

# Percussive Notes

An official publication  
of the Percussive Arts Society

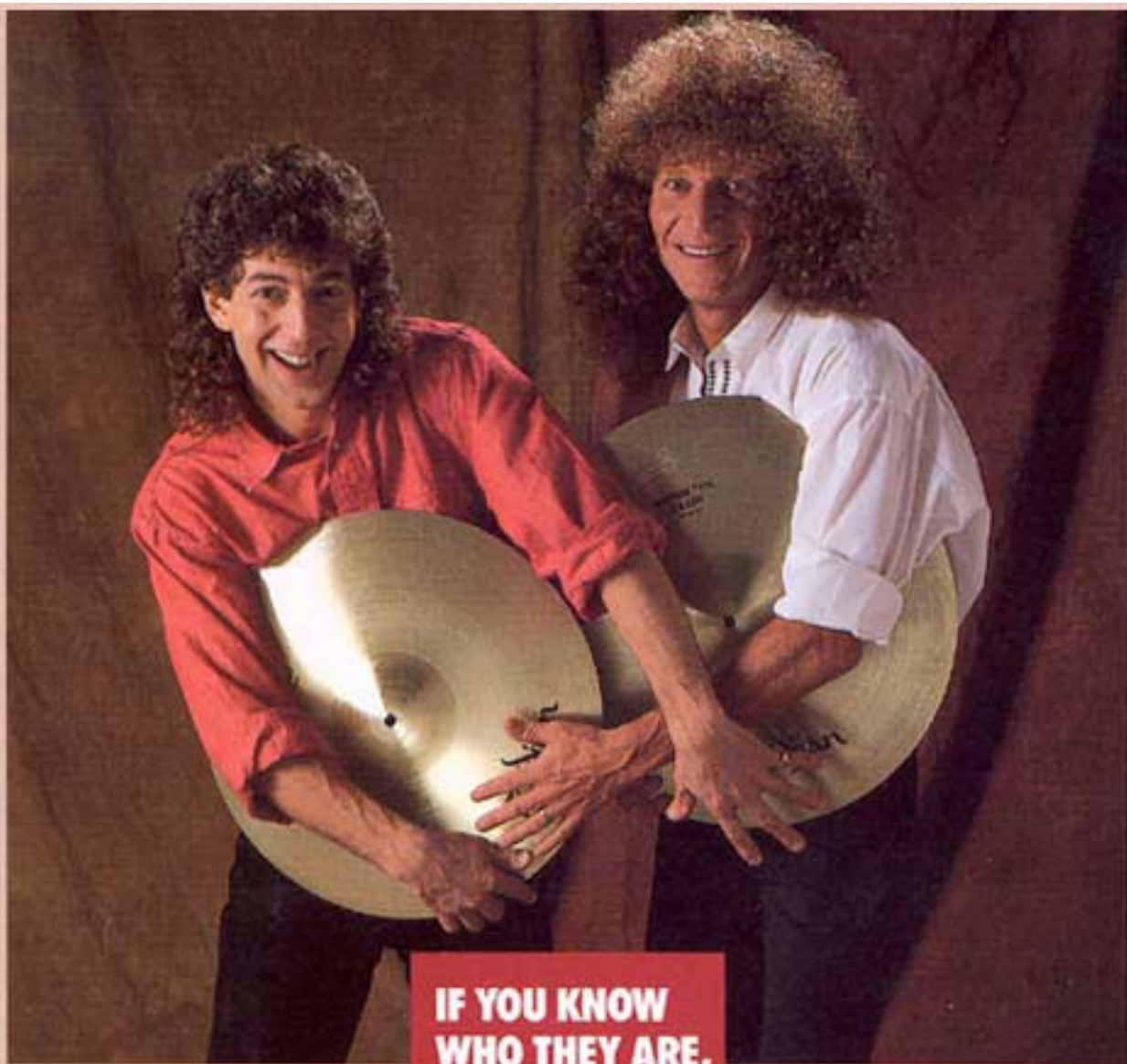
Volume 27, Number 1

Fall 1988



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**Drumset**





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Volume 27, Number 1 /Fall 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 (\$28) of dues are designated for subscription to *Percussive Notes*.

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# President's Message

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John Beck

As you read this message many of you are preparing to attend PASIC '88 in San Antonio. The excitement of this event has been building and is the culmination of many years of preparation on the part of not only the host and his committee but a multitude of others.

The clinicians have surely given some extra thought to their presentations. Unlike many clinics, this one is the piece de resistance. Every clinician takes this event very seriously and is well prepared for it. Sitting in the audience will be some of the most knowledgeable percussionists in the world. Sitting next to them will be young percussionists eager to learn.

The exhibitors have also given much thought to their presentations. This show represents the ultimate in trade shows. Unlike other shows this one assures the industry that 100% of the attendees are percussionists and interested in their product. No company would consider showing anything less than the latest and best of their product lines.

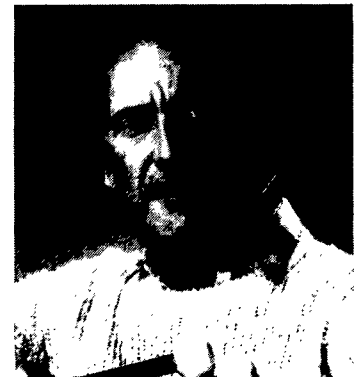
The last three months have been intense ones for the national office. A day does not go by that is not filled with PASIC '88 business. Steve Beck, the new Administrative Manager, has captured the spirit of his job and is doing excellent work. His thoughts are all directed to making this a smooth flowing convention.

Jim Lambert has accepted the new responsibility of PASIC Preview and PASIC '88 programs. He continues to do an excellent job with all of his thoughts directed towards a first class publication.

The hotels, the convention center, the decorator, and the city have all been gearing up for this event.

I would be remiss if I did not express my sincere thank you to our host, Genaro Gonzalez, and Robert Schietroma, PASIC '88 Advisor. Without their untiring efforts there would be no convention.

I hope all of you who attend PASIC '88 walk up to each individual involved and extend a warm handshake accompanied by the words "thank you for thinking of me."



*John Beck*

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## Percussive Arts Society Announces New Association with the Music Educators National Conference

The Music Educators National Conference is particularly pleased to join in an associated arrangement with the Percussive Arts Society which we hope will highlight our mutual interests and goals in music and music education and will encourage and foster cooperation, joint ventures, and professional exchange and dialogue as we strive to reach those goals. Music Educators National Conference is especially happy to join forces with such a recognized, active and effective association as the Percussive Arts Society.

*- Charles R. Hoffer  
President, MENC*

# Feature: Drum Set

## Introduction by Rich Holly

How many readers used to play along in their basements with Danny Seraphine of Chicago (C'mon, raise your hands nice and high, I know you're out there!)? Danny's drumming was and is a large influence on an entire generation of drummers. Not only has his playing been tasteful all these years, but for many drummers he helped bridge the gap between rock and jazz. With Chicago up to their 19th album (and no signs of slowing down), we can expect to hear much more from Danny Seraphine. Many thanks to Dave Black for an enjoyable interview.

Elvin Jones' playing has been influencing drummers for nearly 30 years now. The intricacies of his playing are always admired but seldom duplicated. It was his ability to perform both musically and proficiently that enabled him to appear successfully with John Coltrane and other major jazz artists. While independence and polyrhythms became the basis of Elvin's style, they never overshadowed his ability to make music. While it may be true that Coltrane's style lent itself to (or possibly demanded) this type of drum-

ming, Jones none the less created a drumming style that is chock full of juxtaposed rhythms and phrases while maintaining time in a larger sense of the word.


Peter Donald has extensively studied the work of Elvin Jones and uses this information quite constantly in his teaching. Fortunately for Percussive Notes readers, Peter has presented this material in this issue in a very logical, easy-to-read format from which we may all benefit.

Since the first collegiate steel band was formed at Northern Illinois University in the early 1970's and through touring groups such as the Trinidad - Tripoli Steel Band, the popularity of this medium has blossomed enormously. Today many colleges and universities feature fine steel bands, and middle school and high school groups are not uncommon. The music performed by such groups comes from many styles: classical, rock, reggae and the style most associated with steel drums, calypso.

It must be understood that calypso is a weave of rhythms; often the

drummer can get too "busy" and get in the way of the various rhythms producing this weave. In his article, Paul Ross defines the role of the drum set in calypso style steel band drumming, with many useful tips and examples for listening and playing.

This issue is the ninth for which I have served as *Associate Editor for Features*. Together with the *Executive Editor* and others, I have chosen topics that I believe are relevant to today's percussionists. While we have all Features planned through the remainder of this decade, I would appreciate hearing from readers regarding topics you would like to see in the Features section of *Percussive Notes*. As we enter the 1990's it remains imperative that we stay in touch with *you*, our readers, and your thoughts. I look forward to hearing from many of you.



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**Rich Holly**  
*Associate Editor for  
Features*

# Feature: Drum Set

## An Interview with Danny Seraphine

by Dave Black

*Over the last two decades, Chicago's drummer, Danny Seraphine, has certainly earned a unique position in the history of modern rock drumming. With a 20 year history, Chicago's career exceeds that of most other rock bands. In its 20 year history, the group has sold between 60 to 80 million records. All 18 albums have gone gold, 16 have gone platinum and many multi-platinum. There have been 29 top 40 hits of which four have gone gold. The group is currently working on their 19th album, and I recently had a chance to talk with Danny about his impressive career.*

**Dave Black:** *Did you come from a musical family?*

**Danny Seraphine:** No, not really. I had an uncle who played drums, so I used to watch him play at family gatherings. That inspired me to start playing. A couple of years after that, the movie "The Gene Krupa Story" came out and that really inspired me.

**DB:** *At what age did you start playing drums?*

**DS:** I was nine years old.

**DB:** *Who were some of the drummers that influenced you the most while growing up?*

**DS:** When I was a very young drummer, Sandy Nelson, Cozy Cole and Gene Krupa were my influences. I idolized Gene awhile and copied all his licks. Buddy Rich was an incredible inspiration to me and always will be. I tried to emulate him for a long time. Although I don't think that I have the hands he had, conceptually I felt that my early playing was the same as his, except in a rock and roll idiom.

As far as rock and roll drummers, I was influenced by a lot of funk drummers in the Chicago area, people that you would have never heard of. The drummer on the James Brown "Live at the Apollo" album

was an influence to me, as well as the drummer for the "Ventures."

**DB:** *With whom did you first study?*

**DS:** The first teacher I ever had, and I don't remember his name, was a very good teacher. I was really young and studied with him for two or three years. I then moved on to a teacher who wasn't very good and I wasn't going very far, so I went on my own for about five years. At that time I was about sixteen years old and was just playing funk, r&b and rock and roll. I wasn't playing much jazz because there wasn't a lot of opportunity.

A turning point in my career happened when a friend of mine, Walt Parazaider, who was attending DePaul University in Chicago, told me about a percussion teacher on the faculty who would be willing to take me on as a private student. I had quit high school by then and became kind of a street guy.

Walt introduced me to the instructor, whose name was Bob Tillis. He was phenomenal. He came to a club to hear me and wrote down several things that I had been playing and said, "Can you believe that you played this?" I said, "No." He said, "Well, why don't we start?" So, I became his project - his pet project. I flourished under his guidance for several years. He taught me how to incorporate jazz into my playing.

When I moved out to California with CHICAGO in the summer of 1968, I started studying with Chuck Flores. He saw where I was coming from and gave me things he felt would help take me in the direction I wanted to go. At about this time, I started listening to drummers such as Elvin Jones, Tony Williams and Jo Jones. When the band played New York, I would take a lesson on brushes with Jo Jones but never really got a chance to apply what I learned to



*Danny Seraphine*

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my playing. Sometime later, however, I got to do some brush playing on the seventh album.

**DB:** *What was your first professional break as a drummer?*

**DS:** My first professional break came when I was about fifteen and a half. I got a call to audition for a band out of Chicago named "Jimmy Ford and The Executives." At that time, I hadn't had the opportunity to play with a lot of serious musicians; I was serious about music, but everybody else was in it more for the fun. In fact, I had considered giving up because I felt I wasn't going anywhere and my playing was becoming stagnate.

It was fortunate that I tried out for the band. Walt Parazaider played saxophone, Terry Kath (who later played guitar with Chicago) played bass and Jimmy Ford was the trumpet player. It was a horn band, but in those days of early rock and roll, it was a great band. We played a lot of different tunes such as "Dancin' in the Streets" by Martha and the Vandellas and some James Brown tunes. That band was the backup band for Dick Clark's "Caravan of the Stars," which was a great experience.

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

**DS:** I think that today's players are exposed to a lot more sophisticated music and players, but I don't think they have the opportunity to test it the way I did. I think the one thing that's lacking is the club scene, due in large part to the amount of electronics, sequencers and drum machines on the market. It actually started when discos became popular. They really slowed down the club scene and live bands.

**DB:** *With the popularity of CD's, Cable TV and VCR's, more and more people*

*prefer to stay home. It seems that a lot of people can't afford to go out to a club and pay a \$10 cover charge and a two drink minimum. Do you think that's a factor?*

**DS:** Well, everybody predicted that there would be more entertainment available in the home but I think that drum machines have hurt drummers the most. Today you'll find more bands playing in clubs without a drummer than ever before. That really bothers me.

**DB:** *How do you compare today's players to those with whom you matured?*

**DS:** There's an amazing amount of great players around. I heard a kid that you might have heard of by the name of Jakob Armen. He's absolutely amazing! It's scary. He's seven years old and can already do the things that Buddy Rich, Louie Bellson and Steve Gadd can do. Jason, our bass player, brought him into one of Chicago's recording sessions and he sat in on my drums. I was amazed.

**DB:** *Yes, I heard him play just recently. I was also amazed. The things that he's doing are very Gadd oriented. He's got to be a child prodigy in the true sense of the word.*

**DS:** I think you're right. I've never heard anybody that talented at that age. He's playing with adult concepts.

**DB:** *How did the group Chicago get started?*

**DS:** As I mentioned earlier, I met Walt and Terry through a band called "The Executives." That band stayed together for about a year and a half and then the three of us were fired because they had other players they felt were better and more suited for the job. Their goal was to become a Las Vegas show band. So, we free-lanced around town with a local rock and roll band and made

some good money for awhile just playing cover tunes. But eventually that band started to disintegrate.

At that time, Terry wanted to move out to the west coast, play guitar and join the flower-power movement. Walt had his bachelor's degree as a clarinetist and was being groomed for a position with the Chicago Symphony. I was able to talk Walt into putting that on hold in order to put together a band consisting of the finest players: a three piece horn band of real serious musicians. It didn't take much to get Terry to agree to stay with the band either.

Once I had convinced those two guys to put a band together, we then set out to find the rest of the band. Robert Lamm, a vocalist and keyboardist who I had heard about, was from the south side of Chicago. Because we weren't going to have a bass player at first, we were looking for a great singer who could play organ and bass pedals. So, through the grapevine I heard about a kid from the south side named Bobby Charles. I called him up and he agreed to come audition. Walter then brought in two other horn players from DePaul University which completed the nucleus of the band - Lee Loughnane on trumpet and James Pankow on trombone. We had our first rehearsal and you could tell that it was magic. It was such a huge sound.

**DB:** *Was the band doing originals or cover tunes at the time?*

**DS:** At that point it was all cover tunes, but we evolved into original songs pretty quick. In fact, we played clubs for about a year, then started doing our own arrangements. Because of this, club owners were becoming disenchanted and began firing us.

**DB:** *Because you weren't doing tunes that were familiar?*

DS: Yes.

DB: What was Chicago's first hit?

DS: Believe it or not, our first hit was from our second album. It was called "Make Me Smile," followed by "25 or 6 to 4." After those two songs became hits, we released two or three singles from our first album, and all of a sudden those became hits too.

DB: What were the songs that were finally released from the first album?

DS: "Does Anybody Really Know What Time It Is?," "Question 67 and 68" and "I'm A Man."

DB: Do you have a favorite Chicago album or single?

DS: I don't have just one favorite, but I have a few. I think the first album was a landmark album both musically and technically. It was done in an eight track recording studio. I also love the seventh album. I think the sixteenth album was very sweet tasting because everybody at that time thought we were finished. The seventeenth album, however, was the biggest record we've ever had. So, I would have to say that those few, musically, are my favorites but I really like all of our albums because we're always trying to outdo the last one.

DB: Do you find that difficult to do?

DS: Yes, but that's the challenge of it.

DB: Do you have any funny stories related to the group?

DS: Yeah, I have a funny story. It was one of my most embarrassing moments, so I may as well tell it. We (Chicago) were doing a TV special which was a tribute to Duke Ellington, and were probably the only white guys in the cast. There were all these great artists who were my idols walking around like Ray

Charles, Count Basie, Louie Bellson, Clark Terry and Quincy Jones, who produced the special. We were so honored to be there and to be included in the cast. Anyway, I went over and sat down by Count Basie and started talking to him. I was a pretty young kid at the time and was very nervous. I said to him, "Gee, I love your tune 'Satin Doll'. We used to play it and it's one of my favorite songs." He looked at me and said, "That's the Duke's song." I kind of said "Okay", slid down in my seat, got up and walked away.

DB: Was he nice about the whole thing?

DS: He was very cool. I was just so nervous that it didn't even dawn on me that Duke Ellington had written it.

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

DS: Well, live performing would probably win out, but I love to make records too. Television is not a very creative medium. But, when I play on TV, I always get myself up and try.

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

DS: I think one of the hardest things that I ever had to do was on our first album Terry Kath had written a song called "Introduction" which had a section in it that was in 19/8 time. To play in the time signature, do fills and make it flow was a real challenge. Musically it was probably one of the hardest things I've ever done. Once I mastered that, I felt that everything else was easy.

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

DS: No. It never has been. The only guarantee that comes from being a good player is that you are going to

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be able to express yourself. There is hard work and luck.

**DB:** *Do you think that young people growing up in the bigger cities such as Los Angeles, New York, Dallas and Chicago have a better chance of making it than those players growing up in the smaller cities and towns?*

**DS:** Not necessarily. I think at one time that might have been true, but the world is becoming very small. Today, it is very easy for kids to be able to put a good demo studio and demo together, enabling them to get well produced tunes into the hands of the right people.

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

**DS:** Yes and no. I think a lot of very talented people have been overlooked because they weren't at the right place at the right time, or because they didn't know the right people. On the other side, there are also people who are less talented and have gotten breaks, but didn't last very long. I think you have to be very talented in order to last in this business.

**DB:** *Do you think parents should encourage their musically inclined children to go into the music business considering how unstable financially many people consider it?*

**DS:** I think if the kid is talented and learning music, what else is there to do? If a kid wants to pursue music, that's his decision. And if he's not interested, then that's his decision also and parents should try to support that as well. I think there's a cer-

tain amount of insecurity that's inherent in any kind of artistic endeavor, whether it be a painter or a musician. I believe that you owe it to yourself to be happy. That's the main thing.

**DB:** *You have a daughter who is currently a percussion major at Cal. State University, Northridge. How do you feel about her going into music, and percussion in general?*

**DS:** Well, it's something that she wanted all along—not something I pushed her into. She told me that she wanted to play drums and mallets. I asked Remo Belli where he thought a good school would be for her to go, and he recommended California State University, Northridge with Joel Leach. I'm very happy about her decision and try to help her any way I can.

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**DB:** *How do you feel about electronics and the electronic age? And did you feel threatened when drum machines came out?*

**DS:** Well, I own a lot of electronic equipment and I'm very much into electronics with the group. At first, I'll admit that I resisted because the drum machine was an intimidating thing to me and many others when it first appeared. At first, I didn't want to know anything about it. Then, some keyboard players did some drum programming for a couple of our albums and that really bothered me. I decided I had to get involved.

So, I decided that I would go out and learn the machine better than anyone else. I devoted a year of my life to just learning midi, the drum machine and programming. Now I feel the machines are great as an enhancer and as a writing tool.

Still, there are some down sides that continue to bother me. I think bass players and drummers have been hurt most by electronics. And perhaps the bass player more than the drummer because the drummer has now been put into the midi chain. We drummers have the ability to play and trigger sounds, giving us the ability to program an enormous amount of things. But for the bass player, midi bass still hasn't come around. So, many of the bass parts that are played on a Moog Bass Machine just don't feel right to me. I miss the feel of the bass player hitting the strings.

**DB:** *Do you think that drum machines have had their heyday and will start phasing out?*

**DS:** No, they won't phase out. They're not going to go away. Drummers have to learn how to program them and I think more and more drummers are doing that. As a result, we're starting to hear more realistic programming. What many

people don't realize is that programming a drum part and doing it right takes a long time. You can't just program a 2-bar rhythm and set it off for an entire tune.

**DB:** *How much in the way electronic drums and drum machines have you used on the last four CHICAGO albums?*

**DS:** In the upcoming 19th album I only programmed one thing; everything else is live. On *Chicago 18*, I programmed everything except for one ballad on which I overdubbed drums. On *Chicago 17* there was perhaps 50/50 or 60/40 programming, and on *Chicago 16* there was none.

There are certain songs that lend themselves to being drum machine oriented, so you program those. people don't realize that it takes hours and sometimes days to pro-

gram one song. I think that the machines can be very useful and can really enhance what you are doing, but when they take over, the human touch and feel has been lost. A lot of these dance tracks that you hear just don't breathe. There's so much hi-hat, percussion and sixteenth notes.

**DB:** *Have you ever done studio work outside of Chicago, or have played drums on somebody else's album?*

**DS:** Yes, but not as much as I would like. I played on the Maynard Ferguson album which included the *Rocky II Theme*. I replaced the original drums because the drum sound was awful. It's a funny story. We were doing our 13th album with Phil Ramone and Maynard was recording in the studio next door and said, "Hey, could you come over and overdub some fills and crashes?" I said, "Sure, no problem." The tune was

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cut with a big orchestra and the time was all over the place. The strings were pulling one way, the bass the other and I was trying to play along. We got about halfway through the song and I broke down and stopped it. I said, "Maynard, maybe you better not erase it." He said, "Well, I already have." At that point I had to really zero in and go with the bass player on one part of the song, the horns on another, etc. It was a real challenge.

**DB:** *Did you get album credit for doing that?*

**DS:** Yes, I got an album credit. I want to add that the drummer was excellent, but whoever did the original engineering made the drums sound like paper boxes.

**DB:** *Who are some of your favorite drummers?*

**DS:** I think Greg Bissonette is a great drummer. I basically like the same drummers everybody else likes—Steve Gadd, Danny Gottlieb, etc. I think that John Robinson is a great drummer. I wouldn't say that any particular drummer influences me more than the other.

**DB:** *Do you feel that the forthcoming album is going to be as good or better than the previous albums?*

**DS:** Yes, I always think that about a new album. What I like about this one is that everyone is playing—it's a lot more band oriented.

**DB:** *When will Chicago 19 be released?*

**DS:** Probably some time in mid-May, 1988.

**DB:** *Is there a musical project that you've always wanted to do, but haven't?*

**DS:** There is, but it's kind of my secret. I can't talk about it yet because it's something I want to bring to fruition in the next few years.

**DB:** *Is it music related?*

**DS:** Yes, totally.

**DB:** *Is it a solo venture?*

**DS:** Yes, it will be solo. I don't want to leave the band, but when it takes one of its sabbaticals, I'm going to finish that project.

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

**DS:** No. In fact, I'm working harder now than I ever have before now.

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

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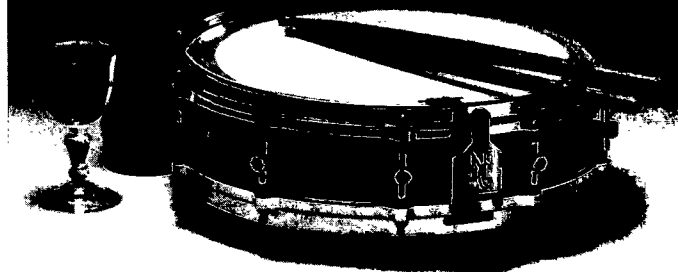
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**DS:** Yes and no. Bob Tillis at one point wanted me to play mallets. That intimidated me because I didn't feel that I could be the drummer I wanted to be, and play mallets too. In retrospect, I think that may have been a cop-out on my part.

I also wish that I had learned some piano so I could write more easily. That's something that I may do in the future because I have a lot of great ideas.

**DB:** *Have you ever wanted to branch out and play in other musical idioms?*

**DS:** Oh, I'd love to.

**DB:** *What about backing up a singer like Tony Bennett or Barbara Streisand?*

**DS:** That would be a lot of fun and a great experience. In fact, we just did a benefit where we backed up Belinda Carlisle and Michael McDonald. That was a fun show and I had a ball.

**DB:** *Outside of music, what do you enjoy doing?*

**DS:** I like spending as much time with my wife and kids as possible because when I'm gone, that's the downside of what we do. I also like to stay in shape by playing tennis and working out.

**DB:** *Where do you see the music business heading within the next ten years?*

**DS:** That's a tough question. As far

as technology is concerned, it's going to become much friendlier. It will also become more cost effective so that a lot more people will be able to afford it at one level or another. I also feel that bands are going to become more popular in live music. I think that it has hit a low and I feel it's going to start coming back. I hope this will happen so that all the good young players coming up will have a place to express themselves.

**DB:** *Thank you, Danny Seraphine, for sharing your thoughts with our readers.*

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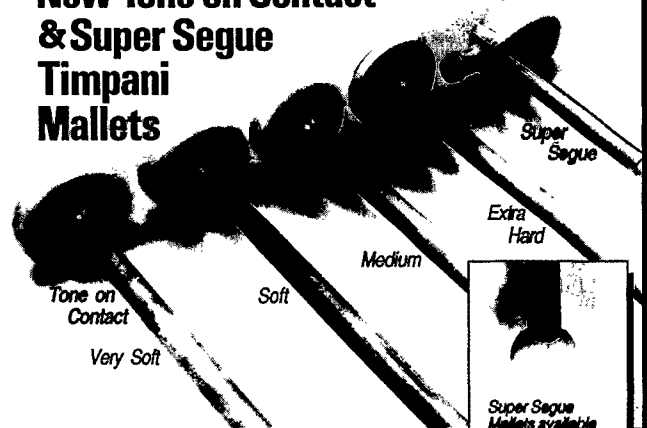
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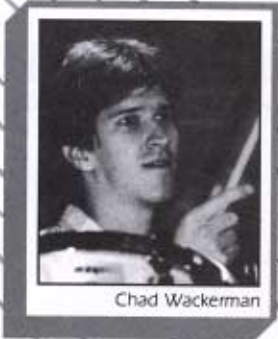
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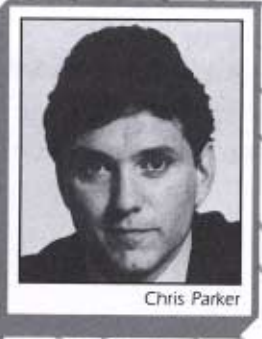
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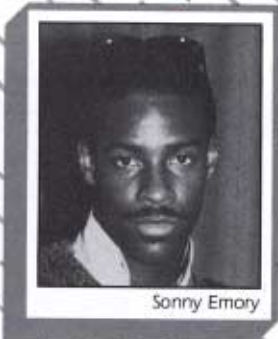
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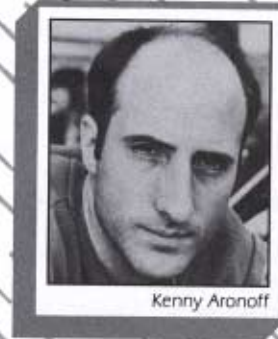
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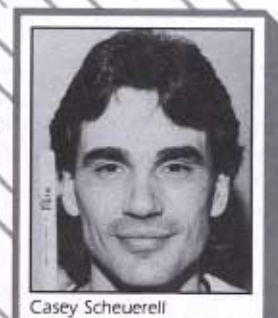
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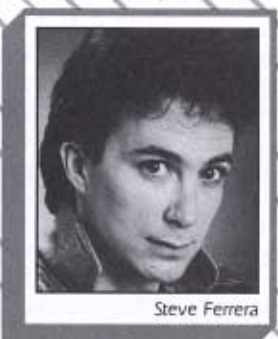
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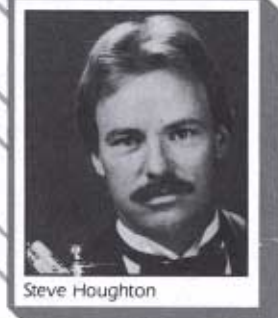
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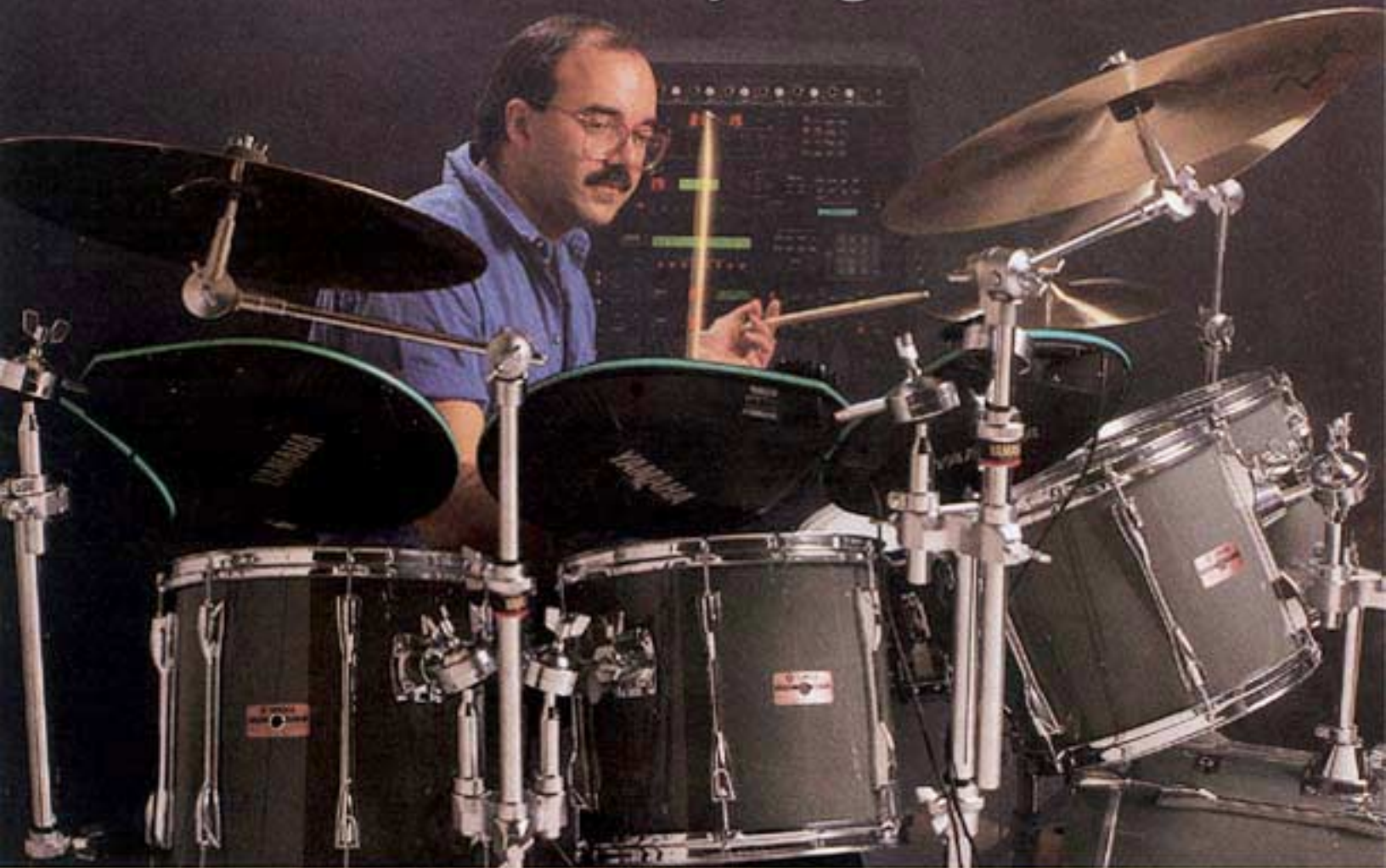
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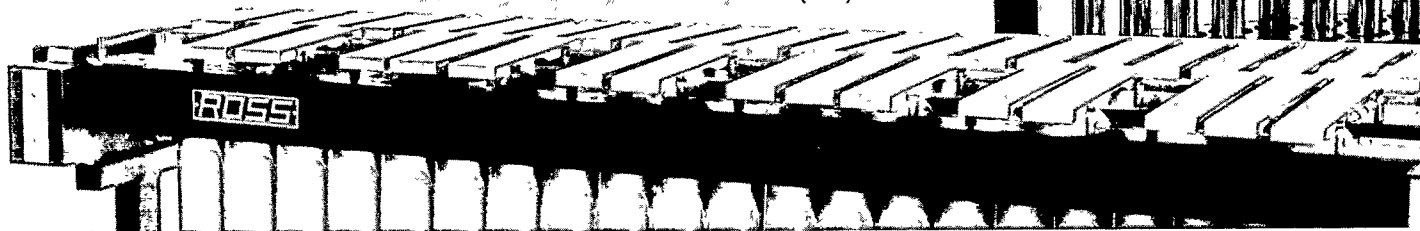
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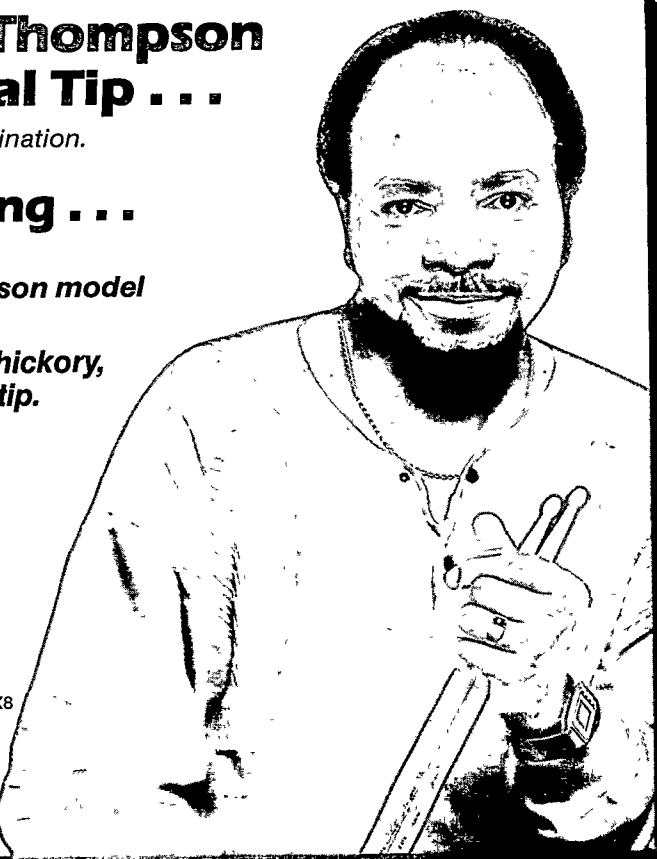
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# Feature: Drum Set

## Polyrhythms: Triplets in 4/4 Jazz Time

by Peter Donald

The idea of using eighth note triplets in soloing, filling and "tying together" melodic phrases in jazz or related musical styles is an integral part of the jazz drumming tradition. By audibly linking phrases together with eighth note triplets, there is an even smoother 4/4 flow, as traditionally strong beats don't need to be stated as obviously but are implied by the figures incorporated into the eighth note triplet scheme.

The triplet idea was not particularly new, as evidenced by the drumming of Roy Haynes with Charlie Parker in the early 1940's. Haynes played long passages of eighth note triplets broken up between the bass and snare drum while understating the ride cymbal pattern, and he still kept "conventional" time for the soloist. A technically unorthodox player, Haynes is one of the original masters of abstract coloring and meter shifting in modern jazz drumming, and quite possibly the spiritual father of the two most influential jazz drummers of the 60's and 70's: Elvin Jones and Tony Williams.

Perhaps due to the spatial quality of the Coltrane group's music: the freer modal harmonies in the compositions, the predominant "dark" open sound of piano chords voiced in 4ths and 5ths and the often "droning" quality of the bass, Elvin Jones was able to develop a style that had more room for polyrhythms without making the music sound cluttered. Indeed, in this format, the drums became a frontline melodic instrument which could envelop the other players in a whirlwind (sometimes a tornado) of colorful polyrhythms and counter melodies. These polyrhythmic qualities have made their way into most present day jazz drummers' playing, and have helped to loosen up the time feel of modern jazz groups regardless of the specific type

of music they're playing.

To oversimplify the historical progression of the basic jazz pulse as played by drummers, see examples one and two.

Played on high hat or ride, Example 2 is basically the same as the pattern in Example 3, but was notated during this period using the dotted eighth/sixteenth due partially to musicological ignorance. However, the music of this period sounded somewhat binary (eighths and sixteenths) although the subdivisions were in triplets.

Later, beginning in the 40's, the ride pattern started to have the sound of a more ternary (groups of three or triplet) feel.

By moving away from the binary feel and becoming more ternary, jazz time became less "stiff" (read even) and "looser" (read rounded and flowing). Even with this transformation, the single primary pulse from the drums was still matching the 4/4 bass line. What Elvin Jones did was add a second primary pulse to the drumset sound and, by extension, to the overall rhythm feel of the music. There has been a lot of musicological speculation that this particular development is a prime example of jazz once again returning to its African roots for inspirations. The idea of true polymetrics in which at least two different rhythm lines are phrased against each other with rarely (sometimes never) coinciding downbeats is historically deep rooted in African music and can be heard in much traditional drum ensemble playing.

At slower and medium tempos, the basic concept looks like example 4. As seen in Example 4, what is occurring is a flowing counterline of quarter note triplets that start on an off-

beat, in this case of 2 and 4. If this same flow of triplets started on a downbeat, they might imply another tempo and sound artificially superimposed over the ride cymbal pattern, as in example 5.

The fact that the triplets in Example 4 begin on an offbeat seems to propel and relax the 4/4 pulse simultaneously. At the same time, with the motion of the quarter note triplets, there is another time signature (3/4) moving at a different (faster) tempo (see example 6).

Notice that the 1st and 3rd beats of the 3/4 bars outlined by the quarter note triplets coincide with the up beat and off beat of 2 and 4 in the ride cymbal pattern, thus giving the 4/4 pulse more forward motion but with a "laid back" feeling that's implied by the swaying 3/4 feel.

In Example 7, if eighth note triplets (Line B) are played within the feel of the offset quarter note triplet pattern (Line A), the effect is one of increased rhythmic activity without clutter and without forcing the measure to sound as if it's being broken up metrically by the triplets. Notice here that the accent on the third note of each eighth note triplet in staff B corresponds with the natural accent scheme in the 3/4 rhythm in staff A (1 and the "and" of 2). This would appear to give the 4/4 triplets in staff B their "lift". Remember that the accent on the third triplet is essential for that forward feeling lift, otherwise, the time feels stiff and bogs down. Obviously this phenomenon is not really counted out, but is "felt" and stated mostly by implication.

In Example 7, if each group of three quarter note triplets in staff A were a bar of 3/4 with metronome marking of quarter note = MM 190, and the 4/4 bars in staffs B and C were moving



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at a tempo of quarter note = MM 126, the rhythm in the 3/4 bars would read as in the upper staff of Example 8.

The superimposition of these rhythms on the 4/4 bars, which move at a speed that is 1/3rd slower than the 3/4 tempo, are mathematically transposed as the 2nd and 3rd eighth note triplet of each beat as they appear in the lower 4/4 staff of Example 8.

So as not to get lost in all this technical analysis, the main point is that the use of the eighth note triplet in time playing must ultimately be unconsciously put into a polyrhythmic context such as the one outlined above, or it will sound forced and academic. For a good representation of this style, listen to Elvin Jones on the piece "Blues to Bechet" - John Coltrane (Coltrane Plays the Blues: Atlantic Records #1382).

At faster tempos, the same basic concept works in reverse. Instead of superimposing a counter rhythm that moves at a faster tempo over the basic pulse (which would become technically impractical), a slower tempo is implied by placing strings of accented 3/4 bars within the 4/4 pulse - both meters having the same quarter note value (see example 9).

Besides defining the 4/4 pulse in something other than four bar phrases (notice the resolution on "1" of the third bar of Example 9), this counterline has the effect of relaxing the time, as the offbeat accents in the 3/4 pulse imply the "2+, 4+" of a ride cymbal pattern in a 4/4 feel that moves at a speed that is 1/3rd slower than the primary tempo (see example 10).

At the same time, the 3/4 offbeat accents propel the 4/4 feeling forward. This approach also works well at slower tempos, although it is not usually used simultaneously with

the offset quarter note triplet counterline approach.

Playing lots of notes at fast tempos requires relaxation which is derived from subdividing the time into larger increments, thinking in longer phrases, therefore "slowing things down" mentally so the body can react clearly to the mind's commands. By using this polyrhythmic approach to executing eighth note triplets, playing so many notes will sound unhurried and natural (see example 11).

Putting these triplets into the more swaying 3/4 context, as in Example 11, they become much easier to execute once the coordination problems are master. The eighth note off-beat of three in the 3/4 bass drum counterline (notated with an "x") can be left out as the tempo gets faster in order to add more smoothness to the line.

One of the most useful things about this approach is that the 3/4 counterline can begin on any note in the sequence, because it's not restricted by a two or four bar phrasing (binary) and will always resolve to a downbeat within three bars (ternary).

For an accurate representation of the up tempo version of this concept listen to Jones on the piece "Passion Dance" - McCoy Tyner (The Real McCoy, Blue Note Records BLP 4264/84264).

For more detailed studies of executing triplets melodically between the snare and bass drums while playing time, refer to:

**ADVANCED TECHNIQUES FOR THE MODERN DRUMMER**—Jim Chapin *Jim Chapin - Publisher*

**STICK CONTROL (Triplet Section)**—George L. Stone *George B. Stone & Sons - Publisher*



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Remember that this concept will only sound natural if there is a basic loose, swinging 4/4 jazz pulse present at all times.

*Born and raised in the San Francisco Bay Area, drummer Peter Donald is currently a drumset instructor at the Dick Grove School of Music in Hollywood, California. Peter studied at Berklee School of Music with Alan Dawson.*

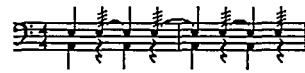
*Since 1971, Peter has lived in Los Angeles where he is active as a studio musician, as well as continuing to play jazz. He has worked and recorded with such pop acts as Helen Reddy, Olivia Newton-John and Peter Allen. He has also done a variety of tv and film work including Grease, Xanadu, Moonlighting, and Shadow Chasers.*



Peter Donald

Pre-1930's "ride pattern":

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Example 1

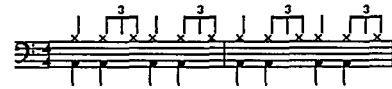
1930's through mid-40's

Example 2



Example 3

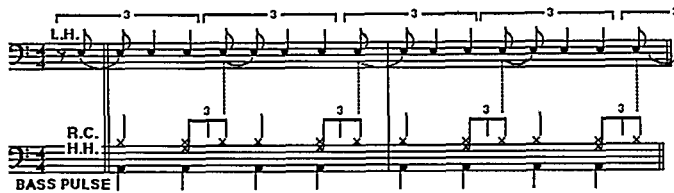
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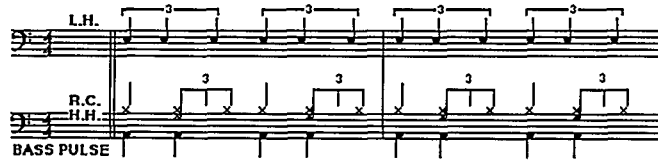
The Quarter Note Triplet Key

At slower and medium tempos, the basic concept looks like this:

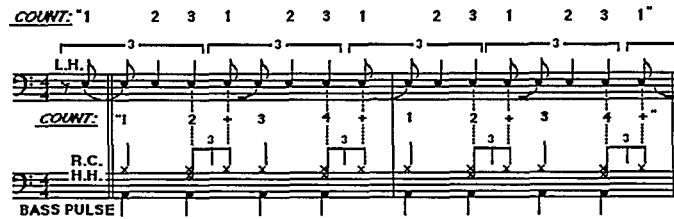
Example 4



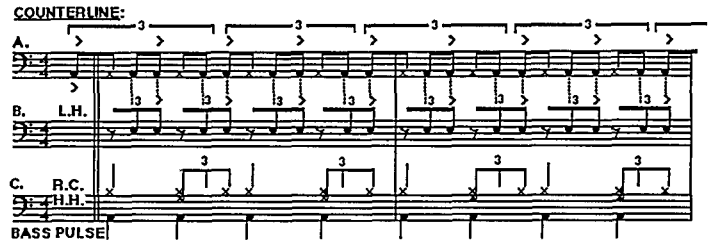
Example 5



Example 6



Example 7



Example 8

(190 ÷ 3 = 63)



(126 ÷ 2 = 63)

Example 9

COUNT: 1 2 + 3 + 1 2 + 3 + 1 2 +

Musical notation for Example 9. The first system consists of two staves: the top staff is labeled 'B.D.' and the bottom staff is labeled 'R.C. H.H.'. The notation includes rhythmic markings and fingerings (e.g., 3, 1, 2, 3, 4). Below the staves is a count: 'COUNT: 1 2 3 4 1 2 3 4'. The second system also consists of two staves with similar notation and a count: 'COUNT: 3 + 1 2 + 3 + 1 2 + 3 + 1 ETC.'.

Example 11

Musical notation for Example 11. The first system consists of two staves: the top staff is labeled 'R.C. H.H.' and the bottom staff is labeled 'B.D.'. The notation includes rhythmic markings and fingerings (e.g., 3, 1, 2, 3, 4). The second system consists of two staves with similar notation and fingerings.

Example 10

(138 ÷ 2 = 69)

♩ = MM 138

Musical notation for Example 10. The first system consists of two staves with rhythmic markings and fingerings (e.g., 3, 1, 2, 3, 4). The second system consists of two staves with similar notation and fingerings.

♩ = MM 208

(208 ÷ 3 = 69)

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# Feature: Drum Set

## Drum Set in the Steel Band *by Paul G. Ross*

---

The steel drum band is a fascinating and unique ensemble. Created around the time of the second World War, the steel drum or pan was played as a single drum with relatively few notes. Early steel bands were road bands in which pans were hung from a strap around the player's neck. In Port of Spain, Trinidad/Tobago, the home of the steel band, violence often accompanied early steel band performances because of the intense competitive nature of these groups.

Hand-held percussion instruments were favored over the drum set in early bands due to the prohibitive cost of a set. Hand-held percussion also allowed bands greater mobility. Currently, the brake drum or "iron" is still used as the rhythmic foundation for the steel band. As the steel band evolved and progressed, the ensemble became stationary and pan players started playing sets of drums instead of just one per player. Throughout the 40's and 50's, the ranges of the pans were expanded, the arrangements became more complex, and the size of bands increased. This evolution of the steel drum ensemble necessitated the introduction of the drum set into the groups to unify the increasingly difficult music that was played.

The focus of this article will be calypso drumming in the steel band. Although many other styles of music, such as pop, reggae, jazz, bossa nova, classical, etc., are commonly performed in steel bands, the calypso is the style most often played on pan. Most drummers not native to the Caribbean have limited knowledge regarding this style of drumming. Many of the following ideas can be applied to other styles of steel band drumming.

### The use of the hi-hat

The hi-hat was the first part of the

drum set to be introduced into the steel band. As was stated earlier, members of steel bands were usually quite poor and unable to afford a complete drum set. Sometimes a soda tin was used as a bass drum. In a straight calypso the hi-hat plays a continuous sixteenth note rhythm with an accent on the off beat (see example 1). This rhythm is similar to what the iron plays and together those two instruments provide the framework for the steel band calypso. The hi-hat sound needs to be extremely articulate and crisp. The drummer should keep the hats firmly together and play with the tip of the stick unless playing with a very large ensemble or in a very dead hall in which case one might use the shoulder of the stick. The importance of the hi-hat should not be underestimated because its rhythm needs to drive and hold together what is often rhythmically complex music.

### The function of the bass drum

In steel band music the bass drum needs to establish a repetitive, simple rhythm. The relationship of the bass drum to the bass player(s) is different than it would be in a pop situation. In a pop tune the tendency is to double the electric bass player's rhythm on the bass drum, but this is often not the case in steel band drumming. Pan bass parts are often an elaboration of the original tune. Generally they are rhythmically complex and change throughout the tune. It is even common for the bass part to play the melody for a portion of the tune. A good rule of thumb to follow is: the more complex the bass part, the more simplified the bass drum part should be. If the bass pan part is simple, the bass drum part can be more complicated.

The basic calypso rhythm that the drummer often emphasizes is shown

in example 2. In calypsos drummers usually play some form of this rhythm. In a straight calypso one might play this rhythm on the bass drum and leave out the first or last note depending on the bass player's part (see example 3 and 4). If the bass player's rhythm is the same as the bass drum as seen in example 4, it still works well to play the bass drum on the down beat. Another common beat is shown in example 5. In a steel band there can be many bass players (i.e., Panorama bands often have eight or more) trying to execute difficult parts in unison. Always remember that the purpose of the drummer is to lay down a steady pulse and not to confuse the issue.

### Soca

Soca, or soul calypso, is a contemporary version of the calypso. Although the rhythm seen in example 2 is still prominent, the snare drum and tom-tom play a more important part in the drum beat. Soca hi-hat is like a disco hi-hat in that it plays eighth notes and opens on the offbeats. The bass drum plays on the beat most of the time. Various parts of the basic calypso rhythm are played on the snare drum and tom-tom. Some typical soca beats can be seen in example 6-9.

### Fills/Kicks

To fill in a calypso style the drummer needs to listen to good steel drum arrangements for ideas. Fills based on a strum rhythm played by the double seconds or cello (see examples 10 and 11) often work well. Sometimes it's appropriate to echo a phrase that's been played by a section of the band or even anticipate a rhythmic motive that may be coming up. There are times when a fill is especially called for, such as a break when the band cuts off or, when most of the band is sustaining.



Rhythms that are based on groups of three sixteenths often work well for calypso fills (see example 12). Also, calypso drummers frequently play straight sixteenth note fills. Of course there are no established guidelines on where to do a fill.

The more the drummer understands the steel drum arrangement the better. It is important to listen to all the inner parts and learn how they sound. Attending rehearsals when people are learning their parts is an excellent way to improve your knowledge of the arrangement. It would be especially valuable, if you get the opportunity, to play pan. Because calypso arrangements can get rhythmically complex, the drummer needs to know how to compliment the arrangement and not cover things up. If you're accompanying a cello or bass solo section, you may want to play more on the snare and small toms so that you don't cover

their sound. It's important that the drummer be able to hear which instrument has the melody.

When playing calypsos it can become a temptation to double all of the great rhythmic figures that you hear going by. However, if you do that, it will sound like a drum solo. Better still, play along with select figures when it helps the arrangement. A good way to figure out which rhythms you may want to emphasize is by taping yourself with the band. When doing this, try two different approaches: one playing very few fills and one where you're trying more fills and kicks. Listen for how tight the band is when you kick rhythms. If something compliments, adds more excitement, or aids the player in the band, then use it. If your fills slow the band down or make things looser, then just keep time. In many cases the drummer can emphasize an ensemble rhythm and still keep the beat going

(see example 13). Don't be afraid to try new ideas in rehearsal; this is one of the best ways to find out what works.

### The drummer's job

In large steel bands the drummer not only plays with many pan players but with many percussionists. The drummer is the primary timekeeper in a steel band. All of the percussionists follow the drummer's time and usually play repetitive parts which allows the drummer more freedom for fills, etc. It is easy for the drummer to let the band pull the time one way or the other. Since it's rare to find a band where everyone's concept of time is the same, it must be assumed that the drummer's time is the one to follow. The pan players should strive to follow the drummer's time, even if they disagree with it. Calypso music is usually driving and has a feel that is "on

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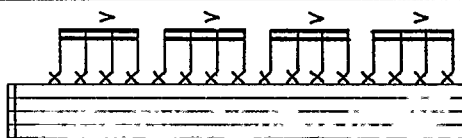
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top" of the beat. Although calypso tempos can be slow, the majority are anywhere between 112-132. Many calypso arrangements are quite lengthy and contain many variations on the original theme(s). The drummer should not change the beat at new sections unless specified by the arranger since deviation from the beat can hurt the continuity of the arrangement.

In small steel band situations a drummer has a lot less sound to contend with. One's hi-hat parts may sometimes be busier than in a large group setting because there may not be as much percussion as in a large band. When there is no iron player, a beat that uses a straight calypso hi-hat and soca drum parts may work well (see example 14).

As in jazz, a small steel band allows a drummer more freedom than a big band. The small group setting may have a soloist who improvises and



Example 1



Example 2



Example 3



Example 4

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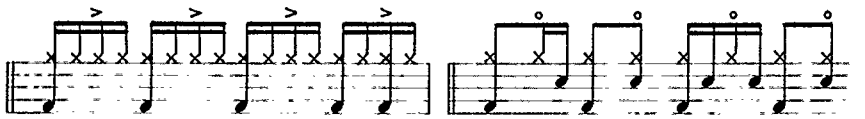
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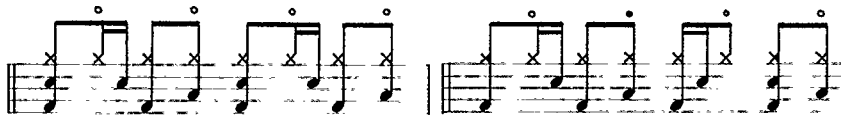
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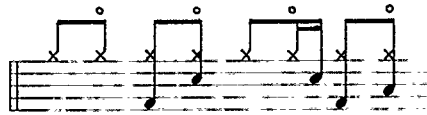
Example 5

Example 6



Example 7

Example 8



Example 9

requires that you listen carefully and watch your volume.

### Resources

Those who are just beginning to play drums in a steel band may have trouble finding recordings of good calypso drumming. Video tapes of the Panorama competition in Trinidad are available from Eldon's Video Club, 3314 Church Ave., Brooklyn, NY 11203, 718/856-7198. These tapes display the best steel bands in the world but because they are live outdoor recordings, the drum set isn't always audible.

Many of the top calypsonians from Trinidad record on B's Records, 1285 Fulton St., Brooklyn NY 11213, 718/622-4047. Some of the artists worth listening to who record on B's, include: Lord Kitchener, The Mighty Sparrow, Black Stalin, Leston Paul, Baron, Gypsy, and Arrow. Although drum machine is used on most calypso records today, the beats and

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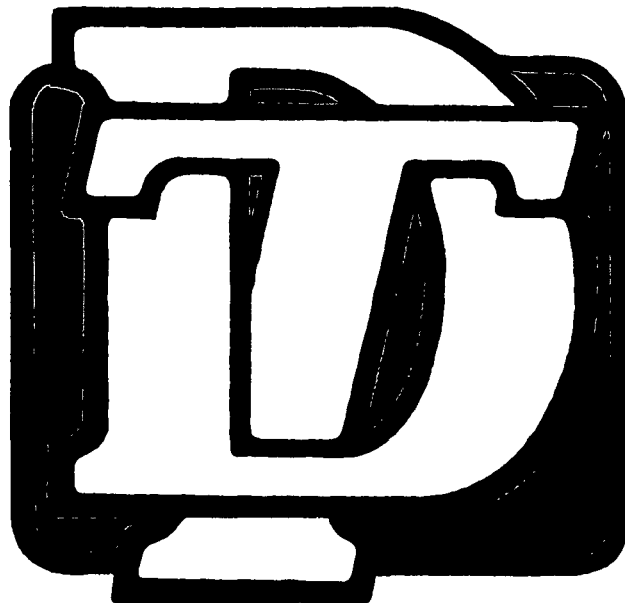
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I have been studying music theory and percussion for a little over a year now. During this time I have received the "Drummer/Student of the Year" award at a Family Percussion Day sponsored by my home town drum shop, Zildjian Cymbal Company, and Kent State Stark Campus College. Of all the magazines I

have read, Drum Tracks has truly been the most helpful towards my music education. Many hours of practice, lessons, and Drum Tracks make a great combination for success. **Doug Turner - Canton, Ohio**

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fills are still valuable to study.

Three albums that are valuable additions to any calypso collection have been released on the Sire label. *This is Soca*, a two record set, contains an album by David Rudder with Charlie's Roots and an album of 1987 Soca hits by various calypsonians. Released this spring was *Haiti*, by David Rudder and Charlie's Roots. These recordings shouldn't be too difficult to obtain.

- David Rudder with Charlie's Roots-*Haiti*-Sire 25723

- Rudder with Charlie's Roots/*Various-This Is Soca*-Sire 25650.

*Calypso Drumming* by Lennard Moses was recently published by

Ludwig Music Co. Moses, a native Trinidadian, has played drums for the Desperados Steel Band and is extremely knowledgeable about this subject. Also available is a tape (from Ludwig) on which Moses demonstrates examples from his book.

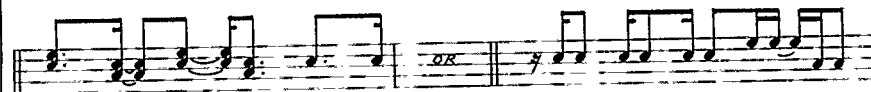
Although this discussion has dealt primarily with the style of calypso it is advisable for steel band drummers to study many styles of music. African, Latin American, R & B, and Jazz Styles have all had their impact on the music of Trinidad/Tobago. Those who have the opportunity should play pan and drum set in a steel band, and drummers who want an added challenge should try example 15 which is an elaboration of a



Example 10



Example 11



Example 12

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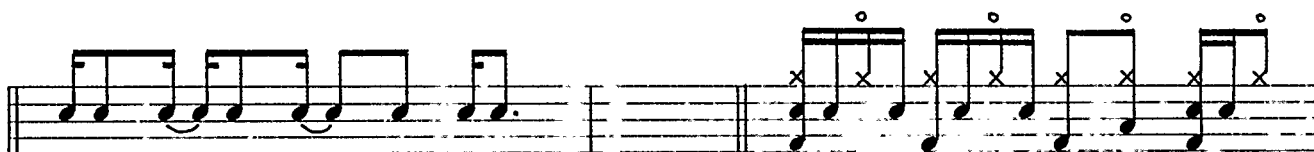


basic soca beat (create your own variations).

Anyone wanting to learn to play drum set in a steel band would do well to follow these four points: 1) Make every effort to study and listen to the great bands from Trinidad, 2) Learn to play pan, 3) Don't be afraid to try new ideas on the drum set, and above all else, 4) have fun!

Paul G. Ross is a graduate of Northern Illinois University where he studied percussion with Rich Holly and Robert Chappell. While at NIU, he played drums for the NIU steel band under the direction of G. Allan O'Connor. He has also played drum set in the Cliff Alexis Band for the past two years. At the 1987 PAS convention in St. Louis he was the drummer (with Lennard Moses) for the

Mass Steel Band. He has also studied timpani and percussion with Alexander Lepak. (Hartford Symphony) and James Ross (Chicago Symphony). He was recently the teaching assistant at the Birch Creek Music Academy and is currently teaching percussion at Elgin Community College in Elgin, Illinois, where he directs and arranges for three steel drum bands.



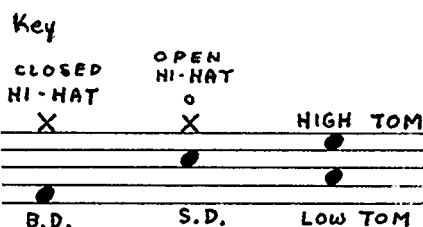
Example 13

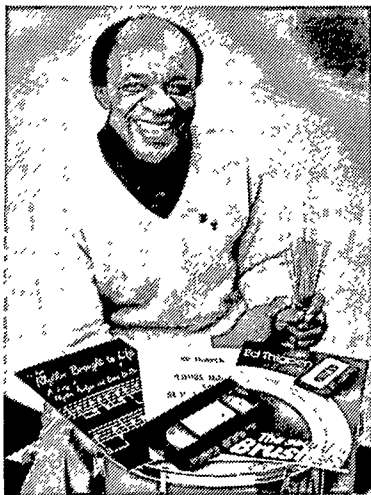


Example 14



Example 15



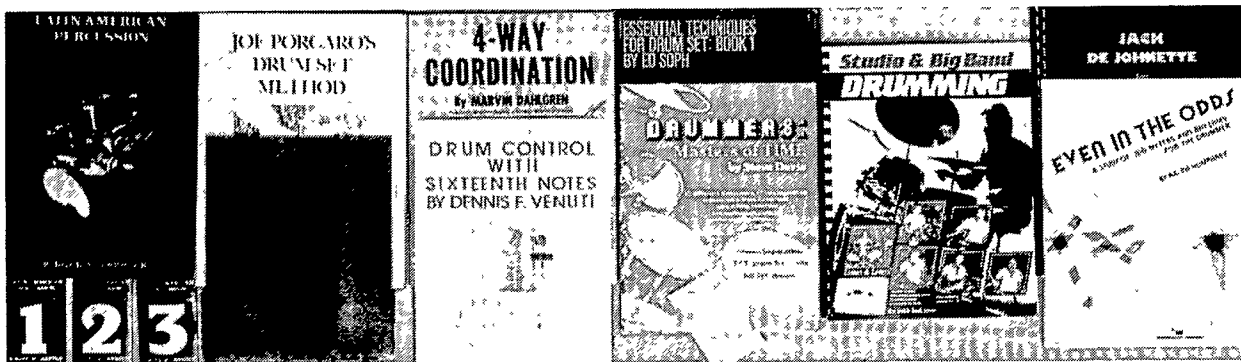


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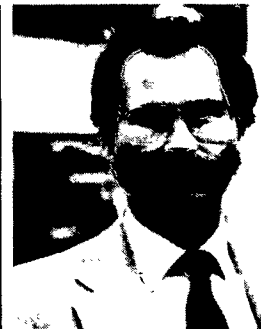
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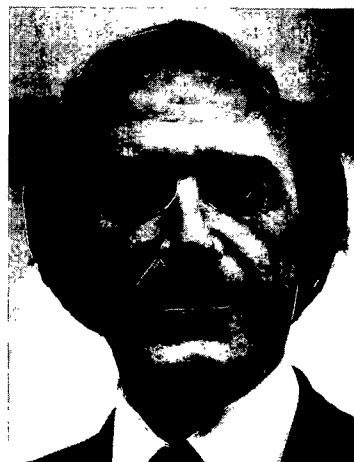
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Signature \_\_\_\_\_

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# PASIC '88

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**Deadline: October 31, 1988**

All pre-registration forms must be postmarked by October 31, 1988 (Forms postmarked after this date will be returned.)

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Student  Non-Student

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Current members please supply index number found on the top line of mailing label

Spouse or family member - \$20.00 each ..... \_\_\_\_\_

Name(s) of spouse and/or family members \_\_\_\_\_

Banquet tickets — \$25.00 each ..... \_\_\_\_\_

Please check for vegetarian meal

Total \$ \_\_\_\_\_

Make checks payable to PASIC '88. All payments must be in U.S. currency.

Send pre-registration form with payment to:

PAS, Box 697, Urbana, IL 61801. You will receive a receipt.

### PASIC '88 Hall of Fame Banquet

The 1988 PASIC Hall of Fame Banquet will be held in the Salon de Rea Ballroom of the Hilton Placio del Rio hotel at 7:00 p.m. Saturday November 19th.

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

A cash bar reception preceding the dinner will be held in the Salon de Rea Area.

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

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

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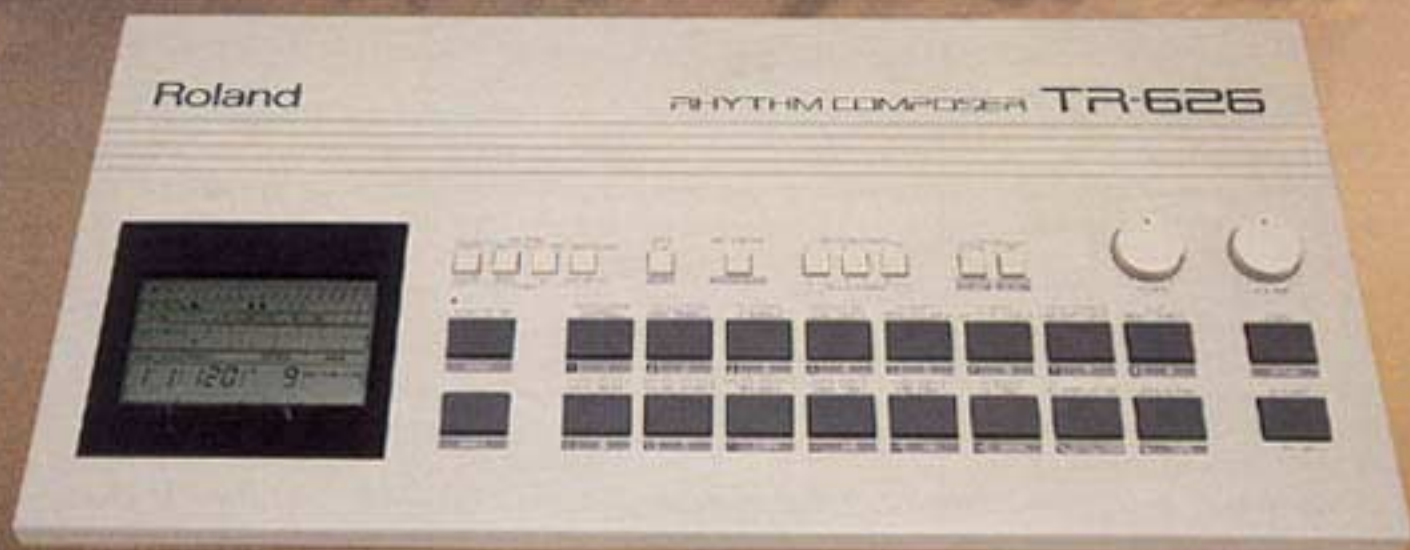
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# Focus on the Student Percussionist

## Percussion on the March

Marching Percussion in Japan: A View from

Clinician Fred Sanford *by Jay Wanamaker*

---

Fred Sanford, widely acknowledged as a leading authority of contemporary marching percussion techniques, brought a wealth of knowledge and experience with him to Japan. A graduate of the California State University at San Jose, Fred has been the percussion instructor and arranger for the famed Santa Clara Vanguard Drum and Bugle Corps, the Alberta (Canada) All Girl Drum and Bugle Corps and the Madison Scouts. A member of the Percussive Arts Society and author of a popular series of marching instruction video tapes, he also consults with Drum Corps International.

His visit provided ample opportunity to evaluate the current status of marching percussion in Japan, a growing phenomenon there. This is especially remarkable considering that most Japanese schools lack the football teams and large outdoor stadiums to provide a familiar context for marching bands. Based on what he saw and heard, Sanford brought back some positive impressions with him.

"The Japanese have obviously developed a great interest in the drum corps DCI program," says Sanford. "Most of what we see there are high school programs right now, and a lot of them are marching bands. The don't play for football games so they have their own little circle of competition. Many of their bands are really a combination of a marching band and a drum and bugle corps. Their instrumentation consists of brass and woodwind instruments, as well as all of the regular percussion."

Despite the differences, the quality of Japanese marching percussion is

constantly improving according to Sanford.

"The bands are coming along quite well. They seem to be at relatively comparable levels to our high school and drum corps groups, at least in the marching area. Obviously they're making good strides in terms of their technical abilities for playing brass, woodwind and percussion instruments. The students were very disciplined, very attentive. They responded quickly and picked up things relatively fast."

Sanford's clinics were held at selected high schools with a large number of elementary, middle school students and teachers from that particular region in attendance.

"I would usually work the clinic more like a rehearsal with the high school drum line," Fred recalled. "I had a preset program focusing mainly on technique development. So I brought in a lot of my individual section and ensemble exercise patterns and that's mostly what we spent our time on. On a few occasions, they had music prepared they wanted me to hear and comment on." Still dependent on the United States for the bulk of their repertoire, Japanese bands get a lot of their arrangements from American publishing houses. Some of the more affluent schools actually have Americans writing custom arrangements for them.

In fact, more and more Japanese band directors have been making the long pilgrimage to the DCI Nationals competition in the States to study and analyze what's going on. As Sanford pointed out, "They find their favorite American corps in terms of concept,

uniforms and musical style and faithfully reproduce that.

"They hold their Grand Prix Championships in January," Fred continues. "Usually their performances are in indoor arenas that are normally used for Sumo Wrestling matches and other athletic events. They put a special covering on the floor that has grid markings used for the competition."

In keeping with the company's commitment to the ongoing evolution of marching percussion instruments, Sanford explains, "Yamaha regularly sends its' design staff to the U.S. to travel around the country with leading corps just to watch, listen and learn."

Asked about the most memorable stopovers on his tour, Fred describes his appearance at the All Japan Band Director's Convention held in the picturesque resort town of Nemuno-Sato.

"That's actually their largest convention with many band directors attending from all over Japan. In the clinic I gave, I used a demonstration group from a local drum corps called the Hamamatsu Wild Winds — They've got great names over there: The Blue Crows, The Violet Impulse and The Jokers."

Fred was assisted by Jay Wanamaker, Yamaha Marketing Manager for Concert and Marching Percussion, at the All Japan Band Director's clinic. Fred and Jay performed several traditional American rudimental snare drum solos together.

"Nemuno-Sato is actually a Yamaha resort catering especially to music

camps and music practices. It's located just out of the Kyoto area, set up on some hills above the ocean. It has a full recreational facility with tennis courts, golf courses and a marina."

Fred feels there is a realistic possibility of Japanese corps competing in the DCI Nationals on an equal footing with American corps. Whether or not this will actually happen depends on a change in attitude via a vis DCI National competition rules.

"The two-valve rule is under intensive study by a DCI committee. They should come up for recommendations in 1990 to open up the rules for what we term multi-valve, multi-key instrumentation. Then the Japanese groups could actually come over and compete."

"There have been a few Japanese groups who came over to do exhibition tours and the musical level was like a typical American high school band. They were ok, but nothing to brag about. Based on what I saw, their interest is certainly at a point where they want to achieve the levels of the top DCI Corps. And they definitely have the potential for doing this because of their positive attitudes and gigantic interest."

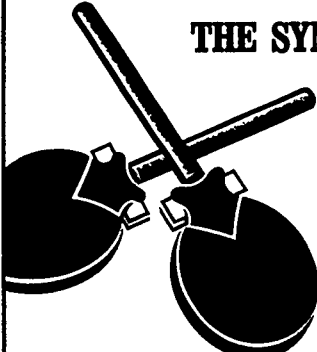
According to Sanford, the key to the future success of Japanese corps "is the management. If the bands are truly going to succeed," He says, "it's because management makes the right decisions, gets the right instructors and puts the right kind of direction into that program. But the kids are definitely capable of excelling."

*Fred Sanford is a consultant/clinician for the Yamaha Music Corporation, USA, and is author of the Fred Sanford Marching Percussion Video Series. Fred is very active in PAS where he serves as a member of the Marching Percussion Committee and International Drum Rudiment Committee.*



Fred Sanford

*Jay Wanamaker is editor of Percussion on the March. Gary Curry edits Focus on the Student Percussionist.*




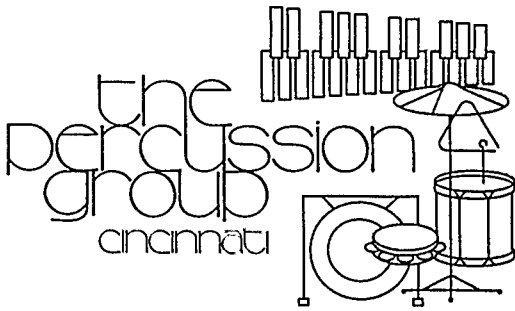
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# Focus on Education:

## Productive Practicing *by Donald Bick*

---

Your weekly lesson is over. You have discussed the strengths and weaknesses of your performance with your instructor and you are now ready to do the nitty-gritty work for the week—practicing. Armed with some fresh musical and technical insights you are faced with a good number of hours working out the nuts and bolts of your repertoire. How can you use this time most effectively?

### Decide on your goals.

An important factor in productive practicing is simply determining what your goals are for any given practice session—and then sticking to them. What is your priority for this practice session? Is it the refinement of a technique? Is it a thorough mastery of pitches and rhythms for a given piece? Is it the strengthening of a fundamental skill such as reading ability or snare drum rolls? Whatever the reason, you must know why you are practicing in order to practice effectively.

I believe that there are two aspects which must be considered in determining practice goals. First, determine what your long term goals are, and secondly, what are your immediate goals for a particular practice session. Young students may need to deal with long term goals on a weekly basis. College students may operate on semester or yearly basis, or perhaps relate goals to performance dates. Professionals generally relate their practicing toward performances with very long term consideration given to technical and skill refinement.

Once long term goals are determined, the development of a reasonable plan to achieve those goals during daily practice sessions is the next order of business. Analyzing your strengths and weaknesses (in consultation with your instructor) will help

you decide on priorities in the practice sessions. Of course, adjustments will have to be made as the student discovers that certain problems may be resolved more quickly or at a slower pace than anticipated. It is a good idea to take a minute before beginning a practice session to adjust short term goals.

### How long should you practice?

As a working professional and educator I find that my practice time is limited, particularly during the academic year. Most students have the same problem. Academic courses, theory classes, etc. demand a great deal of time and energy. High school students may be involved in a number of activities in and outside of the school which conflict with practice time. Extended practice time is a luxury. Obviously, the more you can practice the better, but more importantly, what is the quality of your practice time? Do you use the time available wisely? Are you working within your priorities and working toward your long and short term goals?

Once practice is underway, the most important operative factor is the ability to concentrate. Concentration can be an enormous time saver. Practice time is your private time with your instrument. Enter the practice room with your thoughts on the instrument and the music. Leave your thoughts about other classes, social engagements and so forth for another time and place. If you have, say, an hour to practice, concentrate solely on the music you are practicing for that period of time. Many percussionists find the number of instruments we need to master an overwhelming proposition given the number of hours available for practicing. Keep in mind that many musical concepts and techniques overlap from one instrument to another. Concentrating on your imme-

diately goals will help you achieve your long term goals. The satisfactory resolution of one performance problem often makes the next one easier to deal with.

### Mental practice.

Much time can be saved in the practice room by working out problems which do not require actual physical contact with an instrument before practicing. I once heard Keiko Abe, the Japanese marimba virtuoso, state that she did the preliminary learning of new repertoire on airplanes. In other words, at times when she did not have access to her instrument she could still study the music, learn the notes and resolve many musical problems which in turn would make her practice time more productive because it would be devoted strictly to the physical aspect of performance.

You can use the “mental practice” concept to work out stickings on the snare drum, timpani and mallet keyboard instruments, learn pitch and rhythm groupings and create set-ups for multi-percussion pieces.

### Practice positively.

How many times have you found practicing to be a frustrating negative experience? If you are like me the answer is too many times! These have been more or less wasted practice sessions. Usually the problem is very simply that one is playing at a tempo that does not promote accuracy and thus positive reinforcement. It is psychologically important to realize that one can play a musical passage well even at a slow pace. Speed develops from accuracy and fluid physical movements. George Hamilton Green makes this point most emphatically in his classic Instruction Course for Xylophone and Leigh Howard Stevens reiterates it in his Method of Movement for Marimba. These are words of advice

from master musicians that should not be ignored. Be patient. Be a slow and accurate practicer. This will pay dividends in performance confidence and security. Feel good about yourself at the end of a practice session.

#### Warm up.

In order to practice productively you will want to feel physically comfortable on your instrument. Since my practice time is limited I try to warm up while simultaneously working on whatever piece I've placed on the music stand that day. If my goal is to secure a technically difficult passage, I warm up by playing that passage slowly and fluidly, trying to let my physical comfort dictate the speed. Usually within minutes the passage is more comfortable, the muscles are loose and I've gained some positive

psychological reinforcement. If your practice session is not oriented toward technical work you may want to warm up by sight reading, again at a slow and comfortable pace. This has the advantage of further developing your reading skills - an important attribute for the jobbing musician today. Plenty of good sight reading material is available in elementary and intermediate level music for wind and string instruments. If you are practicing the snare drum you can read passages from these materials rhythmically, using rolls to sustain long notes.

#### Practice tools.

There are several tools aside from an instrument, appropriate sticks or mallets, music, and a concentrated, alert mind which will contribute to productive practice. First, a metro-

nome is essential. The most readily heard performance problems are rhythmical in nature. They are also some of the hardest to hear when playing by yourself. A metronome can discipline you to practice slowly and with rhythmic accuracy. Use it often. A cassette recorder can also be a useful tool in the practice room, particularly when you are ready to run through an entire work or large section of a piece. Turning on a recorder can instantly put you in a performance mode. Even though your "audience" is a machine the experience will help you deal with performance pressures.

Recently several of my students at Virginia Commonwealth University have begun using electronic drum machines as practice tools. These instruments can be useful as elaborate and rhythmically versatile metronomes and may even be pro-

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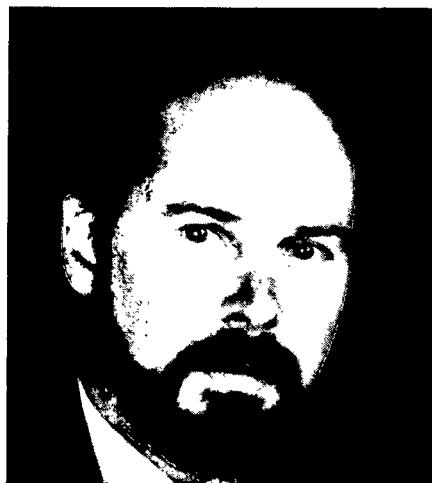


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grammed to provide an accompanying ensemble or duet partner. One student has been practicing the first of Gordon Stout's *Mexican Dances* with an electronic Latin rhythm section "cooking" in the background. The boredom of repetition has become a fun experience. Another student practices drum set patterns by "trading fours" with this drum machine. As the capabilities of these machines develop, the possibilities in the practice room become limited only by the creativity of the user.

To sum things up I want to stress several concepts: 1. Practice toward specific goals which should be determined before any physical practice begins. 2. Practice when and as long as you can concentrate effectively. 3. Practice slowly and accurately for positive reinforcement. With the above concepts in mind you should find practice sessions to be productive and enjoyable experiences.

Donald Bick is Principal Percussionist and Assistant Principal Timpanist with the Richmond (VA) Symphony. He is also professor of percussion studies at Virginia Commonwealth University. Mr. Bick holds the Bachelor of Music degree from the Eastman School of Music and the Master of Music degree from the University of Maryland.



Garwood Whaley  
Editor, Focus on Education

*Percussive Arts Society thanks the members of the PAS Education Committee for their individual and collective efforts to strengthen PAS through Focus on Education.*

*Readers who desire further information regarding the PAS Education Committee's activities can contact a Committee member listed below:*

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Milton, MA 02186

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## MESSAGE FROM PAS SECRETARY RANDY EYLES

The Percussive Arts Society is proud to sponsor its sixteenth annual Composition Contest, eighth annual Marching Forum, third annual Percussion Ensemble Contest, and its first Solo Competition. These contests promise excitement, challenge, and creativity for percussionists in 1989.

This year marks the introduction of the new Solo Competition. Like the Composition Contest, the Solo Competition will involve a different medium each year — snare drum has been selected for 1989. The PAS Contest Adjudication Committee under the leadership of chairperson George Frock has done a great job of organizing this new contest.

The Percussion Ensemble Contest is a tape contest with the winners performing as part of a gala winners' concert on Friday, November 10, 1989, in Nashville, TN. Every effort will be made to present winners from all PAS contests in this concert — a fantastic opportunity for young percussionists to launch their professional careers! Plan to be a winner and perform at PASIC 89!

### 1989 Percussive Arts Society Percussion Ensemble Contest

For further information, contact:  
PAS, 123 West Main St., Urbana, IL 61801

**PURPOSE:**

The purpose of this contest is to promote high quality percussion ensemble performance and compositions. The contest is designed to assist the PASIC 89 program committee in selecting the best, most unique and appropriate groups to appear at the annual convention.

**AWARDS:**

An invitation to perform at PASIC 89 in Nashville as part of the gala winners' concert on Friday evening November 10th, 1989. The PAS Collegiate Percussion Ensemble contest Bronze Plaque and the PAS High School Percussion Ensemble Contest Plaque will be awarded at the concert. Final maximum program length will be determined by the PASIC 89 program committee. In fairness the program will be no less than 45 minutes for the college ensemble and 30 minutes for the high school ensemble. In the absence of a clearly qualified winner, PAS reserves the right to withhold the award.

**ELIGIBILITY:**

All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS. This will be verified when application materials are received. Ensembles who have been winners may not compete again for three years.

**PROCEDURES:**

1. Send a non-edited tape (cassette only) to PAS (see address above). Tapes should be no longer than 30 minutes in length demonstrating literature that you feel appropriate. The tape should include only works that have been performed by the ensemble during the 1988/1989 academic year. Include program copy for verification. No more than three selections should be included on the tape. Tapes will not be returned. Scores may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned, if a pre-paid mailer is included.

2. The tapes and scores (optional) will be numbered to insure anonymity. The tapes will then be evaluated by a panel of judges.

3. Invited groups are expected to assume all financial commitments, room, board, travel, organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.

**APPLICATION FEE: \$25**

\$25 per ensemble (non-refundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

**DEADLINE: April 1, 1989**

All materials (application fee, application form, cassette tape, program(s) for verification, optional pre-paid return mailer, and optional scores) must be received by April 1, 1989.

## 1989 PERCUSSIVE ARTS SOCIETY PERCUSSION ENSEMBLE CONTEST

### Application Form

Category: High School \_\_\_\_\_ College \_\_\_\_\_

Ensemble's Name \_\_\_\_\_ School Name \_\_\_\_\_

Ensemble Director's Name \_\_\_\_\_ Address \_\_\_\_\_

Ensemble Director's PAS Membership Code Number \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone number (Include Area Code) \_\_\_\_\_

To insure the same quality of performance as tape, please indicate number of returning ensemble members: \_\_\_\_\_

On a separate sheet list ensemble members and their PAS Membership Code Numbers.

Please include the \$25 application fee with the application.

*I hereby certify that I have read the requirements and regulations of this competition as stated above and understand that failure to abide by these regulations will result in disqualification of our ensemble to participate in the contest.*

Signature of Ensemble Director \_\_\_\_\_

---

## 1989 Percussive Arts Society Percussion Composition Contest

**For further information, contact:**

PAS, 123 West Main St., Urbana, IL 61801

217-367-4098

**PURPOSE:**

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

**1989 COMPETITION CATEGORY:**

Suite for solo Snare Drum

**AWARDS:**

The composer of the winning composition will receive \$300. Every effort will be made to procure a publisher and arrange a performance of the composition at PASIC 89 in Nashville. Second place will receive \$200, and third place \$100.

**ELIGIBILITY:**

Previously commissioned or published works may not be entered.

**PROCEDURES:**

1. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. All entry copies become the property of PAS.

2. Difficulty of the composition is left to the composer's discretion.

**APPLICATION FEE: \$25**

\$25 per score (non-refundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

**DEADLINE: April 1, 1989**

All materials (application fee, application form, and manuscript) must be received by April 1, 1989.

### 1989 PERCUSSIVE ARTS SOCIETY 16TH ANNUAL PERCUSSION COMPOSITION CONTEST

#### Application Form

Composer's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (Include Area Code) \_\_\_\_\_

Title of Composition \_\_\_\_\_

*I hereby certify that the enclosed composition is original and that it has not been previously commissioned or published.*

Signature of Composer \_\_\_\_\_



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**PERCUSSIVE ARTS SOCIETY  
1989 COLLEGE LEVEL SNARE DRUM SOLO CONTEST**

**sponsored by  
Smith Publications, Noble & Cooley, and the Percussive Arts Society**

**for additional information, contact PAS, 123 West Main St. Urbana, IL 61801**

**PURPOSE:**

The purpose of this contest is to improve the quality of concert snare drum performance, and to encourage creative writing and performance techniques for this medium. The contest is designed to select 5 finalists to perform at the 1989 PASIC in Nashville.

**AWARDS:**

The individual selected as the winner of this contest will perform on an official PAS evening program, and will be awarded a Noble & Cooley Snare Drum. The second place finalist will receive a cash award from Smith Publications. Participating finalists will receive free PASIC registration.

**ELIGIBILITY:**

All contestants must be members of PAS, and must be currently enrolled as a student in a college, university, or conservatory.

**CONTEST FORMAT:**

Each contestant is to perform one of three solos from the **NOBLE SNARE** collection, Smith Publications. The solos include the following: **JONGO** by Seigfried Fink, **BLAZER** by Barney Childs, or **CLASSICALLY SNARED** by Alexander Lepak. In addition the contestant is to perform a second solo of his/her choice. This may be from any publication, or it may be from the Noble Snare Collection. Each contestant is required to furnish the music for the second solo. Photocopies will be accepted, only with a letter of approval from the publisher. Manuscript compositions are acceptable if sufficient copies of the music are furnished for the judges. Each contestant is to furnish his/her own music and equipment.

Each state chapter will be the initial body in selecting a winner. The state will have the option to design their own format, either non-edited tape or live performance. Each state will forward the winning non-edited cassette tape of the winning performance to PAS. (see address above) The tapes and scores will be numbered to insure anonymity. The tapes will become the property of PAS and will not be returned. Music will be returned only if a pre-paid mailer is included. The Contest & Adjudication Procedures Committee will have the responsibility of selecting five of these tapes as finalists. The contestants selected will be invited to compete at the 1989 PASIC. (this will be a live performance) The winner will perform in one of the PAS sponsored Concerts at the Convention.. Each contestant is expected to assume all financial commitments pertaining to this event, including travel, room & board, etc.

**APPLICATION FEE:** A check in the amount of \$25, payable to PAS

**DEADLINE:** May 1, 1989. All materials (application fee, application form, cassette tape, and music) must be received by PAS by May 1, 1989.

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# PAS MARCHING FORUM

## Ensemble Competition for Marching Percussion Forum

**Ensemble Eligibility:** Any college or high school drum line (two divisions). All members of the drumline and staff (with the exception of non-percussionists - i.e. bassoon players on bells, etc.) must be current members of PAS by October 1. All amateur participants at PASIC (including all members of the drum line and staff) must pay a \$5.00 "registration fee for participants" by September 1.

**Application Fee:** \$25.00 per entry (non refundable) which must accompany application form

**Deadlines:** Entries will be accepted from May 1 through August 1

**Selection of Participants:** The first ten entries in each division (or more if schedule permits) received on official application forms will be accepted, with the remaining entries as alternates in order of date postmarked. Performance positions will be determined by a random drawing.

**Instrumentation:** Any acoustic percussion instrument is allowed. (No electronics). All groups are responsible for providing all of their own equipment.

**Rules:** Time Limes - College: 6-9 minutes High School: 5-8 minutes Maximum time allowed on stage is two minutes beyond performance time. Size of performance area - 20 yards x 15 yards (maximum) All performers must play a percussion instrument for a minimum of half the program. Use of auditorium/stage lighting will be prohibited.

**Penalties:** *Overtime:* .2 point for every 10 seconds over for the first 30 seconds  
.5 point for every 10 seconds beyond that  
*Boundary:* 2 points if any equipment or movement is outside boundaries  
*Performers:* Disqualification for any ensemble who uses a performer who does not play a percussion instrument

**Judging:** Judge #1 (Execution) = Performance Quality (50 pts.) + Repertoire (50 pts.) = 100 pts.  
Judge #2 (General Effect) = Performance Quality (50 pts.) + General Effect (50 pts.) = 100pts.  
Judge #3 & #4 (Overall) = Performance Quality (50 pts.) + Repertoire (40 pts.) + General Effect (10 pts.) = 100 pts.  
Total points (out of 400) will be divided by four for the final score (out of 100)

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## Individual Competition for Marching Percussion Forum

**Eligibility:** Any college or high school student who is a current member of PAS (but not necessarily a member of a competing drum line). \$5.00 "registration fee for participants" must accompany application form.

**Deadlines:** Entries will be accepted from May 1 through September 1, 1989.

**Selection of Participants:** The first twenty entries received on official application forms will be accepted, with the remaining entries as alternates. Performance positions will be drawn.

**Instrumentation:** Four categories: *Snare Drum - Tenors - Keyboard - Timpani*

**Rules:** Time Limits: *Snare/Tenor - Roll* (maximum 1 minute) + *Solo* (3-4 minutes)  
*Keyboard/Timpani - Solo* (3-5 minutes) Soloists cannot be accompanied

**Judging:** Two judges (scores averaged) - execution, repertoire, general effect (roll)

**For more information, contact: Lauren Vogel, c/o Lone Star Percussion  
10611 Control Place, Dallas, TX 75238**

# Focus on Performance

## Terms Used in Percussion: The Rite of Spring

by Michael Rosen

My intention in writing this article was to simply translate the terms used in *The Rite of Spring* on the timpani and bass drum parts. This apparently straightforward task led me on a trail that I would like to share with readers.

It seems that Stravinsky made several revisions of the score and parts to *The Rite of Spring*; so much so that it has become a serious topic of study for musicologists. The first performance of the composition was on May 29, 1913 at the Théâtre des Champs-Élysées in Paris and was conducted by Pierre Monteaux. The 1921 printed score (Russischer Musik Verlag which was the Berlin based publisher of Edition Russe de Musique, which appears on some scores) differs greatly from the original 1913 version. This was the first published edition of the parts and the company had exclusive rights to printing and publication of the music. They began to engrave the music in 1914 but with the outbreak of World War I in Europe the printing was halted and wasn't actually completed until 1922 (RMV197) which, incidentally, was a miniature score. In the summer of 1922, after studying the score for the first performance of the piece in Germany, Ernest Ansermet compiled a list of errors which he sent to Stravinsky with a letter indicating that "I have verified, added, corrected the errata and I ask you to copy all of these changes very neatly (since we are dealing with Germans who do not know, or feign not to know, French)...Check to see if I have possibly made a new gaffe with the timpani at 57, 58, 59...and, since you have the parts, I ask you to coordinate these revisions with them,"<sup>1</sup>

There were actually three "original" manuscript scores! By the time a collated score of these three was printed as mentioned above, so many years had gone by that Stravinsky

had already made more corrections and insisted that the parts be recopied. Two editions were finally published, the Edition Russe and another in 1930. The latter edition is sometimes referred to as the "red-inked edition" because of the markings made by Stravinsky himself to the 1922 version. The timpani part at 57, and corresponding places, was rewritten as was the fourth measure before 59. (Note that in the Kalmus handwritten version there is an A where there should be a B at measure 57. This is clearly a copyists error!) It is this edition that is most often played in the United States and which has the condensed version of all four timpani parts. In a letter to Stravinsky in 1930, the publisher said of this edition: "The orchestral score of *Sacre* is in its second week of printing and will be finished in about ten days, except for the timpani parts, which we had engraved again, Jean Morel, whom we approached in your name and at your suggestion, extricated us from all of those difficulties magnificently. He rewrote the introductory explanation so that this too became a model of lucidity, and he even gave a schematic picture of the distribution of the timpani between two musicians; we reproduced this in the timpani parts. Morel really knows his business and we would not have gotten out of the technical labyrinth of these parts without his help. It would be appropriate, unless you disagree, to print a statement in these two parts, 'Distribution and technical indications by Jean Morel,' which I am sure would please him. Since these parts must soon go to print, let me know by return whether you have anything against the idea so we can propose it to him."<sup>2</sup>

To this Stravinsky replied: "Very pleased to hear that the problem of the timpani parts is finally resolved. We should certainly put Morel's name in the music as the author of

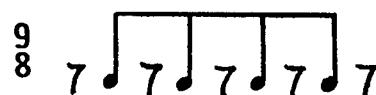
the technical indications as well as of the distribution of the timpani parts. Thank him very sincerely for me."<sup>3</sup> Musicologists make mention of the fact that there was no timpani part at measures 146 and 171 in the original score. It is unknown who added these parts since they appear on all the extant parts and no reference is made to them in any of the revisions. In January of 1926 the composer rewrote the *Evocation des Ancêtres* and much of the *Danse Sacrale*. Among the changes were the deletion of a guiro part at the end and also at rehearsal number 70. The guiro part at 70 found its way back into the parts somehow.

Among the many mistakes in the Boosey & Hawkes edition of 1948 which is most puzzling is the bass drum part the measure before 118. "In the original manuscript, the drum part in this measure, unlike the corresponding ones, is one written on the staff, but simply as a rhythm, which suggests that, after finishing the page, Stravinsky added it without having left room for it, misplacing the notes in his haste. When listening to recordings, in any case, he would protest at this point, yet let the error pass while conducting the piece himself, as he did in the case of many other errors in his music."<sup>3</sup> Since the most often parts used in America are the Boosey & Hawkes (1947) version and the Kalmus (no date) version a comparison of these parts illustrates this:

Boosey & Hawkes:



Kalmus:



In the former edition the bass drum plays with the basses and celli while in the latter it plays with the violins and horns. One might conclude from the reaction of Stravinsky to the Boosey & Hawkes edition that the Kalmus is correct. The best way for a percussionist playing the bass drum part to be correct is to find out which version the conductor is conducting from. He may very well have a different edition than the musicians. My suggestion is to ask the librarian to let you see the score and to play whatever the conductor's part reads.

To add to this mayhem is should be mentioned that there were several "pirated" editions of *The Rite of Spring* and that Stravinsky had many copyright problems with this work. This was especially evident in Americas since the United States was not signatory to the International Copyright Convention of Bern, Switzerland. In fact, the most famous of these so-called "pirated" editions is the Kalmus edition "copyrighted" in 1933 which now has become one of the best known.

In 1943 Stravinsky made probably the most far reaching and significant revision of the *Dance Sacrale* which was published by Associated Music Publishers (1945). Stravinsky himself said this edition was "easier to read and to play from as well as superior in balance and sonority." One of the revisions was to replace the sixteenth note values with eighth note values thereby making the music much easier to read. The timpani part is written for one timpanist and is quite different than the other versions, including the elimination of the piccolo timpani part. The differences are so great, in fact, that they go beyond the scope of this article. In addition to the fact that this edition is hardly ever played, probably since it is the only section of the piece to be so revised that it would be out of place to play it with the other sections. The composer was still mak-

ing corrections to the score as late as 1967 but nothing that relates to the percussion or timpani parts.

No discussion of the editions of *The Rite of Spring* would be complete without a look at the comparisons between the timpani parts. The original Kalmus Miniature Edition calls for as many as 5 timpanists! (see measure Number 138). There are two timpani parts at number 28 and often two separate clefs, yet as measure 80 the parts are separate while in the score both notes are indicated to be played by the first timpanist. Note also that at 103 the score clearly calls for snare drum sticks. The dynamics differ in several places also. The Boosey & Hawkes edition of the parts (1947) calls for 4 timpanists as in the original but only from 192 to the end. There are also several places where Jean Morel has taken the liberty to add the following to the parts which does not appear in the score:

2 before 44- there is no indication for stick type in either score  
53- "sonore" does not appear in the score

1 aft. 54- "rude" does not appear in the score

57- "secco" does not appear in the score

1 aft. 103- the part indicates a hard and dry stick while the score clearly calls for snare drum sticks which changes back to timpani sticks at 104

1 before 113- snare drum sticks indicated in the score (*I would suggest a wooden timpani stick or a 1 S nare drum stick, MR*)

4 meas. after 141- there is no F in either score as there is in the part. This may be a copyist error.

I would like to add that the above markings are, on the whole, tasteful, but for the purist it is important to know that they do not exist in the score. There are many more cues in the Boosey & Hawkes edition of the parts and it is easier to read. Note

that the bass drum part and the first timpani part have 1965 at the top left corner of the first page while the second timpani part has 1967! I suggest studying both scores to compare.

Personally, I would like to hear a performance with five timpanists. I think it would add a certain dramatic quality to an already quintessential dramatic piece. An argument could be made that Stravinsky wrote the part for 5 timpanists because the part was too difficult at the time for one or two. It is also well known that timpanists in the early 20th Century in France didn't have pedal timpani. I also realize that the part would be more difficult in many ways for 5 timpanists to play precisely. However, was something lost when the part was reduced for two players? How about the effect of the doubling of the parts as written in the Kalmus score? Isn't there a difference between one timpani played loudly and two different timpani playing the same note? In any case I urge timpanists who plan on playing *The Rite of Spring* to refer to both scores and both parts to compare details which can only enhance a performance. I also suggest reading the significant passages of the books mentioned in the footnotes.

Here then is the translation of the terms used in the timpani and bass drum parts to *The Rite of Spring*:  
*The following translation is from the parts marked "Copyright 1921 by Edition Russe de Musique, Copyright assigned 1947 to Boosey & Hawkes, Inc." Note that some directions are Italian while others are French!*

Division of parts and technical indications by Jean Morel. In anticipation of the special circumstances of each orchestra, each of the two timpani parts are in themselves complete. Each part has cues for the other timpani part. It is to be understood that each note is played by a single timpanist, and that the division of part is to be strictly respected which allows for the use of six timpani in the sec-

ond part of the composition. The simplest arrangement of the drums would be thus: the normal assortment of four timpani (*note that the second drum, if one counts from lowest to highest, must be able to produce a low F# without being to loose*) and a piccolo timpani that must be able to produce a high B and Bb. These five timpani are all played by the first timpanist in the first part while a sixth timpani will be used by the second timpanist in the second part. The second timpanist should take the piccolo drum (b, Bb) to use in the "Sacrifice" (at No. 83) which is the same drum used by the first timpanist at number 61 in the score. If the piccolo timpani is not capable of producing a good sounding F natural then a seventh timpani should be available for use by the second timpanist.

Sol, Si<sup>b</sup>, Re, Mi<sup>b</sup>, Si Aigu-G, B<sup>b</sup>, D, E<sup>b</sup>, high B

Gr.- regular timpani

Picc.- piccolo timpani

baguettes dures et sèche-hard and dry sounding sticks (*not indicated in either score*)

Nodo ordin. (I)- normal method (normal sticks)

détaché- detached

La 2<sup>o</sup> timbale en fa# en prévision du N<sup>o</sup> 72-Change the second timpani to a f# in anticipation of No. 72

la croche ne change pas de valeur- the eighth note doesn't change its value (*eighth note equals eighth note*)

Ré en Do- change D to C

mais sonore -but sonorous (with a full sound)

bien net- very cleanly executed

at No. 103: baguettes sèches et dures- dry and hard sticks (*this is indicated as snare drum sticks in both scores*)

Timp. Picc. ad lib jouée par Tamb. de Basque- these small notes on the piccolo timpani can be played by the tambourine player at this point

One again I should mention that one before 113 calls for snare drums sticks in both scores but the Boosey &

Hawkes parts do not.

The following translations are from the Kalmus edition which I suspect are the so-called pirated parts mentioned above because the part is handwritten. Note that there is not a date on the part and that it retains the four timpanist format of the Kalmus edition. This part is less often used than the Boosey & Hawkes edition.

(at No. 103) Colla bacch. di Tamburo-with snare drum sticks (*note that this edition indicates snare drum sticks while the Boosey & Hawkes edition doesn't*)

bacch. di Timp.-timpani stick (at one before 113) bacch. di Tamburo-snare drum sticks (*hard and dry sticks are indicated on the other edition*)

a2-two players play the same note

The following is from the Boosey & Hawkes edition of the bass drum part (1965):

Gran Cassa (I)-bass drum

Piatti-cymbals

assai (I)-very much

une rape guero (F)-guiro (*It is common to use a washboard for this part for extra volume, MR*)

colla bacc. di tamburo (I)-snare drum stick

bacc. di timp. (I)-timpani stick

au bord (F)-at the edge (on the head)

avec la baguette de bois touchez au bord façon à produire un Si<sup>b</sup> environ (F)-strike at the edge of the head with a wooden stick as as to produce about a B<sup>b</sup> (*this is not in either score*)

avec la baguette en bois (F)-with a wooden stick

ordinairement avec la mailloche de la G.C. (F)-in the ordinary manner, with a bass drum beater

45 mes. diverses (F)-45 measures of various time signatures

come sopra (I)-as above

secco (I)-dry

The bass drum note in the second measure after 197 does not appear in the 1967 score or the Boosey &

Hawkes score but it does appear in the Kalmus edition.

The Kalmus edition of the percussion parts (the handwritten one) has the advantage of having all the percussion on the same part. This makes for better ensemble playing because each percussionist knows exactly what the others are playing. Here are the translations of the terms from the Kalmus edition:

glissando colla bacch. di Triangolo (I)-glissando with a triangle beater

colla bacche di Tamburo (I)-with a snare drum stick

glissez rapidement avec la baguette de triangle, décrivant un arc sur la surface de l'instrument (F)-rapidly glissando by delineating an arc on the surface of the instrument with a triangle beater

bacch di Timp. (I)-timpani stick  
bachetta di Gr.C. (I)-bass drum beater (*note that bachetta is spelled wrong; it should have two c's*)

Tamb. de Basq. (F)abv. tambourine (Tambour de Basque)

Piatti (I)-cymbals

avec la baguette en bois (F)-with a wooden stick

ordinairement (avec la milloche de la G.C.) (F)-in the ordinary manner (with a bass drum beater)

colla bach. di triangle (I)-with a triangle beater

<sup>1</sup>. *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft (Simon & Schuster, N.Y., 1978), p. 528.

<sup>2</sup>. *Stravinsky: Selected Correspondence, Vol. I* ed., Robert Craft (Alfred Knopf, Inc., 1982) pp. 402-403.

<sup>3</sup>. *Stravinsky: Selected Correspondence*, p. 403.



# Focus on Performance

## Symphonic Percussion: Metric Modulation *by Geary Larrick*

One of the rhythmic techniques of modern composers is metrical modulation; this occurs when a rhythmic pulse changes tempo gradually by use of a common denominator in the notation. The tempo may slow down, as in exercise 3-B (see Figure II), or speed up, as in exercise 4-B (also in Figure II). As in harmonic modulation, the change is effected gradually—although at times rather quickly; the new tempo seems to “grow” out of the old tempo in a fashion that is often imperceptible to the listener. It is my opinion that this “camouflage” aspect is very effective in eliciting a subtle emotional response by the attentive listener of music containing metrical modulation.

Indeed, percussionists are very fortunate in having in our repertoire some superior examples of metrical modulation written by the American composer Elliott Carter. In his *Eight Pieces for Four Timpani* (one player), metrical modulation appears variously in “Saeta”, “Improvisation”, “Canaries”, “March”, and near the middle of “Recitative”. These pieces were begun in 1950 and completed in 1966, and represent excellent examples of fine art music by a contemporary composer. A perusal of percussion recital programs in a recent *Percussive Notes* will attest to the pieces’ popularity and respect. It should be noted that Carter first used this technique in 1948 in his *Sonata for Violoncello and Piano*, and that other composers have since taken up the technique on occasion.

Since metrical modulation is a *bona fide* aspect of the repertoire of the contemporary percussionist, I have written some exercises to aid the drummer/percussionist in developing ability at performing this rhythmic technique. Actually, the exercises can of course be practiced as well by non-drummers by clapping, tapping, or speaking a syllable such

as “ta” to the indicated rhythm. The exercises are divided into two groups: numbers 1-A through 13-A (Figure I) are preparatory rhythmic exercises; numbers 1-B through 4-B (Figure II) are metrical modulation exercises. Also included, numbers 1-C through 4-C (Figure III), are a few examples from the repertoire of the acknowledged master of metrical modulation, Elliott Carter.

The preparatory rhythmic exercises are listed 1-A through 13-A in Figure I. These are intended to serve an introductory function in eventually mastering metrical modulation. It is suggested that the student repeat each exercise several times; a metronome might help at the beginning, then practice without it. Set the metronome at a moderate tempo: in exercises 1-A through 10-A, the metronome should mark the quarter notes, and in exercises 11-A through 13-A, it should mark the half notes. After mastering the moderate tempo with metronome on all the exercises, practice at a slow tempo, then later at a fast tempo.

The metrical modulation exercises (Figure II) are listed 1-B through 4-B, are longer than each of the preceding preparatory exercises, and are meant to serve an intermediary function in the student’s learning to deal with metrical modulation. A metronome cannot be used in this section, since the pulse speed changes within each exercise, except to locate the indicated tempo. Note the repeat marks: for early practice, the drummer might repeat the first two measures over and over several times, then move into the last two measures of the exercise, repeating those two bars at least once. The crucial indication is the marking above the double bar in each exercise: the first note refers to the given note value in the preceding measure, and the second note refers to the note value in the third bar of the exercise. For example, in exercise

1-B, the speed of one quarter note within the triplet in measure 2 is the same as the speed of the quarter note in the next bar, which is in 2/2 meter. The same pattern follows for exercises 2-B, 3-B, 4-B.

Figure III contains four excerpts using metrical modulation, taken from music written by Elliott Carter. In excerpt 1-C, the same thing happens as in the preceding metrical modulation exercises in Figure II: the student would probably wish to practice on only one pitched drum or timpano, or on a drum or practice pad at the outset, then move to the timpani tuned as indicated. In excerpt 1-C, the speed of the eighth notes in measures 3 and 4. In excerpt 2-C, the thirty-second note remains at a steady tempo, although the meter changes. This looks more difficult than it is, however: once you have mastered a steady tempo for the 32nd notes, simply retain the tempo. The student will want to practice this one at a relatively slow tempo at first, then at faster tempos.

Excerpt 3-C presents problems similar to those of the preceding excerpts: the quarter note remains at a constant speed ( $\downarrow = 60$ , therefore  $\downarrow = 120$ ) from measure 1 to measure 2; then the percussionist must subdivide the quarter note mentally, thinking in 8th notes through measure 2 and into measure 3, keeping the 8th notes at a constant tempo. In measure 3, the performer’s concentration shifts from thinking 8th notes to keeping a steady pulse of the accented quintuplets into measure 4: in other words, the second accented quintuplet of measure 3 is followed at the same tempo for the accented quintuplets in measure 4.

In excerpt 4-C, the problem is similar

to before: after establishing a tempo in the first two measures, the dotted 16th note in measure 2 equals the speed of the 8th note in measures 3 and 4. The grouping by accents in the first two measures also equates with the compound grouping of three 8th notes per beat in measures 3 and 4.

*Note: musical excerpts used by publisher's permission*

It is hoped that this article will serve the percussion student, as well as the professional and connoisseur. The teacher who has not performed these pieces should also find it of interest. For a follow-up regarding Elliott Carter and rhythm, the reader is guided to the articles listed in the bibliography.

*music:*

Elliott Carter, *Eight Pieces for Four Timpani* (one player). New York: Associated Music Publishers (G. Schirmer).

*periodical articles:*

Elliott Carter, "Music as a Liberal Art", *Modern Music* 22/1 (Nov-Dec 1944), pp. 12-16.

Elliott Carter, "The Rhythmic Basis of American Music", *Score* 12 (June 1955), pp. 47-52.

Elliott Carter, "The Time Dimension in Music", *Music Journal* 23/8 (November, 1965), pp. 29-30.

Geary Larrick, "Eight Pieces for Four Timpani by Elliott Carter", *Percussionist* XII/1 (Fall, 1974), pp. 12-15.

Robert McCormick, "Eight Pieces for Four Timpani by Elliott Carter", *Percussionist* XII/1 (Fall, 1974) pp. 7-11.

*Richard Weiner edits the symphonic percussion column.*

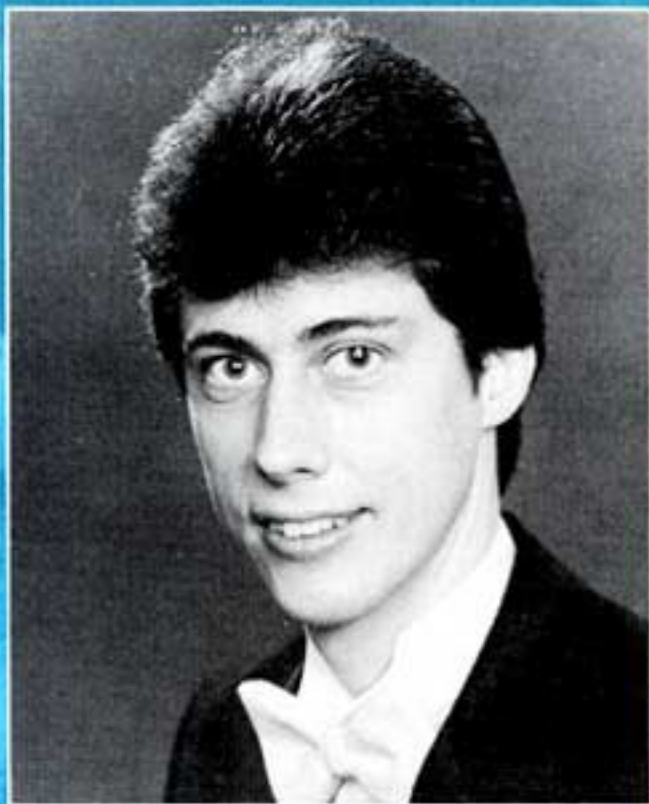
Figure I shows 13 preparatory rhythmic exercises, each consisting of two measures of music in 2/4 time. The exercises are labeled 1-A through 13-A. The patterns include various groupings of notes, such as triplets (3), quintuplets (5), and septuplets (7), and some exercises include rests or specific note values like dotted eighth notes.

Figure I. Preparatory Rhythmic Exercises

Figure II shows 4 metrical modulation exercises, each consisting of two measures of music. Exercise 1-B starts in 2/4 time with a tempo marking of quarter note = 120 and modulates to 2/2. Exercise 2-B starts in 2/2 time with a tempo marking of quarter note = 96 and modulates to 6/8. Exercise 3-B starts in 6/8 time with a tempo marking of quarter note = 120 and modulates to 4/4. Exercise 4-B starts in 2/2 time with a tempo marking of quarter note = 60 and modulates to 6/8.

Figure II. Metrical Modulation Exercises

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(♩. = 60)

Two staves of musical notation in bass clef. The top staff starts with a tempo marking (♩. = 60) and a dynamic marking *mf*. It features a sequence of eighth notes with accents, followed by a section marked *cresc.* and a tempo change to (♩. = 45). The bottom staff continues the eighth-note pattern with a dynamic marking *f*.

Excerpt 1-C (from "Saeta")

Two staves of musical notation in bass clef. The top staff begins with a tempo marking (♩. = 60) and a dynamic marking *f*. It contains a series of eighth notes with accents, marked with a '9' above the staff. The bottom staff continues the eighth-note pattern with a dynamic marking *f*.

Excerpt 2-C (from "Recitative")

Figure III, cont.

(♩. = 60)

A single staff of musical notation in bass clef, showing a sequence of eighth notes with accents. The tempo marking (♩. = 60) is at the beginning, and (♩. = 48) is at the end.

A single staff of musical notation in bass clef, showing a sequence of eighth notes with accents. The tempo marking (♩. = 60) is at the beginning, and (♩. = 48) is at the end. The marking *cresc. poco a poco* is written below the staff. The staff ends with two measures marked with a '5' below them.

Excerpt 3-C (from "Improvisation")

Two staves of musical notation in bass clef. The top staff shows a sequence of eighth notes with accents, marked with a '4' above the staff. The bottom staff continues the eighth-note pattern with a dynamic marking *marc.* and a tempo marking (♩. = 120). The staff includes markings for a 'C' (Crescendo) and an 'N' (Niente).

Excerpt 4-C (from "Canaries")

Figure III. Note: musical excerpts used by publisher's permission

# Focus on Performance

## Instrument Innovations: The "Bug" -A Portable

### Electroacoustic Percussion Board *by Tom Nunn*

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Percussionists will be interested to know about a new kind of instrument, the Electroacoustic Percussion Board (EPB), particularly the model called the "Bug". In a space less than 2 square feet, the player has access to a variety of instruments in a single instrument. And the number of different sonorities it can produce is truly astonishing!

The "Bug" (see photo) is, essentially, a three-legged table of plywood to which are attached various hardware devices including 1/4-inch threaded steel rods, nails, springs, combs, music wire, and textured surfaces. A contact microphone (pickup) must be attached to the underside of the board for amplification.

The instrument has a creature-like appearance (hence the name); one might even consider it sound sculpture. But the real strength of the "Bug" is its extraordinary range of pitch and timbre condensed into a small space, easily accessible to a single player. And because it is amplified, it is capable of a large dynamic range and may be used with analog or digital processing.

The Bug is the most recent generation of EPBs at this time. The idea began with an instrument built in 1975 by a friend and fellow instrument maker, Prent Rogers. It was a small, thin piece of board with a cork, a rock, a spring, a couple of strings, and other odds and ends glued or screwed to it. Prent placed a handmade pickup on the back and amplified it. In 1978, I decided to expand on that idea, though at the time I did not use amplification; therefore, the instrument I made was much larger and utilized plywood. The "Wavicle Board" was a triangular sheet of plywood 7 feet high, 4 feet wide and stood erect. This was the first successful EPB I made and contained many of the devices used on the "Bug." Several months later, I

bought a contact microphone and began amplifying the instrument. Another EPB, the "Tablatura," was simply a 4'x2' table with the various devices attached. Then, in 1981, I designed and built the "Earwarg," an instrument I used over the next five years. It was originally to be a built-in corner desk in an office in which I worked, but it had been cut too short; thus, I was given the board, modified it, and came up with what I considered the best design yet.

In 1985, I made an EPB called "Mothra"; in 1986, I made the "Variation"; and in 1987, I made two more "Earwargs" with modifications, one of which was exhibited at The California Crafts Museum in Ghirardelli Square, San Francisco, as part of an exhibit of experimental musical instruments called "Making Music". These last two instruments utilized a more expensive type of plywood, 3/4-inch, 14-ply birch (hardwood).

After making the two new "Earwargs", I had a couple of 2'x2' pieces of plywood left over. I cut off one corner of each board and made an initial attempt to make an EPB with one of them, but that failed. I remade that board, but was still not happy with it. Then, using the second piece, I made the first "Bug" and realized I had accidentally discovered a workable combination of type of plywood and size of board that would be small and portable, while still being resonant and able to articulate bass register tones without an inordinate amount of attack. Though I had tried to make smaller EPBs before, none had worked. But the "Bug" did!

The techniques used to play this instrument include striking, scraping, rubbing, plucking, strumming and bowing with various small implements such as rubber mallets, threaded rods, combs, pics, bows, and wood and metal sticks. Of course, for even more variety, one

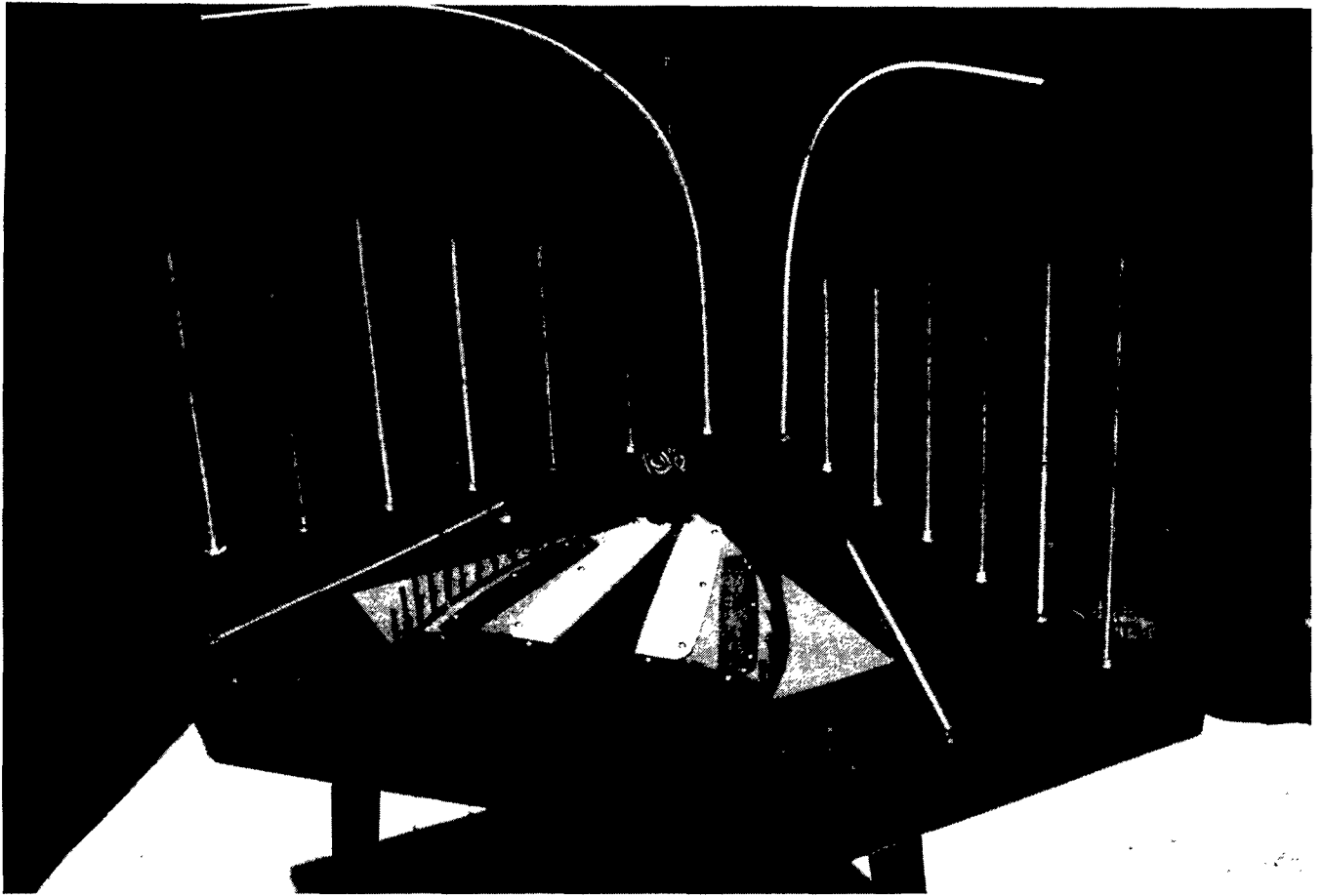
may utilize different weights, sizes, and materials of these implements, as is done with traditional sticks and mallets.

The pitch components (nails, strings and threaded rods) are tunable, although the nails should not be retuned often lest they become loose. Perhaps, the most unusual aspect of these instruments, the nails present the player with two random, non-scaler sequences of pitches which may cover as much as 2-1/2 octaves ranging from middle d to a' '. The purpose of the non-scaler sequence is to facilitate interesting melodic motifs with minimal movement of the hands. The arrangement along two curved lines forming a sort of "one-ended football" shape allow bowing, rubbing or scraping of individual nails. However, normally the nails are plucked or strummed with the fingernails, guitar pics or sticks.

There are five strings of music wire whose sound is reminiscent of the ukulele when open, or high, multipitches gongs when stopped by threading one of the metal sticks through them (over, under, over, under, over). The stick stopping the strings may be plucked or struck itself and adjusted to different lengths and at various points along the strings for different pitches. An unusual aspect of the strings is their lack of bridges and the use of tuning pins (zither) at both ends. The open strings range about an octave from around middle d or e.

The 14 threaded steel rods are attached to the board with nuts and washers and may be tuned by adjusting their length using wrenches. They have the unusual property of a prominent harmonic an octave and a tritone above the fundamental pitch. Each rod can produce 2 or 3 tones depending on its length. Actually, the longer rods are in the tenor/alto range while the shorter rods readily





*The Bug (photo by James R. Russell)*

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sound their fundamentals with deep, rich bass tones. The rods are normally struck with rubber mallets (smaller threaded steel rods with surgical rubber tubing heads), though they may also be scraped along the threads with pics or sticks, or bowed with special small plastic bows using nylon fishing line. (It is not recommended horsehair bows to be used as the threaded rods will destroy them quickly!) The two springs may be rubbed with the rubber mallets (which require rosin) or bowed with the small bows to produce electronic sounding tonal complexes.

The combs, of course, are scraped like a guiro with the fingernails, pics, sticks or other combs to create a variety of rhythmic and textural noise sonorities. The textured surfaces are scraped with combs to produce filtered noises as pressure is shifted between the front and the back ends of the combs.

Given its unique repertoire sounds, the "Bug" can be utilized in various styles of music, from avant garde to

performance art to jazz to rock. My own music is improvisatory and utilizes a 16-bank programmable digital delay. In my solo performances, I utilize programmed sequences of digital effects combined with specific performance techniques to establish a basic compositional framework for the improvisations. Since the "Bug" is so new, and since my own compositional approach is through improvisation, no compositions have been written for it. However, once composers become aware of it, such compositions may eventually appear.

In any event, it is my hope that percussionists will find the "Bug" a useful and enjoyable instrument, as I have.

For more information, please write to:

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San Francisco, CA 94110.

*Tom Nunn is a composer and designer of original musical instruments in San Francisco, California. In 1975 he founded the ID Project in San Diego to research and develop the practice of improvisation with found objects and original musical instruments. He currently manages a bi-monthly concert series, "New Instruments/New Music", featuring experimental musical instrument makers/performers, and has performed extensively in the Bay Area since moving there in 1978. He has written articles for Interval magazine (San Diego), Experimental Musical Instruments (Nicasio, CA), and Musicworks (Toronto). Most recently, he was a featured artist in "Musical Art", The Hand Workshop, Richmond, VA, "Making Music", California Crafts Museum, San Francisco, and "The Sounds of Science" radio program, National Public Radio.*

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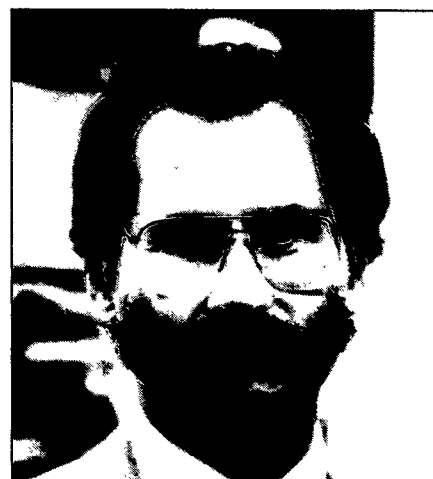
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# Focus on Research:

## The Visual Aspect of Solo Marimba Performance

by Cort A. McClaren

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*Most performers, and especially those of us who claim to be recitalists acknowledge the fact that our visual appearance plays a part in the overall performance. However, we really do not know to what extent and actually which of the aspects of our visual presentation affect or influence the audience's perception of quality. Just how important is it? If the visual part of our performance is not good, is that enough to effectively ruin an otherwise good performance? Conversely, if we look absolutely terrific, but do not play quite so well, how will the audience perceive our performance? Will looking great make us sound better? Are the factors at work here consistent or inconsistent?*

*McClaren has sought to answer some of these questions through a structured experimental procedure designed to minimize error and confounding factors. It is a good example of pure research seeking to answer or at least shed light on a topic which has relevance to every performer, and especially to percussionists. This is undoubtedly an area of research worthy of further exploration.*

*Richard C. Gipson*

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Most musicians are able to state whether, in their opinion, a performance is "good" or "bad" and, to some extent, how "good" or "bad". Listeners of all types often give some kind of rating, conscious or unconscious, to a musical performance, whether it is an orchestra concert, jazz ensemble performance, elementary band concert, or solo percussion recital.

It is often difficult to determine whether a performance is "good" or "bad" or "musical" or "nonmusical" with any degree of consensus since opinion about what makes a performance "good" or "bad" varies

among individuals and cultures. Although one person may judge a performance as "good" and another may judge the same performance as "bad", seldom can explicit criteria be identified for making either judgement. While there is agreement that several factors combine to influence one's response to a performance, determining the degree to which various cues affect us is difficult.

When attending a live musical performance, a number of variables influence one's response. The variables most often associated with the performance of music — pitch, timbre, rhythm, form, and dynamics — are those elements which musicians use to define the musical experience. They are considered "aural" stimuli.

Another variable in live musical performance, the visual variable, is often a powerful factor in the overall presentation. Other performing arts, notably dance and theatre, rely heavily on visual components for their aesthetic appeal. The integration of the visual and aural modes is understood and accounted for in the preparation of dance productions, plays, and similar performances. It is in the area of concert and recital performance that the impact of visual components on the total aesthetic experience is often taken for granted or completely ignored. *Stravinsky placed a great deal of importance on visual cues in performance.*

*The sight of the gestures and movement of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness.*

Further evidence of the importance of visual cues is given by the psychologist James Mursell. *Visual experience of various kinds constitutes an . . . extrinsic factor which*

*plays a significant part in listening . . . The whole experience becomes much more definite . . . if the eyes cooperate with the ears in giving objective reference to what we hear . . . Visual experience is closely interwoven with aural perception, and cannot help but play a significant part in listening to music.*

Mursell goes on to say that *The difference between (judging a performance) good or bad does not depend upon the completeness of the apprehension or the grasp of every constituent detail, but rather upon the elements singled out as controlling foci of attention.*

What are the visual attributes in musical performance? In "live" musical performance they include all of the visual stimuli perceived, consciously or unconsciously, by the listener. Boots says that "communication with the listener begins at least as early as the moment he enters the concert hall." Sometimes details such as the facilities for handling tickets, checking coats, the quality of the printed program and the demeanor of the personnel associated with the operation are considered affective visual stimuli. Others more obviously directly related to the performance may have increased impact, including lighting, proximity of the listener to the performer, and the general appearance of the concert hall. Other visual factors pertain directly to the performer(s), such as clothing (style, fit, color), facial expression (mouth, lips, eyes), arm movement, head movement, breathing, and movement from the torso and legs.

Most published literature in music views the influence of visual cues on the musical performance in an indirect way. That is, a performer's physical movement is important in

the development of dexterous skills which enable him to meet technical and musical demands. Several authors believe that the physical movements of a performer will have an effect on the performer's ability to create musical nuance. In this sense, a performer's motions are related to his ability to create desired musical effects.

Some authors see a relationship between a performer's gestures and their influence on the audience. Szende believes that actions "impart the experience of subjective emotions to other people."<sup>5</sup>

The more perfect and adequate the response and function of the motor apparatus and hence, the totality of expressive motions, the more successfully refined its realization in performance, i.e., in the communication of its message.<sup>6</sup>

Few will disagree that the gestures of an accomplished conductor seem to be a direct means of evoking musical expression. While there is disagreement among authors about the communicative intent of various conducting gestures, there is consensus that the physical message does have an effect. The question is, to whom is that expression transmitted, to listeners or to musicians, or to both, and if so, is it consistently transmitted?

#### **Visual Performance**

Most listeners have heard amazing musical technicians who may have looked great but did not perform aurally satisfying music. Similarly, most listeners have heard great musicians whose every movement was a study in excessive tension; nevertheless, their superb musicianship qualified them as artists. Given this notion, one might wonder the extent to which the level of congruity or incongruity between aural and visual cues influences one's reaction. Do soft, long tones suggest slow body movements? Should quick moving tones be accompanied by rapidly occur-

ring visual cues? Should disjunct tonal patterns be complimented by jerky, dislocated visual impressions? Will the congruency or noncongruency between visual and aural elements inherent in musical performance interact to affect listeners in any way?

The degree to which one attribute, visual or aural, is more powerful than the other is unknown. The only evidence is speculative. However, since hearing and sight are the dominant senses with which humans perceive a musical experience, it seems appropriate to initiate investigation that will attempt to discuss their interaction in live musical performance, an area that lacks a history of thorough investigation.

All musical instrument performance requires some degree of movement, some more than others. Violin players move more than flutists. Trombone and violin performers move one arm more than the other, while pianists move only the upper halves of their body most of the time. Percussionists move different parts of the body according to the instrument being played. Any of these physical movements may affect the listener's perception of quality.

#### **Marimba Performance**

Given the nature of the instrument, marimbists are sometimes required to make exaggerated movements while playing. That is, since the instrument is long, the player must make lateral, vertical, and horizontal movements in order to reach a variety of bars or pitches on the instrument. Techniques related to two- and four-mallet playing require a myriad of subtle body gestures. Certain stroke types create overt muscular movements that might influence one's perception, while others may create different impressions. A marimbist creates intensity not through diaphragmatic control as in the case of wind players, but by varying the type, weight, and size of

beater, placement of beater, style and manner of dampening, and use of dynamic and agogic accent. These and other musical facets may be controlled, in part, by various changes in body movement (visual cues).

While the present study focused on the affect of solo marimbist's body movement, features inherent in playing the marimba may be likened to those required in playing most percussion instruments since sound on the marimba as well as most percussion instruments is produced by a striking motion that is easily observed.

#### **Purpose of the Study**

As is the case with most experimental processes, it is important to objectively determine whether certain phenomena exist rather than make assumptions. That which we assume may not actually be true. It is essential that premises which guide research be substantiated and measured. The purpose of this study therefore was to determine whether solo marimbists' visual attributes (body movements) influence listeners' perceived quality assessment. In addition, the study sought to determine the differential influence of marimbists exhibiting "positive" or "negative" impact.

#### **Summary of the Experiment**

Seventeen marimbists were selected to be video tape recorded in solo performance. After a panel of experienced listeners viewed the recorded performances, the marimbists were designated as either "positive" or "negative" based upon an overall evaluation of their performance. Three performers from each of the two categories were randomly selected and evaluated by thirty-seven subjects.

The evaluation instrument consisted of four bipolar adjective scales; 1) sensitive-insensitive, 2) good-bad, 3) effective-ineffective, and 4) positive-negative. Each respondent was

asked to evaluate the performance, whether visual/aural or aural only, on the basis of these adjective pairs. The scales, each consisting of seven steps, were converted into numerical values allowing for the computation of means. Analyses of variance, follow-up procedures, and the sign test were then computed for each scale as a means of determining whether any significant differences existed in the ratings of the performances.

The study was conducted during the Spring semester of the 1984-85 academic year on the campus of the University of North Carolina at Greensboro (UNCG). Seventeen solo marimbists from three universities in North Carolina having full-time percussion teachers were selected for the first portion of the study. They included one freshman, three sophomores, five juniors, four seniors, and four graduate students. Each participant was required to meet several qualifying criteria.

All the marimbists performed the same unaccompanied solo. In order to control as many variables as possible, specific criteria for selecting the composition were developed. Selecting an unaccompanied marimba solo rather than an accompanied solo also helped to control potential sources of error. Since the performances were recorded at several locations, it would have been impossible to control the quality of the accompaniment. This additional factor could have influenced the listener's perception of the overall quality of the solo performance, the element of interest in the study.

In selecting an appropriate musical composition for the study an additional criterion emerged. The difficulty of the work had to be within a level that would allow as many performers as possible to prepare it given the limited time frame of approximately three weeks while still not interrupting their normal sequence of study. Several works were musically and technically appropri-

ate, but few met this final criterion. The first movement of *Suite Mexicana* by Keith Larson, satisfied all the critical criteria and was selected for the study.

The investigator met with the seventeen marimbists in their respective schools to provide instructions regarding the procedure for performance preparation. Each performer was provided a published copy of *Suite Mexicana*. A performance date and specific time for each marimbist's performance were scheduled during the initial visit, with approximately three weeks allowed between the first contact and the video taping session.

The stimuli for the study thus consisted of multiple video taped solo marimba performances of the same selection. The investigator personally video recorded each performance with identical sound/video equipment. High quality equipment was used which allowed visual/aural and aural playback of superior quality. Each performance was recorded with only the performer and the investigator present. The camera and microphone were placed directly in front of the instrument and performer at a distance that allowed a full view of the width of the keyboard of the marimba, extending slightly below the waist to several inches above the head of the performer.

In order to achieve consistency in performance procedure, each performer began with mallets in hands, gently resting to the sides of the body. This allowed for a brief visual orientation before presentation of the performance. The performer was instructed to return to the original position following completion of the performance. Other nonmusical stimuli such as clothing were identical for each performer with the exception of the color of the mallets selected by the various performers. A portable black back-drop was designed and used for all video re-

corded performances.

A panel of six experienced listeners, selected on the basis of their experience in evaluating musical performance, viewed and rated for overall visual/aural effect a video recorded performance by each of the seventeen marimbists. The panel of experienced listeners were teachers and performers with diverse musical and professional backgrounds.

Information regarding the experienced listeners' reactions to the visual and aural attributes of each performance was obtained via two seven-point bipolar scales. In addition to obtaining each observer's responses to each performance, judges were asked to describe the criteria on which their evaluation of the visual attributes of the performance was based. For purposes of this study, visual attributes of a "live" musical performance were defined as a performer's movements manifest in any of the various parts or expressions of the human body that tended to enhance or detract from the musical presentation.

One of the primary purposes of involving experienced listeners in the study was to help identify through objective evaluation those performers that tended to be perceived as positive or negative for the main study variable, positive or negative performance. Toward this end, mean scores for each of the scales were computed and those performers receiving a score from 4 to 7 were identified *a priori* as "positive" marimbists, while performers with mean scores between 1 and 3.9 were considered "negative".

The data indicated that seventy percent of the performers were rated more positively on the visual attributes of their performance while the remaining thirty percent received ratings in favor of their aural performance. Eight marimbists were rated positively on both aural and visual performance, seven were



rated negatively in both modes, one received a positive aural score and negative visual score, and the final performer received a negative aural and positive visual score.

Although comparisons of mean scores and subsequent categorization of each performer as positive or negative for the independent variable created four stratified groups, the number of performers associated with each category showed evidence of greater strength in the first two groups. Three performers with negative evaluations on both aural and visual as well as three performers with positive scores on both modes were randomly selected to be evaluated by thirty-seven nonprofessional music consumers.

#### Performance Evaluation

Subjects were thirty-seven college undergraduate nonmusic majors recruited from a class entitled "Music For the Classroom teacher". They were selected primarily due to their accessibility, and with one exception, were all female. Research results must therefore be interpreted in light of this skewed sex variable.

Video recorded performance of the six solo marimbists were evaluated by the subjects during two separate sessions of thirty minutes each, with one day separating each session. Each performance was evaluated twice; once aurally with the video image electronically blacked out, and once with the complete aural/visual presentation. Therefore, each subject evaluated a total of twelve performances, six aural and six aural/visual. The performances were presented in random sequence to control for order effect.

The evaluation instrument used by the subjects to evaluate the performances consisted of four seven-point rating scales each containing bipolar adjectives. An examination of adjective pairs revealed many possible scales but relatively few that were appropriate for the purpose of this

investigation. The scales needed to contain "nontechnical" terms that nonmusicians might use to evaluate any musical performance. The adjective pairs selected (sensitive-insensitive, ineffective-effective, bad-good, and positive-negative) met these criteria. After evaluating each performance using the four bipolar scales, scale positions were converted into numerical values which were then subjected to statistical analysis. The negative end of each scale was assigned the number one with values progressing to the number seven at the positive end of the scale.

#### Results

Analysis of the data indicated that the subjects consistently rated the combined visual/aural performances higher than the aural-only performances. The identification of "negative" and "positive" performer categories was validated by the subjects by results indicating significantly higher ratings for the "positive" performances, regardless of the mode of presentation being aural only or aural/visual. Of most interest was the result that "positive" performers' visual presentation was consistently higher-rated than their aural-only performance, but "negative" performances were not rated significantly different in either mode. In other words, the results seem to indicate that listeners will consistently rate viewed performances higher than heard performances, but only if the visual presentation was positive. A negative appearing performance will obviously not enhance perception, but apparently will not detract appreciably from the perceived quality of its presentation. A second study undertaken at the 1987 PASIC involved the presentation of identical tapes to a panel of professional percussionists. Results indicated similar perceptions on the part of these professional evaluators.

#### Conclusions

Given the evidence of these studies, musicians should strive to develop performance habits that maximize

the positive visual elements of the performance as well as the typically understood aural elements. This confirmation of widely-held belief also suggests however that the basic element of the performance must still be the high quality of the aural performance. That performance will be perceived as a better performance if it is presented in a visually positive manner. Further investigation should be centered upon evaluation of the categories of performances which cross the planes of visual and aural affect; that is, performers who look or sound better in one mode or the other. More importantly, further investigation should involve the definition of specific visual enhancements of performance, whether they differ with style, and whether they can be taught effectively in an effort to enhance performance. Future studies might involve the manipulation of these visual attributes in an effort to assess their impact on the listener. There is a need to develop a working vocabulary that will assist in identifying and describing these visual aspects of performance, especially as related to a performer's body movements.

Since teachers are often evaluated by the quality of their students' performance, it seems appropriate to investigate the possibility of providing systematic instruction in how a performer may control the visual affect of his performance. Once a vocabulary is established and a systematic approach to imparting the knowledge about visual cues is developed, greater understanding and acknowledgement of the pervasive importance of this factor will be recognized.

#### Notes

*Dr. Cort A. McClaren is director of Percussion Studies at the University of North Carolina at Greensboro. In addition to his university-related activities, he is an active soloist, clinician, and composer with compositions published by Ludwig Music, Wingert-Jones Mu-*

sic, and *Classe Musique*. He taught for a number of years at the elementary and secondary levels prior to moving into higher education. His playing experience includes the Greensboro Symphony Orchestra, the Wichita Symphony Orchestra, the Oklahoma Symphony Orchestra, and the New American Ragtime Ensemble. Currently Dr. McClaren performs with the ROKOKO-DUETTE, a marimba/trombone duo which recently performed at Carnegie Hall's Weill Recital Hall. He is currently President of the North Carolina PAS. His Bachelors and Masters degrees were awarded by Wichita State University, and his doctorate was completed at the University of Oklahoma.

<sup>1</sup> Leonard B. Meyer, *Emotion and Meaning In Music* (Chicago: University of Chicago Press, 1956), p. 80.

<sup>2</sup> James Mursell, *The Psychology of Music* (Westpoint, Conn.: Greenwood Press, 1971) pp. 209-210.

<sup>3</sup> *Ibid.*, p. 204.

<sup>4</sup> Frederic Boots, "A Judicious Amount of Showmanship," *Instrumentalist* 24 (January 1971): 60.

<sup>5</sup> Otto Szende and Mihaly Nemessuri, *The Psychology of Violin Playing* (London: Collet's Limited, 1971), p. 13.

<sup>6</sup> *Ibid.*



# American Drum

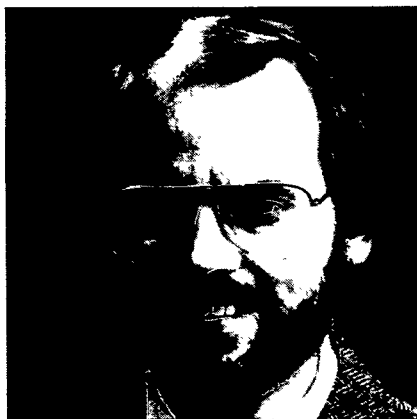
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*John Baldwin*

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Written in 6/8 meter, with a variety of accent schemes that divide measures into units of four groups of three sixteenths and three groups of four sixteenths, in addition to the usual division into two groups of sixteenth notes, this solo is excellent high school recital and contest material. Rudiments used include flams, flam accents, flam taps, flam paradiddles, flam accents, paradiddles, drag paradiddles, lesson 25, ratamacues, five-, nine-, and thirteen-stroke rolls. Where specific rudiments are required, stickings are always indi-

cated. Optional back sticking is found in four measures.

Varner's solo is particularly noteworthy for its rhythmic ingenuity. Dynamic changes running the gamut from pianissimo to fortissimo are required. It has a nice mix of ingredients from the subtle to the technically exhilarating, which should make it very appealing to the high school drummer.

*John Raush*

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Anthony Miranda  
AM Percussion Publications  
PO Box 436  
Lancaster, New York 14086

Anthony Miranda's *Two Episodes For Solo Snare Drum* are challenging both technically and musically. The episodes are featured in 5/8 and 7/8 respectively and are rudimental in nature. Both are relatively short and could be performed together or separately.

As with most rudimental snare drum solos, the correct sticking is very important to the success of the performance. Miranda has carefully worked out the nuances of these selections in fine detail. The stickings offered are crucial in achieving the feel for these solos as well as developing the musical line. The dynamics are effective and balanced. More use of silence (or rests) could have been incorporated to define the phrases but the solos succeed anyway.

The only problem I had in interpreting *Two Episodes* occurred in episode #1. Since the meter is 5/8, Miranda would occasionally indicate the eighth note groupings of "twos" and "threes" within the meter. Unfortunately the "three" groupings looked exactly like an eighth note triplet which is utilized throughout the work.

*Two Episodes For Solo Snare Drum* would be a fine selection for an intermediate-advanced percussionist. Any student, no doubt, would find them demanding but rewarding.

*Mark Ford*

**FOUR SOLOS FOR SNARE DRUM**  
Rupert Kettle  
\$7.50  
Studio 4 Productions  
Distributed by Alfred Publishing Co., Inc.  
16380 Roscoe Blvd.  
PO Box 10003  
Van Nuys, CA 91410

Anyone who is familiar with Rupert Kettle's *Dining Room Music for Four Percussionists and*

*Tableware* understands that Mr. Kettle likes to make the most of whatever's available. Instead of fusing plates and glasses for musical voices, *Four Solos For Snare Drum* exploits the assortment of timbres possible on a snare drum. These effects are created with several standard percussion implements from xylophone and timpani mallets to snare drum sticks, brushes, and bare hands.

All four of these solos are captivating in their rhythmic development. Each would require extensive preparation due to quick changes in implements, stick placement (center, near rim, etc.) and snare on and off adjustments. Rhythmically all are advanced, but the themes and musical lines are clear. Kettle employs a wide assortment of tempo and musical lines are clear. Kettle employs a wide assortment of tempos changes through metric modulation. This creates an intensity in the thematic development and drive of each solo. My favorite of the solos was #3. The additive segments of the theme placed between 16th note interludes made this solo fun to play.

*Four Solos For Snare Drum* is a challenging work for the advanced percussionist. The solos are not brief and many may wish to program them separately or in smaller sets. However performed, Kettle's *Solos For Snare Drum* will be enjoyed by performers and audiences alike.

*Mark Ford*

**LE RYTHME PROGRESSIF A LA CAISSE  
CLAIRE I-IV**  
Alphonse Leduc  
175 rue Saint Honore, Paris

This thirty-four page text will, the author assures us, "allow every beginning percussionist to take on rhythmic reading with ease." Although this statement is a bit overly-optimistic, this volume, devoted to rhythm reading, does have merit.

Starting with exercises of quarters, half, and whole notes and their corresponding rests, the text moves progressively through eighth and sixteenth notes and rests, the double dot, eighth-note triplets, tied notes, sextuplets, thirty-second notes and rests, and concludes with quarter-note and half-note triplets. Review exercises are provided, in which new and previously learned material is provided.

The text is well-planned and probably as comprehensive as its thirty-four page format allows. The exercises offer continuous rhythmic variety. Of course, one can always question whether enough practice material has been provided. Double-dots, for example, are relegated to only a few lines of music. "Counts" are written in over the initial line or

measure of each exercise, and sticking suggestions are provided. Because this book covers a wide range of rhythms, it can be useful, not only as a text, but as reading material, in lessons or audition situations.

John Raush

**KEISKLEIRIANA 13 Studies for Snare Drum VI**  
Jacques Delecluse  
Alphonse Leduc  
Editions Musicales  
175, Rue Saint-Honore  
PARIS

*Keiskleiriana* is a worthwhile addition to the growing collection of difficult orchestral-oriented snare drum etudes.

In addition to being challenging from the technical perspective, these etudes are very musical, with dynamics and phrasing clearly indicated throughout the text. As usual with the Leduc publications, the manuscript is very clear and all tempo indications are provided through either a metronome marking or a standard Italian term.

The performer will find these etudes concise and very playable, with embellishments well-placed and meter changes and metric modulations sensible and realistic. There are no stickings indicated on any of the etudes.

The only negative comment is that there are no performance suggestions, technical comments, etc. to provide insight into the pieces. However, these etudes are strong enough to stand on their own as a positive addition to the repertoire. Both teacher and student should enjoy working with this material.

Robert Breithaupt

**LE TAMBOUR IV-VI**  
Alphonse Leduc  
175 rue Saint Honore  
75040 Paris cedex 01

*Le Tambour* is a method book which contains exercises pertaining to the French style of rudimental drumming. The exercises range from one to sixteen measures in length with one and two measures being the most common. The last few pages are devoted to march style solos of various lengths.

One of the most noticeable differences between this method of playing and the traditional American rudimental system is the rhythmic groupings. In the French style, there is a much greater use of triplets (within a beat), quintuplets, sextuplets, and septuplets. Often the result is simply a different type of rhythmic sound, not necessarily more difficult to either read or play. Occasionally, however, the odd-numbered groupings are superimposed in such a way that will challenge the sight reading ability of even the most advanced performers. The mandatory sticking and the use of accents and dynamics also add

to the technical demands.

The brief introductory statements are helpful and define some of the goals and intentions of the book. Although this publication will likely not find its way into the mainstream of snare drum method books in the United States, it should be very beneficial to those students and teachers who want to become more familiar with the French style of rudimental drumming.

## Keyboard Percussion Solos and Method Books

**MORE CONTEST SOLOS FOR THE YOUNG MALLET PLAYER I-II**

Murray Houllif

\$6.00

Kendor Music, Inc.

PO Box 278

Delevan, New York 14042

This collection of short solos, a sequel to the same composer's *Contest Solos for the Young Mallet Player*, is intended as "a source of contest, recital, and study material for bells, xylophone, vibraphone or marimba." The ten unaccompanied pieces in this collection are: *Trying to Be Natural* (2'25"); *That Good Old Country Waltz* (1'20"); *Cowboy Tune* (1'30"); *The Camel* (1'45"); *Sombrero* (1'45"); *Skeletal* (1'35"); *Bossa Nova Casanova* (2'6"); and *Those Boogie-Woogie Blues* (1'25").

Metronome markings, instructions for rolling, and suggestions for types of mallets to be used are provided. As the titles of Houllif's solos indicate, they receive their inspiration from a diversity of musical sources—from boogie to Bach. They should, in turn, inspire the young mallet student.

John Raush

**BRANSLE II**

Pierre Max Dubois

\$4.00

Gerard Billaudot, editeur

14, rue de l'Echiquier

75010

*Bransle* is a short piece for solo xylophone with piano accompaniment. The tempo is quarter note = 60-66 and, except for three measures of 3/8, uses a time signature of 2/4 throughout. The primary rhythm for the xylophone part is continuous eighth notes with an occasional dotted eighth and sixteenth note pattern. Rolls and grace note figures are not used. There is no key signature and accidentals occur only two times.

What really makes this piece enjoyable is the piano accompaniment. The harmonic elements are complex enough that, when combined with the solo part (which is elementary by design), the result is a piece that is interesting and fairly contemporary in nature. The fact that the piano part is easy enough that it

could be performed by many non-pianist is an added plus. This solo is worth considering for the young elementary xylophone student.

Lynn Glassock

**LA BONNE HUMEUR II**

Pierre Max Dubois

\$4.00

Billaudot (Paris) - Theodore Presser (1987)

A :50 xylophone solo with piano accompaniment whose "Presto" marking (quarter = 168-200) might raise the difficulty level to III. Although nominally in the key of C, several other keys are touche on (E and A especially) during the course of the work. The piano part is also written at an easy level. Dynamics and accents are clearly indicated.

A nice little study or recital piece, but definitely not substantial enough for a contest/festival piece.

John Baldwin

**Le PETIT MUSCLE (POLKA) III**

Max Dubois

\$8.00

Gerard Billandot

14 rue de l'Echiquier

7 Solo Paris

Theodore Presser/USA

This is a brief polka for xylophone, piano which is a nice addition to the collection of published works for percussion of Jean-Claude Tavernier. This solo, which is only 1'40" is chromatic and tonal by nature, and is an excellent source for teaching scale and mode identification. The solo is playable with 2 mallets and has one section which has changing meters. Although the solo is challenging because of the chromatic tonal shifts, the print is very clear and is easy to read. I would highly recommend this piece.

George Frock

**A COLLECTION OF MARIMBA SOLOS III**

Cliff Hulling \$7.95

Ludwig Music

557 East 140th Street

Cleveland, OH 44110-1999

This publication includes six short selections for solo marimba requiring two-, three-, and four-mallet technique. Hulling's style is eclectic, with elements of jazz and "pop" particularly in evidence.

Students are sure to relate to the popular idiom in this music. The rhythmic demands (including some mixed meters and dotted eighth—sixteenth note rhythms), left-hand ostinatos played with right-hand melodic lines, coordination between the two mallets held in one hand, and the use of three and four mallets in roll and contrapuntal contexts provide some excellent opportunities for teaching purposes.

John Raush

**CHAMBER PIECE FOR SOLO VIBRA-  
PHONE V**

Michael La Rosa  
\$3.50

Somers Music Publications  
45 Kibbe Dr.  
Somers, CT 06071

Michael La Rosa's *Chamber Piece for Solo Vibraphone* is a three and a half minute work for the intermediate to advanced four-mallet performer. *Chamber Piece* is largely dissonant and through composed, although there are rhythmic, intervallic and melodic motives which tie the work together. The rhythms are extremely syncopated, and the most noteworthy technique necessitated is a one-handed roll for the left hand. Pedalings and other instructions are quite clear, and the printing is extremely easy to read.

*Chamber Piece* would be a nice introduction to contemporary vibraphone literature for those who have yet to experience this idiom, or for a brief style change on a longer program. In any event, it's nice to see more vibraphone compositions become available.

*Rich Holly*

**LINKS NO. 4 (MONK) for solo Vibraphone V**

Stuart Saunders Smith  
\$11.00  
Smith Publications  
2617 Gwynndale Ave.  
Baltimore, MD 21207

Stuart Smith's *Links* Series for solo vibraphone, a growing collection of landmark virtuosic pieces for the instrument, will probably soon be standard contemporary repertoire.

*Links No. 4 (MONK)* is a veritable duet with oneself. Now there's no excuse for playing transcriptions of the Bach Two-Part Inventions. Smith's commitment to lyrical counterpoint in *LinksNO.4* marks a change of direction from the previous frantic angularity in *Links1,2, and 3*. At first glance these rhythms look very difficult, especially in their contrapuntal context. But ironically, pianists have been playing these licks, notated exactly the same way, for over a hundred years.

The sound of Smith's musical language lies somewhere in between free jazz and human speech, two areas in which the composer has worked extensively. There's a lot of music here and *alot* of space.

*LinksNO. 4* is a piece for the advanced student or the adventurous professional. I might recommend learning *Links1,2, or 3* before tackling *LinksNO. 4*, although I know of players who have done otherwise with no apparent problem.

The publisher thoughtfully provides com-

ments with the score, by percussionists, Steven Schick and Jean-Charles Francois which are insightful, and in the latter case even scholarly.

*Tom Goldstein*

**BATU FERRINGHI VI**

Siegfried Fink  
Zimmermann, Frankfurt (1987)

An 11:00+, five-movement, 4-mallet work for solo marimba. In the Preface, the composer explains the background of the work—"The dramatic art form of the silhouette theatre... has impressed me considerably during a study trip through Malaysia. For this reason I started on the island of Penang on the beach of 'BATU FERRINGHI' to sketch this composition for marimba solo as an impression of the dialogues, the recitatives and the rhythmic prose of the silhouette plays. Sound and phrasing potentialities of the marimba are especially suited for recreating the main characters of the silhouette theatre, as the demon king Rawana, his brother Laksama, the wife of the ruler Sita, the monkey king Hanaman and the Indian prince Rama. The thematic material of the five impressions is in each case assigned to these characters."

Numerous advanced 4-mallet techniques are used throughout the work, including the mandolin and independent rolls. No mallet choices or sticking indications are given, but certainly some sort of double-wrapped, multi-intensity mallet would be in order.

Another of Siegfried Fink's well-written (technically and musically) performance pieces, certain to contribute positively to any university or faculty recital program.

*John Baldwin*

**CONCERTINO FOR MARIMBA VI**

NEIL DEPONTE  
\$10.00  
Studio 4 Productions, % Alfred Publishing Co., Inc.  
P.O. Box 10003  
Van Nuys, CA 91410

This 10-minute work for the mature four-mallet marimbist is now available with piano reduction, while Wind Ensemble (the original version) and Orchestra parts may be rented. As only the piano reduction was supplied, this review does not concern itself with either of the other two versions.

The piece is in three sections, performed without breaks. The opening is very dark and somber, and the marimba enters in chorale style. At this point, the piano sets the mood for the remainder of the section. Rhythmically diverse, the first section remains slow yet energetic. A brief "Tranquillo" section leads to the second main section, a marimba cadenza. The cadenza exploits material that

both precedes and follows it, and ultimately becomes the bridge to the final section.

The last section of the work consists of driving 6/8 and 4/8 rhythms and almost entirely of double stops in each hand. Two brief rolled sections provide variety, yet remain demanding due to the tempo.

*Concertino* is tonal by today's standards, and is difficult without involving any unusual techniques. The piece would require that both performers be rhythmically accurate, and the pianist should best have a percussive touch to perform the final section.

As most readers are aware, there is a lack of demanding *musical* works for marimba and accompaniment. I suspect that Mr. DePonte's *Concertino* will begin filling that void.

*Rich Holly*

**OCTOBER NIGHT VI**

Michael Burritt  
\$9.75  
Ludwig Music (Cleveland) (1987)

A 9:00, two-movement, 4-mallet marimba solo dedicated to Gordon Stout. The composer suggests a graduated set of mallets for Movement I, which is chorale-like, using traditional, independent, and ripple rolls. Movement II is more toccata-like, with very idiomatic arpeggiated figures and struck chords. Sticking indications are included and should be followed. A standard "concert-grand" marimba with a low A is necessary.

Certainly a well-conceived and well-written addition to the modern recital repertoire for solo marimba. And certainly a challenge for the university-level percussionist with well-developed technical skills and mature musical concepts.

*John Baldwin*

**MALLET SPIELE (MALLET GAMES)**

Harald Genzmer/Hermann Gschwendtner  
Henry Litolf's Verlag/C.F. Peters  
Frankfurt, New York, London

*Mallet Spiele* is a series of 10 melodic studies designed to improve four-mallet technique for marimba or vibraphone (1 or 2 players). This is an outstanding collection of etudes or brief solos which are accompanied by timpani and percussion. The solos range from easy to moderate difficulty and each is clearly written, addressing various technical and musical problems. The solos include various meters, and although most of them have no key signatures, there are ample passages which include various tonal centers. The accompaniment percussion parts include numerous mallet and stick changes including brushes, which adds to the variety of colors for performance.

Although each solo will stand on its own, the

idea of adding accompaniment makes this an ideal collection for studio and recital programs. This is a great collection and is most highly recommended.

George Frock

## JUNIOR PERCUSSION II-III

Elisabeth Amandi  
Zimmerman  
Frankfurt

*Junior Percussion* is a collection of 21 dances from the Baroque period. All of the pieces are intended to be performed with two mallets and the required range is limited enough so that they can be played on most of the standard percussion keyboard instruments. They are presented according to their difficulty, bridging the elementary to intermediate categories. Each piece has a piano accompaniment, many of which are simple enough to be played non-pianists.

Some of the dances can, of course, be found in other xylophone/marimba books. However, since it is rare for a piano accompaniment to be included in a collection of this nature, this publication can still be considered rather unique. The pieces also include more ornamentations than most solos at this level.

Junior Percussion offers a variety of short, historical study pieces and would be an excellent two mallet book for the beginning/intermediate keyboard percussion student.

Lynn Glasscock

## Keyboard Percussion Ensembles

### INVENTIONS A DEUX VOIX V

J. S. Bach, Adapted by Jacques Delecluse  
Alphonse Leduc  
175 rue Saint Honore, Paris

It is a pleasure to welcome this publication containing all fifteen of Bach's two-part *Inventions*, arranged for two players, using a xylophone and a marimba or two marimbas. Delecluse's adaptation is a literal reproduction of the urtext, with several notable additions. The lower voice, written for marimba, is raised one octave to accommodate a marimba keyboard. (An instrument extending down to "C" one octave below middle "C" is required.) This, in turn, necessitates a reading of the upper part one octave higher than written, if played on a marimba, or as notated, if played on xylophone, since the latter sounds an octave higher. Rolls have been inserted on sustained notes, dynamic markings added, metronome speeds suggested, and ornaments written out. Two performance scores are provided.

As far as the ornaments are concerned, many of the trills and mordents are written out as double grace-notes starting on the same pitch

as the main note and placed before the beat. This is an oversimplification that results in incorrect interpretations of these ornaments according to most views of Baroque performance practice. To avoid this, a table of common ornaments with examples of their interpretation could have been provided.

With this publication, mallet players can enjoy a wealth of music that heretofore has been reserved to pianists. The *Inventions* provide exceptional duet material, and in that way, are as valuable today as they were when Bach wrote them for his sons.

With this publication, mallet players can enjoy a wealth of music that heretofore has been reserved to pianists. The *Inventions* provide exceptional duet literature, and in that way, are as valuable today as they were when Bach wrote them for his sons.

John Raush

### ETUDE V

Carl Czerny, Adapted by Jacques Delecluse  
Alphonse Leduc  
175 rue Saint Honore, Paris

Czerny, a name well-known to serious students of the piano by virtue of his beautiful etudes written for that instrument, is now introduced to percussionists in this arrangement for two xylophones, vibraphone, and four pedal timpani. The etude is written in a rapid tempo (Delecluse suggests = 132), featuring virtuoso-like sixteenth note passagework in the xylophones, in the nature of a perpetual motion. The xylophone writing does not lie conveniently, requiring wither some dexterous double stroking, or crossing of one mallet under the other. But, do not allow that to deter you. This piece will be great fun for your college ensemble. In fact, the mallet parts can be augmented, providing a good workout for all of your mallet players. After all, why should pianist have all the fun

John Raush

### TROIS FUGUES V

J. S. Bach, Adapted by Jacques Delecluse  
Alphonse Leduc  
175 rue Saint Honore, Paris

Delecluse has selected three fugues to arrange for a trio of percussionists playing two xylo-rimbas and marimba (or three marimbas). The first fugue in the collection is actually a fughetta from a Prelude and Fughetta in e minor (BWV 900). Delecluse raises the original a sixth, setting it in the key of c minor, thus permitting the lowest note of the marimba part to be played on a four octave instrument. The second and third fugues are presented in their original keys, although they have been set one octave higher to accommodate the marimba keyboard. All three selections will fit on a low "C" (octave below middle "C") instruments.

The second and third works in the collection are of doubtful authenticity. The first of these is a fughetta from a Prelude and Fughetta in d minor (BWV 899); the last, a short fugue in C major (BWV 952). Authenticity notwithstanding, this is excellent literature for three mature mallet players. Delecluse has added rolls and dynamic indications, the latter of which can or cannot be observed, depending on your musical tastes. Rehearsal letters have been provided. The arrangement comes with parts for each of the mallet players, plus a full score. Delecluse and Leduc deserve a special commendation for making music of this caliber readily accessible to mallet percussionists and their audiences.

John Raush

### CHANGING WOODS VI

Ruud Wiener  
Percussion Kollektiv  
Frobenstrasse 2 4053  
Basel, Switzerland

Wiener's composition, written for a trio of marimbists, places a high priority on ensemble precision, requiring the three musicians to play a continuum of vertical sonorities (including three and four mallet chords) in unison, sounding as one.

The listener is treated to an aural montage, as the vertical sonorities change through the addition of new notes or rhythm patterns. A broad range of dynamics are used (ppp to fff), as well as the maximum range of the marimba keyboard. At one of the climactic points, for example, the "G" an eleventh below middle "C" and the highest "F" on the marimba form the outer limits of the repeated vertical structures.

In the detailed instructions provided, the composer explains that although the composition is written in 4/4 "for simplicity's sake," the number of eighth notes within each measure, the number of measures, and, in fact, even the meter are optional. Players move from one "event" to the next when they wish; however, they must make these changes together, requiring one player to cue the others. A rehearsal score is provided, with parts for each marimbist. Unfortunately, performing scores would not be practical.

John Raush

## Percussion Ensembles

### MENORA II

Siegfried Fink  
\$15.75

N. Simrock (Hamburg) - Theodore Presser  
(1986)

A pleasant "impression" of a Malaysian children's song for percussion sextet (all standard instruments). This enjoyable work is essentially a xylophone and marimba duet



with ostinato accompaniment patterns in the four percussion parts. The xylophone and temple blocks have some diatonic sixteenth-note passages at half note = 76-84. All other parts use mainly quarters and longer. The marimba part is written in bass clef and uses a low A.

All-in-all, a nice program piece for a beginning percussion ensemble. Perhaps even adaptable for elementary classes using classroom instruments along with some judicious instrument substitution.

John Baldwin

**SWING IT STRAIGHT II**  
Cort McClaren

\$9.95

Ludwig Music Publishing Co.  
557 East 140th Street  
Cleveland, OH 44110-1999

*Swing it Straight* is an ensemble piece which fills a void: an easy ensemble incorporating a variety of performance techniques, colors and interpretations usually reserved for more difficult efforts.

*Swing it Straight* utilizes dynamic, D.S. al Fine, unique sounds from the four membranophones (snare drum, tenor drum, field drum and bass drum), one keyboard percussion instrument of the conductor's choice and the use of brushes and mallets within a simple structure. Perhaps the most valuable aspect of this ensemble is its instructions to "swing" all eighth notes, an important notational and pedagogical concept which can be presented at an early age through this work.

Robert Breithaupt

**ANCIENT VOICES - DISTANT STORMS III**

Michael Varner  
\$15.00

Southern Music (San Antoinio) (1987)

The composer's notes speak very much to the point of this delightful work—"Educationally, I conceived of this piece as an opportunity to use both the melodic and rhythmic instruments found in students' beginning kits. Too often a student plays either bells or drums. This piece allows four or five players to use an instrument grouping, consisting of a keyboard instrument, a snare drum, and an accessory. The rhythm is based on four of the most common patterns used to teach sticking proficiency and flow. To expedite learning, parts 1, 2 and 3 are related so that as the students' abilities increase, they can switch to more challenging parts. Each part also requires two timbres from each instrument, allowing the student to become aware of the many possible tonal colors available to a percussionist. I wrote the piece to be musically rewarding to the average 8th-grade student or enthusiastic 7th-grader."

The work is a quintet with each part multi-percussive in nature. There are three pages of detailed performance notes, suggested setups (individual and ensemble), explanatory material, etc. The performance directions also then appear in the score and in the parts.

Very much suited to the junior high ensemble as a means to develop the musical and technical concepts of "total percussion."

John Baldwin

**LE TAMBOURIN III**

J.P.H. Rameau  
Alphones Leduc  
175 rue Saint Honore  
75040 Paris cedex 01

This is an arrangement of a fairly well known composition by J.P.H. Rameau. It is scored for a percussion quintet and is to be performed on the following instruments: xylophone, vibraphone, marimba, timpani (3), and tambourin.

The xylophone and vibraphone parts can be played with two mallets and are virtually identical. The marimba player must use four mallets (although there are only a few measures which have four-note chords), and must read from a part that is primarily written in the bass clef. The timpani part does not require any tuning within the piece and both it and the tambourin part are easier to perform than are the mallet parts.

This composition is best suited for a younger ensemble which wants to perform a short piece that features the keyboard percussion instruments.

Lynn Glasscock

**BELO HORIZONTE**

Matthias Schmitt  
Musickverlag Zimmerman  
Frankfurt am Main, Germany

*Belo Horizonte* is a light hearted samba that has been included on the *Pop for Percussion* series by Zimmerman. Written in cut time, the work features the vibraphone with marimba and accessory percussion as accompaniment. The performance notes indicate that there are several options in regard to the number of performers. Composer Schmitt Suggest that the marimba part, which is scored for four mallets, can be performed by two players. Also, the percussion accompaniment can be expanded to seven performers by utilizing the concepts in Siefried Fink's book *Percussion Brazil*. Of course you don't have to buy Fink's book to play this work. A little imagination and knowledge of the traditional samba style can help you develop the percussion parts.

The melody in *Belo Horizonte* is catchy and none of the parts are difficult. A middle section can be opened up for improvisation by the vibraphone player. Schmitt suggests a suitable scale for the performer's improv and

also supplies a written out solo that can be inserted in to the work.

Matthias Schmitt's *Belo Horizonte* would be a fun selection for a high school or young college percussion ensemble. It would add alight hearted spirit to any concert.

Mark Ford

**POLKA A TROIS**

Adolfo Mindlin  
Alphonse Leduc et Cie  
175, rue St. Honore  
Paris, France

The Harvard Dictionary of Music states that a polka is "a Bohemian dance in quick duple meter with characteristic rhythms." It also mentions that the polka was so popular that "polkomania" spread across European salons until the end of the 19th century. Well, Adolfo Mindlin's *Polka A Trois* may not rekindle the fires of "polkomania," but it does present a viable ensemble work for two multi-percussionists with piano accompaniment.

This selection calls for player number one to perform on xylophone, glockenspiel, and suspended cymbal while player two's set up includes 3 timpani, snare drum, suspended cymbal, bass drum, tambourine, triangle and wood block. Mindlin presents the duet in dialogue fashion with the keyboard instruments taking precedent over the other instruments. The music is consistent in style with the traditional polka, but the melody contains chromatic lines and harmonies that add surprises for the listener. The percussion parts are of medium difficulty and there is ample time allotted for instrument changes. Use of the piano accompaniment provides harmonic balance and short transitional interludes. Approximate duration of the trio is 3 minutes and 35 seconds.

*Polka A Trois* is appropriate for advanced high school percussionists or intermediate level college students. Although it is not "senior recital material," this selection would be suitable for most student performances.

Mark Ford

**WOODEN VOICES**

Thomas Keemss  
Zimmerman-Frankfurt

*Wooden Voices* is an ensemble for 3, 6, or 9 percussion players which uses the melodious sound of the slit drum. The composer suggests alternative instruments which may be substituted if the log drums or slit drums are not available. The ensemble starts in 12/8 meter and maintains the eighth note pulse throughout while moving through 8/8, 7/8, and 5/4 meters. There is one section in which player one plays an unmetred series of single strokes against the structured eighth note patterns of players two and three.

This is an excellent addition to the Seigfried

Fink Edition Series, and is playable by both young and advanced players. The print and parts are beautifully put together, and the various tonal colors of the wood sounds makes this an excellent addition to the ensemble or recital repertory. Highly recommended.

George Frock

#### STRIKE FORCE V

Thomas A. Brown  
\$15.00  
Kendor Music  
Main & Grove PO Box 278  
Delevan, NY 14042

*Strike Force* is an ensemble for 8 percussion players and electric bass. Players 1-4 are primarily keyboard players, player 5-7 are timpani and miscellaneous percussion, and player 8 is a drum set. The style of the work is Latin/Rock and the demands include 4 mallet technique on marimba and vibraphone, a good feel for rock/funk/Latin on drum set, and a good concept of rhythmic clarity for the ensemble.

The print is very clear, the rhythmic figures are challenging which makes it fun to play, and it should have audience appeal. It is suggested by the publisher to be a grade 5 which may be a bit high. An excellent addition to the lighter portion of ensemble concerts.

George Frock

#### AGAINST THE SILENCE VI+

Thomas DeLio  
Smith Publications  
2617 Gwynndale Ave.  
Baltimore, MD 21207

*Against the Silence* is a strikingly unique composition for percussion ensemble. Its singular quality is not due to the instrumental requirements which are commonly available: nine tom-toms, four triangles, four suspended cymbals, four bongos, two bass drums, two pair of maracas, a large iron pipe, vibraphone, chimes, glockenspiel and piano. Nor is it due to the necessary electronic equipment which consists of a four-channel tape recorder (1/4" or 1/2") with DBX.

The notation is standard, and while this publication is a manuscript facsimile, the copywork is eminently legible. The spatial requirements of the piece, with percussion and speakers located throughout the hall, create an environment that envelops the audience. Synchronization between tape and performer is essential. Use of "second-timers" (as can be found in electronic shops) make such coordination relatively simple.

Consequently, the individual nature of this work has little to do with its physical properties regarding sound sources, either in placement or coordination. *Against the Silence* is unique in the originality of its conception, a quality all great artistic endeavors share. In this age that worships virtuosity, where tech-

nical mastery has become the apex of much compositional thought, Thomas DeLio has fashioned a work where imagination remains the true source of artistic vision.

*Against the Silence* is unabashedly conceptual in origin. Ananda Coomaraswamy in *The Transformation of Nature in Art* describes the current status of the arts: "no longer conceived as intellectual, but only as emotional in motivation and significance." Written in 1934, these words still resonate with truth. Sensibilities like those of DeLio, where originality of thought is an essential aspect of the compositional process, become invigorating exceptions in an increasingly oppressive artistic climate.

In *Against the Silence*, the conceptualized view of what DeLio calls "structures derived from the sonic attributes of attack and decay" translates into a physical presence of sound in a variety of manifestations. This marriage between intellect and the physical senses imbues the composition with a sound environment that can be felt as well as understood.

In the first movement for solo percussion and tape, percussion becomes the attack component with the tape sounds providing the decay. Roles are reversed in the second movement, which uses five percussionists and a pianist. Timbres, both acoustic and electronic, are controlled structurally in a variety of ways. Most striking is the control of timbral color, either moving away from a single color into a complex of timbres or moving from that complex towards a single color. Sounds manipulated both sonically and spatially create a subtle and profound listening environment.

Various lengths of silence play an equally important part in the success of the composition. Regarding this, the composer writes: "Sound arises from and decays into a silence which ultimately overwhelms it." The use of silence, with its various reoccurrences throughout the work, highlights in breathtaking relief the co-existence and equality of sound and silence, and their equally valid use as compositional tools.

The composer has designed *Against the Silence...* to facilitate ease of rehearsal. The three most difficult percussion parts can be rehearsed separate from the keyboard parts requiring more minimal skills. Once individual parts are mastered, the difficulties lie mainly in developing accurate coordination between live and electronic elements. It may prove valuable to rehearse using the spatial dimensions of the performance hall, since these distances greatly affect the aural perception of the performers.

Only rarely does a composition displaying such a high degree of sophistication remain within the capabilities of most college-level ensembles. *Against the silence...* more than meets that criteria. It is an outstanding addi-

tion to the small but growing body of serious works for percussion ensemble.

Christopher Shultis

## Timpani Solos and Method Books

#### TIMBALLUM

Jean-Clement Jollet  
\$4.75  
Gerard Billaudot Editeur  
Theodore Presser Company  
Presser Place  
Bryn Mawr, PA 19010

*Timballum* is a timpani solo with piano accompaniment. Written for three drums, this one page solo uses a variety of timbres to help develop the theme. These timbres include playing in the center of the head, on the rim, and normal playing spots. Jollet also uses the gliss to aid the player in tuning changes.

The work opens with a timpani solo in 4/4 that is later joined by the piano. Passing through a 3/8 section, the piece returns to 4/4 and becomes more agitated and syncopated. Then relaxing, *Timballum* ends quietly on a timpani gliss.

Jollet's *Timballum* would be suitable for an intermediate level timpanist. The easy piano accompaniment would probably help the student's tuning and create an attractive studio recital work.

Mark Ford

#### PRELUDE ET RUDE VI

Francois Dupin  
\$6.50  
Leduc (Paris) - Theodore Presser (1987)

A very difficult solo written for four pedal timpani and a fifth drum which remains tuned to high F#. No tuning changes (other than a few glisses) are indicated—the player is on his own! A number of special performance techniques are included (along with suitable explanations). The opening and closing polyphonic sections require the use of four mallets (the Steves' grip is recommended). The work appears to be as much a step beyond the Carter *Eight Pieces* as the Carter is a step beyond the Beck *Sonata*.

Definitely and advanced work for the solo artist—but also a challenge which certainly should not be avoided by any serious student timpanist.

John Baldwin

#### FRANZ SCHUBERT SYMPHONIES

Jaques Remy  
Alphonse Leduc  
175, rue Saint-Honore  
75040 Paris Cedex 01

This is an excellent collection of timpani parts



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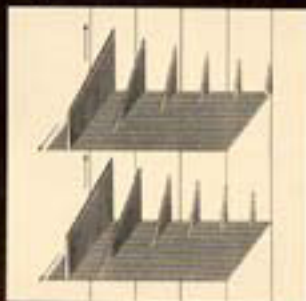
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This collection is an excellent addition for the advanced studio teacher and student, for conductors, and for professional timpanists as well.

George Frock

## Multiple Percussion Literature

### STICKS OF ELOQUENCE

Michael Burritt  
\$6.95  
Ludwig Music  
557 East 140th Street  
Cleveland, OH 44110-1999

*Sticks of Eloquence* is a multiple percussion solo utilizing non-pitched percussion instruments. The set up calls for concert toms, snare drum, bass drum with pedal, bongos, temple blocks, 29" timpani, gong, suspended cymbals, marc tree, and chimes. Most of these instruments are normally found in any typical bandroom or percussion studio and the set-up diagram is concise and logical.

The work opens with fortissimo chime glisses alternating between temple block and cymbal statements. This introduction concludes finding the temple blocks remaining in an allegro 12/8 theme that is developed throughout the work. Transitions to new instruments occur by interruption on the intro material, except here the marc tree is substituted for the chimes. A "B" section offers a contrasting 7/8 meter with rhythms and varying timbres derived from a motive of the theme. This driving work then concludes with a codetta of statements marked off by fermatas. The overall duration is 5 1/2 minutes.

Michael Burritt's *Sticks of Eloquence* is accessible to the intermediate-advanced student and most audiences. The technical difficulties are well thought out and the phrases make musical sense. The work could also serve as a spring board for the performer to more established and difficult multi-solos. *Sticks of Eloquence* could be programmed easily on any student recital.

Mark Ford

### MULTITUDES

Thomas A. Brown  
\$10.00  
Kendor Music, Inc.

Main and Grove Streets  
PO Box 278  
Delevan, New York 14042

Let's see, for the wind ensemble rehearsal this afternoon I'll need to set up the xylophone, bongos, chimes, and two suspended cymbals for the first piece. For the second I'll need.....

Does this sound familiar? Most percussionists find it an everyday affair to work with a variety of instruments on any given piece of music. Many times the set up can be large and the difficulty of achieving some form of musical expression quite high. Where do we percussionists learn these traits, from experience of course. Also a skilled instructor can help. Well, Thomas Brown's *Multitudes* may make the transition from solo snare drum to Stockhausen's *Zyklus* a bit smoother.

*Multitudes* contains 24 progressive solos for the multiple percussionist. It is intended to serve as an educational and musical aid in the young percussionist's career. Employing a large variety of instruments commonly found in a typical band room, Brown begins with simple selections for snare drum and cow bell. From here he progresses to more complete works incorporating larger set ups with timpani and keyboard instruments. All of these solos are two pages long and each has a set up diagram and notation legend.

A beginner or intermediate percussionist would benefit from working with *Multitudes*. This text could be used as a supplement to a band method book or private lessons. Each solo would fare well in a Solo and Ensemble Festival and could offer the student an opportunity to develop musical skills needed for future performances.

Mark Ford

## Drum Set Literature

### DECHIFFRAGES POUR BATTERIE (Book 2) V

Emmanuel Boursault and Guy Lefevre  
\$11.25  
Alphonse Leduc  
175, rue Saint-Honore  
75040 Paris cedex 01

*Dechiffrages pour Batterie* is a collection of 34 "etudes" for drum set. Most of the compositions are either in the jazz or rock/funk style, and all but one are a single page in length. They range from pieces that are clearly drum set solos (almost continuous playing on the drums with little time keeping), to pieces that resemble big band charts at the college and professional level. Although 4/4 is the most often used time signature, others such as 3/8, 5/8, 3/4 and 3/2 are also employed — both as the primary time signatures and as a mixed meter device within a piece.

There is no legend to designate instruments or particular sounds, but the notation is standard

enough to be discernable by those for whom the book was intended. (One exception might be that if one was unaware of the French notation for sticking, the small circles and dots might be confused with open and closed sounds rather than right and left hand indications.)

This book offers a great deal of variety and will enhance one's reading ability of music written for the drum set. Anyone looking for solo/chart type material should certainly consider this publication.

Lynn Glasscock

LA CLASSE DE BATTERIE 11-IV  
Emmanuel Boursault and Guy Lefevre  
Alphonse Leduc  
175 rue Saint-Honore  
75040 Paris cedex 01

*La Classe De Batterie* is a collection of exercises and etudes with the main focus on the drum set. Although occasionally requiring as large as a five piece kit, many of exercise utilize only the snare, bass drum and cymbal, and a few are for snare drum alone. The beginning rhythms primarily consist of quarter notes and rests using a variety of different stickings. Different note values are presented fairly quickly so that, approximately halfway into the fifty three page book, an intermediate level of difficulty is established and maintained. There are a few pages that have rhythms based on triplets, but the majority of exercises are in the straight eighth and sixteenth note styles.

One of the more unusual features of this publication is the occasional use of smaller note heads for some of the snare drum notes. This is an excellent way to designate which notes are to be "gained." In addition, accents and crescendos are sometimes used to convey dynamics. There is also a cassette tape that contains "musical accompaniment" for some of the etudes throughout the book. This tape (which is likely to be a valuable supplement) was not submitted for this review.

The variety of material and the manner which it is offered makes *La Classe De Batterie* a publication worth consideration for the beginning student.

Lynn Glasscock

15 PARTITIONS POUR BATTERIE V  
Emmanuel Boursault and Jean-Marc Lajudie  
Editions Musicales Alphonse Leduc  
175, rue Saint-Honore  
75040 Paris cedex 01

This is a collection of drum charts for fifteen compositions primarily in the funk, jazz/rock



and jazz styles. Along with the book, a cassette is included which presents each piece two time - first with the drum part, and then without.

Two of the five jazz selections use brushes and one has a time signature of 3/4. There is only one latin piece and it is a moderate tempo bossa. The remaining pieces are primarily based on the syncopated sixteenth note style. There are no drum solos but most of the pieces do have "fills." The average length of each composition is approximately three minutes, although a few vary considerably from this average.

Of course, there may be some students who do not particularly care for the overall style of the compositions for the fact that so much of the music is synthesized. Also, there will be those who would have preferred that all of the versions without drums would have been placed together on one side of the tape so that they could have been practiced consecutively without fast forwarding. Virtually everyone, however, should agree that this is an extremely valuable learning format. The relatively wide range of musical style is also a very attractive feature. Anyone interested in this type of material should definitely consider this publication.

Lynn Glasscock

## Percussion Recordings

### TRI PERKUSSION

DDD-Ton Production

MB-Quart Electronic Vertriebs GmbH  
Neckarstrasse 20, 2952 Obrigheim

This compact disc showcases the talents of three very versatile percussionists—Gunter Kamp, Thomas Keemss, and Gunther Peppel—members of the ensemble *Tri Perkussion*. It contains 63'47" of an exceptionally diverse selection of music, including some "classics" from the percussion ensemble repertoire. Compositions included on the disc are: *Afronton* by Thomas Keemss, spotlighting African percussion; *Trio Oriente* (1986) written for the ensemble by Siegfried Fink; Keemss' *Wooden Voices* (1957), which features slit drums; Gerald Strang's *Percussion Music* (1935); a selection paying homage to the music of Mexico and South America called *Mallets Go Latin*; *Auf Geh't's—Ab Geh't's*, by Keemss, which incorporates an array of miscellaneous percussion; *Look Out Little Ruth* by the xylophone virtuoso Kurt Engel—a ragtime xylophone piece; an improvisation featuring body percussion called *Made By Hand*; a Bach three-part fugue 9BWV 847) played in swing style; a sinfonia by Bach; Johann-Wilhelm Hassler's *Sonata A Tre Mani* (1786); *Triga Percutens* (1985) by Fink, which has, as its basis, the division of percussion instruments into skin, wood, and metal; Armand Russell's *Percussion Suite* (1962); and William Schinstine's *Tristickery*.

One cannot help but be impressed by the ease with which Kamp, Keemss, and Peppel

handle the diverse repertoire on the disc. This is certainly a recording that every serious percussionist will want to acquire, if for no other reason than to prove to himself that percussion music can be written and performed in such a way that it can stand on its musical merits alone.

John Raush

## Percussion Method Books

### ATTN: A & R

Teri Muench and Susan Pomerantz

\$14.95

Alfred Publishing Co., Inc.

16380 Roscoe Blvd.

PO Box 10003

Van Nuys, CA 91410-0003

Commercial music success can mean a lot of things to a lot of different people. From pop-rock stars to producers to free-lance musicians, popular music means fame and fortune. We are confronted with the jet set aura of pop music every day through radio and TV. I would be hard to believe that most drummers didn't at one time harbor the dream of making it big with a rock-n-roll band. Well, authors Teri Muench and Susan Pomerantz decided to write a book to help the thousands of would-be performers and songwriters who dream of stardom and success. *Attn: A & R*, a step by step guide into the recording industry, is informative, practical, and realistic.

Now for the obvious question, no, this book will not turn you into the next Prince or Billy Joel. *Attn: A & R* (that's "artists and repertoire" for those of you wondering) is designed to aid the aspiring performer and songwriter in promoting their craft. Getting an A & R representative from a record company to notice you is an important step in establishing a career in pop and country music. Muench and Pomerantz begin by discussing musical style and steps to create your own sound. From here the authors show the important process of producing and presenting a demo tape to A & R representatives. This includes tips on cover letters and resumes as well as musical suggestions.

Legal aspects of the commercial music world are numerous and complicated. A little guidance is offered in record distribution, song ownership, staff songwriting agreements, and other professional relationships between songwriters and record companies. To broaden the songwriter's base, the assets of belonging to such organizations BMI, ASCAP, and the National Academy of Songwriters are combined for the last chapter.

A special plus for *Attn: A & R* is the "Music Industry Source List" at the end of the book. This list includes current addresses, phone numbers, and contact persons for Producers, Record Companies, Managers, Song Publishers, Universities with Commercial Music Courses, NSAI Songwriter workshops, and Recording and Engineering Publications. As

you can imagine, this index would be invaluable to musicians who are looking for that big break. The Alfred Publishing Company will update the list annually for those interested.

In conclusion, *Attn: A & R* is not a "how to write a hit song" book. (There is not one bar of music in the book). It also avoids mention of any other type of recorded music besides popular and country music. What this book does offer is a practical and constructive guide to the music industry. It would be worth the money to an ambitious songwriter. With a little talent, perseverance and luck, anything can happen. After all...

It was twenty years ago today, Sergeant Peppel taught the band to play....

Mark Ford

### TROPICAL WINDS

Lennard V. Moses

\$2.50

Ludwig Music

557 East 140th Street

Cleveland, OH 44110-1999

The steel drum has found a home in the musical life of colleges across the United States. In the last ten years many major universities have acquired steel bands and incorporated them into their music curriculum with tremendous success. Steel drums (or pans) originated in Trinidad after World War II. These drums create a sound and atmosphere that is quite addictive for most audiences and the pan is surprisingly adaptable to many styles of music. Almost all steel bands have a leader who arranges or transcribes the music to be performed. With an increasing demand for new steel drum music, it is logical that published music written expressly for that idiom became increasingly available to students and teachers. Leonard Moses is experienced in the music of Trinidad and the demands of the steel drum.. He offer here a solo for lead pan entitled *Tropical Winds*.

This music does not utilize the calypso style that is often associated with steel drums. *Tropical Winds* is an original work that depicts a summer wind storm. Beginning with slow dissonant swells, the work settles down to a flowing 6/8. Here the music is built around an ostinato and melody that is attractive and allows for growth. In developing the melody, Moses' writing is conservative but effective. This leads to a middle section that is reminiscent of the introduction followed by a recap of the main theme.

The title sheet of *Tropical Winds* indicates that this work can also be performed on the marimba. This is true, but the solo lays down much easier on the steel drum and was obviously written for that instrument.

Percussionists who are interested in steel drum will welcome this composition by Moses. It can be performed at any concert setting and possibly stimulate more composers to write for this unique instrument.

Mark Ford



# NEWS : Chapter News and Membership News

edited by John Baldwin

## INTERNATIONAL CHAPTER NEWS AND NEWS FROM PROFESSIONAL PERCUSSIONISTS

Ontario, CANADA -Chapter News

PAS Ontario Chapter President Ian **Turnbull** was one of three local contributors to the arts whose names constituted the 1988 addition to London Ontario Mayor's New Year's Honours List. **Turnbull**, who has been President since the Ontario Chapter's formation in 1980, was selected by the mayor for his many contributions to London's musical scene, beginning with his year as the first percussion instructor at the University of Western Ontario Faculty of Music, and continuing with his very energetic PAS championship. His activities in promoting percussion,

through PAS, to the general public and music educators, as well as to percussionists, enhance the crucial and sometimes elusive communication between the artist and the community to the great benefit to both.

Germany - **Heinz von Moisy** has lately performed clinics in France, Hungary and several cities in Germany. He will host the 9th International Days of Percussion in **Tuebingen/Germany, Yugoslavis, USA and East- and West-Germany**. Anyone interested in the event may write to: **Tuebingen Musikschule-Percussion Dep., Frischlinstr. 4, D-7400 Tuebingen, Federal Republic of Germany.**

Japan-Professional Percussionists

In March of 1988, **YASUKAZU AMEMIYA** performed **Milhaud's Con-**

**certo for Percussion and Small Orchestra** with the Taipei, Taiwan, City Symphony conducted by **Michel Rochat** from Switzerland.

**SWEDEN:** Request for Correspondence

**Erik-Gustaf Brilioth** from Sweden is developing a research paper on percussion education, specifically dealing with the education of children. He is interested in corresponding with instructors who are working with children in order to share ideas and exchange information. Please contact **Erik** at:

**Erik-Gustaf Brilioth**  
**Gastrikegaten 20**  
**113 34 Stockholm**  
**Sweden**



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## NEWS FROM UNITED STATES CHAPTERS AND PROFESSIONAL PERCUSSIONISTS

### Arizona - Weekend of Percussion

The 16th annual Arizona Percussive Arts Society Weekend for Percussion was held at Arizona State University March 18th through the 20th. This year's featured guests were jazz drummer George Marsh of *Inner Drummer* fame, and instrument designer and multiple percussionist Ron George who performed a concert on his ballad console. ASU percussionist J.B. Smith gave a clinic on hand drumming and rhythm. Junior high, senior high and college students competed in a solo and ensemble contest. Several of the winners performed Saturday night in a "Best of Arizona" concert. Winning the state title for the second year in a row in the college percussion ensemble category was the ASU ensemble with a performance of Edgard Varese's monumental work *Ionisation* for 13 players. The group is directed by visiting lecturer in music J.B. Smith. The ensemble will now compete for the national title, hoping to surpass last year's third place showing. Winning the high school ensemble division was Tucson's Sunset Regiment under the direction of Sigmund Rothschild. The college division mallet ensemble contest was won by the University of Arizona. South Mountain High School in Phoenix won the high school mallet ensemble competition. Winners in the college solo categories were: Sheila Earley (drum set), Arnold Ruiz (multiple percussion), Bill Meldrum (concert snare drum) and Kevin Fuhrman (mallet keyboard and timpani). High school winners were: Sean Mireau (rudimental snare) and Jason Poole (mallet keyboard). Devon Sanner won the junior high orchestral snare drum

competition. At the state chapter meeting Kirk Sharp, percussion instructor at Northern Arizona University, was chosen to succeed Dean Gronemeier as the chapter president. Mr. Sharp will host next year's weekend of percussion in Flagstaff.

### California - Chapter News

The percussion section of the UCLA Bruin Marching Band took first place honors in the College Division of the Eighth Annual Spartan Marching Percussion Festival in Chicago last January. The UCLA group received a score of 92.3, finishing ahead of two previous winners, the University of Kentucky and the University of Illinois. UCLA's show consisted of *T.O.*, *Spanish Fantasy* and *Tribal Unity*. All arrangements were prepared by UCLA percussion instructor Dave DiLullo and assistant marching band director Dr. Jennifer Judkins

### California - Professional Percussionists

Los Angeles percussionists Marie Matson and Theresa Knight performed as part of the "Music on Main" concert series at the Santa Monica Heritage Museum in November of 1987. Performing on two marimbas, the duo played Steve Reich's *Piano Phase* and selections from Bartok's *Mikrokosmos*. The duo was featured again in February, 1988, as part of the West Valley Symphony's recital series.

### Colorado - Chapter News

On the 20th of February, 1988, the Colorado Chapter of PAS held its first Day of Percussion after ten years of inactivity. The event was hosted by Ted Small, Colorado PAS Chapter President, and the University of Denver. Albie Urban gave a clinic on studio drumset performance. George Weber gave a clinic on the

history of vibraphone performance and technique. Student percussionists performed solos for written critique by professional percussionists Tim Pfannenstiel and John Kinzie. Exhibitors and sponsors of the event were Rockley Music Company and Flesher-Hinton Music Company.

Students and professionals enjoyed hearing percussion ensembles perform throughout the day. Those performing were the University of Colorado Percussion Ensemble directed by Terry Smith, the Metropolitan State College Percussion Ensemble directed by Mark Foster, the Western State College Percussion Ensemble also directed by Mark Foster, the University of Colorado/Denver Percussion Ensemble directed by Tim Pfannenstiel, the Green Earth Percussion Ensemble directed by Gary Curry, Alan Martin, and John McCauley, the University of Northern Colorado Percussion Ensemble directed by Gray Barrier, and the University of Denver Percussion Ensemble directed by Ted Small.

### Connecticut - Professional Percussionists

The Eastern Connecticut Symphony recently featured its percussion section in a performance of *The Infernal Machine* by Christopher Rouse. The performance took place in New London, CT., and was conducted by the Symphony's new music director, Paul Phillips. The percussion section of the ECSO includes Bob Shannon, timpani, and percussionist Connie Coghlan, Greg Thaller, Sal Lentine, Bill Stewart, and Bea Am Bach. Several of the instruments for the performance were made by Bill Stewart. Connie and Bill are also members of the US Coast Guard Band located in New London.

### Florida - Chapter News

John Shaw, student of Gary Werde-

sheim at Florida State University, won first prize in the university symphony orchestra's Young Artist Competition and gave two performances of the Creston *Concertino* with the orchestra last February. The competition was open to all categories of instruments and voice.

The Florida chapter of the Percussive Arts Society held its 1988 day of Percussion on April 30th at the University of Tampa's Ferman Music Center. Hosted by chapter president David Coash, the day's activities featured clinics in several areas of drumming and a concert by the contemporary music ensemble-Spectrum. The day began with a Latin percussion demonstration by Ramon Lopez. A former member of the Stan Kenton orchestra, Mr. Lopez has recorded with the likes of Steve Lawrence, Edie Gorme, the Four Freshman, Louie Bellson, the Boston Pops orchestra, Daniel Santos, Tito Puente and Tipica '7e. Mr. David Hardman presented a clinic on contemporary drum set techniques. Mr. Hardman is co-leader of the acoustic jazz group Common Ground and has performed with the Woody Herman 50th anniversary tour, Ira Sullivan, Nat Adderley, Dave Leibman and Buddy DeFranco. A clinic on drum corps warm-ups for the front ensemble was given by Paul Gansemer. Paul has marched with the Suncoast sound and the six time world champion Concord Blue Devils. He was the 1987 Individual Mallet Champion and is currently the front ensemble instructor for the Suncoast Sound Drum and Bugle Corps. The afternoon concert was held in the Ballroom of the University's Plant Hall. Spectrum is a contemporary music ensemble comprised of members of the University of Tampa and the Florida Orchestra. The program consisted of: Two Movements for Marimba- Tanaka; Divertimento for Alto Saxophone and Marimba - Yuyama; Dream Sequence (Images II) - Crumb; Lift Off - Peck. Joining

Spectrum's music director David Coash were David Hardman- percussion, Kurt Grissom - percussion, Dr. Terry Mohn - alto saxophone, Stewart Kitts - violin, Lowell Adams-cello, and Steven McColley - piano.

#### Illinois - Chapter News

William Seliger recently performed Neil B. Rolnick's *Ever-Livin' Rhythm* for solo percussion and stereo tape while attending the Computer Music Conference at Northwestern University. The complete instrumentation includes 5 cymbals, 5 temple blocks, 5 cowbells, 4 nipple gongs, 4 bowl gongs, 4 toms, 2 timbales, 2 bongos, guiro, large bass drum, small pedal bass drum, hihat, large tamtam, 3 wood blocks, vibe and marimba. Seliger reports a set-up time of one to two hours! The work has been recorded by Gordon Gottlieb on Arch 1793 available through the New Music Distribution Service. Seliger is a senior at Northwestern and a student of Dr. Terry Applebaum.

#### Indiana-Professional Percussionists

Doug Walter recently completed two tours of vibraphone concerts-both jazz and classical. He appeared at West Virginia U., Ohio U., Duquesne U., the U. of Oregon, Lewis and Clark College, and several other locations. Also during the spring of 1988 he performed three marimba concertos with large ensembles: the DePonte *Concertino* in Pittsburgh, the Levitan *Concerto* at the University of Michigan, and the Creston *Concertino* with the Evansville Symphonic Band.

#### Michigan - Professional Percussionists

John Alfieri, composer/percussionist, was a recipient of the Creative Artist's Grant awarded by the Michigan Council For The Arts for his work

in composition. The \$4900 grant will provide major financial support for the creation of a new work for percussion and orchestra. Recent performances of Alfieri's works have included: Eastman School of Music; Ithaca College; Kent State University; Grand Teton Orchestral Seminar; Mid-West International Band and Orchestral Clinic; and the Midwestern Conference on School and Vocal Music. Alfieri has taught percussion on the faculty at the Interlochen Arts Academy since 1980.

#### Nevada - Chapter News

The Nevada Chapter of the Percussive Arts Society held its first Annual Day of Percussion on April 16, 1988, on the campus of the University of Nevada, Las Vegas. A performance by the UNLV Percussion Ensemble under the direction of Robert A. Bonora, Jr. began the day, followed by a state membership meeting with State President Dean Appleman presiding. After a short break, a clinic by David Ringenbach, percussionist for Bally's "Jubilee" show was presented on snare drum performance techniques and tuning. Following was a clinic by Jack Cenna, Principal Percussionist of the Las Vegas Symphony, and founder of the Las Vegas Marimba Quartet, on orchestral accessories and related performance techniques. Door Prizes for the Day of Percussion were provided by Avedis Zildjian, Planet Percussion, and Mo Mahoney's Drum Shop of Las Vegas.

#### New York - Professional Percussionists

The Long Island Marimba Ensemble presented two concerts this past summer. The first was held in Heckscher State Park on Long Island, New York, as part of the park's evening concert series. An audience of 1200 people came out to enjoy the

performance. The second was presented as part of the Nassau County Celebration of the Arts. This time The Long Island Marimba Ensemble was joined by famed Broadway show drummer Stan Krell, who was the original drummer for such shows as *Damn Yankees* and many, many others. The Long Island Marimba Ensemble is led by John Immerso and Brian Clancy.

The Manhattan Marimba Quartet paid tribute to George Gershwin, Merkin Hall at the Abraham Goodman House, Thursday, June 16, 1988, at 8 p.m.

The complete program included the following works:

*From Porgy and Bess* - Daniel Levitan (premiere)

*Tribute to G.G.* - Norman Grossman (premiere)

*Kory Grossman on a Theme by Gershwin* (An American in America) - Lenny Pickett (premiere)

*Lady Be Good* - Gershwin/arr. Norman Grossman (with Justin DiCioccio on drums)

*Three Piano Preludes* - Gershwin

*I Got Rhythm, Strike Up the Band, Fascinatin' Rhythm, My One Only, 'S Wonderful...and other songs* d - Gershwin

Daniel Levitan and Norman Grossman have both written several pieces for the Manhattan Marimba Quartet - Levitan's *Marimba Quartet* and *Yule Flip*, and Grossman's *Music for Four Marimbas* and his arrangements of *Lady Be Good* and *Body and Soul* are performed frequently by the group. Both composers have a tremendous admiration for the genius of Gershwin and welcomed the opportunity to express this in their own way.

Napoleon Revels-Bey had quite a busy schedule with his Arts-in-Education program in Hempstead and a artist-in-residence at the Lawrence school district.

The schedule started Tuesday, June 7th, with two school performances at 10:00 a.m. and 11:00 a.m., and a workshop, at the Jackson Street School and on June 20th at 10:00 a.m. at the Marguerite G. Roads School, 270 Washington Street, Hempstead.

#### North Carolina - Chapter News

On February 19 and 20, 1988, the North Carolina Percussive Arts Society held its annual "Percussion Festival" on the campus of the University of North Carolina at Greensboro. Eight college, university, and high school percussion ensembles performed at the event. They were: *Brevard College*, *Joseph Jackson*-director, *UNC Asheville*, *Byron Hedgepeth*-director, *East Carolina University*, *Mark Ford*-director, *Appalachian State University*, *Scott Meister*-director, *J.F. Webb High School*, *Russ Allen*-director, *University of North Carolina/Greensboro*, *Cort McClaren*-director, *North Carolina School of the Arts*, *Massie Johnson*-director, *Western Carolina university*, *Mario Gateano*-director.

*Dr. J.C. Combs*, Professor of Percussion at *Wichita State University*, was the guest performer/clinician. *Dr. Combs* performed *Drum Takt*, an original composition of his, with the *UNCG* percussion ensemble, presented clinics, and performed with a professional jazz quintet on the feature concert.

A new work by *Christopher Deane* for Hungarian Cimbalom and Percussion Ensemble entitled *Octet: The Adumbration* was premiered by the *UNCG* percussion ensemble, directed by *Cort McClaren*. This is the first composition for cimbalom as a solo instrument and accompanied by percussion ensemble. *Mr. Deane* performed the solo cimbalom on this premiere performance.

*Dr. Thomas McCutchen*, director of percussion studies at the University of Georgia, presented a mallet clinic at Cannon Music Camp in July on the campus of Appalachian State University at Boone, N.C. The clinic, sponsored in part by Selmer/Ludwig and organized by Steve Barnhart, camp percussion instructor, was attended by campers from several eastern seaboard states.

#### Ohio - Chapter News

The West Branch High School Percussion Ensemble of *Beloit, Ohio* performed at the Ohio Music Education Association's Professional Conference in February in Toledo. The ensemble, under the direction of its founder *Robert J. Barnett*, featured selections by *Dauwalder*, *DelBorgo*, *Faini*, *Missal*, and *Rauschenberg*, and arrangements by *George F. Jacob*, *William J. Barnett* and the conductor. In addition to his work as an educator and composer, *Barnett* serves as the principal timpanist with the *Youngstown Symphony Orchestra*. He is a graduate of *Youngstown State University's Dana School of Music*.

The *Oberlin Conservatory of Music* held its second annual Summer Percussion Institute in July on the campus of *Oberlin College*. The exciting and comprehensive week included clinics, masterclasses, workshops, recitals and lectures. *Saul Goodman* (formerly of the *New York Philharmonic*), *Morris Lang* (*New York Philharmonic*), *Al Ofte* (*Percussion Group/Cincinnati*), and *Michael Rosen* (*Oberlin Conservatory*) comprised the Institute faculty. A special feature was a lecture/demonstration on "The Acoustics of Percussion Instruments" by *Rober Warner*, Professor of Physics at *Oberlin College*.

#### Ohio - Professional Percussionists

Last October, *Sally Nagel*, principal timpanist with the *Toledo Sym-*



phony, was soloist in the first American orchestral performance of *The Forest* by Siegfried Matthus. This work is a solo piece for brass, timpani and strings. Nagel joined the Symphony in 1972 as a percussionist and timpanist. She frequently performs with other musical organizations in the region. She has earned a master's degree from the Cleveland Institute of Music.

The annual Summer Drum Set Workshops were held at Capital University in Columbus, Ohio June 13-17 and, for the first time at the University of Utah in Salt Lake City July 11-15.

The workshops, now in their ninth year, were attended by students from sixteen states, all involved in the intensive five-day course which included classes in drum set history, basic musicianship, technique, reading drum set styles, and fundamentals in drum machine programming and application. In addition, all students received both group and private lessons as well as the opportunity to be videotaped while performing with a rhythm section.

The workshop director, Robert Breithaupt, Associate Professor of Music at Capitol University, was joined by Guy Remonko, Associate Professor of Music at Ohio University, Steve Houghton, instructor at the Percussion Institute of Technology in Hollywood, and Ed Soph, faculty member at the University of North Texas. Doug Wolf was the host at the University of Utah.

The workshops receive support from the Yamaha Drum Company and the Sabian Cymbal Company.

Next year's dates for the Capital workshop are June 12-16, 1989, the workshop at the University of Utah July 17-21, 1989, and a third workshop is being planned,

with location and dates to be announced at a later date.

For further information contact:  
**Robert Breithaupt**  
Associate Professor of Music  
Percussion Department  
Capital University  
Columbus, OH 43209

Tennessee- Chapter News

The Tennessee State Day of Percussion for 1988 was held on the Tennessee Technological University campus in Cookeville last April 16; hosted by percussion instructor Neil Rutland. Clinics were presented by University of Georgia percussion instructor Dr. Thomas McCutchen and studio great Craig Kramph. Concerts were provided by the East Tennessee State University Percussion Ensemble directed by Rande Sanderbeck, and an All-State Percussion Ensemble composed of college and high-school students Andy Bonner and Jimmy Clemmons from Cookeville; Jeff Bolling and Clint Juday from Middle Tennessee State University; Jerry Carpenter and Sherry Eisenback from Tennessee Tech; Ginger Whitehorn and Mitchel Webster from Memphis State; Mark O'Kane and Wes Palmer from the University of Tennessee; and Bonnie Fuchs from East Tennessee State University. Exhibits were provided by Fork's Drum Closet, The Band Room, and Hewgley's Music Shop from Nashville and Corder Drums of Huntsville Alabama. Officers elected were Neil Rutland, President, Rande Sanderbeck East Tennessee Vice President, Geraldo Davilla Middle Tennessee Vice President, Frank Shaffer West Tennessee Vice President, David Talbert Secretary/Treasurer and Jeff Beckman Warden/Parliamentarian.

Texas - Chapter News

On Saturday, November 7, 1987, the University of Texas at El Paso Percussion and Music Departments hosted

their seventh annual "Day of Percussion," with James Campbell, Cavalier Drum and Bugle Corps Instructor as special clinician. Over 275 high school and college students from the El Paso area attended UTEP's inaugural drum line competition, with entrants from West Texas and New Mexico, plus clinics by Mr. Campbell and Larry White on orchestral percussion.

Percussion majors have won five of the last six orchestra Concerto Competitions at the University of Texas at El Paso. Christopher Woodhouse, a sophomore education major won last year with Milhaud's *Concerto for Percussion*. Previous winners have been Hevila Ramos, Deborah Long, Thomas Tomczuk, and Mary Huff, all students of Larry White.

Last October the Percussion Group Der Hague made their first US appearance in a concert held at The Shepherd School of Music at Rice University. The concert was part of a month-long festival of Dutch music held in Houston. On this concert they performed *Life Pulse Prelude*, Larry Austin's reworking of the percussion movement from Charles Ives' *Universe Symphony*. The work calls for 18 percussionists, piano, and piccolo. Each performer plays in a different meter, and is conducted by a light system attached to the music stand. The light system conductor is generated from a program from an Atari computer. The six members of Der Hague were assisted by the 11 students of The Shepherd School Percussion Studio, and one student from The University of Houston.

February 19, 1988, marked the second birthday of Steffi Larkin, daughter of Barry Larkin, percussion instructor and director of jazz bands at Stephen F. Austin State University. Barry gave Steffi a gift membership in PAS, thus making her the youngest member of PAS. She also received a specially-built, scaled

down drum set (12" snare and rack tom, 16" bass drum, floor tom and cymbals).

**Enrique Cotelo and Tony Edwards** are graduate assistants in percussion at The University of Texas at Austin. Enrique received his B.M. in performance from The University of Mississippi and his Licenciatura in performance from Universidad de la Republica—Uruguay. Tony received his B.S. in music education from Henderson State University.

#### Texas - Professional Percussionists

In February of 1988, **Marilyn Rife** was appointed Principal Percussionist of the San Antonio Symphony Orchestra. She will also continue as Assistant Principal Timpanist. She joined the San Antonio Symphony Orchestra in 1977.

Local music critics from the two major San Antonio papers continue to review Ms. Rife's performances as a member of the San Antonio Symphony and Winters Chamber Orchestra as "...fabulous...", performed with "... customary precision and flair...", and "...timpani work was superb..."

Two works were accepted by Southern Music Company for publication by Ms. Rife and percussionist Alice Gomez. "International Style Studies for Timpani" is a collection of etudes for educational study and performance use; "Rain Dance" is a four mallet marimba solo. Ms. Gomez is an extra percussionist with the San Antonio Symphony Orchestra when needed, and has several works published by Southern Music Co.

Ms. Rife is serving on the Planning Committee of the Percussive Arts Society International Convention to be held in November in San Antonio, TX. and continues to play as an extra percussionist when needed, with the Chicago Symphony Orchestra.

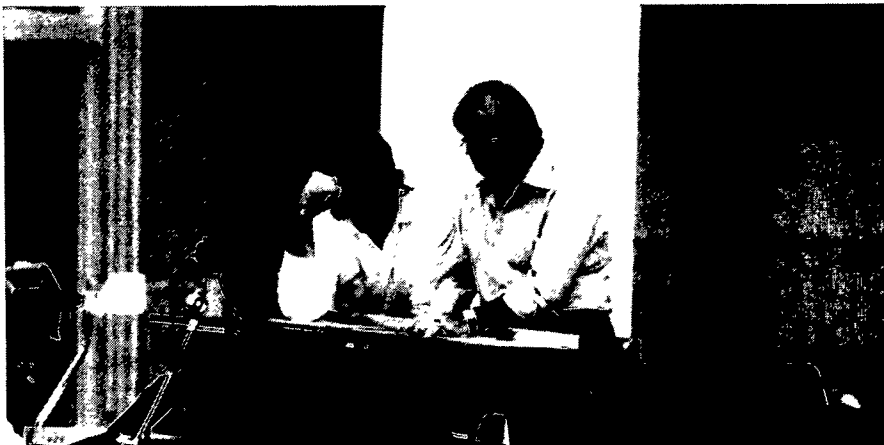
She also serves as the chairperson of the San Antonio Symphony Orchestra Committee representing the musicians, and has co-founded "Marimba Quest", a marimba duo specializing in Latin, jazz and contemporary music.

#### Utah - Chapter News

**William Kraft** was recently featured in a special open rehearsal with the University of Utah Percussion Ensemble and their conductor **Douglas Wolf**. Kraft assisted the U. of U. Percussion Ensemble in their preparation of *Momentum* and lectured on numerous aspects of percussion performance and composition. Kraft's composition, *Of Ceremonies, Pageants and Celebrations*, was also premiered in an evening concert by the Utah Symphony Orchestra.

#### Utah - Professional Percussionists

In September of 1987, **George Brown** assumed his new position as principal timpanist of the Utah Symphony and the Ballet West Orchestra. He is a former member of the Orquesta Sinfonica de Mineria, the Isste Sinfonietta (both in Mexico City), the Mexico City Philharmonic, the Louisville Orchestra, the Louisville Ballet, the Lexington Philharmonic, the Colorado Springs Symphony, the US Coast Guard Band, the US Armed Forces Bicentennial Band and the 202nd Army Band. His teachers include James Rago, Cloyd Duff, Dr. John Baldwin, Fred Begun and Paul Williamson. In addition to extensive national and international touring, he has also recorded with Angel/EMI, Pro Arte, Louisville First Edition, Crest Records and for the US Department of Defense.



*Douglas Wolf and William Kraft (left to right; see News from Utah)*



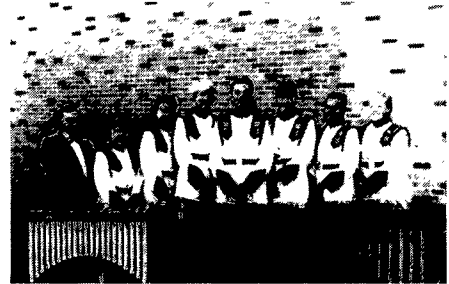
*Cannon Music Camp, Appalachian State University (see News from North Carolina)*



*Manhattan Marimba Quartet: James Preiss, William Trigg, Kory Grossman, Bill Ruyle (photo by Jeffrey Schwarz; see News from New York)*



*Ron George (left) and George Marsh at Arizona Day of Percussion (see News from Arizona)*



*West Branch High School Percussion Ensemble (see News from Ohio)*



*Steffi Larkin (see News from Texas)*



*U.C.L.A. Marching Percussion Section (see News from California)*

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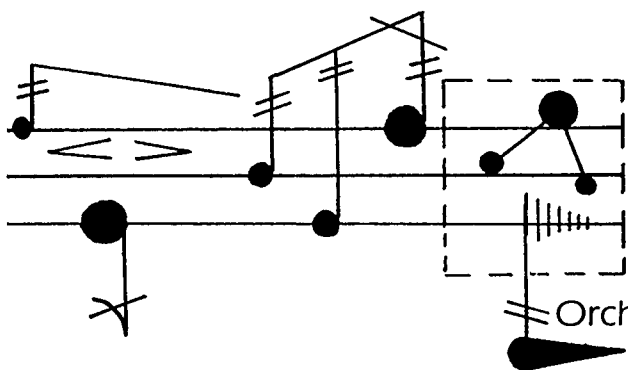
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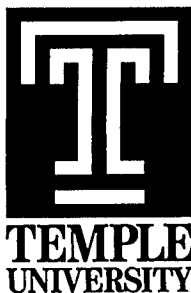


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# PASIC '89: Nashville

*Bill Wiggins, Host*

PASIC '89 is coming to "Music City USA"—Nashville, Tennessee. November 8-12, 1989. While the "eyes of PAS are on Texas" right now, soon we'll all "Remember The Alamo" when we gather in the home state of Sam Houston and Davy Crockett, those gallant Tennesseans who fought and died defending the historic Mission in San Antonio.

Headquarters Hotel for PASIC '89 will be the Stouffer Nashville Hotel located in the heart of downtown Nashville adjacent to the Nashville Convention Center. Soaring thirty-one stories over the city, The Stouffer Hotel includes 673 elegant guest rooms featuring floor-to-ceiling windows which offer exciting vistas of Nashville. Other amenities include complimentary coffee and newspaper with your wake-up call, in-room movies, and 24-hour room service.

If you choose to take a few moments from the busy PASIC schedule, you will find a retreat on the Club Level. In the Club Lounge you can enjoy a few moments of quiet in a private seating area with your favorite beverage. For the fitness conscious, an indoor pool, whirlpool, sauna, and other exercise facilities are available in the Second Level exercise area.

For your meals you will find a modern 240-seat restaurant open all day on the Lobby Level, or take a short walk or trolley ride to the Second Avenue historic district and find a number of interesting restaurants ranging from steak houses to sushi bars.

The Stouffer Nashville Hotel is conveniently located at 6th Avenue and Commerce Street in the heart of downtown Nashville. It is 15 minutes from Nashville's new International Airport and is easily accessible from Interstates 40, 65 and 24 which intersect in Nashville.

The PASIC '89 Planning Committee is developing an exciting program to bring the World of Percussion to The Stouffer Nashville Hotel and Nashville Convention Center, and to show off some of the reasons which have made Nashville such an exciting place for musicians and music lovers. If you have ideas, suggestions, or proposals for the PASIC '89 program, please do not hesitate to send them to the PASIC '89 Planning Committee, Bill Wiggins, Host, PO Box 120812, Nashville, TN 37212.

Plan now to join us November 9-12, 1989 for PASIC '89.

## 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*  
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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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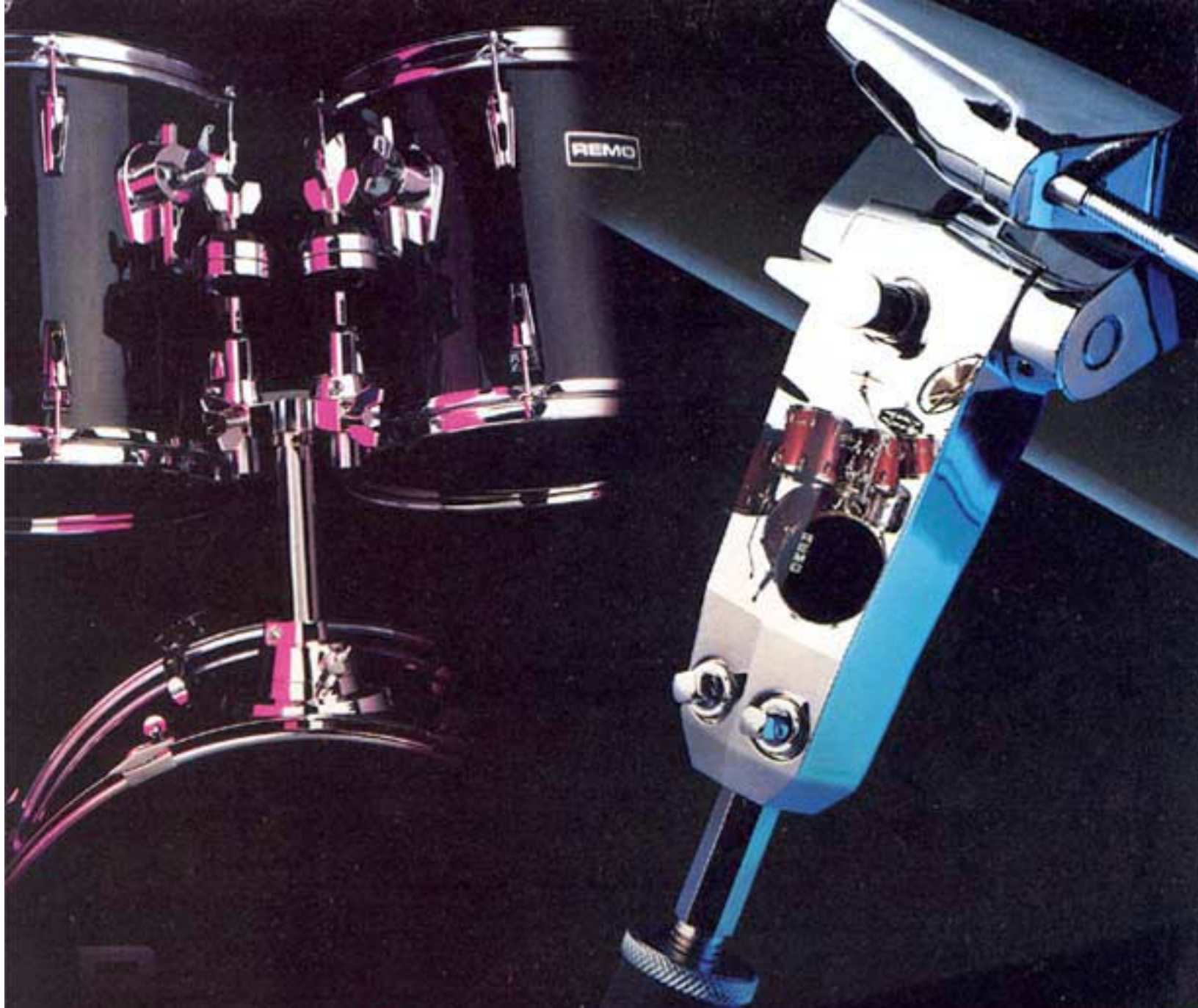
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