow students in a school band or orchestra. Imagine also the positive impact that a master teacher could have on an entire school program through the instruction of only a single student from that program. Think what the results could be if all college percussion instructors and performer/teachers included an elementary, junior high school, and high school student in their teaching schedules – and the direction that percussion instructors could provide for teachers of other instruments.

The responsibility for teaching – and teaching in a manner that not just involves the instruction of skills but the imparting of knowledge and excellence in percussion performance – belongs to all of us but, in my view, especially to those who have the most to offer. In this respect let us not forget our own beginnings and those who have helped us along the way. And, with the publication of this issue focusing on aspects of percussion education, let each of us make an honest effort to do what we can to bring the very best percussion teaching to those younger students who need it the most.

Garwood Whaley, *a widely acclaimed author of percussion music, is a graduate of the Julliard School and The Catholic University of America. He is currently coordinator of instrumental music for the Diocese of Arlington (Virginia) Schools and in the Percussive Arts Society presently serves as second vice-president and as chairman of the Education Committee.*

Percussion in Higher Education: A Perspective on Its Present and Future

Glenn Steele

This article is in two parts: the first reports on a PASIC panel session on percussion in higher education; the second presents the results of a college percussion survey conducted three years ago.

Part One: PASIC Panel (Ann Arbor, 1984)

Percussion in Higher Education was the topic of a panel session at the Percussive Arts Society International Convention in Ann Arbor in 1984. The impetus for that session resulted from an informal meeting among college percussion teachers at the Knoxville convention the prior year. It was felt that a forum at a future convention might provide a venue for sharing our responses to the many challenges that teaching percussion at the college level presents.

The Ann Arbor session consisted of five minute presentations by each panel member on a specific area of percussion in higher education and concluded with a discussion among the panel and audience. A survey for the audience (prepared by John Papastefan, session co-chairman) was distributed at the session. The following is a summary of the salient points raised by panel members:

Jack McKenzie (dean of the College of Fine and Applied Arts, former percussion instructor, University of Illinois, Urbana-Champaign) approached the field of college percussion from a historical perspective, noting the humble beginnings of the discipline and its rapid development, particularly since the 1960's. He spoke about the concept of "total percussion" advocated by many percussionists and by the Ludwig Company, among others, with mention of one of the successful graduates of such training, percussionist Michael Colgrass, who went on to win a Pulitzer Prize in composition. Although, in spite of changes, McKenzie feels "there will always be percussionists because that is what some people have to do," his message was one of caution against too much specialization: in his view a broad background in percussion will be essential for young professionals in the future.

John Papastefan (professor, University of South Alabama, Mobile) talked about the development of the doctoral program in percussion: he discussed the need for such programs, their availability throughout the United States, and the possible alternatives to the traditional doctoral programs.

Mark Johnson (professor, Michigan State University, East Lansing) emphasized the need to advocate and engage in scholarly research in the area of percussion and noted that the university environment, because of its resources, is ideally suited for such research. New technological advances, for example, in the area of sports medicine, can be useful to the study of percussion performance. He called for more cooperative research ventures among college percussion teachers and expressed the hope that a forum such as this might become a regular avenue for presenting scholarly papers.

Doug Walter (associate professor, Indiana State University, Terre Haute) surveyed requirements for entry-level positions in college percussion teaching. Besides citing the results of past surveys dealing with this topic in *Percussive Notes*, he described his own experiences in obtaining positions. Many students aspire to teach in colleges but, as Walter noted, because of competition it is increasingly more difficult to acquire such positions. While requirements vary, most departments prefer someone who is able to teach in an additional area besides percussion.

Owen Bjerke (instructor of percussion, Lane Community College, Eugene, Oregon) spoke on teaching percussion in a community college. It is his impression that there are sometimes no specific guidelines for such positions and that entrance requirements are often flexible. On the other hand, he felt that at the community college level there seems to be a move in the direction of vocational training with regard to performance.

Glenn Steele (session co-chairman, professor, Temple University, Philadelphia) developed a general survey of percussion programs in the United States in the spring of 1984. Preparatory work included reviewing the previous efforts of John Papastefan, "Survey of College Percussion Programs," *Percussive Notes*, 1984), and the reports of the PAS Curriculum Committee (chaired by Ron Fink and Tom Siwe). The purpose of this survey was to "check the pulse" of our current programs, present the results at the Ann Arbor convention, and discuss the implications. The survey and its results follow in Part Two.

Part Two: 1984 College Percussion Survey

In an attempt to get some kind of a grasp on where we are in the field of college percussion I developed a questionnaire[1] which was then sent to 521 colleges: twenty-one were selected and 500 were chosen at random from the College Music Society listing. One hundred eleven questionnaires were returned (twenty-three questions were asked : all except two required specific data; the latter sought general opinions or suggestions). The data was processed in October, 1984 via an SPSS program, and a correlational study undertaken in the same month.

The majority of the responses were from staff of colleges or universities with a music department enrollment of 500 or less students and 20 or less percussion majors (Q: 4,7,8). The sampling was addressed to music administrators; however, the responses were distributed as follows (Q:3): 37% administrators; 53% percussion faculty; 10% other.

Regarding the need for a full-time or a part-time instructor, 46% indicated the need for full-time, 54% for part-time (Q: 13,14,16). When asked about the status of their physical plant (including practice, teaching, and rehearsal facilities) on a scale of 1-5, with 1 being excellent, the responses were normally distributed, 19, 26, 26, 18, 10 (Q: 17). On the quality and quantity of the percussion equipment, in a 1-5 rating scale the response was normally distributed but positively skewed (Q: 18). Concerning having a separate budget for percussion instruments, 13% replied *yes* and 87% replied *no* (Q: 19) while on having a separate budget for repairs, 11% replied *yes* and 89% replied *no* (Q: 20).

The results showed that more private institutions were apt to have a full-time percussion instructor than were public institutions (Q: 5, 10). Having a full-time percussion instructor tended to correlate with a negative evaluation of equipment and facilities (Q: 13, 14, 18). The most significant data concerned enrollment projections and future prospects. 88% indicated a stable or increasing enrollment (Q:15) while on prospects for percussion advancement in light of current demographic trends, 84% responded that programs would advance or remain stable (Q:21). Overall, concluding from the above data, it would appear that the future outlook for percussion is good. Some of the suggestions received from questions 22 and 23 include the following:

Question 22

- "Professionally trained percussionists should be teaching percussion majors, not someone who was hired with multiple job responsibilities. This is a real problem in smaller schools."
- "Employ instructors who are active professionally as performers. They bring more to their materials."
- "Develop better teaching materials."
- "Develop a means to get quality instruction and information into rural areas."
- "I would like to see percussion music improve in quality and quantity. A university should hire one full-time percussionist and a few part-time percussionists with expertise in specialized areas (e.g. drum set, marimba, etc.)."

Question 23

- "There should be in-service workshops for percussion teachers."
- "Expand support of local chapters."
- "Provide lists of recommended percussion materials and music."
- "Include more detailed articles covering careers and necessary curricula for percussionists desiring to major in music."
- "Provide a liberal subsistence to clinicians at Days of Percussion."
- "The future of percussion education lies with the college percussion methods class. This is where prospective teachers learn the potential of percussion and where grass-roots support is built for quality percussion education. We won't produce many fine players if they only start at age 18."
- "Put more emphasis on the young percussionist in the journal."
- "Help to influence administrators become aware of the large equipment and budgetary needs of percussion programs."
- "N.A.S.M. (National Association of Music Schools – the accrediting agency for music schools) should include PAS guidelines."
- "Establish a mechanism for faculty exchanges. Establish in-service master classes for faculty."

Suggestions

Numerous suggestions dealt with similar, recurring subjects. These may be summarized as follows: 1) Develop a stronger commitment to percussion at the elementary and secondary level. 2) Emphasize the concept of "total percussion." 3) Emphasize

"breadth" as well as "depth" in learning. 4) Develop better and more effective means of teaching percussion to future music teachers who are non-percussionists. 5) The PAS is doing a great job. Keep on doing it!

Summary

At one time, a dedicated percussion educator could claim to have a fairly good grasp of the developments in his field. But the field of percussion in its present state, particularly in magnitude and diversity, has grown beyond the grasp of an individual. Indeed, the days of the "total percussionist" may be over. Until recently percussion programs were usually structured on either the conservatory or the music education model. Today there are also programs emphasizing jazz, ethnic music, marching percussion, and so on.

The percussion curriculum of the past thirty years has served our needs well. But, does it address the challenges of the future? Do our programs provide the necessary components for educating the percussionists of the twenty-first century? The survey suggests, and I further posit, some basic questions about percussion in higher education: 1) What function should the percussion program serve in the college music department? 2) What significance does the establishment of percussion schools, (i.e., P.I.T. and Drummers Collective, etc.), have for college programs? 3) How well are our students prepared for the job market? 4) Is preparation for a job the basic premise for a percussion curriculum? 5) Are we turning out too many students? 6) How well are we utilizing the new technological advances in our teaching and in our music making? 7) Can we and should we develop a synergistic relationship with industry? If so, what opportunities and what problems would arise? And finally, 8) Should we be concerned with establishing a set of criteria similar to those of the N.A.S.M., which would serve as a basic guideline for a more standardized percussion curriculum?

These questions of course cannot be answered immediately and they will require our collective efforts. But meaningful and effective communication is central to the development of all successful organizations. And percussion in higher education, but one aspect of the broader field of percussion education, is no exception.

Appendix: Questions on Survey

The following items comprise the 1984 College Percussion Education Survey sent to percussion administrators and faculty.

1. Name of your school?
2. Address of your school?
3. Your position/title?
4. Is your institution a 1) college, 2) university, 3) state related, 4) other?
5. Is your institution 1) private, 2) public, 3) state related, 4) other?
6. Approximate total number of student population: 1) under 1000, 2) 1000-5000, 3) 5000-20000, 4) 20000 or more.
7. Approximate total number of students in the Music Department: 1) under 100, 2) 100-500, 3) 500 or more.
8. Approximate number of percussion majors (applied and music ed.): 1) under 10, 2) 10-20, 3) 20 or more.
9. Approximate number of percussion minors: 1) under 10, 2) 10-20, 3) 20 or more.
10. Number of full-time faculty: 1) under 20, 2) 20-50, 3) 50 or more.
11. Number of part-time faculty: 1) under 20, 2) 20-50, 3) 50 or more.
12. Degrees offered in music: BM, BA, BMusEd, MM, MMusEd, DMA, PhD.
13. Number of full-time percussion teachers?
14. Number of part-time percussion teachers?
15. Do you think that enrollment in college percussion programs will 1) increase, 2) remain the same, 3) decrease?
16. Do the percussion needs in your program require a 1) full-time, 2) part-time position?
17. Rate the overall status of your practice, teaching, and rehearsal facilities for percussion (1 = excellent, 5 = poor).
18. Rate the overall status of your percussion instruments (quantity and quality, on a scale of 1 to 5).
19. Do you have a separate budget for percussion acquisitions?
20. Do you have a separate budget for percussion repairs?
21. Considering current demographic trends, rate the future of percussion in higher education: 1) advancing, 2) stable, 3) declining.
22. Considering the current advances in the percussion field, what suggestions do you have for improving percussion education?
23. Can you suggest ways in which the Percussive Arts Society can further promote percussion education?

Notes

[1] I extend much appreciated thanks to John Holohan, for help in preparing the survey and interpreting the data, to Dean Helen Laird and the National Survey Institute of Temple University, and to the Percussive Arts Society for financial and staff support.

Glenn Steele *is professor of percussion at Temple University. He has performed with the Philadelphia Orchestra, Chicago Contemporary Players, Oklahoma Symphony, "Philly Pops," and West Point Band, and has recorded on the Columbia, Candide, C.R.I., and C.R.S. labels.*

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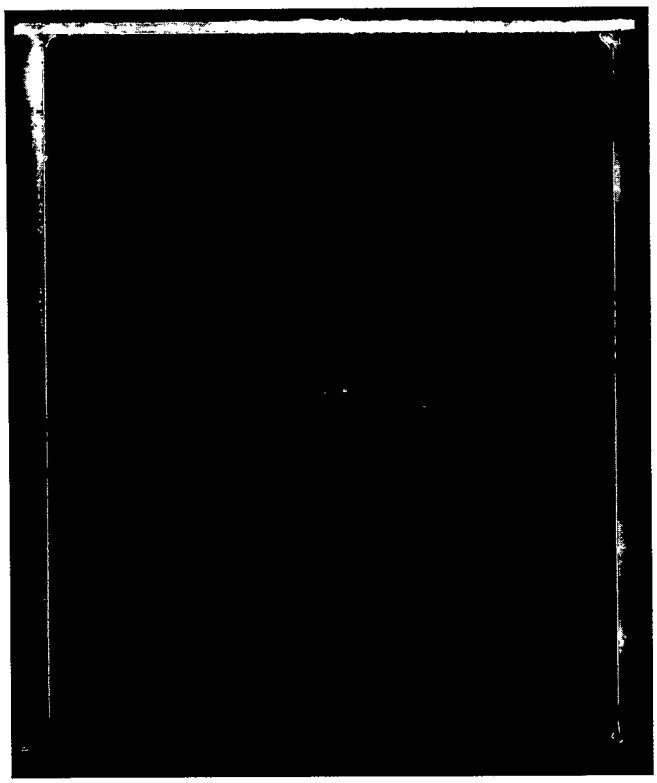

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GLEN VELEZ

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A member of Steve Reich & Musicians since 1972, *Glen Velez* draws upon the frame drum traditions of a host of the world's cultures on his solo debut. "The sounds he draws from these instruments are fantastic and make one realize how sensitive and musical percussion instruments can be." – *Modern Percussionist.* *Digital recording.*

MARK NAUSEEF

SURA CMP 21 ST

Trilok Gurtu (perc), Joachim Kühn (kbds), David Torn (g) & Markus Stockhausen (tpt) are featured on this "imaginative, mostly wordless floating opera that spans the Himalyas and Indonesia with pan-cultural percussion. Overall, *Sura's* feel is reminiscent somewhat of Don Cherry's *Brown Rice* or a charged-up CoDoNa. But Nauseef ventures into freer zones and takes more risks than either point of reference. ****-1/2"-*down beat.*

MARK NAUSEEF

PERSONAL NOTE CMP 16 ST

Phil Lynott (voc), Joachim Kühn (kbds/as), Trilok Gurtu (perc) & Jan Akkerman (g) are part of the eclectic ensemble joining Nauseef on his solo debut. This watershed recording documents the Fusion phase bridging the rock and World Music periods in Nauseef's career. "...boasts a feel and energy level akin to the original Tony William's Lifetime." – *Cadence.*

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Building, Marketing, and Maintaining a Percussion Studio

Brenda Larson and Keith Larson

We dedicate this article to the memory of William J. Schinstine, who was a friend and who influenced us both as percussionists.

Opening a percussion studio can be a very rewarding venture. However, before jumping head first into this business one must address the following questions: 1) Can I teach? Do I know how to teach? 2) Do I have the proper equipment? 3) Am I willing to work long hours? 4) Am I willing to find other means of support until I have built up a clientele?

If the answers to these questions are yes, following these next steps could help you establish a successful percussion studio.

Building: How to get started

Choose a community where percussion lessons will be supported.

A. Does a percussion studio already exist? If there is an existing studio, find out how successful the studio is. Should it be successful need not cause you to panic. The community may be large enough to handle another studio. This, however, is a more difficult road to take.

B. Is the income level adequate to support lessons? Real estate prices will provide you with an idea of the income level of the community. Check to see what type of balance there is between "blue collar" and "white collar" jobs. The more diverse the job stratification the better the chances of getting a good cross section of students.

C. Is the school music program large enough to provide potential for growth? Find out how many students are enrolled in the instrumental music program. Investigate whether the number of students has increased or decreased. If there is a declining enrollment, you may want to avoid this area.

If these factors show a favorable situation, you may want to begin setting up your studio.

Align yourself with a full-line music store. A full-line music store can provide you with the studio space you need at a reasonable rental fee. The store management can also assist you in meeting the area music teachers as well as help in promoting you and your teaching program. Remember, however, to keep your studio operation under your control. You set your hours and fees and collect the money. In return you will be providing "walk-in" business for the music store. The store personnel are likely to assist you in any way they can as long as you are bringing business into the store.

Meet the music teachers who can help you. School band and orchestra directors will most likely be providing you with the bulk of your students. Have your program and goals well defined so that you can present these coherently to the individual directors. You must convince them of your ability to improve the school programs. Without their support, it would be virtually impossible to run an extensive studio operation.

Marketing

Establish the fees and procedures for your studio. Establish the maximum number of students you can handle. Be sure that whatever your fees are, they will not put parents into shock. Charge by the month and establish a regular payment schedule, such as having fees payable the first of each month. This should ensure that you are paid for all lessons you give and it will also improve your students' attendance.

You are your own advertising. You and your students are your best advertising tools to market your studio. The students' success will be directly linked to you, as will their failures: *This* is the gamble. This is why you originally asked yourself, "Can I teach?" If you are successful with the students, word will get around and this will probably bring in more students.

Have student recitals at least twice a year. This is not only beneficial for the students but also acts as a good piece of advertising. Encourage students to bring friends as well, of course, as their parents. Keep the recitals informal and brief. Everyone concerned will appreciate this. And above all, don't be afraid to perform on these recitals yourself. This helps give students and parents an idea of the quality of performance possible on percussion instruments.

Percussion Ensembles. One of the most effective proponents of percussion over the years has been the percussion ensemble. Use ensembles as performing groups as well as educational tools. Try different age groups as well and different playing abilities to divide the students into ensembles. Perform at churches, nursing homes, local city events, and in area schools. An effective bit of advertising can be performing Christmas carols in shopping malls with a mallet ensemble. Try programming one mass concert a year for the public and advertise locally. Notify the local television and newspaper concerning the concert. The media loves little stories of local interest.

Percussion Clinics. Offer to give a free percussion clinic at each of the area schools in exchange for the band directors' help in procuring students. This may turn into a staff position, working once or twice a week with the percussion section. If so, work out an hourly wage with the director. Two or three schools in this situation could bring you twenty or thirty students plus your fees as clinician.

Maintaining a Studio

The key to maintaining a percussion studio is not to become complacent. One should be constantly thinking of new ways to

expand – not just territorially but also musically. Continue to study new literature and ideas. Attend clinics and conventions whenever possible. Take lessons yourself to improve in certain areas you deem weak. Take some business classes at a local junior college. These can all be helpful in maintaining and growing in business.

Realistically, thirty hours a week of private lessons is about as much as one teacher can handle. Lessons combined with school staff positions, plus your percussion ensembles, add up to a lot of work. Once you have reached your goal of x amount of students, you may want to consider adding another instructor. Here are two avenues to pursue when taking on an additional instructor. First, you could add someone to your staff who has a similar background to your own. Second, you could add a specialist in the area in which you are weakest. If your background is in concert percussion, you should consider a drumset specialist and vice versa. This method would improve your overall program and would produce more well-rounded percussionists.

Putting money back in the business is another way of insuring the growth of your studio. If possible, make at least one large purchase a year. This will help keep your studio current with the latest equipment and perhaps help in the area of income tax: Under current U.S. tax laws musical instruments used for business purposes can be depreciated over a period of time.

Make contact with various percussion distributors through your local music store. Have your local store stock the instruments and accessories which you recommend for your students. You can then be sure that proper, quality equipment will be available to your students.

Your final goal in your studio operation is to reach as many students as possible. You have a viable product which you have worked long hours to cultivate. Your continued growth, expansion, and ability to reach the students and public through your personal efforts will go a long way toward promoting the percussive arts.

Keith Larson *and* **Brenda Larson** *currently own and operate percussion studios in Olathe, Kansas that provide instruction to approximately two hundred students (recently two additional instructors were added). Together the Larsons are also in charge of percussion ensembles and marimba ensembles for students of various levels of performance. Keith is as well percussion instructor for Shawnee Mission South, Olathe North, and Blue Valley North High Schools and instructor of percussion at Mid-America Nazarene College, Olathe, where his teaching duties include private lessons, percussion methods classes, and percussion ensemble.*

Rich Holly
associate editor
Features

PASIC '88

Genaro Gonzalez

Genaro Gonzalez

The Alamo

PASIC '88 in San Antonio (November 17-20) will feature percussion ensemble performances by the winners of the PAS Percussion Ensemble Contest at the high school and collegiate levels. In addition, a series of Showcase Concerts wil be presented. All high school and college level percussion ensembles in the United States and abroad are invited to apply for consideration as performers on a Showcase Concert.

Conductors of high school and college percussion ensembles wishing to be considered for a PASIC '88 Showcase Concert performance are requested to follow the procedure outlined below. Be advised – *this is not a contest*! This procedure is designed to assist the PASIC '88 Program Committee in selecting the most appropriate groups to appear at our annual international convention.

1. Send a non-edited tape (cassette only) to Genaro Gonzalez, Host-PASIC '88, Department of Music, Southwest Texas State University, San Marcos, Texas 78666. Tapes should be no longer than thirty minutes in length (maximum of three musical selections), demonstrating literature that you feel appropriate. Only works that have been performed by the ensemble during the last academic year should be submitted. Please include a copy of the program for verification. Tapes will *not* be returned. Clean scores may be sent (optional) to assist in the evaluation process. These can be returned if a pre-paid mailer is included.

2. The tapes will be numbered by the PASIC Coordinator to insure anonymity. The tapes will then be evaluated by an international selection committee.

3. Invited groups are expected to assume *all* financial commitments, room, board, travel, and other organizational responsibilities. Each group is expected to furnish its *own* equipment.

4. All ensemble members (excluding non-percussionists – e.g., pianist) and directors *must* be members of PAS. Participating ensemble members will receive free PASIC '88 registration.

5. Final maximum program length will be determined by the PASIC '88 Program Committee. In fairness to the performing ensemble, the program including equipment changes between works will be no less than fifty minutes.

6. Any high school or college percussion ensemble that performed at PASIC '87 is not eligible to perform at PASIC '88.

7. One piano will be supplied as well as an adequate number of music stands, chairs, and microphone. Additional audio requirements must be provided by the performing ensemble.

8. All selection decisions will be final. PAS reserves the right to not select any ensemble from either the high school or college category.

9. The application deadline is May 1, 1988. Invitees will be notified July 1, 1988.

I hope you will take advantage of this opportunity for your high school or college percussion ensemble to be considered to perform at PASIC '88 in San Antonio. If you have any further questions concerning these guidelines or about plans for PASIC '88, please feel free to contact me at the following address: Genaro Gonzalez, Host-PASIC '88, Department of Music, Southwest Texas State University, San Marcos, Texas 78666.

Call for Papers – PASIC '88

PAS research paper presentations will be given during the 1988 PASIC meeting in San Antonio. This is an official call for papers. Topics may cover any area of research in percussion (history, nomenclature, performers, styles, education, etc.). Papers will be limited to 15 minutes reading time.

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

Dr. Robert Schietroma
Department of Music
North Texas State University
Denton, TX, 76203

The deadline for receipt of abstracts is April 1, 1988. Presenters will be notified by July 1, 1988.

Percussion on the March
Percussion Scoring for Marching Band

Mark J. Spede

When I first began writing marching percussion parts, someone told me to make the section sound like a giant drum set. It was a good starting point for a novice, but I quickly found that the concept tended to simplify a more complex issue. A drummer's function in a group is basically that of a timekeeper or "groovemaker," using occasional fills and kicks to embellish the music. Marching percussion lines must do this and much more.

One of the biggest problems facing the percussion arranger is how to write good parts for "top 40" or rock charts. Generally drummers on these recordings set a groove that is fairly simple, using little or no variation. While this works well on recordings, drumline parts like these would be just short of disaster on the field. A common solution in translating these static drumset parts to the field is to compensate by writing complex, intricate "drum corps" type of parts which tend to take away the groove. Also, keep in mind that the band relies on the percussion for a steady, solid beat.

The first thing to do is to study the marching band score, listening with a recording of the original song. Look for "holes" or empty spots in the score that may be obvious places for drum fills. What are the dynamic levels? Is the texture thick or sparse, emotional or neutral? These are questions that should help to shape your percussion arrangement.

If the drummer's groove or beat is an integral part of the song, keep it. Example 1 illustrates such a groove, made famous by drummer Jeff Porcaro. In my view, it is an extremely important part of the recording.

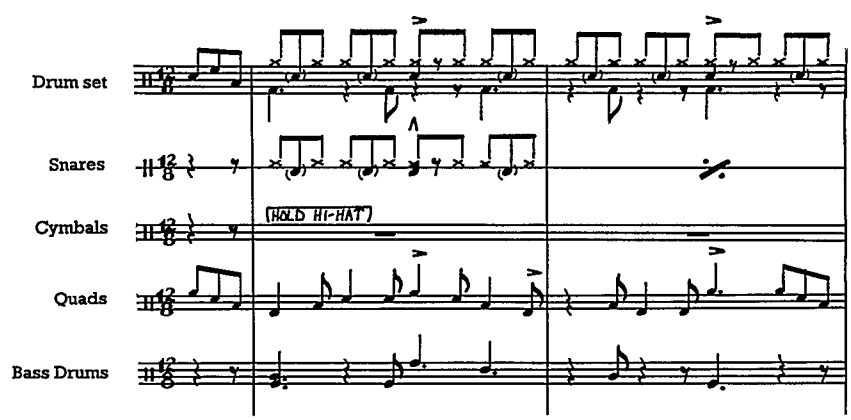
If the drummer in the recording of the original song plays a simple rock beat, look for background figures in the score with which to work. In Example 2, the trumpets have not yet entered with the melody. The low brass plays the accented eighth notes while tubas play the bass line. By using straight sixteenth notes embellished with accents in the snares, rhythmic drive and interest are added to what was otherwise a sparse texture. Notice that accents are kept on beats two and four, just where they would be on a drummer's rock beat.

Look for rhythms in the band score that can inspire your creativity. Find the melody, counter-melody, and bass lines. Chances will be that these rhythms can be used as a point of departure. In the last example, the snare and quad parts directly reinforce the melody with the quads following the contour of the melody up and down. The bass drums reinforce the bass line while adding momentum of their own. In measure four of Example 3, the drumline anticipates the unison rhythmic figure on beats three and four on beats one and two. This device can also be very effective. Above all, use good musical judgement in your writing – remember that technique for the sake of technique generally detracts from the musical whole.

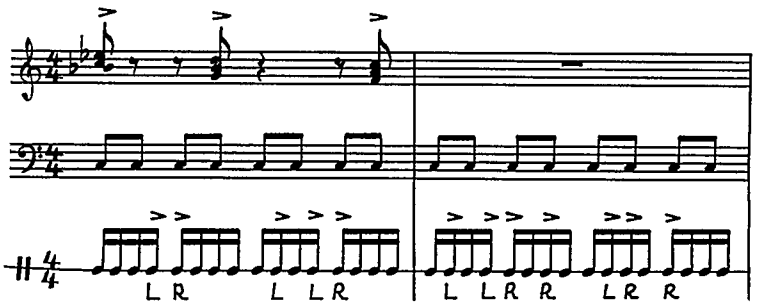
Mark Spede *is assistant director of bands at Ball State University in Muncie, Indiana and is a candidate for a master's degree in conducting.*

Jay Wanamaker
coordinates
Percussion on the March

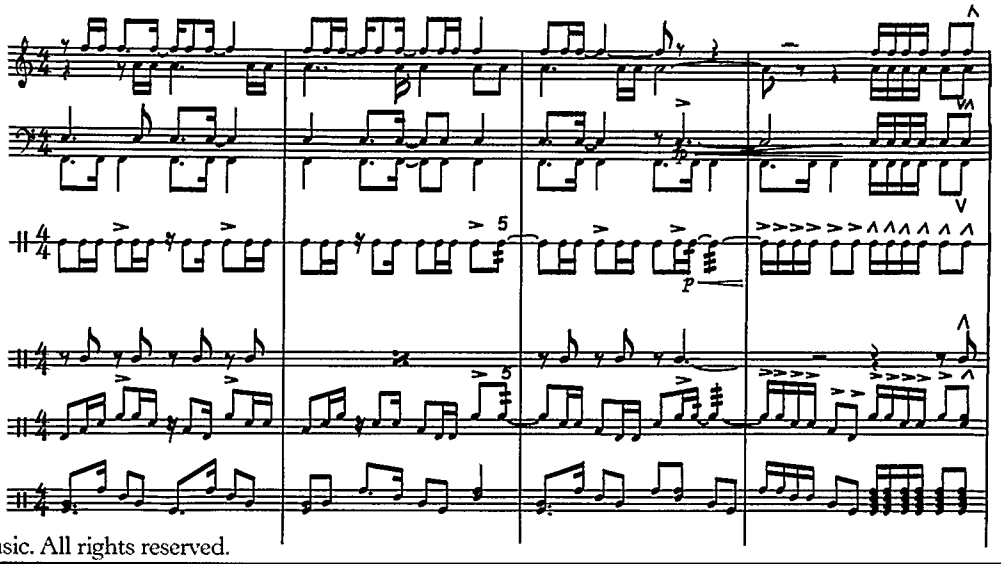
Example 1 ♩. = 88



Example 2 ♩ = 144



Example 3 ♩ = 108



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Percussion Method Books
A Bibliography

Don Dregalla, John Papastefan, and William Jastrow

This annotated bibliography does not include all method books and texts available for each category of percussion instruments. Rather an attempt has been made to list materials that have gained reasonably wide usage, have a "track-record," and are easily obtainable. It is hoped that both students and teachers will benefit from this listing. Some of the information listed here is reprinted with the permission of William C. Brown Publishers.

Snare Drum

Britton, Mervin, *Creative Approach to the Snare Drum* (Byron Douglas Publishers). A fairly rapid-paced book designed for the beginning snare drummer. It begins with 16th notes in 4/4 meter and progresses to whole and half notes. Almost all exercises take the form of duets. The singing of rhythms is encouraged as an aid to rhythmic understanding.

Cirone, Anthony, *The Orchestral Snare Drummer* (Belwin Mills Publishers). A non-rudimental approach to the teaching of snare drum. This is an excellent and very sensible book that introduces the beginner to simple ensemble playing, flexibility, and sound musicianship.

Cirone, Anthony, *Portraits in Rhythm* (Belwin Mills Publishers). Fifty studies for snare drum with emphasis on dynamics and musical form. For the advanced snare drummer.

Coffin, James, *The Performing Percussionist Books I-II* (Barnhouse Publishers). A moderate to rapidly paced book designed to give the student a total percussion experience. The snare part is rudimentally based with greater emphasis on musicality. Information on other percussion instruments is also included.

Feldstein, Saul & Weber, Fred, *Drum Student* (Belwin Mills Publishers [part of the Elementary Series]). Exercises and solos are of high musical quality. New items are highlighted in red for easy reference and emphasis.

Firth, Vic, *Snare Drum Methods Book I-II* (Carl Fischer Publishers). Good basic method books. Book I is standard and very musical in its approach. Book II contains rhythmic pattern exercises emphasizing triplets, compound meters, rolls, and dotted rhythms. There is plenty of potential for musical study.

Firth, Vic, *The Solo Snare Drummer* (Carl Fischer Publishers). An advanced book that contains 24 solo etudes, 6 multiple drum etudes, 6 duets and 2 individual duets. A very well-written and musical book.

Goldenberg, Morris, *Modern School for the Snare Drum with a Guide for the Artist Percussionist* (Chappell and Company Publishers). Considered by many as the outstanding book in its field; snare drum playing is approached non-rudimentally. In addition to the snare drum, numerous other percussion instruments are covered. Percussion scores from the orchestral literature are also included.

Harr, Haskell, *Drum Method for Band and Orchestra* (M.M. Cole Publishers). A basic rudimental text helpful in developing a foundation of solid snare drum technique.

Lepak, Alexander, *Fifty Contemporary Snare Drum Etudes* (Windsor Music Publishers). Excellent advanced-level snare drum studies.

McMillan, Thomas, *20th Century Orchestral Snare Drum Studies (Creative Music).* An excellent collection of representative snare drum rhythmic patterns from the contemporary percussion literature – by such composers as Bartok, Chavez, Copeland, and Stravinsky.

Payson, Al, *Beginning Snare Method* (Payson Percussion Publishers). An excellent method with a recording for playing simple rhythms with melodic background. A variety of approaches to reading and technical skills are taken in this very musical book.

Payson, Al, *The Snare Drum in the Concert Hall* (Payson Percussion Publishers). An intermediate-to-advanced book aimed at concert-percussion performance.

Payson, Al & Lane, James, *Concert Etudes for the Snare Drum* (Payson Percussion Publishers). Very challenging and musical etudes based on 20th century music. Also included are several duets and stick control exercises.

Peters, Mitchell, *Hard Times* (Mitchell Peters Publishers). Extremely difficult musical etudes for the advanced drummer.

Podemski, Benjamin, *Standard Snare Drum Method* (Belwin Mills Publishers). Provides many exercises and etudes for the snare drum; excellent reading material.

Price, Paul, *Beginning Snare Method* (Morris Publishers). For use with mature beginning students; contains some 250 studies derived from rudiments. Good illustrations make this a good book for individual or class instruction.

Stone, George, *Stick Control* (George Stone, Inc., Publishers). A very strong text on developing technique and sticking patterns. Excellent technical supplement for any drummer. A must have.

Whaley, Garwood, *Primary Handbook for Snare Drum* (Meredith Music Publishers). A comprehensive and musical beginning method book that includes rudiments, reading, duets, repetition exercises, multiple drum studies, and composition assignments.

Whaley, Garwood, *Recital Solos for Snare Drum* (Meredith Music Publishers). 30 musical etudes/solos for the advanced drummer. Musically very fine writing.

Whaley, Garwood, *Solos and Duets for the Snare Drum* (Meredith Music Publishers). Very challenging collection of solos and duets for contest or recital. A superior collection for the intermediate-to-advanced drummer.

Wilcoxon, Charles, *The All-American Drummer* (Ludwig Publishers). One of several excellent texts by Wilcoxon. Contains many different and challenging rudimental

solos. A good book to supplement other methods.

Timpani

Abel, Alan, *20th Century Orchestra Studies for Timpani* (G. Schirmer Publishers). 69 pages of timpani excerpts from the works of twenty-two different 20th century composers. This book is a must for the serious and aspiring orchestral timpanist.

Begun, Fred, *21 Etudes for Timpani* (Meredith Music Publishers). Very technical, musical, advanced solos for 2,3,4,5 drums.

Britton, Mervin, *Timpani Tuning* (Belwin Mills Publishers). A text for almost every level that deals with the development of the ear and is designed to supplement a technical method. Generally a good book placing total emphasis on a weak area for most.

Feldstein, Saul, *Timpani Student* (Belwin Mills Publishers). A slow paced book (part of the Belwin Elementary Series) intended for students with little or no percussion background. Good for an elementary student who has potential.

Firth, Vic, *The Solo Timpanist* (Carl Fischer Publishers). Designed for the advanced player, this is a fine collection of 26 etudes. Each etude covers a specific technical problem of the classical and modern repertoire.

Friese, Alfred & Lepak, Alexander, *Timpani Method* (Henry Adler, Inc. Publishers). A very complete timpani method. Much time is devoted to tuning exercises. Contains four parts: basic theory, technique, intonation, and repertoire.

Goldenberg, Morris (compiler), *Classic Overtures for Timpani, Classic Symphonies for Timpani, Romantic Symphonies for Timpani* (Chappell Publishers). Books of excerpts that include full reproductions of works from the various periods mentioned in the respective titles. Excellent study material, especially if used with recordings.

Goodman, Saul, *Modern Method for Timpani* (Mills Music Publishers). Considered by most to be the bible of timpani books. Contains four basic sections: fundamentals, exercises for the development of technique on 2 drums, 3-4 drum and pedal technique, and repertoire. A must for any player.

Goodman, Saul, *Modern Method for Timpani* (Mills Music Publishers). Considered by most to be the bible of timpani books. Contains four basic sections: fundamentals, exercises for the development of technique on 2 drums, 3-4 drums and pedal technique, and repertoire. A must for any player.

Hinger, Fred, *Techniques for the Virtuoso Timpanist* (Fred Hinger Publisher). An excellent method for the advanced, college player. Contains exercises for technical coordination and well-written etudes for developing musical expression.

Hochrainer, Richard, *Etuden for Timpani Book I* (Verlag Doblinger Publishers). For the serious high school student, contains seventy etudes of varying difficulty. A good second book for the serious student.

Whaley, Garwood, *Primary Handbook for Timpani* (Meredith Music Publishers). A fine, comprehensive book for the beginning timpanist.

Whaley, Garwood, *Solos and Duets for the Timpani* (Meredith Music Publishers). A challenging collection of solos and duets for contest and recital, intended for the intermediate-to-advanced timpanist.

Mallet Instruments/Marimba & General

Bona, Pasquale, *Rhythmical Articulation* (Carl Fischer Publishers). One of the best musical etude books available. 120 etudes encompass a wide variety of meters, rhythms, and styles.

Cirone, Anthony, *Portraits in Melody* (Belwin Mills Publishers). This is an advanced book consisting of fifty studies for xylophone and marimba. Tempos and suggested sticking are included throughout.

Feldstein, Saul, *Mallet Student* (Belwin Mills Publishers). A moderately-paced book designed for the elementary mallet player. It correlates with the drum student series listed above.

Firth, Vic, *Mallet Technique* (Carl Fischer Publishers). This book contains thirty-eight studies for any of the mallet instruments. They are primarily to develop basic technique at various levels of expertise.

Gates, Everett, *Odd Meter Etudes* (Sam Fox Publishers). Etudes in odd meters, covering a wide range of major, minor, and modal keys. The collection is good preparation for performing 20th century music. Designed for any treble clef instrument (not just percussion).

Goldenberg, Morris, *Modern School for the Xylophone, Marimba, Vibraphone* (Chappell and Company Publishers). A complete method for all of the mallet instruments. Contains graded solos and a good selection of orchestral literature. A must for the serious mallet student.

Green, George Hamilton, *Elementary Studies for Xylophone and Marimba* (Meredith Music Publishers). An outstanding elementary method that provides a comprehensive approach to mallet playing.

Green, George Hamilton, *Instruction Course for Xylophone* (Meredith Music Publishers). A complete course of fifty lessons by the xylophone master. Included are ragtime, improvisation, blues, and exercises for individual hand development.

Jolliff, Art, *78 Solos for Marimba* (Belwin Mills Publishers). For the intermediate player, this book contains 3 and 4 mallet studies based on classical melodies. There is potential for developing expression and chordal reading skills.

Kraus, Phil, *Modern Mallet Method* (Belwin Mills Publishers). Three volumes of technically progressive studies. This is good supplemental material for students preparing for jazz and studio work.

Lang, Morris, *14 Contemporary Etudes for All Mallet Instruments* (Belwin Mills Publishers). An introduction to some of the many compositional styles of 20th century music and includes avant-garde notation. Exercises cover 12 tone, modal, jazz, etc. An excellent text.

Payson, Al, *Elementary Marimba and Xylophone Method* (Payson Percussion Publishers). An excellent beginning method book based on a large collection of songs by classical composers. Reading skills and musicality are emphasized in scale and arpeggio studies.

Payson, Al, *Progressive Studies in Double Stops for Mallet Instruments* (Music for Percussion Publishers). A good book to precede four-mallet study.

Peterson, Howard, *Rubank Elementary Method-Marimba, Xylophone,* (Rubank Publishers). A good beginning book for young students.

Peterson, Howard, *Fundamentals of Holding 2,3,4 Hammers in One Hand* (H. Adler Publishers). A collection of studies dealing, as the title suggests, with development of hand muscles and technique along with reading skills.

Stevens, Leigh Howard, *Method of Movement for Marimba* (Marimba Productions Publishers). Based on the author's rotary stroke method of playing the marimba, there are 590 exercises devoted to developing this technique. For the serious 4-mallet player.

Stone, George, *Mallet Control* (George Stone Inc., Publishers). Supplemental studies to be memorized and transposed. Designed to build solid technique.

Whaley, Garwood, *Musical Studies for the Intermediate Mallet Player* (Meredith Music Publishers). A complete intermediate method that is well organized and very musical. Includes sections on technique, reading, duets, and 4-mallet playing.

Whaley, Garwood, *Primary Handbook for Mallets* (Meredith Music Publishers). A graduated book for beginning students. A good comprehensive method.

Mallet Instruments: Vibes/Jazz

Burton, Gary, *Four Mallet Studies* (Creative Music Publishers). A study of technical elements common to four-mallet playing, mostly adaptable for vibes. It deals with grip, hand and mallet independence, and voicing techniques. All areas contain many examples.

Burton, Gary, *Solo* (Creative Music Publishers). A collection of six solos for the vibes. Solos are intermediate-to-very difficult.

Burton, Gary, *Introduction to Jazz* (Creative Music Publishers). For the intermediate-to-advanced player, this work contains technical exercises on scale and arpeggio patterns with chord symbols. Written discussions are included on muffling, grace notes, and melodic analysis.

Davis, Thomas, *Improvise, Vibe-wise and Otherwise* (Phantom Music Publishers). A rapidly-paced book to serve as an introduction to improvisation. This text requires a strong theory background or supplemental teaching.

Delp, Ron, *Vibraphone Technique* (Berklee Press Publishers). Method for jazz vibraphone including 4-mallet chord voicing, chord progressions, and analysis, basic theory, comping techniques, and sample charts. A good book for the serious jazz player.

Friedman, David, *Vibraphone Technique* (Berklee Press Publishers). Good book of intermediate studies dealing with musical sensitivity.

Green, George Hamilton, *Modern Improvising and Application of Ideas to Melody* (Meredith Music Publishers). A conceptual approach to the xylophone through Green's system of improvising.

Kraus, Phil, *Vibes for Beginners* (Adler Publishers). Good beginning vibe method.

Drum Set

Burns, Roy & Malin, Lewis, *Practical Method of Developing Finger Control* (Henry Adler Publishers). Intended as pre-jazz training, the book contains photos of different handholds for modern jazz drumming. Some reading material written for four-way coordination is included. Studies are in the form of short patterns.

Burns, Roy & Feldstein, Saul, *Drum Set Artistry* (Alfred Publishers). For the intermediate player, this book has eleven junior high/high school jazz rock charts in different styles. A good text for applying (in a lesson situation) various techniques to an actual chart.

Chapin, Jim, *Advanced Techniques for the Modern Drummer* (Jim Chapin Publishers). The exercises aid in perfecting the independent hand and foot coordination characteristic of modern jazz drumming. Most of the studies consist of one or two lines of counter-rhythms against the basic cymbal jazz beat. Snare drum technique and some set work are prerequisites. Book II is also available.

Dahlgren, Marvin & Fine, Elliott, *4-Way Coordination* (Henry Adler Inc., Publishers). As the title indicates, this book is devoted to developing complete 4-way independence. The exercises are very difficult.

Davis, Thomas, *A Practical Analysis of Independence* (Creative Music Publishers). An excellently paced book for the starting set player. This is a basic text developing independence of hands and feet in swing styles. Each section includes separate patterns and a review exercise incorporating all patterns. Studies are notated three ways: as music would appear in a chart, a 12/8 translation of swing style, and combined sticking of ride pattern and steady rhythm.

Houliff, Murray, *Today's Sounds for Drumset* (Kendor Music Publishers). Good source material containing written-out rock, jazz and Latin beats.

Ludwig, William F. Jr., *Modern Jazz Drumming* (Ludwig Drum Company, Publishers). Attempts the difficult task of conveying skills of jazz drumming via the printed page. Great photos and diagrams of various jazz drumming concepts. A good book for beginning students.

Morello, Joe, *New Directions in Rhythm* (Jomor Publications). A good text on learning the Morello styles, especially in the 3/4 and 5/4 meters.

Morello, Joe, *Rudimental Jazz* (Jomor Publications). This is a modern adaption of the 26 rudiments for drumset. This is a good book for those with a rudimental background.

Morello, Joe, *Master Studies* (Modern Drummer Publishers). A fine text on developing drumset technique. It will help with accenting and controlling different pressures used in single strokes, double strokes, and closed rolls. An edition for the serious drumset student.

Moses, Bob, *Drum Wisdom* (Modern Drummer Publishers). Presents the author's thoughts on musicality, internal hearing, playing off melodies and vamps, the 8/8 concept, understanding resolution points, drumming and movement.

Reed, Ted, *Progressive Steps to Syncopation for the Modern Drummer* (Ted Reed Publishers). Study material for "double drums." Exercises vary in length, with many full-page solos. Syncopation, ties, and accents are stressed. A practical book for the ambitious student learning drum set.

Rothman, Joel, *The Complete Rock Drummer* (JR Publications). A virtual encyclopedia (200 pages) of rock drumming, with countless exercises for the cymbal, bass, and high hat. Rock beats in different meters are also explored as well as double bass drum playing.

Rothman, Joel, *The Complete Jazz Drummer* (JR Publications). A companion to Rothman's rock drumming book, this text consists of several hundred pages of exercises in many facets of jazz drumming.

Rothman, Joel, *The Complete Show Drummer* (JR Publications). Intended to help players handle show charts with smoothness and care. This text is simple to follow and progresses from easy to quite difficult show arrangements.

Sheppard, George, *Primary Handbook for Drum Set* (Meredith Music Publishers). An outstanding new and simplified approach to the drum set for all styles.

Soph, Ed, *Essential Techniques for Drum Set, Book I* (Meredith Music Publishers). A complete system for drum set with excellent photographs and unique exercises in coordination.

Thigpen, Ed, *The Sound of Brushes* (Ed Thigpen, Action/Reaction Publishers). Everything you wanted to know about brushes from the master.

Wilcoxon, Charley, *Drum Method* (Wilcoxon Publishers). A book that integrates the 26 rudiments into a swing solo concept. Designed for the drumset student just starting out.

Miscellaneous Percussion Instruments

Cirone, Anthony, *Orchestral Techniques of the Standard Percussion Instruments* (Cirone Publications). A basic outline of percussion

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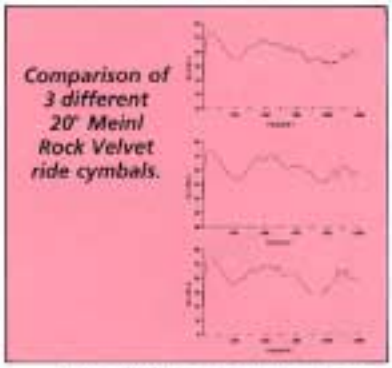

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Denov, Sam, *The Art of Playing Cymbals* (Adler/Belwin Publishers). This is an excellent reference and method book on all facets of cymbal playing.

Goldenberg, Morris, *Studies in Solo Percussion* (Chappell and Company, Publishers). A great deal of useful information for performing the multiple percussion solo literature is given. Exercises for 2,3,4 drums, as well as other instruments and works by some fine composers of percussion are included.

Morales, Humberto & Adler, Henry, *Latin American Instruments and How to Play Them* (Adler/Belwin Publishers). A variety of Latin percussion instruments are discussed. Helpful techniques and stickings are explained in great detail.

Payson, Al, *Techniques of Playing Bass Drum, Cymbals and Accessories* (Payson Percussion Publishers). An excellent reference book for any age player. Each chapter contains descriptive information, techniques, etudes, and selected excerpts.

Price, Paul, *Triangle, Tambourine, and Castanets* (Music for Percussion Publishers). An advanced book with excerpts primarily from contemporary literature.

Udow, Michael & Watts, Chris, *The Contemporary Percussionist* (Meredith Music Publishers). A new collection of twenty multiple percussion solos for a variety of instruments. Solos are definitely in the contemporary style. This is a must for the serious student.

Percussion References and Miscellaneous Texts

Bartlett, Harry, *Percussion Ensemble Method for Teacher Education* (William C. Brown Publishers). This text is intended for a semester course in college percussion music education classes. Studies on a variety of instruments are appended.

Bartlett, Harry & Holloway, William, *Guide to Teaching Percussion, 4th edition* (William C. Brown Publishers). An important text for serious music educators dealing with most aspects of percussion.

Blades, James, *Percussion Instruments and Their History* (Praeger Publishers). The history of percussion instruments is traced in great detail. With its hundreds of musical examples and rare illustrations, this book has become a classic.

Brindle, Reginald, *Contemporary Percussion,* (Oxford University Press). This text deals with modern percussion instruments and techniques as used in 20th century music. Chapters include: classifications of instruments, notational practices, percussion writing, and foreign nomenclature. There are a large number of musical examples. A small record illustrates various sound possibilities.

Cirone, Anthony, & Sinai, Joe, *The Logic of It All* (Belwin Mills Publishers). Subtitled "Professional Secrets Applying Imagination to Percussion Techniques," this text provides insights into a variety of orchestral percussion techniques, including snare drum, cymbals, triangle, tambourine, bass drum, castanets, tam tam, and keyboards. Excellent photos of instruments, mallets, and playing techniques are on every page. A closing section of orchestral excerpts contains detailed observations and interpretations of the authors. This is an invaluable source for the aspiring orchestral percussionist.

Combs, F. Michael, *Percussion Education Class Method* (Advance Music Publishers). A good high school or college text. Material is presented in a lecture style with some musical examples. It is perhaps best used as a reference book.

Firth, Vic, *Percussion Symposium* (Carl Fischer Publishers). A fine manual on the complete percussion section with illustrations. Provides good practical reference for anyone interested in percussion.

The Instrumentalist, *Percussion Anthology* (The Instrumentalist). A collection of percussion articles from *The Instrumentalist* magazine. Many aspects of percussion performance are covered in this large volume. A good reference book for the school library.

Payson, Al & McKenzie, Jack, *Music Educator's Guide to Percussion* (Belwin Mills Publishers). A comprehensive text dealing with equipment, playing techniques, and pedagogy for each major area of percussion.

Payson, Al, & McKenzie, Jack, *Percussion in the School Music Program* (Payson Percussion Publishers). The purpose of this book is to acquaint music educators with basic performing and organizational techniques. Very good and up-to-date.

Peinkofer, Karl & Tannigel, Frits, *Handbook for Percussion Instruments* (Belwin Mills Publishers). This manual on percussion instruments includes pictures, musical examples, likely mallet selections, an excellent list of foreign music terms, and an instrument range chart. Some modern percussion symbols are also given.

Press, Arthur, *Mallet Repair* (Belwin Mills Publishers). 100 photos and drawings illustrate techniques for making and re-covering timpani and yarn-covered mallets. Tips concerning chime mallets, bass drum and tam tam beaters, brushes and felt tipped snare drum sticks are also included.

Reed, H. Owen & Leach, Joel, *Scoring for Percussion* (Prentice Hall, Inc.). The ranges and sound characteristics of commonly used instruments are discussed. Also included is a listing of lesser known instruments, description of modern instrument sizes, suggestions on mallet usage, and examples of standard notational practices. This text is highly useful for the music educator and a must for the arranger.

Donald Dregalla *is conductor of the orchestra and wind ensemble at Milton Academy in Milton, MA, where he also serves as head of instrumental music.* **William Jastrow** *is chairman of the music department and director of instrumental music at Glenbard South High School in Glen Ellyn, IL.* **John J. Papastefan** *is associate professor of music at the University of South Alabama and serves as principal percussionist for the Mobile Opera. All are members of the PAS Education Committee and have previously written articles for this column.*

Garwood Whaley
editor
Focus on Education

Drum Set Forum
An Interview with Tony Williams

K. Paul Wichterman

Tony Williams at PASIC '85 clinic

Tony Williams *is a living legend. His drumming can be heard in such diverse settings as with the Herbie Hancock Quartet and Wynton Marsalis, Public Image and Johnny Rotten, on the latest Yoko Ono album, and featured on the year's Grammy Awards. Mr. Williams is also a very artistically gifted and warm person. This interview took place following his PASIC clinic in November 1985.*

Paul Wichterman: Tell us about your life before going on the road with Miles Davis at age seventeen. When did you begin playing drums?

Tony Williams: I began drums at age nine in 1954. I have been playing for thirty-one years now.

PW: In your clinic you mentioned that three drummers from Boston were important in your early life. One was Alan Dawson. Who were the other two?

TW: Jimmy Zatano was a very creative drummer; the other drummer was Baggy Grant.

PW: What kind of music did Baggy Grant play?

TW: He mostly played with bands that were groove-oriented. And he made everything feel good, which was a lesson for me. The importance of that is that if you can do it, you are the drummer other people are going to call next week. The drummer playing all the fast stuff is not necessarily going to get called. Because when guys play music they want to feel good on stage. The drummer who can create that atmosphere is the one who is going to get the call rather than the guy who can only play an hour of solos with no atmosphere.

PW: What was going on in your life from age nine until seventeen?

TW: I was born in Chicago and grew up in Boston. From nine to seventeen I was playing at night and going to school in the day. There were a lot of musicians around Boston in the late 50's, I think it was a lot different than it is now. I was doing a lot of playing – playing in the afternoons with guys getting together for a jam session and doing all kinds of things.

PW: Was most of your playing with people, as opposed to just sitting in a room by yourself and practicing?

TW: Yes. It was like that from the time I was nine. The first time I played a drum set was in front of an audience with my father's band in a night club. My father, a saxophonist, used to take me with him. That is how I got into it.

PW: You have phenomenal technical facility and had it at a young age. Did you spend time working out motions by yourself, practicing a lot?

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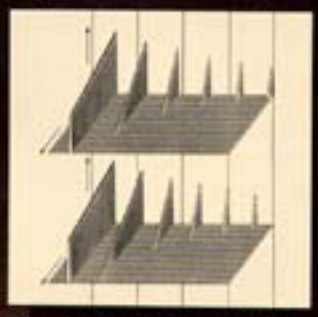

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TW: I did. In the daytime I would be at home practicing. And in the summertime, when I did not have to go to school, I would practice eight hours a day, from eleven to seven at night.

PW: Do you still play almost daily?

TW: I had not done that for years but recently started to try again. It is a little difficult for me after thirty years to play every day. I have to force myself. I do not have the same need to go and practice as I did when I was a kid. Now I have to think of it more like a job, that I have to or should be practicing.

PW: How do you find motivation to practice your instrument?

TW: For one, when I am getting ready for something. I then start practicing two or three days before I am to go out and do it. Also, I am hearing a lot of things that I play now that I am tired of hearing. There is motivation for me in that! I want to take on a new sound, a new challenge, to play different things and not keep repeating myself. When I hear things that I am repeating, I don't like it. That is certainly one motivation to practice everyday.

PW: In your clinic you mentioned that one aid for you in learning to play drums was to imitate several different people. Do you listen to a lot of current music? And if so, who do you like?

TW: Recently I heard Tom Waite's record and liked it. I also like Wham!, ZZ Top, Phil Collins, Scritti Politti, and Prince, to name a few.

PW: I understand that you are studying composition at the University of California at Berkeley.

TW: Yes. Well, my teacher, Robert Greenburg, teaches at Berkeley, and I have been taking private composition lessons for about five years. When I started this project, it was one year of species counterpoint, a year of more advanced harmony, and then a year and a half of intermediate counterpoint – for example, canons and imitation. After that we worked into advanced counterpoint and a year and a half of fugue writing.

PW: So, a lot of the time you are composing.

TW: Right. We are doing large forms at the moment. It has been a long process but worth it – something that I always wanted to do ever since I was little. I don't play drums because of the drums, I play them because I have always loved music. I was also always curious. Growing up seeing movies, listening to the radio, and watching TV, I heard things and thought, "How did the composer do that?" Wanting to find out has been a big motivational factor for me over the years. When I was a kid and the Alfred Hitchcock Hour came on at night, I thought, "How did that guy write that?" I would hear pretty music and think, "They do that so well and it sounds so cohesive. The music gets sweet, the girl comes in, there's the chase scene, and it sounds complete. This can't be all inspiration and genius. There are formulas; there are skills. With training there must be a way to learn how to compose where you are not always dependent upon your inspiration."

PW: I read recently that you have a recording in the works.

TW: Yes, I have a couple. One record just came out this week on the Blue Note Records label. It's called *Foreign Intrigue*. Also playing on the album are Ron Carter, Bobby Hutcherson, Mulgrew Miller, Donald Harrison, and Wallace Roney.

PW: Are any of your own compositions on it?

TW: Yes, it is entirely my compositions.

PW: In your early writing, prior to formal study, did you write at a piano?

TW: Yes, I have always written at the piano.

PW: How old were you when you began the piano?

TW: That was after I started working with Miles Davis in May of 1963. Before playing with Miles Davis, I was with Jackie McClean, who got me to New York City. I had been the house drummer at Connelly's in Boston. Jack McClean came to town and heard me. We played and he liked playing with me, and I sure liked playing with him. It was great; it was what I had been wanting to happen all that time – I wanted to go to New York City so bad. But as for the piano, I started playing and taking lessons in harmony early on when I was with Miles Davis. I took lessons for about a year or so with a teacher from the Manhattan School of Music.

PW: So you started right off the bat using the piano as a tool like a typewriter?

TW: Yes, not to play the piano; I do not sit down and play "Stardust" like other people can, but I know a lot about harmony and theory.

PW: You have said in past interviews that you see drumming as evolutionary. What will the future be like? Do you see drum playing going in cycles?

TW: Yes, sometimes drumming does. It is hard to say because I don't profess to have a crystal ball, though I do think I see trends well. I would say that after a while another kind of drumming will be happening, but that a certain other drumming will be lost because nobody will be around who does it anymore. There won't be any bands for it – like there are no jazz bands anymore. When I was a kid, there were a lot of jazz bands traveling around the country all the time. There was Horace Silvers' band, John Coltrane's band, Cannonball Adderly's band, Art Blakey and his Jazz Messengers, and Miles Davis. And then there were the bands like Oscar Peterson's band, and MJQ, and others. You had a chance to see all your favorites just by going in a club and watching them. You can't do that anymore. I think a lot of things have been forgotten. Being sentimental, I think it is a shame though, in another sense, time does move on. I am not saying that it is the end of the world; I am just noting it. Most drummers today play funk and rock and roll. But there is a lot that they do not learn about music from playing

funk and playing rock and roll. Another thing I forgot to mention in my clinic is that the reason I teach this kind of drumming is not so that others can become jazz drummers, but so that they can have more facility on their drums. Jazz drumming aids in developing sensitivity to the instrument. If you sit down and take a year and really concentrate on playing these kinds of things, and doing them with a little more finesse and sophistication, you will learn more. Then you can go back and start playing funk, rock and roll, or whatever, and at least have something under your belt. I have never told people that they should learn jazz because everyone wants you to be a jazz player. It just so happens that jazz playing has "vitamins."

PW: What do you see as the difference between jazz and rock music?

TW: That would be very difficult to put into words. They are both lifestyles and it depends on how you live.

PW: Do you feel comfortable that you can play authentically in both styles?

TW: Yes, I have a feel for both lifestyles because I started playing about the same time as rock and roll began. When I was a kid, my friends and I would go home after school and turn on American Bandstand and be into that. We did the steps and dances – I was a pretty good dancer. And then at night, I would go to jazz clubs. Being able to draw from both has been like being a Jeckyll and a Hyde. I was influenced by the records of the times like the Clifford Brown records and Max Roach records, but I was also totally gassed by the Everly Brothers. Later on, the same thing happened. When I was with Miles Davis, I had a poster of the Beatles in my house; and when I left him, I was listening to Jimi Hendrix everyday.

PW: You did play with Jimi Hendrix, didn't you?

TW: Yes, but not on a gig. It was in a studio.

PW: Are you currently doing any private teaching?

TW: Not currently, but I did give classes this year for the first time.

PW: Tell us about your teaching methods.

TW: Well, I start by teaching students how to use the sticks. Many do not know the basics; they have been playing all these things and they can't even do a double stroke roll. How you hold the sticks, how to use your hands . . . this is a big part of playing. And it is the thing that is missing in a lot of people's playing. Many do not know how to use their hands and their feet.

PW: In other words, even if drummers have musical ideas, they may not be able to get them out.

TW: Right, that is it exactly. Once you have basic elements out of the way your musical ideas will come out. But if you are struggling with your body and your hands, you won't have a good chance to play music. Drums are like instant gratification to people. It is the difference between basketball and tennis. With basketball, you can find instant gratification. You can go out on a court, dribble a ball, and put it through the hoop. If it goes in, you say, "Oooh, that feels good." That is how most people approach drums: they just want instant gratification. With tennis, it takes a long time just to get the ball over the net. You have to learn how to keep your shoulders down, how to get a forehand, where to stand and not stand on the court. All kinds of things have to be learned first, and then you can get into it. Then you become a better player. It takes awhile, but once you can hack it, you get a lot of satisfaction. Ninety percent don't want to take the time with drumming. For instance, someone will say that he has been playing a certain way all his life and I will say, "Well, take a year out and don't play that way anymore." "What? Oh no, I can't do that." Obviously, he's not going to sound as cool to himself as he used to. But that shouldn't be the idea. The idea should be to sound great to somebody else. A year is nothing. Two years is nothing. When you get five years down the line, you will be looking back and saying, "Boy, I'm sure glad I did that."

PW: Let's talk specifically for a moment about the fill – about filling time space. If you are playing an eight or four bar fill, how do you perceive that space, that eight or four bars? I've heard you comment that you definitely do not count. you have said that you can feel how long two or four bars are, just how long that space is. Yet in teaching people how to play, how can one get the feeling of how far two bars, etc. are without either counting or singing them?

TW: What I have been saying is that elementary things like this are important when people are learning to play. When I teach, it takes up to six weeks, even more, before we even get to the drum set. Because I'm doing just a roll, single strokes back to doubles (plays on table). Now that was two bars each. What you get is not just the roll, but you start to understand space. When I play, my right hand knows where my left hand is because I've done this so much. When I practice, the first thing I do is roll. I just practice single strokes, and then I go to doubles, and always in an even space of time. I don't do six bars of doubles, five bars of singles, ten bars of doubles. It is always four, four, four, or eight, eight, eight, or two, two, two. You learn how to space things. If a guy says, "Well, we have got a ten bar break." Okay – play, play, play, TEN! You will have done so much of this kind of uniform playing that you will know uniformly where everything is.

PW: When you are trading eight bars you are thus feeling that distance.

TW: Yes. You are feeling that distance. And you can hear it because you are playing it. You are not just feeling it, you're listening to it. When I play, I'm listening to myself. I'm telling myself where the end of it is because I'm playing something that is going that far.

PW: Are you thinking of the melody of the tune?

TW: Without thinking about it if I'm playing a song, and it is a regular song, I can hear it. If everyone stops at the end of a chorus and I play a chorus, I'm hearing the song because we have been playing it for five to eight minutes. The song is in my head, I'm just playing along, not thinking about it or humming it, but it is there. It is hard to get across to people why basic and simple things are necessary. Some will say, "Why should we be doing this? I want to learn polyrhythms." But as I said today, no one is really independent, all you can do is give the illusion that your limbs move independently. To do that well, you have to be coordinated first. And, polyrhythms must relate to this beat, this beat, this beat, and be all evenly spaced. But if you can't evenly space the basic beat then the polyrhythm is going to sound like mish-mosh – like you don't know what the heck you are doing. The fact is that if you want complicated things to sound good to the listener, then you have got to first have a basic sense of every beat.

PW: It has been a pleasure to talk with you. As we end this interview I wonder how you would answer this: "If you could give one piece of advice to young drummers on the "magical" way to get where they want to go, what would it be?

TW: To be brief I would just say simply to young drummers that they should play with as many people as possible, and in as many different types of situations as possible.

Terms Used in Percussion
On the Hammer Stroke in Mahler, *Symphony No. 6*

Michael Rosen

Several terms seem to stimulate a great deal of discussion in the world of percussion. One is the *tambourin provençal* and another is the Hammer stroke in the Sixth Symphony of Gustav Mahler. This issue's column will deal with the Hammer while a future article will once again tackle the problem of the *tambourin*. My sincerest and gracious thanks to Al Payson for his detailed and informative discussion.

A quick glance at the score of Mahler's Sixth Symphony reveals that the composer did not describe in the score the instrument he wanted. This omission has led to the use of any number of contraptions and adaptations, depending upon the orchestra, who is conducting and in which hall the work is performed. I refer the reader to the vol. 20, no. 1 (Fall 1981) issue of *Percussive Notes* as well as the vol. 21, no. 5 (July 1983) issue. The former mentions several solutions used by orchestras in the United States and the latter offers a translation of the terms used in the percussion parts of the symphony.

When I was in the Milwaukee Symphony a large log resembling a tree stump was used and struck with a sledge hammer. The New York Philharmonic utilizes a podium that is struck with a large wooden mallet, while the Philadelphia Orchestra employs a large box tilted with the open lid toward the audience and then struck with a large felt-covered oak tam-tam beater. This last solution is similar to that used by François Dupin of the Orchestre de Paris. The following letter by Al Payson, percussionist with the Chicago Symphony, outlines the solution that he has found to this problem. I quote his letter in its entirety:

"The "Hammer" [we utilize] is a steel slab, 5 inches wide, 1 inch thick and 5 feet long, weighing about 60 pounds. Actually, it is one of a chromatic set of tuned slabs which we had made to imitate the sound of church bells. It was fashioned at the Ryerson Steel Foundry sometime in the 1930's when Mr. Ryerson was Chairman of the Chicago Symphony Orchestral Association (see photo).

The Hammer in *Symphony No. 6*

It is played in the following manner: 1) [First] place the slab on the floor (or a riser) with the end that will be lifted toward the audience. 2) Raise [that] one end by use of the metal cord attached to the slab. 3) [Then] place one foot on the slab and force it to the floor with the entire weight of the body (be sure to balance yourself well on the other foot!). Sometimes we put a small thin piece of carpeting under the slab where it strikes the floor so as to darken the sound, depending on the predilection of the conductor.

The reason we use this invention relates to a sentence in the score accompanying the first hammer stroke in the symphony. It reads "Be early, so as not to be late." Evidently Mahler experienced the same problem modern percussionists face: to swing a 20 pound sledge hammer up, around and down on an object of finite size and to have it strike precisely with the conductor's downbeat is fairly close to impossible, especially since each hammer stroke is preceded by a ritard. The player is forced to either guess the timing of the ritard or to poise the hammer above the object to be hit, taking most of the force out of the blow. Our method allows the player to react very quickly to the conductor's beat while at the same time producing an enormous sound.

Probably an easier solution would be to use a small hammer and amplify the sound electronically but our experience has shown that most conductors do not allow electronic amplification, based either on distrust of the equipment or on general principle. While it would be extremely difficult for any of your readers to duplicate the steel slab we use at the Chicago Symphony which is shown in the photo, a very good substitute would be to use a piece of 2" x 8" wood about 6 feet long.

Incidentally, another question that arises at different performances of the Sixth Symphony is whether there should be a total of two or three *grossehammer* strokes. The original score has three. Mahler himself removed the last stroke sometime after he finished the piece. The reason is interesting. The fourth movement is programmatic, about which his wife Alma Mahler wrote, "In the last movement he (Mahler) described himself and his downfall, or, as he later said, his hero: 'It is the hero, on whom fall three blows of fate, the last of which fells him as a tree is felled.' Those were his words. Not one of his works came as directly from his inmost heart as much as this. We both wept that day. The music and what it foretold touched us so deeply."[1]

Out of his wife's emotional reflection came the reputation that this symphony was a work of almost supernatural prophecy, for within a year after its premiere in 1906 three "blows" of fate did, in fact, fell Mahler. Firstly, he lost his post as music director of the Imperial Opera in Vienna (the most prestigious position in the music world at the time). Secondly, his beloved daughter Maria, to whom he was intensely devoted, died of diphtheria before her fifth birthday. And thirdly, a heart specialist told him that he had a heart disease and that if he overworked he would die. This altered Mahler's lifestyle tragically. No longer could he take those long walks he had grown so fond of. After these three catastrophic events Mahler dropped the symphony's subtitle 'The Tragic' and

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William Cahn, Michael Hennagin, and Alan Schindler.

deleted the final hammer blow. It is interesting to note that Mahler, always deeply superstitious, died within four years after the premiere of the Sixth Symphony.[2]

The decision as to whether or not to include the third (and most tragic) hammer stroke is usually made by the conductor. Most conductors, including George Solti and Leonard Bernstein who are both well known for their interpretation of the music of Mahler, defer to the composer's wish and omit it.

By the way, Mahler's Sixth Symphony engendered yet another interesting prophecy: when Richard Strauss saw the score for the first time he is reported to have remarked that the profusion of so many exotic instruments would soon force conservatories to engage professors of percussion."

Notes

[1]Alma Mahler, *Gustav Mahler, Memories and Letters*. Trans. Basil Creighton (New York. The Viking Press, 1946), p. 65.

[2]For further information on Mahler's life and works, see Paul Banks and Donald Mitchell, "Mahler, Gustav," *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), vol. 11, pp. 505-531 and its extensive bibliography.

Editor's Note: *I encourage readers to share their solutions for the Hammer stroke. Write to me at Oberlin Conservatory of Music, Oberlin, OH 44074.*

Percussion Instrument Repair
Care and Maintenance of Snare Drum Calf Heads

Mark Bonfoey

In our first column on Percussion Maintenance and Repair the process of snare drum head replacement was discussed (see my "Introduction to the Snare Drum," *Percussive Notes* vol. 26, no. 1 [Fall 1987]). With the advent of plastic heads, the arena of percussion performance entered a new era: the need to try to dry out a head on a humid day or lower a head on a hot, dry day became a thing of the past. However, no matter how acceptable plastic heads have become, many players still prefer the sound and feel of a calf head. In fact, many players have drums with both calf and plastic heads for a variety of sounds. This issue's column will deal with the care and maintenance of a calf head.

Caring for a Calf Head

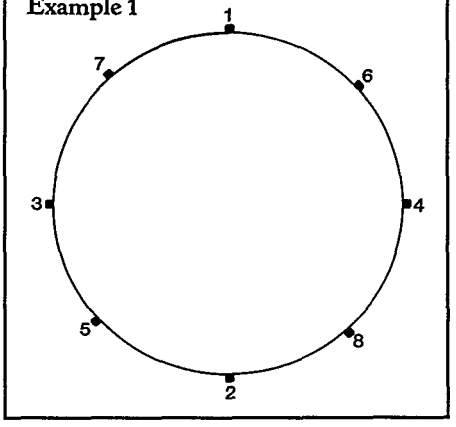
The care and maintenance of a calf head differs from that needed for a plastic head. Once a plastic head is tuned, it will rarely require any adjustment other than an occasional fine tuning. Conversely, a calf head will need to be tightened prior to performance and loosened following performance. A rule to remember concerning calf heads is to store them in the opposite condition from that in which they will be played. Since calf snare drum heads should be fairly tight for performance, the heads should be loosened for storage. On the other hand, a calf bass drum head will be lowered for performance and therefore should be tightened for storage. By adhering to this rule-of-thumb, the collar on the head will remain intact.

Mounting a Calf Head

It is important that you start with a good head before proceeding. Inspect the head by holding it up to the light. A calf head will obviously have a grain to it. There should not, however, be any concentrated areas of light or dark spotting on the head. This would indicate a slightly thinner or thicker area that would make it difficult to obtain a true tone when mounted.

1) Using lukewarm water, wet the entire head. Use only enough water to make the calf pliable. Be careful not to over-wet the head as the calf skin will begin to pull away from the hoop. Also, the temperature of the water is important. Lukewarm to cool water should be used. Water of extreme temperatures will adversely affect the calf skin by shrinking it.

Example 1



2) Seat the head evenly on the shell. It is important that the head should rest evenly around the entire lip of the shell before the hoop is replaced.

3) Place the rim back over the flesh-hoop of the head. Adjust the rim accordingly so that the holes are aligned with the lugs in the shell.

4) Rethread each of the lugs. As shown in Figure 1, the head should be tightened in a symmetrical pattern to insure uniform tension on the head.

Tightening a Head in a Symmetrical Pattern – Example 1

5) Tighten each lug by hand first, and then begin using a drum key. Give each lug approximately two full turns and allow the drum to sit for a short period of time (approx. ½ hour). At this point, slightly moisten the head again with a damp sponge and give each lug another turn. This process will be repeated several times until a uniform collar results. The key to mounting a calf head is to allow enough time for a sufficient collar to form.

6) This entire process will involve several hours. As the collar is being formed, it is a good idea to keep the head slightly moist so it will not dry out before the collar has a chance to form. Do not mount the calf head in an extremely hot or dry room as the head may dry out too rapidly causing an uneven collar or possible splitting.

At this point, the head is ready for use. Refer to Figure 1 for performance and storage information relating to calf heads.

Mark Bonfoey *is the author of* Percussion Maintenance and Repair, *published by Columbia Pictures Publications.*

Vibe Workshop
Vibraphone Pedaling

Ted Piltzecker

This article and musical examples are published with permission of Corner Mushroom Music. The information is taken, in part, from the author's comprehensive text on the vibraphone (Belwin Mills Publications, forthcoming).

The vibraphone pedal is a great asset in music-making. However, its effective usage is seldom explored in any depth and is often misunderstood. Although there are several ways to use the pedal, most percussionists have a very limited view of pedaling for the vibraphone. The common concept is limited to an "on – off" approach.

There are many reasons why this is true. In most cases, a young percussionist is never shown the proper use of the pedal by an instructor. Therefore an awareness of the many ways to use your foot, and more importantly, the artistic possibilities that are opened up, are not developed. Also, there is limited demand upon the player to use or experiment with different methods of pedaling. When indicated, if at all, the written music says "pedal" or nothing. If nothing is written, it is often assumed that you don't have to be concerned with it. Another factor is that contemporary composers are also often not aware of the instrument's expanding possibilities. Orchestration books speak of the pedal, but only in a most elementary sense.

The fact is that the pedal is an incredible tool of expression for the instrument. It makes the vibraphone's closest relative the piano – and not other bar percussion instruments. Any fine pianist who negotiates Chopin, Liszt, or a Bill Evans tune is in constant touch with the pedal and simply could not play gracefully without it. The foot never strays from the pedal or great nuance is sacrificed. It is quite the same situation for the vibraphone. The right foot should be in constant touch with the pedal, even if it is not depressed. Playing the instrument with your right foot away from the pedal gives the feeling of driving a car in traffic with your feet up on the seat – out of control!

One good way to get a sense for pedaling is to listen very carefully to the few contemporary players who use it with discretion. It is important to study strong musicians, regardless of their instrument. Generally I don't feel that listening to vibraphonists is of paramount importance in the development of musicianship. However, from a technical standpoint (pedaling and dampening), a vibraphonist is the best example.

After working through the following exercises and getting an understanding of the various pedaling techniques, go back to vibraphone recordings and listen carefully. Examine how each phrase is enhanced by proper pedal usage and determine which particular pedaling technique is employed.

The first step in pedaling is to take note of how a vibraphonist positions him/herself behind the instrument. Because of the nature of the instrument it is quite different from marimba. Stand behind the instrument and separate the feet (about a foot and a half), keeping the right foot on the pedal. The weight on the left foot is distributed evenly between toe and heel. The weight on the right foot, however, is taken primarily by the heel which leaves the toes free to move independently. It is like leaning on a countertop with your hand, the heel of your hand taking the weight of your body, the palm arched and not touching the counter, and your fingers free to tap out paradiddles. Think of the pedal being played not by the foot, but rather by the big toe, and with a stroking kind of motion. Your total equilibrium should not be affected by this motion. If the "on – off" approach is used exclusively, the expressive potential of the music becomes confined. (Compare the electric switch on the "bumper car" ride at the amusement park to the accelerator of a fine sports car.)

Vibraphone pedaling is considerably more subtle, however, both in movement and in its effect on the music. Similarly to the piano, great sensitivity in the right foot is necessary while playing certain phrases. It will also be necessary to simultaneously develop an ear which is sensitive to some of the various techniques we will talk about. You should be on the alert for excess ringing. Listening is the best and true means of controlling the pedal.

Unfortunately the vibraphone is too often degraded as "that ringing thing" by non-musicians and musicians alike. As the harp has a stereotypical gliss, the vibraphone is associated by many with a curious tintinitabulatory muck. It's not surprising at all, considering how the instrument is often used (and misused) by both composers and performers. This discussion of pedaling may add clarity to your playing, and will be helpful in making truly musical use of this device.

Full Pedaling

As the title implies, this technique allows the bars to ring fully and unhampered by the felt. To accomplish this, use only enough pedal movement to separate the damper felt from the bars. The term full pedaling does not imply that your foot need be extended fully or that the pedal need be pressed fully to the floor. The distance from the bars to the felt is the critical measurement in pedaling. Full pedaling = no felt touching any bar. To obtain the full value of a note or chord use the pedal in this way. This is, of course, unlike the marimba or xylophone where a roll is necessary to give the note greater duration. The setting on the pedal (usually a wing nut) can be adjusted to your comfort in terms of inches from the floor. I prefer about an inch and a half, but that varies from instrument to instrument (see Example 1). Note: be gentle but definitive with the pedal. Depress it enough so that the damper felt is not touching the bars, but no more. Think of using your toe only and be precise about the cut off on beat four.

Half Pedaling (Emphasis)

The term "half pedal" has been around for a long time. It has, unfortunately, come to mean "quasi" pedal or "half-baked" pedal

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through sloppy usage and inadequate instruments. This is the one which, in the interest of "making the tone a little more rich," often leads to a muddy, ringing sound. It is certainly true that the tone of the instrument can be enhanced by the use of half pedal. But it is imperative that it be used carefully, judiciously, and, most of all, *in concert with the musical phrase.*

There are really two types of half pedaling. The first one *is* used to add depth and richness to the phrase. But it is not accomplished by pressing the pedal half way down as the name suggests. Rather, the foot (actually the toe) barely depresses the pedal at all, and only for brief moments in time. Your own interpretation of the musical phrase determines which moments those are as you can never expect precise half pedal markings to be found in the written music. There is frequent and seemingly sporadic shallow movement of the damper bar. It is a busy endeavor, and one for which the minimal movements are not perceivable by the audience.

Staying with the phrase and coordinating the pedal with specific musical details, often minute and rapid, is where pedaling becomes an art. Any good public speaker tends to *emphasize* certain words as they are spoken. ("I *really* would like to make this point *very* clear.") It is a natural and flowing way to communicate, especially extemporaneously. The pedal is the means by which vibraphonists can lend such emphasis to a phrase. When used in conjunction with dynamic variation, this type of half pedaling can add shape and depth to an otherwise flat sounding phrase. Remember to go lightly and to listen carefully (see Example 2A). Note: Rather than a more standard pedal marking, the star indication is employed to suggest just a "hint" of pedal. That is all that is required to achieve the desired effect. Again, think of using just your toe. The movement should be shallow.

The use of pedal in the way shown in Example 2B is extremely personal and can be restructured according to your own interpretation of the phrase (see Example 2B). Example 3 demonstrates how the pedal can be used lightly and in conjunction with the way the *performer* feels the musical phrase. The suggested pedal markings can be changed as you like. Use your foot to highlight key points in the phrase and listen carefully for excess ringing (see Example 3).

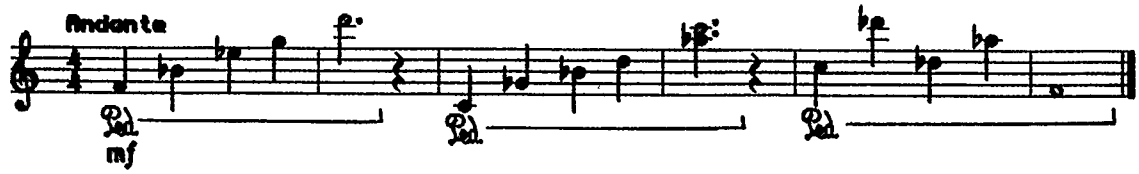
Half Pedaling (Articulation)

The second way to use half pedaling is, again, inextricably linked to the musical phrase. This time, instead of giving emphasis to certain notes, think of the pedal as controlling the duration of each tone in a very precise way.

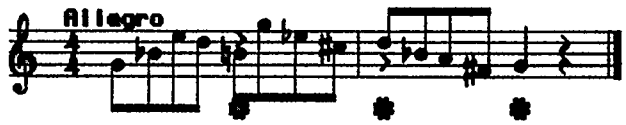
The long and the short of it is articulation. It is a term that percussionists know, but haven't had to master in performance because their mallet instruments are incapable of really articulating the same way as, say, a flute. Wind instrumentalists, in particular, have great control over articulation. Demands are placed on them because of the nature of their sound, so wind players have learned to be extremely accurate through the use of tongue and diaphragm. Vibraphonists can also execute very specific articulations by using their foot (toe) and this second type of half pedaling technique. On the wooden mallet instruments (where most players get their first training) once a bar is struck, it is left on its own to decay as it will. With the exception of dead sticking, there is not much else to do to control the decay. Dampening can be used, but is only practical when things move very slowly. As a result, percussionists circumvent the need to develop active articulation skills.

On the vibraphone the scenario is quite different. The composite (magnesium and copper) and density of the vibraphone bar allow it to ring for considerably longer when struck. Vibrations are usually arrested by the pedal or some form of dampening before they can decay naturally. *With more precise control of the decay envelope comes more precise control of the musical statement.* Contrast can not be found in an area where none was previously thought to be possible (see Example 4). Note: The method is simple. The first note is initiated while the pedal is depressed. The second note is struck exactly

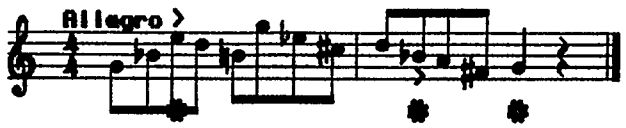
Example 1



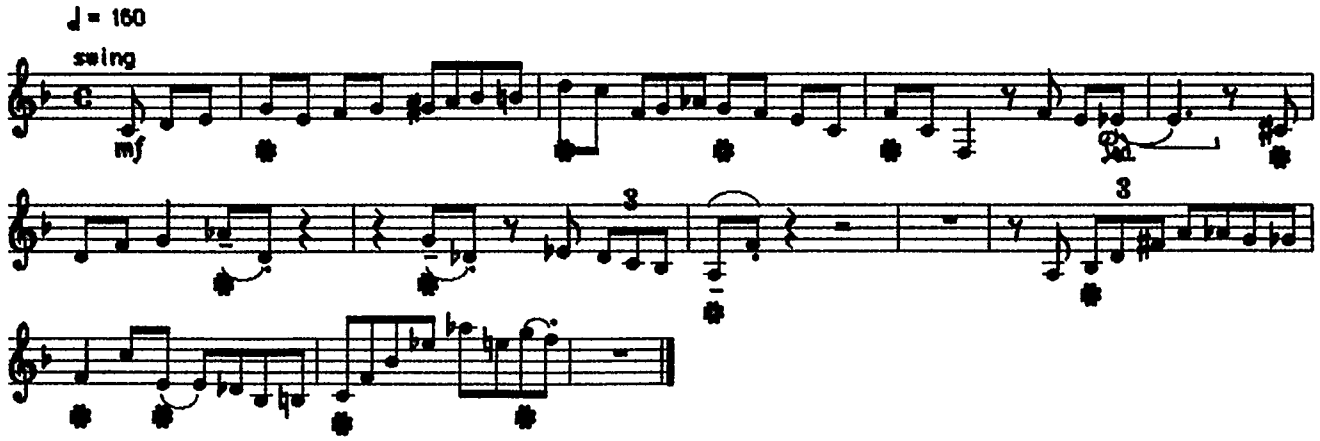
Example 2a



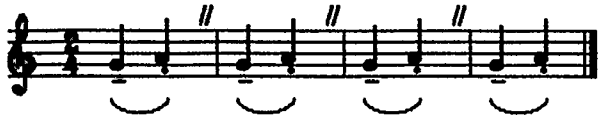
Example 2b



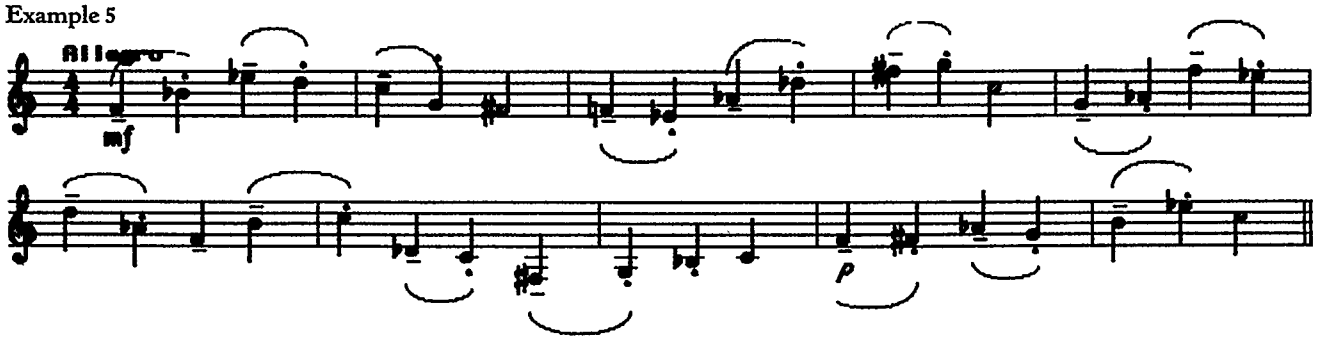
Example 3



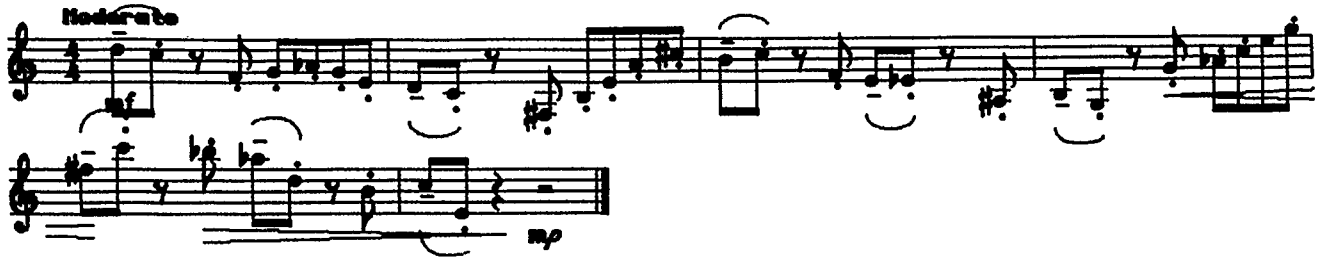
Example 4



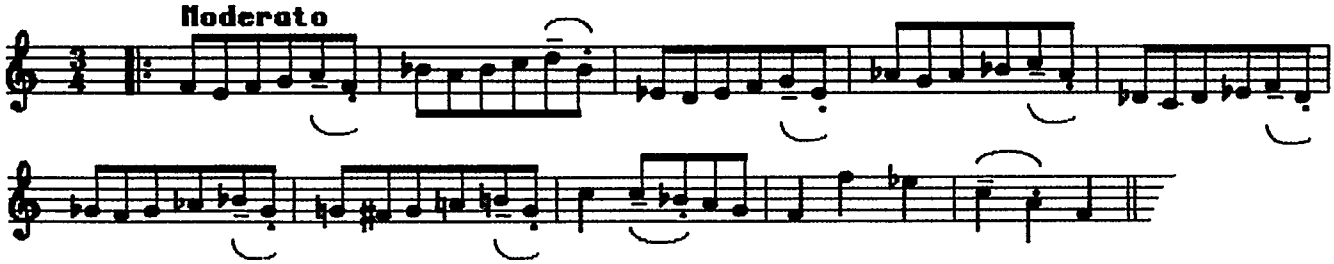
Example 5



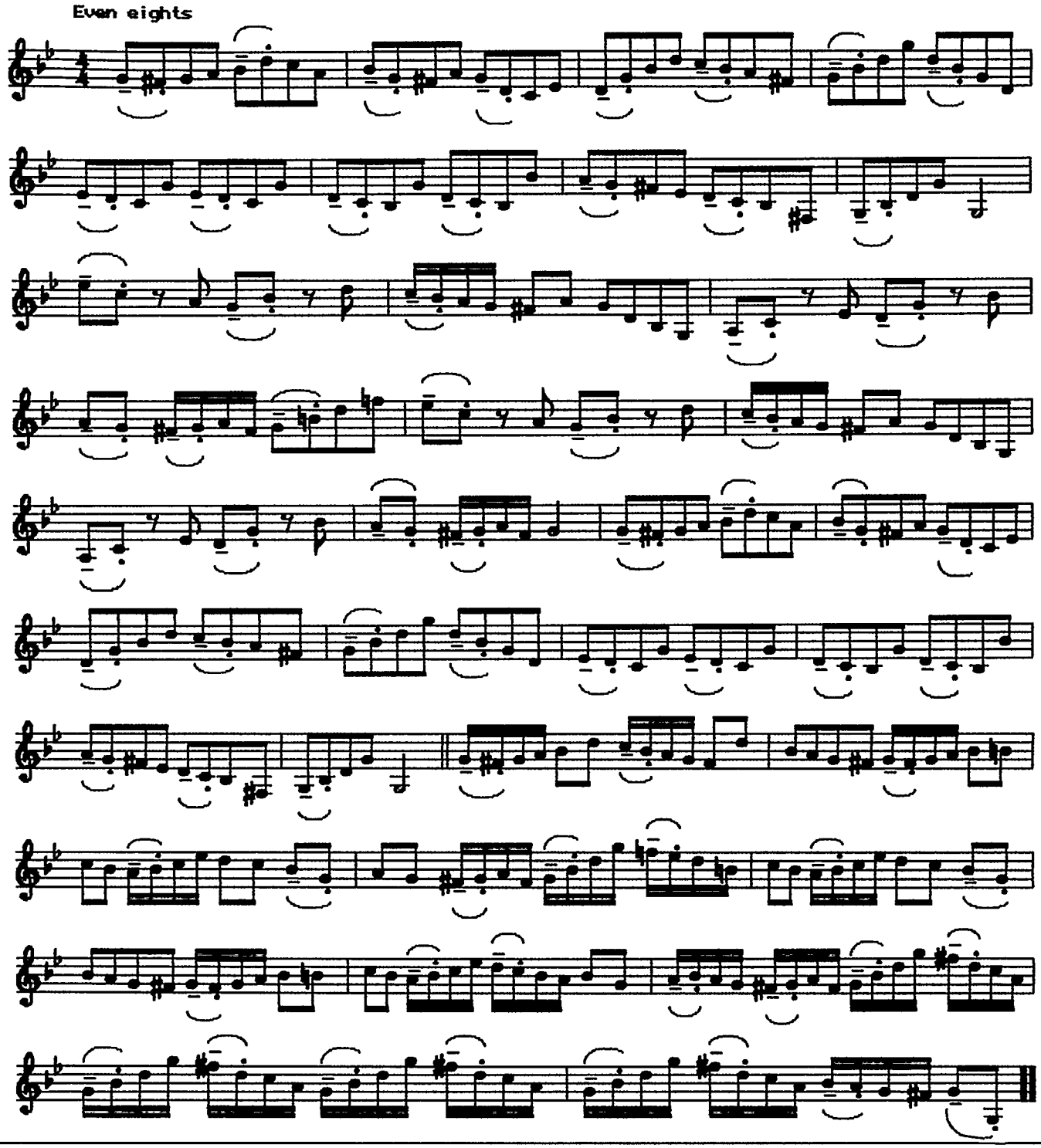
Example 6



Example 7



Example 8



as the damper bar completes its upward travel and muffles the ringing bar. The effect is a long-short sound. Feel as if the tone is supported by your breath and then stopped with the tongue. The long note should "fall" into the short note. The more contrast between the two types of duration, the more powerful is the effect of articulation.

Articulations are not written into vibraphone parts as they are in oboe or violin parts. Therefore a decision must be made regarding how a piece is to be articulated. Only occasionally are articulation markings (or bowings) found in transcriptions played on mallet keyboard instruments, so it is each player's ultimate decision as to how the work should be performed (or improvised). Once it is determined, *it is the articulation which dictates proper pedal usage*. In most cases, the first few bars will set the general articulation style for the entire piece. Try to achieve a consistency of style throughout by being conscious of which phrases are similar to each other in structure and form. Articulation can add cohesiveness to a piece of music if used well.

As you are playing the following exercises, try to imagine yourself as your favorite wind player and think of that sound as you practice. It might even be helpful to occasionally verbalize the articulation – (tee ya tot tot, tee ya tot tot). Play the notes not faster than you can play them well, with very clear articulation (see Example 5-8; for Example 7, memorize and play it through in all keys, alternating articulations).

After you have gotten a feel for articulation by using half pedaling in this way, then go back and play some music that you have worked on previously. Decide on the articulation, mark it in the music, and work the piece up again. Surround the long notes with short notes for greater contrast. This effort and attention to detail will enable you to make more out of the phrasing and communicate more lucid musical ideas.

A future issue will address another extremely useful way to use the pedal called "after pedaling."

Ted Piltzecker, *vibraphonist and composer, has been a soloist nationally for Affiliate Artists and is a clinician for Ludwig/Selmer Industries. His vibraphone-piano duo, Pendulum, tours internationally. Piltzecker directs the jazz program of the Aspen Music Festival and has performed with such jazz artists as Jimmy Heath, Eddie Daniels, Ernie Watts, Slide Hampton, Freddie Hubbard, Butch Miles, Allen Vizzutti, Jack Wilkins, and Wynton Marsalis. He is a recipient of grants from the National Endowment for the Arts, New York State Council for the Arts, and the ASCAP Foundation. Among his interests is amateur flying.*

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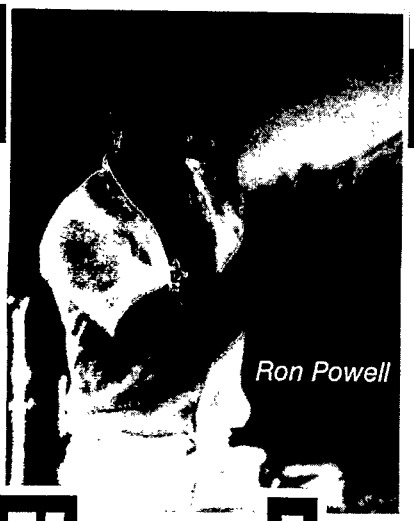
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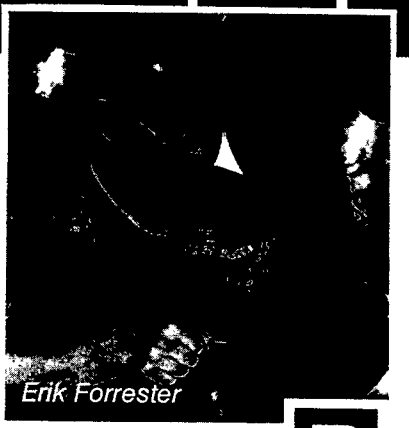
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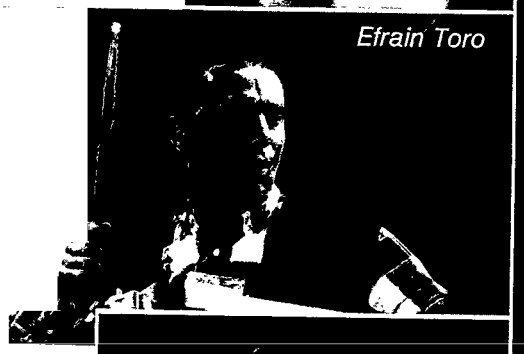
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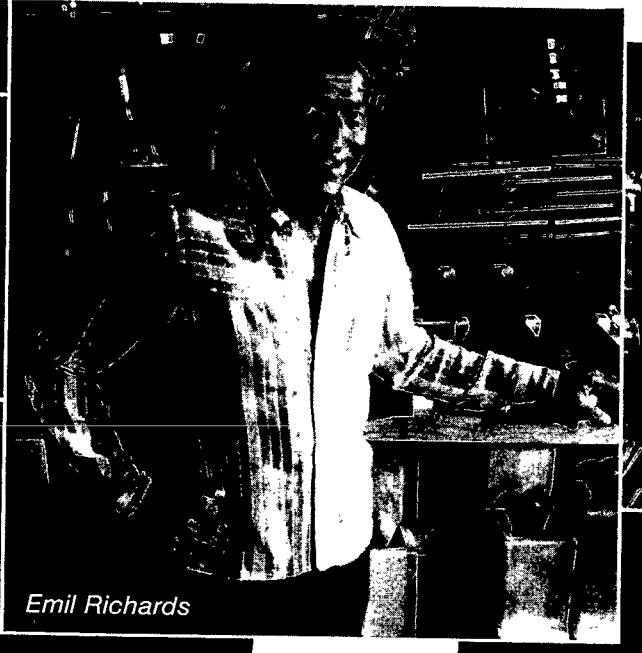
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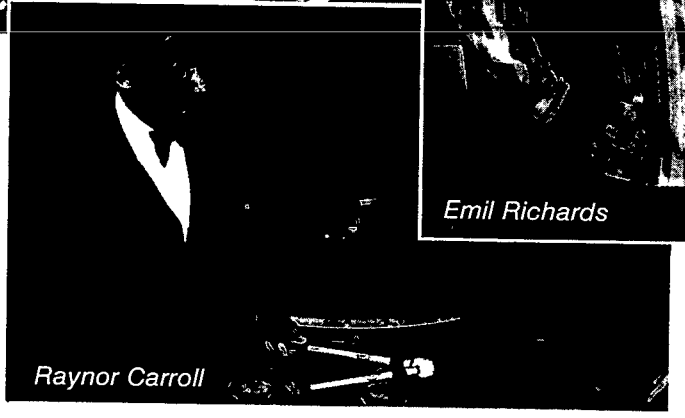
Michito Sanchez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Marimba Clinic
Tips for Practicing *Mexican Dance No. 1*

Gordon Stout

While studying composition with Warren Benson at the Eastman School of Music Gordon Stout composed Mexican Dance No. 1. *It was originally intended to be the last of the five works in his second book of* Etudes for Marimba. *Mr. Benson recognized that, being radically different in practically all stylistic parameters, it did not belong with the other etudes. He suggested that Stout separate it, compose a second work in a similar style, and entitle them the* Two Mexican Dances.

Of all my compositions for solo marimba, perhaps the one that I am most frequently asked about is *Mexican Dance No. 1*. I would like here to discuss aspects of its performance which I hope will help teachers and students alike. For the purpose of this discussion reference will be made to the following formal sections (it may be helpful to number bars in pencil in your score).

1. Introduction – measures 1-3
2. First theme – measures 4-21
3. Closing statement – measures 22-25
4. Middle section (development) – measures 26-43
5. Transition – measures 44-51
6. First theme restatement – measures 52-69
7. Closing statement – measures 70-77

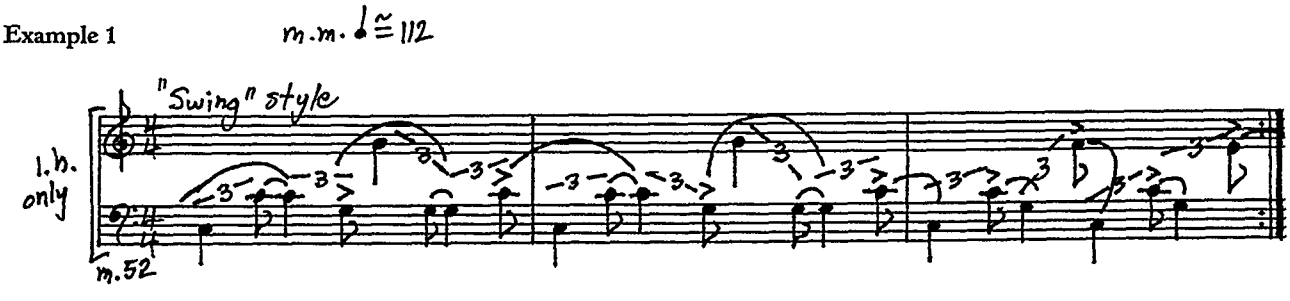
The first three parts comprise the A section, the fourth and fifth the B section, and the last two the return of the A section with rhythmic variation, completing the overall three part formal structure. In the discussion mallets will be identified as from left to right: 4,3,2,1.

The essence of being able to perform this piece is the ability to play the left hand material of the introduction. It is a four-voice texture: soprano, alto, tenor, and bass. To gain control of the overall evenness of all voices, first practice accenting each voice individually. The accented voice should be loud and the other three soft. Each volume level should be maintained consistently throughout. Keep the wrist and mallets close to the keyboard and strive for relaxed and fluent motions. Work slowly at first.

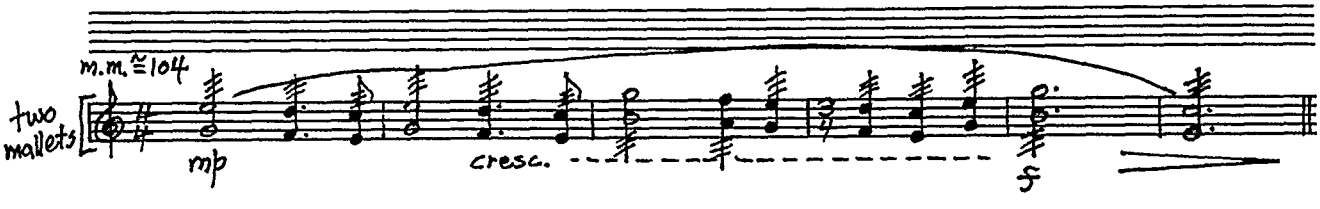
I advocate that the mallets should remain the same distance apart in the hand, approximately a fifth or sixth. Do not change the interval spread. Let the horizontal motion of the arm across the keyboard take you to the correct notes. Of course, within a relaxed hand grip, there will naturally be some change of interval spread (especially in m. 3), but it should not be consciously executed.

At this point, it may even be appropriate to work on the left hand part in m.s 52-54 before adding in the right hand (first theme, m. 4). Because of the change in rhythm this is generally considered more difficult than the opening, but working on it should increase your skill in the left hand. Make sure to subdivide and count sixteenth notes steadily so as to play the rhythms accurately. You might also try the method of practice illustrated in Example 1. It emphasizes the short note values, which are not only more interesting melodically but also aid in developing technical control and smooth musical phrasing. After practicing, maintain

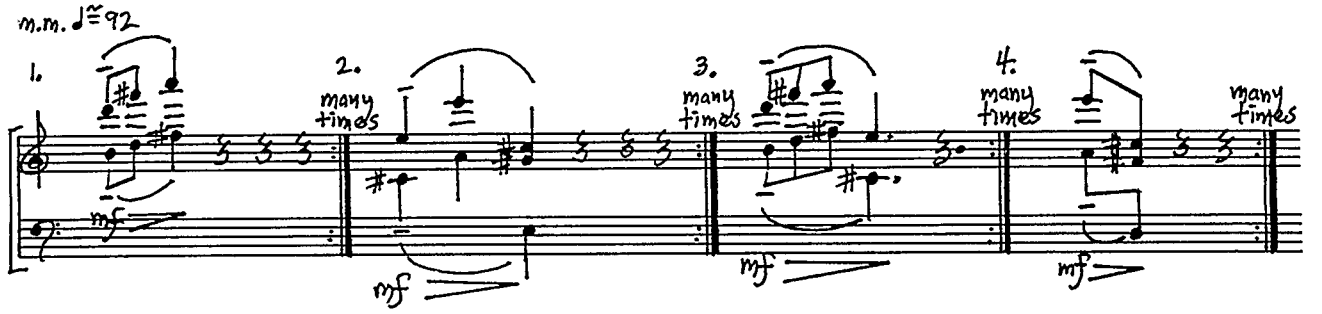
Example 1



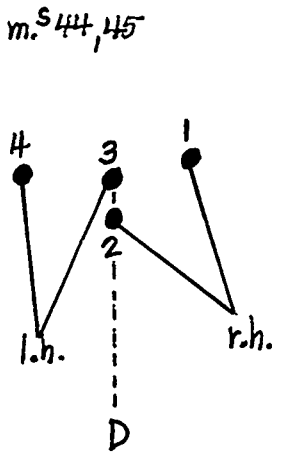
Example 2



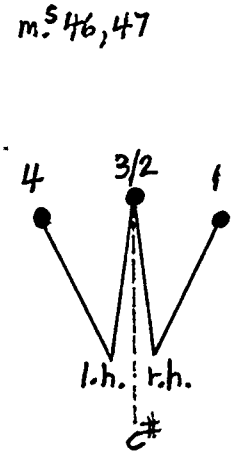
Example 3



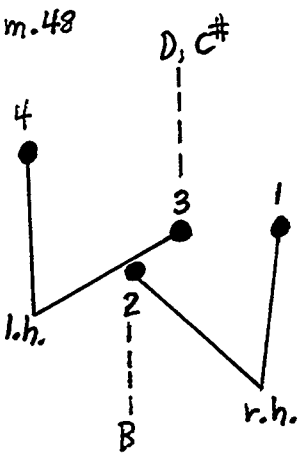
Example 4a



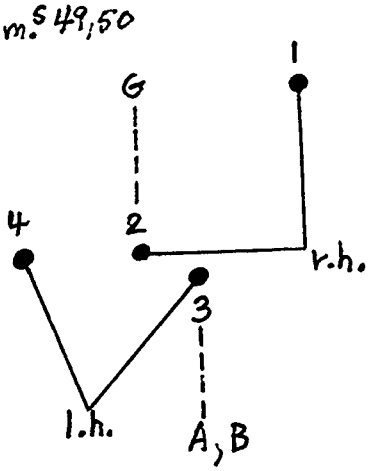
Example 4b



Example 4c



Example 4d



this same feeling and concept of phrasing when playing the part as written.

For the entrance of the right hand in m. 4 two musical considerations must be discussed. First, by playing the right hand part as shown in Example 2, a sense of the linear phrasing of the first theme should be developed. I think of the phrase as a complete musical thought, or sentence, growing in tension to m. 16 and relaxing to the cadence in m. 18. Secondly, the entrance of the right hand in m. 4 should be smooth, natural, and prepared, both from a visual or physical point of view as well as musically. Too many performers that I have seen keep the right hand directly above the notes, crouched, ready to drop at the exact moment. Then they do just that. And the melody begins very abruptly.

Imagine yourself playing this work as a duet with another person, that person playing only the left hand part, you playing only the right hand. The conductor taps his baton on the stand gives the up-beat, in tempo, and things are under way. The first time through the introduction you are relaxed, arms at your side and paying attention, listening. The second time you prepare for your entrance. You raise your arms from your sides, place them over the appropriate notes on the keyboard. The conductor looks at you, points his finger saying, "Get ready, it's almost time." As he gets to beat three (m. 3), you look at each other. He gives you a gentle up-beat, in tempo, to m. 4, and you synchronize by raising your arms with him and smoothly enter with the melody. In other words, move with the conductor to enter rhythmically correctly and with the appropriate feeling and dynamic. This is the feeling and visual effect you should strive for when playing alone. Note: the pick-up note from the first ending (m. 20) may also be included in m. 3. This helps to make the entrance of the melody even easier.

A few other points about the first theme. Most performers find it easier to position mallet #3 closer to the inside node and mallet #2 closer to the outside node throughout the first theme. The point is that the right hand should not have to move out of the way in order for mallet #3 to reach its soprano notes. That would disrupt the legato (see Example 4a). At the first and second endings, make sure that you continue to count in tempo through the rests. The left hand octave will ring nicely through the bar to make a connection of sound with the repeat or closing statement. Do not take time away from the rests. Also, the desired musical effect between the two statements of the first theme is loud the first time, and soft (or echo) the second. Lastly, the melody of the first theme is concluded by the downbeat of m. 18. After that (see Example 2) the right hand should make a diminuendo. As it does, the left hand's inside mallet can bring out the moving, melodic voices (not marked accordingly in the score).

The same effect is desired in the closing statement. Once the downbeat of m. 24 is reached, the right hand should begin a diminuendo. Then, the accented notes in the left hand can be brought out. They serve to set up the changing meter style of the middle section by providing a musical connection.

Three main problems seem to dominate the performance of the middle, or development section. They are rhythmic errors, pitch accuracy, and m.s 41-43. The rhythms should be learned first, through a variety of means. One possible way is to analyze each bar to determine its meter signature. The first five bars would then be written with the following meter signatures: 4/4, 3/4, 5/8, 4/4, 6/8. These are not terribly difficult meter changes. Maintain a strict and constant eighth-note pulse throughout. Use a metronome: eighth note = m.m. 120 or slower at first. Play the rhythms on only one note, or

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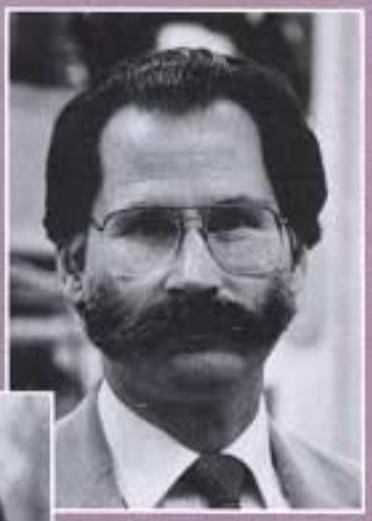

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learn only the top or bottom notes (stems up or stems down) to get the feeling of the rhythms. At this point, don't worry about dynamics or accents. Play everything evenly, and keep the mallets close to the keyboard. Above all, don't go too fast too soon.

The problem of pitch accuracy seems to occur after rhythms have been learned and pitches accurately played at slower tempos. As one begins to work toward the performance tempo, adding dynamics and accents, the accuracy often deteriorates. I offer the following suggestions. Limit motion between keyboards by not going to the center of the bars on the upper keyboard. Strike those bars on the edges closest to you. Stay very close to both keyboards, play approximately mezzo piano throughout, and then bring out the accents. In other words, ignore the fortissimo indication in m. 26. To truly play fortissimo requires too much effort and height above the instrument. Let the rhythms and angular nature of the pitches create the excitement. Also, the attack and release of the rolled chord in m.s 34 and 35 should be simultaneous between all mallets.

Perhaps the most difficult portion of the composition occurs in m.s 41-43. Example 3 shows a means of practicing these measures. Stand in front of the middle range of the notes being used and watch those notes closest to your center. Learn to feel and trust that you know where the notes in the extreme upper and lower registers are. First play each of the four units individually. Play the notes within the phrase marking with one motion, controlled by the horizontal and circular motion of the arms. Look at the notes directly in front of you. As you feel more confident, go to slightly faster tempos and then start to combine the four units, two at a time and in sequence.

As mentioned earlier, m. 44 begins the transition. The texture is the same as for the first theme, thereby recalling it and preparing for the restatement of the first theme. By the way, there should be no ritard in m. 43. The transition in m. 44 is not a major point of structural division (as in m. 51, for instance) and therefore does not require a ritard or even a holding back in the preceding bar. Also, m. 44 is the harmonic destination (tonic) of the previous bar (sub-dominant, dominant), which should be fulfilled in time.

In the transition, a problem occurs from mallets #3 and #2 getting in the way of each other. The solution is more complex than that suggested for the first theme. The following diagrams are an attempt to graphically describe the position of the mallets in relation to each other (see Example 4). Keep the hands relaxed so that you can make quick but fluent motions from one position to the next.

Over the years I have changed the way I play m. 51. The downbeat is struck forcefully then, beginning suddenly more slowly and softly, a gradual accelerando is executed. Over the last six notes I make a ritard with crescendo to the last note(s). Practice of hands separately is recommended, as is staying very close to the keyboard until the crescendo at the very end of the bar is made.

By this time, the left hand part (its rhythm and phrasing) at the restatement of the first theme (see Example 1), should be familiar, as should also the notes and musical considerations of the melody (see Example 2). The remaining problem is to develop the coordination of the rhythmic patterns between hands. As was mentioned previously, the use of a metronome can help to maintain a steady sixteenth note pulse and tempo. Go slowly at first. Each hand's pattern might even be reduced to only one pitch until coordination is developed. Working on the drum set could possible help: you might play the left hand pattern on the bass drum and the right hand pattern on the snare drum (with l.h.), while playing constant sixteenths on the ride cymbals (with r.h.). The point is, that coordination between the hands must be developed to the extent that patterns are felt and internalized by the whole body.

Author's note: *Should ideas trigger performance suggestions from others who have performed* Mexican Dance No. 1, *I would be delighted to hear about them.*

Gordon Stout *is professor of percussion at Ithaca College in Ithaca, New York.*

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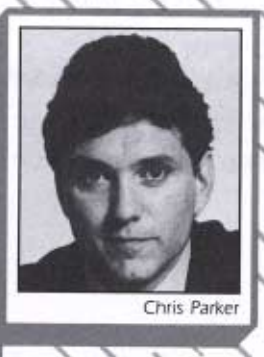
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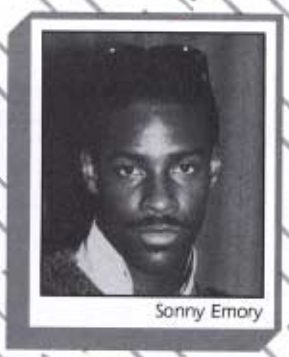
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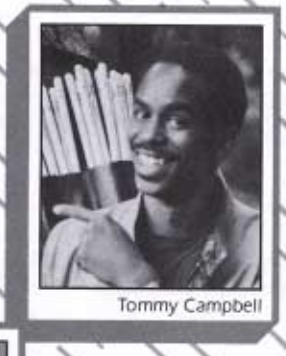
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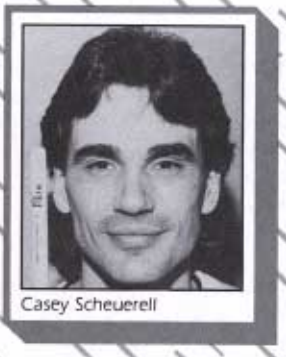
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Electronic Percussion
The Educational Side of Electronic Drums, Part II

Norman Weinberg

Part I of "The Educational Side of Electronic Drums" focused on valuable job-related skills that can be gained by learning to work with the various components of an electronic percussion studio. Programming the drum machine, creating sounds on the electronic drums, and using computer-based sequencing software are all new skills that today's players need to learn. It is important to keep abreast of all new developments, particularly since requirements for employment as a musician continue to change.

As electronics and computers become involved in almost every aspect of our daily life, we also owe it to ourselves to learn about any new advances. The entire situation is not much different from when the vibraphone was first introduced. Some players accepted it, some did not. Those who learned how to play this "new" instrument were able to accept jobs that called for vibraphone performance. Those who didn't learn how to play the vibes didn't get called. Electronic percussion instruments are simply the newest in the percussion instrument category.

Part II of this article will deal with how electronic drums can be used to improve a player's technique and control of time, tempo, and rhythmic accuracy. One of the qualities that separates a good player from a great player is control (by control, I mean that the player does what he does because he meant to do it). Dynamics, tempo, phrasing, and a hundred other aspects of a performance are done in a certain way, not by chance, but because the player desired it. I am not going to try to tell you that, by adding electronic drums to your inventory, you are going to become the next Steve Gadd, Keiko Abe, or Cloyd Duff. While electronic drums won't solve all your playing problems (wouldn't that be nice?), they can be used to solve many common faults that arise from lack of control. Some of these problems are the control of dynamics, balance of hands, tone production, and rhythmic timing.

If you could design the "ultimate metronome," what would you desire? Would you like it to make a different sound on each division of the beat and/or measure? Perhaps give the click in less common meters than two, three, four, and six? How about a "reverse metronome" feature so that you simply tap the tempo you desire, and it tells you the speed you are going? While some of the newer models of metronomes have added some of these features, just let your ideas flow, and the drum machine will do all of this and more.

All drum machines have several different sounds built into them. The machine I am using, the E-Mu Systems *SP-12*, contains 24 different sounds that can be altered in pitch to create well over a hundred separate colors. When using the drum machine as an ultimate metronome, there is the choice of different sounds, pitches, dynamics, or any combination of these to signify the various divisions and subdivisions of the measure.

Mixed meters and odd meters are two of the biggest drawbacks of a standard metronome. If you have ever tried to use one for a passage in 7/8, then you are well aware of the "first bar is on the beat, second bar is off the beat" problems that arise. With a drum machine, you can program just about any type of measure that you might need. A measure of 17/16 is just as easy to set up as a measure in 4/4 time.

Measures that have less common subdivisions can also be programmed into the drum machine. A 4/4 bar that is phrased 3 + 3 + 2 can be easily demonstrated by using a different sound for the first beat of each division and another sound color for the weaker parts of the division. As you can see, the choices and possibilities are wide open. Most drum machines allow you to create many different patterns (in some machines, up to a hundred or more) that are then saved in the memory of the machine. When the machine's memory is full, these patterns can be saved on cassette tape or computer disk. It is a good idea to program about every type of measure that you can think of, assign these to different memory locations, and then save the entire memory onto tape or disk. Once they are off-loaded, you can put them back into the memory in a very short time. A handy reference chart could be used so that you know where certain patterns are located. For example: 4/4 as 3 + 3 + 2 is pattern 20, 4/4 as 3 + 2 + 3 is pattern 21, 4/4 as 2 + 3 + 3 is pattern 22, and so on.

Some players have trouble dealing with the musical concepts of ritardando and accelerando. Either one can be an even metrical change over a certain period, a change in tempo that is more subtle at the beginning and more apparent toward the end, or any number of different variations. You can program the *SP-12* to change tempo up to plus or minus 99 beats per minute over a time span of up to 32 beats. Longer time spans and more drastic tempo changes are possible but need to be programmed in two or more steps. Changing the tempo is a very simple matter, and allows you to hear how different types and degrees of tempo change affect the mood and style of the piece being performed. Again, the desired goal is to play what you feel is going to sound the best for the particular passage, not just change the tempo to whatever happens.

Most drum machines permit the user to combine the different patterns and save them into memory as songs. Mixed meters or combinations of different meters are then the very simple process of creating a song by "chaining" the different metric patterns together. These songs can be either programmed to repeat for a specified number of times, or play one time through and then stop. Songs can be custom-designed for a specific etude or excerpt and placed into memory along with the patterns. Song number one might be etude 21 from Cirone's *Portraits in Rhythm*, while song 46 might be the "Dance Sacrale" from the *The Rite of Spring*, and song 62 might be the glockenspiel part to Messiaen's *Exotic Birds*.

Obviously, you are not going to shell out around a thousand dollars for a sophisticated drum machine simply to use it as a very fancy

metronome. In order for the expense to be justified, there must be other uses for it as well. The most apparent one is to program not just the metronome for the particular passage or work, but to program the entire etude's rhythm as well. In addition to programming the rhythm, you can add dynamics, accents, tempo changes, pitch, different instruments, or fermatos. In essence, this will give you a metronome that will play the piece note for note with superb precision.

There are two times when this might be useful. One is to simply listen to a "perfect" performance of the passage. The other (and possibly more beneficial) is to play along with the programmed performance. This would allow you to compare (in real time), every stroke of the passage. We all know that when playing with a metronome, it is possible to make adjustments so that the beats fall with the sound of the click while the subdivisions may still wobble around a bit. With all of the strokes sounding on the "metronome," you will be able to hear any weakness in your sense of time at a much finer level.

I have had much success programming the drum machine to play a passage, then having a student play the same passage on the electronic drumset while it was turned off. This lets the student imagine that his own strokes are producing the sounds that he is hearing. While this may appear rather weird, it seems that the student is less involved with a comparison of two different sounds, and more involved with relating a body movement to the sound that that particular movement should be producing. Perhaps the student has an easier time judging the differences that occur between the stroke and the immediate sound that he has always expected. Percussionists are very used to hearing a sound just as soon as the tactile feedback of the stroke reaches the brain. Whatever the reason might be, this has proved to be an extremely valuable aid for fixing rhythmic wobbles in complex passages.

Sometimes, you may not want the total "perfect" performance. Perhaps, just the accent patterns can be programmed to help you realize that all accents in a passage could be at the same level. Or, it might be helpful to leave the accented notes out of the program and listen to the inner rhythm of the non-accented notes. You can even create your own "music minus one" studies.

Please do not get me wrong, I am not saying that the more "perfect" a performance is, the better it is. We all know that there are times when you might not want the rhythm to be perfect, when the mood and the moment demand that the tempo push or relax, and the dynamics undergo subtle changes. However, if you can control what you are doing when you want tempo and dynamics to be steady, then your alterations of these parameters will be easier and more convincing. What we are talking about is only control of what you are playing, not an unyielding, stiff, or sterile performance.

With the addition of the computer into your system, many more possibilities are created. Okay, this is where the real fun begins! Electronic instruments communicate with computers in a language called M.I.D.I. which is short for Musical Instrument Digital Interface. An explanation of how it works might be useful at this point. When electronic instruments are played, keys or pads, or almost anything for that matter, send certain information to the machine's brain, which in turn produces the desired sound. With MIDI, these same commands can be recorded on a computer disk and then played back into the electronic instrument's brain to achieve the exact same, original sound. The brain really doesn't care whether or not the command came from a drum pad, a keyboard, a computer, a toaster, or any other type of device. It simply receives the command and acts upon it. Because of this, when you record with MIDI, you are not really recording sound, but recording information. The recorded information consists of the numbers "0" and "1" (the only numbers that a computer can understand) and after the numbers are recorded, their sequence and content can be edited and altered with a great deal of accuracy. Dealing with numbers is what computers are really good at doing.

Sequencing programs are so named because they record the information that tells the instruments what to play. This sequence of information (or data) can be changed and molded in many different ways. When a computer plays back this stream of data, it is just as if the performer were doing it himself. A sequencing program is to music what a word processor is to text.

The device that connects the instruments to the computer is a MIDI interface. One of the programs I work with is called *Total Music* by Southworth Music Systems. *Total Music* comes with its own interface which permits two MIDI inputs and four MIDI outputs. With this interface, it is possible to record the MIDI information from two sources at the same time. Not unlike a standard tape recorder, it is then possible to record your performance while you are playing along with the drum machine. You can then have the opportunity to go back and listen to what was just played, and can then compare the two versions side by side without the subjective problems that occur during the actual performance.

While a simple tape recorder might be able to record this "perfect" performance along with the live performance, the computer can do much more with that recording. The two individual instruments can be heard at the same time, or either part can be turned off or on again during the playback. The mix or volume of the two parts can be adjusted so that one is more prominent than the other. But the most exciting aspect of controlling the playback with the computer is that the tempo of the performance can be adjusted without affecting any of the other parameters.

Much can be learned about how something sounds by placing it under a type of slow motion "aural microscope." Some passages which might sound pretty good, but not quite great, may contain rhythmic differences which are hard to hear as they happen but are quite obvious when replayed at a slower tempo. One of the best examples is the roll. If a roll is an aural relation to an optical illusion, then the player is trying to produce the illusion that there is a sustained tone coming from the drum. A roll is the performance of many short attacks so close together that the ear is fooled into hearing the sound as a single tone. Any slight accent or difference in the volume of a stroke will cause the ear to pick it out of the texture and assign it a rhythm. Any slight deviation of time between attacks will also draw the ear away from the desired impression.

With the computer and the electronic drums, you can play a roll and then listen to it at a much slower speed. In addition to hearing the roll, you can see the various lengths between strokes and the various dynamics of each stroke. Example 1 shows the computer's recording of a pretty good sounding roll (but not great) in real time. Once a problem is discovered, the solution might be much easier to achieve.

Another good example is a simple crescendo. If you are trying to make a smooth crescendo, the desired effect would be to have each note slightly louder than the previous note. This change of volume should also be at a fairly consistent rate. If one note is a lot louder than the previous note, an accent might be heard. If the volume stays steady for one or two notes, then the smooth line of the crescendo is lost. Example 2 compares the computer's version of a "perfect" crescendo and a live performance of the same crescendo.

Perhaps the biggest advance and advantage of using electronic percussion with the computer is that of automated notation. It is possible to play something on the drums and have the computer's program print it out in standard musical notation. This is probably the biggest single advance in music since the printing press. When you add notation to the system, the educational value available to you is increased dramatically.

You can actually *see* what you have just played! This is another type of feedback which you can use to analyze your performance. Not only did it feel right and sound right, but it also looked right. Unfortunately the notation is not perfect. The complexity of the program and amount of memory that would be required for absolute perfect notational transcription is beyond the scope of personal computers at this time. But even in this developmental stage of computer-assisted notation, it is incredibly useful. You can perform an etude and then see the printout of the notation. Problem areas can

Key→

Data→

Track-3

Time	Pitch	On	Off	Duration
1|1|000	♪C3	↓64	↑64	0|1|000
1|1|000	♪C4	↓55	↑64	0|0|088
1|1|088	♪C4	↓49	↑64	0|0|052
1|1|140	♪C4	↓41	↑64	0|0|068
1|1|208	♪C4	↓54	↑64	0|0|072
1|1|284	♪C4	↓47	↑64	0|0|052
1|1|336	♪C4	↓43	↑64	0|0|048
1|1|384	♪C4	↓61	↑64	0|0|092
1|1|476	♪C4	↓53	↑64	0|0|056
1|2|052	♪C4	↓42	↑64	0|0|036
1|2|088	♪C4	↓48	↑64	0|0|076
1|2|164	♪C4	↓46	↑64	0|0|052
1|2|220	♪C4	↓39	↑64	0|0|100
1|2|320	♪C4	↓78	↑64	0|0|160

Example 1

Midi Performer, by Mark of the Unicorn, lists the MIDI data of a nine-stroke closed roll. The data information is as follows: The first column (time) shows the exact time of the attack as bar/beat/tick. The second column (pitch) indicates what pitch is recorded. The third row of numbers is the "on" velocity (volumes from 1-128). The next number is the "off" velocity (drum machines do not send off velocity and use the standard number of 64 for all notes). The last column is the duration of the event, also stated as bars/beats/sticks.

In this particular example, each hand movement produced three bounces. By looking at the "on" data, you can see that each stroke of the bounce is softer than the note before it. The velocity of 78 for the last stroke indicates the accent which ended the roll. With 128 different levels of dynamics available in MIDI, small differences of less than about six numbers are not too obvious to the ear.

This roll was recorded at quarter note equals 250, and at this speed, there are 2000 divisions during each second of time. Again, small differences are not too obvious, but several things can be learned from this example. Notice how the stick takes longer to rebound back to the drum after the initial attack (88 ticks for the first note, versus 52 and 68 ticks for the bounced strokes). Another interesting aspect is the expanded length of time between the last bounce stroke and the accent that ends the roll. This space of 100 ticks is so much longer than the other durations that the ear will notice that difference.

Once these problems are discovered, then specific exercises can be used to help correct them and improve the sound of the roll.

Example 2

In this example, the live performance was a complete measure of sixteenth notes in common time. The computer version has been corrected in two different ways. All attack points have been moved to the closest sixteenth, and a smooth crescendo has been assigned to all of the strokes. This way, one can see problems that arise in terms of both timing and control of dynamic shading.

Live Performance

Insert View Goto Legend

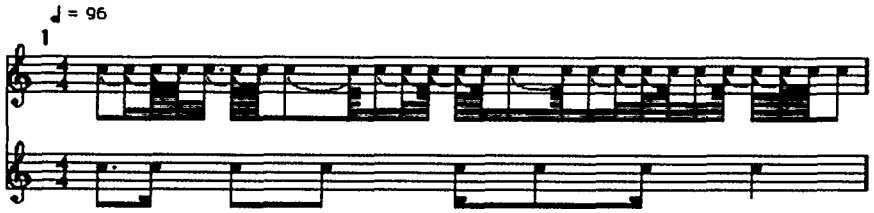
1|1|000	♪C4	↓22	↑64	0|0|113
1|1|113	♪C4	↓21	↑64	0|0|121
1|1|234	♪C4	↓28	↑64	0|0|123
1|1|359	♪C4	↓29	↑64	0|0|117
1|1|476	♪C4	↓33	↑64	0|0|121
1|2|117	♪C4	↓32	↑64	0|0|121
1|2|238	♪C4	↓36	↑64	0|0|117
1|2|357	♪C4	↓36	↑64	0|0|113
1|2|470	♪C4	↓39	↑64	0|0|121
1|3|111	♪C4	↓43	↑64	0|0|121
1|3|234	♪C4	↓41	↑64	0|0|111
1|3|347	♪C4	↓50	↑64	0|0|121
1|3|468	♪C4	↓59	↑64	0|0|113
1|4|103	♪C4	↓60	↑64	0|0|125
1|4|228	♪C4	↓65	↑64	0|0|113
1|4|341	♪C4	↓70	↑64	0|0|123
1|4|466	♪C4	↓79	↑64	0|0|467

Computer Version

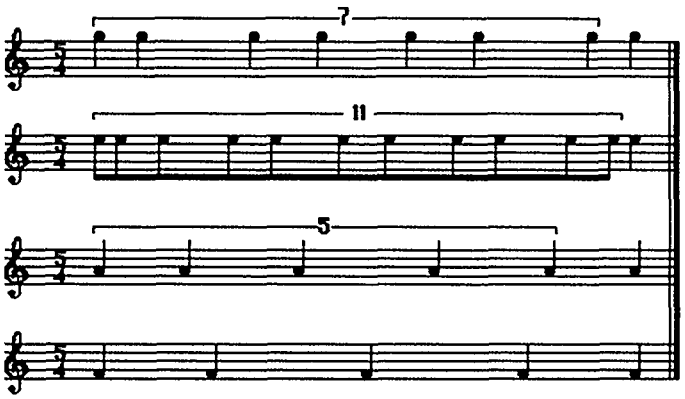
Insert View Goto Legend

1|1|000	♪C4	↓22	↑64	0|0|120
1|1|120	♪C4	↓26	↑64	0|0|120
1|1|240	♪C4	↓29	↑64	0|0|120
1|1|360	♪C4	↓33	↑64	0|0|120
1|2|000	♪C4	↓36	↑64	0|0|120
1|2|120	♪C4	↓40	↑64	0|0|120
1|2|240	♪C4	↓43	↑64	0|0|120
1|2|360	♪C4	↓47	↑64	0|0|120
1|3|000	♪C4	↓50	↑64	0|0|120
1|3|120	♪C4	↓54	↑64	0|0|120
1|3|240	♪C4	↓58	↑64	0|0|120
1|3|360	♪C4	↓61	↑64	0|0|120
1|4|000	♪C4	↓65	↑64	0|0|120
1|4|120	♪C4	↓68	↑64	0|0|120
1|4|240	♪C4	↓72	↑64	0|0|120
1|4|360	♪C4	↓75	↑64	0|0|120
2|1|000	♪C4	↓79	↑64	0|1|000

Example 3
Two versions of a "simple" rhythm. The upper staff is what was actually played, the lower staff is the quantized (rounded off to the nearest sixteenth) version of the same rhythm.



Example 4
A complex polyrhythm like this can be programmed in a very short amount of time. This rhythm can be played back through the computer, the drum machine, or the electronic set. It can be played back as slow as 20 bpm or as fast as 400 bpm. Notice that all rhythms are automatically alligned to their proper position by the computer.



then be discovered by comparing the original written page to the performed written page.

So that you don't get the wrong impression, let's look at two limitations. First, the sytem will not add the proper dynamics to the printed page automatically. All dynamics will be reproduced during playback, just not in the notation. Dynamics can be added, but they must be added by the computer keyboard, not the musical instrument. The second limitation is that of resolution. Not a lack of resolution, instead the problem arises from the computer being more accurate than you would like. The two different programs that I use with this system are *Performer* by Mark of the Unicorn and *Total Music*. These two programs use different "tick" rates which are quite fast (480 to the ♩ in *Performer* and 96 in *Total Music*), and this highly accurate resolution can create some mind-boggling headaches. Keep in mind that these resolutions are for each quarter note, not for divisions of a measure. These tick rates do not change along with the tempo. In other words, there are 480 divisions in *Performer* whether the tempo is ♩ = 60 or ♩ = 240.

Unless the recording is quantized (autocorrected) the resulting notation will look like absolute garbage. If you want to see some very tricky rhythms, take a look at the top staff of Example 3! No player on earth has a strong enough control of time to play any sixteenth notes exactly on the proper division numbers with any sense of consistency. However, the computer will try its best to print that crazy rhythm even if you happen to play on tick 368 instead of tick 360. This is where the quantization of attacks is necessary. When you quantize, you are telling the computer to round off all attacks to the nearest specified note value. If the computer is told to quantize to the nearest 32nd note triplet, then the resulting notation will look a little better and still give you a very fine line of resolution. The second staff of Example 3 shows how this would really sound to normal humans rather than to computers. You can see that the notation in the second staff is much easier to read than in the first staff.

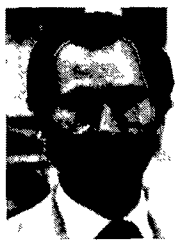
Once the art of quantizing is learned, you can learn such concepts as "laying back" on beats two and four, "leaning forward" into a syncopated accent, or even playing a very loose style of Dixieland. It is possible to really see the second and fourth beat delayed by a small amount. While these concepts may often be difficult to explain and fully understand in words, they become easier to understand and grasp when they can be heard and seen.

This process can also be reversed. By using a program like *Professional Composer* by Mark of the Unicorn, the notation of the desired feel can be entered on the computer and then read and played back by *Performer*. This will allow you to first hear passages that might be even too tricky for the drum machine. Very complex polyrhythms, such as Example 4, can be programmed and heard in just a few minutes.

If all of these wonderful educational advances do not convince you to "go electronic," don't forget that you will also have a very powerful computer. Your productivity will increase in many areas. Word processing will help you write that article that you have been thinking about doing. Data base programs will help you control your inventory of music and instruments. And, the notational capabilities of this system can make it easier for you to get your musical ideas down on paper, performed, and maybe even published in much less time.

So what are you waiting for? Electronic percussion has much to offer you. With electronics, there is a whole other world of information to explore and to learn from and, on top of that, it's a great deal of fun too! And really, isn't that what it's all about?

Norman Weinberg *teaches percussion at Del Mar College in Corpus Christi, Texas.*



Michael Rosen
editor
Focus on Performance

Reviews of New Percussion Literature and Recordings

James Lambert

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

Keyboard Percussion

Cat Clock V
Julie Spencer
No price given
Studio 4 Productions
℅ Alfred Publishing Co.
P. O. Box 10003
Van Nuys, CA 91410-0003

Cat Clock is an interesting combination of poetry and marimba writing. The first published section of Julie Spencer's *Children's Suite for Marimba, Cat Clock* is in two movements with the first "for speaking voice" and the second for solo marimba. Spencer has recently been performing this work in guest master classes and recitals with excellent response from her audiences.

Designed as a programmatic composition, the two movements are intended to be performed together. While some percussionists may feel inhibited to speak at a recital and be inclined to do only the marimba movement, it is essentail that the speaking movement be performed because it directly describes the action of the marimba solo. The former is for four voice inflections (not specific pitches) with the rhythm and natural pauses of the poem in standard notation. The rhythm, inflections, and even the poetic visual implications are also present in the marimba movement.

The marimba solo is scored for two mallets and utilizes the basic techniques of Spencer's "one mallet roll." The Allegretto opening begins with the left hand in eighth notes jumping back and forth from the low "C" to two octaves above to form an ostinato that unifies the work. This visual movement of the left hand is used to symbolize the tail of the cat clock swinging like a pendulum. The selection could be performed with four mallets but it would destroy the visual intentions of the poetry. The overall result of the second movement is a demanding but pleasing extension of the poem.

Cat Clock offers a unique artform collaboration that goes beyond the ordinary percussion recital repertoire for intermediate to advanced performers. It may not be for every percussionist, but those who approach it with an open mind will find it a terrific recital piece.

– Mark D. Ford

Astral Dance for Solo Marimba VI
Gordon Stout
No price given
Studio 4 Productions
℅ Alfred Publishing Co.
P. O. Box 10003
Van Nuys, CA 91410-0003

For the advanced marimbist, *Astral Dance* is a four mallet work approximately five minutes in length. It begins at once with a statement of the theme in full force and continues in an energetic vein through nearly the entire piece. Tremendous use of independence, octaves, hand crossings, and dynamic changes make this work a challenge for the performer as well as both visually and aurally exciting to the audience. For the most part the rhythms of *Astral Dance* are straightforward – groupings of two and three create the assorted pulses. A brief and haunting chorale section brings the work to the final section which presents variations on previous concepts and motives. Also employed here is an echo effect, lowering the dynamic level of the work until its conclusion. All in all, *Astral Dance* is a rigorous and exciting work that many marimbists will enjoy performing.

– Rich Holly

Etude in D Minor III
Alice Gomez
$5.00
Southern Music Company
San Antonio, TX 78292

Written for three mallets (two in the right hand), this etude is built over multi-meters 6/8 + 6/8 + 10/8. The left hand opens with an ostinato that continues throughout the beginning and closing sections while the

right hand fills in off-beat sixteenths much like Gordon Stout's first dance of his *Mexican Dances*. There is also a section where the melody gives a two against three feel over the ostinato. A contrasting middle section is to be played on the ends of the bars with the shafts of the sticks and it is followed by a repeat of the opening material to close the work.

Gomez's *Etude in D Minor* offers a young mallet player experience with three mallets in a solo that could be played with confidence. Written with the beginner-intermediate student in mind, this selection could be performed in studio or general recitals.

– Mark D. Ford

Gitano IV
Alice Gomez
$7.50
Southern Music company
San Antonio, TX 78292

Gitano is a two movement composition for four-mallet marimba. The first movement opens with a rapid ostinato pattern of duple and triple meters. The remainder of the movement includes arpeggiated triplets and a sustained roll section consisting mostly of parallel fifths and octaves in each hand. The second movement is in triple meter and consists of a continuous string of sixteenth notes – in perpetual motion – from beginning to end.

This excellent solo is neatly scored by Southern Music Company. It requires a 4⅓ octave concert grand but is well within the playing range of the intermediate to advanced student (mainly because the intervals in each hand remain rather constant throughout). Because of the rapid tempos and rhythmic variety the solo is fun to play and should appeal to audiences. A grade 4, it is highly recommended.

– George Frock

Three Vibraphone Solos, Vol. 1 V
Arranged by Jochen Schmidt
$17.50
Pustjens Percussion Products RV
Westzaanstraat 8-10
1013 NG Amsterdam, The Netherlands
Postbus 3897
1001 AR Amsterdam

The title of this collection of vibraphone solos does not indicate anything unusual about the music included: it doesn't offer any hint of style or even the composers whose works Jochen Schmidt has arranged. So needless to say, I was a bit surprised to find arrangements of two Chick Corea tunes and one by Keith Jarrett. Music by both, as well as by other contemporary jazz artists, is hard to come by in published arrangements because of the copyright law and high price of royalties for the rights to the selections.

All of the arrangements present only the head of the original jazz tunes with left-hand accompaniment; none of the improvisation from the albums has been transcribed but Schmidt does include chord symbols for players who desire to improvise. The first solo, titled "Memories of Tomorrow" by Keith Jarrett, is fast and driving but not overly complicated. The second work, "Sea Journey" by Chick Corea, was the most enjoyable to play probably because I have listened to Gary Burton perform it many times on his album, *Passengers* (ECM(S) 1-1092). The solo is built over a syncopated left-hand riff and floating melody that moves into a straightforward break that lays well on vibraphone. The last solo is "The One Step" by Corea from his LP, *Friends* (Polydor PD-1-6160), now out-of-print. It offers a moderate jazz-swing feel and a wonderful contrasting melody.

Each solo is fun to perform and could work for almost any performance occasion. The collection can be approached by intermediate to advanced players who have an interest in jazz. Since this is billed as volume one, I assume Jochen Schmidt has already saved many of us time by arranging and transcribing more solos by popular jazz artists to be published at a future date.

– Mark D. Ford

Leichte Stücke aus "Der Fluyten Lusthof" für Malletinstrumente Vol. I, Vol. II III-IV
Johann Jacob van Eyck
arr. Gyula Rácz
Edition Heinrichshofen
Amsterdam, The Netherlands

Gyula Rácz has chosen forty selections from *Der Fluyten Lust-hof* (The Flutist's Garden of Pleasure), a collection of 144 pieces originally written for *hand-fluyt* (descant recorder) by the Dutch carillonist, recorder player, and composer, Jacob van Eyck (1589/90-1657), for this two-volume publication designed for the young mallet player. The music in van Eyck's original – for amateur musicians – is characterized by variations on melodies popular in Holland during the 17th century, including folk and dance tunes. It is, with the exception of a few duets, all monophonic music. This publication represents a faithful adaptation of the original into modern notation. (Reprints of the original 1649, volume 1, and 1654, volume 2 editions have been published by Paulus Matthysz, Amsterdam.) The music of the original, written for recorder, is couched within a rather narrow range – approximately two octaves extending upwards from middle C – making it ideally suited to performance on xylophone, glockenspiel, and vibraphone, as well as marimba.

Although touted as being "easy" pieces *für anfänger* (four the beginner), be advised that many of the variations indulge in passagework demanding a degree of virtuosity that is normally reserved for far more advanced players. Many of the compositions are examples of van Eyck's skillful variation technique, and a few can be favorably compared to the keyboard variations of the English virginalists. "Die Nachtigall," with its

clever musical portrayal of birdcalls would even provide enjoyable recital fare. However, the value of this collection should be determined by its overall contribution to the literature of the student percussionist. Regrettably, many young players can rarely enjoy the performance of music predating the 18th century.

– John R. Raush

Percussion Ensemble

Peter Gunn
Henry Mancini, arr. Allan Murray
$7.00

The Wizard of Oz
Harold Arlen and E. Y. Harburg, arr. Allan Murray
$7.00
Allan Murray "Easy Pops" Series for Percussion Ensemble
Columbia Pictures Publications
15800 N.W. 48th Ave.
Miami, FL 33014

These two ensemble compositions, published separately, are within the technical capabilities of a good junior high or high school ensemble. They can be performed with a minimum of seven players (six, if the optional timpani parts in each arrangement are omitted) scored for xylophone, timpani (optional), snare drum, bass drum, four toms, and auxiliary percussion. Additional players can readily be used, especially to play the auxiliary percussion, which includes tambourine, suspended and crash cymbals, and triangle. The writing is appropriate for the age level and performing medium targeted, with one notable exception – the timpani parts. In *The Wizard of Oz*, for example, low C's (below the bass clef) are notated. It is quite optimistic to believe that this pitch would be obtainable on the drums found in most band rooms. In *Peter Gunn*, the timpanist must play the well-known line, F-F-G-F-G♯-F-B-A, with no explanation of a tuning and/or pedaling scheme provided.

The field-like instrumentation and scoring of these two arrangements reflect their intention for use at pep rallies, basketball games, etc., avoiding subtleties that might not be appropriate in such settings. Band directors should find the arrangements readily welcomed by their students. There is also certainly no denying their potential for audience appeal, especially enhanced, as they are, with such theatrics as the use of single-stroke rolls for machine gunfire in *Peter Gunn*, after which players conspicuously blow across the ends of their sticks.

– John R. Raush

Tam Ti Deli De Lames **IV**
Robert Bibeau
$18.00
Les Editions Polymuse
967 Judes, Greenfield Park
Quebec, Canada

Tam ti deli de lames is scored for a marimba quartet and is written so that it can be performed on two standard 4⅓ octave marimbas if necessary. The prevailing time signatures are 2/4 and 2/2 with the quarter note at or just under 120. There is a slower section in the middle of the piece with a tempo of ♩ = 56. It is 265 measures in length and would have a performance time of approximately six minutes. The parts do not require any four mallet playing and should pose little problem to the average university mallet ensemble.

Although there are some interesting treatments of the themes harmonically, there is too much repetition from the melodic and rhythmic standpoint to keep the listener's continued interest. The themes themselves are not strong enough to benefit from such repetition. Dynamics are often carelessly left out in important places, such as the opening notes of a player's part or after major changes in the tempo or character of the piece.

The score and parts are written in hand manuscript which is neat and easy to read. The fact that this quartet can be played on two instruments is also an attractive feature. There are, however, several musical problems that prevent this from being a completely satisfying composition.

– Lynn Glassock

Drum Set Methods

The Art of Wire Brush Technique

Bobby Christian
Malcolm Publishers
P.O. Box 2098
Oak Park, Illinois 60302

The sound of brushes is seldom heard in today's music. As with any technical skill, musical competence with brushes requires practice. Partly because brush playing is so rarely heard, and partly because some of the nuances of performance are so subtle, what to practice is often an understandable mystery to many students. In an effort to rectify this situation, Mr. Christian draws upon his many years of experience as a performer, teacher, and clinician to cover what he feels are some of the most important aspects of brush technique.

There are eighteen pages of instruction consisting mainly of regular musical notation supplemented with written explanation. There is also some specialized "as played" notation which is compared to the "as written" versions. There are very few diagrams showing where the strokes are to be played on the drum head, unlike most books on this subject. Many topics are briefly covered including the "double-time feel," Latin beats, and playing in non 4/4 time signatures.

One of the main goals of this publication was to have something new and valuable for students at all levels. While this goal is achieved to a great degree, some students (especially beginning students), may feel that they need a more thorough and comprehensive approach which might even be supplemented with an audio or video tape. If, on the other hand, a student is looking for a book that covers a lot of material in a brief and concise manner, this is a publication worthy of consideration.

– Lynn Glassock

Drum Ears

Peter Magadini
$5.95
Hal Leonard Publishing Corporation
P. O. Box 13819
Milwaukee, WI 53213

Although filled with musical notation and examples, *Drum Ears* is primarily a book to read and study rather than a book of exercises for practice. Over half of the sixty-one pages is devoted to the basic rudiments of music. Some of the major chapter headings in this area are "The Elements of Music," "Intervals," "Chords and Triads," and "Form." A fairly broad range of theory topics is covered in a very concise manner and the presentation is more like a reference book than a workbook. This portion of the publication would be of equal value to any beginning musician regardless of performance area. Other sections of the book are, of course, aimed more specifically at the drumset player and they include chapters on "Reading the Drum Chart," "Rhythm Essentials for the Drummer," and "The Drummer is a Listener." There is also a four-page glossary of electronic terms as well as a one-page glossary of musical terms.

Some of the information presented can be understood and assimilated after just one reading. A larger portion of the material will require longer study and in this respect the book can be used as a valuable reference tool for months and even years to come. While perhaps not as initially exciting as a book that covers the latest "hot licks" and techniques, the serious student may find this type of information to be of equal or greater value in his or her overall musical future.

– Lynn Glassock

Method Books

Schlaginstrumente: Tom-Toms, Bongos, Becken

Eckehardt Keune
$21.00
Foreign Music Distributors
305 Bloomfield
Nutley, NJ 07110

Tom-Toms, Bongos, Becken is a unique text in two parts. The first section, which serves as a dictionary of percussion instruments, is in both German and English. The material includes a thorough description of the instruments with excellent pictures, discussion of techniques of sound production, and even methods of substitution for the more uncommon instruments. It concludes with a list of instruments along with symbols common for each. Part two presents a series of multiple percussion etudes for the instruments discussed and nine duets, some quite challenging.

The print is very clear, as are the content and descriptions. This is definitely a college text. As it is also a wonderful source of information, *Tom-Toms, Bongos, Becken* should be valuable in a techniques or survey class, not to mention in a composition or orchestration class.

– George Frock

Comprehensive Rhythmic Development

Bill Wilder
$10.00
William Roy Wilder
P. O. Box 489
Mountain City, GA 30562

Comprehensive Rhythmic Development is dedicated to the development of rhythmic understanding and stability. Although written by a percussionist (Bill Wilder, assistant principal timpanist-percussionist of the Atlanta Symphony Orchestra), it is not a percussion book but a book for all musicians. It divides into the following section: "Introduction," "Metronome," "Watch Exercises," "Counter Rhythm," "Ensemble," and "Percussion." The metronome section deals with exercises that can be practiced with a metronome. No instrument is needed – only the ability to count. The "Watch Exercises" are a series of exercises that can be practiced after a thorough and accurate study of the metronome section. By using a metronome to establish a beat, the watch is then used to futher develop the inner feeling of rhythm by checking it at certain times for accuracy. The counter rhythm section deals with polyrhythm, mixed meter, and complex rhythms. Following it, the ensemble section is devoted to the problems and solutions of playing in an ensemble. Mr. Wilder, an experienced ensemble player, shows an understanding of rhythmic problems inherent in ensemble performing. The last section, "Percussion," provides good advice to percussionists regardless of what kind of music they are performing and covers the gamut of ensembles, styles, and instruments.

Comprehensive Rhythmic Development is the most definitive book on rhythm that I have ever read. It is well written, well published, and offers all musicians the opportunity to develop their rhythmic understanding and accuracy. No serious musician should be without it.

– John Beck

Difficulty Rating Scale

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

James Lambert
editor
Selected Reviews

ACTION REACTION U.S.A.

Ed Thigpen on Jazz Drumming *- Video:*
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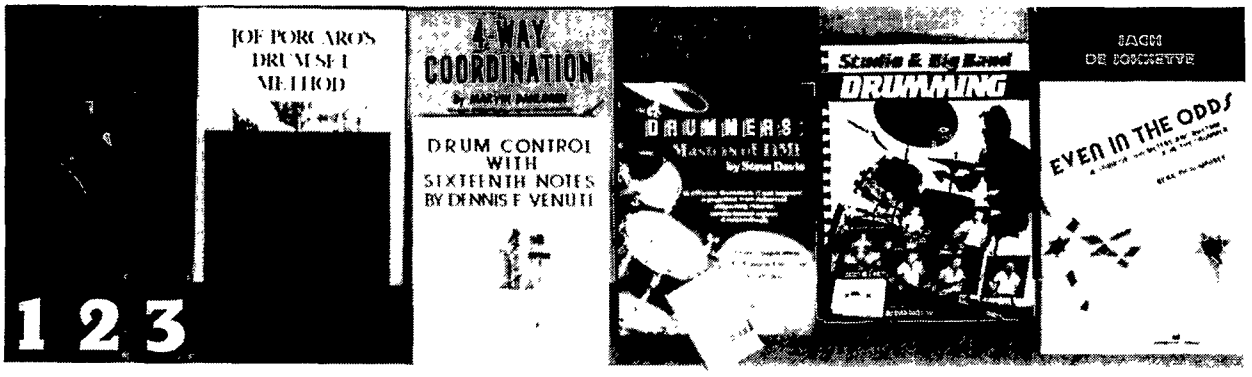

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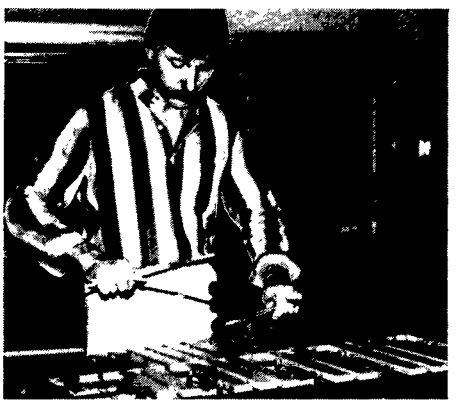
Chapter Activities

Garwood Whaley, editor

Warren Chaisson (photo: A. Irwin)



Jerry Tachoir

Kenny Aronoff

News from International Chapters

Germany

From November 21-29, 1987, the annual International Days of Percussion were held in Tuebingen. Featured were African, Korean, Latin American, and European percussion. The host for the event, which brings together PAS members from Germany, was **Heinz von Moisy**, director of percussion studies at the Tuebingen Music School.

Quammie Williams at the Ontario chapter Day of Percussion

Nova Scotia

The Maritime chapter of the Percussive Arts Society held its fourth annual Day of Percussion on March 28, 1987, in Halifax, at the Halifax City School's Department of Music Education. The event began with a vibraphone clinic by jazz vibraphonist **Warren Chiasson** and was followed by drumset clinics by **Terry O'Mahoney**, clinician for Buckley and percussion instructor at St. Francis Xavier University, and **Paul Delong**, of the Kim Mitchell Band and under the sponsorship of Sabian Ltd. Following a lunch break, a clinic on cymbal selection and care, performance, and history of cymbal manufacturing was presented by **Bob Attwell**, percussion specialist from Paiste. The final session was a concert featuring Terry O'Mahoney (drums), Warren Chiasson (vibes), **Skip Beckwith** (bass), and **Rod Ellias** (guitar).

Over one hundred student, amateur, and professional percussionists from Nova Scotia and New Brunswick were in attendance. The winner of a set of Sabian hi-hat cymbals was eleven-year-old **David Osmond** of Halifax.

Ontario

On March 29, 1987, the Ontario chapter of the Percussive Arts Society held a workshop at Mohawk College in Hamilton. Manufacturers' exhibits were set up in classrooms, enabling percussionists to try the "hardware" first hand. The Sabian Cymbal Company held a drawing for a set of hi-hats: the winner was a student from St. Mary's High School, Ontario. Also present was **Beverly Johnston**, to promote her newly released recording, *Impact*, featuring contemporary percussion works by Canadian composers.

The first clinician was jazz vibraphonist **Jerry Tachoir**, who discussed innovative approaches to vibes, gave advice on handling four mallets, sticking patterns, and "cross grip," and shared philosophies on improvising and performing. **Quammie Williams** gave a presentation on African and Latin American drumming, outlining styles and background and having volunteers assist in the presentation of each rhythmical style (with the entire audience participating in a "call and response" dance). **Kenny Aronoff**, of John Cougar Mellencamp's group, spoke about his background drumming experiences in his clinic, then outlined four basic concepts for playing drum set effectively, reinforcing these in three different solos.

The day ended with a concert. Performers were Ontario percussionist **Audrey Stephens**, who played works by Bach, Giulani, Skoog, Tagawa, Tanaka and the premiere of *Images* by **Nancy Telfer**, also of Ontario, and **Jerry Tachoir**, with his wife **Marlene Des Bien-Tachoir** on piano and vocals who performed contemporary jazz for vibraphone.

News from U.S. Chapters

California

California State University, Fresno was the site March 27-28, 1987, for the first California Percussive Arts Society State Conference (**Steven Schick**, host). This marked the first time in over four years that the Northern and

Rick Sanford

Southern California chapters jointly held an event. Workshops were presented by **Rick Sanford** of Bractea Instruments on gongs and **Ted Piltzecker** on vibraphone. Concerts featured Ted Piltzecker, **The Repercussion Units**, Steven Schick, and several California ensembles, including Steven Schick and the Fresno State University Percussion Ensemble, **Eugene Novotney** and the Humboldt State University Percussion Ensemble, **Michael Carney** and the Long Beach State University Steel Drum Orchestra, **Brenda Meyers** and the Roosevelt High School Percussion Ensemble plus the Bullard T.A.L.E.N.T. Program, and **Anthony Cirone** and the San Jose State University Percussion Ensemble.

Indiana

The Indiana State Day of Percussion was held at Arlington High School, Indianapolis, in April. Percussion ensembles from Ball State University, Indiana University, and Butler University, and the Indiana State University Steel Drum Ensemble performed. **Paul Berns** (principal percussion, Indianapolis Symphony), **Tom Akins** (principal timpanist, Indianapolis Symphony), **Bill Roberts** (percussion chairman, Indiana University), and **Erwin Mueller** (percussion chairman, Ball State University) participated in a panel on orchestral auditions. **Doug Walter** (percussion instructor, Indiana State University) performed a marimba and vibraphone recital. The featured clinician was **Kenny Aronoff**, drummer with John Cougar Mellencamp. The host for the event was **Douglas Thompson**, orchestra director of Arlington High School.

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 on February 28, 1987. Host was band director **Jeff Cannon**, organizer and coordinator of activities and clinicians was **Jeff Brown**, percussion instructor and assistant band director of Jones Junior College. Thanks to a grant from the national PAS office and support of George's Drum Shop and Selmer-Ludwig, we were able to bring in **George Frock** of the University of Texas at Austin and timpanist of the Austin Symphony, as clinician (on percussion and on timpani) and conductor of the All-Star Ensemble. Other clinicians were **Bud Berthod**, snare drum; **George Lawrence**, drum set; and **Robert Manning**, Latin percussion. Mid-South D.R.U.M. Ensemble (members: **James Baird, Larry Gooch, James Strain**, and **Alexandro Vazquez**) gave a performance.

In attendance were college and high school percussionists from the Jackson area and other areas around the state. All-Star Ensemble members were **Ricky Micou** from Mississippi Valley State, **John Keys** from Jones Junior College, **Ed Girling** and **Jeff Yates** from Delta State, **Doran Bugg** and **Chris Glasgens** from University of Mississippi, **Brian Pinlac** and **Chris Brogdon** from Northwest Junior College, and **Bruce Pulver** and **Phillip DuBose** from the University of Southern Mississippi. Adjudicators for the solo and ensemble contest were **James Cockrell** and **Brian West.** Winners of the ensemble contest were **Eastside (Cleveland)** conducted by Ricky Burkhead in the high school division and **Northwest Junior College** conducted by James Strain in the college division. Winners of the solo competition were: **Gary Burns** from Wingfield High School, first place; **James Banks** from Eastside (Cleveland) High School, second place; and **Michael Rapp** and **Latonio Brown**, tied for third from Eastside.

Organizing next year's Day of Percussion are: **Ron Vernon**, clinicians, All-Star Ensemble and daily schedule; Jeff Brown and Bud Berthold, site selection, housing information, instruments, registration and publicity; Jim Strain, High School and College contest; and **Doug Wheeler**, coordinator.

New Mexico

The 1987 New Mexico Day of Percussion was held at the University of New Mexico April 18. **Christopher Shultis**, president of the New Mexico chapter served as host. Morning activities featured the annual percussion ensemble competition with participating ensembles including New Mexico State University Percussion Ensemble (**George Hattendorf**, director); Highland High School Percussion Ensemble (**Todd Jolly**, director); the University of New Mexico Percussion Ensemble (**Christopher Shultis**, director); Manzano High School Percussion Ensemble (**Steven Hearn**, student director); the University of Texas at El Paso Percussion Ensemble (**Larry White**, director).

Adjudicator/clinicians were **Jeff Cornelius**, principal percussionist, New Mexico Symphony Orchestra; **Michael Carney**, professor of percussion, California State University Long Beach; and **J. C. Combs**,

professor of percussion, Wichita State University. The evening event included performance by university groups, presentation of gift certificates by **Nick Luchetti** to the participants, and announcement of winning ensembles: **Manzano High School** (Bruce Dalby, band director), in the high school division and the **University of New Mexico** (Christopher Shultis, director) in the college division.

Tennessee

The Tennesse chapter sponsored four events across the state in the spring of 1987: three were regional Percussion Ensemble Festivals and the fourth was the state Day of Percussion. The festivals, offering high school and junior high school percussion ensembles the opportunity to have their performances critiqued by three judges and also a variety of clinics, were held at East Tennessee State University (**Rande Sanderbeck**, host); McGavock High School (**Robert Salimbene** and **Jeff Beckman**, hosts); and Memphis State University (**Frank Shaffer**, host).

Participating high schools were: **Blair School of Music** (Bill Wiggins, director); **Bradley Central High School** (Danny Coggin, director); **Cleveland High School** (Mike Lynch and Eddie Freytag, directors); **Clinton High School** (Neil Rutland, director); **Cookeville High School** (David Talbert, director); **David Crockett High School** (Rande Sanderbeck, director); **John S. Battle High School** (Allen Gentry, director); **McGavock High School** Ensembles I and II (Jeff Beckman, director); **Mt. Juliet High School** and **Junior High** (Phil Waters, director); **Oakland High School** (Tony Cox, Brad Rodgers, and Brenda Dent, directors); **Riverdale High School** (Kevin Hammond and Ron Meers, directors); **Ross N. Robinson Middle School** (Allen Gentry, director); and **Sullivan East High School** (Pete Pino, director). Individuals who judged or conducted clinics at one or more of the festivals were: **Sam Bacco**, Nashville Symphony Orchestra; **Chris Canute**, Memphis State University; **Danny Coggin**, Bradley Central High School; **Mike Combs**, University of Tennessee at Knoxville; **Monte Coulter**, University of Tennessee at Chattanooga; **Vince Dial**, East Tennessee State University; **Brian Fullen**, Memphis State University: **Neil Rutland**, Knoxville Symphony Orchestra; Rande Sanderbeck, East Tennessee State University; **Greg Stoyer**, Humbolt High School; and **Kim Summers**, University of Tennessee at Knoxville. Plans have been set to continue the festivals in spring 1988.

The Tennessee chapter also hosted a state Day of Percussion on April 4, 1987, at Middle Tennessee State University in Murfreesboro (**Mark Ford**, host). Clinicians were: **Mike Back**, Spirit of Atlanta drumline instructor; the **Nashville Symphony Percussion Section** (Harvey Warner, Bill Wiggins, Sam Bacco, Joe Rasmussen, Ken Krause, and special guest Amerigo Marino); **Martin Parker, Fred Satterfield**, and **Alan Kerr**, Pearl International drum set clinicians.

The Middle Tennessee State University Percussion Ensemble, directed by Mark Ford, performed in substitution for the East Tennessee State University Percussion Ensemble (dir. Rande Sanderbeck), forced to cancel because of a highly unusual April snowfall. The ETSU Percussion Ensemble will perform next year. The Day of Percussion concluded with the All-Tennessee High School and College Percussion Ensembles Concert directed by **Tim Peterman**. Students who auditioned for the ensembles are – *The All-Tennessee High School Percussion Ensemble:* **Kenneth Shaw** (Overton High School); **Andy Bonner** (Cookeville High School); **Rob Monroe** (McGavock High School); **Scott Wilson** (Cookeville High School); **Joey Cochran** (Franklin High School); **Alan Dickey** (Cookeville High School); **Chris Smithson** (Sullivan East High School); **Michael Vilanova** (Bradley Central High School); **Selene Meredith** (John S. Battle High School); and **Brian Bevins** (John S. Battle High School); the *All-Tennessee College Percussion Ensemble:* **Patrick A. Cox** (Middle Tennessee State University); **Bart Dixon** (Memphis State University); **Charles Fields** (Memphis State University); **Bonnie Fuchs** (East Tennessee State University); **Erik Johnson** (Middle Tennessee State University); **Mark O'Kain** (University of Tennessee at Knoxville); and **Kelli Rae Tubbs** (Austin Peay State University). Percussion exhibits were by A & R Sound & Lights, Murfreesboro; DOG Percussion, Nashville; Corder Drums Inc., Huntsville, AL; Hewgley's Music Company, Nashville; and Pearl International Inc., Nashville.

Utah

The 1987 Utah Percussion Festival was held at the University of Utah February 21, with the participation of over 150 percussionists representing junior high, high school, and university levels. They were judged in several different areas of percussion performance. Among the highlights of this year's festival were the return of the drumset competition and the clinic and performance of **Steve Houghton**, Yamaha clinician and L. A. studio drummer. Houghton and **Bob Campbell**, who came up with the unique format, worked with twelve drumset players, who set up their sets *in the same room* around a professional rhythm section and took turns playing. Houghton also performed with both the University of Utah Wind Symphony and Jazz Band. Percussion ensembles from eight high or junior high schools competed, as did all the major colleges in the state. Winning ensembles qualified for the Percussive Arts Society's national competition.

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

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Bill Wiggins

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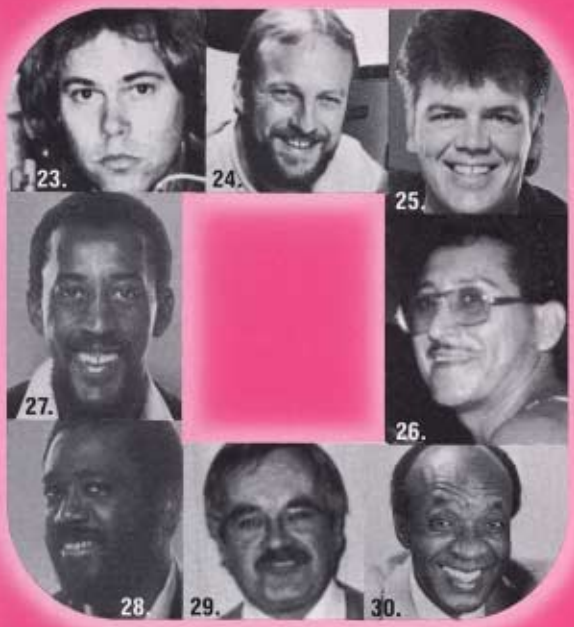

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