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An official publication
of the Percussive Arts Society

Volume 26, Number 3
Spring 1988

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Volume 26, Number 3/Spring 1988

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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its 5 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

The *Percussive Notes* you are holding is the result of the new publication process in which the Percussive Arts Society is engaged. This process enables us to print a first class magazine which pays for itself. I hope you are as impressed with it as I am. Credit must be given to Jim Lambert, editor and to David Via, Administrative Manager, for their efforts in enabling the Society to continue providing you a professional journal representing a wealth of percussion information.

The Executive Committee and I have been working diligently to correct the Society's financial problems. We now feel that PAS is on a road to fiscal responsibility. There were many bumps and turns in the old road that caused much concern and apprehension from time to time. Our debts were real and had to be paid. You all responded to my requests for help. I am happy to say that it is reassuring to me as president to see a society rally around the problem and help to solve it. The Sustaining Members helped by their donations; the chapters helped by not receiving half of their dues reimbursement; the National Office reorganized its

office duties for a more economical approach and in general the entire Society helped out by offering patience and understanding. My job as President has been made easier by you and for that I am grateful.



The Percussive Arts Society would like to thank the following companies and individuals who made donations to the Society during our recent transitional financial period. Your support is greatly appreciated.

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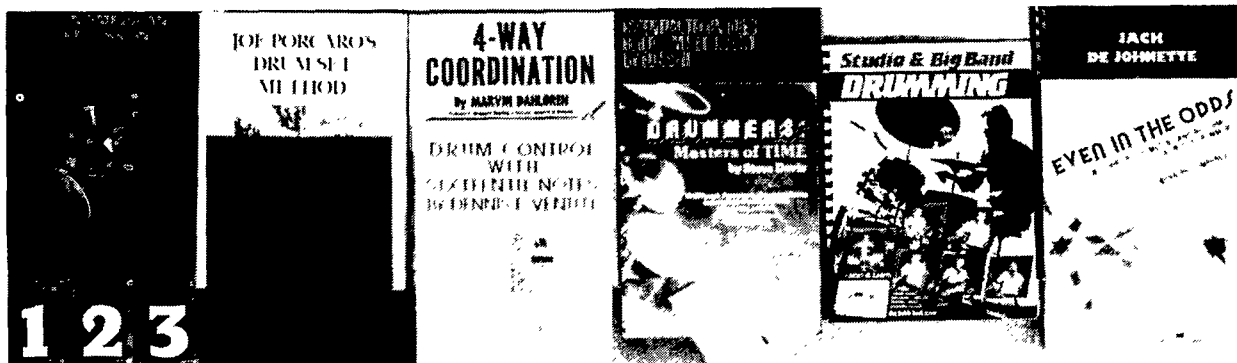


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Feature: Electronics in Percussion

Introduction by Rich Holly

Electronics in music is approaching its 40th birthday. From the early experiments of Pierre Schaeffer, Karlheinz Stockhausen, and at the urgings of Edgar Varese, we have come to see the development of musical instruments whose tones are electronically generated. By now, most readers are well aware of the possibilities such electronic instruments are capable of achieving. Most noteworthy, of course, has been the development of polyphonic and digital synthesizers for use by both composers and keyboardists.

This electronic *revolution* began to spill over into percussion performance just over ten years ago. Initially, electronic percussion meant little more than a drum pad which, when pressure-activated, produced limited but useful synthesized sounds. When the drum machine was invented, the American Federation of Musicians became understandably upset at the machine's ability to replace a live performer. Today, most Musicians Unions have come to grips with the new technology, and include drum machine programmers in their pay scales and/or instrument lists.

Of course, such technology is not limited to commercial and/or studio productions. Electronic drum pads and triggers have their place in live contemporary performances as well. For several years now percussionists and technicians have been working on a marriage

of electronic and acoustic instruments through assorted controllers and triggers. Recently we've seen the development of drum pads with MIDI capabilities—that is they can talk to other electronic instruments and produce sounds previously unheard in a percussion performance.

The articles in this issue's feature represent a broad spectrum of those involved in the enhancement and advancement of electronic uses in percussion. Los Angeles-based percussionist Steve Schaeffer was originally known for his drum set performance. Recognizing the unlimited possibilities of electronics, Steve has pursued advancements in electronic sound production since the late 1970s. Additionally, he has included these sounds in his television and studio dates as well as in his performances for movie scores. Erich Miller's interview with Steve is a fascinating account of how electronic percussion was developed and assimilated into these aspects of percussion performance.

Rich O'Donnell has had an active interest in electronic music for three decades. A superb orchestral percussionist, Rich has spent much time developing new acoustic percussion instruments as well as building his own devices and controllers for live electronic percussion in a contemporary music setting.



Feature: Electronics in Percussion

Steve Schaeffer

interviewed by Erich D. Miller

Many people may not recognize his name, but almost everyone has heard Steve Schaeffer's work: commercials from Mitsubishi to Faberge, television shows such as Oprah Winfrey, Dallas, McGyver, Mike Hammer, St. Elsewhere, Sidekicks, Duet, and feature films such as Ghost Busters, Footloose, Mr. Mom, The Natural, and The Pope of Greenwich Village. He has been a part of the whole electronic evolution of music and continues to be one of the major forces behind the use and development of electronic drums/percussion. This interview of August, 1987, which took place both at one of his sessions on the scoring stage of Universal Studios and in his own new SMPTE midi studio, covers music of the behind-the-scenes history of electronics and its marriage to percussion as well as illustrating that no matter how the instruments produce their sounds, there is still a very important role for the percussionist in today's music business. The same basic tools are needed: skill, training, musicianship and adaptability. Steve has the best of all these attributes, plus the passion to grow and the openness to share his knowledge.

Erich Miller: I wanted to talk to you about the early years of electronic drums, what led you to get so involved in this new direction.



Steve Schaeffer: It wasn't so much that I had an interest. During my earlier years in the business there were no real electronic drums. I remember going to a NAMM show in the 70's and seeing Simmons, LinnDrum, and Syndrums. It seemed like one of the first jobs I got called for that involved electronics, the producer asked for a particular sound, which was a Syndrum sound, that was on a record. So I met the developer, Joe Pollard, and he outfitted me with a set of Syndrums, and I started using them to augment my kit in the studios. I played with the thing....

EM: Where these just a few pads that you had?

SS: Yes - four pads.

EM: And these were extra effects with your acoustic set?

SS: They would want those kinds of sounds for fills and things like that. It was the beginning of so-called disco music, and they wanted the electronic sound. the first drum machines I remember using were for hand claps, things like that. I would put on the hand claps using the bottom of the drum machine. They wanted these fills that didn't sound like acoustic tomtoms, they were these Syndrum sounds. As soon as something gets exposure on a hit record, most of the producers that are involved in music want that sound. It's the sound of the time, and they feel that it makes their product a little more viable. So the natural thing is, if they want it, you obviously have to have it, so that's how it started. I played around with the Syndrums, and they had some interesting effects. It was a pretty basic synthesizer. I would mess around with the Syndrums on my own. I knew

how to get the sounds for the record, stuff, and then I saw that it has some possibilities for strange effects. So I toyed with it, I guess my nature was to try and see if I could use it some other way, and it worked.

EM: Were you using any other type of effects units?

SS: Yes. They had these tape delays, Echoplex, like the guitar players were using. There were no digital delays and things like that, so this gave me the ability to play weird effects when there was serious drama. The producers of the films liked them. I started using the effects on the Syndrums rather than on just the typical tom-tom sounds. Since I had the unit, I started playing around with it.

EM: What kind of dates were you doing when you were doing these things: jingles, films, television?

SS: At that time, I started using it on Charlie's Angels. More and more people wanted a record sound for film scores. In some cases, when there was a bar scene or someone dancing, they wanted a contemporary or top-40 type sound. When there was serious underscore during a dramatic scene, they obviously looked for something else, so I was trying to figure out a way to implement some of the electronics into the drama. It seemed to work and was well accepted. I started using it pretty regularly and it became part of my regular setup.

EM: So people knew when they called Steve Schaeffer that, besides your playing ability, they would also get these electronic sounds. That was what was different about you.

SS: Well, everybody has a little different style of playing, but the electronic aspect was another little added dimension. It wasn't my conscious thought at the time, though. It was just another way of expressing myself.

EM: How did you approach the producers about the new effects and sounds you thought might work?

SS: In film you work for the composer. When you're in the studio, the producer generally sits in the booth and the composer is on the podium. Any dialogue you have is with the composer. The producer communicates with the composer through headsets, a two-way communication. You don't really know what the producer is saying to the composer. His job is to make the producer happy and your job is to make the composer happy, which is more of an intuitive process you develop with experience.

In a record situation you work with the producer most of the time. There is a songwriter, an arranger, and then the producer, who calls the shots. It is a slightly different thing because the media are different. One is visual and the other is strictly aural.

Basically, you're trying to please the producer. It's not like at one point I said, "I have this sound." There is usually not enough time on a date. There's a lot of music to do and they are limited to the number of hours—three hours for fifteen minutes of music. At first that might not sound like a lot, but most cues are anywhere from ten seconds to a couple of minutes. You could have thirty starts to do, which is ten cues per hour. That is a lot to do. Even though they're small pieces of music, they could be intricate, so there is not much time during the session to tell somebody about anything new. So what I did, and still do today, was to be there early and tell the composer that I had some sounds, and if he was interested, I might be able to use them on the date, to play them, or audition them, I have to expose a composer to new sounds so they can write them.

EM: It even seems more important today with the increasing options.

SS: There are infinite options.

EM: I see that you are triggering an SDS V brain from some Dauz pads. How did you first get involved with Simmons?

SS: Simmons were out at the time as Syndrums, but nobody was buying them. They were these hard plastic pads, like a table top. I remember seeing them exhibited at shows. The drummers laughed. No one was dealing with them at all. Then they appeared upon English records and sounded fantastic. It was all due to the record business. Not the American record business, but the English market. And the stuff was really good. It was people like Thomas Dolby and Peter Gabriel. Those were the people that were using Simmons and it just sounded fantastic. *Blinded by Science* [Thomas Dolby] was the big record. That was the thing that turned it around. People said "What is that sound, I want that sound." I immediately found out what that sound was. I bought the record, listened to the record and it did acknowledge the Simmons. I contacted Simmons directly, because they were not readily available at that time, and I did not want to start calling thousands of music stores. They turned me onto Glyn Thomas, who was the head of Simmons USA. There was one guy, John Gilsten, who had set up a business to exclusively provide Simmons drums for sessions out here. He would come in and set up the kit, adjust all the parameters, and you would play. But there were some major problems. Some players were bothered by the hard surfaces, but I didn't mind. I used to practice on hard surfaces. I remember reading articles when I was very young about Philly Joe Jones practicing on the back of dinner plates because it would do different kinds of things for his chops, and control; it was real hard to do. Another problem would be that you'd rent the equipment, get them at the date, and they didn't work right. It was a real drag because you never knew whether there was going to be a



missing wire or whether it would break down. Since I was getting so many calls for the Simmons, I purchased my own set of SDS V's. This was about 1980. I started using them on gigs. I liked to use the tom-toms and play on my acoustic snare drum and bass drum. I could get these great tom-tom sounds without having to go through an excruciating amount of time with the engineer prior to each date. I knew exactly what it was going to sound like. It just saturated the tape - it was right up in the mix.

EM: With your own musicianship, did you find it an easier way to express yourself?

SS: Sure. I could do anything I wanted and it would go onto the tape really well. I loved the idea of being able to fill where I could hear it as opposed to barely hear this muffled thing in the background, because in film they record right onto the optical 35mm in mono. The sound would strike out and stay up in the track and it wouldn't be lost after they made transfers.

EM: Did the Simmons make it easier for the engineers?

SS: Yes. Don't forget that some of these stages we worked on were fairly antiquated. If they had a big orchestra, they didn't have a lot of microphones left for the drums, and I could just send one line from the tom-toms that would normally take up three microphones.

That was the beginning of the end for me because I started thinking about how great this was. I wanted to play my real drums and have those same sounds. I would like to play on half and half. I wanted to be able to not always play on the pad because I liked to have the same impact and play them on the drums.

EM: Were your calls for the electronics only or a combination with your acoustic kit?

SS: A lot of record dates I had to double. I would play fills on my acoustic set and then they'd make me double the fills on the Simmons. For instance, I would take the acoustic snare drum that I played the track on, play back just that track through a small speaker, and take Joe Pollard's Syndrums, which if you opened up the top, contained a speaker. I put the speaker that was playing against another speaker, which acted as a pickup, and tracked the snare drum, so it would double the snare drum perfectly into the Syndrum or other sound source. That was how we could take a particular track and make it play where you didn't have to punch in 85,000 times.

Then I was trying to figure out how I could take the piezo element out of the Simmons pad and attach it to my snare drum. I was paying guys to make up different piezos to experiment with, which was the trick. I would tape them onto the drum head and trigger the things. I can't tell you the hundreds of these things we went through. I'd buy everything you could possibly get at Electronic City or Radio Shack—trying every possible combination. I found something that kind of worked and I took apart all of my drums and taped it inside. I contacted Simmons and John Gilsten. They had this unit call The Trigger that Gilsten helped me get, which enabled you to connect the piezos through the trigger to the brain. In other words, you needed to be able to make the voltage for the brain the same as what the pad put out. This thing would take a source and make the Simmons think it was getting the electronic impulse from the pad. That's how we started trying to trigger.

EM: You used this technique for records, but was it the same for film?

SS: First of all, they were going mad if it was a film because there were no overdubs. Everything is recorded live. In film they don't have a budget for going back and sitting around while you overdub the Simmons or take time to run the speaker out to the booth. What you get is what you get. So I had to do what would normally be an overdub step in the record business work on the initial take: snare drum and the Simmons snare drum playing simultaneously, basically doing two tracks at once. That was the only way to get a record sound on a film score. We could only play just the Simmons or the snare drum. But I wanted both to happen because that's what we were doing on records.

EM: This was where the relationship with the developer and engineers became important.

SS: Exactly. That's when it all started. I told myself I have to do this. Nobody's doing this, nobody's able to do this. If the film business is going to have sounds that are going to be compared to records, they're going to want a score to sound as good as a record. But because of the way they record in most films, at least then, it was an impossibility. I took it upon myself (it was a goal of mine) to be able to have the flexibility to add these sounds to my playing whenever I wanted to. As rash as that sounds, that's what I wanted to do. I wanted to have some kind of a system that would enable me to do this. At that time, only keyboard players in town were using synthesizers and drum machines.

There would be full sessions called just for source music. Source music is music in a scene where there's supposed to be a record happening—a jukebox or a

record player. On a big two hour movie of the week, there could be a lot o scenes inside a restaurant. I wasn't getting the calls. The keyboard players were programming the drum machines. There were those buttons around which had a picture of drumset with a red line through it. I got ticked off. I said to myself: "If anyone's going to program a drum machine to sound like a drummer, it has to be a drummer. (But most of the drummers were so freaked out by this thing that they didn't want to know about it.) So you're going to be the first drummer of reputation that you know that's not screaming about it, how bad it is, and you're going to buy a drum machine. And if anybody's going to get called, instead of being put out of work by a drum machine, you'll put yourself out of work and play the drum machine. That sounds like a better idea."

So I bought a drum machine, a LinnDrum. I looked at all the drum machines, and it was between either DMX or Linn. The Linn cost me \$2850. The machine sound was starting to appear on records - that was the sound they wanted. From experience I knew that if it sounded hip to have a drum machine, the producers and composers didn't care how or who made the sounds just as long as they had that particular sound. So I wanted to be able to trigger all those sounds.

The LinnDrum had 5 trigger inputs built into the back, and I plugged the Pollard Syndrum pads into them. I was able to play cabasa sounds, and similar things using the pads. But there was a problem. You couldn't play fast, so I went to Linn and made an appointment with Roger Linn. I introduced myself—nobody knew who I was. I talked to them about the triggers and being able to play the Linn. They could not under-

stand what I was talking about—wanting to play in real time. They upgraded their grinders after I made my point on how I was going to use it on films. I explained that if I had these two little pads next to my hi hat, I could play shakers without having to put down my sticks. That way I could play a part where it went from playing a hi hat, (where I could have to put down my sticks and pickup a cabasa, and maybe miss a couple of beats) to just playing these intricate cabasa parts right on the pad. They didn't understand why a drummer wanted a LinnDrum in the first place since it was putting him out of business. At that point, drummers were not buying LinnDrums or any drum machine. The drum machine was definitely the enemy. One of my best friends in New York, Allen Schwartzberg, told me he had a recurring dream every night—he'd see his wife leaving a hotel with a Linn Drum.

EM: With all this different gear, how did you keep your setup organized?

SS: Well, now the next big step. the LinnDrum has so many outputs, and the Simmons has five to six outputs. Now the engineers don't have enough drum inputs on their board. I needed twelve direct boxes—they had three direct boxed on the stage. I needed a system, something to take the output, mix it together, do whatever I wanted, and get down to a minimum amount of output that goes to the booth. This lead me to calling keyboard players, because no drummer out here at that time, to the best of my knowledge, had any kind of rack system. I contacted Don Walker, who had built a rack system for Ian Underwood, who played with Frank Zappa. I hired him to help me build a rack system. He asked one question—"What are you looking for your equipment to do?" I told him that I wanted all

and every combination of possibilities, taking any machine, any electronic brain, and combining them in any way. Building a rack took a long time, an amazing amount of research and money. We were buying pieces of gear and modifying them to come up with a system that almost worked. Part of it I'm still using today.

EM: This took a lot of time on your part, too. You weren't just leaving it all up to him. You were as involved as he was in the development.

SS: Absolutely. I was the one buying and trying out pieces of gear. I was calling the shots. His specialty is electronics. He had no concept of what I needed at that time. He knew how to wire a patch bay, how to take a wire, and if the voltage needed to trigger the Linn was five millivolts, and the voltage needed to trigger the Simmons was fifteen millivolts, he would create a system that could connect the two with the correct voltage so that they would work together.

Lots of money later and a rack, I met Vince Gutman. He had a product called the MX-1. I was using The Trigger, but he was making the definitive triggering device, one that you could plug anything into, and trigger any digital or analog source. He was living in Chicago, and made another product called the MX-E, which made it possible to play dynamically. While you had dynamics on a Simmons pad, the Linn had no dynamics. Vince made it possible to play the Linn dynamically by connecting the output to the MX-E. Now if you played the Simmons pads soft, the Linn would be soft. If you played the Simmons loud, the Linn would be loud. Now I could play the two of those things together. We've had an ongoing relationship ever since.

EM: Was it an involved process searching these people out?

SS: He searched me out, and I found him. He couldn't believe that anyone else was trying to do this either. Basically, at that point, there were other things being built, so all he wanted to do was tell somebody who had Simmons that they could plug their pads in and play something else. It started to be the thing to do. Vince was the answer to my prayers. He's the one person that really understands this whole idiom better than anybody in the world. He's got to be the most definitive electronically oriented drum specialist. As far as building an application of equipment, there's nobody that you could talk to that would understand more about every part of it but him. He's a user, designer, developer. Vince owns a company called MARC, a manufacturer or electronic percussion, with a full line of triggering products, including analog to midi converters. He brought me up to my current standards.

EM: That's an important marriage. He's coming from the technical aspect, and you're coming from the performing aspect, and you're both going toward the same goal.

SS: A lot of changes and modifications to his equipment are due to my input.

EM: It sounds like you both had the same idea, whereas before you were having to direct people who had no vision of where you were going.

SS: We were both approaching the goal but in different ways. He was in the booth. He was involved with people like Prince, Kenny Loggins, Hall & Oates, the top echelon of record people that wanted to use triggering in record production. He could take his equipment, and if they had a snare



drum track that they were not happy with, and they wanted to trigger this machine or that machine, or have a guy play overdubs in the booth and trigger that, they hired him. He built this equipment to do that. He was not doing film scores. He was building road racks for these people to be able to duplicate their records on stage. I was looking for something ultradynamic, combining a lot more things. I wanted to be able to turn on and off my snare drum in the middle of a cue, because I might have to play some rock and roll, and he had to figure out a way for me to switch things off without making a pop on the tape. His stuff was great. When you'd hit the snare drum in the middle and hit it hard, it triggered every time; but when you're playing film music, you have to play amazingly soft. I needed his trigger to track from a double pianissimo to triple forte. He had to change some the resistors to accomplish that. Basically the design was there, he just didn't think anybody was looking for that.

I was looking for the ultimate. There's always new equipment coming out. I want to be able to combine and do virtually everything I hear in my head, which is not completely feasible. I'd like to be able to play my ideas

on my instrument. And so the idea is you need to have people like Vince Gutman to build these translators to be able to work with one pad, understanding that with each different make of pad you have to adjust your technique. I want to have the optimum system that can add to and control in any direction—keyboard to drums, drums to keyboard, samplers, sound sources, you name it, I want to be able to play it that way. If I hear it, I want to be able to try it. For the current film score I'm working on, I am triggering an AKAI s900 sampler, a Yamaha DX7 Synthesizer, Linn 9000 and Simmons SDS V with Roland Octapads and four Daur pads. I am also using a Yamaha Percussion to Midi Controller with a Yamaha 816 (a rack of DX7 brains), the Sycologic M16R, a synchronizing unit, the Roland DDR 80, drum machine, and a Macintosh Plus computer.

EM: So you are working to integrate all these components together so every variation is possible?

SS: Yes, as much as possible.

EM: I saw you at Universal and you used a balanced combination of electronic and acoustical drums. How do you feel about uses of each type of instrument?

SS: For me, I love playing my acoustic drums. You can trigger your acoustic drums to electronics comfortably. However, to play with great dynamic range and a lot of intricacy, I find I like having the ability to play just my acoustic drums. I don't like having to dampen and change the quality of the acoustic drums to satisfy the need to put electronics into it. I can put a transducer on a head, but of course it changes the sound of the drum. I like having the ability to have both things. They're both valid. They now have such great multi-effects generators in the booths at the scoring stage that, from the acoustic sound, they can now create a lot of the sounds that used to be electronically generated. Just from playing your acoustic drum they can make it sound big and huge and grated. So that enables me to play my acoustic set.

I find that, as in anything, you can get over-saturated sound-wise. There is a certain quality to a certain kind of instrument and you can't get away from it. A Simmons sounds like a Simmons. The basic initial set of Simmons or sampled drums have particular qualities. After everybody has heard that, they are looking for something else. It seems like there is more of a resurgence of the acoustic sound because the market is so saturated with the sound of the drum machine. There are great drum machines. I own a number of them and, if used correctly, you basically can't tell the sampled from the acoustical sounds, but there is a difference in quality in that playing and similar things. Because I deal with it so much I can recognize it. Some people, some producers enjoy hearing the fresh sound of an acoustic set of drums again. It's just another cycle. Most of the dates I do still want my electronics. I do have several full rigs of electronics but I'm always prepared to do both.

EM: Now that it is electronically possible for a drummer/percussionist to do the things keyboard players were doing, did you see a comeback for them in today's music business?

SS: Yes, especially now with electronic keyboard percussion instruments like the KAT, and the Silicon Mallet. But they still can't do everything we can do and we can't do everything they do because playing piano between keyboards is not the same as playing mallets on a instrument. It seems to me that people are just catching up. All these instruments would have been made if there had been a demand. It's strictly dollar and cents to the manufacturers. If they can make money, they're going to build it.

EM: So it has been a matter of drummers waking up to the fact that they can do it but they just need this type of equipment.

SS: I can't tell you how many guys that thought I had 'sold-out' now say to me "Gee, I didn't think about it that way." And people thanking me for renewing their livelihood, because they got involved and found a way to enjoy it. I've always been involved in electronics, so I've never seen the other side. It's not that the business is not as good as it was. It has just changed. It is different, and I know that now there are drummers who own drum machines and sampling devices that are experimenting, and before they were not. But the prospects are much greater for drummers who are involved.

EM: What advice about training and studying do you have for percussionists interested in this field?

SS: Years ago I had some really good teachers. Morris Goldenberg, Stanley Krell, Hall Overton. These people all stressed keyboard for me. My first drum teacher, Stanley Krell, would not let me give up keyboard lessons to take drum

lessons unless I alternated and kept the keyboard lessons. The most important thing is maintaining your knowledge of keyboards. For mallet players and drummers, when they ask me "What should I do?", I tell them to take piano lessons. Learn keyboard harmony and be able to play the keyboard. It has served me very well. My first instrument having been the piano, and having played mallets, enables me to work in this keyboard oriented field. I recommend this first and foremost to any student: be able to play the keyboard.

EM: So your percussion skills are still being used today.

SS: Absolutely. I might use them in different ways. For instance, when I program Latin percussion as opposed to playing Latin percussion, I still need the same knowledge and skill that I would to play. I do get called to play legit percussion. It's part of what I do and makes me more valuable on a date. For example, on a film date with three set cues and five orchestra cues, a person will use me because I can cover both. Percussion training is still very important today.

EM: Besides playing, what other things are you doing musically?

SS: I've built my own midi studio that you're sitting in today. I'm still learning the equipment I have in here. I have a decent array of synthesizers, controller keyboards, computers, effects equipment, midi switches, boards, and every possible type of synchronization equipment. My first project in this studio was a commercial titled the Louisville Slugger for the Sizzlers in the Louisville, Kentucky market. I also intend on doing an album of my own.

Last year, with Tom Scott and Joe Conlan, I did a network

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television series for Disney called Sidekicks . We had a group called Rareview, and we scored twenty-two episodes for Sidekicks . We also did all the music for Showtime, the Z channel, and episode of Airwolf and a feature film called Hot Pursuit , distributed by Paramount. That is all in addition to my normal week.

EM: What is your weekly schedule like?

SS: In a conceivable week, I could do... Wait, let me bring it up on my computer.

EM: (Steve then handed over a four page printout of his daily schedule for the past six months, averaging a minimum of two calls per day.)

A graduate of North Texas State University and Northern Illinois University, Erich Miller is currently free-lancing in the Los Angeles area and is the founder of the steel drum group Panache .

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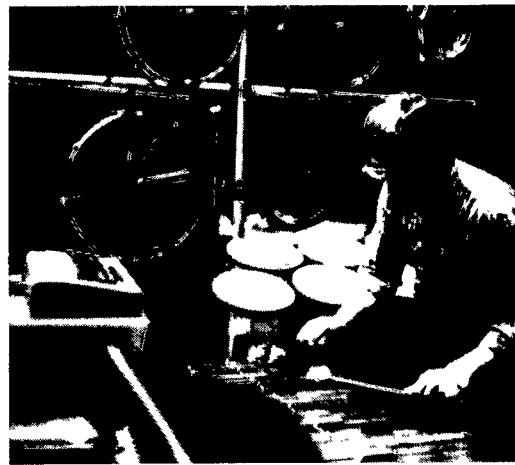


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Feature: Electronics in Percussion

Listening to a Different Drummer

by Rich O'Donnell



Perhaps percussionists do hear a bit differently. If so, it wouldn't surprise me. To control the wide timbral palate, extreme dynamic range, and energy of our instruments demands a sort of "audio-scopic" way of listening and analyzing.....at least that's been my experience.

Whether you're choosing the correct triangle for Dvorak's *Slavonic Dances*, the best tam-tam beater for the *Pines of Rome*, or a good pair of hi-hat cymbals, the skill demands careful listening, understanding its musical use, knowing how to control it....very much like patching a good synthesizer. The more intently we listen, the more we can learn to control an instrument.

Many complex parts combine to make an instrumental sound. For example, the sonic characteristics of a cymbal, in addition to its overtone content, would include the attack (how fast or slow the sound started—stick or soft mallet), the harmonic envelope (how long it takes the instrument to 'open-up' to its full bright sound), and the duration of each of its stages of sound. That's why it's so interesting to pick the right instrument (or control the one you have to sound right) for any given musical situation.

It is now possible to control, individually and with minute detail, all of these parameters with some of the new synthesizers. It is also possible to extend this control to create new sonic-structures that can't exist in mechanical instruments.

Let me back up a little. Perhaps for most of us the timbral journey starts with selecting a mallet, tuning a drum, picking a cymbal....something that makes us acutely aware of the possibilities of the instrument and trying to find the best sound. Some instruments will speak rhythmically while others have a mysterious quality.

Building instruments is a good way to start to learn 'practical' physics (a thorough study of acoustics will certainly lead to a greater understanding and ability to predict an outcome). I used to build experimental oblong drums with unusually shaped shells, pitched wood-blocks, and traditional instruments like timpani, chimes, tubalums, and gongs. I did this to use these instruments for performance, and as a workshop project. This led to experimenting with instruments that would change their sound after they were struck. Some of these instruments were: KOTO-VEEN,

AQUA-LIPS, PETITE-TITONS, SPRAHNG, and X-R DRUMS. These were instruments that really aren't similar to anything else. Some of them were heard at the 1984 PASIC in Ann Arbor, Michigan in a piece I wrote entitled FERROUS LILAC, for chorus and electronic/percussion instruments. The instruments, which already had an unusual sound, were further processed with digital delay. Much of the music that I've been involved with, outside of the symphony orchestra, lends itself to non-standard instrumentation: film scores and improvisational concerts, and it is often a combination of traditional, original and electronic instruments that I'll use. Obviously, I do not consider any of these to be mutually exclusive, but rather extensions of each other.

It's actually much easier to design an instrument in software (in a computer), than to make a pattern and cast metal, or to carve wood to create an instrument that would have to be physically re-shaped to change its sound. Current computer programs allow us to 'make instruments' that were never possible before, i.e.: bowed Timpani, Marimba attack with a flute after-ring, Triangle notes that gliss both up and down after

striking....the limits of the possibilities are in finding proper musical usage. There are few technical limitations - meaning that almost any sonic event is now possible.

Still, with all of this 'sonic power' available, old fashioned musicianship still applies, or at least should. Since we're in a time of great technical flux, much of what is produced is a dazzle of technique but musically immature - so far.

As time allows us to take command of this powerful new medium, new applications will probably emerge to create music as different from ours, as ours is from medieval music.

While I have done, and continue to do studio produced taped pieces, my main interest is in developing expressive, live performance controllers that offer different capabilities than traditional percussion instruments. In 1974 I began to build controllers for analog synthesizers. These synthesizers needed a control voltage change instead of the current digital bytes that MIDI uses. As most of you know by now, **MUSICAL INSTRUMENT DIGITAL INTERFACE** is a new standard of communication between digital synthesizers, computers, modems, and anything else you can send down a wire. While I don't think that digital instruments are better than analog instruments - just different, I do think that none of the available percussion controllers (MIDI or otherwise) come close to non-electronic percussion instruments where expressive control is concerned.

We create music using a wide range of tactical and physical motions to relate to our instruments. MIDI drum controllers currently can only detect when and how hard it was struck. A snare drum can also tell

you where on the head you struck it, what kind of a stick or mallet you used, what kind and size drum it is, and how tightly you were holding the stick. Quite a lot of DATA from such a 'primitive' instrument, isn't it? Control devices of the future will have to deliver this kind of information, and with greatly improved sensitivity.

I've been interested in electronic percussion controllers. The first ones that I built used analog circuitry to control analog synthesizers. They worked, but were a bit slow and didn't have quite enough flexibility.

One of the electronic instruments that I'm currently using is an Oberheim Xpander Synthesizer, MIDI controlled by six X-Y-Z Drum Controllers that I designed. X-Y-Z means that I have three parameters of control (three aspects concerning the sound that I can control from the pad). If you imagine an X-Y grid on the surface of the pad, striking along the Y axis, or moving your stick or hand along that axis after you strike, (using after-touch, or pressure) could change the filter frequency (brightness), Doing the same along the X axis could change another part of the sound: LFO speed, depth of modulation, duration of the decay, etc. Naturally, you can program the changes you want to effect. Striking, or pressing diagonally will activate both parameters proportionately. The third dimension, Z is down, or away from you (how hard you hit it - just like other drum controllers).

My total set-up for that instrument consists of the six X-Y-Z Drum controllers, a SIMMONS TMI Programmable Trigger-MIDI Interface, a YAMAHA KX76 Keyboard Controller (modified), and the OBERHEIM XPANDER. The TMI allows me to program MIDI channels, and

the pitch sequences to be played, the modified KX76 provides the control inputs from the pads, and programs MIDI Control parameters via system exclusive commands, and the Xpander is the synthesizer that produces the sounds.

In addition to the pads, I also have foot controllers and switches (from three to six). It's a bit cumbersome to set up and carry - playing it keeps my hands, feet and mind very busy, but it's very powerful, and fun. Actually, it's still not as sensitive as non-electronic instruments, but offers a completely new area of expressive capabilities - which is exactly what I think a new instrument should do.

Another type of controller that I've been working on for about five years is a Mallet-player Keyboard controller. I started with a STUDIO 49 electric vibes, wired it in parallel, built the 'sensing' circuit, wrote a computer program that would scan this keyboard to detect which bars are struck, and how long they vibrate. Then it sends the proper command to the synthesizer (the first version was an analog device, later I converted it to a MIDI controller). It allows me to play the instrument in the normal way. The only drawback was if I wanted to use a synthesizer patch (instrumental sound) it didn't 'fit' with the vibe sound. I used this instrument at PASIC '84, too. I also later built a Marimba controller.

The synthesizer that I use for the mallet controllers is generally a SYNERGY II+, a wonderful, additive instrument that can be controlled with buttons that can be pushed with mallets! This instrument is capable of producing the most interesting, and complicated sounds. I generally augment this set-up with a computer/sequencer controlled YAMAHA 816 FM Syn-

thesizer.

Another Keyboard Controller that I'm currently using is the KAT. This is a commercially available mallet MIDI controller, that uses rubber pads for keys (silent), and has a very intelligent programming scheme for sending or changing the DATA stream on the fly, with only foot switches and a mallet stroke. Using the keyboard splits and patch changes are a joy. Playing Bach with a good harpsichord patch also helps give an interesting insight into baroque music.

These are areas of timbre creation and performance capabilities. Another area of music involving computers has to do with compositional decisions: choosing notes, rhythms, volumes either in a predetermined sequence (composition), or composing/improvising as the piece is being preformed. Using an AMIGA computer, I am learning to program in a language called HMSL - software developed by Phil Burk, Larry Polanski, and David Rosenboom at the Center for Contemporary Music at Mills College. HMSL is one of the languages that makes it possible to interact with decisions being made by a computer program while playing a MIDI input device. Far from the stereotype of the computer exercising tyrannical control over the human, it actually allows many 'freedoms' not available before. A few composer/performer/programmers have been doing pieces like this for several years with very exciting results. Since most of the concerts I play with the St. Louis Symphony involve 'interpretive' playing, I delight in creating pieces that involve improvisational interaction with another performer, or computer.

When I compose for percussion instruments, (with people playing

them), I usually do a rough draft in a computer program, then make it playable by humans. Sometimes this is not possible within practical limits. It's very easy to craft possibly difficult music using computer programs, but I don't think it serves a musical experience well to ask a musician to play music that is too demanding, just to play the notes and rhythms, to allow any room for expression. Of course, musicians have historically expanded their technique as a result of demands placed on them, and we'll continue to do that. For now, computers memorize better, play faster and more complicatedly than humans, but humans can play with more expression, imagination and verve than our digital pals. Several years ago, I got tired of playing 'Rambo' pieces, one-man-band, "octopus" pieces that seemed more involved in displaying logistic ability than in providing a moving musical experience. I like to play fast and use a lot of instruments too, when there is a good reason 'why' a note or phrase should be played - but proving oneself is not a good reason. The current technology, with its ability to provide huge instrument collections at your stick-tips, cause us to redefine many of our attitudes about playing, and could lead to a more mature use of instrument groupings, or to different accompaniment/ensemble possibilities, or to.....the limitation is only in our imagination.

A native of St. Louis, Missouri, Rich O'Donnell attended St. Louis Institute of Music and North Texas State. Principal Percussionist with the St. Louis Symphony Orchestra ('59 - currently), Rich has also been the Director of the Electronic Music Studio at Washington University since 1979. Rich has been active in New Music and Multimedia performances for the past twenty-five years.



*Rich Holly, Associate Editor,
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PASIC '88

San Antonio

Genaro Gonzalez, Host

With PASIC '87 successfully behind us now, it's time to look forward to PASIC '88 which will be held November 16-19 in San Antonio, Texas at the newly renovated and expanded Convention Center Complex in downtown San Antonio. You've probably read by now about the many fine facilities that will be available for PASIC '88. In this article I'd like to give you some important information concerning the Marching Percussion Forum to be held at PASIC '88.

The Marching Percussion Forum, which is open to all high school and college drum lines and soloists, will be held in the impressive Theatre of Performing Arts. This beautiful indoor theatre offers permanent seating for 2800 people and features a stage 131 feet wide and 76 feet deep. The Theatre of Performing Arts is conveniently located on the grounds of the Convention Center Complex, so everyone attending PASIC '88 will have easy access to view the Marching Percussion Forum.

Tentatively, plans are to schedule the high school division of the Marching Percussion Forum on Saturday, November 19, and the college division on Friday, November 18. Hopefully this schedule will allow for maximum participation and minimize conflicts with football schedules.

With the conclusion of the Marching Percussion Forum at PASIC '87, Ward Durrett, who had served as the national organizer for the Forum for the past six years, resigned his position. PAS would like to thank Ward Durrett for this years of dedicated service on behalf of the Marching Percussion Forum.

PAS President John Beck has ap-

pointed First Vice-President Dr. Robert Schietroma to serve as the new organizer of the Marching Percussion Forum. A national committee of marching percussion specialists has been organized to address some of the concerns that have been voiced concerning the Marching Percussion Forum. All rules, regulations, and policies concerning the Forum will be addressed by this national committee this spring and will be implemented at PASIC '88 in November.

One important new policy to be implemented at PASIC '88 concerns the number of drum lines allowed to enter the Forum. There will be a limit of ten drum lines allowed to enter the Marching Percussion Forum in each division - high school and college. The first ten drum lines in each division that have submitted their complete registration materials will be entered into the PASIC '88 Marching Percussion Forum.

Participation in the Marching Percussion Forum has been growing steadily since it was first introduced at a PASIC. We are anticipating a fantastic turn-out for PASIC '88 in San Antonio next November and encourage you to make plans now to be a part of this great event - the Marching Percussion Forum at PASIC '88.

Anyone wanting more information concerning rules, policies, registration, etc, for the PASIC '88 Marching Percussion Forum should contact Robert Schietroma, Executive Director - PASIC '88, School of Music, North Texas State University, Denton, Texas 76203.

If you have any questions regarding any other facet of PASIC 88, please contact:
Genaro Gonzalez
Department of Music
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See you in San Antonio!



87/88 PAS 15th Annual Percussion Composition Contest Percussion Ensemble

The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments.

1987-88 Competition Category

Percussion Ensemble (eight or more).

Prizes

The winning composition will receive \$500.00, and will be published by Ludwig Music, second place will receive \$250.00, and third place \$100.00.

Competition Details

Restrictions: Previously commissioned or published works may not be entered. Difficulty, specific instrumentation, and form are left to the composer's discretion.

Required Material

Clean, neat manuscript score form (composer's name may appear, but it will be deleted for judging purposes). All entry copies become the property of PAS.

Entry Fee

\$25.00 per score (non-refundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

Deadline

All entries must be received before June 1, 1988. Send to: Percussive Arts Society, Box 697, Urbana, IL 61801, USA.

Adjudicators

William Cahn, Michael Hennagin, and Alan Schindler.



Focus on the Student Percussionist

Getting Your Sound

by Janyce Royalty

With the vast variety of percussion equipment and accessories available in modern music stores, today's drummer is not unlike the proverbial kid in a candy store. However, the meager budgets of most musicians create more dreams than hardware. But don't lose hope. With a few bucks, a little effort, and some careful tuning, those drum dreams can be tempered by the reworking of old or inferior equipment, and be accomplished at a relatively low cost.

By following the concepts presented here, you will not only be able to achieve something close to "your sound" out of that hopeless drum or kit, but you may even end up with a sound you would like to keep. Then you can spend your hard-to-come-by "gig bread" on that new cymbal or accessory you've been drooling over.

Because there are many ways to tune a drum as there are drummers, the object here will be to give you the fundamentals of acoustic drum sounds so that you can apply the principles in developing your own *percussive personality*.

Although experimenting with different ideas is a good way to achieve that new sound, having a basic understanding of drum physics before you start will save you both time and money. So let's review the principles of what makes the drum sound as it does.

In sound systems a speaker cone vibrates the air to transfer sound. A drum works the same way, only instead of a speaker cone, the drum head moves the air.

With a single headed drum, such as bongo or timbale, the initial impact causes the membrane (drum head) to vibrate. These vibrations will naturally fade as the air mass dissipates from energy of the impact. After being amplified by the resonant frequency (provided the drum is properly tuned), the sound escapes out the headless end. Because there is no bottom head or other surface to reflect the sound and bounce it back into the drum, the sound quickly leaves resulting in a very rapid decay. ("Decay" is the length of time it takes for a sound to become inaudible.) Thus, the resultant sound is a "thud" rather than a "boom".

Most everything solid has a resonant frequency. The resonant frequency of any object is that particular frequency at which the object freely vibrates. When a high note breaks a glass for example, that particular high note is the resonant frequency of the glass and it vibrates until the glass shatters.

When anything is set into vibration because its resonant frequency is energized by another vibration, the additional vibration acts as an amplifier of the original sound. The total sound is noticeably louder. Like anything else, all drum shells have a resonant frequency. Sometimes a drum shell is of such poor quality of material and workmanship that the resonant frequency is subdued so as to be nearly detectable. Cheap shells made of thin plywood are a typical example. That's why they sound dead and their sound doesn't carry very far.

Quality drum shells are designed and made to create a wide resonant frequency range so as to naturally

amplify the head vibrations. Some of the finest such drum shells are the dowel-pinned woods such as rosewood. The many pieces that make up these shells, use the natural grain to form the curve of the circular shell. In such design, the problem of resonant frequency is changed into an asset so that the shell works with the head vibrations to emit a louder, more harmonically-full tone. That is why a quality drum, when tuned to within its resonant frequency, will suddenly be louder than when outside the resonant range.

The r.i.m.ssm systems of drum mounting is a method of drum support designed to eliminate the interference of natural shell resonance caused by standard mounting hardware. Used only on drums which need firm side mounting, such as side toms, the system does away with the resonance inhibiting factor caused when the shell is firmly "bolted" to another solid object. However, resonant frequency is only part of the problem of effective volume. Other factors are the size of the drum in both diameter and depth, and the type of head used.

For example, assuming that two 14-inch drums are identical in quality and head type, the drum with the wider space between the two heads (depth) will sound deeper. The reason is that the farther apart the two heads are, the longer it takes for the vibrating air to move back and forth between them. The longer the time, the slower the heads vibrate. When the first head is struck, the vibration moves to the opposite head. This starts the second head to vibrate before it returns back toward the first head. The dissipating sound travels back

and forth and is heard as a long decay.

The farther the drum heads are apart, the longer is the decay time. Consequently a large bass drum boom will gradually become a rumble. The rumble makes the tone seem lower.

An actual lowering of pitch or tone is a factor of the flexibility of the drum head. The larger the diameter and the more loose the head, the more flexible the head. *The more flexible - the deeper the tone.*

So far we've seen that a long decay time is a function of drum depth and diameter. We have discovered that we can shorten the decay time by removing the second head. But when the second head is removed, there is a price to pay. That price is a decrease in volume.

Although a lot of that volume decrease is covered up because there is no second head to reflect the sound back into the drum, the beneficial characteristics of a two-headed drum will have been lost. When the sound is kept bouncing back and forth, we perceive the sound to be louder and more booming. The trick then, is to keep some sound bouncing around inside the drum, while some is allowed to escape the confines of the drum interior.

Here are some ways to use drum physics to make your drum(s) sound louder (meaning you don't have to play as hard). At the same time, you will be creating your own unique sound regardless of the quality of your drum.

Let's say you have an inexpensive drum and you've already found out that it's structure is not conducive to making use of shell resonant frequencies. In other words, it's a cheap drum and just plain dead!

You need more volume but without the long decay of a two-headed drum. Because you can't get the needed volume from the drum if the second head is removed, you want to keep both heads while controlling the normally long decay time

But if you leave both heads on, you are going to be containing the sound within the drum. This problem is solved by cutting a hole in the second head. A round hole is best as it is least likely to cause a tear in the head when under tension.

The larger the hole is, the easier it is for the sound to escape. But don't forget, the larger the hole, the less the reverberation (more thud and less boom), and the more volume will be lost. This is where experimentation comes into play.

When reworking a drum, start by cutting a 2-inch diameter hole in the second head. An exacto-knife works well. Tune the heads to obtain the desired pitch and check for amount of decay reduction. Keep making the hole larger (1-inch at a time) until you get a balance of decay time, tone, and volume that is complimentary to "your style."

It's a good idea to reinforce the hole cut into the head with duct tape. For large holes, cut the tape so that you end up with a 1 or 2-inch circular band of tape immediately around the hole. For small holes, a cross made with two over-lapping pieces of tape will do. Place the tape on the inside of the drum for appearance sake.

You'll find that if you put duct tape on the opposite side of the head while you are cutting out the circle, you will be less apt to slip and slice open an otherwise good head.



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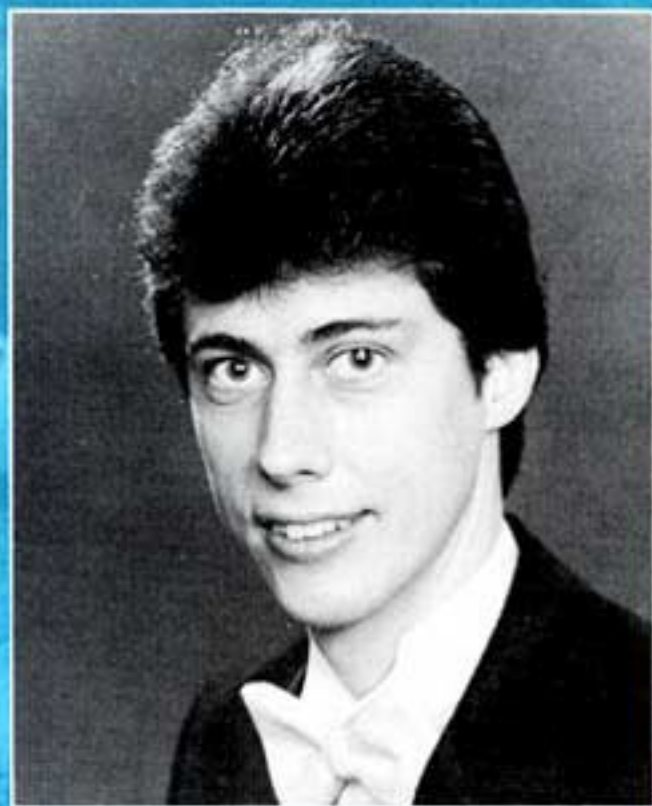
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The location of the hole is a factor too. For tom-toms, the center of the head is by far the best location. But sometimes you may not want the hole in the center, such as on a kick (bass) drum where you have a pointed name or design. Maybe you just want the hole off-center for aesthetic reasons.

The air hole can be located anywhere, but remember, the more off-to-the-side the location is, the longer the distance between two points of attachment (lug positions) of the head. The more off-center, the deeper the tone will be, and the more reverberation (long decay) there will be. However, this decay time can be reduced by:

1. Making the air hole larger
2. Using a felt strip head dampener inside the drum
3. Installing an external muffler
4. Using a commercial dampening device as "DeadRinger"™
5. A combination of the above

In all these applications, do not make the air hole any larger than is necessary to obtain your desired sound. However, don't be alarmed should you need a good-sized hole in a small tom-tom.

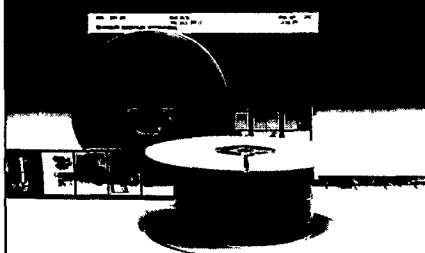
Remember, work slowly. Evaluate the existing status of your drum(s). Know what the sound you want is like inside you human head before you cut the other one. Good luck with "your new sound".

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Janyce Royalty has been a freelance writer-photographer since 1980 and has had several articles published since then. She started drumming in 1947.

Until recently, her music has been an avocation; a means of personal expression and enjoyment. Throughout her many years of casual gig performances, she has specialized in 50's and 60's rock-n-roll, country-western, and country-rock music. She has lived in Yakima, Washington since 1975.

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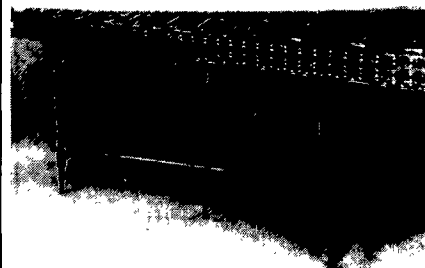
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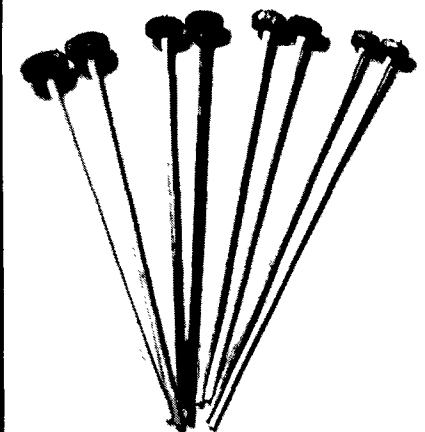
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Focus on the Student Percussionist

Percussion on the March: PASIC 87 Recap

by Michael Boo

The 1987 PASIC offered a number of opportunities for those interested in learning more about current developments in the world of marching percussion. PAS has for several years made a commitment to devote PASIC time to a multitude of marching percussion events. This commitment has demonstrated that PAS recognizes the world of marching percussion as a significant segment of percussion education and performance.

The first PASIC marching event was the Marching Forum Individual Competition on Thursday, which provided an opportunity for convention-goers to hear adjudicated solo performances by high school and college-level marching percussionists. Instrumentalists from North Texas State University were judged the highest in two areas (Julie Sutton-keyboard percussion; Kennan Wylie-snare drum) with the University of Georgia capturing the top awards in the remaining two areas (Erik Wells-multi-tom; Mike Ashburn-timpani). In addition to the Individual Competition, an exhibition was presented by the Jacksonville State Bass Drum Ensemble.

On Thursday afternoon, William F. Ludwig, Jr., presented an informative, yet witty clinic entitled "A History of Percussion". Mr. Ludwig explained the significance of historic marching drums in earlier societies—including his own Civil War era snare drum.

Friday morning saw the return of the ever-popular PAS Marching Forum Drum Line Competition. As it has been since its inception five

years ago, this competition was coordinated by Ward Durrett, the creator of the indoor marching percussion festival idiom. Each drum line was free to develop its own style; consequently, many productions have become more like theatre pieces with the visual impact becoming increasingly important. Even so, the primary goal of the competition was to promote better drumming through the marching percussion medium. The adjudication scale was based upon the following ingredients: 1. performance quality-50 points; 2. repertoire-30 points; 3. coordination-20 points.

One high school and ten university marching drum lines participated in the PAS Marching Forum. Music of contrasting idioms and eras was performed (including original compositions, as well as arrangements from jazz, rock, and classical works). Instrumentations included marching drums, grounded mallets and timpani, handbells and countless sound effects. Among the visual effects were the use of interpretive dancers and flags.

For the fourth year in a row, first place was won by the Drum Line from North Texas State University, who scored a 95.0. Second place with a 93.33 was awarded to the University of Southwestern Louisiana Drum Line. The remaining placements and scores included: 3rd place-88.67—University of Georgia; 4th place-85.0 Jacksonville State University; 5th place-84.0 (tie)—Northeast Missouri University and Western Illinois University; 7th place-83.67—McNeese State University (La.); 8th place-79.0—

Memphis State University; 9th place-65.67—Kansas State University; 10th place-62.67—Wichita State University. Normandy High School (St. Louis) scored a 63.0 as the only high school participant.

On Friday afternoon, Geary Larrick presented a paper on "Drumming and Fife of the Civil War". Also on Friday afternoon, a clinic entitled "Musical Development of the Marching Percussion Ensemble" was presented by James Campbell and the Cavalier Drum & Bugle Corps Drumline. Mr. Campbell demonstrated the technique program which the Cavaliers use to build their musical foundation. Since the recent development of the expanded pit section presents special technical problems, Mr. Campbell demonstrated special exercises for these pit percussionists which also work in tandem with other sections. The Cavaliers performed their 1987 opener and Al Jarreau's "Boogie On Down", with a guest appearance by Hollywood percussionist Emil Richards.

On Saturday afternoon, a question-answer panel discussion on "Contemporary Trends in Marching Percussion" featured Mike Back of the Spirit of Atlanta Drum and Bugle Corps, Ralph Hardiman of the Santa Clara Vanguard, and moderator Fred Sanford, marching percussion expert. Of considerable interest to the audience were the potential problems of field electronic percussion and the ever-expanding pit section. Following the panel discussion, Cosmo A. Barbaro presented a lecture on "Teaching Rudiments to Beginning Drummers".

The final PASIC marching percussion event was on Sunday morning; although inclement weather cut short the actual parade, "The March to the Arch" included participants from numerous states. A custom cadence was written for this event by Jay Wanamaker with the historic "Three Camps" also being performed by the mass ensemble. Marching Percussion at PASIC '87-St. Louis will still be in the minds of those who also attend PASIC '88 at San Antonio this November 16-19.

Michael Boo is a marching band arranger and drill designer. He is also a representative for Ludwig Music and has several percussion works published.

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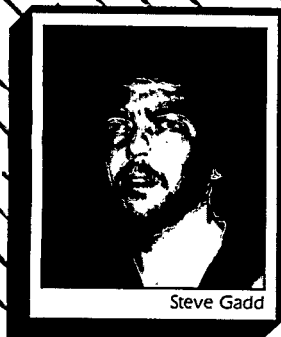
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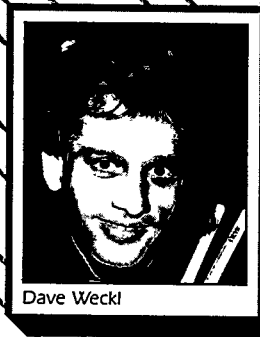
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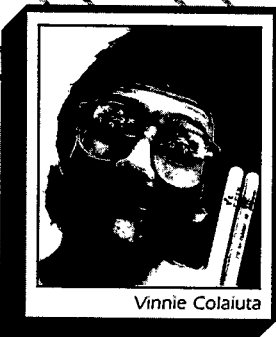
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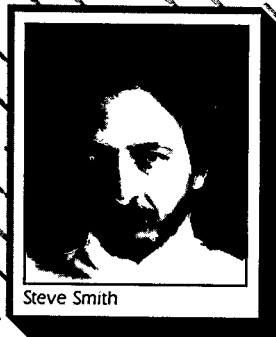
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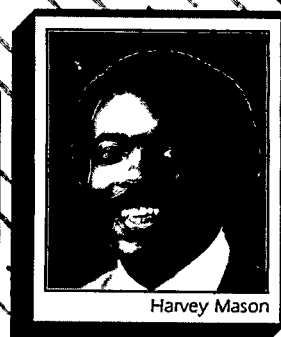
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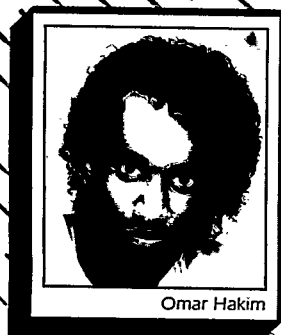
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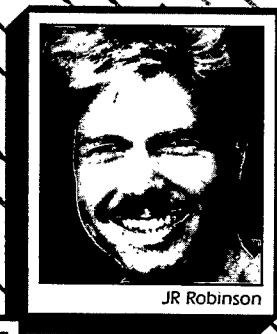
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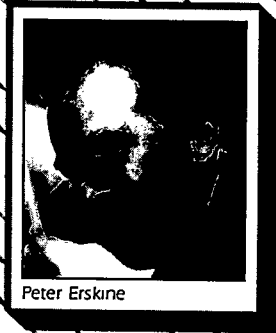
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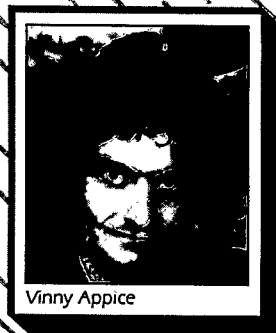
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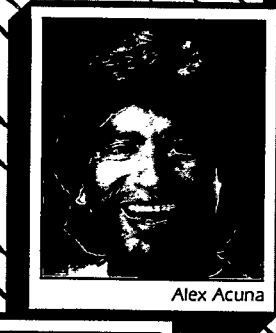
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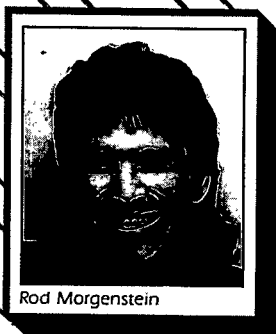
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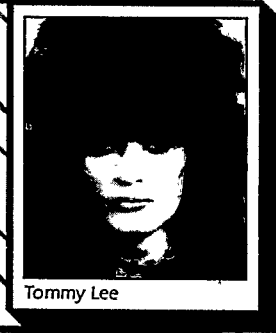
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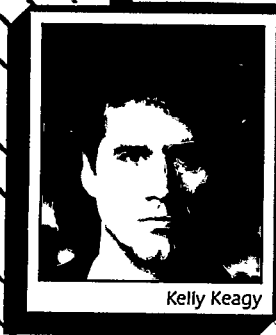
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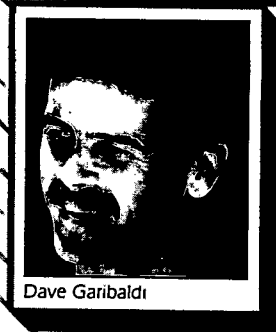
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Focus on Education

The Elementary Band Percussion Section: Repertoire-the Foundation of Musicianship

by William Jastrow

Many high school and college band directors are continually plagued by the general lack of musicianship and comprehensive technique among members of the percussion section. It is not uncommon to have a section of "snare drummers" and few, if any, "percussionists." In comparison to the many outstanding young woodwind and brass players being trained across the country, it is rare to find a junior or senior high school percussionist that not only has the technical abilities to perform advanced literature, but the musicianship necessary to execute the expressive subtleties of the instruments. One cause for this perpetual problem is the quality of band literature that many percussionists experience in their early years of instruction.

In general percussion parts for the typical elementary-intermediate band composition consist of nothing more than a series of "boom-chick" rhythmic patterns--stereotype, after-thought parts which supply the band with a solid rhythmic foundation, but offer the percussionist little as far as musical expression or technical challenge. Young players spend their time "pounding" out rhythms, usually at a difficulty level less than their ability due to the overall rhythmic level of the band. If any of the parts tend to be challenging, and/or interesting, it is the snare drum part. Combine this with the fact that many elementary instrumental directors stress only snare drum technique in lessons and is it any wonder that students gravitate toward playing snare drum? Not surprisingly, stigmas are quickly attached to other percussion instruments. Bass drum, cymbal, triangle parts are considered menial, repetitious, and boring.

The result of this poor musical diet is the loss of a prime opportunity for expanding a young student's curiosity about percussion instruments and for developing a sensitivity to tone colors. The basic foundations of musicianship which are being developed and fostered in the brass and woodwind players are overlooked in the percussion section. Consequently, the percussionist's ability to interpret music is severely hampered and, with the exception of snare drum, technical achievement is far behind what it could and should be.

A major part of the solution to this problem is to provide percussion parts that inspire the musical imagination of young students and offer a variety of technical challenges: parts that keep students actively involved in the composition. If the director wants musicians in the percussion section then the director must provide the students the opportunity to experience a wide variety of musical sounds from a wide variety of instruments. Obviously the responsibility for developing such literature is shared between the composer and the conductor-teacher.

From the standpoint of the composer, the twentieth century has witnessed an ever increasing use of both standard and exotic percussion instruments, combined with a radical change in the primary function of the percussion family within the composition as a whole. "To many composers the percussion instruments are indispensable ingredients to the tone palette of their orchestrations, and are no longer just a source of rhythmic background or dynamic reinforcement."¹ In the orchestral repertoire exemplary passages of percussion scoring can be found in the works

of Bartok, Britten, Hindemith, Ravel, Stravinsky, Varese, Bloch, Honegger and many others.

Comparatively, exceptional passages of percussion writing can be found in the repertoire for the concert band. Compositions by John Barnes Chance, Clifton Williams, Martin Mailman, H. Owen Reed, Paul Creston, Fisher Tull, Vincent Persichetti, and Alfred Reed typically contain a variety of musical and technical challenges for the percussion section. Unfortunately the majority of the wind and percussion literature of this nature is on the intermediate to advanced high school level. Until recently very little compositional imagination in the area of percussion has existed on the elementary level. However, within the past ten years composers such as Jared Spears, Elliot del Borgo, Jim Curnow, and Sandy Feldstein have contributed quality compositions which provide young percussionists the opportunity to explore instruments, timbres, and various playing techniques. Sadly many instrumental directors seem unaware of the availability and educational quality of this literature.

What follows is a list of elementary school through intermediate junior high school band compositions which offer percussionists a variety of musical and technical challenges. The list is by no means complete (See also: Dregalla, Donald, William Jastrow & Robert Snider. "Percussion in the Concert Band: An Annotated List," *Percussive Notes*, July 1986, pp. 74-76.), and is intended to serve only as a reference to the kind of percussion scoring students should be exposed to at an early age:

J.S. Bach (arr. Myers), Kleine Praludium (Lake Stat Pub.) Grade 2-3; bells, chimes, timpani, snare drum & crash cymbals.

Elliot del Borgo, Canzonetta (C.L. Barnhouse) Grade 2-3; bells, xylophone, timpani, chimes, vibraphone, marimba, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine & tam tam.

Elliot del Borgo, Gaelic Rhapsody (Wingert Jones) Grade 3-4; bells, chimes, xylophone, snare drum, field drum, bass drum, crash cymbals, suspended cymbal, woodblock & triangle.

Elliot del Borgo, Marche de Triomphe (Kendor) Grade 2; Bells, snare drum, bass drum, crash cymbals, suspended cymbals & triangle. John Cacavas, Days of Glory (Hal Leonard) Grade 3; bells 2 snare drums, bass drum, crash cymbals & tambourine.

John Cacavas, Highland Laddie (Charter Pub.) Grade 1-2; bells, timpani, snare drum, field drum, bass drum, crash cymbals & triangle.

Jay Chattaway, Introduction and Dance (William Allen) Grade 3; bells, chimes, xylophone, timpani, snare drum, 2 tom toms, bass drum, crash cymbals, suspended cymbal, maracas, claves, triangle & vibraslap.

Jay Chattaway, Mazama (William Allen) Grade 3; bells, xylophone, timpani, snare drum, 3 tom toms, 2 bass drums, suspended cymbal, finger cymbal, flexatone, shaker, vibraslap, wind chimes, 2 tambourines & miscellaneous animal bells.

Chip Clark, Lamentation & Dance (Southern) Grade 3; bells, chimes, vibraphone, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, finger cymbals, triangle, tambourine & tam tam.

Ron Cowherd, Homestead 1850 (Neil Kjos) Grade 2-3; bells, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, triangle, woodblock, tambourine, &

temple blocks.

Jim Curnow, Heavy Artillery (Jenson) Grade 2-3; xylophone, timpani, snare drum, bongos, bass drum, crash cymbals, slapstick, cowbell, & claves (Percussion Section Feature).

Jim Curnow, Seacliffe Overture (Jenson) Grade 3-4; xylophone, chimes, timpani, snare drum, 3 tom toms, bass drum, crash cymbals, suspended cymbal & tambourine. Chuck Elledge, British Isles Suite (Neil Kjos) Grade 1-2; bells, chimes, timpani, snare drum, 2 tom toms, bass drum, crash cymbals, suspended cymbal, finger cymbals, triangle & tambourine.

Chuck Elledge, Cubo Rico (Neil Kjos) Grade 1; bells, snare drum, bass drum, suspended cymbal, cowbell & maracas.

Chuck Elledge, Hoedown Hayride (Neil Kjos) Grade 1; bells, xylophone; snare drum, bass drum, suspended cymbal, woodblock, metal pot & metal pan.

Chuck Elledge, Liberty Bell Overture (Neil Kjos) Grade 1; bells, chimes, timpani, snare drum, bongos, bass drum, crash cymbals, suspended cymbal, finger cymbal & triangle.

Chuck Elledge, Mirage (Neil Kjos) Grade 2; bells, timpani, snare drum, bass drum, suspended cymbal, hi-hat cymbals, bongos, & tambourine (opt. drumset).

Chuck Elledge, Summer Rain (Neil Kjos) Grade 2; bells, timpani, snare drum, bass drum, 2 suspended cymbal, hi-hat cymbals & tambourine.

Sandy Feldstein, A Distant Galazy (Alfred Pub.) Grade 3; bells, snare drum, tom tom, bass drum, crash cymbals, & woodblock.

Sandy Feldstein, Oakwood Overture (Alfred Pub.) Grade 2; bells, timpani, snare drum, 3 tom toms, bass drum, suspended cymbal, & triangle.

Sandy Feldstein & John O'Reilly, Percussionata (Alfred Pub.) Grade 1; suspended cymbal, triangle &

tambourine (Percussion Section Feature)

Sandy Feldstein & John O'Reilly, Scenario for Percussion (Alfred Pub.) Grade 1-2; snare drum, bass drum, suspended cymbal, triangle, tambourine & woodblk (Percussion Section Feature)

Leland Forsblad, Preludio (C.L. Barnhouse) Grade 3; bells, xylophone, chimes, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, woodblock & tam tam.

Philip Gordon (arr.), Royal Heritage Suite (Jenson) Grade 2; bells, xylophone, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, triangle, tambourine & castanets

Frank Halferty, Voyageur March (Neil Kjos) Grade 2; bells, snare drum, bass drum & crash cymbals.

John Higgins, Mustang Concert March (Jenson) Grade 2-3; bells, xylophone, timpani, snare drum, bass drum, crash cymbals, & suspended cymbal.

John Higgins, White River Canyon Overture (Jenson) Grade 2-3; bells, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, woodblock & triangle.

Steve Hodges, March for Freedom (Alfred Pub.) Grade 3; bells, timpani, snare drum, bass drum, crash cymbals, & triangle.

Fred M. Hubell, Pentatonic Variations (Shawnee Press) Grade 3-4; timpani, snare drum, tenor drum, bass drum, crash cymbals, suspended cymbal, claves, 2 triangles & maracas.

Paul Jennings, March of the Medadroids (Jenson) Grade 1-2; bells, snare drum, bass drum, crash cymbals, triangle, anvil, & bell tree.

John Kinyon, Percussion on Parade (Alfred Pub.) Grade 2; snare drum, tenor drum, bass drum & crash cymbals (Percussion Section Feature)

Bob Margolis, Prelude & March (Manhattan Beach Music) Grade 1-2; bells, xylophone, timpani, snare drum, bass drum, crash cymbals,

suspended cymbal, & 2 woodblocks
William Francis McBeth, Praises (Southern Music) Grade 2-3; bells, timpani, snare drum, brake drum, bass drum, crash cymbals, & suspended cymbal.

Anne McGinty, Hyperion Overture (C.L. Barnhouse) Grade 1-2; bells, snare drum, bass drum, crash cymbals, & suspended cymbal.

Anne McGinty, Suite Modale (Queenwood Pub.) Grade 2; bells, xylophone, snare drum, bass drum, crash cymbals, suspended cymbal & woodblock

Anne McGinty, Twas In the Moon of Wintertime (Neil Kjos) Grade 3; bells, chimes, timpani, snare drum, 2 tom toms, timbales, bass drum, crash cymbals, & suspended cymbal.

Vaclav Nelhybel, Festivo (Belwin Mills) Grade 3; bells, xylophone, chimes, timpani, snare drum, tenor drum, bass drum, & crash cymbals.

Vaclav Nelhybel, Lyrical March (Bourne) Grade 3; bells, xylophone, chimes, timpani, snare drum, tenor drum, 2 tom toms, crash cymbals, & temple blocks.

Jerry Nowak, Prelude and Canon (William Allen) Grade 2-3; bells, xylophone, timpani, snare drum, 2 tom toms, bongos, bass drum, crash cymbals, suspended cymbal, triangle, woodblock, slapstick, & temple blocks.

John O'Reilly, Court of the Patriarchs (Alfred Pub.) Grade 2; timpani, snare drum, bass drum, crash cymbals.

John O'Reilly, Forest Pines Overture (Alfred Pub.) Grade 3-4; bells, xylophone, snare drum, 3 tom toms, bass drum, crash cymbals, suspended cymbal, woodblock & tambourine

Bruce Pearson, Crown Point March (Neil Kjos) Grade 1; bells, snare drum, bass drum, crash cymbals, & triangle.

Bruce Pearson, Jubilations (Neil Kjos) Grade 2-3; bells, xylophone, marimba, vibraphone, timpani, snare drum, bongos, bass drum,

crash cymbals, suspended cymbal, finger cymbals, triangle & wind chimes.

Bruce Pearson, Wind River Overture (Neil Kjos) Grade 2; bells, xylophone, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, cabasa tambourine & wind chimes.

Bruce Pearson & Chuck Elledge, As Lately We Watched (Neil Kjos) Grade 1-2; bells, chimes, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, finger cymbals, triangle & tambourine.

James Ployhar, Percussion Rag (Belwin Mills) Grade 1-2; bells, timpani, snare drum, bass drum, crash cymbals, woodblock, & siren whistle (Percussion Section Feature)
Don Schaeffer, Drums Latino (C.L. Barnhouse) Grade 1-2; bongos, conga drum, bass drum, claves, maracas, cowbell & guiro (Percussion Section Feature).

David Shaffer, Excellentia Overture (C.L. Barnhouse) Grade 2; timpani, snare drum, bass drum, & crash cymbals.

Robert Sheldon, A Bayside Portait (C. L. Barnhouse) Grade 3-4; bells, xylophone, timpani, snare drum, bass drum, crash cymbals, suspended cymbal & triangle.

Robert Smith, Fitzgerald Overture (Belwin Mills) Grade 3; bells, xylophone, chimes, timpani, snare drum, crash cymbals, suspended cymbal, triangle, tambourine, & tam tam.

Jared Spears, Cannon Beach (Heritage Music Press) Grade 3; bells, xylophone, chimes, timpani, snare drum, 4 tom toms, bass drum, suspended cymbal & triangle

Jared Spears, Colorama (C. L. Barnhouse) Grade 2-3; bells, xylophone, timpani, snare drum, 3 tom toms, bass drum, crash cymbals, suspended cymbal, & triangle.

Jared Spears, Diabolique (C. L. Barnhouse) Grade 1-2; bells, snare drum, 2 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, Forest Park Overture

(C. L. Barnhouse) Grade 2; bells, chimes, timpani, snare drum, 2 tom toms, bass drum, suspended cymbal, triangle, & tam tam.

Jared Spears, Heritage Hills (C. L. Barnhouse) Grade 2-3; bells, xylophone, timpani, snare drum, 3 tom toms, bass drum, suspended cymbal & triangle

Jared Spears, Jubilations! (Jenson) Grade 3-4; bells, xylophone, chimes, timpani, snare drum, tom tom, bass drum, suspended cymbal, triangle, tambourine & tam tam.

Jared Spears, Mission Creek (C. L. Barnhouse) Grade 2; bells, timpani, snare drum, 2 tom toms, bass drum, crash cymbals, suspended cymbal, & triangle.

Jared Spears, Momentations (C. L. Barnhouse) Grade 3; bells, timpani, snare drum, 3 tom toms, bass drum, crash cymbals, suspended cymbal, & triangle.

Jared Spears, Mystique (Heritage Music Press) Grade 2; bells, snare drum, 2 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, New Centure Overture (C. L. Barnhouse) Grade 2; bells, xylophone, timpani, snare drum, 3 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, Praeludium (C. L. Barnhouse) Grade 2-3; bells, chimes, timpani, snare drum, 2 tom toms, bass drum, crash cymbals, suspended cymbal, & triangle.

Jared Spears, Prayer and Proclamation (C.L. Barnhouse) Grade 3; bells, chimes, timpani, snare drum, 4 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, Ritual and Capriccio (C. L. Barnhouse) Grade 2-3; bells, chimes, xylophone, timpani, snare drum, 2 tom toms, bass drum, suspended cymbal, & triangle

Jared Spears, Roaring Mountain Overture (Carl Fischer) Grade 3; bells, timpani, snare drum, 3 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, Scenario (Southern Music) Grade 2-3; bells, xylophone,

chimes, timpani, snare drum, 3 tom toms, bass drum, suspended cymbal, triangle, & tam tam.

Jared Spears, Sentinel Overture (Neil Kjos) Grade 2-3; bells, snare drum, 2 tom toms, bass drum, suspended cymbal, triangle & tambourine.

Jared Spears, Shadow Mountain Overture (Neil Kjos) Grade 2; bells, chimes, timpani, snare drum, 2 tom toms, bass drum, suspended cymbal, & triangle.

Jared Spears, Westward Trails (Neil Kjos) Grade 2; bells, snare drum, 2 tom toms, bass drum, suspended cymbal, triangle, & tambourine.

James Swearingen, Invicta (C. L. Barnhouse) Grade 3; bells, chimes, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, & tambourine.

James Swearingen, Majesta (C. L. Barnhouse) Grade 3; bells, xylophone, chimes, timpani, snare drum, bass drum, crash cymbals, suspended cymbal, & tambourine.

James Swearingen, Novena (C. L. Barnhouse) Grade 3; bells, xylophone, chimes, timpani, snare drum, bass drum, crash cymbals, & tambourine.

Repertoire is the foundation of musicianship. Band directors are encouraged to analyze the works listed above in terms of percussion scoring. This will develop a greater understanding of the musical potential and technical demands of the percussion instruments.

William Jastrow is chairman of the music department and director of instrumental music at Glenbard South High School, Glen Ellyn, Illinois.

¹ James Blades, Percussion Instruments and Their History (New York: Frederick A. Praeger, 1970), p. 412.



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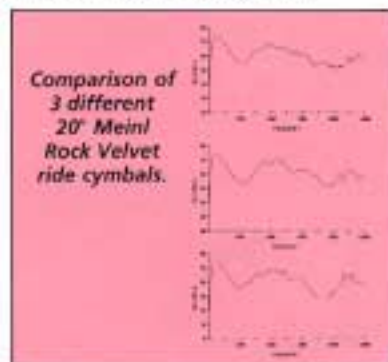


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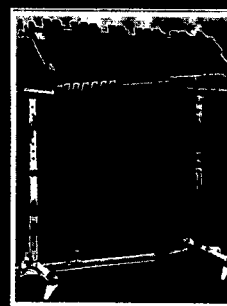
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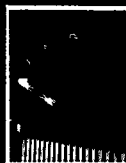
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Focus on Performance

Zeitgeist: An Interview with Joe Holmquist and Jay Johnson
by Rupert Kettle



Jay Johnson (right) and Joe Holmquist
(photo: Greg Theisen)

The St. Paul/Minneapolis, Minnesota area seems to have become a veritable hotbed of musical, artistic and entertainment activity over the past few years. The area boasts everything from the Walder Art Center, to a burgeoning pop recording industry, to the enormously popular "Prairie Home Companion" radio show (see this writer's interview with that show's drummer, Red Maddock, in *Percussive Notes*, vol. 24, #1; October, 1985) to the exemplary contemporary chamber music ensemble, Zeitgeist. It is the last-named, in a particular its two percussionists, that is the subject of this article/interview.

In February of 1986, I was privileged to spend some time with Joe Holmquist and Jay Johnson, who form two-fourths of the core group of Zeitgeist, the other two-fourths being reeds-player Bob Samarotto and keyboardist Greg Theisen. Initially the brain-child of the two percussion players, the by now internationally acclaimed group

was founded in 1977, and their intention was, as it continues to be, to encourage the proliferation and appreciation of new music. Or, as Jay put it: "The basic idea when we first started was to play music by living composers. There were no opportunities to do that, to speak of, so we had to make our own. For the first few years, what we mostly played were things by well-known composers, and unpublished things by ourselves and people immediately around us. As time went on, and our reputation grew, we began to receive pieces from composers all over the country and lately, all over the world."

According to Joe Holmquist, during the early days he and Jay spent, "... a lot of time in libraries and so forth, trying to dig up scores; and when you do that, you discover the major publishers of modern music, like Universal Edition, and C.F. Peters, and so on. Playing this music helped us pick up on a broad background in contemporary composition, since it included writers

like Kagel, Stockhausen, Foss, Berio, Cage and many others. But now, we're playing pretty much things that were written exclusively for us, within the last couple of years. Composers who have written for us include John Cage, Frederic Rzewski, Eric Stokes, Peter Otto, Terry Riley, Tristan, Fuentes, Stacey Bowers, Homer Lambrecht and Karlheinz Stockhausen; and of course, we write for ourselves, individually and collectively."

While the group is in such a musically enviable position, both Johnson and Holmquist are not unmindful of the business and social considerations necessary to the success they now enjoy. Joe firmly stressed the fact that, "...Zeitgeist is operated as a collective, which means there is not a leader. So what ultimately happens is that everyone also has administrative jobs they have to do, including proposal and grant writing, correspondence, promotion and publicity, and so forth. And these are rotating responsibilities, so that everybody in the group becomes familiar with all of these different faces of administration...also, the emotional aspect of a collective operation is that, because no one is the leader, and everyone has to participate on all these different levels, everybody has a sense of proprietorship, that they are equally involved."

Jay picked up Joe's train of thought, saying, "Yes, the way it works is that we discuss any decision of any import, and if any one person doesn't want to play a particular piece, or do a particular thing, it isn't done. And I think that this allows everybody to put their hearts into everything that we do."

During periods in which *Zeitgeist* is not concertizing, all of the musicians are otherwise active in the Twin Cities music scene. Reeds-player Samarotto teaches music and humanities at the University of Wisconsin, River Falls, and plays with the St. Paul Chamber Orchestra, while Theisen free-lances as both pianist and composer/arranger. Holmquist and Johnson both perform with the Minnesota Opera Company, the St. Paul Chamber Orchestra, the Minnesota Orchestra and the Children's Theater, as well as playing free-lance jazz, rock and show jobs. Holmquist also teaches a number of students, both privately and at Macalester College. But the necessity of such outside work has steadily decreased and, "...each year gets a little better and a little better," Johnson said. "I think one of the reasons we've had luck in keeping the group together as long as we have is that we haven't set about to put a whole lot of economic pressure on ourselves. I've seen several new music groups come and go through an attempt to make a living off the music right away, and it's very easy to get pulled away from what you originally set out to do, and why you're doing it in the first place. You have to let a group's economy evolve in a gradual, natural way."

The diversity of playing styles and techniques, both inside and outside of *Zeitgeist*, led me to ask about the training undergone by both percussionists, a subject to which they both warmed immediately. "I went to Macalester College and University of Minnesota," Jay began, "And my principal teacher was Jack Moore, the timpanist in the Minnesota Orchestra. I also studied with Elliott Fine and Marv Dahlgren, and with four different tabla teachers."

Holmquist stated, "I also studied at Macalester College, and at the new England Conservatory in Boston, where my teacher was Vic Firth. And, speaking for myself, but I think Jay would agree, I think we both got basically a liberal arts background, that we were not the kind of students who would go to a music school and just learn that. Our interests were always just much more broad."

"Yes, Joe and I have remarkably similar backgrounds, as far as musical training," Johnson went on. "We were both trained to be orchestral percussionists, and we both became less and less interested in that. For me, my interest waned both because of the politics of playing in an orchestra, and because I became more interested in playing the music of today, rather than in being an archivist..." Holmquist continued in a similar vein, "Also, both of us spent a lot of time playing rock and jazz, and this was something that went on outside the university. So that, already, as younger players, we had developed a really good sense for playing in a setting where the individual player has a great deal of freedom and decision-making power. So in my education, the formal part, a lot of what I was learning was how to be a timpanist in an orchestra, but on the side I was playing in a contemporary music ensemble, at the conservatory, and my interests changed. By the time I finished up with my degree, I thought the orchestral business was....well, kind of interesting, but I didn't really care about pursuing it. My curiosity was so sharpened by playing this new music that I thought I would have a much more worthwhile career if I could stay involved with it."

Johnson finished up this area of our conversation, saying, "....we've also

had a lot of, as it were, on-the-job training, playing whatever kind of thing that would come along. And I don't know if this fits in right here, but since it occurs to me: I think that for any student percussionist who might read this interview, I would encourage you to play in groups and in solos, in front of people, as much as possible; and in any kind of situation, and in any kind of music that you're even remotely interested in. I think it's to your great advantage to become familiar with music as it's practiced all over the world, and you can enlarge your talent a great deal by just doing that...."

As can be imagined, Holmquist and Johnson have a virtual warehouse of percussion instruments (just the work written for *Zeitgeist* by John Cage requires that each player use fifty (50) different, unspecified instruments!), and traveling can create more than its fair share of headaches. Johnson commented, "One of the things we have to contend with in touring is the logistical problem with the instruments. We fit somewhere in the middle range of such difficulty: on the one hand, there's a string quartet, where they just take their violins, viola and 'cello; on the other hand, some these—well, like the Art Ensemble of Chicago has to travel with semi's to truck all their stuff. But we calculate our load by the van-load, which still adds considerable expense; probably about two players' worth. So we do make an attempt to keep the amount of instruments down. But as a percussionist you just have to have patience, and know that you have to devote a certain amount of time to the logistical aspects of things."

Zeitgeist's inventory of instruments were given by Joe and Jay as: a Deagan Aurara vibraphone; an old Deagan model #40 marimba; a set

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Jay put in a word about instrument acquisition: "I'd advise percussionists to always be on the lookout for instruments, and when you find them, at a good price, acquire them, whether you have a specific need for them or not. That way, I've found that I end up with better quality instruments, and spend less money on them, and it's really quite astonishing how they eventually work their way into what you do. The steel drum is a good example of that: there hasn't been much written for steel drum, but one composer Homer Lambrecht wanted Joe and me to play them, so we had a builder make some for us. Initially I thought we were spending a fair amount of money on instruments for just one piece, but by now, in just a year's time, there have been six or eight pieces written where we use them. So things do find their way into what you're doing....so, summarize, I'd advise people to hunt junk stores, and small town music shops, and estate sales, and so on. It's a much more efficient use of your money to buy used instruments as they come up."

The extremely high level of musicianship and ensemble blend evidenced by Zeitgeist are not arrived at accidentally. I was struck by the fact that on the day of their concert

that I heard, all four players spent the entire morning in individual practice, then rehearsed as a unit for three hours in the afternoon; and after supper, that they each spent another hour or so individually practicing and warming up. Holmquist commented that, "...you have to make a balance between keeping you technique in position, so that things are really fluid and you feel at ease on your instruments; and we spend a lot of time developing our parts for these compositions. And one of the problems is, in playing these pieces, composers tend to think of us as virtuosos, which is kind of nice on the one hand, but there's a real immediate problem that goes with it: they write very hard music for us! But we've found that some of the really difficult sections of these pieces have really expanded our technical abilities, so the two kinds of practice really go hand in hand..."

The talk of studying, practicing, and learning new material segued naturally into some advice to students: "One thing we can certainly say," Joe began, "For those students who are banging their heads against the wall on something that it seems they'll never get, I think that you have to realize that you can't always recognize your progress right off the bat. But if you stick with something, sometimes for months, and even years, as we have with our repertoire, you'll find some of those things that are difficult now have become easier, simply because your technique has expanded through working on them..."

"It's like in Indian music," Jay said, "Tabla playing has a regimen whereby they play tintal, which is a 16-beat cycle divided into four groups for four, for anywhere from six to twelve years before they go on to the next tala....I would also

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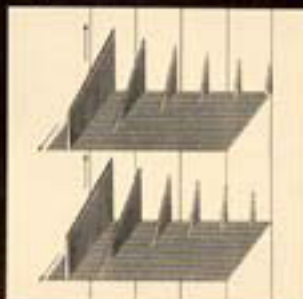
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encourage students to spend time improvising. In the modern academic world there seems to be little emphasis placed on that; they've gotten away from improvising over the course of several hundred years. But Bach, and many other earlier composers were extremely famous improvisors in their time. And a lot of the most provocative music being played today has at least some elements of improvisation, so I think it's important to devote some time to it."

When asked about the possible pitfalls in pursuing a career in percussion, Holmquist and Johnson gave an unanimous, "Stick with it!" Joe went on, "It's not just how you play, but about how you think about who you are and what you're doing, and how you fit into the big picture. A lot of what happens to people trying to make a career in this difficult field is that they get discouraged for any number of reasons, and drop out between the ages of, let's say 28 or 35. And there are a lot of things that do make it difficult, the main one being, of course, money. But if you look around and see the players that you admire, I think you'll see that these people have always put their involvement, their activities in music, above the financial question. So it does require a great deal of devotion and patience. But again I would say: stick with it, find your own way, and you'll make it..."

Through its dedication, perseverance and the enormous talents of its members, Zeitgeist has established itself as one of the premier contemporary music ensembles. It has received both popular and critical acclaim in its extensive European tours, its Carnegie Hall recitals, and for its recordings. And Joe Holmquist and Jay Johnson have emerged as two of our leading percussion virtuosi. I thank Joe and

Jay for taking the time from their busy schedules to do this interview, and I urge the reader to hear Zeitgeist if ever they're in your neighborhood, to hear for yourself this music that, "...feels enterprising and constructive, as if the players and the composer, too, are really enjoying themselves," as Gregory Sandow wrote in the *Village Voice*.

A Zeitgeist Discography:

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Too Many (Time Ghost Records, #Z1004)

(All available from Time Ghost Records, 974 Manvel Street, St. Paul, MN 55114; or from New Music Distribution Services, 500 Broadway, New York, NY 10012.)

Rupert Kettle is a well known percussionist/teacher, who has written extensively for and about his instruments. He resides in Grand Rapids, Michigan, where he is founder and director of the Aquinas College Percussion Group, and is music project coordinator for the Race Street Gallery, where the above interview was arranged.

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Focus on Performance

Terms Used in Percussion: Erik Satie's Parade

by Michael Rosen

Although Erik Satie (1866-1925) wrote the music for *Parade* (his first orchestral score), Jean Cocteau (1891-1963) was, without doubt, the driving force behind the entire ballet which he subtitled "ballet realiste". So "realistic" in fact that the score contains the sounds of typewriters, gunshots, a roulette wheel, morse code signals, sirens, an express train and an airplane. In fact, *Parade* was one of the most important collaborative artistic efforts of the early 20th century. Jean Cocteau wrote the story, Pablo Picasso painted the scenery and designed the costumes, while Leonid Massine did the choreography as well as danced the character of the Chinese magician. Ernest Ansermet conducted the first performance on May 18, 1917, at the

Theatre du Chatelet in Paris. The poet Guillaume Apollinaire wrote the program notes in which he coined the word surrealism. The whole was produced by Serge Diaghilev. At the time, Cocteau was very much under the influence of the pre-WWI cubist painters and each character in *Parade* had a corresponding reference to a cubist. In the *Parade* notebook he kept, one reads: "For the Chinaman, look at Braque; For the girl, Leger; for the acrobat, Picasso."

The word parade in French refers to a scene played outside a carnival to entice spectators inside. The scene here is a country fair in Paris. Two managers (actually barkers) try to get people to buy tickets for the show to no avail. Finally two acrobats, a Chinese magician and an American dancer perform their acts to the same result—no takers!

lam." The audience was most antagonized by the extra musical sounds which Cocteau insisted on using in a trompe-l'oreille fashion much the same way that the cubist painters were using bits of newspaper or pieces of wood in a painting. Satie considered his music a "backdrop to certain noises that Cocteau says he needs to point up his characters." Needless to say the reviews were devastatingly horrible. Satie was moved to write a letter to the editor of one of the newspapers in Paris saying that the critic was "an arse, an arse without music." For this letter Satie spent a week in prison for libel. The twenty minutes it took to perform the ballet came to be known as the "scandale of Parade" and although it has received only a few performances

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The first performance was a spectacle in the classic avant-garde tradition. Notables from the artistic world such as Poulenc, Auric, Tailleferre, Apollinaire, E. E. Cummings, Juan Gris, were there plus the usual contingent of more or less enlightened high society patrons and patronesses! Everyone liked Picasso's backdrop and applauded but when the music began the trouble started. The audience was at once divided between those who loved it and those who hated it—with each faction yelling and booing so much that the music was barely audible. People began yelling for the author to come out so they could kill him. After the curtain went down the audience was uproarious for 15 minutes when fistfights finally broke out. A couple of women recognized Cocteau and yelled "There's one of them!", chasing him with a hatpin. Poulenc later said, "It was real bed-



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since the debut, it is remembered fondly as a success for those musicians of that time who were dedicated to the "esprit nouveau" or avante-garde.

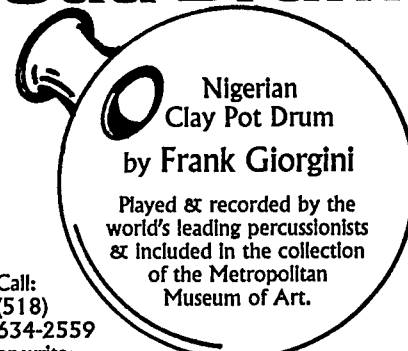
In retrospect Parade, (in addition to being a charming work) is a precursor of real Modern Ballet. It was a true theatrical innovation. Cocteau, the "enfant terrible" of the pre-WWI art scene said "Our wish is that the public may consider Parade as a work which conceals poetry beneath the coarse outer skin of slapstick." For more detailed information about the piece, I urge readers to see Cocteau by Francis Steegmuller (Little, Brown and Co., 1970).

Here then are the terms used in Parade (all which are French except

for one Italian):
timbales en sol-ut; en la-re flat—timpani tuned to g-c, a-d flat (abbreviation-timb.)
tambour—snare drum
tambour de basque—tambourine
frappez avec une baguette de timbale—hit it with a timpani stick
sirene aigue—high siren
sirene grave—low siren
tarolle—shallow tom-tom
roue de loterie—roulette wheel
flaques sonores—a sonorous watersplash (sic.!)
tam-tam—tam-tam
cymbales—cymbals
laissez vibrer—let vibrate, don't dampen
sec (Italian)—dry, dampen quickly after hitting
grosse caisse—bass drum
claquette—slapstick (abbreviation-claq.)

machine a ecrire—typewriter
coups de revolver—pistol shot (abbreviation-rev.er)
bouteillophone—tuned wine bottles, 15 pitches required (tuned them by adding the amount of water needed for specific pitch).

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Ed Mann

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Ed Mann is an LA based percussionist and composer. He teaches percussion at CalArts, is a founding member of The Repercussion Unit, and is probably best known for his work with Frank Zappa.

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Focus on Performance

Ethnic Rhythms for the Drumset: the cha-cha

by Norbert Goldberg

The cha-cha is a Cuban rhythm which became very popular as a ballroom dance. *Guajira* is the name given to a slower version of the cha-cha. Playing the cha-cha on the drumset involves joining the main elements of the latin percussion section into a workable and musical unit. The cha-cha's moderate tempo provides an opportunity to develop the approach whereby the function of each limb corresponds to a specific percussion instrument. Because the drums are not typically used in Latin music, this concept can be applied to virtually any rhythm. Consider the following sound relationships:
Cowbell - mounted cowbell

Congas (slaps, open tones) - tom-toms, rim-shots, cross-stick
Bongos - muffled snare drum, rim-shots, toms
Timbales - tom, rim-shots, sides of drums
Maracas, Guiro - hi-hat, rims
Claves - cross-stick

All of these sound sources can be used to duplicate Latin percussion instruments. Naturally, when these are present in the ensemble, the drummer's approach would change accordingly.

The two basic cha-cha patterns provided are suitable for all purposes. Hand variations correspond

to conga drum patterns, and can stimulate timbale fills. The bass drum variation is derived from the typical bass pattern. The sound and rhythm of the guiro can be implied with the hi-hat splashing on beats 1 and 3 and closing on 2 and 4, (Ex. 5). Hi-hat guiro patterns 1 and 2 have the right hand filling in the cowbell rhythm with tom and snare accents. The left hand remains on the hi-hat. Example 3 has the right hand on the hi-hat, freeing the left for accents or fills.

Mr. Goldberg is in the process of writing a method book concerning Latin Rhythms as applied and utilized to the Drumset. The next few articles in this column will deal with material from his book.

BASIC BEAT 1

BASIC BEAT 2

COWBELL VARIATIONS

VARIATION WITH CLAVE

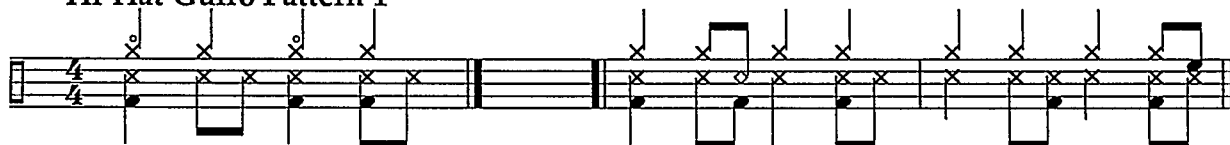
DRUM VARIATION

FOOT VARIATIONS (BD)

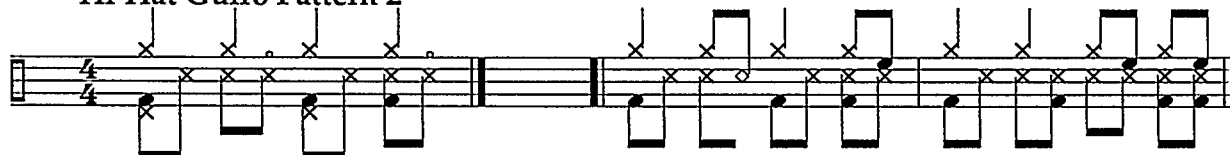
(HI-HAT)

(splash)

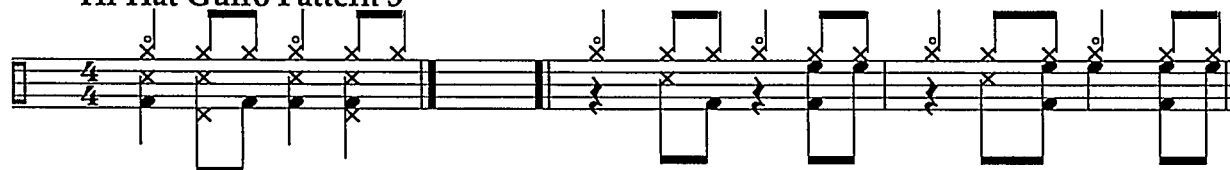
Hi-Hat Guiro Pattern 1



Hi-Hat Guiro Pattern 2



Hi-Hat Guiro Pattern 3



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edited by James Lambert

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Keyboard Percussion Solos

DUEX ETUDES COSMIQUES IV

pour vibraphone et piano

Alain Huteau

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Duex Etudes Cosmiques is a fine work for the student vibraphonist and would be very appropriate for a freshman/sophomore level recital. The two movements are rather short, the Prelude at 2'20" and the Caprice at approximately 40 seconds, each with piano accompaniment.

The Prelude begins in a slow lyric fashion demanding smooth pedaling and evenness in tone throughout the entire range of the instrument. The melody is quite disjunct and chromatic while making for a nice musical balance with the piano. This is then contrasted by a middle section at a much quicker tempo and also has a limited use of four mallets. The movement ends with a variation of the lyric theme at the original tempo.

The Caprice is a much more technical movement at a bright tempo requiring the use of two mallets throughout. Again the speed of the

figures demands smooth pedaling while much care must be given to evenness within the phrases. A brief cadenza is included and gives the performer an opportunity to again display some of the warmer qualities of the vibraphone. This movement is brought to a close with the piano and vibraphone playing separately to outline the entire melody.

Duex Etudes Cosmiques is a well-written addition to the intermediate vibraphone literature. It is available from Theodore Presser and uses a very clear, easily readable type. As a recital piece, a great deal of musicianship can be exhibited with this work.

Dave Satterfield

LAUREN'S LULLABY IV

Todd Ukena

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Lauren's Lullaby is a marimba solo written in theme and variations form. As I read through this solo for the first time I was pleased that Ukena did not just take a simple melody through variations that were more technically inspired than musically sound. There are four sections to the work: the theme, two variations and a codetta based on a slightly embellished repeat of the theme. Each of these sections offers variety in style, tempo, and tonality.

The theme is written over a simple melody in 3/4 which is moderato in tempo and rubato in nature. The key moves from C major to A-flat major for the first variation. Marked *allegretto*, this variation develops running eighth notes

under the clearly-stated theme. The second variation is an *adagio* chorale in E major. Again the theme is evident in the soprano voice. The codetta ending is a shortened repeat of the theme which closes the work.

Ukena has written a four-mallet marimba solo designed for the intermediate marimbist. Although light in content, Lauren's Lullaby can offer a young student exposure of different musical styles, techniques, and form. This selection would work well for studio/general recitals and could help a student starting with four mallets discover the potential of the marimba.

Mark D. Ford

SONATA-Lebensabschnitte (Periods of Life) V

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Sonata is a four movement solo work for vibraphone and marimba (one player) by Brazilian composer/percussionist Ney Rosauro. Movements one and four require playing on both instruments, either in dialogue or simultaneously; movement two is for marimba alone, and movement three is for vibraphone.

This is an excellent four-mallet solo because it presents both the lyrical and the technical qualities of each instrument. The parts are not too difficult because the intervals in each hand remain rather constant, often in fourths or octaves. There are a few occasions when one hand tremolos or rolls are required. The tempos and rhythmic material

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helps this solo to have audience appeal as well as provide a challenge to the performer.

This solo is playable by the intermediate to advanced college student and should contribute to his/her musical growth. As is the case with most of the editions by Siegfried Fink, the print is excellent and is easy to read, although the page turns require memorization. Most highly recommended.

George Frock

Keyboard Percussion Ensembles

ARABIAN DANCE from 'THE NUTCRACKER' IV

Peter Ilyich Tchaikowsky/arranged
by Dale Rauschenberg
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Visionary Music Publishing Co.
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Not all of the *characteristic dances* from Tschaikowsky's *Nutcracker Suite* would lend themselves to a readily playable or even workable transcription for percussion instruments; however, the *Arabian Dance*, achieves success in its arrangement by Rauschenberg for percussion sextet consisting of three mallet instruments—bells, vibes, and marimba—plus timpani, finger cymbals and gong (one player), and tambourine. Perhaps one reason for its effectiveness is that the "Eastern" atmosphere of the original, resulting from Tschaikowsky's melodic material, permeated by half-step turn figures and the interval of the augmented second, and his effective use of the tambourine, is maintained in this arrangement and further complimented by the addition of such "exotic" per-

cussion instruments as finger cymbals and gong.

Rauschenberg gives us the entire "Danse Arabe" in its original key. The mallet parts carry literal renditions of the melodic content of the original. Tschaikowsky's ostinato bass line, written for violas and cellos in the orchestral version, and requiring octave "g-to-g" leaps, is adapted in this arrangement for a pair of timpani: the arranger alters the original, reducing the octave leaps to "g-to-d" fifths, with a view, no doubt, to the limitations of school instruments. In the interest of *authenticity*, and if attainable from the timpani on hand, one *could* replace the "d's" with the high "g's" of the original.

Although the mallet parts all require some three- and four-mallet performance, they are well within the capabilities of high school as well as college ensembles. The arrangement has been printed with a view to practicality. Individual bell, vibe, and marimba parts are provided; however, the music for timpani, finger cymbals, gong, and tambourine is written in a score format. Three of these performance scores are provided, so players need not share music.

This arrangement is an example of literature that serves a dual function. It helps us train our young musicians, and also provides an excellent opportunity to acquaint them with the art music of the West.

J. R. Raush

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Charles Mingus, Lionel Hampton,
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Chris Walker played a great jazz bass...



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ing with Ornette
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But he knew he had to learn much more to play like he wanted to play, like he *needed* to play. So he enrolled in a Big Apple B.F.A. program unlike any other. Teachers in the program were world-class musicians—Jimmy Cobb, Roland Hanna, Jimmy Heath and Clifford Jordan, among many others. It was an accredited degree program providing a professional/liberal arts education at one of America's most distinctive universities, the New School for Social Research. The program sought to teach exactly what Chris sought to learn: the technical, conceptual and historical aspects of jazz. Chris learned music theory, and wrote and recorded some tracks. He played and played in small ensembles and also in tutorial workshops, in master classes, in weekly jam sessions at the Village Gate.* For Chris, **Jazz and Contemporary Music** was the right program featuring the right teachers in the right environment. What do you think this program can do for you and your music? For information, audition dates and a free Bulletin, drop us a line or give us a call.



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Solace, arranged by Dale Rauschenberg for marimba quartet, is subtitled "a Mexican Serenade." Purchasers should not be surprised to discover that it is neither "Mexican" nor a "serenade." It is, rather, an example of a slow rag (the arrangement suggests a metronome marking of quarter note=50), and is full of the exquisite turns of phrase and melodic inventiveness we have come to associate with that master of ragtime music—Scott Joplin.

This music is sheer fun to play! All parts, even the inner voices and the bass line, are interesting to the performer. If four instruments are not available, the arrangement is playable on three, by combining marimbas 1 and 3 on one instrument. Marimba 4 has a very active bass line, with some two octave leaps, and requires a "low-A" marimba.

This little gem should be in the repertoire of every college marimba group, and, in fact, every high school marimba ensemble worth its salt.

J. R. Raush

**DUO FOR VIBRAPHONE AND
MARIMBA VI**

Gitta Steiner

\$8.50

Somers Music Publications

45 Kibbe Drive

Somers, CT 06071

Duo for Vibraphone and Marimba is a nine-minute work for advanced performers. The vibraphone part requires four mallets, and while the marimba part *may* be played with two, four-mallet independent technique may actually be preferable.

The title is a bit misleading as the vibraphonist must also perform as a multi-percussionist using two tomtoms, two bongos, two cymbals and one small gong (tam-tam). The piece is mainly contrapuntal, although there are a few examples of vibraphone chords acting in a supporting role to the marimba line. Alternating between slow, expressive 4/4 and 'agitato' 6/8, *Duo* utilizes dissonance as its main resource. Seconds, sevenths and tri-tones are exploited throughout (both melodically and harmonically), creating their own hierarchy of dissonance and resolution. The rhythms and the patterns they weave are highly intricate, as are many of the stickings necessitated by the melodic leaps.

Duo for Vibraphone and Marimba is a challenging and rewarding composition. Somers Music should be commended as well for a very clear publication with all page turns at resting places. Seasoned performers will enjoy the interaction achieved in a successful rendering of this work.

Rich Holly

**Snare Drum Solos and
Method Books**

FLAM CITY III

Todd Ukena

\$2.00

Southern Music Company

San Antonio, TX 78292

As its title implies, this short snare drum solo spotlights the flam family of rudiments, including flam accents, flam taps, flam paradiddles, and pataflaflas. Written in 2/2 meter (quarter note=112-128) with sixteenth-note patterns the norm, the composer has predilection for heavy accents on off-beats, often setting up two-bar, hemiola-type accent patterns. In addition to the accents, the juxtaposition of *sforzando* and *piano* markings require a great deal of control from the player. One section features backsticking.

This solo would make excellent material for contest lists. It is suitable for the advanced junior high or the high school snare drummer, and should prove very successful for that age group.

J. R. Raush

JEDA NIGHT IV

Todd Ukena

\$2.00

Southern Music Company

San Antonio, TX 78292

Jeda Night is a rudimental snare drum solo with a performance time of approximately four minutes and thirty seconds. Most of the solo is

in 2/4, but there are also three 16-measure sections of 6/8 which allow an interesting contrast in meter. Unlike the majority of rudimental solos, sticking patterns are only occasionally given. Most people will likely continue to play in the rudimental style rather than consider that the remaining sticking is at the player's discretion. Even so, there could possibly be slight variations in sticking from one performer to another for some patterns.

Another item that is left to interpretation is the use of X's in the notation. Without an explanation as to what the X's refer, the performer will most likely designate them to mean to play on the rim of the drum, or to strike one stick against the other.

Although this is not an extremely demanding composition in the rudimental category, rudimental solos by their very nature require a certain degree of technical knowledge and proficiency. An intermediate student should find this solo to be both accessible and, at the same time, an enjoyable challenge.

Lynn Glassock

ALFRED'S DRUM METHOD—BOOK 1

Sandy Feldstein, David Black
\$7.95

Alfred Publishing Company, Inc.
15335 Morrison Street, P.O. Box
5964
Sherman Oaks, CA 91413

Alfred's Drum Method is a solid traditional beginning method book for drummers. The text looks very much like a beginning band method—especially with a few pages devoted to bass drum and

cymbal performance. Assuming that the student has no background in music, the method illustrates the basic elements of music and rhythm counting. A 60-minute instructional videotape is available featuring lessons with the authors. The tape also features Jay Wanamaker performing the solos in the text.

Book 1 is divided into 39 lessons with 23 solos interjected when specific concepts are covered in the lessons. The solos would be suitable for contests or solo and ensemble festivals. The lessons take the student through most of the basic rudiments, syncopation, and various time signatures. The lessons devoted to introducing rolls are the best I have seen utilizing primary strokes to bounces to traditional notation. Also the introduction of grace notes, flams, ruffs, and three-stroke ruffs, is clear for the student.

Alfred's Drum Method Book 1 is a strong fundamental beginning drum method. A private instructor would be invaluable to guide the student through the text, but this method could be used also as a supplement to any basic band method.

Mark D. Ford

Drum Set Solos and Methods

TROIS NOUVELLES ETUDES III
Bruno Bontempelli
\$9.50
Gerard Billaudot—Paris
Theodore Presser Co.—sole selling agent

There are several factors which combine to make these three etudes, which can be performed

with a "jazz batterie" of snare, two tom-toms, bass drum, cymbal and high-hat, and piano, superior to much of the material of this sort currently on the market. First, the percussion part has been carefully worked out, and can be said to truly enhance the piano. Secondly, the piano part, though not at all technically difficult, is artfully crafted, and simply makes good music in its own right.

The first etude features harmonies with "blues-a-la-Gershwin" flavor, set over a rock-oriented rhythmic background. The drum part is sprinkled with simple fills. The second etude is notated in moderate cut time (half note=76), with a light rock percussion accompaniment. The last etude is in an up-tempo (quarter note=132) swing style.

Although the percussion instrument writing is usually obvious, a designation of the instruments as they are notated on the score would have been helpful. This publication cites a degree of difficulty of "preparatory—elementary." It would, however, be wise to bear in mind that this rating does not reflect the difficulties—both technical and musical—which confront the young student in this composition. Reading the score format presents in itself a formidable challenge, which comes as no surprise to those who work with young drumset students in school jazz ensemble situations; however, if our students had more literature like this publication, they would have a better start in music reading.

J. R. Raush

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Percussion Ensemble Literature

OPENING—MARSCH FÜR ELEMNTAR PERCUSSION II

Werner Stadler
cost not available
Otto Wrede, Regina-Verlag
Wiesbaden

Opening, a march for beginning percussionists, is written in cut-time and would be a good choice for a young percussion ensemble. Stadler has chosen standard instruments such as snare drum, cymbals, hand drum without jingles, bass drum, woodblock, triangle and tambourine for this percussion quintet. All of these instruments are available in the beginning band room and young percussionists need experience performing them outside of band or orchestra.

The march is fairly short with a duration of approximately two minutes. The notation is clear and concise and is designed for all of the performers to read from a score. This could have good or bad effects: on one hand it is good for the students to see the entire score and the other players' parts; however, a young student may get lost jumping from stave-to-stave and page-turns could be a problem.

Overall, Stadler's *Opening* would be appropriate for a middle school or elementary percussion ensemble. It could easily be paired with another short selection or performed by itself during a band or small ensemble concert.

Mark D. Ford

Mixed Media

POWERSET...for Saxophone Quartet and Percussion V

Terea de Marez Oyens
Cost not available
Donemus
Amsterdam

Powerset is a composition scored for saxophone quartet and a percussionist who doubles on marimba and vibraphone. The work is a commission by "Theater Odem" in Zwolle and is dedicated to the Rijnmond Saxophone Quartet. Being primarily a saxophone piece, the percussion parts are used mostly to add color and support. Although the saxophone parts appear to be quite difficult, the percussion contain numerous sustained rolls and repeated figures that are playable by most college students who have four-mallet technique. There is one measure that the vibraphone goes to the low "e" which is below the standard vibraphone, and the marimba goes to a low "a-flat" which limits a percussion performance to the Symphonic Grand marimba.

Only a score was submitted for review and all the writing is by manuscript. Although the copyist has taken care to align the parts the note heads are very small—making the reading more difficult than necessary. Even though this is not a percussion feature, it is worthy of programming and should be of interest because of the instrument combinations.

George Frock

RENDEZVOUS—SUITE FOR ONE FLUTIST AND ONE PERCUSSIONIST V

Hans Ludwig Schilling
Cost not available
Musikverlag Zimmermann
Frankfurt am Main

Rendezvous, a well-written new work for the college-level percussionist and flutist, is organized in a seven-section format as follows: 1. *Recitativo secco*, for percussion solo (claves, five temple blocks, three woodblocks); 2. *Allegro vivace*, for marimba and flute; 3. *Adagio religioso*, for vibraphone and alto flute in G (alternate version for C flute included); 4. *Allegretto, quasi marcia*, for snare drum and piccolo; 5. *Andante con moto*, for glockenspiel and flute; 6. *recitando—Cantilena: lento*, for solo percussion (tam-tam, gong, three cymbals, wood chimes, and bell tree); 7. *Cadenza—allegro*, a section which begins with solo gong, followed by an ostinato for solo flute, a flute—vibe duet, and concluding with a section marked *recitativo rappresentativo*, in which a dialogue between the flute and most of the vast array of percussion instruments utilized in the piece ensues. Percussion instruments required are: claves, three woodblocks, five templeblocks, woodchimes, bamboo rattle, snare drum, pair of bongos, marimba, vibraphone, glockenspiel, three cymbals, gong, tam-tam, wreath of bells, three triangles, bell tree, four antique cymbals—a, b-flat, d, e.

Schilling knows his craft, and has given us a percussion duet that compares favorably with such standard repertoire as the Dahl *Duetto Concertante*. Schilling's writing is always idiomatic for the instru-

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ments utilized. It reflects a concern for the peculiar combination of sonorities he has at his disposal in his rather large palette of timbres. For example, the movements for alto flute and vibraphone, and flute and glockenspiel, exploit the mixture of these beautifully compatible sonorities. The composition is tightly structured. The percussion instruments are treated as equals of the flute, often used in dialogue fashion, with exciting climactic moments followed by reflective interludes. Although there are ample opportunities for both performers to showcase their technical expertise, the work allows each performer the chance to display musical sensitivity and expressiveness. This is one "rendezvous" that works to the advantage of both participants, and,

indeed, to that of the audience as well.

J. R. Raush

DIVERSION FOR VIOLA, PIANO, VIBRAPHONE AND ROTO-TOMS VI

Alfred Hoose
Cost not available
Unpublished manuscript

Diversion is a difficult, twelve-to-fourteen minute quartet for vibraphone, seven roto-toms, viola, and piano. Mature players on all instruments are required. The vibe part demands four-mallet technique (one six-note structure is written). The music is written without bar lines, making it advantageous in coordinating the parts, for each performer to have access to a score, although page turning problems will result.

Hoose's composition is a brooding work, characterized by a thick texture made up of layers of rhythms, such as quintuplet—triplet—duplet simultaneities, resulting in a hyperactive musical fabric. The work is framed in three large sections. The second is delineated from the contrapuntal nature of the initial material by a change to a homophonic texture; the third section is introduced by a flurry of notes on the roto-toms.

Hoose seems to find it difficult to keep this music moving and give it direction. He introduces some good ideas, but cannot seem to bring them to fruition. This reviewer believes that the composer has failed to maximize the opportunities presented by the instruments at his disposal—certainly in terms of exploiting their unique sonorities.

J. R. Raush

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



*James Lambert, editor,
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Mr. Johnson received a B.M. from Cincinnati Conservatory and an M.M. from Manhattan School of Music. He was a student of Fred Noak, George Carey, Alfred Frieze, Sault Goodman and Luther Dittmer. He has performed with the St. Louis and Birmingham symphonies, and has recorded with Columbia Records. He is a member of the Percussive Arts Society and performs with the Winston-Salem Symphony. Mr. Johnson is a faculty member of the North Carolina School of the Arts as percussion instructor, and also teaches for NCSA's Adult Center for Arts Enrichment. He has served on the faculties of Brevard and Wake Forest University.

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PAS Chapter News

News from International Chapters

BRITISH COLUMBIA CHAPTER NEWS

A commonwealth Drum Festival was held in Vancouver, B. C., in October, 1987, in conjunction with the Commonwealth Summit Conference. Drummers, percussion groups and dancers from around the Commonwealth participated in the event, which was organized by John Wyre.

ONTARIO CHAPTER NEWS

The Ontario/PAS Annual "DAY OF PERCUSSION" was hosted by York University on February 28, 1988, in the McLaughlin College Music Department. Professor Trichy Sankaran, Percussion Director of York University, coordinated this event.

KOREA CHAPTER NEWS

The SEVENTH KOREAN PERCUSSIVE ARTS SOCIETY CONCERT was performed on August 24, 1987, at Mun-yie Theatre in Seoul, Korea. The concert was conducted by Jong Hwan Kim.

NORWAY CHAPTER NEWS

Per R. Melsaeter, President of the Norwegian Chapter of the Percussive Arts Society, died suddenly of a cerebral hemorrhage on August 5, 1987, in Oslo, Norway. He was 32 years old. Per Melsaeter was a member of the Oslo Philharmonic Orchestra, which he joined in 1982. Per received his education from the Norwegian State Music Academy in Oslo, receiving his Master's degree in 1984.

Per traveled several times to the United States to study marimba with Leigh Howard Stevens. He was responsible for the founding of a summer percussion camp outside of Larvik. His friends and colleagues miss him deeply, and his memory will always be among them.

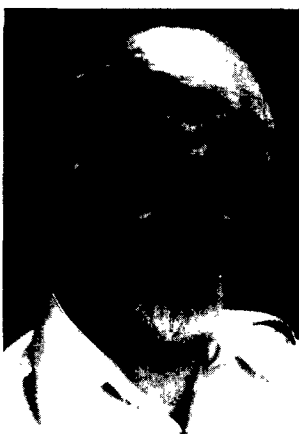
WESTERN AUSTRALIA CHAPTER NEWS

During the past year in Perth, Western Australia, there have been several new music concerts featuring percussion. Events include workshop performances by Iannis Xenakis, Edgar Varese and Gary France. Percussion Week's Artist in Residence was Sydney percussion-

ist and teacher at the New South Wales State Conservatorium of Music, Graeme Leake. Mr. Leake also conducted open workshops in concert marimba, electronic percussion in new music and contemporary Australian percussion literature.

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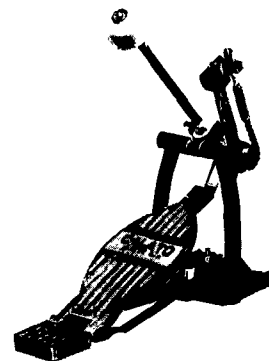
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U S A Chapter News

SOUTHERN CALIFORNIA CHAPTER NEWS

Sincere thanks to John Belding for his hard work as former president of the Southern California chapter. His replacement is Jerry Steinholz. For the last seven years Mr. Steinholz has had the position as an applied faculty member at California State University, Northridge teaching Latin and hand percussion. Previously he set up and was head of the Latin Percussion department at Dick Grove's School of Music in Studio City, California. He is currently involved in freelance work doing television commercials and album projects. He is also working on a jazz cable television series.

ILLINOIS CHAPTER NEWS

The Illinois Chapter of the Percussive Arts Society held its Day of Percussion on April 11, 1987 at Vandercook College of Music in Chicago. Illinois percussionists were treated to an afternoon of outstanding clinics and performances which included: Richie Morales and Manolo Badrena from the group Spyro Gyra, the Nola Ragtime Ensemble led by Donald Skoog, a clinic on North Indian tabla drumming and improvisation by Robert Chappell, a performance by the Chicago Gahu Club - West African Drum Ensemble, and the Marian High School Percussion Ensemble, directed by Ward Durrett, which won the Illinois percussion ensemble contest.

NORTH CAROLINA CHAPTER NEWS

The North Carolina Chapter of PAS elected new officers on November 2, 1987. The new officers are Dr. Cort McClaren, president; Mark Ford, vice president; Lynn Glassock, secretary/treasurer.

UTAH CHAPTER NEWS

The 1988 Utah Percussion Festival will be February 20, 1988 at Gardner Hall on the University of Utah campus. This year's festival will feature Bill Molenhof, one of the leading jazz mallet artists from New York City. The University of Utah percussion ensemble, under the direction of Douglas Wolf, won first place in the National Percussion Competition sponsored by the Percussive Arts Society. Olympus High School, under the direction of Reed Thomas, won Second place in their division. As first place winner, the University ensemble performed at the PAS International Convention in St. Louis in October, 1987.

NORTHWEST PERCUSSIONIST CHAPTER NEWS

Northwest Percussionist, Percussive Arts Society and North Seattle Community College presented the Gala Opening Night Performance of the 1987 Day of Percussion on May 8, 1987. Featured were guest appearance by Rich Latham, clinician for Remo Inc. and Sabian Cymbals. Also featured was the Cascadia Percussion Ensemble from Yakima, Washington. The Olympic Marimba Duo performed their most popular arrangement for mallet percussion, including "Flight of the Killer Bees" and "Suite for Snare Drum and Marimba".



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*Contact your Chapter President or
PAS for Percussion Activities in
your region.*

'87 Semi-Finalist Percussion Ensemble

There have been several requests
for the repertoire of the four semi-
finalist high school and college
percussion ensembles who were se-
lected for the 1987 PAS Percussion
Ensemble Contest.

The high school percussion en-
semble repertoire included the
following:

John Beck- Overture for Percussion
Ensemble

C. Chavez-Toccata

Anthony J. Cirone-4/4 for Four

Anthony J. Cirone-Japanese
Impressions

Joe Green/Becker-Xylophonia

Humperdink-Evening Prayer

Dave Mancini-Extremes

Metheny-If I Could

Gordon Peters - The Swords of
Moda-Ling

Jared Spears-Mosaics

Jared Spears-Woven Tales.

The college percussion ensemble
repertoire included the following:

Allan Blank-Knock on Wood

John Cage-Third Construction

Thomas Gauger-Gainsborough

Lou Harrison-Suite

William Kraft-Momentum

Theo Loevendie-Timbo

Richard E. Voorhaas- Antithesis

NOMINATIONS FOR PERCUSSIVE ARTS SOCIETY BOARD OF DIRECTORS

Nominations are being accepted
from the PAS membership for
individuals to serve on the PAS
Board of Directors. Self nomina-
tions accepted.

Submit a brief nomination letter
to:

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P.O. Box 697
Urbana, IL 61801

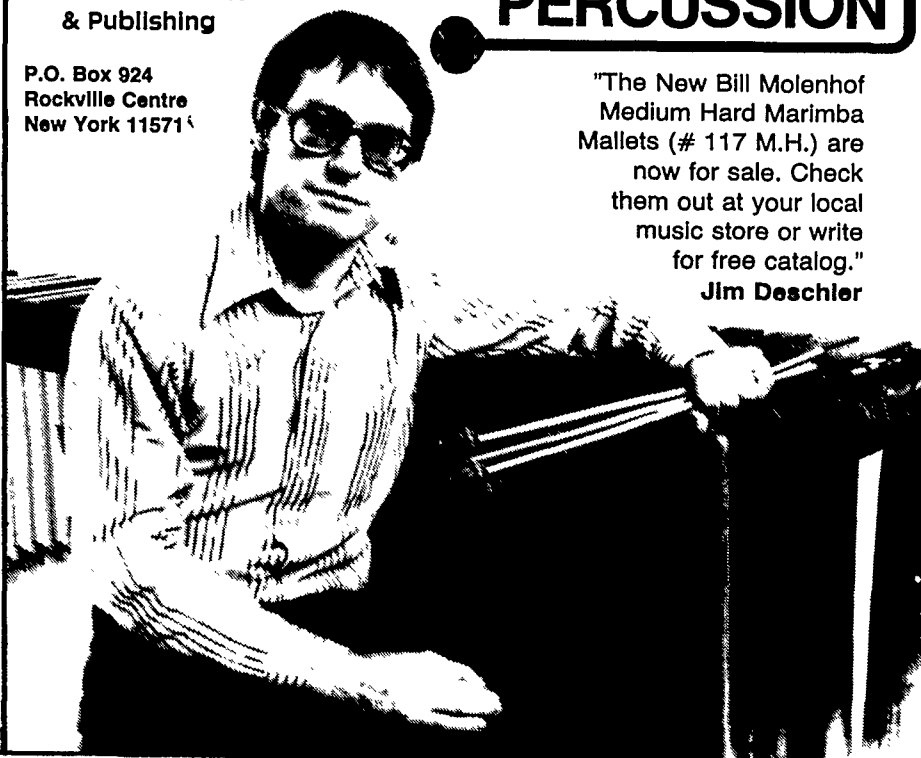
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PAS Committee News

The PAS Contest and Audition Procedures Committee presented a "Model All-State Audition" at PASIC '87 in St. Louis. The event was assisted by Alan Schilling, assistant band director at Webster Groves High School in suburban St. Louis. Six of Mr. Schilling's students were evaluated by the participating Committee members. The audition format included two audition rooms:

the first room evaluated common performance skills (one etude each on snare drum, marimba, timpani, and accessory percussion); the second room evaluated areas of concentration (either snare drum, marimba, or

timpani). Sightreading was required in the area of concentration.

There was also a category for Drum Set Audition, which was reflective of the growing number of states which have a need to select percussionists for All-State Jazz Ensembles. Further information regarding this PAS Contest-Audition Procedures Committee project can be obtained by contacting Prof. George Frock, Dept. of Music, University of Texas, Austin, TX 78712.

In addition to Committee Chairper-

son Frock, the following Committee members participated at PASIC: Richard Gipson (University of Oklahoma), Lynn Glassock (University of North Carolina), Rich Holly (Northern Illinois University), Jim Lambert (Cameron University), and John Raush (Louisiana State University).

All submissions of PAS Committee News should be submitted to:
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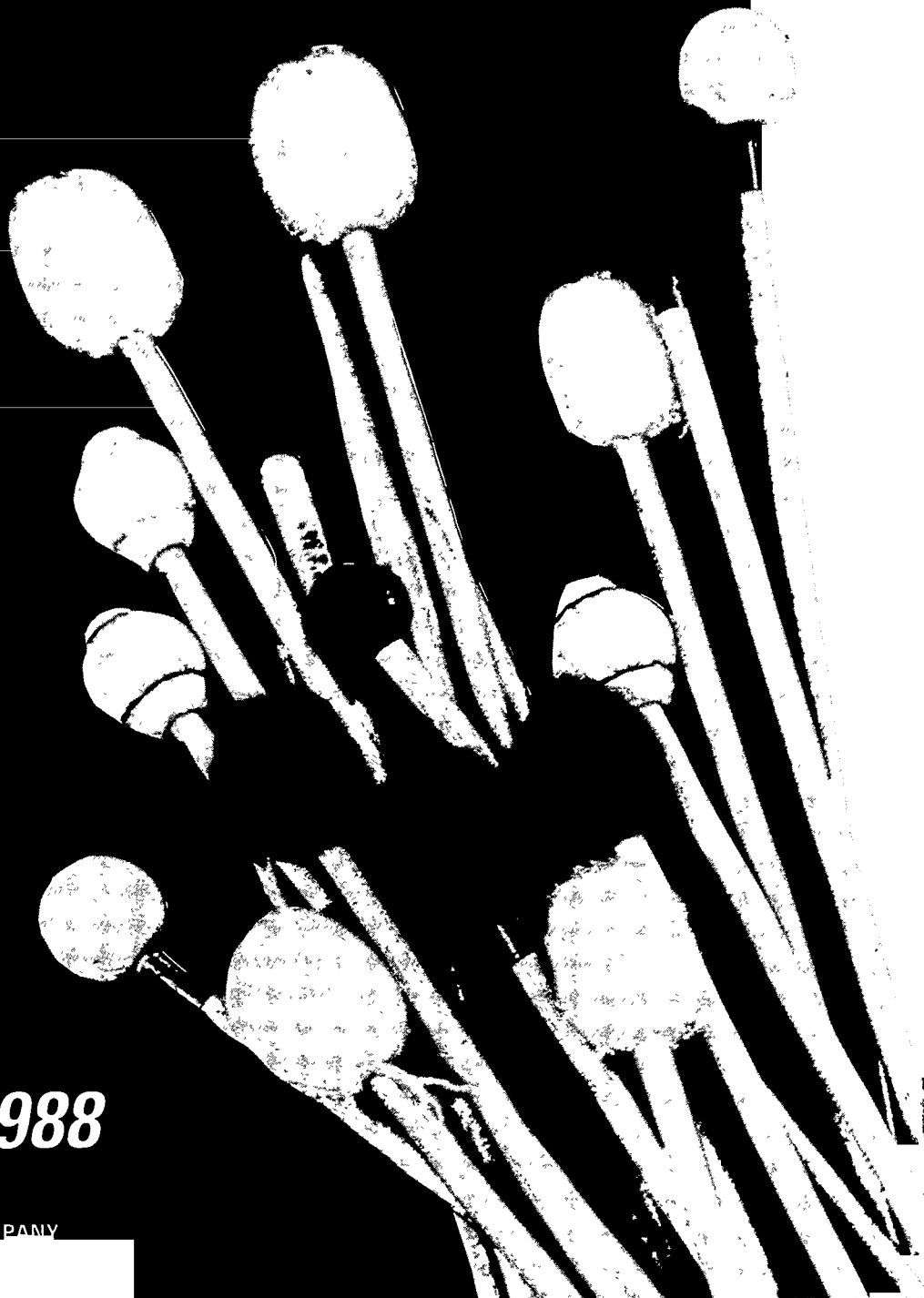
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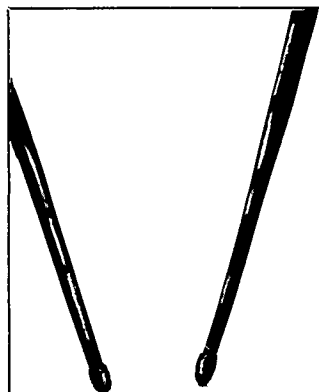
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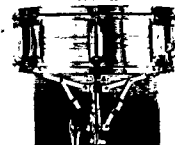
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For magazine content prior to this issue contact
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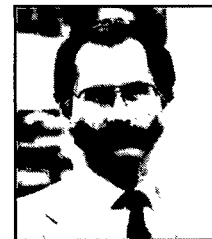
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PASIC '89

Bill Wiggins, Host

With PASIC '87 still a vivid memory and PASIC '88 looming on the horizon it may seem early to be considering PASIC '89, but events of the magnitude to which PASIC has grown require years of advance planning to insure a successful event.

PASIC '89 will take place in Nashville, Tennessee, November 8-13, 1989. Convention headquarters will be the Stouffer Nashville Hotel and connecting Nashville Convention Center located in the heart of Nashville. Additional events will take place in the Tennessee Performing Arts Center located just a short walk from the Hotel/Convention Center complex.

The PASIC '89 Planning Committee is made up of people who represent a broad cross-section of percussive interests in Nashville and around the state. Each member has enthusiastically accepted the challenge of planning PASIC '89. In addition to myself, the PASIC '89 Planning Committee is as follows:

Bill Wiggins, Host, Nashville
Symphony Orchestra
Blair School of Music

Sam Bacco, Nashville
Symphony Orchestra
Belmont College

Robert Austin Bealmear
Nashville Freelance

Jeff Beckman, McGavock
High School,
Nashville, TN.

Jay Collins, Belmont College
Nashville, Tennessee

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Ken Krause, Nashville Symphony
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logical University,
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Frank Shaffer, Memphis State
University Memphis,
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Ron Sorbo, Nashville Freelance

David Steinquest, Austin
Peay State University
Clarksville, Tennessee

Tom Vanarsdale, Murray State
University Murray,
Kentucky

Harvey Warner, Nashville Sym-
phony Orchestra

The Committee welcomes ideas, proposals, and helpful hints from all PAS members and supporters. Please feel free to contact PASIC '89, Bill Wiggins, P.O. Box 120812, Nashville, TN 37212.

Guidelines for Contributors

1. *Percussive Notes*, the international journal of the Percussive Arts Society, welcomes for consideration contributions of interest to percussionists addressing any aspect of pedagogy, performance, new or existing repertory, history, and instrument construction or manufacture. Please send manuscripts and other communication to:

James Lambert, Executive Editor
Percussive Notes
P. O. Box 16395
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2. Manuscripts must be typewritten or computer-produced, with *double-spacing throughout* (including quotations), on high-quality 8 1/2" x 11" non-erasable paper, with margins of at least one inch. Footnotes, tables, and captions for illustrations must also be typewritten with double-spacing, and submitted on separate 8 1/2" x 11" sheets. Two copies of the whole manuscript should be submitted.

3. Musical examples should be short and limited in number. Each musical example must be on an 8 1/2" x 11" sheet and numbered ("example 1", etc.), with its approximate location indicated in the margin of the typescript. Generally speaking, examples cannot be reproduced as part of a sentence. Authors should be prepared to supply all musical examples in *camera-ready copy*.

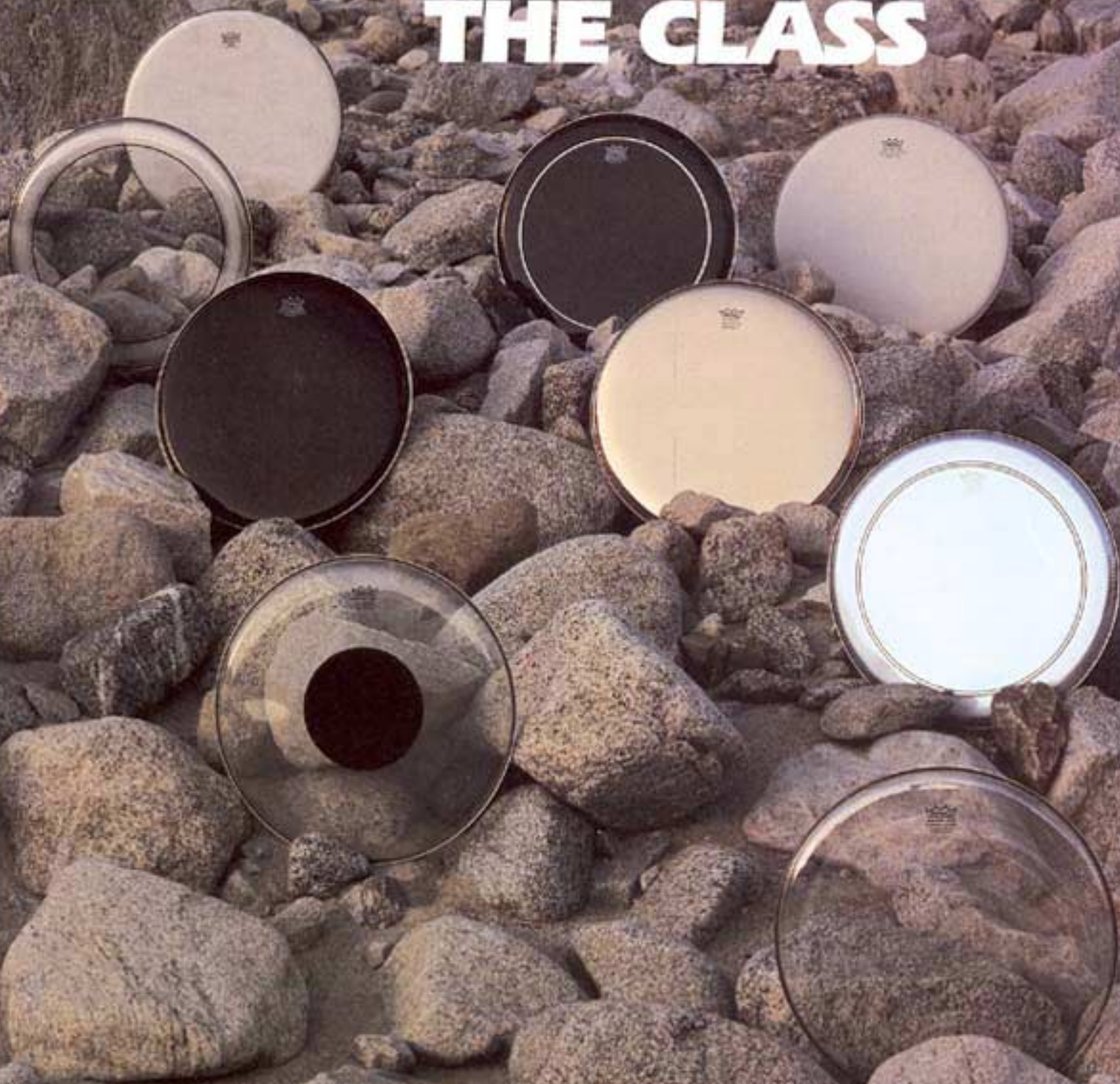
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